

# A·I·C Newsletter

Published six times a year by THE AMERICAN INSTITUTE FOR CONSERVATION  
OF HISTORIC AND ARTISTIC WORKS

Volume 11, Number 1

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## FAIC NEWS

### ENDOWMENT AWARDS

On November 15th the FAIC Board voted the following Endowment awards:

Special Awards Endowment, \$1,730 to JOHN KRILL for expenses related to his services as guest curator for the British exhibition English Artist's Papers: Renaissance to Regency, which after one showing in England will come to the USA. Accompanied by a catalog, the 50 watercolors, drawings and prints selected from the holdings at the Victoria & Albert Museum demonstrate the result of eleven years of research into categories of paper, their different degrees of fineness and surface finish. Opportunity to study identifiable types of artists' papers will be a boon to collectors, curators, artists, historians and conservators. FAIC considers it a privilege to support the culmination of this research. Details of the exhibition tour in this country will be reported soon.

George L. Stout Memorial Endowment,

\$500 to REBECCA BILLINGS, 2nd year student in the Art Conservation Department, State University College at Buffalo, New York

\$500 to SUSAN DUHL, 2nd year student in the Art Conservation Department, State University College at Buffalo, New York

to defray in part expenses of travel to attend the 10th Anniversary Conference of the British Institute of Paper Conservation, New Directions in Paper Conservation, held April 14-17, 1986, Oxford, England, at which each has been invited to participate.

### Procedure Adjustments

The "trial" routines for implementing our Endowments appear to be working expeditiously with minor changes. There may be more to come. AIC members interested in applying for funds should address their request to Ms. Debbie Page, [REDACTED]

[REDACTED] Washington, D.C. 20008, for an instruction sheet. The sums currently available for award are small; we anxiously await their enlargement. The appeal process, as devised to date, seems reasonably sound, producing objective evaluations in a fairly brief period of time. We will appreciate more volunteers for the reviewing process. When you offer your services please be sure to indicate your areas of expertise.

### Students in Apprenticeship

Please be advised that you are just as eligible as academic trainees for travel assistance awards should you be invited to participate in any professional session. Evidence of your student status should be confirmed by your supervising master, and you must be a member of AIC and submit the stipulated materials with your request. If you have any doubts, Ms. Page will clarify the situation for you.

### REFRESHER

The FAIC FIBRE REFRESHER COURSE is scheduled for July 21 through July 25, 1986 on the University of California, Berkeley campus. The course will be taught by MARY-LOU FLORIAN and MARGARET ORDONEZ. The course fee is \$200. Dormitory room and board is available for all participants, with tentative prices of \$23.50 a day sharing a double room and \$31.75 for a single room (includes breakfast and lunch). To request an application, immediately contact MARGARET GEISS-MOONEY, Liaison, at 1124 Clelia Court, Petaluma, CA 94952 (telephone 707-763-8694). As the answering machine gets no time off, it's OK to call morning, noon, or night, 7 days a week. We need at least 35 responses for the course to occur so your prompt attention is needed and appreciated.

## AIC NEWS

### FROM THE PRESIDENT

The AIC Board met on November 14-16 in Cooperstown, NY. One half-day was devoted to an FAIC Board meeting, and on the morning of November 16 the Board met with AIC Committee Chairs. We were very pleased that all committees were represented by their Chairs or (in two cases) by a committee member. Very useful discussions took place at this meeting, both on specific committee activities and on matters of general interest within AIC.

One very important item considered at this joint meeting and by the Board alone was the Bylaws amendment giving full voting rights to Professional

Associates, which was defeated at the General Meeting in May 1985. The Board is asking the Bylaws Committee to re-introduce this amendment at the May 23, 1986 General Meeting in Chicago, to be voted on at that time. A majority of the AIC Board of Directors is in favor of this amendment, and we intend to put forth material in its support in the March and May issues of the AIC Newsletter. If you have questions or constructive suggestions to make on either side of this issue please write to the Newsletter or to any Board member. If you did not attend the May 1985 General Meeting read pp. 13-16 of the minutes of that meeting for a number of thoughtful comments made by members at that time. Also note that a panel discussion on this Bylaws amendment is planned at the 1986 Annual Meeting, to provide an opportunity for further dissemination of information.

At the October 15 NIC Board meeting the AIC was represented by me and by MARILYN WEIDNER, AIC Private Conservator Designee. The new officers of NIC elected at the Council meeting on October 16 are noted elsewhere in this issue. An important new NIC project, financed by a major grant from the Bay Foundation, is the development of a Pilot Training Program for Collections Care and Maintenance Specialists. A new membership category in NIC, that of subscriber, was established; subscribers will receive NIC mailings but do not have voting rights in the organization.

ELISABETH WEST FITZHUGH

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FROM THE EXECUTIVE DIRECTOR

As a new year begins for AIC/FAIC we envision the completion of several projects initiated in 1985. All of the projects have one purpose: to enhance the professional growth and development of the organization. Not the least of these activities, long on the drawing boards, is the automation of the AIC office.

In November we entered into a contractual relationship with Business Systems Group, Inc. (BSG) for the purchase, installation and on-going support of a computer system. BSG is a Reston, Virginia based software firm specializing in the development of software for trade and professional associations. The AIC system incorporates Sperry PC/IT hardware, with BSG's Association Management software program, adjusted and fine-tuned to meet AIC/FAIC's specific functional requirements. As noted in prior Newsletters, our first priority for implementation is management of the organization's membership data and processes. AIC staff are entering data from the 1986 Membership Renewal forms as they are returned from the field. Among many utilizations, this data will form the basis for 1986 Specialty Group registers, as well as the 1986 AIC Directory. The new computer will also be used to tabulate and analyze the results of the certification questionnaire.

The organization of AIC/FAIC office staff and functions, a process begun in 1985, is nearly complete. Anne Webster and Jim McIntyre continue to perform administrative chores required at a national office. Among her many duties, Anne serves as staff liaison to the Newsletter and to the AIC Specialty Groups. She will also have responsibility for our advertising efforts, and for out-reach to conservation guilds and associations. Jim, in addition to routine and daily office chores, is utilizing his computer background to assist with the implementation of our system. Karen McManus and Don Hehir continue on a part-time consulting basis, Karen as accountant and bookkeeper, and Don as special projects coordinator.

On the FAIC side, Deborah Page works one-half time as assistant to CAROLINE K. KECK, FAIC Executive Director. Deborah handles office management of the endowments and refreshers, in addition to other FAIC projects. During January we expect to hire "the other half" of the authorized full-time FAIC position. The new half-time person will have primary responsibility for management of FAIC publications.

1986 should be a year for growth in a number of areas. We need to increase our membership - new associate and institutional members. This would increase AIC's sphere of influence and bring in additional revenues. We also need to evaluate our services to members, and identify new and meaningful programs. To this end we will follow up on inquiries from a number of members regarding group health and disability insurance through AIC. 1986 must also be the year for development of alternative sources of income - corporations, foundations and private donors in particular. Corporate interest in artistic and historic works is at a high point at this time, and with an appropriate approach, there is no reason why AIC should not be able to tap these substantial resources. Honorary AIC Fellow LOU POMERANTZ may have the answer. In response to an inquiry about what can happen to fragile art works in some unprotected and hostile corporate environments, LOU responded that "corporations need a conservator as much as they need a building electrician" (NEWSWEEK, November 25, 1985; page 98).

Among special projects slated for research and development in 1986 are a conservation archives and a conservation education film for public TV. We will be formulating a policy and procedure statement for AIC office handling of public inquiries, and for the first time we will publish a comprehensive annual report covering all aspects of AIC/FAIC operations during 1985. The report will be distributed in May, in conjunction with the 14th Annual Meeting in Chicago, Illinois.

A final note concerns out-reach to related organizations. During 1985 AIC continued to make progress in establishing effective working relationships with AAM, NIC, the Getty Conservation Institute, etc. The AIC/FAIC Board of Directors has expressed commitment to this process for 1986 as well. We plan to develop existing channels of communication, and open new ones with other organizations sharing our goals for the conservation of historic and artistic works.

The staff of AIC/FAIC wishes a healthy and prosperous 1986 to all members.

Gil Brown

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AIC COMMITTEES, 1985-86

Additions:

Membership

Deborah Hess Norris (P.A. Member) 302/475-5752

Board of Examiners (BOE)

Norman E. Muller 609/452-5211

Long Range Planning

Thom Gentle (Chair) 413/458-5741  
 Susanne P. Sack 718/858-2624  
 Barbara H. Beardsley 603/895-2639  
 Shelley G. Sturman 202/842-6432  
 Robert Futernick 415/750-3680  
 Sheldon Keck (Special Advisor) 607/547-8347

**TENTATIVE SCHEDULE, 14th AIC ANNUAL MEETING**  
**May 21-25, 1986**  
**HYATT REGENCY CHICAGO HOTEL**  
**CHICAGO, ILLINOIS**

MONDAY, MAY 19

9:00 a.m. - 5:00 p.m. AIC Board of Directors Meeting

TUESDAY, MAY 20

8:00 a.m. Registration open  
 8:00 a.m. - 5:30 p.m. Specialty Group pre-annual meeting activities  
 9:00 a.m. - 5:00 p.m. AIC Board of Directors Meeting  
 10:00 a.m. - 5:00 p.m. Exhibitors' set-up

WEDNESDAY, MAY 21

8:00 a.m. Registration open  
 8:00 a.m. Poster sessions open  
 8:00 a.m. Book Sales open  
 8:00 a.m. - 2:00 p.m. Tours  
 8:00 a.m. - 5:00 p.m. Exhibits open  
 3:15 p.m. - 6:45 p.m. General Session  
 7:30 p.m. - 9:30 p.m. Reception

THURSDAY, MAY 22

8:00 a.m. Registration open  
 8:00 a.m. Poster Sessions open  
 8:00 a.m. Book Sales open  
 8:00 a.m. - 5:00 p.m. Exhibits open  
 9:00 a.m. - 5:00 p.m. General Session (with break for lunch)  
 Noon - 2:00 p.m. Board/Specialty Group Chairs Luncheon  
 Evening Reception

FRIDAY, MAY 23

7:30 a.m. - 8:30 a.m. Exhibitors Breakfast  
 8:00 a.m. Registration open  
 8:00 a.m. Poster Sessions open  
 8:00 a.m. Book Sales open  
 8:00 a.m. - 5:00 p.m. Exhibits open  
 8:30 a.m. - 12:30 p.m. General Session  
 2:00 p.m. - 5:00 p.m. Annual Business Meeting  
 6:00 p.m. - Midnight Reception & Banquet

SATURDAY, MAY 24

8:00 a.m. Registration open  
 8:00 a.m. Poster Sessions open  
 8:00 a.m. Book Sales open  
 8:00 a.m. - Noon Exhibits open  
 Noon - 5:30 p.m. Exhibits tear-down  
 8:00 a.m. - 5:30 p.m. Specialty Group Activities (Objects, Paintings, Photographic Materials)  
 6:00 p.m. - 9:30 p.m. Textiles Specialty Group Activity  
 6:30 p.m. - 9:30 p.m. CIPP Meeting

SUNDAY, MAY 25

8:00 a.m. Registration open  
 9:00 a.m. - 5:00 p.m. Specialty Group Sessions (Book and Paper, Textiles, Furniture and Wooden Artifacts)

Pre/Post Annual Meeting Conferences

May 9, 1986, Chicago, IL. A day-long symposium on "Management Strategy, Fundraising and Grant Writing for Conservation Programs."

May 26, 1986, Matteson, IL. A day-long workshop on "Using Freezers to Dry Books and Exterminate Insects and Spray Deacidifying Books and Flat Work."

(See CONFERENCES, COURSES, SEMINARS section of this Newsletter for details.)

A Note on Airline Travel to/from Chicago

Your attention is directed to the Newsletter flyer insert for advance information on airline travel.

**POSTER SESSIONS**

Poster Sessions will be presented during the 14th Annual Meeting in Chicago. Abstracts of the posters will be included in the Preprints of the meeting. Anyone interested in presenting a poster should refer to the insert included with this Newsletter for details or contact: SHELLEY STURMAN, Chair, [REDACTED], NW, Washington, D.C. 20015 or PAUL JETT, Co-Chair, Freer Gallery of Art, Smithsonian Institution, Washington, D.C. 20560. Deadline for submission of a Poster is March 1, 1986.

**AIC JOURNAL**

The Journal welcomes for publication consideration articles of any length on subjects of interest to professional conservators. These articles may treat their subjects generally or in detail; they may include practical, scientific, theoretical, or historical topics. Address any questions to: Marjorie B. Cohn, Editor, JAIC, Center for Conservation and Technical Studies, Harvard University Art Museum, Harvard University, Cambridge, MA 02138.

**LEGISLATIVE ISSUES**

**CURRAN NOMINATION REJECTED IN SENATE  
 WHITE HOUSE NAMES NEW IMS DIRECTOR**

The Senate Labor and Human Resources Committee yesterday narrowly rejected the nomination of Edward A. Curran to become chairman of the National Endowment for the Humanities. The nomination failed on two 8-to-8 tie votes with Senator Robert Stafford (R-Vermont) joining the seven committee Democrats in defeating the President's appointee. Criticism of Curran centered on his lack of academic credentials, limited experience with scholarly research, and controversial tenure as head of the National Institute on Education. Senator Stafford reportedly advised Curran to withdraw his name during a private meeting several weeks ago.

According to a story in the Washington Post, committee members received hundreds of letters from scholars across the country in opposition to Curran, in some cases more mail than reportedly received on the nomination of Edwin Meese to be U.S. Attorney General.

In a related development, the President will nominate Lois Burke Shepard to become director of the Institute of Museum Services. Shepard, who has a

background in both teaching and business, recently completed a 4-year term as chairman of the Republican National Committee's Republicans Abroad program. The wife of a career diplomat, she earned certificates in Greek and Hungarian from the State Department's Foreign Service Institute and currently serves on that department's Overseas Schools Advisory Commission. Shepard is a graduate of Vassar College and the Hartford College for Women.

(Reprinted from AAM Legislative Memo, 11/20/85.)

LEGISLATIVE CORRESPONDENCE COMMITTEES

AIC, as part of its efforts to assure that legislation favorable to conservation interests is passed and that unfavorable legislation is defeated, is seeking, from among AIC members, volunteers whom we might call on from time to time to write to Congress in support of AIC positions in legislative areas.

We are looking for members who are in a position to respond fairly rapidly to an AIC national office request for letters to specific Senators and Congressmen and women, and who have an interest in this type of legislative participation.

If we find enough members who are willing to involve themselves in this type of activity in the interests of conservation, it is planned to use their services on an occasional basis, that is, they would not be asked to write a letter on every issue in which AIC has an interest. The reason for this is to be able to provide the Congress a variety of letters from different sources at different times, that can effectively set forth the AIC position on given pieces of legislation.

If you have an interest in this type of activity, we would be delighted to hear from you. Drop us a line here at the national office and give us your name, address, phone number, area(s) of specialization and we will place you on our "Legislative Alert" list to be called upon for a fast letter to Congress as the need arises.

Also let us know if you have any special areas of legislative concern that you feel AIC needs to address now or in the future.

DON HEHIR

CIPP CONSERVATORS IN PRIVATE PRACTICE

This is the final draft of the proposed Bylaws. We are anxious to have your input. Any suggestions or comments you might have may be forwarded to JOSE ORRACA, [redacted], New York, NY 10021.

Steering Committee: BARBARA BEARDSLEY, RUSTIN LEVENSON, WILLIAM MINTER, JOSE ORRACA, LOUIS POMERANTZ, SUE SACK, CATHERINE SEASE, STEVE TATTI, HELEN VON ROSENSTIEL, MARILYN WEIDNER.

BYLAWS OF CONSERVATORS IN PRIVATE PRACTICE OF THE AMERICAN INSTITUTE FOR CONSERVATION

SECTION I: ORGANIZATION

- 1. The organization shall be called: CONSERVATORS IN PRIVATE PRACTICE OF THE AMERICAN INSTITUTE FOR CONSERVATION (hereinafter referred to as CIPP).

- 2. This organization is being formed within the organizational structure of the AIC.
3. The initial bylaws of the organization shall be adopted by the Executive Board of CIPP.
4. The first business meeting of the organization shall take place during the AIC convention in May of 1985.

SECTION II: PURPOSES

- 1. The purposes for which CIPP is being formed are in agreement and supportive of the general purposes for which AIC was founded as specified in the Articles of Incorporation, article three, and Section I of the Bylaws of the American Institute for Conservation, and as further stated in the Code of Ethics and Standards of Practice of said organization. However, this organization will primarily be concerned with the work of conservators in private practice, and the specific concerns they have.
2. The specific purposes are as follows:
a. To provide an organization that will advance the levels of professionalism among conservators in private practice.
b. To advance knowledge and methods of conservation used by conservators in private practice that will aid in preserving artistic and historic works.
c. To research and thereby provide information and/or assistance with matters of concern to conservators in private practice, i.e., group insurance, research grants, business practices, professional issues, etc.
d. To advocate and increase public awareness of the quality and variety of services available from conservators in private practice in the United States concerned with conserving the nation's publicly and privately owned cultural property.
e. To collect dues and solicit funds in order to further the purposes for which CIPP is being founded.

SECTION III: MEMBERSHIP

- 1. Membership in AIC shall be a prerequisite to membership in CIPP.
2. Members of CIPP shall be those individuals that derive at least 51% of their income from private practice.
3. Membership in CIPP may in no way be construed to state or imply endorsement of a member's conservation practices or of their level of proficiency in the conservation profession.

SECTION IV: THE EXECUTIVE BOARD

- 1. The Executive Board shall consist of five individuals. Management and control of CIPP shall be vested in the Executive Board.
2. Members of the Executive Board shall be the organization's Chairman, Vice-Chairman, Secretary, Treasurer, and the AIC Private Conservator Representative to the National Institute for Conservation.
3. Officers shall be members of CIPP.
4. The duration of each term of office shall be two years. The Chairman and Vice-Chairman shall not serve for more than two consecutive terms of office.
5. The first Executive Board shall be elected by the steering committee. Thereafter the Executive Board shall be elected by the membership.
6. To insure continuity, the offices of Chairman and Secretary and the offices of Vice-Chairman and Treasurer shall be filled during alternate years. To accomplish this a special election for Vice-Chairman and Treasurer shall take place at the second business meeting of the organization.

1. Meetings shall be held at the same time and site of the annual meeting of the AIC and at any other time and site that the Executive Board might deem useful.
2. The meeting shall in no way be in competition or in conflict with the scheduled meeting of the AIC.

## SECTION VI: ELECTIONS

1. A nominating committee of three members shall be elected at each general meeting to nominate one or more candidates for each elective office to be voted upon at the next general meeting.
2. The nominating committee shall present a slate of officers to the membership three months before the annual meeting.
3. Absentee ballots must be received one month before the annual meeting.
4. Election shall be held at the annual meeting.

## SECTION VII: DIVISIONS AND DEPARTMENTS

The Executive Board may establish as many committees as they might deem necessary to further the purposes for which CIPP was founded, and their terms of service may be limited by the Board as it sees fit.

## SECTION VIII: AMENDMENTS

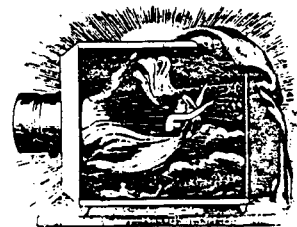
These bylaws may be amended, added to, or repealed by a vote of no less than two thirds of the members present in person at a general meeting, provided that such changes shall be furnished in writing to the membership at least 30 days before the annual meeting.

## SPECIALTY GROUPS

### PHOTOGRAPHIC MATERIALS GROUP

#### 1986 Winter Meeting

PMG members are encouraged to register for the Sixth Annual Winter Meeting. This meeting will be held on March 21 & 22 in Charleston, SC. Some of the topics to be covered include the chemical treatment of photographic images,



exhibition concerns and practices, duplication/copying procedures, and photographic conservation treatment techniques. Registration is \$35.00 (\$10.00 late fee after February 15). Contact DEBORA DYER MAYER for additional information. This meeting promises to be both informative and exciting---Be There!

#### 1986 Specialty Group Meeting/Chicago

Those members interested in presenting a talk during the PMG Specialty Group Session on May 25, 1986 should contact DEBORA DYER MAYER or DEBBIE HESS NORRIS as soon as possible.

DEBBIE HESS NORRIS

## OBJECTS GROUP



Due to the efforts of CAROLYN ROSE, the publications, "Notes for the Course" from the metals preconference last May, and the appendix on spot tests are now available from the AIC office. The price for the "Notes" is \$10.00 and \$3.00 for the spot test section; a number of copies have been bound with both sections

together for \$15.00 (the publications are \$12.00, \$4.00 and \$18.00 for Objects group nonmembers).

The edited comments by the Objects Group Concerns Committee regarding the AIC Code of Ethics and Standards of Practice has been mailed to all OG members. Please read the document and send your comments to SHELLEY REISMAN PAINE as quickly as possible so that this can be completed and she and SHELLEY STURMAN can forward the completed document to the Ethics and Standards Committee. If you have not yet received your copy of this document, please contact SARA WOLF GREEN [REDACTED].

There have been several requests for a discussion luncheon at the upcoming annual meeting similar to the one held last year which resulted in the ethics and standards document currently under review. Certification issues as they pertain to objects conservators has been suggested as one topic of discussion. Comments on this idea or suggestions of other topics are solicited at this time. You are welcome to contact any member of the OG Concerns Committee with your ideas and comments.

The Objects Specialty Group will once again offer the FAIC FIBRE REFRESHER COURSE taught by MARY-LOU FLORIAN and MARGARET ORDONEZ at the University of California, Berkeley campus. The course is scheduled for July 21 through July 25, 1986. The course fee will be \$200; dormitory room and board is available for all participants with a tentative price of \$23.50/day for a double room and \$31.75/day for a single room (price includes breakfast and lunch). This course had to be cancelled last year because not enough of those individuals who had expressed interest followed through to register before the deadline. If this course is going to be held, interest needs to be expressed immediately to MARGARET GEISS-MOONEY, course liaison at [REDACTED], Petaluma, CA 94952, or by phone [REDACTED] (messages may be left on the answering machine at any time of the day).

SARA WOLF GREEN

### BOOK AND PAPER GROUP

Plans for the 1986 Chicago conference are progressing smoothly. LIZ SCHULTE has been working very hard to organize a well rounded program. There still might be room for tips and short subjects. If you have an idea, contact ELIZABETH KAISER SCHULTE at 215/545-0613.

Topics being considered relate to: an analysis of a mounting technique; research on the degradation of paper; treatments of various items; a panel discussion on how far to take a treatment; the use of specialized equipment for treatment and analytical purposes; disaster planning; and a variety of other subjects including the ever popular "Tips." A noon luncheon is also being planned which will include an appropriate

subject for discussion. LOIS PRICE is making the necessary arrangements. She can be contacted at (215) 545-0613. A detailed outline of our specialty group session will be included in the next AIC Newsletter.

Replies to the questionnaire that was part of the special mailing to BPG members are slowly returning. Of the 418 current members, 91 have replied. Of that number, 65 (71%) will be coming to Chicago. Of those 65 people, 37 will also be attending the Oxford conference. Four people will be going to Oxford, but not to Chicago. Therefore, 41 people (45%) are attending the Oxford conference.

There are 24 people interested in a tour on the Monday after the conference. We will proceed to organize a meaningful and interesting day. Our intention will be to arrange a tour that can end at the airport at about 5:00 in time for most flights.

Another program for the Monday after the conference is being planned by Dr. RICHARD SMITH of Wei T'o Associates. The one day workshop will include a discussion and hands-on use of the "Soft-Spray" system and the freeze drier. A group of conservators with experience in these areas will assist. Further details will be made available as soon as possible.

JEFFREY ABT, editor of the BPG Annual, has compiled all the papers for the 1985 edition. The anticipated publication date is mid February.

BILL MINTER

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#### PAINTING GROUP

##### Search for Organizer/Editor of a Painting Specialty Group Newsletter

We continue to look for someone to take over the role of editor/organizer of our Newsletter. From the lack of response to our November call, we assume that painting conservators did not find the Newsletter as informative and helpful as many of us had been led to believe. I would appreciate any comments from the Group on the future role and usefulness of the Newsletter. Some may feel that this reporting role is best carried out by the AIC Newsletter. An idea from the Midwest Guild meeting suggested that abstracts from local guild meetings and other pertinent information be published for all the Specialty Groups by AATA under a separate heading. While these ideas are being considered, please contact SARAH FISHER to volunteer your time as editor/organizer.

##### Call for Talks at the Annual Meeting Specialty Group Session

We had a good response to the call for talks for our Specialty Group Session on Artists' Techniques in the November Newsletter. However, we still need more talks. To repeat our general theme: we want 10-minute long talks on any new aspects of artists' techniques you have observed in paintings of all periods. All elements of a painting's structure can be discussed, any insights into the techniques of one artist, or possibly of one school. Depending on how much response we get to this, the second part of the day can be used for reports on new practical information, new treatment problems, new treatment solutions. Please Contribute! We make so many interesting observations in the course of our work which can so easily be reported on in the informal short talks of the Specialty Group Session, and which would be of great benefit and interest to us all.

Our session is scheduled for Saturday, May 24th. Please contact SARAH FISHER, Senior Conservator, National Gallery of Art, 6th and Constitution Ave., Washington, D.C. 20565, telephone: (202) 842-6440.

SARAH FISHER

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#### TEXTILE GROUP



The 1986 Annual AIC meeting schedule has been set. The Textile Specialty Group will meet from 9 am to 5 pm on Sunday May 25, 1986. Several abstracts for papers have already been submitted. ANYONE INTERESTED IN PRESENTING A PAPER AT THE TEXTILE GROUP MEETING, PLEASE SUBMIT A TITLE AND AN ABSTRACT (send to: JEANNE BRAKO, RMRCC, 2420 S. University Blvd., Denver, CO 80210). We are hoping to have a tentative program schedule by January 30, 1986, but later submissions will certainly be considered.

MEG GEISS-MOONEY is continuing with plans for a short session on vacuum suction tables in conjunction with the 1986 AIC meeting. We have requested a timeslot on the evening of Saturday, May 24th, but have not yet received confirmation on this.

The Textile Specialty Group Election ballots and a mailing were sent to TSG members in November. Ballots are to be returned postmarked by December 20, 1985. The final slate is as follows: for Vice-Chair - ZOE ANNIS PERKINS; for Secretary - MARLENE JAFFE/MARGARET GEISS-MOONEY; for Treasurer - LOREEN FINKELSTEIN/HAROLD MAILAND. If you have not received your mailing and you are a Textile Specialty Group member, please contact the AIC office to confirm your membership.

The mailing included a copy of Guidelines for the AIC Textile Specialty Group. These were approved at the 1984 Annual Meeting.

ANNOUNCEMENTS: PAT REEVES' contribution to the field of Textile Conservation over the past thirty years has been far-reaching. In recognition of her work, a Textile Conservation Symposium is being planned for February 1, 1986 at the L.A. County Museum. The papers will be published by the Textile Conservation Center. The registration fee for the all-day seminar is \$45 (includes lunch and a copy of the publication). For further information, please check your mail for a registration packet or contact ANN SVENSON, Conservation Center, L.A. County Museum of Art, 5905 Wilshire Blvd., L.A., CA 90036 ((213) 857-6169).

The FAIC FIBER REFRESHER COURSE is scheduled for July 21-25, 1986 on the University of California Berkeley Campus. The course will be taught by MARY-LOU FLORIAN and MARGARET ORDONEZ. The course fee is \$200. Dorm room and board is available for all participants (tentative prices: \$23.50/day for sharing a double and \$31.75/day for a single room. Prices include breakfast and lunch). To request an application, immediately contact MARGARET GEISS-MOONEY liaison at [redacted] a [redacted], CA 94952 [redacted]. Answering machine is on 24 hrs./day. We need 35 responses for the course to occur. Your prompt attention is needed and appreciated.

JEANNE BRAKO

## PEOPLE

EDWARD SAYRE and Garman Harbottle of the Brookhaven National Laboratory have been awarded the George Hevesy Medal, an international award conferred for their outstanding contribution to the field of nuclear analytical chemistry in their work on neutron activation analysis...STEVEN PRINS (paintings conservation) and LAURA WAIT (book conservation, fine binding, boxmaking) announce the opening of Prins-Wait Studios, 1570 Pacheco, Unit E-13, Santa Fe NM 87501...ERIC GORDON has joined the Walters Art Gallery staff as Associate Conservator of Paintings...PAM VANDIVER has accepted a position as Research Physical Scientist at the Smithsonian's Conservation Analytical Lab, and will continue at MIT as Visiting Lecturer; her new address is 2400 Elba Court, Alexandria VA 22306, ( ) . JOHN HARTMAN has been appointed Chief Conservator for the Pennsylvania Historical and Museum Commission...MARIAN KRAMINITZ is now the Assistant Objects Conservator for the South American Hall at the American Museum of Natural History...SIEGFRIED REMPEL is the Consultant Conservator at the Canadian Center for Architecture...LAURA GORMAN has joined the staff of the Chicago Conservation Center as Objects Conservator...THOM GENTLE has been named Furniture Conservator for the Williamstown Regional Art Conservation Laboratory...GUSTAV BERGER is closing his Madison Avenue studio and will operate exclusively out of his studio at ( ), New York, NY 10019...ANTOINETTE DWAN has accepted the position of Associate Paper Conservator at the Baltimore Museum of Art.

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### NEW PROFESSIONAL ASSOCIATES

DEBORAH BIGELOW	ROSA LOWINGER
GILLIAN BOAL	SYLVIA RODGERS
RANDALL COUCH	MARY WHITSON
DANIEL CLEMENT	JAMES WRIGHT

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### CORRECTIONS TO THE DIRECTORY

D.D. MINAULT's phone number is incorrectly listed; her phone number is ( ). MARJORIE SHELLEY was omitted from the Paper Specialty Group.

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### MISSING PERSONS

Newsletters and Journals sent to the following members have been returned to the national office: REBECCA BILLINGS, DEBORAH BREISKY, PATRISHA ANNE DOSCHER, DONNA HORIE, NORA LEE JOHNSON, ELIZABETH ANN MORSE, LORNE MURDOCK, MARIE O'SHEA, CARL J. REALE, DALE TAYLOR, ROBERTA P. WHITE. If you are one of these people, or know where they are, please contact the AIC office, so we can list their addresses correctly.

An inquiry has been made of the office from someone trying to contact WILLIAM SARILL. William Sarill: If you have moved, please inform us of your new address and telephone number.

### IN MEMORIAM

Louise and (Ted) Theodore R. Cooley died within 3 weeks of one another. Both were outstanding textile conservators, well known for their willing help to many grateful colleagues. Their door was always open with an outpouring of problem-solving ideas. Louise Cooley, with her weaving expertise, served the Textile Museum as the first volunteer docent to offer that viewpoint. Ted, also a weaver, developed skills in yarn dyeing that went into many of their conservation projects locally and internationally.

Louise suffered two broken legs and on her return from the hospital the second time she had a massive heart attack and died instantly. The day after her funeral, Ted went into the hospital and died two weeks later of cancer.

A memorial fund has been established at the Textile Museum to purchase a textile for that collection which will bear their names in perpetuity. Anyone who cares to join in this memorial can send a contribution to the LOUISE AND THEODORE R. COOLEY MEMORIAL FUND, Textile Museum, 2320 S Street, N.W., Washington, D.C. 20008.

J. V. COLUMBUS

## GUILDS & ASSOCIATIONS

### SPEC KIT ON PRESERVATION EDUCATION IN ASSOCIATION OF RESEARCH LIBRARIES (ARL)

During the past five years the library community has witnessed a slow but steady growth in the number of new educational activities in the preservation area SPEC Flyer and Kit #113--Preservation Education in ARL Libraries (April 1985) is the result of a written request for sample materials to 35 ARL members, selected because they were known to have active preservation programs. The flyer notes that libraries have been most active in developing training materials for staff. Several ARL libraries routinely schedule preservation orientation sessions, and several have developed a variety of training tools for general library staff, including printed instructions for care of books, film, and other media; bibliographies; glossaries, line drawings; and flow charts.

The SPEC Kit on Preservation Education in ARL Libraries (#113, April 1985, 110 pages) contains four preservation-related policy statements; 32 examples of staff training materials; 14 examples of reader education; six examples of donor information; and four descriptions of exhibits. This kit was developed partially to supplement and update a Resource Notebook on Preservation published as part of the Preservation Planning Program. The Resource Notebook and Manual from that program are available for \$45 from the OMS. SPEC kits are available by subscription from: SPEC, Office of Management Studies, ARL, 1527 New Hampshire Ave. N.W., Washington, D.C. 20036. Individual kits are available for \$20 prepaid. Outside the U.S. and Canada, add \$5 per order for shipping.

The Western Association for Art Conservation held its annual meeting at the Santa Barbara Sheraton Hotel October 28-30, 1985. There were 104 in attendance.

Presentations covering numerous conservation concerns, ideologies and problems (and solutions!) followed the general business meeting. Talks ranged from the history of Japanese lacquer and drop lining of slashed painting to support systems for Egyptian mummies. MONONA ROSSOL of the Center for Occupational Hazards, Inc. was invited for a lengthier talk and a question and answer period. An open session on conservation materials was a useful adjunct to the various suppliers' exhibits.

Professor Georgia Lee of Cal State University San Luis Obispo led a group of WAAC members to a group of protected Chumash Indian rock art sites in the San Marcos Pass area near Santa Barbara on Sunday, Oct. 27th for a healthy and informative start to the meeting.

The obligation of WAAC and AIC to respond to the California Heritage Task Force Report was discussed under new business. Since the report might affect conservation contract work in the state, a WAAC committee to study the report is under consideration. Because WAAC is temporarily listed as a tax exempt non-profit organization, the group must decide just what available benefits to pursue, such as grants or donations, and how these relate to the desires of the membership.

The election of new officers preceded the actual meeting. This year's officers are: ROBERT FUTERNICK, president; BENITA JOHNSON, vice-president; PAULINE MOHR, secretary/treasurer. CAROLINE BLACK continues as the Newsletter editor. New members-at-large are DEBRA EVANS, JOHN TWILLEY and ROSAMOND WESTMORELAND. The old and new officers met the night before the meeting to discuss board matters and the business meeting agenda.

Santa Barbara was blanketed by one of its rare gray periods, keeping the participants in the hotel in attendance at the talks and off the beach across the street! The wharfside restaurant, Brandon's, was the site of the conference banquet. Both the University of California at Santa Barbara Fine Arts Museum and the Santa Barbara Museum of Art hosted the delegates for two early evening receptions.

Special thanks were extended to SCOTT HASKINS and the others serving on the local arrangements committee for all their efforts to make this meeting a very special one.

Several of the participants attended post-conference sessions: 1) Occupational Hazards for Conservators, Oct. 31-Nov. 2 in San Francisco given by MONONA ROSSOL and 2) Gold Leaf Workshop, Oct. 31-Nov. 1 in Santa Barbara led by WILLIAM ADAIR.

Discussion and past practice indicate that next year's meeting will probably be held in northern California.

The next WAAC Newsletter, vol. 8, no. 1, is scheduled for January 1986.

Anyone wishing a copy of the October meeting agenda or information regarding membership, the Newsletter, etc., please contact me at the following address: Western Regional Paper Conservation Laboratory (WRPCL), California Palace of the Legion of Honor, Lincoln Park, San Francisco, CA 94121.

Pauline Mohr  
WAAC Secretary/treasurer

The Board and Council of the National Institute for Conservation met on Oct. 15-16. Newly elected officers are: CAROLYN ROSE, Chairman, WILLIAM LEISHER, Vice Chairman, and JANE HUTCHINS, Member-at-Large. Other Board members are Ann Russell, Treasurer, MARILYN WEIDNER, AIC-Private Conservator Designee, ELISABETH FITZHUGH, AIC Designee, THOMAS TAYLOR, Association for Preservation Technology Designee, JAMES BERNSTEIN and PAUL PERROT, Members-at-Large.

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#### COOPERATIVE PRESERVATION PROGRAMS MEET TO DISCUSS NEEDS, GOALS AND STRATEGIES

On October 24-25, 1985, the representatives of thirteen non-profit cooperative preservation programs met in Andover, Massachusetts, to discuss the role of regional programs in an emerging national preservation strategy. The two-day, invitational Conference on Cooperative Preservation Programs for Libraries and Archives was hosted by the Northeast Document Conservation Center and funded by the National Endowment for the Humanities. The purposes were to promote communication among these centers, plan for the sharing of resources, identify common needs, and articulate positions on national preservation issues. As a result of these two days of discussion the participants agreed that cooperation and coordination among the centers should include the following activities: 1. Joint development or sponsorship of workshops and other training programs; 2. Sharing of publications and teaching materials on a more systematic basis; 3. Creation of a formal mechanism for sharing information about the participants' activities; 4. Utilization of a centralized data base, to be developed by Library of Congress.

While coordination of existing programs will contribute much to building an effective national preservation strategy, participants identified a number of areas that still need to be addressed; they include support and funding of the field services of regional preservation programs as well as training of preservation administrators to staff regional programs as well as middle level management positions in libraries and archives.

Participants pooled information about their programs through a questionnaire distributed in advance of the conference. The data suggested that the participating programs reach an audience of more than 7,900 institutions or professionals. They have combined budgets of more than \$3.3 million, and they employ 96.5 staff. The conference included an informal information exchange, in which participants swapped technical leaflets, brochures, and newsletters. In an effort to continue the progress set in motion by this initial meeting, the participants agreed to continue their communications on a regular basis and decided to meet again in December 1986.

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#### CORRECTION

The telephone number of US/ICOMOS was printed incorrectly on p. 16 of the November issue. The correct number is 202/673-4093.

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## MEXICAN EMERGENCY ART RESCUE COMMITTEE

A preliminary planning committee has been formed to organize an emergency aid program for the care of works of art recently damaged or in danger of inadvertent destruction resulting from the recent tragic earthquake in Mexico City. These works of art include frescoes and Precolombian artifacts. The committee is planning a course of action to prevent destruction of works in already damaged buildings, inspection of works still intact, and emergency measures to be taken to conserve those that are in danger until a full program of restoration can be undertaken. Write or send contributions to: Dr. Francis V. O'Connor, Editor of the Federal Art Patronage Notes, 250 East 73rd St., #11C, New York, NY 10021.

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### COMPUTER TECHNOLOGY IN CONSERVATION COURSE

This past May 13-16 the IIC-CG conducted a computer workshop on the campus of Dalhousie University, Halifax, Nova Scotia. Entitled "Computer Technology in Conservation," the workshop aimed to familiarize conservators with computer technology, encourage interaction between conservators and developers of conservation-related computer technology, and to investigate future directions and possibilities for computer technology in the field. In addition to session talks, the workshop included a tour of the Nova Scotia CAD/CAM center and a hands-on session introducing beginners to personal computers and database management software. A panel discussed the need for a list of preferred terms (keywords) for file management and the need for simplicity in designing file searching systems.

Jeffrey Maish

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### CARE AND PRESERVATION OF ETHNOLOGICAL MATERIALS - SYMPOSIUM '86

#### Call for Papers

Ottawa, Canada, 28 September - 3 October 1986

Papers relating to conservation and curatorial aspects of the care and preservation of ethnological material are invited. These can include case studies, material science and technology, and curatorial and ethical problems relevant to the material cultures of Africa, Oceania, Australia and the Americas. Abstracts of approximately 200 words should be submitted together with audio-visual needs. Presentations should be 20 minutes and in either English or French. Submissions for posters will also be accepted at this time. Deadline for submission is 30 June 1986. Information and registration forms are available from: Symposium '86, Canadian Conservation Institute, 1030 Innes Road, Ottawa, Ontario, K1A 0M8, CANADA.

## MATERIALS

### SOLVENT DISPENSING BOTTLE

A 4-ounce solvent-dispensing bottle (made of amber glass with a stainless-steel pump unit and a polyethylene intake tube) is available from Thomas Scientific Company (P.O. Box 99, Swedesboro, NJ 08085-0099) and costs \$7.00.

I have bought several and find them very useful for wetting cotton swabs with solvents, which are released in small quantities by light pressure on the top of the pump unit. On some bottles, the top must be unscrewed slightly for the pump to work properly; but in general they are an excellent means of reducing one's exposure to toxic solvent fumes.

The manufacturer, Menda, suggests their use for alcohol, acetone, benzene, perchloroethylene, etc., but NOT for concentrated acids, iodine, or silver nitrate.

JEAN D. PORTELL

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**"Books are fragile, too."** A poster photographically illustrating the effects of rough handling on eggs labelled AS YOU LIKE IT, MACBETH, OTHELLO, ROMEO & JULIET, etc., in an egg carton labelled COLLECTED WORKS OF WILLIAM SHAKESPEARE. Available from Poster, Conservation Department, General Library, University of California, Berkeley CA 94720, at \$6 each, plus \$2 handling and postage. Make checks payable to Regents, University of California.

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## POSITIONS AVAILABLE

### CONSERVATOR (PAPER) LEVEL I

General responsibilities: The examination of works, using specialized knowledge of papers, chemical products and procedures, paper lining and repairing techniques, with a view to determining any necessary restoration or protection work; the execution of all operations necessary to the restoration of prints and drawings, employing current knowledge and techniques; the preparation of technical reports related to the examinations and treatments undertaken; the examination, analysis and evaluation of the condition of works in the museum's collection; the advising of curatorial staff of questions concerning the identification, authenticity and condition of works of art; the guidance and supervision of support staff in the absence of the chief conservator.

Academic training: University arts or sciences degree including courses in chemistry and physics or the equivalent; specialized courses in conservation at a recognized institution.

Experience: At least three (3) years in paper conservation. Spoken and written English and French a requirement. Those interested should send their curriculum vitae, before January 15, 1986 to Paul Lavallée, Head of Personnel, The Montreal Museum of Fine Arts, 3400 Avenue du Musée, Montreal Quebec, H3G 1K3.

**PAPER CONSERVATOR**

The Intermuseum Laboratory seeks applicants for a full-time, permanent position as an ASSISTANT or ASSOCIATE Paper Conservator.

He/she will be responsible for documentation, examination, analysis, and treatment of works of art on paper from major midwestern institutions. A knowledge of archival/photographic conservation helpful. Additional duties include: travelling for on-site collection surveys, working with curators, and assisting in conservation training.

Candidates should be graduates of conservation programs or the equivalent. Salary commensurate with experience, plus liberal benefits.

A curriculum vitae and three letters of recommendation should be sent to Gina McKay, Acting Head of Paper Conservation, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074, (216) 775-7331.

**PAPER CONSERVATOR**

The Commonwealth Conservation Center, Pennsylvania Historical and Museum Commission, will be entertaining proposals to fill a three-year contract for a Paper Conservator starting approximately March 1, 1986. Responsibilities will include: planning and development of the paper laboratory in our new facility; surveying the collection's conservation and storage needs at 42 State-owned museums and historic sites as well as the State archives; examination, documentation, and treatment of works of art on paper, archival documents, and photographs.

Candidates should have a graduate degree from a recognized conservation program and a minimum of two years' experience in paper conservation, or the equivalent.

Contract proposals will be evaluated on the basis of professional qualifications and competitive salary requirements. For additional information please contact: John Hartmann, Conservator Chief, Commonwealth Conservation Center, 908 Market Street, Harrisburg, PA 17101, (717) 787-2292.

**PAPER CONSERVATOR**

The University of Chicago Library seeks applicants for this new position which will be available in May 1986. The selectee will: be responsible for the treatment of rare/unique materials and for the operation of the Conservation Section dealing with flat paper materials including prints, drawings, maps, photographs, etc.; assist Preservation Officer in establishing short/long term goals for the Paper Conservation Section; set standards for quality treatment accorded unbound rare/non-rare material; propose, justify, and manage equipment, materials and staff budgets; participate in hiring, evaluation, etc., of staff including technicians and clericals. May be required to supervise interns.

Qualifications: Graduate degree in Paper Conservation from a recognized conservation program or equivalent experience. A minimum of two years' experience beyond the internship, dealing with the treatment of works of art, archival documents, maps, and photographic materials. Ability to analyze materials and devise, execute, and document complicated treatments for materials of significant monetary/intrinsic value: Demonstrated supervisory and

administrative experience in a conservation setting, and in the training of professional and technician level conservation personnel. Demonstrated communication skills (oral and writing) for collaborating with conservation, bibliographic, and other library staff. Salary: \$1,711 - \$2,751 per month depending on qualifications.

Submit letter of application, resume, and names, addresses and telephone numbers of three references to: The University of Chicago Library, Regenstein Library, 1100 E. 57th Street, Chicago, IL 60637, attn: Andrew Waters, Acting Personnel Officer. Applications received by January 31, 1986, will be assured consideration.

**ASSOCIATE CONSERVATOR, AFRICA, OCEANIA, AND THE AMERICAS**

Immediate opening at The Fine Arts Museums of San Francisco for Associate Conservator specializing in ethnographic conservation. Working under the direction of Collection Curator, duties include conservation of a large group of wall murals, permanent collection treatments, display and storage area maintenance, loan object preparation, and assistance with Decorative Arts projects as needed. Candidate must have a graduate degree in conservation, museum experience, and a demonstrated commitment to the field of ethnographic conservation. Salary commensurate with experience. Send resume and letter of interest to: Personnel Office, Legion of Honor, Lincoln Park, San Francisco, CA 94121. AAEOE

**OBJECTS CONSERVATOR**

The Oriental Institute Museum of the University of Chicago is seeking a conservator of archaeological materials to work in a small well-equipped laboratory and to oversee conservation of its excellent collection of ancient Near Eastern artifacts. A minimum of 5 years experience dealing with a wide range of archaeological materials is required, and the candidate should be a graduate of a recognized training program or have equivalent training. Salary range \$25,000 to \$30,000, commensurate with experience; excellent staff benefits. Send letter of application, resume, and names of three references by January 31st to: Thomas J. Logan, Curator, The Oriental Institute, University of Chicago, 1155 East 58th Street, Chicago, Illinois 60637.

**SENIOR OBJECTS CONSERVATOR**

The Pacific Regional Conservation Center of the Bishop Museum, Honolulu, Hawaii, seeks applicants for the position of Senior Objects Conservator. Responsibilities will include oversight of Objects Lab, examination, treatment, consultation, lectures and workshops. Must be a graduate of a conservation training program with additional 5 years of experience or equivalent apprenticeship training. Send resume and three references to Personnel Officer, Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96817. Position available March 1, 1986. Salary commensurate with experience.

## OBJECTS CONSERVATOR

Conservator will work with museum staff preparing a major new Montana history exhibit. Applicants should have a degree in conservation or the equivalent and practical experience. A general objects background is preferred because of the wide range of historical artifacts which will be included in this exhibit. Duties will include: setting up a new conservation lab, assessing condition of artifacts, establishing conservation priorities, proposing treatment with cost and time estimations, preparing artifacts for exhibition, helping arrange for outside conservation work, advising on exhibit environment and display techniques, and generally supplying the institution with conservation expertise. Conservator will supervise a part-time conservation technician. This is a one-year, grant-funded (IMS) position to be contracted at the rate of \$12 per hour. Hiring is dependent upon approval of applicant by IMS. Project start is flexible, but will be sometime in Spring, 1986. Send letter of application, resume and three references to: Chief Curator, Museum Program, Montana Historical Society, 225 N. Roberts, Helena, MT 59620. Deadline for applications is February 15, 1986.

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### ART CONSERVATOR II-OBJECTS ART CONSERVATOR I/II-PAPER ART CONSERVATOR I/II/III-PAINTINGS ART CONSERVATOR II-TEXTILES

SALARY: Level I (Assistant) \$22,500 to \$24,000 per year  
Level II (Associate) \$25,800 to \$28,100 per year  
Level III (Full Conservator) \$29,100 to \$30,500 per year

Requires Master's Degree in art conservation with considerable coursework in chemistry, art history, and studio arts or combination of education and training to warrant equivalent recognition; experience in restoration or conservation of works of art; knowledge of artistic materials and various techniques used in dating and authenticating works of art, and willingness to travel. Non-residents may apply but must establish residence in the City of Detroit at time of hire. Send resume in confidence no later than February 2, 1986, to: Mr. Leon Johnson, Personnel Department, [redacted] Michigan 48226, or Carl [redacted]

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## PAINTINGS CONSERVATOR

The Rocky Mountain Regional Conservation Center is seeking applicants to join the staff of the Painting Department in the position of Paintings Conservator. Responsibilities include examination and treatment of paintings, consultations, surveys, lectures and educational outreach. Candidate must be able to work with diversified paintings collections. Local and regional travel required.

Applicants must have completed a graduate training program and have professional experience or have the equivalent training and experience. Museum experience an asset. Salary: mid-twenties, dependent on experience. Excellent University benefits package. Position available February 1st, 1986.

Send resume and 3 letters of reference to: Charles G. Patterson, Director, Rocky Mountain Regional Conservation Center, University of Denver, 2420 S. University Blvd., Denver, CO 80208-0508, (303) 733-2712.

## PAINTINGS CONSERVATOR

Western Center for the Conservation of Fine Arts, located in its own large, new conservation facility in Denver, seeks applicants for the position of paintings conservator. WCCFA treats traditional and contemporary artworks for museums and private collectors throughout the United States. Candidates must hold a graduate degree in conservation or have equivalent experience and must be capable of performing the highest-quality treatments. Encouragement is given to involvement in research leading to formal publication. Salary is excellent and is negotiable according to background. Address inquiries to Emmett Carl Grimm, Director, WCCFA, 1225 Santa Fe Drive, Denver, CO 80204, (303) 573-1973.

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## ORGANIC/SEPARATION CHEMIST

National Gallery of Art Science Department seeking organic chemist with experience in separation science. Applicant must have advanced degree in organic chemistry with experience in GC, HPLC and TLC. Working with small samples desirable. Duties include developing new methods of characterization and identification of binding media used in works of art. Salary commensurate with experience and qualifications, range GS-11/GS-13 (\$26,381 - \$37,599).

Interested applicants contact Dr. Gary W. Carriveau, Science Department - Conservation Division, National Gallery of Art, Washington, DC 20565.

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## SENIOR BOOK CONSERVATOR

The University of Chicago Library seeks applicants for this new position which will be available in May 1986. The selectee will: undertake major conservation treatment of rare/unique materials; make and continually evaluate treatment of individual items and the collection as a whole; establish short and long term goals for the development of the Book Conservation units; set standards for quality treatment; propose, justify, and manage equipment, materials and staff budgets; participate in hiring, evaluation, etc., of staff (rare book conservators [2 FTE projected] and head of Conservation Repair Unit); train interns.

Qualifications: Graduate degree from a recognized conservation program or equivalent experience. Advanced training in a conservation facility dealing with the treatment of a wide variety of rare and non-rare library materials. Ability to analyze book structure and deteriorative mechanisms, and devise, execute, and document the most complex treatments for materials of significant monetary and intrinsic value. Demonstrated supervisory and administrative experience in a conservation setting, and in the training of professional and technician level conservation personnel. Demonstrated communication skills (oral and writing) for collaborating with conservation, bibliographic, and other library staff. Salary: \$1,861 - \$3,026 per month depending on qualifications.

Submit letter of application, resume, and names, addresses and telephone numbers of three references to: The University of Chicago Library, Regenstein Library, 1100 E. 57th Street, Chicago, IL 60637, attn: Andrew Waters, Acting Personnel Officer. Applications received by January 31, 1986, will be assured consideration.

SENIOR PAPER CONSERVATOR, ASSOCIATE OR  
ASSISTANT PAPER CONSERVATOR

The Conservation Center for Art and Historic Artifacts, Philadelphia, PA is seeking applicants for two positions: Senior Paper Conservator and Associate or Assistant Paper Conservator. Individuals selected will work in the Center's new facility, which provides an exceptional environment for conservation of art and historic artifacts on paper, library and archival materials, and photographs.

The Senior Paper Conservator works under the general direction of the Executive Director and must be capable of performing conservation treatments of the highest quality on a wide variety of projects on paper and related materials. Graduation from a recognized training program (or equivalent professional training) is required, with a minimum of eight years of professional experience. Background should include extensive treatment experience, supervision and training of conservators and interns, and strong interpersonal and administrative skills.

Duties will include supervision and approval of conservation treatments, scheduling of work, supervision of ten professional staff, training of interns and apprentices, working with member institutions on preservation planning including collection surveys, writing and approving reports, and planning and assisting with educational activities for a diverse membership.

The Associate or Assistant Paper Conservator must be a graduate of a recognized conservation training program (or equivalent professional training) with a minimum of three years professional experience for Associate Conservator and up to three years experience for Assistant Conservator.

Duties include examining works, preparing estimates, writing well-organized reports, and performing conservation treatments independently and with other conservators. Other duties include field work such as surveys, consultations, workshops, and lectures; and consulting with personnel from the Center's diverse member institutions.

Interested applicants should send letter and resume by January 30, 1986 to: Abby A. Shaw, Executive Director, Conservation Center for Art and Historic Artifacts, 264 South 23rd Street, Philadelphia, Pennsylvania 19103.

BOOK CONSERVATOR

The New York Public Library has opportunity in its Conservation Division. Under supervision of the Head of the Custom Binding and Restoration Office, individual will oversee the treatment of bound library material including items in rare or special collections and pre-1850 imprints. Will perform a wide variety of treatment and restoration tasks on bound materials; coordinate schedules for special projects and exhibits; assist in planning and conducting staff training, arranging workshops and seminars, and in general administrative responsibilities. Requirements: MLS or equivalent education in book conservation, preservation, restoration and binding techniques; advanced training in conservation and substantial professional experience in book conservation; thorough working knowledge of conservation procedures and demonstrated skills as a craftsperson. Salary: \$25,685 per year. Closing date: February 28, 1986. Interviews will also be conducted at the ALA Mid-Winter Conference in Chicago, January 18-22, 1986. For consideration, send resume to: Francine Feuerman, Human Resources Department, The New York Public Library, Fifth Ave. at 42nd St., New York, NY 10018.

CONSERVATION ASSISTANT, PRESERVATION  
DEPT., TECHNICAL SERVICES; S.G. 16

Date of Vacancy: Immediately

Duties: Under the general supervision of the Head Conservator, Conservation Unit: Executes new bindings in various styles and materials, including laced-in, split-board, cloth case and paper case structures. Constructs protective enclosures, including cloth-covered folding manuscript boxes with inset stamped labels. Performs paper conservation treatments on valuable pages and documents, including dry cleaning, removal of residue with solvents, washing, deacidification, resizing, removal of backing, flattening, and mending with Japanese tissue. Trains and oversees student assistants to complete simple condition reports, and to perform minor conservation treatments.

Purpose of position assignment is to perform conservation work on Eighteenth Century Short Title Catalog holdings in the University of Michigan Library, as part of a grant funded one year project. Dates of appointment are January 1, 1986 thru December 31, 1986.

Qualifications Required: Two to three years experience in conserving valuable books and documents under the supervision of an experienced book conservator, or comparable experience in a training program and internship. Skill in performing all phases of a variety of binding styles and structures (as demonstrated in work samples), and an understanding of their historical development. Demonstrated skill in performing a variety of book and paper repair techniques--involving dry, aqueous, and chemical procedures--and knowledge, based on training and a regular reading program of the current conservation principles behind them. Detailed theoretical and practical knowledge of the characteristics of a wide variety of bookbinding materials, understanding of the causes of their deterioration, and the effects on them of particular chemicals, treatments, and conditions.

Desired: Undergraduate college degree.

Salary: Salary range is \$17,680.00 - \$28,340.00. Initial appointment salary is dependent on the extent of relevant previous experience. TIAA/CREF Retirement Plan.

Apply To: Library Personnel Office, 404 Hatcher Graduate Library, University of Michigan, Ann Arbor, Michigan 48109. Application deadline: November 30, 1985. The University of Michigan is a non-discriminatory, affirmative action employer.

PHOTOGRAPHIC CONSERVATION TECHNICIAN

The Redding Museum and Art Center seeks a 2/3rds time photographic conservation technician for a one-year, grant funded position. The technician will work under the direction of the consulting Senior Project Conservator, SIEGFRIED REMPEL and Museum Conservator DALE KRONKRIGHT, with support from six trained volunteers. The position emphasizes systematic examination, documentation, archival contact printing and processing, provision of supports and disposition in storage. Candidates should have both course work and supervised conservation experience with historic photograph and document collections and with emulsion-to-emulsion contact printers and archival processing with good density replication. Rate of pay is \$7.00/hr. Candidates must be able to commit twelve consecutive months to the project. Send letter of interest, resume and three professional references to Conservation, Redding Museum & Art Center, Box 427, Redding, CA 96088. For information call DALE KRONKRIGHT, [REDACTED].

## CONSERVATION EDUCATOR

Faculty vacancy available 1 July 1986 for an outstanding book conservator to teach beginning and advanced book conservation laboratory practice in the only graduate program in library and archives conservation in the U.S. **Requirements:** master's degree or equivalent; extensive full-time experience in book conservation treatment; teaching experience desirable. **Rank and salary:** Commensurate with education and experience. **Benefits:** TIAA-CREF and Blue Cross-Blue Shield paid by the University; major medical, group life insurance, tuition exemption. Send vitae to: Paul N. Banks, Director of Conservation Programs, School of Library Service, 516 Butler Library, Columbia University, New York NY 10027, by 31 January 1986. Columbia University is a non-discriminatory, affirmative action employer.

## DIRECTOR OF CONSERVATION

DIRECTOR sought by the Intermuseum Laboratory, Oberlin, OH, the regional center of the Intermuseum Conservation Association. The Laboratory seeks a mature conservator with demonstrated administrative and personnel management skills, as well as an aptitude for the active marketing of conservation services to a growing membership of twenty-five cultural institutions. Aided by an administrator, the Director supervises the operations of the longest established co-operative regional center in America. Staff includes six conservators, a full support staff and three to four interns/fellows. Current annual budget is in excess of a half million dollars. Salary will be commensurate with experience. Position available as of January 1986. Send resume and salary history to Dr. William S. Talbot, President, ICA Board of Trustees, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, OH 44016.

## PRESERVATION AND COLLECTIONS LIBRARIAN

**Responsibilities:** Under the direction of the Associate Director for Collection Management and Technical Services, plans, designs, evaluates, and coordinates the MIT Libraries' preservation program. Coordinates collection management projects. Directs collection assessment program. Recommends, formulates, documents, and implements preservation and collection review and assessment policies. Develops systemwide priorities. Oversees and coordinates storage, transfer, and weeding decision-making and implementation. Makes recommendations for environmental, security, and physical state of the collections. Develops training and education programs for staff and library users. Serves as liaison with department heads, collection managers, processing librarians, and subject specialists. Organizes, plans, and directs the work of the Binding and Repair Unit (in-house repair operations, physical processing, and commercial binding) and the RetroSpective Collection (on-campus storage facility for lesser-used materials). Works with the Libraries' Conservation Consultant in introducing new preservation techniques and in planning special projects. Develops funding proposals for the preservation and collection review programs. Chairs the Disaster Team. Serves on the Collection Management Group and on the Joint Committee for Technical Processing. Carries out special projects and assignments as directed by the Associate Director.

**Qualifications:** M.L.S. from an ALA-accredited library school, and a minimum of three years of professional library experience are required. Advanced preservation training or significant preservation experience in a research library required. Collection

management experience is desired. Organizational, managerial, and supervisory skills are required. Final candidates must demonstrate well-developed interpersonal skills, competence in physical treatment of library materials, knowledge of current preservation issues and concerns, and an understanding of the relationship between bibliographic control and preservation in a research library.

**Hiring Salary Range:** \$23,000 - \$28,000. To ensure full consideration send resume and names and addresses of three current references by December 31, 1985 to: Search Committee for Preservation and Collection Librarian, The Libraries, Room 14S-216, Massachusetts Institute of Technology, Cambridge, Massachusetts 02139.

## GRANTS & INTERNSHIPS

### WILLIAM SUHR FELLOWSHIP

The Art Conservation Program sponsored jointly by the University of Delaware and the Winterthur Museum is pleased to announce the receipt of a William Suhr Fellowship from Mrs. William Suhr. This fellowship, in honor of the late William Suhr, has been awarded to Ms. Linda Hee from Hawaii, who is interested in weaving, textile conservation, and forest conservation. William Suhr restored paintings for major museums on both sides of the ocean for nearly 60 years. He was the conservator of the Frick Collection for over 40 years. The Suhrs have both also been continuing supporters of nature conservation.

### NATIONAL GALLERY OF ART 1986 SUMMER INTERNSHIP PROGRAM IN CONSERVATION

**PROGRAM:** Summer interns are assigned to the National Gallery's Conservation Division in an area suitable to their backgrounds. A Gallery conservator or scientist directs the intern's summer project. In addition, interns may spend three hours a week at briefings on museum administration; another three hours a week may be devoted to curatorial sessions on connoisseurship and display policy. Intern appointments will be effective from June 9, 1986 to August 29, 1986. These positions are at the Civil Service, GS-5 level (\$6.90) per hour.



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HOW TO APPLY: Application materials must be received or postmarked by February 14, 1986. Selections will be made by April 3, 1986, and all applicants will be notified promptly of their selection. Participation in the program for a second year, while not prohibited, is discouraged. FOR FURTHER INFORMATION WRITE OR TELEPHONE: Summer Employment Coordinator, Personnel Office, National Gallery of Art, 4th & Constitution Ave., NW, Washington, DC 20565, (202) 842-6282.

#### THE INTERMUSEUM CONSERVATION ASSOCIATION

ICA Graduate Internships: Three graduate conservation internships are available at the Intermuseum Laboratory, two in paintings and one in paper conservation, commencing in September 1986. Applications are encouraged from individuals of recognized conservation training programs who are now planning their third-year internships. DEADLINES: Application is made during Winter, 1985. Those applicants chosen for interviews will be notified by February and notices will be sent in early Spring, 1986.

ICA Fellowships: Graduates of conservation training programs and individuals with equivalent experience are invited to apply for the ICA's Fellowships in paintings & paper conservation. Postgraduates who are interested in gaining practical conservation experience in a professional laboratory will find this an invaluable opportunity. DEADLINES: Applications must be received by March 1, 1986. Applicants chosen for interviews will be notified by April 1st and final notices will be sent by May 31, 1986.

For more information contact: Caroli T. Asia, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074, (216) 775-7331.

#### ADVANCED INTERNSHIP IN FLAT PAPER OR BOOK CONSERVATION

The Northeast Document Conservation Center, located 20 miles north of Boston, is seeking its seventh advanced intern in paper conservation, to begin work in August or September 1986. The internship will run for two years and includes liberal travel benefits. Applicants should be students who have completed a graduate training program in conservation or have equivalent training/experience. The intern should be interested in specializing either in flat paper or book

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conservation. Preference will be given to an energetic, imaginative individual capable of working with others in a production oriented atmosphere. He or she must be anxious to accept the challenge of treating a wide variety of materials. Send resume and letter of intent to MARY TODD GLASER, NEDCC, 24 School St., Andover, MA 01810. Please state whether your interest is in flat paper or book conservation.

## CONFERENCES, COURSES, SEMINARS

#### GENERAL

April 10-12, 1986, Richmond, Virginia. "Care and Preservation of the Museum Conservator." Contact Devora Neumark, Center for Occupational Hazards, 5 Beekman Street, New York NY 10038, phone (212) 227-6220.

## CONSERVATION MATERIALS

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May 9, 1986, Chicago, IL. "Management Strategy, Fundraising and Grant Writing for Conservation Programs." (NOTE: THIS IS A CHANGE IN DATE. THE SYMPOSIUM WAS PREVIOUSLY SCHEDULED FOR MAY 16.) A day-long symposium sponsored by the Chicago Conservation Center, timed to precede the AIC Annual Meeting and coincide with the Chicago International Art Exposition. Representatives of various granting agencies will present guidelines and eligibility rules. Principles of fundraising in the private sector as well as management strategies for museum conservation programs will be elucidated. Congressman Sidney Yates will present the keynote address, schedule permitting. Contact: BARRY BAUMAN, Director-Painting Conservator, Chicago Conservation Center, 730 N. Franklin, Chicago IL 60610, (312) 944-5401.

May 11-15, Winnipeg, Manitoba. "Historic Objects in Historic Buildings: Conflicting Conservation Requirements." Contact: Kathryn Hnatiuk, Parks Canada Prairie Region, 457 Main Street, Winnipeg, Manitoba, Canada, R3B 3E8.

May 15-18, Winnipeg, Manitoba. IIC-CG Annual Meeting. Contact: Catherine Collins, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba, Canada, R3B 0N2, phone (204) 956-2830.

July-August, London. Short courses (36) in archaeology and conservation. Contact: James Black, University of London Institute of Archaeology, 31-34 Gordon Square, London WC1H 0PY, or Patricia Rice, Dept. Sociology and Anthropology, West Virginia University, Morgantown WV 26506, Phone (304) 293-5801.

August 11-18, Washington DC. XXVIth International Congress of the History of Art. Session VII, "Preserving World Art." Brochure available from AIC office on request.

October 7-15, Washington DC. 8th ICOMOS General Assembly. Contact: Mrs. Terry B. Morton, Chairman US/ICOMOS, (202) 673-4211.

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**OBJECTS**

January 23-24, 1986, London. "The Conservation of Geological Materials." Contact: Chris Collins, Earth Sciences Section, Leicestershire Museums, 96 New Walk, Leicestershire LE16TD U.K.

September 28-October 3, Ottawa, Canada. "Care and Preservation of Ethnological Materials: Symposium '86." Contact: CCI, 1030 Innes Road, Ottawa, Canada, K1A 0M8, Phone (613) 998-3721.

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**PAPER**

April 14-17, 1986, Oxford, England. International Conference "New Directions in Paper Conservation." Contact: Alan Howell, Geological Society of London, Burlington House, Picadilly, London W1V 0JU, England.

May 26, 1986, Matteson, IL. "Using Freezers to Dry Books and Exterminate Insects and Spray Deacidifying Books and Flat Work." A day-long workshop timed to immediately follow the AIC Annual Meeting. The workshop, presented by WEI T'O ASSOCIATES, offers conservators background and hands-on experience using (1) freezers to dry water-wetted books and documents and to exterminate insects, and (2) self-pressurized solvent solutions to deacidify books, documents, and works of art on paper.

Tuition estimated at \$20-30 and includes workshop handouts and materials, continuing education credit and certificate of attendance, and lunch and coffee breaks. CONTACT: Richard Smith, President, WEI T'O ASSOCIATES, Inc., P.O. Drawer 40, 21750 Main St., Unit 27, Matteson, IL 60443 (312) 747-6660.

June 23-27, Oberlin Ohio. "Conservation of Japanese Prints." Contact: Dori Bonn, Center for the Study of Japanese Woodblock Prints, 1010 B Street, Suite 410, San Raphael CA 94901, phone (415) 456-3588.

June 29-July 12, Saugatuck MI. Oxbow Paper & Book Intensive. For practicing hand papermakers, book artists, book conservators. Participant:instructor ratio of 3:1. Instructors include TIM BARRETT, Kathryn Clark, Howard Clark, CHRIS CLARKSON, GARY FROST, DON GUYOT, MARY LYNN RITZENTHALER. Tuition: two weeks \$700, one week \$400. Contact: GARY FROST, [REDACTED], New York NY 10027.

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**PHOTOGRAPHIC MATERIALS**

June 23-26, 1986, Rochester, New York. SPSE 1st International Congress; "The History of Photographic Science and Technology." Contact: SPSE, 7003 Kilworth Lane, Springfield VA 22151.

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## TEXTILES

February 1, 1986, Los Angeles, CA. Textile Conservation symposium in honor of PAT REEVES, Los Angeles, California. CONTACT: ANN SVENSON, Conservation Center, Los Angeles County Museum, 5905 Wilshire Blvd., Los Angeles, California 90036, (213) 857-6169.

June 9-20, Manhattan, Kansas. "Basic Textile Conservation." Contact: Dr. Ann Cordy, Dept. of Clothing, Textiles and Interior Design, Justin Hall, Kansas State University, Manhattan KS 66506, phone (913) 532-6993.

1986, New York (tentative). "Stitching Symposium." Contact: Polly Willman, [REDACTED], Brooklyn NY 11215.

## WOODEN ARTIFACTS

January 14-17, 1986, Amherst MA. Wood Identification Workshop. Contact: Bruce Hoadley, c/o Antoinette E. Tomasik, Program Coordinator, Division of Continuing Education, Tower Library - Room 107, Univ. Massachusetts, Amherst MA 01003, phone (413) 545-2484.

January 22-29, Santo Domingo, Dominican Republic. "Symposium on Professional Standards." Contact: James Wermuth, [REDACTED] RI 02840.

March 3-21, Amsterdam, The Netherlands. Three week course dealing with French Polishing, Upholstery, Tools and Furniture History. Contact: Mrs. Willemien 't Hooft, c/o The State Training Program for Restorers, Ministry of Welfare, Public Health and Culture, Gabriel Metsustraat 8, 1071 EA Amsterdam, The Netherlands.

March 24-28, Washington DC. "Carving and Conservation of Carved Surfaces." Contact: Don Williams, CAL/MSC, Smithsonian Institution, Washington DC 20560, Phone (202) 287-3729.

May 18-20, Chicago IL. "Wood Interfacing with Other Materials." Contact: James Wermuth (see above).

Fall 1986 (tentative), Washington DC. "Marquetry and Boulle-work." Contact: Marc Williams, CAL/MSC, Smithsonian Institution, Washington DC 20560, phone (202) 287-3729.

## GUEST EDITOR

### LONDON UNIVERSITY INSTITUTE OF ARCHAEOLOGY SUMMER SCHOOLS

How can we stay abreast of the most up-to-date methods and materials, refresh memories and skills, or simply gain a better knowledge of related areas of specialization? Through intensive short courses in conservation and associated fields, which are now providing exciting opportunities for conservators at all levels. With the chance to meet colleagues and exchange ideas in a congenial atmosphere as an added incentive, it is not surprising that more and more conservators are taking advantage of the wide range of courses which are being offered.

The numbers and types of special courses have grown rapidly in the past several years. During this time, the US has been well served by the FAIC-sponsored

refresher courses, by AIC Specialty Group conferences, and through the offerings of the Campbell Center, among others. But we are fortunate as English-speaking conservators to have additional choices from abroad. The largest and most comprehensive program of short courses for conservators is presently offered in England.

The University of Archaeology Summer Schools, sponsored by the Institute of Archaeology, London University, has a proposed offering of 31 one-week courses for the summer of 1986. The tutors will include teachers and curators from the University of London, ICCROM, the Royal Danish Academy, and the British Museum, as well as private conservators, designers, and forensic scientists. It is anticipated that approximately 500 participants will be drawn from a mixture of conservators, archaeologists, museum staff and students. Half of the students are expected to be from the United Kingdom, with the remainder coming from Europe, America and other parts of the world. Considering that the Summer Schools started in 1983 with one course for 20 students, their phenomenal growth has been a credit to Jim Black, the Summer Schools Coordinator.

Participants to date have been highly complimentary of the programs. [See Conservation News, No. 28, November 1985, p. 25-29, for some in-depth reviews.] Some Americans have also had the opportunity to judge two of the courses for themselves, since the Summer Schools' Replicas course and the Glass Restoration course were exported to the US and held at both the Smithsonian Institution in Washington and the Getty Conservation Centre in Malibu.

The Conservation Summer School for July/August 1986 will offer the following courses, which each run for approximately five days:

- Identification of Fibres under the Microscope
- Stone: Technology and Conservation
- Synthetic Resins and their Use in Conservation
- Restoration of Photographs Workshop
- Greek Pottery Restoration Workshop
- History and Production of Ancient Jewelry
- Wall Paintings Restoration Techniques
- Ethnographic Conservation Workshop
- Colours, Dyes and Pigments
- Photography of Objects
- Ceramics Technology
- Pest Control in Museums
- Climate Control In Museums
- The Restoration of Porcelain
- Textile Conservation Workshop
- Metallography of Ancient Metals
- Conservation of Archival Material
- Making High Quality Replicas of Museum Objects

In the Archaeology Summer School the offerings will include:

- The Protection of Archaeological Sites
- Surveying of Archaeological Sites
- Identification of Plant Remains
- Drawing Archaeological Finds
- Mesoamerican and Inca Civilisations:
  - Archaeological Comparisons
- Disease: the Archaeological Evidence
- Roman London
- Identification of Roman Coins
- Geoarchaeology
- Stone Tools Technology
- Underwater Archaeology
- Identification of Animal Bones
- Archaeological Field Techniques:
  - Excavation at Lewes Castle

The detailed program and enrollment form can be obtained from: Jim Black, Institute of Archaeology, 31-34 Gordon Square, London WC1 HOPY, England, (01)



387-9651. Prospective participants from North America who would like to have further information about the Institute, the Summer Schools and possible credit arrangements may contact Professor Patricia Rice, Department of Sociology and Anthropology, West Virginia University, Morgantown, WV 26506 (304) 293-5801. Early application is advisable.

CAROL AIKEN

## NEWS IN GENERAL

### FURNITURE CONSERVATION TRAINING PROGRAM

The Smithsonian Institution's Conservation Analytical Laboratory announces a new training program in furniture conservation beginning in September 1986. The program, intended for experienced and skilled woodworkers who wish to pursue a career in preservation, stabilization, and restoration of historic furniture, consists of twelve sequential courses, followed by a one year internship in a furniture conservation laboratory. The courses, which are one or two weeks long each, are offered at three month intervals, allowing attendees to maintain their current employment and commitments while pursuing formalized training in conservation.

Instruction is by Smithsonian staff members and visiting specialists. After completion of the twelve courses, an internship will be arranged under the supervision of a professionally respected conservator. A certificate will be awarded by the Smithsonian Institution after successful completion of the entire program and passing of an examination.

Candidates for admission to the program will be selected on a competitive basis. Minimum prerequisites are substantial woodworking experience, including cabinetmaking, veneering, carving, inlaying, marquetry, turning, and finishing plus a bachelor's degree including two semesters of general chemistry with laboratory, one semester of organic chemistry with laboratory, two semesters of art history, and one semester of drawing. There is flexibility to allow limited academic deficiencies to be made up during the early stages of the program. The application deadline is March 17, 1986.

For further information and application material, please contact MARC WILLIAMS, Furniture Conservation Program, CAL, MSC, Smithsonian Institution, Washington, DC 20560, (202) 287-3729.

### GETTY CONSERVATION INSTITUTE TRAINING PROGRAM DIRECTOR NAMED

Marta de la Torre has been appointed Training Program Director for the Getty Institute, as of September 1985.

The Training program is one of three programs through which the Getty Institute seeks to enhance the quality of conservation practice internationally. The remaining two programs are the Scientific Research Program and the Documentation Program. One of the primary goals of the Training Program will be to serve as a catalyst for conservation activities outside the Institute by working with other institutions to evaluate the training courses being offered, to determine which conservation areas lack adequate training opportunities and to develop curricula. The Program will also engage in training activities in Los Angeles that are not covered elsewhere. These will focus on aspects of conservation methods and treatments, planning and management of conservation resources, and development of conservation data bases. All of the activities of the Training Program will emphasize training at the intermediate to advanced level.

Three officials of Film Recovery Systems, a now defunct silver recovery firm, were convicted of murder on June 14 in Chicago. The murder convictions stemmed from the Feb. 10, 1983 death from hydrogen cyanide poisoning of Stefan Golab, a worker in the plant.

The deadly hydrogen cyanide gas was generated by cyanide solutions that were used in the recovery of silver from used photographic film. The prosecutors in the case charged that the management of the company had knowingly "created a strong probability of death or great bodily harm" since they had known about the hazards of the operation but didn't inform the workers of the risks and did not take adequate precautions.

(Reprinted from Art Hazards News, July 1985.)

## LETTERS

### MEMBERSHIP CATEGORIES

Because of several favorable comments I received after my speech at last year's Annual Meeting, I have decided to put some of my comments in writing. I believe that the most pressing issue facing AIC at this time is the lack of Professional Associate applications. The statistics on membership categories in AIC indicate a troubling situation for the organization. When the category was established, there were two clear goals. One was to increase the number of members eligible to vote; the other was to separate professional conservators from interested collectors, curators, students, etc. and to increase the number of members who were pledged to uphold the Code of Ethics. In November 1979, the last figures available before the P.A. category was established, 22% of the Membership were Fellows. Estimates at the time were that about half the then Associates would be eligible for P.A. status, which would have made 57%. In September 1984, however, the total of voting members (Fellows plus P.A.'s) was less than 16%.

(1) The first step that should be taken to turn this situation around would be for the Board to commit itself to whatever changes would be necessary within our ethical and legal mandate to encourage applications to the professional categories. They would have to declare a major campaign with opening and closing dates, numerical goals, and big headlines in the Newsletter. They would have to publicly commit themselves to dealing with any problem reported to them quickly and fairly. This kind of leadership can be very difficult, but I believe that without a concerted campaign and real willingness on the part of every Board member to deal with this matter honestly, openly, and decisively, no changes in procedures or policy would be enough to enlist the support of those members who are, as things now stand, unwilling to submit themselves for judgment.

(2) The second step is to choose a completely new Membership Committee and require rotation of members, as is done with the B.O.E. The existing committee has worked very hard, some of them for many years, processing applications. Their work is much harder than most members think and for the most part they have dealt with individual applications in a much fairer way that most members realize. However, they have repeatedly been unable to produce a document

explaining exactly what they are looking for when they review candidates, how various parts of the applications fit their requirements, and how a "yes" or "no" decision is finally made based on the strengths and weaknesses of each candidate. This should be the first job of a new committee.

For example, in Fellowship applications, should the final criterion be the candidate's mastery of basic treatment procedures in his specialty, should he have to show some more subtle understanding of theories in the wider field of conservation, or does he need to show some innovative ability? Does he need to demonstrate familiarity with a wide range of treatment problems, or with the latest literature? A new committee might consider processing Fellow applications blind, that is, with the applicant's name removed. They might also consider establishing a point formula for judging, that is, with percentages given to training, report procedures, treatment procedures, etc., so that an applicant could see his strengths and weaknesses and would know why he had passed or failed.

With P.A. applications, since competence is specifically not to be considered, graduates of recognized training programs who have worked in the field for the required number of years could be passed without further discussion. Those without formal training are of course harder to judge, but more detailed procedures which might be required for this group should not be used where they are not needed. There are other ways of showing a candidate's understanding of the Code, perhaps with a question about what part of the Code the candidate would like to see changed and why. I believe it is unfair to hold applicants for P.A. to a higher degree of compliance with the details of the Code than the rest of us, something which I understand has happened recently. If the Committee feels that an applicant does not display any understanding of ethical behavior in our field, he should be told this, and perhaps referred to someone who has expressed a willingness to tutor. Because there are practical limits as to what a procedure can show of a person's everyday behavior, a very lengthy procedure can be a waste of time. In any case, if a larger number of applications were submitted every year, the existing procedure would be impossible. Many other organizations have problems similar to ours; my experience on the Accreditation and Certification Committee has convinced me that there exists a wide variety of ways to handle the processing of applications, some simpler and more efficient than ours.

A new Membership Committee should be charged with formulating as precisely as they can their policies and procedures and publicizing them to the membership. An applicant should be able to judge with a high percentage of accuracy whether he will pass or not before he even applies. The criteria for Professional Associate and Fellow should be more widely separated. Aside from the number of years, P.A. candidates should not be held to the same level of professionalism of Fellows, and the procedure must be correspondingly shorter.

(3) Once a new Membership Committee has clarified their requirements and rethought their procedure, the drive can proceed. I suggest an independent committee made up of P.A.'s who would be charged with encouraging applicants, and with relaying any complaints they hear, anonymously if desired, to the Board. If Fellows' signatures continue to be part of the procedure, this committee could establish a list of Fellows who are available to do so. They could design mailings for graduates of all training programs with the requisite number of years of work, for heads of large laboratories to encourage their employees, for apprenticeship trainers to encourage their trainees. Mailings and large

ads in the Newsletter should present the benefits of active participation in AIC, perhaps with discussion of issues that will be up for vote at the next General Meeting, and push the extent to which this is in the individual's self-interest. All mailings should be followed up with telephone calls until people have actually sent their applications, and this committee should be informed every few weeks of how many applications have arrived. They should talk to their friends and comb the Directory for more names. Numbers of applicants should be printed in large letters at the top of each Newsletter. In short, everything should be done to make sure that any professional conservator, scientist, or educator who does not apply feels left out.

At the same time, those who fulfill the new requirements for Fellow should of course be encouraged to apply for Fellowship. A committee of Fellows equivalent to that for P.A.'s could make referrals for candidates to Fellows willing to examine the candidate's work and act as sponsor.

(4) AIC also needs a redefinition of other Membership policy. The role of Institutional Members and the possibility of giving an institutional representative a vote on certain matters should be discussed. A systematic way should be established to question members who resign about why. A drive for Institutional Membership by putting ads in Museum News, for example, should be undertaken, perhaps when the P.A. drive is finished. This could be combined with a Public Relations campaign. Other matters which have come up through the last few years, like whether conservation administrators should be eligible for professional membership, and the rationale for dues differences between categories, should be discussed and formulated into policy. I believe that the basic system we have now should be worked on before any major changes, like making Fellowship a more senior category, are discussed.

BARBARA APPELBAUM  
PAUL HIMMELSTEIN

#### ON THE CIPP

Calling a spade a shovel, it would seem that the basic complaints of the CIPP activists are against the competition from non-profit institutions and their apparent ease in securing grants and handouts. To a certain extent, such complaints may have been justified in the past. I do not think that today, or in years ahead, this competition will differ from any other, nor do I believe bonanzas will be that prejudicial. Regional Centers face increasing financial difficulties. No few of them have "members" who turn elsewhere for less time-consuming, and often less costly, conservation treatment services. As a divisive issue, this is fairly dead right now.

We do not benefit from further fractioning. We do not benefit from the kind of thinking which has a "committee of fairness in BUSINESS" in a group of people who for years have been trying to gain PROFESSIONAL status. Is there any one of us who doesn't hope for equity in contractual arrangements with all clients, museum, governmental, or private? Prejudice, justified or unjustified, is part and parcel of life. An open market, supposedly, is in everybody's interest. All of us could benefit from improved management methods, reassessment of insurances, and streamlined bookkeeping.

Many many times the "job security" of the employed conservator rests on unwelcome constrictions: if so, it is a matter of put up and shut up or get out. The slot is seldom conducive to success in battle. The bonanza of travel hand-outs from institutional employers is no longer easy to obtain and where it is, the enjoyment is over-balanced by unavoidable paperwork. A self-employed practitioner must prove competence to build a clientele. After that big step (and it isn't simple to win an institutional position either) the amount earned is limited only by physical strength and will-power. The extent of compliance with unpalatable demands is a personal choice, and so are professional involvements.

It is much easier to "take" time off when you have a boss than it is to "make" free time when you are your own boss. Believe me, under either circumstance the practicing conservator who undertakes a research project is a rare example of super determination and self-discipline. With the establishment of FAIC ENDOWMENTS, funding for a project which fits any of the assorted specifications is open to all AIC members. However, wanting to use the aegis of AIC or FAIC to gain funding from an outside agency invites dual acceptance selection, the AIC/FAIC's and THEN the agency's, which places an appeal in double jeopardy to begin with.

One point, clearly discussed by M. BARLOW PEPIN (Letter, p. 20, Sept 1985 Newsletter) might have been a CIPP complaint; it is actually a general concern. I too, am convinced we need to reconsider the rigid documentation stipulations in our CODE. They need flexibility. Definitely not every client nor every artifact requires the cost in time and money of an elaborate record of treatment. This is not merely our opinion, it is often the client's. Under stated circumstances, perhaps "treatment abstracts" could be acceptable in our CODE? May I point out, however, in defense of readable and nicely illustrated treatment reports that these serve us as inexpensive and most effective advertisement? They also act as safeguards. Photographs, instantaneous or otherwise, of the "before" state of any item treated can prove invaluable against unfounded accusations. It isn't only the affluent who tend to sue.

I seriously deplore a forced differentiation between self-employed and institutionally employed colleagues. We need all the persuasive powers we can derive from unity. Artifact conservation is far from the place it deserves in public esteem. When everyone is in the same boat, pulling together is apt to bring it closer to our goal than the encouragement of petty mutiny. It is high time we stopped using our tongues to stick them out at each other instead of wagging them to explain to the rest of the world what a hell of a lot of good things we do for them.

CAROLINE K. KECK  
Honorary Fellow

.....  
**INVITATION TO VISIT**

"To all participants of the 10th anniversary conference of the Institute of Paper Conservation at Oxford, UK, April 1986. Personal callers most welcome at Harmatan Leather Unit J Penfold Works, Imperial Way, Watford, Tel. 0923/38453. Watford Station can be reached from Euston Station (London) within twenty minutes."

Malcolm Lamb

The following letter was received in response to Gustav A. Berger's letter, published in the November Newsletter. The AIC takes no stand on the merits of either position.

AIC BOARD OF DIRECTORS

The November issue of the AIC Newsletter contained a letter written by Mr. Gustav A. Berger concerning the products manufactured by Adam Chemical Co., Inc. This letter has caused a great deal of concern to the users of the products of Adam Chemical Co., Inc., many of whom, having read the letter, felt compelled to contact me concerning its contents. The letter published at the request of Mr. Berger was put forth in bad faith solely in an attempt to denigrate Adam Chemical Co., Inc.

You should be advised that the statements made by Mr. Berger in the letter which you published are completely without foundation and were made without testing the products of Adam Chemical Co., Inc.

At the time that Mr. Berger wrote the letter which you published, he was, and still is, involved in litigation against Adam Chemical Co., Inc. This is perhaps what motivated his improper remarks. At an examination before trial in the action pending in the Supreme Court of the State of New York, Mr. Berger testified, under oath, on November 7, 1985, that (a) he was still using BEVA 371 as late as November 7, 1985, which product was purchased by him from Adam Chemical Co., Inc., in February of 1985; (b) he never tested any of the other products that were made by Adam Chemical Co., Inc., and (c) he never read literature concerning the use of the various products. In short, Mr. Berger's statements as contained in his letter are totally without foundation and were motivated by malice.

I am enclosing herewith pages 62 through 68 of Mr. Berger's examination before trial, which substantiate the contents of this letter. I trust that you will see fit to publish this letter, so that your readers may be informed of the true reason why Mr. Berger caused the publication of a completely false document. Your readers have the right to know the truth about such a damaging publication.

Adam Chemical Co., Inc., has worked hard to earn its reputation as a supplier of quality products to the art conservation community. In response to questions that have been asked as a result of Mr. Berger's letter: the formula of our BEVA 371 remains unchanged. The resin composition is exactly the same as that originally published in 1972. BEVA 371 FILM is manufactured by casting BEVA 371 onto release paper and drying. It is precisely the same product as BEVA 371, less the solvent.

Harold I. Zeliger, Ph.D.  
President  
Adam Chemical Co., Inc.

The Letters column is intended to provide a forum in which AIC members may exchange opinion and information. Each letter is signed by its author. Newsletter staff, national office staff, and board members neither endorse nor necessarily agree with the content of the letters. All letters are published in good faith, and replies are welcome.  
-the Editor

## PUBLICATIONS

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An Ounce of Prevention: A Handbook on Disaster Contingency Planning for Archives, Libraries and Record Centres, by John Barton and Johanna Wellheiser. Covers the preparation of a disaster plan, preventive measures, disaster response, salvage operations and recovery. Available from the Toronto Area Archivists Group

(TAAG), P.O. Box 97, Station F, Toronto Ontario, M4Y 2L4, at C\$17.95, two for C\$30.00. C\$1.75 postage and handling.

Proceedings from the 1980 Symposium "Textiles and Museum Lighting," edited and updated in 1985. Available from Kathleen Betts, Anderson House Museum, 2118 Massachusetts Ave. NW, Washington DC 20008. Send check or money order for \$10, payable to the Harpers Ferry Regional Textile Group.

Prudent Practices for Disposal of Chemicals from Laboratories. By the Committee on Hazardous Substances in the Laboratory of the Commission on Physical Sciences, Mathematics and Resources of the National Research Council, \$16.50 (U.S.). Contact: National Academy Press, 2101 Constitution Avenue, NW, Washington, DC 20418.

TECHNICAL REPORT 4: A CURRENT STATUS REPORT ON FUMIGATION IN MUSEUMS AND HISTORICAL AGENCIES, AASLH, by Robert F. McGiffin. Reviews the history and current regulations for ethylene oxide and other fumigants frequently used on collections, discusses the liability of museums and historical organizations, emergency procedures, effects on collection materials and ways of minimizing infestations, lists equipment and supplies and suggested reading provided. The report is part of a series available from the American Association for State and Local History. For information write: AASLH Technical Information Service, 172 2nd Ave., North, Suite 102, Nashville, TN 37201.

HEALTH HAZARDS MANUAL FOR ARTISTS by Michael McCann has been updated and expanded. The new paperback edition is available through Center for Occupational Hazards, 5 Beekman Street, New York, NY 10038 for \$7.95 plus \$2.00 postage and handling.

The Ravished Image: or How to Ruin Masterpieces by Restoration, by Sarah Walden (St. Martin's Press, NY). 174 pp, 15 b/w illus., index. \$13.95. A review by CAROLINE K. KECK is scheduled to appear in the December issue of Museum News.

The Intermuseum Laboratory and Nick Lyons Books, Inc. announce that ANNE CLAPP is revising The Curatorial Care of Works of Art on Paper, currently out of print. A handsome printed and bound edition titled The Care of Works of Art on Paper, is scheduled for release in October 1986.

### ANYONE FOR NEW YEAR GENEROSITY?

After a long tough struggle some of our colleagues succeeded in establishing a conservation training program at the University of Göteborg, Sweden. They are in acute need of U.S. literature on conservation. As Jan Rosvall puts it: "...in this field we are starting from scratch when most other countries already long since have well established conservation schools. This gives us a certain draw-back concerning our possibilities to establish a good library...." Can any AIC members donate books, preprints, reprints, we may find in duplicate or excess? If these are mailed to FAIC, 3545 Williamsburg Lane, NW, Washington, DC 20008, we will find means for sending them on to Sweden.

Donation of books would also be appreciated by the Ukrainian Cultural and Educational Centre. Donations may be mailed to the FAIC (address above).

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The AIC Newsletter is published bimonthly. Copy must be typed and sent to the national office, 3545 Williamsburg Lane NW, Washington DC 20008, (202/364-1036). The next deadline is February 10. We reserve the right to edit for brevity and clarity. The inclusion of advertisements and descriptions of materials and methods does not constitute endorsement by AIC. Copyright 1985, Washington DC. Newsletter staff: Jerri Reynolds, Editor. Anne Webster, Managing Editor. Carol Aiken, Sarah Bertalan, Bonnie Curtin, Sylvia Rodgers, Ann Wager, Don Williams Contributing Editors.

# A·I·C Newsletter

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OF HISTORIC AND ARTISTIC WORKS

Volume 11, Number 2

March 1986

## FAIC NEWS

### BUSINESS MANAGEMENT REFRESHER

BARBARA BEARDSLEY reports that she is willing to organize a short Refresher Course on the Business Management of a Conservation Laboratory, sponsored by the Objects and Paintings Specialty Groups. Topics will include insurance, legal, accounting and office automation. The guides will be professional consultants with extensive experience with conservators. This Refresher will be held twice during the summer of 1986 with at least one session held over a weekend. Due to time constraints, SHELLEY REISMAN-PAINE is unable to serve as co-organizer for this Refresher. Those members who have already sent written inquiries to Shelley do not need to reconfirm. All interested members should contact BARBARA BEARDSLEY in writing by May 1 at the Art Conservation Lab., Inc., Dudley Homestead, Raymond, N.H. 03077. For general information you may call Barbara at [REDACTED]. **REMEMBER!** Barbara needs your response in order to proceed with the proposal.

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The FAIC FIBRE REFRESHER COURSE is scheduled for July 21 through July 25, 1986 on the University of California, Berkeley campus. The course will be taught by MARY-LOU FLORIAN and MARGARET ORDONEZ. The course fee is \$200. Dormitory room and board is available for all participants, with tentative prices of \$23.50 a day sharing a double room and \$31.75 for a single room (includes breakfast and lunch). To request an application, immediately contact MARGARET GEISS-MOONEY, Liaison, at 1124 Clelia Court, Petaluma, CA 94952 (telephone 707-763-8694). As the answering machine gets no time off, it's OK to call morning, noon, or night, 7 days a week. We need at least 35 responses for the course to occur so your prompt attention is needed and appreciated.

## AIC NEWS

### FROM THE PRESIDENT

On Friday May 23 at the 1985 Annual Meeting in Chicago there will be two opportunities for members to consider important questions concerning AIC membership categories. In the morning there will be a two part session on membership; the first part, to be

chaired by the Membership Committee, will deal with questions concerning membership requirements and applications; the second part will be a moderated discussion on the upcoming vote on a Bylaws amendment giving Professional Associates the same voting rights as Fellows. In the afternoon at the General business meeting the vote on this Bylaws amendment will be taken. The Questions and Answers which follow are designed to give essential background information concerning membership in AIC.

1.Q. What are the differences between Fellow and Professional Associate (PA) membership requirements?

A. At the present time the primary criteria used to evaluate applications to the two categories are: (1) Education and Training: Both categories require some type of training, either academic, apprenticeship, or the equivalent, for a minimum of 3 years. (2) Experience following training: Fellow - 5 years. PA - 2 years full-time or part-time equivalent. (3) Code of Ethics and Standards of Practice (C of E): Both must agree to abide by the C of E. Both must be able to demonstrate, through the submission of current reports and photodocumentation that they have been following the C of E prior to application. (4) Prior membership: Fellow - effective in 1988, at least 2 years as PA are required. This may be waived for senior applicants from abroad. PA - must have been an Associate member for at least 2 years. (5) Sponsors: Fellow - endorsement by 2 AIC Fellows who know the applicant's work and have examined his/her reports, and 3 Fellows who know the applicant's work. PA - endorsement by 3 Fellows who have examined the applicant's reports. (6) Professional activities: Fellow - Evidence of service to the profession through supervision of young professionals, volunteer service to professional organizations. PA - none required. (7) Professional participation and publication: Fellows: Must show evidence of personal contact with other professionals, publications, presentation of papers at meetings, etc. PA - None required. See also the Bylaws, Section II: Memberships, and the Membership Committee's Philosophy and Criteria printed elsewhere in this Newsletter.

2.Q. What actions are being taken, or are planned, by the Board and the Membership Committee to increase the number of applications for PA membership?

A.1) Presentations were made by the Membership Committee to the Specialty Groups at the 1985 Annual Meeting, and similar sessions are being considered for the 1986 meeting. 2) Presentations to regional conservation groups are under consideration. 3) There will be a Membership Committee booth at the Annual Meeting. 4) The Membership Committee circulated a questionnaire last fall to gather opinions on membership matters. (Results to date are summarized elsewhere in this Newsletter.) The Certification questionnaire also had questions concerning membership. Replies to these

questionnaires will provide information to help the Committee and the Board deal effectively with membership matters. 5) The session on membership at the 1986 Annual Meeting has been described above. 6) The PA application procedure will be expedited by administrative assistance from the National office.

3.Q. Should graduates of conservation training programs be accepted as PA's without further requirements?

A. The Board and the Membership Committee are of the opinion that the answer to this question should be 'No.' This would imply that AIC 'recognizes' or accredits certain training programs, which is not the case.

4.Q. Are steps being taken to increase the number of Institutional Members?

A. Yes. The National Office is actively pursuing this. We will need the assistance of those of you who work for institutions in approaching your administration.

5.Q. Are steps being taken to increase the number of Associate Members?

A. We plan a campaign to this end and again we will need the active help of those of you who are already members. Information on AIC was made available at the 1985 meeting of the American Association of Museums, and we intend to repeat this at their June 1986 meeting in New York.

6.Q. What is the number of professional members of AIC?

A. As of February 1st there are 303 Fellows and 60 Professional Associates.

7.Q. What are the benefits of professional membership in AIC?

A. Specific benefits are 1) Being entitled to serve on the Board and on Committees. (Associate members may serve as non-voting members of committees.) 2) Having certain voting rights: Fellows may vote on all matters pertaining to AIC. PAs may vote on all issues as Fellows, including the election of the Board of Directors, but not on Bylaws amendments or certification.

More broadly, the benefits of professional membership qualify Fellows and PAs for active participation in their professional organization. They have the option to promote the programs they want implemented, and to direct AIC in the direction they want it to go. They have an obligation to support AIC, and AIC in turn can do a great deal for them.

If you have questions not answered above please write to any Board Member. We will try to reply in the May Newsletter (Deadline April 1). Note that the next Board meeting will be March 20-21 at the AIC National Office; it would be helpful if we could hear from you by then.

ELISABETH WEST FITZHUGH

## FROM THE EXECUTIVE DIRECTOR

In her message to the membership President FITZHUGH makes note of our efforts to increase the number of AIC Associate and Institutional members during 1986. NICKY FORSHT, in her January 16th communication (see under LETTERS, this Newsletter) reminds us that there are many nonconservator museum professionals (directors, curators, collection managers), private collectors, gallery directors, and "conservation consumers" who constitute an untapped reservoir of potential members. I suggest that there are in addition many "interested individuals" with no specific ties to conservation, but who are nonetheless attracted to and concerned about what conservators do to preserve our historical and cultural heritage. And of course, there are practicing conservators, scientists and administrators, and students, who are not counted in the membership of AIC. In short, there is a large pool of individuals in communities throughout the country who may consider becoming members, provided they are asked. As I mentioned in the January AIC Newsletter, adding to our membership would broaden the organization's sphere of influence, as well as bring in additional revenues. Your help as a current member is needed to realize these goals. Included with this Newsletter are 1986 application forms for Associate and Institutional membership. We ask that each member take a few minutes to invite your non-member conservation colleague, friend, or institution to support AIC by becoming a member in 1986.

During January I visited with Luis Monreal and the staff at the J. Paul Getty Conservation Institute. The time spent was most worthwhile. We discussed several potential collaborative ventures which we will explore during 1986. Among the possibilities are an archives project, education and training programs, and joint sponsorship of a seminar at the 1987 Annual Meeting. Beginning this year AIC members will receive at no cost the Institute newsletter published three to four times per year, plus occasional monographs reporting on the Institute's research projects, as well as other topics of interest to the field.

The AIC office is a veritable beehive of activity these days. In addition to conducting the day-to-day affairs of the organization, which involves processing correspondence, preparing for an audit, responding to public inquiries, planning publication and projects, etc., the staff is busy preparing for AIC and FAIC Board meetings on March 20-21, and for the Annual Meeting in May. Regarding the Annual Meeting, Anne Webster is mounting a campaign to strengthen our exhibitors program. Recommendations from the field are welcomed. In addition to the above, daily tasks now encompass entering 1986 membership renewal data into the computerized membership system (1,274 renewals in all categories received as of January 31st), and tabulating and analyzing the results of the membership certification questionnaire (679 responses received as of January 31st). Look for an article by Jim McIntyre in the next AIC Newsletter explaining our computer system and how it can be utilized by the membership.

On the FAIC side, during January we hired "the other half" of the authorized full-time FAIC administrative position. We are pleased that SONJA FOGLE has joined Deborah Page, both of whom work half-time on administration and FAIC programs. SONJA has primary responsibility for management of publications. Since arriving she has been doing extensive research on the printing industry in the Washington Metropolitan Area.

A word on AIC/FAIC office operation: staff invites members to write or call in the event you are experiencing any problems in dealing with the office, or if you have any suggestions as to how we might better serve you. Suggestions and constructive criticism are always welcome. We appreciate the input we have

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### NOTICE TO MEMBERS REGARDING IMS CONSERVATION GRANTS

The AIC Board would like to hear from members who have experienced problems in the course of applying for and/or receiving grants for conservation projects from the Institute for Museum Services. This includes grants submitted by others, individuals or institutions, who have identified AIC conservator members as consultants to the project. It has come to our attention that there have been instances where the named consultants have not in fact participated in projects subsequently funded. Please submit case histories to Gil Brown, AIC office.

AIC Board of Directors

received from a number of members during the past nine months. One problem many of you have repeatedly called to the attention of the office over the years involves the bulk rate mailing of the AIC Newsletter. It is a fact that third class mailings are delayed in delivery, sometimes by as much as five weeks. We recognize that this is not acceptable, considering the time dated nature of much of the information contained in the Newsletter. We also recognize that the Newsletter is the vital communication link between members, and for the volunteer leadership, committees, and staff, with the membership. Faced with these realities, we are exploring other alternatives, including both second and first class mailing.

A final note on transitions. SARAH BERTALAN has taken over for JERRI REYNOLDS as Editor of the AIC Newsletter. JERRI is relocating to Boston and we will surely miss her. During her tenure as Editor she introduced a number of very important changes which have enhanced the professionalism of this publication, both in its production, and its format. JERRI has promised to continue as a contributor. We now look forward to working with SARAH as we progress through 1986.

Gil Brown

#### 1985 ANNUAL MEETING QUESTIONNAIRE

I would like to thank all those who responded to the 1985 Annual Meeting Questionnaire. As you know, planning for future meetings is affected by information gathered by this method. Two hundred twenty-six responses were received by December 2, 1985, and were tabulated at the National Office. Many of you included helpful suggestions and comments, for which I am grateful. Although all of your views cannot be accommodated for various reasons, we still want to know what you think and why.

I want to share with you some of the results of the questionnaire which you may find of interest. 51% of those responding do not have at least half of their expenses paid by an employer. 36% would prefer to meet on Memorial Day weekend. 28% would prefer to meet the weekend prior to Memorial Day and 16% would prefer to meet at other times. (The Board and National Office staff are investigating meeting dates during other times of the year and you will hear more on this later.) The majority felt the ideal length for the meeting is 3-4 days. Most people want to meet in cities with museums and labs nearby but would be interested in meeting occasionally at a resort, which may be less expensive. The purpose of the annual meeting most often checked was "To serve as a forum for discussion of issues affecting our profession." The majority of respondents preferred the general session to be composed of a theme session plus general papers. Most people did not want concurrent general sessions or evening papers, but did want Specialty update sessions in the general sessions to inform the membership of recent advances. Having opening remarks before the student papers instead of preceding the first general session was preferred.

14TH AIC ANNUAL MEETING  
MAY 21-25, 1986  
HYATT REGENCY CHICAGO HOTEL  
CHICAGO, ILLINOIS

Make plans now to attend the annual meeting. Registration packets and a tentative meeting schedule were mailed to the membership in early March. Please note that the cut-off date for early registration is April 11th. See you in Chicago in May!

Changes in this year's program will reflect some of the preferences shown in the 1985 questionnaire. Opening remarks will again take place before the Student Papers on Wednesday afternoon. Specialty update sessions will be presented by the Photographic Materials and Objects Specialty Groups as part of the general session. Two "issues" sessions are scheduled for this meeting. One will be Specialty considerations concerning Ethics and Standards of Practice which will be moderated by ELISABETH BATCHELOR, chair of the Ethics and Standards Committee. The second will deal with the Professional Associate membership category. This session will be divided into two parts. The first will be a presentation by the membership committee on application procedures for the Professional Associate category. During the second part of the session the Board wishes to provide time for discussion of the proposed By-laws amendment concerning full voting rights for Professional Associates. Since full discussion of an issue is often difficult on the tight schedule of the business meeting, it is hoped that members will attend this issues session and present their views. To assure a fair and balanced discussion, a sign-up sheet will be provided before the session for those who wish to comment. Speakers will be called to the microphone in the order in which they have signed up. If time remains on the schedule, people who have not signed up will be recognized to speak by the moderator. All speakers must limit their remarks to one minute.

If you have questions or comments, please do not hesitate to contact me or Gil Brown at the National Office.

TERRY DRAYMAN WEISSER  
Program Chair  
AIC Annual Meeting

#### AIC JOURNAL

The Journal has received for publication consideration a computer program which calculates the level of solvent vapors for given solvents in a given volume of air. It has been decided that as computer programs are potentially of financial value to their creators, it would be inappropriate for the Journal to publish them, because this would perforce transfer the copyright to the Journal. On the other hand, as more and more conservators become computer users, and even become programmers, more and more programs will be developed for a larger and larger audience. May I suggest that authors of programs who are interested in sharing them with a wider public put a notice of their availability in the Newsletter? Those interested in the program mentioned above can get in touch with its author directly, ROBERT E. FIEUX, Fieux Restoration Laboratory, Inc., 263 Cedar Street, West Barnstable, MA 02668.

On another Journal matter, authors of manuscripts often express an interest in having their papers illustrated in color but are unable individually to meet the high cost of color printing, which the Journal cannot subsidize in full. Authors should know that these costs can be split among several papers; that is, a color press run has a one-time cost which would be the same whether one or sixteen color plates would run. If an issue carried several articles with color reproductions, this cost could be shared among the authors. There is now under publication consideration an article which requires color reproductions, in the authors' opinion; this notice is being put out now in hope of rustling up other articles to which the authors are willing to make some contribution toward the cost of essential color

reproductions. Such cooperation could reduce costs from over \$1000 to only a few hundred dollars. Finally, I should add that thanks to a small endowment from a foundation, the Journal itself is in a position to contribute to color reproduction costs.

MARJORIE B. COHN  
Journal Editor

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### NEWLY APPOINTED FELLOWS

ALBERT ALBANO, JAMES ALKONS, SARA WOLF GREEN, CATHERINE NICHOLSON and GREGORY THOMAS.

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### MEMBERSHIP

The Membership Committee appreciates the efforts that are being made by our colleagues to encourage Associate members to apply for Professional Associate membership and for Fellowship. These categories of membership are open to conservators, conservation scientists, and conservation educators. Although the Membership Committee is composed of members of the various Specialty Groups and is aware of the nuances and problems of a particular specialty, the current efforts underway in the Specialty Groups to update and interpret the Code of Ethics and Standards of Practice should simplify the process of reviewing applications.

Different criteria are used in reviewing applications for Professional Associate and Fellow membership. Applicants for both categories are required to complete the application form and submit current conservation reports. These reports are reviewed using the Code of Ethics and Standards of Practice as guidelines. When reports are not in compliance, the applicant is so advised. Written recommendations are provided to help the applicant complete the application. Professional Associate membership is the first step in establishing the individual as a conservator, conservation scientist, or conservation educator. Fellowship in AIC acknowledges experience, professional competence, and contributions to the field. In addition to reviewing current conservation reports, the Committee reads and reviews the submitted publications and the forms submitted by the Sponsors.

There is an important change developed over the past year by the Membership Committee and the AIC Board of Directors in the criteria for Fellow membership. Beginning in 1988 a Fellow applicant will be required to have two years Professional Associate membership.

The following guidelines have been prepared by the Membership Committee and approved by the Board of Directors of AIC. They are distributed with the application materials and the changes which have been made will be published in the description of categories of Membership in the AIC in the Directory when it is reprinted.

AIC NEWSLETTER is published bimonthly by The American Institute for Conservation of Historic and Artistic Works, 3545 Williamsburg Lane NW, Washington DC 20008. It is mailed only to members for \$8 per year as a portion of annual membership dues. Application to mail at second-class postage rates is pending at Washington DC and additional mailing offices. POSTMASTER: send address changes to AIC NEWSLETTER, 3545 Williamsburg Lane NW, Washington DC 20008.

### PHILOSOPHY AND CRITERIA OF THE MEMBERSHIP COMMITTEE REGARDING FELLOW STATUS IN A.I.C.

The future of AIC and the profession of conservation and conservation science in the United States will be governed by the quality of its membership. At the core of this organization and profession must stand a group of trained, skilled and experienced professionals who together will help shape not only the development of methods and procedures but also accept responsibility for the establishment of standards of quality and ethical behavior.

The AIC Membership Committee, through its application procedures and evaluation for Fellow status, serves to help identify individuals who make up this expanding professional core and who can justifiably command the respect of those both inside and outside of the AIC.

The following criteria are used by the Membership Committee in the evaluation of applications for AIC Fellow status. It should be understood that these criteria, because of the great diversity in education, field of interest and experience of applicants, are purposely not specific. However, they may serve to inform the potential applicant of the general requirements for AIC Fellow status.

1. Education and Training: An appropriate education is required, either at one of the recognized conservation training programs, through an apprenticeship system, or through other ways that would provide a similar level of education and training. General requirement: Three years of full-time training.
2. Experience: A certain amount of full-time practical experience after training is required for an individual to fully develop professional skills and judgments. A similar period of conservation related work is required for scientists and educators. The required period may vary according to education, experience, and professional accomplishments. Minimum requirement: The current minimum professional experience after training is five years.
3. Professional Skills: Evidence has to be submitted of sustained high quality professional skills and of ethical behavior. The applicant must agree to abide by the AIC Code of Ethics and Standards of Practice and show evidence by the submission of current conservation reports.
4. Professional Recommendations from five Fellows who have examined the applicant's reports as instructed on the application form: In the approximately seven years of full-time practical experience, an applicant for Fellow status should have participated in open exchange of information to such an extent that five fellows of the AIC can be expected to have become acquainted with the applicant's work. Selection of Sponsors must follow the instructions on the Fellow application form. A representative of the applicant's specialty must be included among the sponsors.
5. Professional Participation and Publication: Communications regarding methods, materials and philosophy through personal contacts, through publication, or through presentation of papers at meetings are among the essential responsibilities of every AIC member and should be represented in the application. The applicant's other activities in the field, such as supervision of young professionals or volunteer service to professional organizations will also be considered.
6. Two years Professional Associate membership in AIC effective 1988. This requirement may be waived upon recommendation of the Board of



Directors of AIC for senior applicants from outside of the United States.

Revised February 1986

Membership Committee  
JACQUELINE OLIN, Chair  
INGE-LISE ECKMANN, Secretary  
DON ETHERINGTON  
DEBBIE HESS NORRIS  
CAROLYN ROSE  
SUSANNE SACK

NEW PROFESSIONAL ASSOCIATES

CHERYL CARRABBA  
KENNETH MORRIS  
NANCY SEATON

Let's make this list grow. All conservators, conservation scientists, and conservation educators who are now Associate members of AIC should apply to become Professional Associate members. Do this by requesting an application form from the AIC office and returning the completed form and your treatment reports by June 15, 1986. Professional Associate applications should be sent to the AIC office. Fellow applications should be sent to INGE-LISE ECKMANN, Secretary of the Membership Committee and are also due by June 15. The Membership Committee has, in the past, met in January and October. We are now adding a third meeting in 1986 which will take place in late July or early August.

PHILOSOPHY AND CRITERIA OF THE MEMBERSHIP COMMITTEE REGARDING PROFESSIONAL ASSOCIATE STATUS IN AIC

The true professionalism of AIC will be governed by the quality of its membership. The Professional Associate category broadly expands the professional core of AIC. In 1988 Professional Associate membership will become a prerequisite for Fellowship. The Professional Associate can vote on all matters except changes in the By-Laws and Professional Certification.

The AIC Membership Committee's application procedures and evaluation for this category will help identify the professional members of AIC. Associate members of AIC who are practicing conservators, conservation scientists, and conservation educators, should apply for Professional Associate membership when they meet the following basic criteria:

1. A minimum of three years training either through formal schooling or three years full-time apprenticeship or its equivalent.
2. Two years full-time employment, or part-time experience to equal that amount, after training. Evidence must exist that the applicant has a serious commitment to the conservation field.
3. Two years Associate membership in AIC.
4. Agree to abide by the Code of Ethics and Standards of Practice and show evidence by the submission of current conservation reports.

FALL 1985 MEMBERSHIP QUESTIONNAIRE

The following responses have been received on the membership questionnaire to date:

1) Do you feel there should be a membership distinction between those people interested in conservation and those people practicing conservation?

Associate answer:  
Yes 125 No 23 Not sure 11  
Professional Associate or Fellow answer:  
Yes 79 No 5 Not sure 0

2) Once a person becomes a Professional Associate and signs the Code of Ethics, is there a role for the Fellow category?

Yes 156 No 37 Not sure 57

3) Do you feel that only Fellows should act as Sponsors for applicants for Professional Associate or Fellow membership?

Yes 103 No 115 Not sure 30

4) Do you favor making Fellow a more senior category?

Yes 140 No 63 Not sure 47

5) Do you favor lengthening the experience requirement for Fellowship from five years to a longer time?

Yes 112 No 95 Not sure 42

6) Do you favor making Professional Associate membership a requirement for Fellowship?

Yes 142 No 71 Not sure 29

JACQUELINE OLIN, Chair  
Membership Committee

BYLAWS COMMITTEE

During a short meeting after the AIC Business Meeting in May, the Bylaws Committee discussed why the Bylaws amendment which would have given Professional Associates the same voting privileges as Fellows was not approved. The committee members had many ideas, but all seemed to stem from the opinion of the role of the P.A. category within the organization. Is the P.A. simply a practicing conservator as opposed to a friend of or student of conservation? Or, is the P.A. someone who has demonstrated something more than that his/her income is derived from the practice of conservation? Usually those who believed that the P.A. membership is a "journeyman" category felt that P.A.'s should have the vote, while those who believed that the P.A. is simply a distinction between friends of conservation, beginning students, and practicing conservators, usually felt that full voting privileges should not be given to the P.A.'s. The Bylaws Committee requested that all membership categories be researched and re-examined historically and then carefully defined so that the membership could have more information to help them re-consider this important decision.

The Bylaws Committee is also working on several suggestions made by our parliamentarian, Mrs. Margaret T. Steele, at last year's Business meeting which would make our Bylaws more standard. The suggestions incorporate several guidelines from Robert's Rules of Order.

The Bylaws Committee is also considering adding a fifth member to the committee.

SIAN JONES

HEALTH & SAFETY HOTLINE

The Chemical Referral Center has been established by the Chemical Manufacturers Association as a means of providing nonemergency health and safety information to callers. Over 100 chemical companies, manufacturers of more than 250,000 products, have provided the Referral Center with the names of employees who can answer questions about their products. Hawaii & Continental United States: (800) CMA-8200. District of Columbia & Alaska (collect): (202) 887-1315.

**FIRE PREVENTION IN THE CONSERVATION  
LABORATORY**

All you've ever wanted to know about fire and fire prevention and fire fighting--and more--is now available in a new pamphlet. Order from Center for Occupational Hazards, 5 Beekman Street, New York, New York 10038.

**MORE ABOUT CONTACT LENSES**

When KEITH HOWARTH's hard plastic contact lenses get clouded from working around sawdust, he polishes them with a gel toothpaste (Crest or Colgate), rinses well, and finishes up with a regular lens cleaner and wetting agent. Keith says this procedure has worked well for a year and a half and has saved him a lot of professional polishings.

**IT'S NEVER TOO LATE TO BUY A GOOD  
CALENDAR**

The Woman's Occupational Health Resource Center of the Columbia University School of Public Health (with support from the Committee on Women and Occupational Health) has published a 1986 calendar that features factsheets on health and safety on the job. The calendar costs \$8 (including postage and handling) through Center for Occupational Hazards.

ANN WAGER  
Health & Safety Committee

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**AIC COMMITTEES 1985-86 ADDITIONS**

Planning (formerly Long Range Planning) CHARLES F. HUMMEL [REDACTED].

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**PAPER CONSERVATION CATALOG**

We continue to solicit contributions to existing or new treatment outlines for the spring 1986 edition of the Paper Conservation Catalog. The category which seems closest to final form at this time is Visual Examination. Other well-developed outlines include Bleaching, Consolidation/Fixing/Facing, and Filling and Compensation. Contributions are most welcome, particularly to those categories mentioned above. For more information please contact: NANCY ASH, National Gallery of Art, Washington, D.C. 20565, (202) 842-6443.

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**NEXT NEWSLETTER DEADLINE: APRIL 1, 1986**

In order to have the Newsletter prepared, mailed, and received before our members leave for the Annual AIC Meeting, the deadline for the May issue is again being moved forward this year.

All material for publication in the next issue must be received by the Newsletter staff by April 1, 1986.

Please note this date and allow adequate mailing time for your material to arrive at the National office. Early contributions are very much appreciated.

**SPECIALTY GROUPS**

I realize that not everyone is familiar with the guide lines which govern the Specialty Groups. I thought that it would be worthwhile to have them in the Newsletter so that all members of AIC would know what they are.

1. In order to join any of the Specialty Groups one must be a member of AIC.

2. Any member of AIC may join any group which is a sub-group of AIC.

3. Each Specialty Group is responsible for determining how its group will be structured and to what extent.

4. Specialty Groups determine their own dues.

5. All dues or fees which are collected by the Specialty Groups belong to that group but they are administered by the Treasurer of AIC.

6. Each Specialty Group is responsible for designating someone to handle request for funds from the Treasurer.

7. All proposed activities must be approved by the Board of Directors through the Specialty Group Liaison. This is especially important for any functions which a Group might want to hold at the time of the Annual Meeting.

The Office and the Board wish to help in any manner that they can but it is important to keep us apprised of your activities. To expediate this it is requested that all communications within the Specialty Groups also be sent to the national office and the Board Liaison to the Specialty Groups.

MARY LOU WHITE  
Specialty Group Liaison

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**PAINTINGS GROUP**

New Editor for the Paintings Specialty Group Newsletter

We have finally found a new editor for the Paintings Specialty Group Newsletter. REBECCA ANNE RUSHFIELD of Flushing, New York has kindly volunteered her services. Although Rebecca is not a paintings conservator, she has a strong background and interest in editing, and, more important, enjoys doing it!

The following is a letter to the Group from her. In the future, please communicate directly with her about Newsletter issues. We hope that you will all help to make this a useful and interesting Newsletter.

SARAH FISHER

Dear Members of the AIC Paintings Specialty Group,

I'd like to introduce myself to those of you whom I do not yet know and to send regards to all who I do know. I have taken over the job of Editor of the Paintings Specialty Group Newsletter from DAVID A. MILLER. I am not a painting conservator, but do not believe that that will be an obstacle in my work on behalf of the Group as I have had experience editing the literature of many fields of conservation. However, I will need your assistance if the Newsletter is to serve its purpose as an informal, timely vehicle of communication.

The first two issues of the Newsletter provided you with abstracts of lectures presented at various regional group meetings. As I live in New York City and do not travel around the country much, I need volunteers from the Western, Bay Area, Southwest, Midwest, Chicago, and Washington, D.C. conservation guilds to summarize the contents of pertinent lectures. I will also need to receive announcements (and abstracts) of special

lectures and workshops which were (or are to be) held at your local museums and universities.

The Paintings Specialty Group Newsletter would seem to be the proper place in which to announce the completion of work. I ask that each member of the Group send me periodic updates on his or her work--a list of works treated and treatments performed would be sufficient.

Queries, notices of research in progress, and evaluations of conservation materials are also desired. I would appreciate your suggestions on other items to be included.

If at all possible, an issue will be produced before the annual AIC meeting in May. I thus ask that all materials be sent to me by April 21, 1986.

Sincerely,

REBECCA ANNE RUSHFIELD  
212/683-5190 (days)  
718/544-1017 (evenings)  
150-14 Melbourne Avenue  
Flushing, New York 11367

### Speakers and Topics for the Annual Meeting Paintings Specialty Group Session

A preliminary list of speakers for our Saturday, May 24th Painting Specialty Group Session has been put together. The theme for the first part of the Session will be Artists' Techniques. The second part of the day will see talks on a variety of themes, talks which may have been submitted to but not accepted for the General Session, or talks which seemed too interesting to turn down. Most of the talks will be ten minutes long with five minutes for questions. A few will be 25 minutes long with five minutes for questions. Remember, this is only a preliminary list but we hope there will be no last minute changes.

1. CAROL CHRISTENSEN, Surface Coatings for Paintings by Gauguin. A study of primary sources and 3 paintings at the National Gallery in Washington reveals Gauguin's preferences and practices as related to surface coatings for his paintings.
2. MELANIE GIFFORD, Manet's At The Café. A report on the Walters Art Gallery's At The Café discusses Manet's revisions as studied with technical analysis, and relates them to the techniques of other Manets.
3. DAVID GOIST, The Materials and Techniques of the Spanish Painter Luis Melendez (1716-1780). A number of still life paintings by Melendez, many unlined, have been studied by the author to better understand his materials and techniques.
4. ANN HOENIGSWALD, A Study of Van Gogh's Varnishes and The Final Appearances of His Paintings. Van Gogh's letters to his family reveal not only a wealth of information on his painting materials and techniques but also on his use of varnishes and the desired final appearances of his paintings.
5. BETTINA JESSELL, A Study of Two Fake 15th c. Flemish Panel Paintings Constructed from 16th c. Spanish Altarpieces. Treatment revealed the clever use by a forger of parts cannibalized from Spanish altarpieces to create two 15th c. Flemish panels.
6. WALTER MCCRONE, Microanalytical Comparison of Color Pigments Taken from the "Infanta Margarita" and Known Manet Paintings of the Period. The pigments of two known paintings by Manet were compared with those of a painting attributed to Manet to help authenticate it.

7. ROSS MERRILL, Computerized Collection Surveys. The use of a portable computer for collection surveys is discussed, and recommendations for inexpensive hardware and a data management program are given.
8. Wieslaw Mitka, A Portable Mini-Low-Pressure Apparatus. A portable, mini-low-pressure apparatus is discussed which allows for local or sectional treatments, avoiding some of the dangers of more general treatments.
9. CATHY METZGER, Problems in the Analysis and Interpretation of Reflectograms. Research is being carried out to attempt to refine our reading of infra red reflectograms.
10. CHARLES MUNCH, The Client/Conservator Relationship: Potential Conflicts and Primary Responsibilities. A conservator may face conflicting demands in his relationship to his client, balancing his primary role as conservator with his role as art historian, connoisseur and curator.
11. NORMAN MULLER, Observations on the Carpentry and Joinery of Some 14th c. Panel Paintings from the Duomo of Siena. A comparison of the carpentry and joinery of one panel with that of three related ones informs us about some unusual 14th c. Sienese carpenter's shop practices.
12. Arlene Quint, Documenting 20th c. American Artists' Techniques under the Auspices of the General Services Administration. The questionnaires used by the GSA to document the techniques and artists' recommendations for care of the over 101,000 works of art under its protection are discussed.
13. ANN RUGGLES, The Materials and Techniques of Sir Peter Lely's Blue Drapery Painting/A Case of Dead Blue Drapery. The cleaning of a National Gallery of Canada Lely portrait precipitated a technical study which resulted in unexpected findings on his painting of blue drapery.
14. PAUL SCHWARTZBAUM, The Removal and Conservation of a Folk Art Mural Painting, c. 1900, at Mark Twain Lake. A folk art mural painting in a two-story frame house was removed by the Army Corps of Engineers under guidance from the author, and was treated and transported to a visitors' Center at Mark Twain Lake.
15. VICTOR VON REVENTLOW, The Conservation and Restoration of a Small Rubens Panel Painting. The treatment of this Rubens panel allowed the construction of an innovative low-friction support system for the reverse.
16. MARY V. WHITSON, A Late Courbet. The conservation treatment of Courbet's late Lac de Geneve leads to a study of his very late painting techniques.

### OBJECTS SPECIALTY GROUP



O B J E C T S

We are getting ready to complete the update to the OG roster so that it will be available at the Annual Meeting in May. Please mail any changes by April 15th to SARA WOLF GREEN, [redacted], Austin, TX 78722.

SHELLEY REISMAN PAINE would like to thank all of the Objects Group members for their thoughtful comments on the Ethics and

Standards document. Shelley will represent the Objects Group during a panel discussion on the Code of Ethics and Standards of Practice during one of the general sessions at the Annual Meeting.

SARA WOLF GREEN

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**WOOD ARTIFACTS GROUP  
PRE-ANNUAL MEETING CONFERENCE**

**TITLE:** The Interactive Wood Interface

**SUBJECT:** Historically, wood is one of the most common constructive materials. It often functions as an ancillary material, where it is expected to be compatible with a range of other components. Due to the complex organic, chemical, and anisotropic nature of wood, however, it often interacts adversely with the materials it is expected to support.

The purpose of this conference is to gather and examine information about

potentially deleterious interactions between wood and a variety of materials; specific interactive topics will include:

1. Hygroscopic differentials.
2. Chemical reactivity.
3. Thermal differentials and enthalpic considerations.
4. Conservation considerations:
  - a. Facilitation of biopredations.
  - b. Adhesion degradation characteristics.
  - c. Solutions and compromises.
  - d. ???

Constructive materials to be included in the conference are wood in relationship to: adhesives, ethnographic materials, masonry, metals, and polychrome.

**DATE:** May 19, 20, and the morning of the 21st, 1986.

**LOCATION:** The Campbell Center For Preservation Studies, Mt. Carroll, Ill.

**COST:** The cost, designed to be as inexpensive as possible, will include transportation from O'Hare International Airport to the Center, room and three meals a day on campus, tuition, proceedings, and return transportation to the A.I.C. Annual Meeting.

**REGISTRATION:** Forms for registration will be mailed out in late March.

**SANTO DOMINGO**

This year's Winter Meeting, which was to be held in the Dominican Republic, has been cancelled again! The Newsletter, which contained news about the mailing company foul-up and the new registration date, was too late for registration.

Sincere thanks to TOM TAYLOR, Colonial Williamsburg, for his hard work with the project. Some of the organizational work will be regrouped for another conference.

**STANDARDS OF PRACTICE**

Three proposed Standards of Practice are being organized for submission to the 1986 W.A.G. meeting. Such standards will serve as a communications tool for independent conservators. The reference, which is not intended to replace professional judgment, will include minimum standards for technical procedures and

documentation, ethical and practical considerations, and a partial list of references. If you are interested in working on a particular standard, please let me know.

**EDUCATION**

Educational resources for wood conservators are increasing at a tremendous rate. From mailings, we are all aware of the recent transformation of Smithsonian's Conservation Analytical Laboratory into an educational entity. The wealth of Smithsonian's proposed programs promises to provide a great deal for the profession.

At the Campbell this summer, there are also several changes: many of the conservation courses will be taught by W.A.G. members. DEBORAH BIGELOW, ROBERT MUSSEY, MERVE MARTIN, ROBERT WALKER, and JAMES WERMUTH will be joining other instructors in what promises to be an excellent summer program.

**THINK TANK ON CONSOLIDATION**

The Think Tank on Consolidation is working to determine what we need to know about consolidation and how we can administer a program to meet those needs.

**FUTURE PROGRAMS**

**DEGRADED WOOD; MEASUREMENT AND PATHOLOGY.** A program which will examine measurement systems for degraded wood and bio-pathological progression in wood is being considered for the autumn of 1986. It will be of interest to wood and architectural conservators.

**CARIBBEAN CONSERVATION**

This year's cancelled Santo Domingo meeting will be reorganized into a program for the winter of 1987.

JAMES A. WERMUTH

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**TEXTILE SPECIALTY GROUP**



The result of the AIC Textile Specialty Group Election is as follows: ZOE ANNIS PERKINS - Vice Chair; MEG GEISS-MOONEY - Secretary; HAROLD MAILAND - Treasurer. Congratulations and welcome to the board!

Members voted overwhelmingly in support of allocating funds for a guest speaker at the 1986 Chicago meeting. Most indicated that they would probably attend the session on vacuum suction tables. That session has been set for Saturday, May 24th from 6-9:30 pm. MEG GEISS-MOONEY reminds those individuals invited to speak at the session to confirm their plans with her. MEG also reminds TSG members wishing to participate in the Natural Fiber ID Refresher Course to mail in their application forms.

Specialty Group members are being asked to review the AIC Code of Ethics. The TSG Ethics and Standards Committee (formed from volunteers solicited last year) is being asked to give a short presentation about problems/questions/suggestions that we have concerning the Code. Your participation is invited. Send any comments you have to committee chair, REBECCA RUSHFIELD, Flushing, N.Y. 11367

Nominations are now open for next year's TSG board and are being taken for Vice Chair, Secretary and Treasurer. Nominations close April 15, 1986. Please contact Patsy Orlofsky with your nomination (Textile

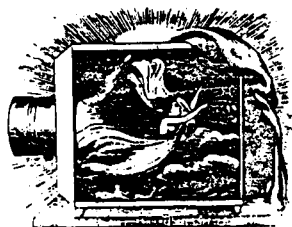
Conservation Workshop, Main St., South Salem, N.Y. 10590 (914-763-5805)).

We are still soliciting papers for the 1986 meeting, although time is running short. Please call JEANNE BRAKO [redacted] if you are planning to submit an abstract.

JEANNE BRAKO

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#### PHOTOGRAPHIC MATERIALS GROUP



An afternoon symposium entitled Disaster Preparedness: Planning and Recovery is scheduled to be held during the Chicago Annual Meeting on Saturday, May 24, 1:00 - 5:15 p.m. This session, jointly sponsored by the Book and Paper and

Photographic Materials Groups, was organized by ELIZABETH SCHULTE (Program Chair: Book and Paper). The presentations and panel discussion scheduled for this meeting will concentrate on disasters involving works of art on paper, library and archival collections, and photographic materials. Recent disasters and their recovery operations will be addressed in detail. The importance of and specific guidelines for long-term disaster planning will also be emphasized. Of particular note for PMG members—KLAUS HENDRIKS will be presenting an updated account of the results of research undertaken at the Public Archives of Canada into the recovery of water damaged photographic materials. Other topics of interest include a discussion of the biodegradation of cellulosic materials.

A wide variety of informed and experienced speakers including curators, librarians, and conservators are scheduled to participate. This session promises to be extremely valuable and all PMG members are encouraged to attend. Those planning on attending the symposium are invited to submit specific questions pertaining to disaster preparedness to DEBBIE HESS NORRIS or ELIZABETH SCHULTE by May 1, 1986. These questions will be forwarded onto the appropriate speaker to insure that this material is discussed. It is hoped that proceedings from this conference will be published at a later date.

PMG members who have suggestions for changes in and/or additions to the current AIC Code of Ethics and Standards of Practice as it pertains directly to the field of photograph conservation should contact GARY ALBRIGHT. Gary has agreed to serve as the Chairperson of the AIC/PMG Ethics and Standards Committee. Other committee members who may also be contacted are: TOM EDMONDSON, BOB LYONS, JERRI REYNOLDS, and CAROL TURCHAN.

DEBBIE HESS NORRIS

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#### BOOK AND PAPER GROUP

The program for the Chicago meeting of our specialty group has been finalized by ELIZABETH KAISER SCHULTE. Our meeting will be on Sunday and, as in the past, this year's session will be a FULL day of papers discussing a variety of topics. A detailed schedule of the papers will be available in the registration packet that will be mailed to all members shortly.

LOIS OLCOTT PRICE has organized the noon luncheon during the specialty group meeting. The topic for this year's panel discussion is The Conservator as Collections Manager: Implications for the Profession.

We are pursuing an arrangement that will entice all members to attend this segment of our meeting.

During this year's conference, we will be sharing a session with the Photographic Materials Group. On Saturday afternoon, the joint session will be entitled Disaster Preparedness: Planning and Recovery. For further details, see the Photographic Materials Group section of this Newsletter.

Last reminder: If you were a paid member for 1985, you should have received a copy of a special mailing made in October. The mailing included the Minutes of the 1985 Business Meeting; a summary of the discussion on the Code of Ethics; and a questionnaire. If you did not receive this information, write ROBERT ESPINOSA at [redacted], Utah 84604.

One final note: For those of you who are interested in staying through Monday, May 26th, we are planning a tour that will end at the airport in time for early evening flights. Current plans call for short tours of book and paper labs, a fine paper store, and possibly an architecture tour—all to end at O'Hare Airport at 4:30 pm. Details still need to be finalized, but should be available in the annual meeting registration packet.

BILL MINTER

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### CONSERVATION MATERIALS

**JUST RECEIVED!** A shipment of our very popular Pastorelli & Rapkin Thermohygrometers and Observer Thermohygrometers.

**Light Weight Hollytex** - In response to your requests, we are now stocking a second and lighter weight Hollytex with a basis weight of 1 oz. per sq. yard. The other Hollytex has a basis weight of 2.4 oz. per square yard.

**Book Snakes** - Beautiful hand-made snakes of velvet filled with glass shot. 9, 12, 15, and 18 inch lengths.

**Book Cradles** - Foam padded, velvet covered, fully adjustable and with spine supports.

**Non-Slip Cotton Gloves** - A most interesting 100% cotton glove in white with the fingers and palm side covered with tiny rubber dots.

**LeFranc & Bourgeois Restoration Colors** - L&B has brought out a classical palette of 33 colors ground into an acrylic resin/petroleum solvent mix. If enough conservators are interested, we will attempt to keep stock of these colors. Let us know!

As always, we wish to express our gratitude to those conservators and friends who suggested that we locate and stock these new products. Without your constant suggestions, we make no progress!

BOX 2884, SPARKS, NV 89431 702-331-0582

## LEGISLATIVE ISSUES

### COMMITMENT AND QUALIFICATIONS

A sure sign of an administration's commitment to a federal agency is the extent to which the administration funds the agency and its willingness to assure relevant experience and qualifications in those it chooses to head the agency. In both these categories, the Reagan Administration has signaled its indifference to the continuance of the essential grants programs of the Institute for Museum Services. In nominating Lois Burke Shepard to head IMS, the administration presented a nominee whose experience lies in real estate, classroom teaching at the primary and secondary school level and in having chaired Republicans Abroad International from 1981 to 1985. In the latter capacity, she administered an annual budget of \$200,000 in organizing voter activities for "over five million Americans living abroad, supervising 64 country chapters and (providing) liaison with the White House, members of Congress, and the Republican National Committee regarding the concerns of Americans Living Abroad." The \$200,000 budget she administered is about two-thirds of the \$330,000 provided in the Reagan budget for IMS for 1987 to provide for an orderly shut down of that agency. It is certainly in no way comparable to the current budget of \$21.3 million used for the administration of the IMS grants programs for museums throughout the country.

In a letter to President Reagan, Rep. Cardiss Collins (D-IL) chairwoman of the House subcommittee that oversees the IMS, registered "deep concern" over the nomination, cited Shepard's lack of qualifications and stated: "Would we not think it strange to appoint someone with no medical knowledge to head FDA or someone equally ignorant of aeronautics and aviation to head NASA?" Shepard's comments on her qualifications during her confirmation hearings before the Senate Labor and Human Relations Committee, were reminiscent of those of Edward M. Curran, who the administration tried to nominate to head the National Endowment for the Humanities (reported in our November issue). Both stressed administrative experience as opposed to substantive program knowledge as the essential qualifications for selection. Shepard said: "I was asked by the president to take this assignment because of my administrative ability and not my museum background" indicating that she did not feel that museum experience was necessary since IMS is not a museum, but "rather a federal agency which makes grants to museums." Asked how she would decide on significant issues, Shepard indicated she would rely on her staff at IMS, leaving unanswered the question how, with no museum experience, she could effectively evaluate staff recommendations. Fortunately for institutions, relying on IMS support, the agency has in place a grading system for the evaluation and dissemination of grants in various categories, a sort of quota system, which, to a large extent, relieves the agency head of the need to make close calls in the administration of the grants program.

While the Reagan Budget cut of 98.5% for IMS for fiscal 1987 had not been released at the time of the confirmation hearings, committee members did question Shepard on whether she would fight to save the agency. She declined to comment on the future of IMS indicating only that she felt the agency's role was "noble" in helping museums to conserve and exhibit the nation's cultural heritage. She stressed that the need for solicitation of private funds for these purposes was "terribly important."

Comments from senatorial staff members conversant with both the nomination and the Reagan budget submission for IMS, provide some reasons for optimism. There is apparently no strong sentiment in

the Congress for doing-in the IMS and their discussions with Shepard indicated that she appeared to be interested in doing a good job. They are hopeful, as is the AIC leadership, that when Shepard takes over at IMS and is given an operating budget she will take a responsive and responsible role in assuring the continuance of IMS and the effective administration of its grants program. AIC leadership indicated that they plan to meet with Shepard shortly after her confirmation to discuss AIC interests in IMS programs and to offer assistance and professional insights in promoting the continuance of IMS programs, stressing the role of conservation in museum activities.

AIC is urging all its members who can do so to start now to contact their Senators and elected representatives to urge support for restoration of the funds needed to support a viable IMS budget, which has included, and should continue to include, \$3 million for conservation related grants.

### UNDERMINING THE ARTS

With no more than a pious hope that somewhere in this land of ours there are a lot of wealthy art patrons willing to take over the burden of funding for the arts and humanities from the federal government, the Reagan Administration sent to Congress a 1987 budget which would reduce federal funding for the arts and humanities endowments by \$32.9 million and eliminate the \$21.3 million needed to fund the operations of the Institute for Museum Services, leaving only \$330,000 to cover the costs of closing it down. These and other cutbacks in support for the arts are part of the administration's continuing onslaught on federal endowment programs which provide federal subsidies to arts groups and institutions, teachers, artists and scholars throughout the country. The administration has been seeking to evade federal responsibility for supporting cultural enrichment since 1981 when it proposed a 50% cut in the endowments for the arts and humanities, which Congress later restored. Last year it also proposed the elimination of the IMS and a \$30 million cut in endowment spending, but Congress again succeeded in saving the IMS. The cuts proposed this year are generally not substantial when compared with previous proposals. They would, if adopted, run on the order of 10 to 15% for the endowments. This is in line with proposed cuts in education and related areas. With the support of Senator Clairborne Pell (D-RI), Representative Sidney R. Yates (D-IL), and others, there is a possibility that the Congress may be able to retain the endowments' appropriations at last year's levels.

If the Congress is unable to work its normal budgetary processes and hold spending down so as to be in line with the Gramm-Rudman limitations, then the automatic provisions of this law would result in much deeper cuts in the endowments' programs. In a cautiously optimistic note, Representative Thomas Downey (D-NY), Chairman of the 51-member Congressional Arts Caucus, predicted that Congress would fully fund the Institute for Museum Services' programs at this year's \$21.3 million level because the programs do not cost a lot of money when considered within the context of the total budget. Larry Reger, Executive Director of the American Association of Museums, gave an indication of the long and wearing battles faced by the lobbyists in helping to save the IMS. As quoted in the Washington Post, Reger said: "We're going through the same charade that we've gone through for the past four years. I'm just surprised the administration keeps taking this position. They've just nominated someone (Lois Burke Shepard) to run the agency, and now they propose to eliminate it. I think the Congress will continue to override the administration."

Given the proposed budgetary cuts in the areas of

the endowments and museum services, it was interesting to see funding increases of some \$15 million proposed for the Smithsonian Institution, \$215,000 for the John F. Kennedy Center for the Performing Arts, and \$176,000 for the National Gallery of Art. In the nation's capital, these are essentially "local" programs.

As we go to press, the Courts have declared Gramm-Rudman to be unconstitutional, but this ruling focused on a very narrow aspect of the legislation. It is not yet possible to predict what impact the ruling will have on the administration's budget. Representative Yates has referred to the overall situation as being chaotic. No one in Washington will argue that point.

Don Hehir

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### THIS IS YOUR NEWSLETTER

The Newsletter is intended to serve the AIC membership by providing regular, current, and reliable professional information. Production is largely a volunteer effort: of the Newsletter staff, only the Managing Editor, Anne Webster, is on the staff of the AIC national office. Ms. Webster is responsible for managing advertising, office support, and the scheduling and supervision of the contractors who type, paste-up, print, and mail the Newsletter.

The rest of the staff are practicing conservators, headed by the Editor, who is responsible for the content of the Newsletter. Working mainly nights and weekends, the Editor and Contributing Editors go through the vast amount of information arriving in the national office over each two-month production period, including the material sent in specifically for the Newsletter, and transform it into Newsletter copy.

Much of the information is brought in by the editors themselves, from their own work and from their contacts and colleagues. Equally important sources of information are other members, including those serving on the Board and on committees, and the national office staff and office volunteers. Other sources include related publications and press releases.

All of the material is edited for clarity, conciseness, and consistent format, but not for content, except where the content is considered probable to violate the law or the AIC Code of Ethics. In the past year, all material submitted for publication by members has been printed; changes in content have been rare, and all changes have been made with the permission of the authors.

At present, once the copy has been edited (within several days of the deadline), most of the production is executed by contractors. The current procedure is as follows. The edited copy is given to a word-processing contractor, who returns a camera-ready manuscript. The editors then design the layout, and a paste-up contractor does the mechanical cut-and-paste. The mechanicals are delivered to the printers, and then the printed Newsletters and any accompanying flyers are delivered to the mailing contractor.

We pay our mailing company for one-day service, to mail the Newsletter in bulk, third-class; delivery is expected to take up to two weeks. The production schedule is timed to get the Newsletter into the mail within the first week of the month, to arrive within the third week of the month. There have been isolated reports of the Newsletter arriving long after it was expected. If you receive your Newsletter postmarked after the first week of the month of its publication, please inform the Managing Editor. Each step of the production requires close supervision, and you, our readers across the country, are our only source of information on how well the mailing company and the postal service are doing their jobs.

All aspects of production and mailing are currently being re-evaluated. With the new office computer, we shall change the word-processing procedures, and we are

looking into new printers and the feasibility of using higher-priority mailing rates.

A number of conservators have served on the Newsletter in recent years. Our belated thanks are due several who have not yet been publicly acknowledged: KATHERINE EIRK, Technical Editor from November '82 to May '84; NIKKI HORTON, Technical Editor from November '82 to March '85; and RANDY ASH, Technical Editor from August '84 to May '85. Thank you, Katherine, Nikki, and Randy, for your enormous contributions.

Most of the conservators working on the Newsletter are in the Washington DC area; however, this is not a requirement. Both regular and erratic contributions are most welcome in any of the feature departments: Legislative Issues, People, News in General, Guilds & Associations, Courses/Conferences/Seminars, Technical Notes, Materials, Publications, Letters; new departments can be created.

Please let the Newsletter and the national office staff hear from you. Send us your queries and comments, compliments, criticisms, requests, and demands. Above all, send us your Newsletter contributions.

JERRI REYNOLDS  
Departing Editor  
SARAH BERTALAN  
Editor  
Anne Webster  
Managing Editor

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### NIC NEWS

Staffing: The NIC Board of Directors named DAVID A. SHUTE to the position of NIC Director in October 1985. MR. SHUTE has been Executive Director of National Institute for Conservation since its creation in April 1982. The change of title was made in recognition of MR. SHUTE's exemplary leadership for the past twelve years of both NIC and its predecessor, NCAC.

NICOLAS VELOZ has been appointed Coordinator of the Public Monument Conservation Project (see the project description in the November 1985, AIC Newsletter). Mr. Veloz, Cultural Resources Management Specialist with the National Park Service, will work for NIC on a part-time basis for the next ten months through a special arrangement with the Park Service.

Meetings: NIC is sponsoring two sessions at the 1986 Annual Meeting of the American Association of Museums in New York City. The first, on Pilot Training Programs for Collections-Care and -Maintenance Specialists, will be chaired by ARTHUR BEALE on Tuesday, June 10 (10:45 a.m. to 12:00 noon). The second, "Collections Care and Conservation Problems with Large Collections," will be chaired by DAVID SHUTE on Wednesday, June 11 (1:30 p.m. to 2:45 p.m.). It will include presentations by CAROLYN ROSE on ethnographic collections, and by Ann Russell, on archival and library collections.

The NIC Board will meet February 19, 1986, in Washington, D.C.

Special Projects: The three museums selected to create pilot training programs for collections-care and -maintenance specialists have received grants from the Bay Foundation. During the next six months, they will be working with an advisory panel—selected by the AAM, NIC and the American Association for State and Local History—to develop their programs. This project is discussed in more detail under "News in General," this Newsletter.

Appointments: NIC Treasurer Ann Russell has been appointed official liaison to the Ad Hoc Committee on Curator/Conservator Relations of the American Library Association's Rare Book and Manuscripts Group.

**Membership:** NIC has created a new category of non-voting membership, Affiliated Institutional Members (AIM). The new category is designed to encourage participation in NIC by those institutions that do not qualify for voting membership, but have a strong interest in enhancing their conservation programs. AIM members receive all NIC publications free of charge and may attend NIC Council meetings. A non-membership category of Subscribers has also been approved.

A new NIC membership brochure, released in December, outlines NIC's mission, programs and revised membership policy. Copies are available from the NIC office. Since last fall, when NIC began encouraging wider participation in its efforts, its membership has grown by more than 15 percent.

**Legislative Concerns:** NIC will be working with AIC and other organizations to promote the continuation of public funding for conservation. Given the threat of serious cuts in the Federal budget, a well-coordinated, concentrated effort will be needed to save the advances made in recent years.

NIC Staff

## PEOPLE

The Graphic Conservation Company has recently moved from 730 North Franklin to new premises at the following address: Graphic Conservation, 900 North Franklin #404, Chicago, IL 60610. Telephone: (312) 266-2657. MARY SEBERA has assumed the position of Assistant Paintings Conservator at the Baltimore Museum of Art. KRISTIN HOERMANN is now Head Paintings Conservator at the Fine Arts Museums of San Francisco. FERN BLECKNER has accepted a position as Paper Conservator with the National Museum of American Art. MEREDITH MICKELSON has accepted the position of Paper Conservator at the Hirshhorn Museum. STEVE MELLOR is now chief conservator at the National Museum of African Art. SYLVIA RODGERS has become a permanent staff member at the Library of Congress (LC). KAREN GARLICK, Paper Conservator at LC is teaching a graduate level spring term course entitled "Introduction to the Preservation of Library and Archive Materials" at the University of Maryland. BRIAN RAMER and CAROL AIKEN are now living in Scotland. BRIAN is coordinating a conservation survey for the Scottish Museums Council. They can be reached at the Council's address: [REDACTED] Edinburgh, EH38JB, Scotland. BRUCE ROBERT LEVY formerly Bruce Roberts of Da Vinci Bindery is now the Senior Book Conservator with the Harry Ransom Humanities Research Center, Conservation Department. CLAIRE HOEVEL has joined the staff of the Indianapolis Museum of Art, as their first paper conservator.

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### SPECIAL NOTICE

LaVita Fine Arts, Inc., is offering a large workshop to share with private conservators of furniture, frames, and paintings.

Rental charge includes utilities, equipment, insurance, alarm system, business transportation, and a secretarial service. Ample parking. Shop located one block from the Bethesda Metro Station. For more information contact:

ROBERT LAVITA  
LaVita Fine Arts, Inc.  
4920 Hampden Lane  
Bethesda, MD  
(301) 654-4320

## MATERIALS

The sole distributor of Lascaux adhesives and other products in the United States and Canada is Lascaux Conservation Materials, Ltd/Fine Arts Stretcher, P.O. Box 380, 1064 62nd Street, Brooklyn, NY 11219, (718) 238-5151.

I mistakenly attributed the source of Lascaux 360 H.V. adhesive to Conservation Materials, Ltd., Sparks, NV in the article, "THE QUANTITATIVE TESTING AND COMPARISONS OF PEEL AND LAP/SHEAR FOR LASCAUX 360 H.V. and BEVA 371," which appeared in Vol. 24, Number 2, Spring, 1985 of the Journal of the American Institute for Conservation.

KENNETH B. KATZ  
Paintings Conservator

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### AGAROSE, TYPE M

Agarose Type M was introduced to conservation by Richard Wolbers, an Assistant Paintings Conservator at Winterthur. It has been used in photographic conservation for removing rust from tintypes. Conservators at L.C. are using it as a poultice medium for softening and removing adhesive residues when local applications of water or cellulose ether poultices cannot be used. The Agarose is applied by itself or in combination with amylase and/or protease enzymes. To prepare a 1% solution bring 50 ml water to a boil, stir in .5g Agarose powder and keep at high heat for 10-15 minutes until solution is totally clear. Pour hot solution into standard petri dish and let stand to cool. In about 30 minutes the solution sets into a semi-solid and has the appearance of white, translucent jello. To remove an adhesive residue, cut out a slice of Agarose with a scalpel blade in the shape of the residue and lay it on the area to be treated. The moisture in the Agarose migrates into the adhesive and softens it, and the softened adhesive is scraped away. If paper wets up too much use less water in preparing the solution or lay the slice of Agarose on a blotter, to pre-dry it somewhat before use. The 1% solution is a general recommendation, as less than 1% is fairly wet and more than 1.2% is fairly rubbery and slow to diffuse moisture. Agarose is primarily used as a culture medium for medical/scientific purposes. The product is made by Behring Diagnostic, PO Box 12087, San Diego, CA 92112 (Phone 800-584-9256), and is designated as Calbiochem #121922. The cost is \$50 for 25 grams.

### MILEZYME 8X

This amylase/protease combination has been designed to enhance the cleaning power of laundry detergents and is therefore inexpensive and not highly refined. For the same reasons, however, it is effective on a broad range of starches and proteins, for which we have found it valuable in paper conservation applications. It has a pH range of 6-9 and a temperature range of 40-70°C. (The protease optimum is 55°C and the amylase optimum is 60°C.) It need not be refrigerated for storage. A .5% concentration is frequently effective and therefore provides a good starting point for most applications. It is also used with poultice material such as Agarose or a cellulose ether, for local removal of stubborn adhesive residues. Miles Labs has been very generous with free samples, although they may discontinue the enzyme in future. Get it while it lasts! Miles Laboratories, Biotech Products Division, POB OX 932, Elkhart, IN 46515. Contact Dennis Chodzinsky, Technical Service Dept.



## SCOTCH BRAND HIGH-TACK/LOW TACK DOUBLE COATED FILM TAPE Y-9415

This double coated tape has the famous "Post-It" ("Low Tack") adhesive on one side and a permanent pressure-sensitive adhesive on the other. The carrier is polyester film and the low-tack side is covered with a silicone release liner. This tape is not to be used directly on library materials but is useful for a wide range of miscellaneous jobs, such as affixing temporary box labels to book boxes or exhibition captions to storage mats. It is particularly useful for jobs such as pasting up copy for publication, as the material can be repeatedly picked up and repositioned, until it is precisely where it belongs.

BARBARA GOULD

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## ULTRASONIC CLEANING UNIT

While working at the Archaeological Conservation Laboratory at the National Museum of Denmark, I had the good fortune to use a special ultrasonic cleaning unit that had been built to specifications outlined by the Danish Conservation School for use with museum artifacts. The unit is comprised of an electronic cleaning unit which produces the ultrasonic waves into which one plugs the mobile transducer (it is a 1" diameter cylinder that is approximately 5" long with a long cable). Most ultrasonic cleaning units are a fixed container into which the electronic cleaning unit is built, for example those available for the cleaning of jewelry. With this unit, however, the cylindrical "wand" can be held or clamped into position in any container. Thus you can bring the ultrasonic unit to the object rather than vice versa. The unit is now available in the United States (110 volt) from: Acoustic Transducers, Inc., 600 Firestone Road, Goleta, CA 93117, (805) 964-6260. Call or write to Mr. Claus R. Steenstrup for more information and a price quotation.

LINDA SCHEIFLER

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## POLYCHROME SCULPTURE REPAIR

I have found that a medical physical therapy product called Thera-Band is very useful in clamping broken pieces of wood when repairing polychrome sculptures. I have used this product successfully many times while reassembling a broken polychrome sculpture of a Shiva carved in mahogany. A piece of latex rubber 6 inches wide and 18 feet long is sold in medical supply stores as a "resistive exerciser" (price \$10). The exerciser is designed to attach one end to a stationary point and the other end to a weak arm or leg. One then uses it like a big rubber band to exercise and strengthen the limb. The strength and elasticity of the material that make it a good exerciser also make it a good clamp. The material can be easily cut to any length and tightly wrapped around the glued pieces holding them tightly together even at the most difficult angles. Joints that were impossible to clamp with conventional clamps were held perfectly aligned by the Thera-Band because it applies even pressure in many different directions at the same time. The free ends of the elastic strip can be tied together or twisted together and secured with a spring clamp until the adhesive sets properly. Thera-Band is made by the Hygenic Corporation, Akron, OH 44310, USA. I use the red Thera-Band, medium moderate resistance.

RICHARD L. KERSCHNER

## PRESERVING INPAINTING COLORS

Conservators who employ desiccated oil colors with an inpainting medium other than linseed oil often find that after a period of only a couple of days their colors have dried out and are unusable. It is then necessary to renew the entire palette of colors.

This drying out usually occurs over a week-end, or similar length of time. A way to preserve oil colors laid out on a blotting paper for desiccation and inpainting is to seal the colors in an air-tight bag. To do this, take a rubber-stamp pad metal container with a hinged lid, from which the ink pad has been removed. Clean out any ink with solvent. Select a stamp-pad of suitable size.

Cut a piece of blotting paper to fit inside the lid, and glue it to the inside lid with an adhesive that is not soluble in naphtha or turpentine (e.g., 3M Scotch-Grip 847 Industrial Adhesive, in tube dispenser).

Cut another piece of blotting paper to receive the colors, that will just tightly fit inside the bottom, replacing the inked pad. Lay out the colors on the blotter for inpainting, which will desiccate the colors. This "palette" is readily replaceable when colors have been exhausted or different colors are to be used.

When there will be a period during which a quantity of good colors will not be used, moisten the blotting paper inside the lid with turpentine or naphtha, close it and seal the whole within a polyethylene bag, such as a sandwich bag.

Any of the inexpensive, commercially available electric food bag sealing appliances will do, such as Sears Roebuck, "Meals in Minutes" sealer, Model 259 6540 03. Colors kept this way will be preserved in usable condition for over a week or two without resorting to a retarder. It is important to have a closely fitting bag to reduce the amount of contained air, and a custom fitted bag like this works perfectly. The piece of blotting paper soaked with turpentine saturates the contained air with vapor, keeping the colors fresh. The procedure takes only a minute or two, and this sealing process can be handy for other studio uses.

ROBERT E. FIEUX

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## GORE TEX FABRIC

For publication in this column, please send to the Newsletter any suggestions for using this material in conservation applications.

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## CORRECTIONS

In the January 1986 Newsletter, SUSANNE SACK's name was mistakenly included on the list of the CIPP steering committee.

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## GUILDS & ASSOCIATIONS

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### MIDWEST REGIONAL CONSERVATION GUILD

THE SPRING MEETING will be held in Nashville, Tennessee April 4-6, 1986, at the Tennessee State Museum and the Cheekwood Fine Arts Center. The tentative schedule of events includes MARILYN WEIDNER speaking on the use of the suction table using a Maxwell table for demonstrations, (Bill Maxwell will join Ms. Weidner for a question and answer period) and a series of short presentations by members.

## WASHINGTON CONSERVATION GUILD

On January 9, 1986, the Bylaws of the Washington Conservation Guild were amended as a first step toward incorporation of the Guild. These new bylaws will be printed in the WCG Directory which will be distributed to Guild members in March.

The spring meetings of the Guild are as follows:

MARCH - "Alternative Cleaning Systems for Natural Resin Varnishes" - Richard Wolbers

APRIL - "Problems in the Conservation of Natural History Specimens" - Catharine Hawks

MAY - ANNUAL BUSINESS MEETING

Meetings are held on the first Thursday of each month.

CAROLYN L. ROSE

## CONFERENCES, COURSES, SEMINARS

### GENERAL

April 10-12, 1986, Richmond, Virginia. "Care and Preservation of the Museum Conservator." Contact Devora Neumark, Center for Occupational Hazards, 5 Beekman Street, New York NY 10038, (212) 227-6220.

May 9, Chicago. "Management Strategy, Fundraising, and Grant Writing for Conservation Programs," one day symposium. Contact: Barry Bauman, Chicago Conservation Center, 730 N. Franklin, Chicago IL 60610, (312) 944-5401.

May 11-15, Winnipeg, Manitoba. "Historic Objects in Historic Buildings: Conflicting Conservation Requirements." Contact: Kathryn Hnatiuk, Parks Canada Prairie Region, 457 Main Street, Winnipeg, Manitoba, Canada, R3B 3E8.

May 12-13, Columbus OH. "Preserving Decorative Arts Collections." Contact: Conservation Seminars, Intermuseum Laboratory, Allen Art Museum, Oberlin OH 44074, (216) 775-8455.

May 15-18, Winnipeg, Manitoba. IIC-CG Annual Meeting. Contact: Catherine Collins, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba, Canada, R3B 0N2, (204) 956-2830.

May 19-20 and June 2-4, Rochester NY. Short Courses in Colorimetry. Contact: Martha Pschirrer, Munsell Color Science Laboratory, RIT, PO Box 9887, Rochester NY 14623, (716) 475-6013.

June 16-July 18, 1986, Mt. Carroll, Illinois. "Care of Museum Collections," Summer workshop series. Contact: Campbell Center for Historic Preservation Studies, P.O. Box 66, Mt. Carroll, IL 61053, (815) 244-1173.

July-August, London. Short courses (36) in archaeology and conservation. Contact: James Black, University of London Institute of Archaeology, 31-34 Gordon Square, London WC1H 0PY; or Patricia Rice, Dept. Sociology and Anthropology, West Virginia University, Morgantown WV 26506, (304) 293-5801.

August 10-16, Washington DC. XXVth International Congress of the History of Art. Session VII, "Preserving World Art." Brochures available from AIC office on request.

Fall, Rome. "Preventative Conservation in Museums," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley, US/ICOMOS, 1600 H St. NW, Washington DC 20006, (202) 673-4903.

October 7-15, Washington DC. 8th ICOMOS General Assembly. Contact: Mrs. Terry B. Morton, Chairman US/ICOMOS, (202) 673-4211.

1987, Rome. "Architectural Conservation," ICCROM course. Application Deadline: January 15, 1986. Contact: Hope Headley (see above).

September 6-11, 1987, Sydney, Australia. 8th Triennial Meeting of the ICOM International Committee on Conservation. Contact: ICOM 87, Dulcie Stretton Associates, 70 Glenmore Road, Paddington NSW 2021, Australia.

1987, Rome. "Scientific Principles of Conservation," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley (see above).

### OBJECTS

June 23-28, Santa Fe NM. "Native Tanned Leather Artifacts: Properties, Deterioration, Preservation." Contact: Betina Raphael, Conservation Section, Museum of International Folk Art, Museum of New Mexico, PO Box 2087, Santa Fe NM 87504, (505) 827-8350.

August 29-30, Northampton, England. "Leather Composition and Deterioration." Contact: Leather Trades House, Kings Park Road, Moulton Park, Northampton NN3 1JD ENGLAND, 0604-494-131/2.

September 28-October 3, Ottawa, Canada. "Care and Preservation of Ethnological Materials: Symposium '86." Contact: CCI, 1030 Innes Road, Ottawa, Canada, K1A 0M8, (613) 998-3721.

### PAINTINGS

May 12-21, New York. Workshop on Preparation of Fusuma and Tokonoma. Contact: Sondra Castile, Far East Conservation, The Metropolitan Museum of Art, Fifth Ave. at 82nd Street, New York NY 10028.

1987, Rome. "Conservation of Mural Paintings," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley (see above).

### PAPER

1986, Rochester NY. Ongoing schedule of seminars by the Technical and Education Center Of the Graphic Arts at RIT. Contact: Deborah Bongiorno, (716) 475-2246.

April 14-17, 1986, Oxford, England. International Conference "New Directions in Paper Conservation." Contact: Alan Howell, Geological Society of London, Burlington House, Picadilly, London W1V 0JU, England.

May 1-3, Chicago IL. Midwest Archives Conference. Contact: Kimberly Chelos, Northwest Memorial Hospital Archives, 516 W. 36th, Chicago IL 60609, (312) 908-3090.

June 4-6, Philadelphia PA, July 17-19, Atlanta GA, October 8-10, Hudson WI. "Basic Archival Conservation." Contact: Patricia Palmer, Program Coordinator, The Society of American Archivists, 600 S. Federal, Suite 504, Chicago IL 60605, (312) 922-0140.

June 23-27, Oberlin Ohio. "Conservation of Japanese Prints." Contact: Dori Bonn, Center for the Study of Japanese Woodblock Prints, 1010 B Street, Suite 410, San Raphael CA 94901, (415) 456-3588.

Fall, Rome. "Conservation of Paper Objects," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley (see above).

## PHOTOGRAPHIC MATERIALS

March 24-26, Phoenix AZ, August 24-26, Chicago, December 3-5, New York. "Administration of Photographic Collections." Contact: Patricia Palmer, Program Coordinator, The Society of American Archivists, 600 S. Federal, Suite 504, Chicago IL 60605, (312) 922-0140.

June 16-20, 1986, Wilmington, Delaware. "Conservation of Photographic Materials," Lecturer: DEBBIE HESS NORRIS. Contact: Art Conservation Program, Office of Director, 303 Old College, Newark, Delaware 19716, (302) 451-2479.

June 23-26, 1986, Rochester, New York. SPSE 1st International Congress; "The History of Photographic Science and Technology." Contact: SPSE, 7003 Kilworth Lane, Springfield VA 22151.

August 17-22, Rochester NY. "Preservation of Black and White Photographs." Contact: Deborah Bongiorno, Technical and Education Center of the Graphic Arts, PO Box 9887, Rochester NY 14623-0887, (716) 475-2246.

August 24-28, San Francisco CA. Third International Congress on Advances in Non-Impacting Printing Technologies. Contact: Thomas W. Gribb, Eastman Kodak Co., Department 197, 901 Elmgrove Road, Rochester NY 14650, (716) 726-1643.

September, Cologne BDR. Conference of the International Committee for the Science of Photography. Contact: Society of Photographic Scientists, 7003 Kilworth Lane, Springfield VA 22151, (703) 642-9090.

## TEXTILES

June 9-20, Manhattan, Kansas. "Basic Textile Conservation." Contact: Dr. Ann Cordy, Dept. of Clothing, Textiles and Interior Design, Justin Hall, Kansas State University, Manhattan KS 66506, (913) 532-6993.

1986, Raleigh NC. Ongoing schedule of Conferences in Textile Sciences. Contact: Cliff Seastrunk, School of Textiles, NCSU Box 8301, Raleigh NC 276695-8301.

1986, New York (tentative). "Stitching Symposium." Contact: Polly Willman, [REDACTED], Brooklyn NY 11215.

## WOODEN ARTIFACTS

March 3-21, Amsterdam, The Netherlands. Three week course dealing with French Polishing, Upholstery, Tools and Furniture History. Contact: Mrs. Willemien 't Hooft, c/o The State Training Program for Restorers, Ministry of Welfare, Public Health and Culture, Gabriel Metsustraat 8, 1071 EA Amsterdam, The Netherlands.

March 12-19, Santo Domingo, Dominican Republic. "Symposium on Professional Standards." Contact: James Wermuth, [REDACTED], RI 02840.

March 24-28, Washington DC. "Carving and Conservation of Carved Surfaces." Contact: Don Williams, CAL/MSC, Smithsonian Institution, Washington DC 20560, (202) 287-3729.

May 18-20, Chicago IL. "Wood Interfacing with Other Materials." Contact: James Wermuth (see above).

July 7-25, 1986, Mt. Carroll, Illinois. "Furniture Conservation," Summer workshop series. Contact: Campbell Center for Historic Preservation Studies, P.O. Box #66, Mt. Carroll, IL 61053, (815) 244-1173.

August 23-28, Washington DC. "Wood Technology and Furniture Conservation." Contact: Marc Williams, CAL/MSC Smithsonian Institution, Washington DC 20560, (202) 287-3729.

October 20-24, Washington DC. "Marquetry and Boulle-work." Contact: Marc Williams (see above).

December 1-6, Washington DC. "Furniture History and Construction" (European). Contact: Marc Williams (see above).

December 8-13, Washington, DC. "Furniture History and Construction" (American). Contact: Marc Williams (see above).

## ICCROM

Fall 1986, Rome. "Preventative Conservation in Museums." Application deadline: January 15, 1986. Contact: Hope Headley, US/ICOMOS, 1600 H St. NW, Washington DC 20006, Phone (202) 673-4903.

Fall 1986, Rome. "Conservation of Paper Objects." Application deadline: January 15, 1986. Contact: Hope Headley (see above).

1987, Rome. "Architectural Conservation." Application deadline: January 15, 1986. Contact: Hope Headley (see above).

1987, Rome. "Scientific Principles of Conservation." Application deadline: January 15, 1986. Contact: Hope Headley (see above).

1987, Rome. "Conservation of Mural Paintings." Application deadline: January 15, 1986. Contact: Hope Headley (see above).

## GRANTS & INTERNSHIPS

### MELLON FELLOWSHIP THE WALTERS ART GALLERY

The Walters Art Gallery has an opening for a Mellon Fellowship in either Objects or Paintings Conservation. The position is open to graduates of accredited conservation training programs or to conservators who have completed equivalent apprentice training. The one year position will begin in September 1986, and is renewable for one additional year. The fellow will join in all laboratory activities as well as completing a research project of publishable quality. Salary is \$17,000 annually, with a travel allowance of \$2,525. Applications are due by April 15. Send letter of application with a c.v. to: Terry Drayman Weisser, Director of Conservation and Technical Research, The Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

### MELLON FELLOWSHIP MUSEUM OF FINE ARTS, BOSTON

The Museum of Fine Arts, Boston, is pleased to announce that it will offer an Advanced Conservation Training Fellowship, supported by the Andrew W. Mellon Foundation. Beginning in September, 1986, the fellowship will be for one year with, at the option of the Museum, an extension of a second year. Although the Museum has six conservation laboratories, at this time the fellowship will be offered in only one of the

following three areas of specialization: textiles, paintings, and objects. The purpose of this program is to provide an opportunity for a conservator to develop greater skill, knowledge and connoisseurship by working within an outstanding collection under the supervision of the conservation and curatorial staff of the Museum. The stipend for the first year will be \$15,000, with an allowance of \$2000 for travel and research.

**Eligibility:** to qualify for consideration, candidates should have graduated from a recognized conservation training program or have equivalent training and professional experience. US citizenship is preferred.

**Application Procedure:** interested candidates should submit the following material: transcripts of undergraduate and graduate courses of academic study (although official transcripts are preferred, unofficial copies are acceptable); curriculum vitae and list of any publications or lectures; short description of the candidate's interests; and statement of intent in applying for the fellowship; letters of support from two conservation professionals familiar with the candidate's work; copies of two reports on conservation treatments undertaken by the candidate since the completion of academic training or apprenticeship.

All these materials should be sent, postmarked by March 15, 1986, to the following address: Sandra Matthews, Employment Manager, Andrew W. Mellon Conservation Fellowship, Museum of Fine Arts, Boston, MA 02115.

Screening and selection from among the applicants will be done by a committee consisting of the heads of the six individual conservation laboratories. Applicants will be notified of the final decision by May 31, 1986.

**LASCAUX CONSERVATION MATERIALS, LTD.  
FINE ART STRETCHERS**

Since 1975 Lascaux Restauro of Switzerland has been producing and marketing a Hot-Sealing adhesive after the original published formula of Gustav A. Berger called BEVA 371 on the international market.

With reference to the notice in the AIC Newsletter on October 1, 1985 from Gustav A. Berger, this product will be now sold in the U.S. as Lascaux Hot-Sealing Adhesive HSA 731. It is available in 1 liter and 5 liter tins, as a 40% solution in toluene/white spirits, 100-140° C, with the guarantee that it is still the original published formula.

Lascaux HSA 731 will also be available on demand as a dry mixture package for making your own 5 liter, 40% solution.

**Joshua Bugayer, Lascaux Materials/Fine Art Stretchers & Services, P.O. Box 380, 1064 62nd St., Brooklyn, NY 11219. 718-238-5151**

**APPRENTICE OPPORTUNITY**

Gilder, conservator of antiques, picture frame designer, seeks apprentice with outlook to managing, partnership, and lastly ownership of the business. Strict, uncompromising contract is required.

Several hundred different techniques must be learned and each must be executed to perfection in reasonable time.

Photographic memory, maximum creativity, and artistic ability to paint-in to perfection. Writing ability will be welcomed. It is mostly hands-on experience, hard, arduous, dirty work for little money.

Internationally recognized Gilder's signing system will be revealed to you as well as other knowledge passed on through the centuries from generation to generation.

You will be under the direct supervision of the owner who was born and trained in Czechoslovakia. The owner is getting ready to retire and does not have a successor to pass on knowledge and the firm.

For more information, write: Bonifac Martinak, Martinak Gilding, 1114 West Cermak, Chicago, IL 60608.

**PAINTING CONSERVATION INTERNSHIP**

The Cincinnati Art Museum Conservation Laboratory will offer a post graduate internship in painting conservation funded by the National Museum Act. The Internship will begin September 1986 through August 1987. Candidate should be a graduate of a recognized conservation training program or have equivalent work experience. Send inquiries and resume with three references to Elisabeth Batchelor, Head Conservator, Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202, (513-721-5204, Ext. 238).

**MELLON FELLOWSHIP  
BALBOA ART CONSERVATION CENTER**

The Balboa Art Conservation Center is pleased to announce the availability of one Andrew W. Mellon Fellowship in the conservation of paintings and polychromed sculpture for an individual who has completed primary training in the conservation of paintings. The Fellowship is for one year, beginning September 1986, and may be renewed for a second year. Applicants should be graduates of recognized conservation training programs or individuals with equivalent apprenticeship experience. The stipend is \$16,000 and funds are also available for travel and other reasonable material expenses incident to the Fellowship. Send résumé with educational and professional experience, a letter indicating interest and goals in conservation, three letters of recommendation (two professional) and a portfolio documenting at least three examinations and treatments to: GARY WADE ALDEN, Director, Balboa Art Conservation Center, P.O. Box 3755, San Diego, CA 92103.

**GETTY INTERNSHIPS AT THE WILLIAMSTOWN  
REGIONAL ART CONSERVATION LABORATORY**

The Williamstown Regional Art Conservation Laboratory, Inc., in Williamstown, Massachusetts received a three-year grant from the J. Paul Getty Trust for the support of post-professional conservation training. Two candidates will be selected each year for this program which began in the fall of 1985.

These positions are open to both U.S. and foreign applicants who have successfully completed at least three years of a formal training program or similar

apprenticeship in the conservation of paintings or works of art on paper. All applicants will be asked to submit evidence of their training and experience and two letters of recommendation.

Non-U.S. applicants must demonstrate a proficiency in English sufficient to enable them to fulfill the responsibilities and requirements of the internship. In addition, they must satisfy appropriate U.S. visa requirements.

Interns will receive a stipend of \$16,000 per year (U.S. currency) and a \$1,500 professional travel allowance for the twelve-month period. A health insurance program will also be provided.

Candidates with backgrounds in either paintings or paper conservation should send their resume to Gerald Hoepfner, Director, Williamstown Regional Art Conservation Laboratory, Inc., 225 South Street, Williamstown, MA 01267. Deadline for applications is May 1, 1986 for internships beginning in the summer of 1986.

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**MELLON FELLOWSHIP - ETHNOGRAPHIC CONSERVATION**

A Mellon Fellowship in ethnographic conservation is available at the Pacific Regional Conservation Center of Bishop Museum. Applicants should be recent graduates of conservation training programs or an equivalent apprenticeship program. The Fellowship is of one year duration, commencing in Fall 1986. Letters of intent, resumes, 3 laboratory reports and 3 references should be sent by April 15 to Personnel Officer, [REDACTED], Honolulu, HI 96817. For more information, contact Laura Word at same address or phone [REDACTED].

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**NATIONAL GALLERY OF ART'S SUMMER INTERNSHIP PROGRAM IN CONSERVATION CANCELLED**

In the January issue of the AIC Newsletter, information about the National Gallery of Art's 1986 Summer Internship Program in Conservation was issued. Unfortunately, due to budgetary cuts imposed by the President, Congress, and the Office of Management and Budget, the Gallery deeply regrets that it will have to cancel the Summer Internship Program, and apologizes for any inconvenience caused to those who wished to apply.

**POSITIONS AVAILABLE**

**CHIEF CONSERVATOR**

The Ringling Museum of Art is seeking a Chief Conservator. The position provides a unique opportunity to work with the foremost collection of baroque paintings in the United States. Applicants must have extensive training from an accredited program and thorough knowledge of conservation and research techniques. At least seven years' experience in major museum laboratory is required. Individual should be level-headed and mature. The museum has a well-equipped lab that is being further upgraded. An associate conservator is already on staff; a third paintings conservation position is contemplated. The chief conservator reports directly to the chief curator. Travel to major conventions and other professional enrichment opportunities are provided. Salary to upper \$30,000's commensurate with qualifications and experience. Major benefits package. Send letter of application, resumé and list of references to Barbara Berggren, Personnel Manager, the John and Mable

Ringling Museum of Art, P.O. Box 1838, Sarasota, FL 33578.

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**MUSEUM RESEARCH SCIENTIST**

The Research Laboratory of The Museum of Fine Arts, Boston seeks a Research Chemist with experience in the examination of art objects and artifacts. Candidates should have a degree in Analytical Chemistry and have hands-on experience in applications of XRF; XRD; and AA. Experience in optical emission spectroscopy also helpful. Familiarity with analytical instrumentation per se, experience in a museum laboratory and knowledge of the history of technology are important assets. Salary commensurate with experience and qualifications. Submit detailed C.V. to: Sandra Matthews, Employment Manager, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115.

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**RESEARCH FELLOWSHIP (1986-87)**

The Getty Conservation Institute is seeking a physical scientist to undertake basic and applied research in chemiluminescence. This would involve development of materials testing and evaluation techniques and assisting other research staff personnel in applying chemiluminescence to a host of varied projects.

Candidates should have a background in laboratory work in the physical sciences. A knowledge of those analytical methods which might cross-fertilize this approach in an evaluation of the stability of conservation materials and processes is highly recommended.

Applicants should have a post-graduate degree in chemistry, physics, chemical engineering, conservation science or an appropriate discipline. Salary is commensurate with education and experience.

Direct inquiries/applications to: Daniel Jacobs, The Getty Conservation Institute, 4503 B Glencoe Avenue, Marina del Rey, CA 90292.

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**SENIOR RESEARCH SCIENTIST (ARTS)  
\$30,200 to \$31,200 per year**

Detroit Institute of Arts. This position requires a Ph.D. in physics or chemistry or sufficient professional practice in performing a variety of research projects or other independent scientific inquiry to warrant equivalent recognition; extended experience in the performance of scientific tests for use in the evaluation, authentication, conservation or restoration of art objects and artifacts; extended knowledge of the chronometry of physical and chemical properties of a variety of artistic media; and knowledge of art conservation and restoration techniques.

Non residents may apply but must establish residence in the city of Detroit at time of hire. Send resume in confidence no later than April 4, 1986, to Mr. Leon Johnson at: Personnel Department, City of Detroit, [REDACTED], Detroit, MI 48226, or call [REDACTED].

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**THE AUSTRALIAN MUSEUM, SYDNEY**

The Australian Museum is seeking a Conservation Scientist (Scientific Officer) to undertake research work aimed at providing practical solutions to conservation problems associated mainly with the ethnographic collections. This could involve work on deterioration, preventive techniques, materials testing and evaluation and the development of new conservation treatments.

Provision of scientific support for the Museum's overall conservation programme is also required.

Applicants must have a degree in conservation or relevant scientific discipline and a minimum of two years research experience in the conservation of cultural material. A higher degree would be preferred. Salary: AUS \$19785 range \$31469 with progression to \$38470 subject to certain conditions. In certain circumstances assistance may be given towards relocation expenses. Enquiries: Miss S. Walston Head of the Materials Conservation Division, The Australian Museum, 6-8 College Street, Sydney, N.S.W. 2000. Applications including curriculum vitae and the names of three professional referees should be sent to the Staff Manager at the above address by May 1st 1986.

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**MUSEUM CONSERVATORS**

The City and County of San Francisco is currently recruiting for the following positions:

Fine Arts Museums of San Francisco (M.H. de Young and Palace of the Legion of Honor):

- 1) Museum Conservator, Textiles
- 2) Museum Conservator, Paintings

Asian Art Museum:

- 1) Conservator
- 2) Museum Conservator Assistant

Minimum qualifications for Conservator positions include an M.A. and Certificate in Conservation plus four years of qualifying museum conservation experience or an equivalent combination; Conservator Assistant position requires B.A. plus two years of museum conservation experience with materials of Asian Art.

Interested applicants should send resumes to: Stephen S. Martin, Civil Service Commission of San Francisco, 646 Van Ness Ave., San Francisco, CA 94102.

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**ART CONSERVATOR I/II-PAPER**  
**ART CONSERVATOR I/III-PAINTINGS**  
**ART CONSERVATOR II-TEXTILES**  
**ART CONSERVATOR II-OBJECTS**

**SALARY:**

- Level I (Assistant) \$22,500 to \$25,400 per year
- Level II (Associate) \$26,400 to \$28,700 per year
- Level III (Full Conservator) \$29,800 to \$31,200 per year

The Detroit Institute of Arts. These positions require a Master's degree in art conservation with considerable coursework in chemistry, art history, and studio arts or combination of education and training to warrant equivalent recognition; experience in restoration or conservation of works of art; knowledge of artistic materials and various techniques used in dating and authenticating works of art, and willingness to travel.

Non residents may apply but must establish residence in the city of Detroit at time of hire. Send resume in confidence no later than April 4, 1986, to Mr. Leon Johnson at: Personnel Department, City of Detroit, 314 City-County Building, Detroit, MI 48226, or call (313) 224-3718.

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**ASSOCIATE PAINTINGS CONSERVATOR**

Perry Huston and Associates, Inc. Center for the Conservation of Art is seeking applicants for the position of Associate Paintings Conservator. The Center serves major institutions and private clients throughout the Southwest. Candidates should have a graduate degree in conservation or equivalent training in the treatment of traditional paintings. Additional interest and experience

in the treatment of contemporary paintings, murals and/or works of art on paper will be factors in the selection. Working hours are flexible. Applicants should send resume and references to: Mr. Perry Huston, Perry Huston and Associates, Inc., 7440 Whitehall, Ft. Worth, TX 76118.

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**PAINTINGS CONSERVATOR**

The Rocky Mountain Regional Conservation Center is seeking applicants to join the staff of the Painting Department in the position of Paintings Conservator. Responsibilities include examination and treatment of paintings, consultations, surveys, lectures and educational outreach. Candidate must be able to work with diversified paintings collections. Local and regional travel required.

Applicants must have completed a graduate training program and have professional experience or have the equivalent training and experience. Museum experience an asset. Salary: mid-twenties, dependent on experience. Excellent University benefits package. Position available April 1, 1986.

Send resume and 3 letters of reference to: Charles G. Patterson, Director, Rocky Mountain Regional Conservation Center, University of Denver, 2420 S. University Blvd., Denver, CO 80208-0508, (303) 733-2712.

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**CONSERVATOR OF PAINTINGS**

The Fine Arts Museum of San Francisco (M.H. de Young Memorial Museum and California Palace of the Legion of Honor). Reports to head painting conservator and works closely with both the European and American paintings departments. Under supervision of head paintings conservator, responsible for care of permanent collection, including examination, treatment and related duties. Assists in maintaining the painting conservation studio and in dealing with special projects such as exhibitions and research.

Requires experience in treating important pictures and first-hand familiarity with important painting collections, a graduate degree in conservation and at least one year additional training with an exceptionally qualified and experienced conservator or equivalent comprehensive training, a minimum of four years museum experience or an equivalent combination of training and experience. Diverse experience helpful. Entrance salary is \$33,000, plus benefits. Submit letter of interest, resume and recommendation letters to Personnel Office, Legion of Honor, Lincoln Park, San Francisco, CA 94121.

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**PAINTINGS CONSERVATOR**

Western Center for the Conservation of Fine Arts in Denver, Colorado, invites applicants for the position of Associate Paintings Conservator. WCCFA treats a wide variety of traditional and contemporary artworks for museums and private collections throughout the Western United States. Candidates must hold a graduate degree in conservation or have equivalent experience, and must be capable of performing only the highest-quality treatments. In addition to examination and treatment of paintings, responsibilities include surveys, lectures and consultations; local and regional travel is required.

WCCFA provides the opportunity for involvement in research leading to formal presentation and publication.

Salary is approximately \$ 28,000 per year, depending on background and experience. Address inquiries to Emmett Carl Grimm, Director, WCCFA, 1225 Santa Fe Drive, Denver, CO 80204, (303) 573-1973.

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**TRAINING PROGRAM COORDINATOR  
GETTY CONSERVATION INSTITUTE**

Under the general guidance of the Training Program Director, the Training Program Coordinator will be responsible for the coordination of training activities of the Getty Conservation Institute. These will include short in-house seminars, workshops and symposia and joint ventures with other training institutions. Duties will include some course design, arrangements for visiting instructors and training participants, monitoring of joint ventures, preparation of course proposals and reports, liaison with other programs of the J. Paul Getty Trust involved in training. Some teaching, if appropriate. Qualifications include: fine arts, archaeological and/or ethnographic conservation degree or experience and proven managerial skills. Teaching experience and languages desirable. Must be free to travel. Specify foreign language skills. Salary commensurate with experience and qualifications. Excellent benefits. Direct inquiries/applications to Daniel Jacobs, Manager Administrative Services, The Getty Conservation Institute, P.O. Box 2315, Santa Monica, CA 90406-2315.

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**OBJECTS CONSERVATOR**

The American Museum of Natural History has an immediate opening for an assistant objects conservator. The position is one to two years in duration and is to assist in preparation of objects for permanent installation in the new South American Hall. The conservator will be responsible for examination, documentation and treatment of primarily archaeological artifacts, organic and inorganic. The candidate should be able to work without supervision and some knowledge of manufacturing techniques of South American Cultures would be helpful. Applicants should have a degree from a graduate level conservation program plus internship/work experience, or equivalent apprenticeship training. Salary: \$18,000 plus benefits. Send letter of interest, resume and three references to: American Museum of Natural History, Personnel Department, Central Park West at 79th St., New York, NY 10024, or call Judith Levinson, Conservator, (212) 873-1300, Ext. 278.

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**OBJECTS CONSERVATOR**

The Isabella Stewart Gardner Museum is seeking a full-time objects conservator to oversee the conservation of significant and varied holdings of European sculpture and decorative arts. The sculpture collection ranges in date from antiquity through the 19th century, with an emphasis in medieval and Renaissance polychrome wood, terracotta, and stone pieces. The decorative arts include inlaid and painted furniture, metalwork, stained glass, gilt leather, and a selection of ceramics. A minimum of five years' experience dealing with a wide range of materials is required; the candidate should hold a degree from a recognized training program

or the equivalent. Salary commensurate with experience; excellent staff benefits. Send letter of application, résumé, and names of three references to: Kristin A. Mortimer, Curator, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, MA 02115.

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**SENIOR OBJECTS CONSERVATOR**

The Pacific Regional Conservation Center of Bishop Museum is seeking applicants for the position of Senior Objects Conservator. Position responsibilities will include oversight of a busy lab involved in examinations, treatments, consultations, lectures and workshops. Applicant must be capable of working with a variety of objects in a productive manner. Must be a graduate of a conservation training program with additional 5 years experience or equivalent apprenticeship experience. Salary \$25,000. Send letter of intent, resume and 3 references to Personnel Officer, Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96817. Position to be filled by July 1, 1986.

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**ASSISTANT CONSERVATOR OF PAPER**

The Strong Museum. Under the direction of the conservator, will assume specific responsibilities for the Museum's extensive collection of 19th and 20th century material culture. Duties will include: establishment of laboratory, preparation of material for exhibition and loan, analysis of collection needs, and, with conservator and curatorial staff, planning of improvements in Museum's collection-care facilities.

Requirements: Master's Degree in Art Conservation from a recognized graduate program, or equivalent education and training. Salary competitive. Send letter of intent, resume, and references' addresses by April 15 to Richard W. Sherin, Conservator, The Strong Museum, One Manhattan Square, Rochester, NY 14607.

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**MANUSCRIPTS/ARCHIVES CONSERVATOR**

The University of Utah Marriott Library is seeking an experienced paper conservator to join an established conservation laboratory. The Library is expanding the rare book repair/phase programs into the areas of manuscript collections and works of art on paper.

Applicants must be able to work independently with a wide variety of paper materials usually found in manuscript collections (manuscripts and documents, scrapbooks and clippings, broadsides, drawings, various printed materials, photographs, etc.) as well as occasional audio/visual materials.

Surveying, evaluating, prescribing and executing treatments, and documentation will be an important part of this work. Experience in pH and solubility testing, dry cleaning, washing, tape and stain removal, deacidification, paper repair and filling losses, encapsulation, matting, and making various protective enclosures is essential.

Graduation from an accredited conservation program or equivalent experience is required. Preference will be given to the person who has working experience with manuscripts and archives. Obtain further information from Paul Foulger, phone [REDACTED]

Salary: open. Excellent benefits. Send resume and names, addresses and telephone numbers of three references to Paul Foulger, Conservator, c/o Patricia Baucum, Personnel Administration, 101 Annex 1917, University of Utah, Salt Lake City, UT 84112.

## BOOK CONSERVATOR

Duties: Under the direction of the Preservation Administrator, responsible for developing procedures and methods for the treatment of library materials in the Rare Book and History of Medicine collection. In addition to carrying out treatment decisions, the conservator will supervise conservation interns and train staff in simple repairs, participate in preservation workshops, assist in exhibitions, disaster recovery, environmental condition surveys and projects, and related Preservation Office activities as needed.

Qualifications: An undergraduate degree; advanced knowledge of conservation practices and procedures, as demonstrated through at least five years of relevant professional experience, or successful completion of a formal program in the conservation of library materials and three years' experience; demonstrated ability to perform a broad variety of conservation treatments in a research library environment; strong writing and organizational skills and supervisory capabilities essential. Master's degree, teaching experience preferred.

Starting date is Jan. 1, 1986. Salary: Low twenties. Excellent benefits. Apply in writing to: Brett A. Kirkpatrick, Librarian, New York Academy of Medicine, 2 East 103rd St., New York 10029.

## LIBRARY CONSERVATOR

The University of Connecticut is seeking a Library Conservator to manage its Conservation Unit. The conservator will hire, train, and supervise student assistant, and staff and community volunteers; evaluate all items sent to the Unit for remedial treatment; plan for development of a conservation laboratory; oversee the purchase of supplies and equipment; and perform a wide variety of conservation treatments including cleaning, alkalizing, and repairing items on flat paper, cleaning, rebacking, recasing, and rebinding bound volumes, and constructing a variety of custom-made protective enclosures.

MINIMUM QUALIFICATIONS: graduate degree in Library Science or Book Conservation, or equivalent training, strong organizational and supervisory skills, including the ability to plan and organize physical space, to teach, and to direct work flow; knowledge of conservation principles and practices as they apply to the treatment of research library materials; and strong interpersonal skills, including the ability to communicate effectively both orally and in writing. Desirable: professional conservation experience in a research library, and a high level of interest in the fields as evidenced by continuing education or independent research. Salary range from \$18,452 to \$29,929, dependent on qualifications and experience. Send resume and cover letter to Administrative Offices, U-5A Homer Babbidge Library, Storrs, CT 06268. Resumes received by March 19, 1986 will be given preference.

## CONSERVATOR FOR THE GENERAL LIBRARY'S CIRCULATING COLLECTIONS UNIVERSITY OF CALIFORNIA, BERKELEY

Responsibilities: management of programs for library binding, in-house repair, and rebinding of the circulating collections; supervision of 6 employees; hiring and training of conservation technicians; planning and implementation of improved techniques and treatments for repair and upkeep of the circulating collections; maintenance of equipment and supplies.

Qualifications: broad knowledge of library binding techniques and a general knowledge of the history of

binding and book production; previous experience in supervision; verbal skills to communicate successfully with a wide range of university personnel; familiarity with a large academic library and knowledge of library conservation theory and practice preferred. Salary range is \$25,900 - \$31,200 with excellent benefits.

Send resume to the University of California, Box #12-508-55, 2539 Channing Way, Berkeley, CA 94720.



## NEW YEAR GENEROSITY UPDATE

In response to the January Newsletter request for donations of conservation literature, the FAIC office has received 20 lbs. of books for the University of Goteborg. Pictured above from left to right are Leif Berg, Margareta Euroth-Edebo, Hakan Olsson, Kerstin Pettersson, Gunilla Lagnesjo, Randi Gjertsen, Rickard Francen, Asa Berglund and from left to right in the foreground, Goran Bryntesson, Ann Ideberg, Gunilla Andersson. FAIC will continue to collect donations for both the University of Goteborg, Sweden and the Ukrainian Cultural and Educational Centre. Donations may be mailed to the FAIC, 3545 Williamsburg Lane N.W., Washington, D.C. 20008.

## SUPPLIES FOR THE CONSERVATOR

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## AIC MEMBERSHIP

As always, I read with interest your most recent column, "From the Executive Director," where you note that AIC needs to increase its membership. I believe that besides conservation practitioners, students and technicians who are not members, there is another all but untapped area - museum directors, curators and collection managers. These professionals as well as private collectors and galleries are "conservation consumers" and should want to have access to greater information concerning the field and its practices. Unfortunately, it has appeared that AIC has been something of a "closed shop." This attitude seems to be reflected in the recent certification questionnaire. If a member is curator rather than a conservator or conservation administrator, the member is an "other" which to some may imply "second class citizenship." Unfortunately, AIC has appeared to stand for the American Institute for Conservators of Historic and Artistic Works rather than for the Conservation of these objects which encompasses all of the partners necessary to achieve the desired end.

If the Institute chooses to approach this resource, curators et al. need to feel that their membership is valued and that they receive something of value from it. Some of the cooperative conservation centers have been providing programs to enlighten their consumers about conservation and how best to participate in a conservation program. Little has appeared in the annual programs of AIC to make museum professionals or collectors feel that they are valued partners in the conservation process. I am not suggesting that the annual program should be dominated by topics purely of interest to the "others," but even the traditional topics could be billed more broadly.

I do not think that even a concerted effort to woo this possible constituency would be an overnight success, because many of my non-practitioner colleagues have less interest than they should in conservation and many strictly museum related organizations vying for their attention and membership dollar. I do think more could be interested in AIC if the organization wants to interest them.

Looking at the size of conservation field as a whole, I question whether the monies generated by the membership of every practitioner, technician, conservation administrator and conservation student in the country will be sufficient to allow the Institute to grow as it apparently wishes. Looking next at corporations, I wonder whether many would consider that they would receive a sufficient return on their public relations dollar. From observation it would seem that a service organization like AIC needs to appeal to a small portion of many additional categories - museum professionals, private collectors and corporations with arts related public relations - that can be lured into being interested.

Please accept my comments in the spirit in which they are offered. I sincerely believe that AIC is a necessary organization for the profession and for the related museum profession. Furthermore, I believe that the Institute and its member practitioners both corporately and individually are important partners in preserving our cultural heritage and would like to see AIC and the related organizations most effectively fulfill their potential in this area.

Nichol J. Forsyth  
Collections Care Center  
N.Y. State Office of Parks, Recreation  
and Historic Preservation

In the previous Newsletter, I discussed my ideas for dealing with the crisis in AIC membership policy. This is, I know, a painful, controversial, and divisive matter. No matter what steps are taken (or are not taken), feelings will be hurt and people will be angered. As difficult as this is to deal with, I feel that strong emotions are indicative of the depth of commitment to the field held by most AIC members, and of their idealism about what the organization should accomplish. While dealing with the nasty issues as quickly and decisively as possible, AIC must start on some new programs that will restore pride in the organization, provide more membership benefits, and harness the energy that is being applied to more political issues. In order for AIC to fulfill its charge, it must put more attention to the education of its members and to the future of the field. There are several specific problems I see which have relatively manageable solutions:

(1) The conservation literature is uneven, particularly in regard to what it covers. The quality of articles in the Journal is getting better all the time, but there is a lack of articles by those from whom we could most benefit - the senior practicing conservators. There is also a lack of articles on basic routine treatment procedures, something that many conservators are reticent about publishing because they are not original to them. Many articles are on the treatment of one artifact, something that, in other fields like medicine, would be considered ludicrous. These articles are often interesting but not helpful to the field at large because they feature one highly unusual piece. We need articles of a retrospective nature by conservators who have treated dozens, if not hundreds, of similar pieces. Occasional publications like those that have come out of the Refresher Courses are very good, but do not reach the mainstream of conservation literature, since libraries do not receive them as part of their subscriptions, and conservators in other specialties are unlikely to buy them. If these were published as special numbers of the Journal, they would reach a wider audience. An independent publications committee should be appointed, made up of experienced people who know the literature and know many other conservators. This committee would be charged with reading through Preprints and the abstracts from Specialty Groups and contacting the authors of particularly important papers about publishing these articles in the Journal. The committee should have a small budget with which to give modest grants to encourage busy people to take time from their work to produce papers. The committee should also be charged with contacting the most senior conservators in the field, perhaps those who are in the process of retiring or have recently retired, about articles they have been thinking or writing but have not gotten around to. This committee should be independent of the JAIC Editorial Board, and, if a particular paper is not accepted by the Journal, should help submit it to other publications.

(2) The routine working methods of experienced conservators are not documented. Even where treatment procedures are described in writing, it is sometimes difficult to duplicate them without seeing them done. FAIC could sponsor a project of documenting the work of conservators and conservation scientists on video tape. This work could be done on a similar basis to the History Project, that is, by local volunteers, and in a non-judgmental way. Conservators could be asked to furnish bibliographies and perhaps resumes to accompany the tapes.

(3) Many conservators working outside of major urban areas feel isolated and would like to learn more. Even though there is an implication in the literature that most conservators are the product of formal training programs, this is certainly not true; there are many conscientious conservators, particularly in specialties

like furniture and textiles, who do not have this advantage. The Paper Board of Examiners has indicated that their laboratory visits are very educational for all concerned. Instead of using the BOE to teach, certainly not its function, a fund should be set up to send experienced conservators to visit people who would like some intensive and expert help. This could be seen as a preliminary step for application to higher membership categories, something that may be intimidating to isolated workers. Someone who has seen another conservator's work-space and become familiar with the kind of work practiced there could much more easily answer questions later on the telephone. The visit could establish a long-standing, mentor-style relationship, and would, for AIC, broaden the base of those who feel part of the system rather than outside it.

(4) Public relations. This function of AIC has been virtually dead for a long time. Even the public lectures given in concordance with the AIC Annual Meeting seem to have faded away. Conservators are under increasing attack by other conservators not bound by the niceties of the Code of Ethics, by art critics, and by self-serving dealers. Attacks have gone largely unanswered, although some individual conservators have, in the most outrageous cases, been moved to write. Much preaching, as wonderful as it is, has been done only to the initiated. AIC, speaking as an organization, has been silent. A recent article in Museum News about a possible conflict between conservation and museum education summarized the growth in conservation in the last many years and the organizations that had been particularly visible. AIC was not mentioned! It is not enough that individual members speak in public, the organization must reply to every relevant article until, when the New York Times or any other newspaper is considering publishing something, it comes to us first for comment, while the article is being written. However, AIC should not be heard from only when we are under attack, but should establish a positive and helpful public image. I propose a major campaign. First, make a list of other professional organizations that should be concerned with conservation, and of their publications. (MARGARET ELLIS has already begun this - when finished, it should be circulated so that additions could be made if necessary.) Second, compile a list of magazines that collectors see - magazines on antiques, auction magazines, American Indian Art, Connoisseur, African Arts, etc. Publish the AIC Code of Ethics with an introduction relevant to the interests of the readers of the magazine, as was done with Museum News. This sounds like a tremendous amount of work, and the coordination would be, but many conservators are writing articles like this anyway without the involvement of AIC. Other ways of involving AIC in the activities of other professional organizations, like having panel discussions and membership booths at their meetings are also important, but the written word reaches a wider audience and has a longer-lasting effect.

BARBARA APPELBAUM

SCARECROW

In the files at the Arts Commission of San Francisco, I recently stumbled across a reference to a product called "Scarecrow" that was supposedly used in London as a pigeon repellent. In 1960 it was used on a bronze outdoor public monument in San Francisco. I would appreciate hearing from anyone who has any information about this product. I can be contacted at [redacted] San Francisco, CA 94116; [redacted]

LINDA SCHEIFLER

PROFESSIONAL ASSOCIATES - A PERSONAL VIEW

I was somewhat bewildered by the passionate discussion concerning full voting rights for Professional Associates at the 1985 AIC business meeting in Washington, D.C. There is usually at least one issue which stirs people to approach the microphone at every Annual Meeting. However, this issue seemed to pique the emotions to the point of divisiveness. I wondered what had brought us to this impasse. Was it simply the "haves" trying to repress the "have nots," or the "young rebels" trying to take what they felt was rightfully theirs?

I decided to review for myself what I could recall about the history of the Professional Associate membership category. I remember sitting in the audience at the business meeting in San Francisco in 1980 when the category was discussed and the by-law changes were voted on and passed to create the category. At that time the sentiment was to provide a method for distinguishing between practicing conservators and those who were simply "friends of conservation." It was my understanding that initiation into this category was to be pro forma if one met certain requirements. It was thought of as a way-station on the road to Fellowship.

Then along came the application form. Since I was at that time heading a laboratory where two of the staff were in the first group to apply, I am aware of the excessive amount of time and effort which went into filling out the application form. Although the application form has been simplified and shortened considerably since that time, the information required and the necessity of obtaining the signatures of Fellows make the application daunting and at the same time make the applicant feel that his or her professional qualifications are being judged on a much higher level than was originally intended.

Today there are 60 Professional Associates. What makes the dilemma of full voting rights for this category so confounding is that the Fellows who voted to institute the category did so with the understanding that certain voting rights would be excluded. This was not done out of meanness but out of concern that an understanding of the ramifications of voting on certain issues required maturity in the profession and years of experience and knowledge of conservation history. On the other hand, when I look at the current members of the Professional Associate category, there is no question in my mind that their votes on issues important to me would be based on sound and reasoned judgment.

Perhaps what we must do is to forget about the past and examine what is before us. What do we want the Professional Associate category to be? If it is simply a way of providing a category for practicing conservators, scientists and educators until they are qualified to become Fellows, then perhaps full voting rights are not appropriate and the application procedure should be simplified. If acceptance into the category is a judgment of the conservator's professional standards and qualifications, and if the requirements for Fellowship status are raised, then Professional Associates should be given full voting rights.

I know that I do not have the solution to this complex problem, but I hope that open and dispassionate discussion will move us closer to defining the issues and posing the right questions.

TERRY DRAYMAN WEISSER  
Fellow

OLD PAPER SOUGHT

Seeking old watermarked paper from the colonial period, especially from the Maryland area. [redacted] Carolina Road, Towson, MD 21204.

## STOLEN WILLEM DE KOONING PAINTING

I am writing to you today to solicit your help in the investigation of a theft of a Willem de Kooning painting. The painting titled "Woman-Ochre" was stolen from the University of Arizona Museum of Art on Friday, November 29, 1985.

A white male, in his mid-twenties, and a white female, estimated to be in her mid-fifties, entered the Art Museum shortly after the Museum opened for business. The two went to the second floor where they were unattended for approximately five minutes.

As the two came down the stairs, their actions drew the attention of the Security Officer who was standing in the lobby. The two ran, once outside, to an awaiting car where they then drove away.

A subsequent search of the Art Museum revealed that the painting had been cut from its frame. The painting is described as being an abstract oil on canvas. It measures 40 x 30 inches and is signed "de Kooning." This painting is one of de Kooning's Woman, Series III, painted during 1950-55. Its value is in excess of \$400,000.

I am asking for your help by bringing the theft to your attention and hopefully through your newsletter, to the attention of your association members.

There is a possibility that since the painting was cut from its frame, that it may need professional restoration before it could be properly displayed once again.

If anyone has any information about this painting, I ask them to please call or write to either myself or Assistant Chief Harry R. Hueston. We may be reached twenty four hours a day at [REDACTED].

We appreciate any assistance that you may provide us on the publicity of this theft.

J. M. Thomas  
University of Arizona  
Police Department

## THE CONSOLIDATION OF WOOD

In the last AIC Journal (no. 2, Spring 1985), an interesting and scholarly article by Y. Wang and A.P. Schniewind appeared (Consolidation of Deteriorated Wood With Soluble Resins), which needs a comment.

While I laud the valiant efforts of the two researchers and in general agree with their conclusions, I wish to point out that the latest findings have been left out (probably because there is a considerable lead-time for the publication of articles in the Journal and this article obviously was written before the Think Tank of the AIC Wood Artifacts Group reached its conclusions). We deem it very important to state that ANY consolidation of deteriorated wood with resins, even those carried out with soluble thermoplastic polymers, should be undertaken ONLY AS A LAST RESORT. The Think Tank, in which Dr. Schniewind participated and with whose conclusions he agreed, expressed grave doubts that resins are truly redissoluble once they have been introduced into wood and that there are still other - reversible - techniques useful for the consolidation of deteriorated wood. In addition, several other objections were found to be operational, which will be brought out in a forthcoming report.

Even the most erudite theoretical considerations of a conservation problem needs the addition of the views of the practitioner. Eight of the nine participants in the Think Tank are practicing conservators with a lot of experience.

WALTER ANGST

## CONSERVATION THESES

For a study of conservation theses and student research projects, I would appreciate receiving information about MA or PhD theses produced by students in programs other than the NYU, Cooperstown, Winterthur, or Queens University conservation programs. I am particularly interested in studies carried out by textile science, chemistry, or fine arts students. My study is part of a larger study conducted by Gabriela Krist and Gerhard Banik of the Akademie der bildenden Künste (Vienna) under the aegis of the ICOM Committee on Conservation Working Group on Training in Conservation and Restoration. Please contact me at [REDACTED], Flushing, NY 11367.

REBECCA RUSHFIELD

## RE: NOVEMBER 1985 ISSUE

On Page 17, reference was made to Rohm & Haas products listing one supplier only. We would appreciate your mentioning that TALAS stocks Rohm & Haas' B 67 and B 72 for prompt shipment. Thank you for including this correction in your next issue.

Elaine Haas  
President

## PUBLICATIONS

"Hazardous Wastes in Academic Labs," by Howard J. Sanders. Chemical & Engineering News, Feb. 3 '86, p. 21-31. This C&EN special report 1) examines current practices of disposing of hazardous wastes (including the organic solvent waste routinely generated in conservation labs), and 2) discusses the laws restricting disposal, various ways to comply, and their cost. Reprints are available for \$5/copy or \$3/copy for 10 or more, from: Distribution, Room 210, American Chemical Society, 1155 16th Street NW, Washington DC 20036. On orders of \$20 or less, send check or money order with request.

ROBERT F. MCGIFFIN'S article, "Health and Safety in the Museum workplace," MUSEUM NEWS, Washington, D.C., Volume 64, Number 2, December 1985, pp. 36-43, is an introduction to the topic of health and safety in museum environments. It reviews three basic aspects associated with liquid materials, such as solvents. Included are: protection, finding assistance and potential hazards. A sidebar includes "Liability of Museums," reprinted from Safe Pest Control Procedures for Museum Collections, Center for Occupational Hazards. For a copy of the MUSEUM NEWS edition contact: American Association of Museums, 1055 Thomas Jefferson St., NW, Washington, D.C. 20007.

Edgewood Publishers announce the publication in February of Headbands, How to Work Them by JANE GREENFIELD and Jenny Hille. The book is a manual with step-by-step instructions and detailed drawings, for twelve headbands: Coptic, Ethiopian, Greek, Armenian, Islamic, French, braided German and Italian Renaissance among others. 80 pages, printed on archival quality paper, hand sewn, in a paper wrapper, \$15.00 post paid and tax, where applicable, included. Available from: Edgewood Publishers, 234 Park Street, New Haven, CT 06511, (203) 865-0661.

Rochester Institute of Technology announces three historical and technical publications on photographic processes. The Albumen and Salted Paper Book, by James M. Reilly is published by Light Impressions Corporation (softcover, \$9.95). The Ambrotype Old and New, by Thomas Feldvebel, published by the Graphic Arts Research Center (softcover, \$9.95). The Platinum Print, by John Hafey and Tom Shillea, is also available for \$14.95. Order forms for these publications are available from: Order Department, T&E Center, RIT, P.O. Box 9887, One Lomb Memorial Drive, Rochester, New York 14623. For telephone orders and inquiries, call (716) 475-2739.

The Pennsylvania Academy of the Fine Arts announces the publication of Sculptural Monuments In an Outdoor Environment: Protection of Our Sculptural Monuments from Pollution, Acid Rain and a Changing Environment. Recommended for historians, curators, collectors, artists, urban landscape planners, conservators, public arts administrators and custodians. Articles by several authors address the historical, aesthetic, ethical and administrative issues of outdoor sculpture preservation. Technical problems about bronze corrosion and approaches to planning treatments are discussed. To order by mail, send \$7.25 to cover postage and handling to: Sculptural Monuments, Pennsylvania Academy of the Fine Arts, Broad and Cherry Streets, Philadelphia, PA 19102.

Corporate ART NEWS is published 6 times a year as a division of ART NEWS, 5 West 37 St., New York NY 10018. It contains news coverage on corporate support of the arts and corporate art collections. An interesting article in the March-April 1985 issue called "Less Leisure-Fewer Museum Goers" notes that museum attendance declined in 1984 despite increased attendance in other art categories from the high point of museum attendance in 1980, according to a Louis Harris and Associates poll. However, the poll did find that over 50% of the public feel that federal funding for the arts should be increased rather than decreased and a substantial number are willing to pay an increase in taxes for it.

PHYLLIS DILLON

Recent Advances in Leather Conservation (1985) is available from the AIC National Office. Less than two dozen copies remain. The 180-page paperback book, edited by Sonja Fogle, contains lectures and discussions from the 1984 FAIC refresher course, an extensive leather bibliography, an index, and a list of leather conservation product sources. The ISBN is 0-933098-04-9. Only domestic single-copy orders may be prepaid; add \$2 to the AIC member price of \$15, or to the non-member price of \$18. Please make checks payable in U.S. currency to the publisher, FAIC, and write the initials of the book, "RALC" on the check. Multiple-copy domestic orders and foreign orders may not be prepaid; these will be billed with shipment. Please label checks for these orders as described above.

The AIC Newsletter is published bimonthly. Copy must be typed and sent to the National office, 3545 Williamsburg Lane NW, Washington, D.C. 20008 (202/364-1036). The next deadline is April 1, 1986. We reserve the right to edit for brevity and clarity. The inclusion of advertisements and descriptions of materials and methods does not constitute endorsement by AIC. Copyright 1986, Washington, D.C. Newsletter staff: Sarah Bertalan, Editor. Anne Webster, Managing Editor. Carol Aiken, Bonnie Curtin, Kathy Orlenko, Jerri Reynolds, Sylvia Rodgers, Jill Sterrett, Don Williams, Contributing Editors.

The Atlantic Regional Group of the International Institute for Conservation - Canadian Group is pleased to announce that the publication COMPUTER TECHNOLOGY FOR CONSERVATORS: THE PROCEEDINGS OF THE 11TH ANNUAL IIC-CG CONFERENCE WORKSHOP will be available after May 1, 1986. Copies may be obtained by sending a cheque or money order for \$20.00 CDN (includes postage and handling) to: ARG Proceedings, PO Box 8773 St. A, Halifax, Nova Scotia, Canada B3K 5M4.

Conservators interested in climate control in historic buildings closed for the winter but with a functioning heating system should read Raymond H. Lafontaine's article "Humidistatically Controlled Heating: A New Approach to Relative Humidity Control in Museums Closed for the Winter Season." The article is published in the Journal of the International Institute of Conservation - Canadian Group, Vol. 7, Nos. 1 and 2, Spring 1982 (but just recently published).

ROBERT L. KERSCHNER

A Relative Humidity Control Module for Display Cases - the blueprints and a construction and assembly manual for CCI's newly developed relative humidity control module are available in both English and French at a cost of \$15.00 (Canadian) per set. Those interested, contact the Training and Information Division of the CCI at 1030 Innes Road, Ottawa, Ontario, K1A, 0M8.

The Theatre Library Association announces the publication of a valuable addition to the curatorial literature--Papers from the Conference on Preservation Management for Performing Arts Collection.

Cost: \$25. Available only from Theatre Library Association, 111 Amsterdam Avenue, New York 10023.

# CONSERVATION FRAMING

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# A·I·C Newsletter

Published six times a year by THE AMERICAN INSTITUTE FOR CONSERVATION  
OF HISTORIC AND ARTISTIC WORKS

Volume 11, Number 3

May, 1986

## FAIC NEWS

### ENDOWMENT AWARDS

On March 21st the FAIC Board voted the following Endowment awards:

#### GEORGE L. STOUT Memorial Endowment

\$500 to VALERIE REICH, 3rd year student in the Art Conservation Department, State University College at Buffalo, New York, presently on internship at the New York State Bureau of Historic Sites at Peebles Island, Waterford, New York.

\$262 to TERESA LIGNELLI, 2nd year student in the Art Conservation Department, State University College at Buffalo, New York, to defray in part expenses of travel to attend the AIC 14th Annual Meeting to be held May 21-25, 1986, Chicago, Illinois, at which each has been invited to participate.

AIC members interested in applying for funds should address their request to Ms. Debbie Page, [REDACTED], Washington, D.C. 20008, for an instruction sheet.

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Recent Advances in Leather Conservation and Protein Chemistry, two FAIC publications are now out of print. A second printing will be undertaken if sufficient interest is demonstrated. If interested, please send a postcard to the AIC National Office indicating the publication title and number of copies you wish to obtain, include your name and current address. Those members who have already requested republication do not need to reconfirm. Please do not prepay. If these publications are reissued, notice will be made in the AIC Newsletter.

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### BUSINESS MANAGEMENT REFRESHER

BARBARA BEARDSLEY reports that she is willing to organize a short Refresher Course on the Business Management of a Conservation Laboratory, sponsored by the Objects and Paintings Specialty Groups. Topics will include insurance, legal, accounting and office automation. The guides will be professional consultants with extensive experience with conservators. This Refresher will be held twice during the summer of 1986 with at least one session held over a weekend. Due to

time constraints, SHELLEY REISMAN-PAINE is unable to serve as co-organizer for this Refresher. Those members who have already sent written inquiries to Shelley do not need to reconfirm. All interested members should contact BARBARA BEARDSLEY in writing by June 1 at the Art Conservation Lab., Inc., Dudley Homestead, Raymond, N.H. 03077. For general information you may call Barbara at [REDACTED]. **REMEMBER!** Barbara needs your response in order to proceed with the proposal.

## AIC NEWS

### FROM THE PRESIDENT

The Membership Committee has recently announced the names of 10 new Fellows of AIC, among them MARGARET HOLBEN ELLIS. As the Professional Associate elected as a Director on the AIC Board in 1985, Peggy is finishing the first year of a three year term. Our attorney tells us that according to our statutes and bylaws the P.A. Director can remain on the Board and fill out the three year term, even if he/she becomes a Fellow during that term. It has been the policy of the AIC, and of this Board in particular, that all members should strive to attain the level of membership to which they are entitled. Peggy is setting an excellent example. I would like to extend my congratulations to her and to the other new Fellows and Professional Associates of AIC, and encourage all qualified members to upgrade their level of membership.

Elsewhere in this newsletter, in order to keep the membership fully informed, we are printing the responses received from the Certification Questionnaire. Over 700 members returned the questionnaire, a fact which was very encouraging to the Board, as it indicates a high interest in the future of our organization. Jim McIntyre at the National Office has been able to analyze the results in some detail with the use of our new computer. Thus at our March 20-21 Board meeting we had some very useful data to discuss. We are soliciting comments on the questionnaire results from three AIC committees: Accreditation & Certification, Board of Examiners and Membership. After consideration of their reports and advice, and further study of the questionnaire results, we plan at the Annual Meeting in Chicago, to announce the next step we intend to take regarding the future of certification within AIC. I look forward to seeing many of you in Chicago.

ELISABETH WEST FITZHUGH

FROM THE EXECUTIVE DIRECTOR

AIC and FAIC staff are looking forward to opportunities for dialogue and exchange with members at the time of the 1986 Annual Meeting in Chicago. Some notes and reminders on the meeting appear immediately following this article.

In the January 1986 AIC Newsletter I made reference to research being conducted by the AIC office on the availability of group health and disability insurance plans for AIC members. This is being done in response to inquiries from a number of members who have expressed concern about insurance coverage. I have asked representatives from Huntington T. Block Insurance to explore the possibilities. They are investigating several group plans that an AIC member could participate in by virtue of the fact that he/she is a member. Potential coverages include: major medical with dental option; hospital indemnity; disability income; accidental death and dismemberment; medicare supplement; group term life; and professional overhead expenses for the member in business for himself/herself. I expect to receive a report from Huntington T. Block in time to give an update on options available to the membership during the Annual Meeting in Chicago.

The AIC membership roster currently contains 2,439 listings. This includes 89 new Associates and six new Institutional memberships received since January 1st. Accordingly, we expect to receive a total of 2,344 membership renewals for 1986. As of March 31st, 1,503 renewals in all categories have been received and processed at the AIC Office. Where are the remaining 841? The organization needs your financial support and active participation in order to promote the good works of conservation across this country. Of course, we are extremely pleased with the numbers of new members.

Regarding active participation by the membership, the office staff is gratified to be receiving copies of member letters to federal legislators asking their support for the continuation of funding for the National Museum Act. The March Legislative Alert included as an insert with the Annual Meeting announcement mailing has generated some much needed lobbying activity! Thank you.

Gil Brown



1986 ANNUAL MEETING - CHICAGO, ILLINOIS  
THE HYATT REGENCY CHICAGO HOTEL  
MAY 21- 25, 1986

Some Highlights & Reminders:

1. Friday Evening Entertainment: The Chicago Area Conservation Guild is sponsoring a comedy improvisation by the Second City Comedy Troupe immediately following the annual banquet. This event is the result of the fundraising efforts of the CACG, and it involves many donors, including vendors in the conservation field and friends of conservation.
2. The George Stout Memorial Lecture: On Thursday evening, Dr. Arthur K. Wheelock, Jr. will speak on "The Art Historian in the Laboratory: the Collaboration of Curator and Conservator in the Study of 17th Century Dutch Paintings." The lecture is sponsored by the FAIC. Dr. Wheelock's talk will focus on a variety of examination methods that have been applied to paintings by Rembrandt and Vermeer. Among the methods discussed will be microscopic examination, X-rays, infrared photographs, ultraviolet photographs, infrared

reflectography, neutron autoradiography, dendrochronology, the study of canvas structure, and finally, the use of pigment samples and cross-sections.

3. Childcare: Upon request the Hyatt will arrange for in-hotel child care services with a Chicago agency utilizing bonded child care specialists. The cost is \$4.50 per hour for a minimum of four hours, plus \$7.00 for transportation (minimum charge is \$25.00).
4. Annual Meeting Preprints: Yes, your registration fee does include Preprints, as it has in previous years. This was inadvertently omitted from the 1986 Annual Meeting Registration form.
5. General Session and Specialty Group Sessions Speakers: There will be a room in the hotel for preparation and review of your slides, with the appropriate equipment. You are strongly urged to bring your own carousels, clearly identifying them as belonging to you, and labeled left or right for correct projection.
6. Hotel-Airport (O'Hare or Midway) Bus Fare Discount Coupons: Coupons for \$1.00 off one way or roundtrip fares between the Hyatt and Chicago area airports will be enclosed with a pre-annual meeting mailing to the membership.

Gil Brown



AIC AT AAM

AIC will sponsor a session at the 80th annual meeting of the American Association of Museums which will be held at the New York Hilton, June 8th - 12th. PHOEBE DENT WEIL will chair the session, on Monday, June 9 from 3:00 - 4:15 P.M. The subject will be "Conserving Outdoor Collections" and the speakers will be: ARTHUR BEALE, JAMES BURNHAM, BILLIE MILAM, Gordon Tarbox, Director of Brook Green Gardens, and LYNDA ZYCHERMAN.

In addition, information about AIC will be available to registrants at the AAM Hospitality Booth.



The AIC National Office has been receiving inquiries about the Associate and Institutional Membership applications enclosed with the March AIC Newsletter. In order to clear up any misunderstandings, please note that the applications were enclosed so our present members could pass them along to their friends and colleagues who might be interested in joining the AIC. We thank you for your help in taking the time to help us find new members to support the AIC in 1986.



NOTICE

If you are reading this Newsletter and are not a paid-up member of AIC, you are being subsidized by your colleagues. Please renew or join!

**CERTIFICATION QUESTIONNAIRE RESULTS**

1. Would you apply for certification, despite the possible cost, within the first year?	Yes) 18	No) 49	Not sure) 31
2. Would you work on detailed study guides or bibliographies?	51	27	20
3-12. How effective would <b>certification</b> be in...			
Protecting the cultural patrimony	Very) 10	Somewhat) 60	Not at all) 28
Protecting the public from unethical/incompetent conservators	15	53	30
Helping a potential client choose a qualified conservator	26	60	13
Establishing standards in the field	38	46	16
Enhancing prestige of individuals within AIC	30	42	27
Enhancing prestige of conservators among other museum professionals	26	46	26
Enhancing prestige of the field among the general public	21	44	34
Helping institutional conservators get raises/promotions	13	43	41
Helping private conservators get referrals	25	56	18
Helping granting agencies judge conservation-related applications	24	54	20
13. Would certification provide otherwise unavailable benefits to you?	Yes) 16	No) 57	Not sure) 25
14. Would quality of work decline if some qualified conservators chose not to be certified, and clients avoided these conservators?	42	33	25
15. Do you prefer that there be no grandfather clause for certification?	48	28	22
16. Should certification proceed all at once (and not by specialty)?	47	30	21
17. Would you prefer a non-specialized procedure?	16	67	15
18. Would you prefer to proceed one specialty at a time?	26	51	21
19. Would you want your specialty to be next?	16	14	24
20. Is renewal of certification desirable?	53	25	20
21. Would you favor a signed statement of continuing activity in the field in place of renewal?	40	38	20
22. Would you favor automatic renewal in the absence of verifiable malpractice complaints?	23	52	23
23. Would you prefer a point system based on continuing education and activity as renewal?	32	43	23
24. Would you prefer an abbreviated examination for renewal?	19	50	30
25. Would you favor re-taking the entire examination for renewal?	5	84	10
26. Would an outside testing agency be desirable?	48	27	24
27. Indicate your opinion of "certification should be a high priority for AIC at this time."	Strongly agree) 13	Agree) 28	Not sure) 17
	Disagree) 23	Strongly disagree) 17	
28. Do you favor clarification of meaning/requirements of membership categories?	Yes) 80	No) 12	Not sure) 7
29. Do you favor making Fellowship a more senior category?	45	27	27
30. Do you favor making certification a requirement for Fellowship?	34	38	26
31-40. How effective would <b>redefining membership categories</b> be in...			
Protecting the cultural patrimony	Very) 8	Somewhat) 52	Not at all) 36
Protecting the public from unethical/incompetent conservators	9	51	37
Helping a potential client choose a qualified conservator	17	58	23
Establishing standards in the field	23	47	27
Enhancing prestige of individuals within AIC	35	43	19
Enhancing prestige of conservators among other museum professionals	18	50	29
Enhancing prestige of the field among the general public	11	39	47
Helping institutional conservators get raises/promotions	10	44	42
Helping private conservators get referrals	15	55	26
Helping granting agencies judge conservation-related applications	19	55	23
41-51. Rank the listed AIC activities in order of importance (the average rank earned by each activity is given)			
Public education	average rank: 3rd		
Participation in other organizations	7th		
Lectures for colleges with art/art history dept's	11th		
Advocacy of conservation to gov't agencies	5th		
Certification of individuals	9th		
Accreditation of conservation training programs	8th		
Professional publications	1st		
Annual meetings	2nd		
Preparation of study guides/bibliographies	6th		
Refresher courses	4th		
Establishment of an FAIC Archives for conservation records	10th		
52. How many years have you been an AIC member?	From founding) 8	1-3) 23	4-6) 26
		11+) 43	
53. How many years have you been in the conservation field	1-2) 3	3-5) 15	6-10) 35
		11+) 47	
54. What is your membership category?	Assoc) 70	P.A.) 8	Fellow since 1973) 8
		Fellow pre 1973) 12	
55. Are you eligible for a more senior category?	Yes) 37	No) 34	Not sure) 25
56. If yes, do you intend to apply?	20	14	23
57. If Associate, are you a:	Practicing conservator/scientist/educator) 58	Administrator) 3	Student) 6
	Librarian) 1	Collector) <1	Interested in becoming conservator) 1
	Other) 3		
58. Indicate your Specialty Group (choose one only):	Book/Paper) 29	Objects) 20	Paintings) 27
	Photographic Materials) 3	Wooden Artifacts) 4	None) 6
59. If Book and Paper, are you certified?	Yes) 2	No) 30	
60. If so, did you become so under the Established Conservator Clause?	Yes) 2	No) 4	
61. Check all your sources of information on certification (total scores given):	AIC mailings) 634	Meeting sessions) 362	
	Newsletter columns) 588	Independent research) 126	Experience in other profession) 116
		Other) 89	

All scores expressed as percentages of 700 responses (response totals below 100% are due to questions not answered). The questions have been paraphrased--consult original questionnaire (available from AIC office) for complete versions.

## SPECIALTY GROUPS

### PAINTINGS GROUP

The following is the revised list of speakers for the Painting Specialty Group Session on Saturday, May 24th. We plan to discuss the Group's Newsletter at the Luncheon on Saturday, so hope all can attend. I look forward to seeing you in Chicago.

SARAH FISHER

#### SCHEDULE FOR PAINTING SPECIALTY GROUP SESSION FOR THE AIC ANNUAL MEETING SATURDAY, MAY 24, 1986

- 9:00 - 9:30 Business Meeting  
9:30 - 9:45 CAROL CHRISTENSEN, Surface Coatings for Paintings by Gauguin  
9:45 - 10:00 MELANIE GIFFORD, Manet's "At the Cafe"  
10:00 - 10:30 Coffee  
10:30 - 10:45 DAVID GOIST, Luis Melendez (1716-1780): A Technical Study  
10:45 - 11:00 ANN HOENIGSWALD, Vincent Van Gogh, Finishing Paintings  
11:00 - 11:30 BETTINA JESSELL, A Study of Two Forged 15th C. Flemish Panel Paintings Constructed from 16th C. Spanish Altarpieces  
11:30 - 11:45 WALTER McCRONE, Microanalytical Comparison of Color Pigments Taken from "The Infanta Margarita" and Known Paintings of the Period  
12:00 - 1:30 Lunch  
1:30 - 1:45 ROSS MERRILL, Computerized Collection Surveys  
1:45 - 2:00 Wieslaw Mitka, A Portable Mini-Low Pressure Apparatus  
2:00 - 2:15 NORMAN MULLER, Observations on the Carpentry and Joinery of Some Sieneese Fourteenth Century Panel Paintings from the Siena Duomo  
2:15 - 2:30 CHARLES MUNCH, Observations on the Client/Conservator Relationship Made During the Treatment of a Jan Lievens "Presentation"  
2:30 - 2:45 LAURENCE PACE, Ernst Ludwig Kirchner's "Six Dancers"  
2:45 - 3:00 Arlene Quint, Documenting 20th C. American Artists' Techniques Under the Jurisdiction of the General Services Administration

- 3:00 - 3:30 Coffee  
3:30 - 4:00 ANTON RAJER, "Independence and the Opening of the West" by Thomas Hart Benton  
4:00 - 4:15 VICTOR VON REVENTLOW, The Conservation and Restoration of a Small Rubens Panel Painting  
4:15 - 4:30 ANN RUGGLES, Materials and Techniques of Sir Peter Lely's Blue Drapery Painting/A Case of Dead Blue Drapery  
4:30 - 4:45 PAUL SCHWARTZBAUM, The Removal and Conservation of an American Folk Art Mural at Mark Twain Lake  
4:45 - 5:00 MARY V. WHITSON, A Late Courbet

### BOOK AND PAPER GROUP

Plans for the annual meeting in Chicago are in the final stages. The local arrangements committee, especially the book and paper conservators, are looking forward to showing you our facilities and our city - hope you are going to be here!

You will have read that the BPG is co-sponsoring the Saturday afternoon specialty group session with the Photographic Materials Group. Our session, as in the past, will be a full day with extremely short breaks. We are fortunate to have so many people who are interested in presenting papers. Regarding the noon luncheon: we have tried to reduce the cost for the meal so as to entice everyone to attend, but unfortunately, we again are caught up in the high prices of hotel meals.

One more lab has been added to the BPG tour that is planned for the Monday after the conference. We will be seeing SCOTT KELLAR's - Scriptorium Bindery.

JEFFREY ABT, BPG Annual Editor, has worked very hard to prepare the 1985 edition. You should have received your copy by now. There were some last minute additions that were of importance to all members, thus delaying the printing. If you have not received your copy before the conference, contact ROBERT ESPINOSA, Secretary/Treasurer.

The offices of Vice President and Program Chair are to be elected at the meeting. During the past year, I have had the pleasure of working with LOIS PRICE and ELIZABETH SCHULTE, outgoing officers. Thank you, Lois and Liz, for all your hard work throughout the past year.

Following is a listing of the nominations for officers. A short biography of each candidate will be included in a special mailing that will go out to all BPG members on May 1st. At the BPG business meeting, additional nominations will be asked for from the floor.

BILL MINTER

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#### SLATE OF CANDIDATES FOR BPG ELECTION TO BE HELD AT 86 MEETING

##### VICE CHAIRPERSON

DAVID CHANDLER, PAPER CONSERVATOR, ART INSTITUTE OF CHICAGO  
SHERELYN OGDEN, BOOK CONSERVATOR, NEDCC  
JAMES STROUD, PAPER CONSERVATOR, HRHC



**PROGRAM CHAIR**

CONNIE BROOKS, PRESERVATION ADMINISTRATOR,  
NEW YORK STATE LIBRARY  
THOMAS K. McCLINTOCK, PAPER CONSERVATOR,  
NEDCC  
ANTOINETTE OWEN, PAPER CONSERVATOR,  
BROOKLYN MUSEUM OF ART

by early May. Please follow instructions included with the ballot mailing.

Present items for discussion at the Business Meeting include: Ethics and Standards, certification, bibliographies, group membership, guest speakers, special programs, and expense allocations. Please contact JEANNIE BRAKO, [redacted] with any other items that should be added to the agenda.

JEANNIE BRAKO

**BPG ETHICS COMMITTEE STATEMENT  
(AIC NEWSLETTER)**

BPG members should look forward to 2 events related to conservator ethics: the upcoming publication of the BPG Annual containing the papers presented at the 1985 BPG luncheon and, during this year's AIC Annual Meeting, the Ethics and Standards Panel Discussion at which Don Etherington will represent the book and paper conservators.

The BPG Ethics Committee wants to insure that any efforts undertaken by AIC to update and interpret the code of ethics will consider the special concerns of book and paper conservators. We feel that we can best serve BPG members by providing a forum for raising and discussing these concerns. To this end, the BPG Business Meeting will provide an opportunity for members to comment on and suggest changes in or additions to the current code of ethics. Members planning to attend the AIC meeting are urged to attend the business meeting and present their views. Those unable to attend should send their comments and suggestions to KAREN GARLICK (Library of Congress, Conservation Office, LM G-38, Washington, D.C. 20540).

BPG Ethics Committee  
DON ETHERINGTON  
PAMELA YOUNG RANDOLPH  
DENISE THOMAS  
KAREN GARLICK, Ethics Liaison

**OBJECT SPECIALTY GROUP**



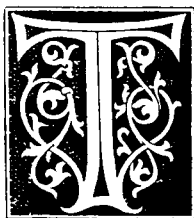
A discussion luncheon for Object Group members has been planned again this year during the annual meeting for the purpose of completing the discussion on the position paper on the interpretation of the Code of Ethics and any other topics of concern to the group. The time scheduled for this event will be 1 1/2 hours, and I hope that many of you

will choose to come. For those not able to attend the luncheon, please stop by toward the second half of the time period to take part in the discussion. Please let me know if there are any topics you would like to add to the agenda and we will try to get to as many items as possible.

As this is the last newsletter column I will write, I would like to take this opportunity to thank some Object Group members whose contributions have made my job very easy this year: LINDA SCHEIFLER and AMY ROSENBERG, who have done an outstanding job putting the specialty group program together and who made all of the deadlines set by the AIC office; and SHELLEY R. PAINE for her considerable efforts in compiling the Object Group position paper on the Code of Ethics. Thanks also to CARA VARNELL and MEG GEISS-MOONEY for their organization of the "Identification of Natural Fibers" refresher course which will be held in Berkeley, California this summer.

SARA WOLF GREEN

**TEXTILE GROUP**



We have finalized our program for the 1986 AIC Meeting. Papers to be presented include:  
MARY-LOU FLORIAN: The Freezing Process-Effects on Insects and Artifact Materials.  
RAMONA DUNCAN: Mount Removal - An Interdisciplinary Direction.

PHYLLIS DILLON: Gains in Conservation Planning by Field Surface Conservators.

ROBERT M. HERSKOVITZ and VICKI KASSMAN: A Comprehensive Conservation Survey of a Museum Textile Collection.

JANE MERRITT, Chair: Panel on Grants Funding.

PATRICIA COX CREWS: The Fading Rates of Natural Dyes.

KATHELEEN BETTS and Dr. Bettie McClaskey: ASTM and Textile Conservation.

MARTHA L. TATE and RAYMOND A. YOUNG: Accelerated Aging of Oily Stains on Wool Fibers.

RICHARD L. KERSCHNER: Packing, Shipping, and Handling of Bed Covers on International Loan.

Lisa Mibach: Body Building in the Far Frozen North for Mannikan Construction, Artifact Supports, and Environmental Packing Systems for Traveling Exhibits.

ANNE E. SVENSON: Kuba Textiles of Zaire.

CATHERINE MCLEAN: The Conservation of a Mogul Tapestry.

Nominations for next year's TSG officers closed April 15th. Ballots will be mailed to each TSG member

**WOOD ARTIFACTS GROUP  
PRE-ANNUAL MEETING CONFERENCE**



The Interactive Wood Interface conference, to be held on the 19th, 20th, and 21st of May is in good form. This interdisciplinary conference will present interactions between wood and architectural materials, adhesives, composites, metals, polychrome, paper, and textiles.

Although there is limited space at the conference, the facilities are large and there will most likely be room for late registrations. Registration after April 20, 1986 is \$210.00 which includes transportation from O'Hare Airport, room, meals, tuition, and transportation back to the A.I.C. Annual Meeting in time for the student papers.

The staff includes ARNO SCHNIEWIND Ph.D., NATHAN STOLOW Ph.D., James Rice Ph.D., TOM TAYLOR, ELIZABETH CORNU, JANE HUTCHINS, Tim Padfield, RALPH KENNEDY, and TIM VITALE.

For information and registration call JAMES WERMUTH, program director, at [redacted].

## ANNUAL MEETING PROGRAM

The Wood Artifacts Group meeting will be divided into two sections again this year; Saturday evening from 7:00 P.M. to 10:30 P.M. and Sunday morning 8:00 A.M. to 12:00 noon, followed by the W.A.G. Luncheon.

### Saturday Night

The meeting begins with one formal paper: ELIZABETH CORNU, Fine Arts Museum of San Francisco, will present Should Conservators Regild The Lily? On The Ethics Of Treating Gilt Wooden Surfaces.

As an icebreaker, there will be a series of very short profiles of conservation practices. These light presentations will be a brief glimpse at the practices of our members. W.A.G. members will receive a mailing which will include a registration form for presenting a profile. They should be a lot of fun and a way to get to know each other a bit better.

Reports from U.K.I.C., C.C.I., A.P.T., and Parks Canada will be presented.

The business meeting will conclude the evening session.

### Sunday Morning

Formal Papers include:

RON SHEETZ, Harpers Ferry Park Service, Replacing Missing Inlay with Photographic Reproductions.

ROBERT MUSSEY, S.P.N.E.A.; Techniques for the Repair of Leather Upholstery, Recent Research.

ANDY ZAWACKI, Arkansas Territorial Restoration, Preparation for Display of a 24 Foot Trapper Dugout Canoe.

RICHARD SHERIN, Strong Museum, Practice Methods.

WALLACE GUSLER, Colonial Williamsburg, Conservation of Table Tops.

TOM GENTLE, Williamstown Regional, Setting up a New Conservation Center.

FRANK WELSH, Frank Welsh Historic Paint Consultant, Practices.

RALPH KENNEDY and Aaron Kennedy, Kennedy Conservation, The Conservation of Two Gilt Wood Mirrors.

DAVID MITCHELL, S.P.N.E.A., will present a paper on the Diversity Of Furniture Finish Conservation.

JAMES WERMUTH, Conservation Technology Group, The Search to Find a Suitable Method for Measuring Residual Strength in Degraded Wood.

Standards of Practice: A format for standards will be presented along with the presentation of several proposed standards to be considered for adoption.

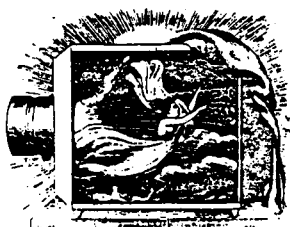
Committees Definition, Organization, and Commitment;

W.A.G. Luncheon.

JAMES A. WERMUTH

## PHOTOGRAPHIC MATERIALS GROUP

### AIC GENERAL MEETING



CAROL TURCHAN (Conservator) and LARRY VISKOCHIL (Curator of Prints and Photographs at the Chicago Historical Society) invite PMG members to visit the photographic collections on Saturday, May 24, 10:00 a.m. - 12:00 p.m. For

additional information call CAROL TURCHAN at [REDACTED]

An afternoon symposium, jointly sponsored by the Book and Paper and Photographic Materials Groups and entitled Disaster Preparedness: Planning and Recovery, is scheduled to be held on Saturday, May 24, 1:00-5:15 p.m. The presentations and panel discussions scheduled for this meeting will concentrate on disasters involving works of art on paper, library and archival collections, and photographic materials. All PMG members are strongly encouraged to attend.

### AIC/PMG WINTER MEETING, 1986

Many thanks to all who participated in and attended the Sixth Annual AIC/PMG Winter Meeting held recently in Charleston, S.C. Despite the "cold front" the meeting proved to be very informative and seemed to be well received by all.

The annual PMG Business Meeting was held in Charleston on March 22, 1986. During this meeting a proposal to hold an AIC/PMG meeting only once a year, alternating between Winter Meetings and AIC General Meetings (with Winter Meetings being held on PMG election years) was adopted. Next year is a PMG election year and therefore a 1987 Winter Meeting will be held. The site and dates for this meeting will be announced in the next Newsletter.

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Please visit our booth at the AIC Annual Meeting, May 21-25 and share our tradition.



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## OCCUPATIONAL HEALTH CLINICS

The following list of occupational health clinics in the United States and Canada was compiled by the American Labor Education Center with some additions from the Canadian Center for Occupational Health and Safety. In addition, some special centers for treating performing artists' occupational health problems are included.

Should you be experiencing any health problems that you suspect are related to the chemicals and/or processes that you are involved with in the course of your work you may wish to have a medical check-up by a specialist in occupational medicine. Doctors specializing in this field can either serve as a consultant to your general physician or assess your medical health with your specific needs and exposures in mind.

The Center for Occupational Hazards will be happy to provide updates and additions to this list as well as names of individual physicians who are specialists. Please contact Monona Rossol, President, or Devora Neumark, Program Coordinator, Center for Occupational Hazards, 5 Beekman Street, New York, N.Y. 10038, (212) 227-6220.

### Arizona

Environmental Preventive Occupational Health Clinic  
University of Arizona Medical School  
Tucson, AR 85721  
Phone: (602) 626-7900

### California

Occupational Health Clinic, San Francisco General Hospital  
1001 Potrero Avenue, San Francisco, CA 94110  
Phone: (415) 821-5391

Barlow-U.S. Occupational Health Center  
200 Stadium Way, Los Angeles, CA 90026  
Phone: (213) 250-4200

### Connecticut

Yale Occupational Medicine Program  
333 Cedar Street, New Haven, CT 06510  
Phone: (203) 785-4197

### Illinois

Occupational Medicine Clinic, Cook County Hospital  
720 S. Wolcott, Chicago, IL 60612  
Phone: (312) 633-5310

### Kentucky

University of Kentucky Medical Center--Pulmonary Division  
800 Rose Street, Lexington, KY 40536  
Phone: (606) 233-5419

### Louisiana

Ochner Clinic, Riverfront Center for Occupational Medicine & Environmental Health  
625 Jackson Avenue, New Orleans, LA 70130  
Phone: (504) 587-0302

### Maryland

Occupational Medicine Clinic, Baltimore City Hospital  
4940 Eastern Avenue, Baltimore, MD 21224  
Phone: (301) 396-8058

### Massachusetts

Occupational Health Clinic, Norfolk County Hospital  
2001 Washington Street, So. Braintree, MA 02184  
Phone: (617) 843-0690

Occupational Health and Environmental Health Center  
Brigham and Women's Hospital  
721 Huntington Avenue, Boston, MA 02115  
Phone: (617) 732-5983

Occupational Medicine Clinic, Mass. General Hospital  
Fruite Street, Boston, MA 02146  
Phone: (617) 726-3741/726-2721

Occupational Health Service, Department of Family and Community Medicine  
University of Mass. Medical Center  
55 Lake Avenue North, Worcester, MA 01605  
Phone: (617) 856-3759

Occupational Medicine Clinic, Cambridge Hospital  
1493 Cambridge St., Cambridge, MA 02139  
Phone: (617) 498-1024

### Michigan

University of Michigan Occupational Health Clinic  
School of Public Health II, Room M-6012  
Ann Arbor, MI 48106  
Phone: (313) 763-5174/764-2594

### Minnesota

Occupational Health Services, St. Paul-Ramsey Medical Center  
Midwest Center for Occupational Health and Safety  
620 Jackson Street, St. Paul, MN 55101  
Phone: (612) 221-3096

### New Jersey

Occupational Medicine Group  
714 Broadway, Paterson, NJ 07514  
Phone: (617) 684-5077

Occupational/Environmental Disease Clinic  
New Jersey Department of Health, CN-360  
Trenton, NJ 08625  
Phone: (609) 984-1863

### New Mexico

New Mexico Occupational Health Program  
Family Practice/Psych. Bldg.  
University of New Mexico School of Medicine  
Albuquerque, NM 87131  
Phone: (505) 277-3253

### New York

Mt. Sinai Medical Center, Occupational Medicine Clinic  
100th Street & 5th Avenue, New York, NY 10029  
Phone: (212) 650-6174

Occupational Health Clinic, Montefiore Hospital  
111 E. 210th Street, Bronx, NY 10467  
Phone: (212) 920-4766

Orthopaedic Center for the Arts  
Hospital for Joint Diseases Orthopaedic Institute  
301 E. 17 St., New York, NY 10003  
Phone: (212) 598-6497

Kathryn and Gilbert Miller Health Care Institute for Performing Artists  
428 West 59 St., New York, NY 10019  
Phone: (212) 554-6423

### North Carolina

Duke Occupational Health Service  
Box 2914  
Duke University Medical Center  
Durham, NC 27710  
Phone: (919) 684-6677

### Ohio

Occupational Health Clinic  
Department of Environmental Health at Kettering, J-4 Pavilion (4th Floor)  
234 Goodman Street, Cincinnati, OH 45267  
Phone: (513) 872-5284

Cleveland Clinic  
9500 Euclid Avenue, Cleveland, OH 44106  
Phone: (216) 444-2000

#### Tennessee

Knoxville Neighborhood Health Services  
1953 Goins Drive, Knoxville, TN 37917  
Phone: (615) 546-4606

Center for Health Services, Vanderbilt University  
Nashville, TN 37232  
Phone: (615) 322-4799

#### Washington

Occupational Medicine Clinic, Harborview Medical  
Center  
325 9th Avenue, Seattle, WA 98104  
Phone: (206) 223-3005

#### Wisconsin

Medical College of Wisconsin, Dept. of Preventive  
Medicine  
8701 Watertown Plank Road, Milwaukee, WI 53226  
Phone: (414) 257-8288

Marshfield Clinic  
1000 N Oak, Marshfield, WI 54449  
Phone: (715) 387-1713

Clinical Science Center, University Hospital  
600 Highland Avenue, Madison, WI 53792  
Phone: (608) 263-3612

Medical/Surgical Clinic  
2400 W. Lincoln Avenue, Milwaukee, WI 53215  
Phone: (414) 671-7000

#### Canada

##### Alberta

Alberta Federation of Labour  
350-10451 170 Street, Edmonton, Alberta, T5P 4T2  
Phone: (403) 483-3021

##### Manitoba

Manitoba Federation of Labour, Occupational Health  
Center  
96 Sherbrook Street, Winnipeg, Manitoba, R3C 2B3  
Phone: (204) 786-5881

##### Nova Scotia

Worker's Health Clinic, Atlantic Foundation  
PO Box 867, Sydney, Nova Scotia, B1P 6J1  
Phone: (902) 539-7075/562-5532

##### Ontario

Hamilton Worker's Occupational Health Clinic  
1071 Barton Street East, Hamilton, Ontario, L8L 3E3  
Phone: (416) 547-8962

St. Michael's Hospital  
Occupational and Environmental Health Clinic  
30 Bond Street 3D South, Toronto, Ontario, M5B 1W8  
Phone: (416) 864-5138

##### Quebec

The Commission de la sante et de la securite du travail  
(CSST), has agreements with thirty-two centers that  
have a community health department (CH-DSCs) to  
provide occupational health services.

Service de la sante au travail, Direction generale de la  
sante, Ministere des Affaires sociales  
1075 Chemin Ste-Soy, Quebec, G1S 2M1  
Phone: (418) 643-6084

(Reprinted from ART HAZARDS NEWS: May 1985, July  
1985, and September/October 1985.)

## LEGISLATIVE ISSUES

### THE ALLIANCE FOR PHILANTHROPY

The AIC, as part of its legislative efforts to assure the continued flow of philanthropic contributions for the support of conservation of historic and artistic works, has joined with other organizations, institutions, and individuals concerned with preserving tax incentives for charitable giving.

This group, The Alliance for Philanthropy, is concerned particularly with retaining the provisions of the current tax law, which allow full deductibility of charitable gifts of appreciated property. The Alliance will provide a focus for the efforts of member organizations to educate the Congress and the media on the importance of appreciated property gifts to charitable institutions such as FAIC.

Alliance members are currently focusing on the provisions of H.R. 3838, which passed the House of Representatives on December 17, 1985, and which contains two provisions of particular interest to those in the charitable community. These provisions extend the deductibility of charitable contributions over a floor of \$100 by non-itemizers, but also restrict the deductibility, in the alternative minimum tax, of gifts of appreciated property to charitable institutions.

This loss of full deductibility of gifts of appreciated property is of critical concern to any institution, which depends on such gifts to meet its capital needs. Preliminary estimates show that, in 1986 alone, about \$560 million which would otherwise be available for charitable purposes will be lost because of the inclusion of appreciated property gifts in the minimum tax provisions. This amount will increase yearly as the tax provision is fully implemented. The irony of all this is that at a time when federal support for the arts, education, and social welfare programs is being reduced in response to deficit reduction legislation, H.R. 3838 would seriously impair the ability of charitable organizations to raise funds in the private sector. Ultimate passage of this bill, in its present form, would severely restrict future fund raising efforts to support FAIC conservation activities.

Among the 35 other organizations allied with AIC are: American Arts Alliance, American Association of Museums, American Association of University Professors, American Council on Education, American Symphony Orchestra League, Association of American Universities, Association of Art Museum Directors, Council for the Advancement and Support of Education, Council on Foundations, Dance/USA, Folger Shakespeare Library, Independent Sector, Memorial Sloan Kettering Cancer Institute, National Assembly of State Arts Agencies, National Association of Independent Colleges and Universities, OPERA America, Theatre Communications Group, U.S. Catholic Conference, and the United Way of America.

We expect that the Senate version of the tax bill will retain the present tax code provisions, which allow full deductibility for charitable contributions and that the issue will eventually have to be resolved by a joint House-Senate Conference Committee. It is possible that such a joint committee will not meet for some time, possibly even after the elections. Meanwhile, the Alliance for Philanthropy is planning to arrange for open meetings in the districts of those House members who are likely to serve on the joint House-Senate Conference Committee. We will keep you informed on these developments.

Current indications are that the likely House Ways and Means Committee appointees to the House - Senate Conference Committee on Tax Reform, which will consider the question of deductibility of gifts of appreciated property will be, on the Democratic side:

Dan Rostenkowski, 8th District, Illinois; Sam M. Gibbons, 7th District, Florida; Charles B. Rangel, 16th District, New York; J. J. Pickle, 10th District, Texas; Fortney (Pete) Stark, 9th District, California; and James R. Jones, 1st District, Oklahoma. The Republican appointees are expected to be: John J. Duncan, 2nd District, Tennessee; Bill Archer, 7th District, Texas; and Guy Vander Jagt, 9th District, Michigan. Note that these are the "likely appointees" from the House and, as we go to press, actual appointments to the conference committee have not been made.

Of these probable conference committee appointees, Pickle, Jones, Duncan, Archer and Vander Jagt voted in favor of an amendment to the tax bill in the Ways and Means Committee session of November 21, 1985, which would have preserved the full deductibility of gifts of appreciated property. The amendment was defeated with the opposition of the other likely conference committee members. These latter are the Congressmen in particular need of your guidance in the form of letters, phone calls, and telegrams urging retention of the present tax provisions allowing full deductibility of gifts of appreciated property.

#### SHEPARD CONFIRMED AT IMS - CHENEY PROBABLE FOR NEH

In separate actions last month, Lois Burke Shepard was confirmed by the Senate as the new director of the Institute for Museum Services, while Lynne Cheney was indicated in press reports as the probable nominee for the position of chairman of the National Endowment for the Humanities.

Shepard, 48, a long-time administrator, fundraiser and Republican Party activist is a resident of Potomac, Maryland. Her husband, William, a retired diplomat, is the Republican candidate for Maryland's Eighth Congressional District.

The Shepard nomination for the IMS directorship was reviewed in the March issue of the AIC Newsletter, where it was noted that the nomination could be troublesome for IMS due to Shepard's lack of experience in, and familiarity with, the problem of museums and the significance of the IMS role in supporting museum programs. Her willingness to defend the IMS against attempts by the Reagan Administration to limit direct federal funding to grantees through the IMS is still a question. Shepard, who will be responsible for the allocation of such funding, pledged to "direct all our available resources toward helping museums preserve our heritage and present it to the people." She also indicated that "all our resources do not necessarily have to be financial," and that she would work toward more private sector involvement in support of the nation's cultural institutions.

As indicated in the March Newsletter, the AIC leadership plans an early meeting with Shepard to discuss AIC interests in IMS programs and to offer assistance in promoting those programs, with particular emphasis on conservation activities in museums.

At about the same time as the Shepard confirmation, the Washington Post reported that it was expected that Lynne Cheney, a senior editor at the Washingtonian magazine and wife of Republican Rep. Richard Cheney of Wyoming, would be nominated to be the new chairman of the National Endowment for the Humanities.

Cheney, 44, a Wyoming native, has a Ph.D. in 19th-century British literature from the University of Michigan, has been a college instructor and published two novels. According to the Post story, Cheney's colleagues at the Washingtonian value her political connections, intelligence and energy. Cheney, in addition to doing feature stories for the magazine, writes a regular column about history, landmarks and traditions in the nation's capital.

O. B. Hardison, chairman of the National Humanities Alliance, a trade association for humanities groups and scholars stated that "She sounds like a winner to me" and noted that: "She has a Ph.D. and editorial experience and she certainly knows this town."

Cheney's selection is being met with approval and relief by members of the scholarly community, according to the Post story. It was the strong opposition to the last nominee, Edward A. Curran, by the scholarly community, which led to his rejection by the Senate last fall.

Don Hehir

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#### VACUUM HOT TABLE AVAILABLE

For sale or lease assumption. Computerized vacuum hot table, model VHT 101-8-CH, manufactured by Nascor, Inc. in December, 1984. Teflon coated aluminum 9' x 12', capable of heating in sections 1/3 and 2/3 with humidification chamber, including 2 probes for humidity and temperature. It is also equipped to accept a computerized control board. Transport and set up is available. Contact Bill Metzler at [REDACTED]

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## CONSERVATION MATERIALS

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We are now stocking these restoration colors in a classical palette of 33 colors. They are ground into an acrylic resin medium and a petroleum solvent. Very bright, clean light colors and a useful complement to the Maimeri colors.

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## GUEST EDITOR

It is with pleasure that I begin a second year as Guest Editor of the AIC Newsletter. No longer in Italy but now living in Scotland, I shall be relying on different sources of information for news of interest to American colleagues. From the United Kingdom I look forward to discussing some of the organizations and publications which are less well known in the U.S. than they deserve to be. Additionally, developments of universal interest as well as news of importance to special interest groups, generated by the organizations and discussed in their publications, will be passed on.

In this light, "Computers in Conservation," a feature on the impact of computers in conservation, presented in the November 1985 issue of the UKIC newsletter, Conservation News\*, deserves special mention. The applications of computers in eight different museum laboratories and private conservation businesses are discussed at length. In each case the hardware and applications software are named, and how the systems were chosen are often indicated. In addition to specific applications, the shortcomings and strengths of the systems, as perceived by the conservators, are scrutinized.

Some of the organizations in the feature have been assisted by the Museum Documentation Association located in Cambridgeshire.\*\* The MDA has established a computing bureau to aid museums with computerisation of their documentation. The bureau facilities include data entry, transfer, management, processing, and output. The majority of the current users of the bureau do not have access to a local system, or the expertise or the financial resources to implement a comprehensive inhouse system. In contrast, the British Museum retains 16 full-time staff members who are involved in various aspects of computing. At the British Museum the computer support is broadly divided among the museum scientists (instrumental control, scientific data handling, statistical processing, word processing, and on-line bibliographic database), the documentation of the museum collections, and a bibliographic retrieval system. The bibliographic system comprises citations from AATA (beginning with Volume 11-2) as well as archaeological references of specific interest to the Research Laboratory.

Among the computer applications discussed from the Museum of London were the indexing of x-radiographs, a computer survey of past treatments, and the use of color monitors to prepare graphs and data for lecture slides. Private conservators stressed the usefulness of computers in record-keeping, research using historical data, and the production and compilation of consultations, surveys and instructions. The general administration of a studio (bookkeeping, invoices, receipts, etc.) becomes vitally dependent on computers when the studio is a small independent business.

A recurring theme among the presentations is the "best" way of dealing with records, since systematic control of treatment data is often not easy or straightforward, and common terms for treatments, conditions and materials take time to develop when there are multiple users of a system. Some organizations permit records to vary between departments while others maintain all records in a consistent form. It is primarily this aspect, the differing approaches to common problems, that recommends "Computers in Conservation" to anyone using or contemplating the use of computers. It should be noted that Conservation News received a large response to its request for information for the November feature, and additional articles will be included in the March 1986 issue.

\*Conservation News is the Newsletter of the United Kingdom Institute for Conservation of Historic and

Artistic Works. Full overseas membership, due 1 February, is £14.50 per annum. Inquiries should be sent to Victoria Todd, Conservation Department, Tate Gallery, Millbank, London SW1P 4RG, United Kingdom.

\*\*MDA publications which describe the role of computers in museums include Microcomputers in Museums, R.B. Light and D.A. Roberts, eds., 1984 £ 6.00, and MDA Information, a newsletter published quarterly, £ 5.00 per annum (inquire for overseas rates).

The address of the MDA is: The Museum Documentation Association, Duxford Airfield, Duxford, Cambridgeshire CB2 4QR, United Kingdom.

CAROL AIKEN

## PEOPLE

HOLLY MAXSON, formerly of the Conservation Center for Art and Historic Artifacts, has opened a private practice in Philadelphia in the conservation of art on paper and photographs. Her address is [REDACTED], Philadelphia, PA 19146. Telephone: [REDACTED]

BETTY FISKE of the Metropolitan Museum Paper Conservation Lab has received grants from the National Endowment for the Arts, Asian Cultural Council/Japan United States Arts Program and the Metropolitan Museum of Art to study the conservation of Ukiyo-e prints in Japan. NANCY DEMYTTENAERE has been appointed Archaeological Conservator for the New York State Office of Parks, Recreation and Historic Preservation at Peebles Island, Waterford, NY 12188. BARBARA HALL formerly of the Oriental Institute is now Objects Conservator at the Art Institute of Chicago. JEAN MANDELL is her assistant. JEANNE BRAKO and BOB MORGAN lectured on Navaho textiles, materials and conservation to the New York Textile Conservation Group and to the Textile Conservation Workshop in South Salem, New York on March 26th and 27th. TATYANA M. THOMPSON and Associates have moved their Paintings Conservation Studio to: [REDACTED], Santa Monica, California 90404 [REDACTED]

JOSEPH J. MAROTTI Co., Inc. of Rutland, Vermont announces the creation of a Bindery Division laboratory in Milton, Vermont with Mr. Leopold Saint-Paul as director and chief manuscript restorer and Mr. Norman Beaudoin as conservation assistant. ANNA STENSTROM has accepted the position of Conservation Laboratory Assistant at the Harold B. Lee Library of Brigham Young University. CHERRI A. COREY is newly appointed Administrative Director of the Center for Conservation and Technical Studies, Harvard University Art Museums, Cambridge, MA. MARJORIE B. COHN is now the Center's Head Conservator, in addition to her continuing position as Conservator of Works of Art on Paper. ARTHUR BEALE, former Director/Conservator of Objects and Sculpture at the Center, has joined the staff at the Boston Museum of Fine Arts as Director of the Research Laboratory. MARIA KIELMANSEGG HITCHINGS has returned from Vienna where she was working with the Austrian National Library and is now working with MARTINA YAMIN, private paper conservator, in New York. CATHERINE E. ANDERSON, Carl J. Reule and Janine N. Wardius are presently training with LOUIS POMERANTZ at the Pomerantz Institute.

### NEW FELLOWS OF AIC

GARY E. ALBRIGHT	LESLIE M. KRUTH
NANCY ASH	DENISE D. MINAULT
KAREN N. CLARK	KENNETH S. MOSER
MEG LOEW CRAFT	SHELLEY G. STURMAN
MARGARET HOLBEN ELLIS	JONATHAN THORNTON

## NEWS IN GENERAL

### KNOW WHAT YOU SEE

SITES is continuing to make available the exhibition "Know What You See" for next year, because of continued popular demand. The exhibition, which has been traveling in triplicate throughout the U.S.A., Canada and Mexico for ten years, was scheduled to be withdrawn at the end of 1986 because of wear and tear, but requests for it never seem to end. This exhibition was originally sponsored by FAIC with a grant from N.E.A. in 1970, and then circulated by the Illinois Arts Council for two years. In 1976 SITES, in collaboration with LOUIS POMERANTZ who organized the show, redesigned the exhibition in the form of lightweight panels to cut down the cost of transportation. A fresh version of the exhibition is being budgeted by SITES to circulate in the future.

### CCAHA INVITES APPLICANTS FOR SUBSIDIZED CONSERVATION SURVEYS

The Conservation Center for Art and Historic Artifacts has been awarded a three-year grant from the National Endowment for the Humanities to continue its conservation survey program for selected repositories in the greater mid-Atlantic region. Surveys will be provided at a reduced cost of \$100 plus travel expenses throughout the period of funding to members of CCAHA. Membership is available to any non-profit institution for an annual fee of \$40. The Conservation Center offers three types of survey services tailored to different conservation needs. Libraries, historical societies, and other records repositories are invited to submit a letter of application to CCAHA, 264 South 23rd Street, Philadelphia, PA 19103. Telephone: (215) 545-0613.

### NEW EDITOR FOR AAM PUBLICATIONS

Ligeia Fontaine is the newly appointed editor for the American Association of Museums publications including *Museum News* and *AVISO*. Conservation related articles of interest to the Museum world are solicited for publication consideration. Address them to: Ligeia Fontaine, Editor AAM Publications, Suite 428, 1055 Thomas Jefferson St., NW, Washington, D.C. 20007.

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### CONSERVATION OF JAPANESE PRINTS COURSE

The Course on the Conservation of Japanese Prints will be taught by KEIKO MIZUSHIMA KEYES and Roger S. Keyes, Ph.D., at Oberlin, Ohio 23-27 June 1986. The 12 selected participants are: KONSTANZE BACHMAN (Cooper-Hewitt Museum); CATHLEEN BAKER (State Univ. College at Buffalo); DAVID CHANDLER (Art Institute of Chicago); JANET COWAN (Royal Ontario Museum); BETTY FISKE (Metropolitan Museum of Art); MARIOL GALLICHIO (Private, NYC); VICTORIA BLYTH HILL (Los Angeles County Museum); OLIVIER MASSON (Private, Zurich, Switzerland); T. K. McCLINTOCK (NEDCC); JANET RUGGLES (Balboa Art Conservation Center); THEODORE STANLEY (Library of Congress); DENISE THOMAS (Philadelphia Museum of Art). GENA McKAY and Stephanie Watkins of the Intermuseum Laboratory will act as Liaisons. The course is jointly sponsored by the Center for the Study of Japanese Woodblock Prints and the Allen Art Museum, with the cooperation of the Intermuseum Conservation Association and a generous grant from the Kress Foundation.

### SHELBURNE MUSEUM RECEIVES IMS CONSERVATION GRANT

The Shelburne Museum has received a \$7,440 matching grant from the Institute of Museum Services, a federal agency, for conservation of historic scenic wallpapers in its collection. The Museum will match the IMS award through private fundraising. Shelburne's collection of historic wallpapers includes American, French and Chinese 19th century papers, both hand-painted and block-printed. The IMS award will bring a team of wallpaper conservation specialists to the Shelburne Museum to perform the necessary treatment on the most critical problem and design treatments for the others which will be implemented by visiting graduate interns next Summer under the direction of Shelburne Chief Conservator, RICHARD KERSCHNER.

### LECTURE AT GETTY

Roger Marijnissen, Doctorate in Art History & Archaeology, and since 1958, Head of the Conservation Department of the Institut royal du Patrimoine artistique in Brussels, has been invited to the Getty Museum, fall 1986, for a seminar and lecture. Marijnissen, whose English is fluent, authored DEGRADATION, CONSERVATION ET RESTAURATION DE L'OEUVRE D'ART, and recently PAINTINGS: GENUINE, FRAUD, FAKE, also lectures on Bosch and Bruegel iconology. Regional Groups and museum folk who might wish to benefit from this visit by inviting Marijnissen for additional lectures should write him directly at the Patrimoine, 1 Parc du Cinqantenaire, 1040 Bruxelles, Belgium.

### GARDNER MUSEUM AWARDED CONSERVATION GRANTS

The Isabella Stewart Gardner Museum is pleased to acknowledge the completion of a 1984-85 Institute of Museum Services Conservation Grant. The grant and matching museum funds enabled the textile department to organize and complete the stabilization of two series of five 16th century Flemish tapestries. The textile department was also awarded a 1986 J. Paul Getty Grant in Conservation for the treatment of one of a set of five monumental tapestries at the Gardner Museum.

## CONFERENCES, COURSES, SEMINARS

### GENERAL

May 9, Chicago. "Management Strategy, Fundraising, and Grant Writing for Conservation Programs," one day symposium. Contact: BARRY BAUMAN, Chicago Conservation Center, 730 N. Franklin, Chicago, IL 60610, (312) 944-5401.

May 11-15, Winnipeg, Manitoba. "Historic Objects in Historic Buildings: Conflicting Conservation Requirements." Contact: Kathryn Hnatiuk, Parks Canada Prairie Region, 457 Main Street, Winnipeg, Manitoba, Canada, R3B 3E8.

May 12-13, Columbus OH. "Preserving Decorative Arts Collections." Contact: Conservation Seminars, Intermuseum Laboratory, Allen Art Museum, Oberlin OH 44074, (216) 775-8455.

May 15-18, Winnipeg, Manitoba, IIC-CG Annual Meeting. Contact: Catherine Collins, Manitoba Museum of Man and Nature, 190 Rupert Avenue, Winnipeg, Manitoba, Canada, R3B ON2, (204) 956-2830.

May 19-20 and June 2-4, Rochester NY. Short Courses in Colorimetry. Contact: Martha Pschirrer, Munsell Color Science Laboratory. RIT, PO Box 9887, Rochester NY 14623, (716) 475-6013.

July 17-19, Washington DC. 1st Annual Meeting of the Pan-American Biodeterioration Society. Contact: ALAN POSTLETHWAITE, CAL/MSC, Smithsonian Institution, Washington DC 20560, (202) 287-3700.

July-August, London. Short courses (36) in archaeology and conservation. Contact: JAMES BLACK, University of London Institute of Archaeology, 31-34 Gordon Square, London WC1H 0PY, or Patricia Rice, Dept. Sociology and Anthropology, West Virginia University, Morgantown WV 26506, (304) 293-5801.

August 10-16, Washington DC. XXVIth International Congress of the History of Art. Session VII "Preserving World Art." Brochures available from AIC office on request.

Fall, Rome. "Preventative Conservation in Museums," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley, US/ICOMOS, 1600 H St. NW, Washington DC 20006, (202) 673-4903.

October 7-15, Washington DC. 8th ICOMOS General Assembly. Contact: Mrs. Terry B. Morton, Chairman US/ICOMOS, (202) 673-4211.

1987, Rome. "Architectural Conservation," ICCROM course. Application Deadline: January 15, 1986. Contact: Hope Headley (see above).

July 6-10, 1987, London. "Recent Advances in the Conservation and Analysis of Artifacts." Contact: Institute of Archaeology, London.

July 7-11, College Park, Maryland. "Computerization for Small Collections." Contact: Dr. Jo B. Paoletti, Summer Workshop Director, Department of Textiles and Consumer Economics, University of Maryland, College Park, MD 20782, (301) 454-6494.

September 6-11, 1987, Sydney, Australia. 8th Triennial Meeting of the ICOM International Committee on Conservation. Contact: ICOM 87, Dulcie Stretton Associates, 70 Glenmore Road, Paddington NSW 2021, Australia.

1987, Rome. "Scientific Principles of Conservation," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley (see above).

### OBJECTS

June 23-28, Santa Fe NM. "Native Tanned Leather Artifacts: Properties, Deterioration, Preservation." Contact: BETTINA RAPHAEL, Conservation Section, Museum of International Folk Art, Museum of New Mexico, PO Box 2087, Santa Fe NM 87504, (505) 827-8350.

June 9-11, Amsterdam. Symposium: Conservation of Ethnographic and Waterlogged Leather, International Institute for Conservation, Amsterdam. Contact: Mr. P.B. Hallebeck, Central Research Laboratory, Amsterdam.

August 29-30, Northampton, England. "Leather Composition and Deterioration." Contact: Leather Trades House, Kings Park Road, Moulton Park, Northampton NN3 1JD ENGLAND, 0604-494-131/2.

September 28-October 3, Ottawa, Canada. "Care and Preservation of Ethnological Materials: Symposium '86." Contact: CCI, 1030 Innes Road, Ottawa, Canada, K1A 0M8, (613) 998-3721.

### PAINTINGS

May 12-21, New York. Workshop on Preparation of Fusuma and Tokonoma. Contact: SONDRA CASTILE, Far East Conservation, The Metropolitan Museum of Art, Fifth Ave. at 82nd Street, New York NY 10028.

September 21-26, Bologna, Italy. "Case Studies in the Conservation of Stone & Wall Paintings." Contact: Perry Smith, IIC London.

1987, Rome. "Conservation of Mural Paintings," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley (see above).

### PAPER

1986, Rochester NY. Ongoing schedule of seminars by the Technical and Education Center of the Graphic Arts at RIT. Contact: Deborah Bongiorno, [REDACTED]

May 1 & 2, Andover MA. "Evaluating Preservation Options," workshop by the NEDCC. Contact: Ursula Korzenik, Connecticut Historical Society, One Elizabeth Street, Hartford CT 06105, (203) 236-5621.

May 1-3, Chicago IL. Midwest Archives Conference. Contact: Kimberly Chelos, Northwest Memorial Hospital Archives, 516 W. 36th, Chicago IL 60609, (312) 908-3090.

May 14, Chicago. Panel discussion "What is a Bookbinder." Contact: Leslie Biblack, Art Institute of Chicago, (312) 443-3600.



June 4-6, Philadelphia PA, July 17-19, Atlanta GA, October 8-10, Hudson WI. "Basic Archival Conservation." Contact: Patricia Palmer, Program Coordinator, The Society of American Archivists, 600 S. Federal, Suite 504, Chicago IL 60605, (312) 922-0140.

June 23-27, Oberlin OH. "Conservation of Japanese Prints." Contact: Dori Bonn, Center for the Study of Japanese Woodblock Prints, 1010 B Street, Suite 410, San Raphael CA 94901, (415) 456-3588.

June 23-27, London. Chemistry Summer School for Paper Conservators. Contact: D.A. Burgess, Dept. of Chemistry, Hammersmith and West London College.

June 23-August 1, Chicago. 1986 Summer Institute in the Early Printed Book. Contact: Newberry Library Center for Renaissance Studies, 60 W. Walton St., Chicago IL 60610, (312) 943-9090.

June 29-July 12, Sagatuck MI. "Paper and Book Intensive at Oxbow." Contact: GARY FROST, 514 Butler Library, Columbia University, New York NY 10027, (212) 280-5285.

Fall, Rome. "Conservation of Paper Objects," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley (see above).

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#### PHOTOGRAPHIC MATERIALS

June 16-20, Wilmington, DE. "Conservation of Photographic Materials," Lecturer: DEBBIE HESS NORRIS. Contact: Art Conservation Program, Office of Director, 303 Old College, Newark DE 19716, (302) 451-2479.

June 23-26, Rochester NY. SPSE 1st International Congress, "The History of Photographic Science and Technology." Contact: SPSE, 7003 Kilworth Lane, Springfield VA 22151.

August 17-22, Rochester NY. "Preservation of Black and White Photographs." Contact: Deborah Bongiorno, Technical and Education Center of the Graphic Arts, PO Box 9887, Rochester NY 14623-0887, (716) 475-2246.

August 24-26 Chicago, December 3-5 New York. "Administration of Photographic Collections." Contact: Patricia Palmer, Program Coordinator, The Society of American Archivists, 600 S. Federal, Suite 504, Chicago IL 60605, (312) 922-0140.

August 24-28, San Francisco CA. Third International Congress on Advances in Non-Impacting Printing Technologies. Contact: Thomas W. Gribb, Eastman Kodak Co., Department 197, 901 Elmgrove Road, Rochester NY 14650, (716) 726-1643.

September, Cologne BDR. Conference of the International Committee for the Science of Photography. Contact: Society of Photographic Scientists, 7003 Kilworth Lane, Springfield VA 22151, (703) 642-9090.

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#### TEXTILES

June 9-10, Manhattan KS. "Basic Textile Conservation." Contact: Dr. ANN CORDY, Dept. of Clothing, Textiles and Interior Design, Justin Hall, Kansas State University, Manhattan KS 66506, (913) 532-6993.

July 14-18, Washington DC. "Study Tour of Textile Conservation Facilities in the Washington, D.C. Area." Contact: Dr. Jo B. Paoletti, Summer Workshop Director, Department of Textiles and Consumer Economics, University of Maryland, College Park MD 20782, (301) 454-6494.

July 21-25, College Park MD. "Advanced-level: Degradation of Textile Fibers." Contact: Dr. Jo B. Paoletti, Summer Workshop Director, Department of Textiles and Consumer Economics, University of Maryland, College Park MD 20782, (201) 454-6494.

1986, Raleigh NC. Ongoing schedule of Conferences in Textile Sciences. Contact: Cliff Seastrunk, School of Textiles, NCSU Box 8301, Raleigh NC 27695-8301.

1986, New York (tentative). "Stitching Symposium." Contact: POLLY WILLMAN, 483 [REDACTED] Brooklyn NY 11215.

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#### WOODEN ARTIFACTS

May 18-20, Chicago IL. "Wood Interfacing with Other Materials." Contact: JAMES WERMUTH (see above).

June 3-6, 10-13, Amherst MA. "Wood Identification I & II." Contact: Antoinette Tomasik, Program Coordinator, Division of Continuing Education, 107 Library Tower, University of Massachusetts, Amherst MA 01003, (413) 545-2484.

August 23-28, Washington DC. "Wood Technology and Furniture Conservation." Contact: MARC WILLIAMS CAL/MSC Smithsonian Institution, Washington DC 20560, (202) 287-3729.

October 20-24, Washington DC. "Marquetry and Boulle-work." Contact: MARC WILLIAMS (see above).

December 1-6, Washington DC. "Furniture History and Construction" (European). Contact: MARC WILLIAMS (see above).

December 8-13, Washington DC. "Furniture History and Construction" (American). Contact: MARC WILLIAMS (see above).

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#### ICCROM

Fall 1986, Rome. "Preventative Conservation in Museums." Application deadline: January 15, 1986. Contact: Hope Headley, US/ICOMOS, 1600 H St. NW, Washington DC 20006, (202) 673-4903.

Fall 1986, Rome. "Conservation of Paper Objects." Application deadline: January 15, 1986. Contact: Hope Headley (see above).

1987, Rome. "Architectural Conservation." Application deadline: January 15, 1986. Contact: Hope Headley (see above).

1987, Rome. "Scientific Principles of Conservation." Application deadline: January 15, 1986. Contact: Hope Headley (see above).

1987, Rome. "Conservation of Mural Paintings." Application deadline: January 15, 1986. Contact: Hope Headley (see above).

## GRANTS & INTERNSHIPS

### CONSERVATION INTERNSHIPS

The Los Angeles County Museum of Art is offering an advanced level of internships in three of its conservation areas. Paintings conservation for one year, objects conservation for six months and a conservation research internship for six months. Positions will remain open until filled. Starting dates are flexible with preferred commencement of internships during summer '86. Applicants should have already completed training at a recognized conservation school or have equivalent education. These internships are solely funded by a grant from the National Endowment for the Arts. Salary: \$1300/mo. Please send resume and three professional and/or academic recommendations to: Ms. Beau Sullens, Director, Human Resources, 5905 Wilshire Blvd., Los Angeles, CA 90036. AA/EOE

### RESEARCH FELLOWSHIP (1986-87)

The Getty Conservation Institute is seeking a physical scientist to undertake basic and applied research in chemiluminescence. This would involve development of materials testing and evaluation techniques and assisting other research staff personnel in applying chemiluminescence to a host of varied projects.

Candidates should have a background in laboratory work in the physical sciences. A knowledge of those analytical methods which might cross-fertilize this approach in an evaluation of the stability of conservation materials and processes is highly recommended.

Applicants should have a post-graduate degree in chemistry, physics, chemical engineering, conservation science or an appropriate discipline. Salary is commensurate with education and experience. Direct inquiries/applications to: Daniel Jacobs, The Getty Conservation Institute, 4503 B Glencoe Avenue, Marina del Rey, CA 90292.

### ICA FELLOWSHIPS

Graduates of conservation training programs and individuals with equivalent experience are invited to apply for the ICA's Fellowships in paintings & paper conservation. Postgraduates who are interested in gaining practical conservation experience in a professional laboratory will find this an invaluable opportunity. DEADLINES: The deadline for applications has been extended so that applicants may interview at the Annual AIC Meeting, May 21. Please contact: Caroli T. Asia, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074, (216) 775-7331.

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### ANNUAL MEETING REMINDER

Hotel accommodations are guaranteed to AIC members until May 5, 1986. After that date our room block will be lifted, and reservations will be made on an availability basis. Be sure to reserve your rooms early!

### SUPPLIES FOR THE CONSERVATOR

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### ADVANCED PAPER CONSERVATION TRAINING

The Pierpont Morgan Library is offering a nine-month, non-renewable internship to an advanced paper conservation student who would work half the week in the conservation bindery, under Miss Deborah Evetts, Book Conservator, and half the week in the paper conservation laboratory, under Mrs. Patricia Reyes, the Mellon Conservator.

The position runs from 2 September 1986 to 31 May 1987. The intern will receive a salary of \$11,250.00 for the nine-month period, plus benefits.

To qualify for consideration, candidates should have been graduated from a recognized conservation training program or should have equivalent training and professional experience. United States citizenship required.

To apply, submit the following: a resume; short description of interests; letters of support from two conservation professionals familiar with your work; copies of two reports on conservation treatments undertaken since the completion of academic training or apprenticeship. Send to Mrs. Reyes or Miss Evetts, at The Pierpont Morgan Library, 29 East 36th Street, New York, NY 10016.

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Page Thirteen, column one: credit for the information on the use of Thera-Band should have included VALERIE REICH.

## POSITIONS AVAILABLE

The following rates apply for Positions Available ads: Heading (job title) + 10 lines of copy: \$45.00. This is a minimum fee. The per line charge beyond 10 lines is \$4.00 per line.

### PAINTINGS CONSERVATOR

Western Center for the Conservation of Fine Arts in Denver, Colorado, invites applicants for the position of Associate Paintings Conservator. WCCFA treats a wide variety of traditional and contemporary artworks for museums and private collections throughout the Western United States. Candidates must hold a graduate degree in conservation or have equivalent experience, and must be capable of performing only the highest-quality treatments. In addition to examination and treatment of paintings, responsibilities include surveys, lectures and consultations; local and regional travel is required. WCCFA provides the opportunity for involvement in research leading to formal presentation and publication. Salary is approximately \$28,000 per year, depending on background and experience. Address inquiries to Emmett Carl Grimm, Director, WCCFA, 1225 Santa Fe Drive, Denver, Colorado 80204; (303) 573-1973.

### PAINTINGS CONSERVATOR

The New York Historical Society seeks a paintings conservator for a 1-1/2 year period commencing July 1986.

The work will involve complete conservation of a group of approximately 24 paintings which will be part of a new permanent installation of the collection. The candidates should have advanced experience in paintings conservation and be capable of working independently on this project under the general supervision of the chief paintings conservator.

Interested candidates should send resumes to Holly Hotchner, Conservator, New-York Historical Society, 170 Central Park West, New York, NY 10024.

### OPPORTUNITIES DECORATIVE WALL-PAINTINGS PROJECT

In July 1986, the Valentine Museum is beginning an exciting year-long project to uncover and conserve the decorative wall and ceiling paintings in the four main public rooms of the 1812 Wickham-Valentine House, a neoclassical structure designated a National Historic Landmark. This is a major component of the museum's master plan to restore the entire house. Excellent paintings conservators, architects specializing in historic house restoration, and an historic paint color analyst are already involved as consultants.

The Valentine Museum is seeking a paid paintings conservator and two paid conservation technicians, as well as volunteer conservation students to execute this project. Planning of each stage will be done in coordination with the consultants and the assistant

director of the museum.

Send inquiries and resume with three references to: Eryl J. Platzer, Assistant Director, Valentine Museum, 1015 East Clay Street, Richmond, VA 23219 or phone 804/649-0711.

### PAINTING CONSERVATOR

Painting Conservator to oversee new, fully equipped Painting Conservation Center. Supervise conservation--all paintings with an emphasis on 19th and 20th century works. Advise on loans, environmental conditions, and an aggressive acquisitions program. Must be a graduate of a conservation program and have three years experience in painting conservation laboratory. The salary is negotiable based on experience and qualifications. Excellent fringe benefits. Position available immediately. Send resume to Eric McCready, Archer M. Huntington Art Gallery, The University of Texas at Austin, Austin, TX 78712-1205.

### ASSISTANT PAINTINGS CONSERVATOR

An assistant painting conservator position will be available September 1986 at the Cincinnati Art Museum. Duties will include examination and participation in all aspects of painting conservation under the direction of Head Conservator. Requirements: graduate from a recognized conservation program or equivalent experience. Painting majors with interest in objects preferred. Send salary requirements with resume and three references to Elisabeth Batchelor, Head Conservator, Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202.

### PAPER CONSERVATOR

The Museum of Modern Art seeks an Associate or Assistant Paper Conservator capable of independently and intelligently handling the general range of conservation problems. The applicant should be a graduate of a recognized training program with at least three or four years of professional experience. A knowledge of modern art is essential. Position available October 1, 1986. Send resume to: Antoinette King, Director of Conservation and Senior Paper Conservator, Museum of Modern Art, 11 West 53rd St., New York, NY 10019.

### PAPER CONSERVATOR

The New York Public Library has an opening for a Paper Conservator in its Conservation Division. Under direction of the Head of the Custom Binding & Restoration Office, the successful candidate will oversee the treatment of flat paper and non-book library materials including archival documents, fine art prints, maps, posters, theatre designs, etc. Will also supervise paper conservation technicians, coordinate schedules for special projects and routine work quotas, assist in planning and conducting staff training, arrange workshops/seminars, and handle general administrative duties. Requirements are a Master's degree from an accredited conservation training program, substantial experience in paper conservation, a thorough working knowledge of conservation procedures and demonstrated skills as a craftsman. Salary: \$25,685/year. Closing

date: May 30, 1986. Interviews will be scheduled at the AIC Annual Meeting in Chicago, May 21-25, 1986. To schedule an interview at this meeting, contact John Townsend, Conservation Division (212) 930-0723. For immediate consideration, send resume to Francine Feuerman, Human Resources Department, THE NEW YORK PUBLIC LIBRARY, Fifth Avenue & 42nd St., New York, NY 10018.

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#### ASSISTANT CONSERVATOR OF PAPER

The Strong Museum. Under the direction of the conservator, will assume specific responsibilities for the Museum's extensive collection of 19th and 20th century material culture. Duties will include: establishment of laboratory, preparation of material for exhibition and loan, analysis of collection needs and, with conservator and curatorial staff, planning of improvements in Museum's collection-care facilities.

Requirements: Master's Degree in Art Conservation from a recognized graduate program, or equivalent education and training. Salary competitive. Send letter of intent, resume, and references' addresses by April 15 to Richard W. Sherin, Conservator, The Strong Museum, One Manhattan Square, Rochester, NY 14607.

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#### PAPER CONSERVATOR

The Panhandle-Plains Historical Museum Conservation Center is accepting applications for a Paper Conservator position. The Center occupies a new \$1 million facility on the West Texas State University Campus. Candidate for this position must be able to work independently, under direction of the Chief Conservator, in all aspects of documentation, examination, analysis and treatment, and will be required to work closely with curatorial staff, students, and the public. Requisite are a graduate degree in conservation and at least three years work experience. Competitive salary. Benefits include health care and retirement plan. Send resume to: Byron Price, Director, Panhandle-Plains Historical Museum, Box 967 W. T. Station, Canyon, TX 79016.

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#### ASSISTANT PAPER CONSERVATOR ART GALLERY OF ONTARIO, TORONTO

Duties: The successful candidate will be responsible for the examination and treatment of a wide variety of works of art on paper from different periods and cultures. He/she will assist in the daily operation of the paper conservation studio, and will also participate in the gallery-wide activities of the Conservation Department.

Qualifications: Applicants should have a Masters degree from a recognized training program and a minimum of 2 years experience; or the equivalent in training and experience. The ability to work efficiently and well under minimal supervision is essential. Art gallery or museum experience would be an asset.

Salary range: \$22,600.00 to \$28,100.00 with generous employee benefits.

Please submit a resume and 3 verifiable references, no later than 1 September 1986, to: Ms. P. M. Elwell, Manager, Employee Relations, Art Gallery of Ontario, 317 Dundas Street West, Toronto, Ontario M5T 1G4. Preference will be given to applicants with Canadian citizenship or landed immigrant status.

This position is made possible through the assistance of the Museum Assistance Programmes of the National Museums of Canada.

#### SENIOR PAPER CONSERVATOR

The Pacific Regional Conservation Center of Bishop Museum is seeking applicants for the position of Senior Paper Conservator. Position responsibilities will include oversight of a busy lab and 1 other conservator, supervision of summer work projects, examinations, treatments, surveys, consultations, lectures and workshops. Conservator will also be involved in planning for new laboratories. Applicant must be capable of working with a variety of materials in a productive manner. Must be a graduate of a conservation training program with additional 5 years of experience or equivalent apprenticeship experience. Salary is \$25,000. Send letter of intent, resume and 3 references to Personnel Officer, Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96817. Interviews may be scheduled during the Chicago AIC meeting. For more information, call [REDACTED] or write to the above address.

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#### ASSISTANT CONSERVATOR ANTHROPOLOGICAL COLLECTIONS

The University Museum, University of Pennsylvania. Ongoing position, starting September 1, 1986. B.A. in anthropology, archaeology or related field; M.A. or Diploma in Conservation with concentration in archaeological and/or ethnographic materials. One year's experience beyond the internship level desirable. Salary range \$16,300 - \$20,900 depending on background and experience. AA/EOE. Send letter, resume, references by July 1 to Virginia Greene, University Museum, 33rd and Spruce Sts., Philadelphia, PA 19104.

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#### SENIOR OBJECTS CONSERVATOR

Los Angeles County Museum of Art is accepting applications for a Senior Objects Conservator. This is a civil service position and is subject to all applicable rulings thereof. The Senior Objects Conservator directs and participates in the examination, treatment and preservation of works of art from the extensive and varied permanent collections, involvement in acquisition and loans, temporary and traveling exhibitions, environmental standards of exhibition, storage and transit conditions, research and teaching. Qualifications: Graduation from a recognized conservation training program or equivalent education and five years experience in the field of objects conservation. Experience in an art museum conservation laboratory as well as proven capabilities in conservation research and teaching, demonstrable abilities in writing treatment reports, scholarly articles and grant proposals preferred. Immediate opening, salary commensurate with experience, competitive benefits package. Application deadline June 15, 1986. Submit curriculum vitae and three professional references to Ms. Beau Sullens, Director, Human Resources, 5905 Wilshire Blvd., Los Angeles, CA 90036. AA/EOE

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#### ASSISTANT OBJECTS CONSERVATOR

Los Angeles County Museum of Art is accepting applications for an Assistant Objects Conservator. This is a civil service position and is subject to all applicable rulings thereof. The Assistant Objects Conservator

participates in all aspects of objects conservation including examinations, treatment and preservation of art works from the extensive and varied permanent collections along with certain conservation activities associated with loans, temporary and traveling exhibitions. **Qualifications:** Graduation from a recognized conservation training program or equivalent education. Immediate opening, salary commensurate with experience, competitive benefits package. Application deadline June 15, 1986. Submit curriculum vitae and three professional or academic references to Ms. Beau Sullens, Director, Human Resources, 5905 Wilshire Blvd., Los Angeles, CA 90036. AA/EEO

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### OBJECTS CONSERVATOR

The Nelson-Atkins Museum of Art in Kansas City, Missouri, is planning to establish a Department of Objects Conservation in the early part of 1987, and is seeking qualified applicants to establish and operate the department. The candidate should be able to develop and maintain a small laboratory, treat a variety of wood, metal and stone objects, and collaborate with curatorial staff concerned with connoisseurship and in maintaining a proper environment for the collection. The Conservator would hire one technician and design the work space.

Candidates should be graduates of an accredited conservation program or have the equivalent experience plus a minimum of 5 years experience in the field. Salary is negotiable, depending on experience. Fringe benefits include medical and dental insurance plus a retirement program.

Send resume with references to Forrest R. Bailey, Chief Conservator, Nelson-Atkins Museum of Art, 4525 Oak St., Kansas City, MO 64111.

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### SENIOR TEXTILES CONSERVATOR AUSTRALIAN WAR MEMORIAL GRADE 2 (\$A27,387-31,989) or GRADE 3 (\$A36,244-38,551)

The Australian War Memorial is seeking applications for the position of Senior Textile Conservator to provide conservation services to textile items in the Memorial's collection. These include uniforms and their associated artifacts, flags, embroideries and many personal mementos related to Australia's involvement in wars. The collections are large and growing and date from the 1850's to the present.

The Memorial has a modern conservation complex comprising five well-equipped conservation laboratories and analytical and photography services are provided. The conservation staff establishment at the Australian War Memorial is 30. Present recruitment stands at 21, including part-time staff.

**Responsibilities:** Depending on the grade at appointment, responsibilities would extend to the following: under administrative supervision, direct the work of the textiles laboratory, set priorities, supervise, train and advise staff and recommend on equipment needs, etc. Carry out research and analysis on a wide variety of conservation projects devising new techniques as required. Document and publish related material as appropriate. Carry out surveys and report on the conservation needs of the collection. Liaise with curatorial and design staff and advise on handling and exhibition requirements. Provide guidance and advice to subordinate staff including conservation students on work programmes.

**Qualifications:** Advanced training in textile conservation with appropriate academic qualifications. Extensive relevant conservation experience highly

desirable, particularly at the Grade 3 level.

**Terms of Appointment:** Appointment to the Australian Public Service will be made at Conservator 2 or Conservator 3 level depending on qualifications and experience. To be eligible for appointment, applicants must hold Australian citizenship. However, applicants who are accepted for, and are willing to take out Australian Citizenship may be offered fixed term employment pending the granting of citizenship. A fixed term engagement of up to three years will be negotiated for a successful applicant who does not meet this criterion.

Removal expenses will be paid for overseas appointees and in certain cases living allowances may be payable for a short period. Conditions include four weeks annual leave and membership of the Australian Government Superannuation fund for permanent appointees.

**Location and Climate:** Canberra, the National Capital, is a fully landscaped city built entirely in the 20th century and has a population of 250,000. It lies in a valley adjacent to the Australian Alps yet is only two hours drive from the coast. The highest average monthly maximum temperature occurs in January (27.5°C) and the lowest in July (11.1°C). The lowest average minimum is in July (-0.3°C).

**Applications:** Applications will be accepted until 10 July 1986 and should include the names, etc. of three referees together with full details of relevant qualifications and experience. Address applications to: The Recruitment Officer, Australian War Memorial, GPO Box 345, CANBERRA ACT 2600 AUSTRALIA. Further information can be obtained from Ms. J.A. Edwards (062) 416147.

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### CONSERVATION ASSISTANT

Brigham Young University. Responsibilities include assisting in the conservation of book and archival materials, primarily unique and rare materials from the Special Collections. The duties encompass both hands-on conservation and laboratory supportive activities. They include, but are not limited to: investigation of materials, equipment, and supply sources and their periodic requisitioning; the organization and maintenance of written and photographic documentation files; assisting in condition surveys and making treatment recommendations; standard paper conservation treatments; and standard rare book conservation treatments. The position works with two other Conservation Assistants and works under the Library Conservator. Required qualifications: A B.A. or B.S. degree, with a broad liberal arts background, preferably with course work in some of the following: the physical sciences, especially chemistry; cultural or art history; and the fine or applied arts. At least two years experience in library or archives conservation is desired, or an apprenticeship in book or paper conservation in a recognized workshop, or a certificate from a recognized conservation training program with an internship in the conservation of library materials. Must be able to demonstrate initiative and the ability to exercise independent judgment. Must be willing to maintain highest standards of honor, integrity and morality as taught by the Church of Jesus Christ of Latter-Day Saints, including abstinence from alcoholic beverages, tobacco, tea and coffee. Salary and Benefits: staff position, generous insurance and retirement benefits. Salary \$16,500 and up depending on qualifications, six credit hours tuition reimbursement per semester available. Application deadline is open. Send resume and names of three references to: Robert Espinosa, 6339 HBLL, Brigham Young University, Provo, Utah 84602. (Please note that this is a new position.--Ed.)

# LETTERS

## CIPP

I love the Newsletter. It is superb, informative, helpful and just plain great.

I would very much like to raise my objections to CIPP. Such a splinter group would be divisive and, like all splinters, probably cause serious infection.

It is true that people, like myself, need lab insurance, health insurance and other support services. However, I feel that these should be made available to the whole AIC group. For those who are not affiliated with non-profit institutions, and even for those who are, such support services should be made available, as often a museum professional is suddenly out of a job and the ability to buy individual health or life insurance is virtually impossible and/or prohibitively expensive.

CIPP, as written up, comes across like some kind of power play. Once again, there needs to be "Membership" determinations! Who decides? Who sets themselves up as judge? I think this divisive idea should be dropped.

ITA ABER

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## PROFESSIONAL ASSOCIATE VOTING

Last year at the General (Business) Meeting of AIC a proposed amendment to the Bylaws to allow full voting rights for Professional Associates was defeated. There was considerable confusion during the discussion and a great deal of anger at the defeat, with which I sympathize. However, I opposed it last year and will do so again since the Board has decided to resubmit the same proposal in this year's meeting.

Since both the By-Laws Committee and TERRY WEISSER, AIC Vice-President, called for a re-examination of the history of the PA category in the last Newsletter, I feel that this is an appropriate time to review that history, since I was Chair of the By-Laws Committee at the time the new category was discussed and passed.

When the Bylaws change that created the PA category was suggested by the Membership Committee they clearly stated that it was intended as a way to separate out a group of people who were professional conservators with a minimum amount of training from the larger group of Associates who were students, museum curators and friends of conservation. It was in no way intended to be a judgment of the ability, training or knowledge of the individuals who would become PA's. At the General Meeting at which the Bylaws amendment to create the PA category was presented, PIETER MEYERS, representing the Membership Committee, stated: "...for PA, a study whether or not a person should become a PA or not should not focus on that person's professional capabilities."

In formulating the amendment, the Bylaws Committee understood that the PA category was to be qualitatively different from Fellowship, not simply differentiated by number of years' experience. For PA, the Membership Committee was to require that an applicant agree in writing to abide by the Code of Ethics, have three Fellows sign the application, have a certain amount of acceptable training and have been a practicing conservator for two years after that training. (This information was presented in the Annual Report of the Membership Committee at the time of their submission of the proposal.) In this category Fellows were specifically not to be asked to attest to any knowledge of an applicant's work; the PA simply had to know three Fellows, thus demonstrating a minimal familiarity with AIC. (On the present application forms,

a Fellow signing a PA application is required to have read the application; a sponsor for Fellow is required to be familiar with the applicant's work. This reflects in some measure the original distinction.) In addition, the Membership Committee was not to ascertain whether the applicant was abiding by the Code of Ethics, but only that the amount and type of training experienced by the applicant was sufficient to enable the applicant to understand and be able to abide by the Code when he became a PA. This was to be in direct contrast to the scrutiny of a Fellowship application, where the Membership Committee requires the applicant to demonstrate by submitting written documentation that he/she is already abiding by the Code.

When the original Bylaws amendment was discussed in 1980, the Membership Committee estimated that of the approximately one thousand Associates then in AIC, four hundred or 40% would be eligible for PA the first year. There was considerable discussion at that time about the logistics of processing such a large number of applications. Because of the intervening number of years, those then eligible for application for PA would now be eligible for application for Fellow, and a whole other group should by now have become PA's. If the process had gone as envisioned, we would now have several hundred PA's and several hundred more Fellows.

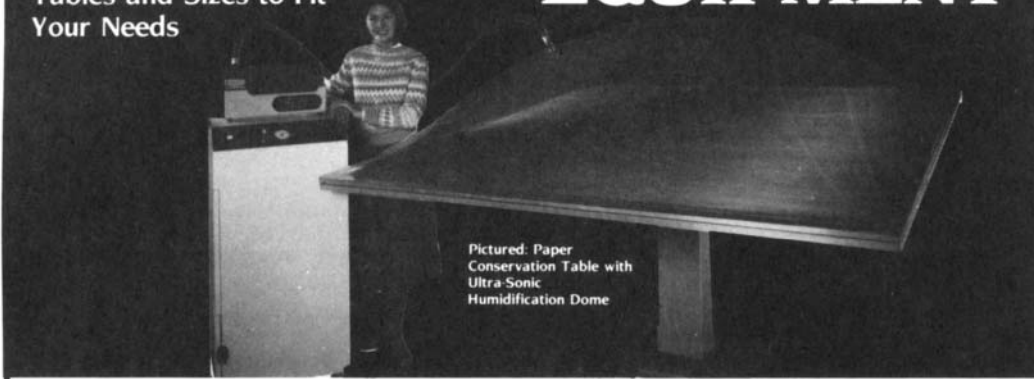
The restrictions placed on the voting rights of PA's (they would be allowed to vote on all matters including elections, excepting changes to the Bylaws and the Code of Ethics, and matters pertaining to Certification) were specifically limited because the category was to be composed largely of newly trained conservators with only limited experience in conservation and in AIC. Because scrutiny by the Membership Committee was to be very limited, and training was to be minimal, it was felt that many of the PA's would not be qualified to make decisions whose ramifications they would not yet completely understand. The category was essentially to be a special group of the Associates who were practicing conservators.

Unfortunately, things have not gone precisely as planned. The application form for PA as first formulated, and even as revised, seems to require more information and implies more experience and training than was originally envisioned. The Membership Committee has elevated PA, by form, procedure and expectation, to a level so near Fellowship that the differences have become almost meaningless. PA's have become junior Fellows, rather than a special category of Associates. For whatever reasons (some probably to do with the application form) very few Associates have applied for PA. At present there are only 60.

Because of the selection caused by the Membership Committee's actions, most of the present PA's really are junior Fellows, and do have the knowledge and experience that would enable them to make considered judgments regarding Bylaws amendments and certification. In addition, by their willingness to step forward, they have demonstrated an exceptional commitment to AIC and to their professional identities. However, if the PA category is to serve its original, and most important function, one vital to the well-being of AIC, that is, identifying a large group of professionals in this field and enabling fuller participation in AIC, the form, method and criteria used by the Membership Committee must be modified so that hundreds more Associates will apply for PA. If this is not done, the PA category will never serve the function for which it was intended. It will remain a junior Fellowship category, and will serve no real purpose. The existing PA's would be right in their anger over not having full voting rights, and the PA category might just as well be abolished. If, however, the PA category can be brought back to its original conception, then changing the Bylaws to allow full voting rights for PA's would make no sense.

# CONSERVATION EQUIPMENT

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Your Needs



Pictured: Paper  
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- Paper Conservation Tables—Porous Surface "Suction Tables"
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- Textile Conservation Tables
- Leaf Casting Tables

For the sake of our profession and our professional organization, the Membership Committee must change its requirements and those Associates eligible must apply for PA. To change our Bylaws simply because a previous change is not functioning properly serves no one except those who would deprofessionalize our organization, and adds to the chaos we already have.

I urge all Fellows to vote against the proposed Bylaws amendment giving PA's full voting rights. I strongly encourage all eligible Associates to apply for PA AT ONCE.

PAUL HIMMELSTEIN

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## DILEMMA

I am looking for information relating to a peculiar dilemma in a conservation treatment. An agent for a collector of American Indian art is selling a hide piece with attached eagle feathers. I have been told: (1) The eagle feathers must be removed in order for the sale to proceed, as the endangered species laws make the sale of any object with eagle feathers illegal. (2) Their lawyers have researched this matter thoroughly; a similar case has been taken as high as the Supreme Court. (3) After the sale, the previous owner can legally voluntarily turn over the feathers to the new owner, at which point they can be re-attached. Needless to say, I find the whole matter distasteful, and pretty strange. I do not want to take a piece apart, but I know that if I do not, someone else will, and probably with a scissors. Has anyone else come across this problem? Can anyone confirm the legal interpretation? If what I have been told is true, then AIC should add this to its list of matters to lobby about. Once a piece is long out of Native hands, the prohibition of sale will do nothing to preserve the animal population.

BARBARA APPELBAUM

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## FELLOWS & PAs IS THE DIFFERENCE SIMPLY A MATTER OF TIME?

In December 1972, the organization known as the International Institute for Conservation-American Group ceased to exist, and the American Institute for Conservation came into being. The change-over process

was not easy, and many considerations were made including membership categories.

Early in 1972, the Bylaws Committee reported that it, "...based its [bylaws] draft on the decision reached at Oberlin to restrict voting Membership in the new organization [AIC] to professional conservators, rather than any person who simply paid dues." It should be noted that "Member" denoted the professional category in the IIC-AG, and "Associate" was the non-professional category. By the end of that year, the Articles of Incorporation and the Bylaws for the AIC had been approved, and the procedure for the determination of the Member/Fellow category was in place.

According to those Bylaws, the "initial Fellows of AIC were those Members of the IIC-AG who signed a statement that they were professional conservators, conservation educators or conservation scientists, and that they would uphold the Murray Pease Report and the Code of Ethics for Art Conservators." That mechanism for the formation of Fellows by the so-called "grandfather clause" ceased in December 1973. After that date, all Fellows had to demonstrate professional competence before a peer group.

In 1980, a new bylaws change was voted upon which approved a new membership category, the Professional Associate. According to the present Bylaws under Section II, 4(a), 5(a), the membership categories of both Fellows and Professional Associates require that, "Any person . . . who may be considered able through training, knowledge or professional experience, to further the work of conservation in accordance with the purposes for which the AIC is established, and who shall have shown a commitment to these purposes shall be eligible for election as a Fellow [Professional Associate]." The purposes for which the AIC was established can be found in the Articles of Incorporation, Third Article, "The purpose for which the Corporation is to be formed is to provide an organization for persons engaged in the conservation and restoration of historic and artistic works in order that they may exchange, coordinate and advance knowledge and improve methods of art conservation and restoration."

According to the present Bylaws, all of our professional aims are the same, the only difference is a matter of time. To be elected Fellow and PA, both have to show evidence of adherence to the Code of Ethics and Standards of Practice through the submission of

documentation. Neither are evaluated in terms of their actual hands-on skill, nor on one's ability to carry out acceptable and up-to-date conservation examinations and treatments. The AIC cannot judge quality. The best it can do is recognize those in the field of conservation who are professionals, who strive to uphold the aims and goals of the AIC, who freely disseminate information about their expertise to other professionals, and who abide by the AIC's Code of Ethics.

To think of PAs as a group of pre-professionals or minimal professionals is to do the entire profession a great injustice. The spirit of the IIC-AG and the new AIC was to recognize all professionals (conservators, educators and scientists), and to give all a vote on an equal basis - can we now refuse to do the same? Isn't today's young professional better trained and better aware of professional issues than we were at the same stage in our careers? The PA can vote for the leadership of the AIC, and isn't that leadership, despite the AIC's tremendous growth, striving to keep the membership in touch with all the issues? Is there fear that if PAs vote on bylaws, that eventually they will "take over" the leadership from the Fellows? Sensible people vote for people who represent their best interests. I cannot imagine that any responsible voting group would elect inexperienced leaders, just as 21 year olds would not elect a 21 year old President of the US.

The PAs are professionals, most are young. Are we to withhold from them the right to an equal say in this organization just because they are young? It is a function of involvement which governs how wise one is - not age. If all the professionals within the organization are not equally represented and equally responsible for the whole organization, including its bylaws, then the profession itself will suffer. Once any person has committed him/herself to furthering the goals of the profession through election as a PA or Fellow, then s/he has the right to be responsible for the profession.

At the next AIC Meeting in Chicago, please attend the special session on Friday morning when these issues will be discussed. Also attend the business meeting when bylaws changes, including one giving PAs full voting rights, will be voted on. Only Fellows may vote on these issues, and it must pass by a 2/3rds majority. But even if you cannot vote, please show your interest in this and other AIC matters by attending. I shall be voting for this bylaws change, please join me.

CATHY BAKER, FELLOW

## PUBLICATIONS

A group called Inform has made available a booklet entitled Directory of Independent Workers Clinics which is heartily endorsed by Monona Rossol, President of the Center for Occupational Hazards. The publication lists and characterizes services available at clinics and physicians throughout the United States and Canada. The clinics are available to employees who feel they are suffering symptoms due to exposure to conditions in their workplace, for counselling of employers who wish to correct dangerous working conditions and many of the clinics also offer training for students and doctors who wish to specialize in work related health problems. According to Inform, they have not yet been able to do an analysis of the quality of services available but intend to in the future. The pamphlet costs \$4.95 and there are additional savings for purchasing 5 or more copies. For further information, contact Lynn Vendinello at Inform, [redacted], New York, NY [redacted].

The AIC Newsletter is published bimonthly. Copy must be typed and sent to the National office, 3545 Williamsburg Lane, N.W., Washington, D.C. 20008 (202/364-1036). The next deadline is June 1, 1986. We reserve the right to edit for brevity and clarity. The inclusion of advertisements and descriptions of materials and methods does not constitute endorsement by AIC. Copyright 1986, Washington, D.C. Newsletter staff: Sarah Bertalan, Editor. Anne Webster, Managing Editor. Carol Aiken, Bonnie Curtin, Kathy Orlenko, Jerri Reynolds, Sylvia Rodgers, Rebecca Rushfield, Jill Sterrett, Don Williams, Contributing Editors.

The Northeast Document Conservation Center (NEDCC) in Andover, Massachusetts announces the availability of an information packet on preservation of library and archival materials. The packet is designed for use by preservation administrators and others responsible for care of collections. The packet contains 20 leaflets and articles about preservation management topics such as environmental conditions, storage methods and disaster planning. It also contains instructions for specific conservation procedures such as polyester encapsulation, surface cleaning and repair of paper. It includes a list of suppliers and services, as well as current bibliographies. The packet of technical information may be obtained by writing to NEDCC, 24 School Street, Andover, MA 01810. The cost of the packet is \$8.00.

The most recent Bulletin of the Association for Preservation Technology is a double issue titled Principles in Practice, composed of the significant papers from the 1984 Annual Conference in Toronto, Canada. Copies of Vol. XVII, #3-4, 1985 (illustrated, 88 pgs.) are available from APT Publications, Suite 1000, 1100 17th St., NW, Washington, DC, 20036, at the prepaid price of \$5.75 per copy. Please include name and complete mailing address when ordering.

The publication of Hand Papermaking is announced to appear in the spring of 1986. The journal will feature articles on techniques, materials, sources and conservation, a featured paper tipped into and described in each issue and useful advertising and resource information. The first issue includes articles by Timothy Barrett, Douglass Howell, Elaine Koretsky, Winifred Lutz and Jessie Munn and a paper sample by Eugenie Barron. Special introductory rate is \$4.50. Contact: Hand Papermaking, P.O. Box 10571, Minneapolis, MN 55440.

Proceedings from the February 1986 Textile Conservation Symposium in Honor of Pat Reeves will be available this summer in a limited edition of 500 copies for \$15.00 each. To reserve a copy, send your name and address to Catherine McLean, Conservation Center, Los Angeles, County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036. Notices and payment due will be sent this summer.

The American Chemical Society has announced the publication of Historic Textile and Paper Materials: Conservation and Characterization, edited by Howard L. Needles and S. Haig Zeronian. The volume is Advances in Chemistry Series #212 and represents a collaborative effort on the part of conservators and physical scientists. The 452-page clothbound book costs \$94.95 and is available with a no risk guarantee - it can be returned within 15 days for a full refund or charge credit. Send order to: American Chemical Society, Distribution Office Dept. 474, 1155 Sixteenth Street, N.W., Washington, DC 20036.

Identification of Dyes on Historical and Archaeological Textiles. Papers from the Meeting at York, September 1984. H.E. Dalrymple, Ed. £1.50 (overseas) Available from: Cathy Cook, National Museum of Antiquities of Scotland, York Buildings, Queen Street, Edinburgh, Scotland.



# A·I·C Newsletter

Published six times a year by THE AMERICAN INSTITUTE FOR CONSERVATION  
OF HISTORIC AND ARTISTIC WORKS

Volume 11, Number 4

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## FAIC NEWS

### FAIC REPORT TO THE MEMBERSHIP

This past year proved to be one of dramatic advancement for FAIC. With the establishment of the four Endowment Funds, the Board of Directors has provided the AIC membership with a source of funding in perpetuity. Independent of governmental cutbacks, interest rates and fewer student loans, these Endowments serve you, the AIC membership, directly.

To date, awards from the Endowments have been made to the following individuals: from the Professional Award Fund to Mr. JOHN KRILL, and from the George Stout Memorial Fund to Ms. REBECCA BILLINGS-PAVITT, Ms. SUSAN DUHL, Ms. TERESA LIGNELLI, Ms. VALERIE REICH and Mr. GUY SAVARD. Also provided by the George Stout Fund was the presentation of the the fourth George Stout Memorial Lecture given by Dr. Arthur Wheelock on May 22, 1986 at the Art Institute of Chicago.

The year 1985 also saw the hiring of two FAIC part-time staff members (which are the equivalent of one full-time position). The creation of the Endowment Funds, the ensuing review process, and the desire to increase the available literature for professional and public information necessitated the staff increase. The addition of staff has served to increase the projects FAIC is able to maintain, as well as affording the FAIC Executive Director the opportunity to research new avenues for development.

Currently the staff positions, under the direction of the Caroline Keck, Executive Director, and the Board of Directors, are filled by SONJA FOGLE, Publications Manager for FAIC, and Deborah Page, Administrative Assistant to the Executive Director.

Beyond responsibility for the Endowment Funds, FAIC contributes to the support of the *AIC Newsletter* and *Journal* and to the operating costs of the head office, and pays the salaries of its own employees. The Foundation of a professional organization does not formally have membership and is therefore dependent on donations to

maintain and increase its services and provide for its operating expenses.

Towards these purposes, the FAIC Board has authorized the formation of the FRIENDS OF FAIC. This donors' program is simply a banner under which we may increase public attention and financial support.

Now that FAIC has its Endowment Funds in place, a staff to administer the activities of the Foundation, and a program by which to enlist public support, it is clear that the future development of FAIC is dependent upon the enthusiasm and support generated by AIC membership.

On behalf of the Executive Director and the Board of Directors, I wish to thank those individuals who have given their support to FAIC through donations of time, effort, and resources.

Delivered Friday, May 23, 1986 by  
Deborah S. Page for CAROLINE K. KECK  
Business Meeting, 1986 Annual Meeting

### REFRESHER

The Business Management Refresher has received sufficient response to proceed with plans for a session July 25, 26 and 27, 1986 at the New England Center for Continuing Education in Durham, N.H. This will be a working refresher and participants should bring facts and figures pertinent to their organizations. For information concerning instructors and course fees contact Deborah Page at the AIC National Office [REDACTED], or BARBARA BEARDSLEY at the Art Conservation Lab., Inc., Dudley Homestead, Raymond, NH 03077 [REDACTED].

On May 20, the FAIC Board voted the award of \$500 from the GEORGE L STOUT MEMORIAL FUND to GUY SAVARD, second year student in the Art Conservation Program at Queen's University to defray in part travel expenses to attend the AIC Annual Convention, Chicago, at which he participated in the student lectures.

## FROM THE PRESIDENT

AIC continues to grow (155 new members already this year) and change as the needs of its members change. In order for the organization to remain healthy, the leadership must continually seek a sense of the membership in a responsible way and be ready to take action when necessary for the good of the entire organization. At the annual business meeting held in Chicago on May 23, ELISABETH FITZHUGH announced recent decisions made by the AIC Board of Directors on matters which are of concern to all of us. For the benefit of those who could not attend the meeting, I am including Lis' statement here:

The certification questionnaire circulated last fall was the culmination of three years of information gathering and dissemination. Thirty percent of our membership responded to our questionnaire; we are told that a 10% response is a good one for questionnaires of this kind, and we would like to congratulate you, the members of AIC, for the interest you have shown in this issue. We think that the membership was able to make an informed response to the questionnaire, and that the Board, for this reason, was able to make an informed decision.

The Board of Directors has decided not to proceed at this time with an overall, specialty-wide certification program. The responses to the certification questionnaire indicate to us that we have not received a mandate to initiate the lengthy process which would be necessary to set up such a program. On the other hand, sufficient interest has been demonstrated in certification to lead us to think that the idea should not be completely dropped, and that it may be an issue in the future.

We owe a debt of gratitude to the Accreditation and Certification Committee: Barbara Appelbaum, Chair, Paul Banks, Craigen Bowen, Linda Merk, Tim Vitale, Don Williams, Joyce Zucker and former member Barbara Roberts. They carried out their charge with thoroughness and professionalism, and although the committee is now being disbanded, the material they collected will be extremely useful in any possible future consideration of this issue.

We are not forming any new committee to consider certification, nor are we recommending any time period after which the organization should again consider the subject. The steps we now propose may or may not lead to future consideration of a certification program. We feel it is better not to tie the hands of future Boards, but to let them make a decision based on your needs and desires at a future time. We will, however, direct the Planning Committee to keep this item on its agenda.

The course of action we propose has its basis in the responses to Questions 2 and 41-51 in the Questionnaire. Question 2 asked for an indication of willingness on your part to help produce detailed study guides and bibliographies; 51% of you said you would be willing to help. Questions 41-51 asked for a rating of

AIC activities in order of their importance. Publications were rated first. We think that the accumulation of a body of knowledge, with the help and advice of representatives of the Specialty Groups and any interested individual AIC members should be a primary activity within the next few years. Publications of all sorts could result from this activity. In addition, annual meetings, which were rated second on the list, will of course continue, and other smaller meetings, in addition to refresher courses, should also have high priority in AIC's planning.

One fringe benefit of the extensive study we have made of certification has been that we have been forced to look at all the activities of the AIC in a new light. The responses to the questionnaire have provided us with insights into the activities most important to our members, and have given us useful indications as to possible future directions of the organization.

In reviewing the results of the questionnaire we were led to review the role of the Board of Examiners for Conservation of Historic and Artistic Works on Paper. The AIC Board of Directors, at its meeting on May 19, 1986, made a decision to dissolve the BOE. The current BOE has concurred in this decision.

The responses to the recent certification questionnaire clearly indicated that the members of AIC are of the opinion that a certification program should encompass all specialties and not be carried out one specialty at a time. On the other hand, the present lack of a clear mandate to continue the lengthy process of developing certification procedures for other specialties has led the Board to conclude that it would be inappropriate for the BOE to resume certification of paper conservators, and that simply continuing the existence of the BOE for several years "on hold" would not serve any useful purpose. Nevertheless, the BOE has done pioneering work in the course of its existence, and all Certified Paper Conservators should be proud to have been a part of it.

Obviously it is important for the Certified Paper Conservators to know their status from now on. I would like to emphasize that there has been no change in their designation as certified paper conservators. However, the list of Certified Paper Conservators will no longer be printed in the Directory. It will be maintained in the AIC national office and will include the preamble now with the list in the Directory with an additional statement: "The following individuals were certified as paper conservators during the BOE/AIC paper conservation program which existed from 1973 to 1984."

The AIC Board will be sending a letter to all certified paper conservators, informing them of the Board's decision. The letter will request that they include a similar statement when it would be misleading for them to do otherwise. The inclusion of such a statement has been recommended by our attorney, and by the current members of the BOE at its most recent meeting on May 12th.

While the resumption of certification at some point cannot be ruled out, it is our

opinion that for the moment this is the best course of action. We would like to reiterate some of the points we made to the Chair of the BOE in October 1984 when the decision was made to suspend certification. We said then, and we repeat now, that this decision and our decision this week to dissolve the BOE in no way reflect on the innovative work the BOE has done. The decision represents an attempt to respond to the present needs and sentiments of the profession. We feel that it has been made within the context of the overall question of certification within AIC, and for the good of the organization as a whole.

Other matters of interest at the meeting include bylaws amendments approved by at least a two-thirds vote of the members present. Amendments approved provide for full voting rights for Professional Associate members, allow Associate membership applications to be processed by the National Office rather than by the Membership Committee, and establish the current edition of *Roberts Rules of Order* for governance of parliamentary procedure for AIC. An amendment to change the time limit for additional nominations for candidates for the Board of Directors was defeated after both the Nominating Committee and the Board recommended against the adoption of the amendment.

Congratulations to the other newly elected members of the Board. They include: SHELLEY FLETCHER, Vice President and Program Chair; SIAN JONES, Secretary; and LAMBERTUS VAN ZELST, Director and to reelected JOYCE ZUCKER, who continues as Treasurer. ROY PERKINSON continues to serve as Director and Committee liaison. MARGARET (PEGGY) HOLBEN ELLIS also continues to serve as a Director and representative for the Professional Associate members. Peggy will take over as liaison with the Specialty Groups and with the newly formed Conservators in Private Practice (CIPP) group as well. PA's Specialty Group Chairs, and CIPP officers should not hesitate to contact Peggy with concerns and comments. Members of the new Nominating Committee, chaired by ELISABETH FITZHUGH, are SCOTT ODELL and CATHY McCLEAN.

I want to take this opportunity on behalf of AIC to thank members leaving the Board, ELISABETH W. FITZHUGH, CATHY BAKER and MARY LOU WHITE, for their years of dedicated service to our organization. In addition, I would like to express our deep appreciation to ELISABETH FITZHUGH for leading us so successfully through a period of transition and growth. More importantly, she has strengthened the avenues of communication between the leadership of AIC and its members and with other organizations with whom we should interface. I feel honored to follow Lis as the newly elected President of AIC and hope to continue on the path she has forged. I ask all of you to take the time to make your opinions and needs known to me and other members of the new Board. We cannot serve effectively without your support. With the resources of the membership and the highly competent and enthusiastic National Office staff, we can all look forward to a great year for AIC.

TERRY DRAYMAN WEISSER

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#### FROM THE EXECUTIVE DIRECTOR

During meetings held on May 19-20 in Chicago, immediately prior to the 14th Annual Meeting, the AIC/FAIC Board of Directors approved the adoption of a new logo

for the organization. After reviewing several designs, the Board selected one for further development. The logo selected will emphasize the oneness of the organization, while at the same time recognizing the distinctions between AIC and FAIC. With a new logo in place the staff will be able to complete a new organization brochure, a publications directory, and other documents needed by the membership, as well as for promotional purposes.

The 1985 *Annual Report*, distributed at the Annual Meeting, also stresses the fact that the AIC/FAIC is one organization, with two distinct but interrelated parts: the AIC, the professional membership arm whose purpose is to advance the knowledge and practice of conservation of cultural property through education and research, publication of conservation literature, and the establishment of standards of practice; and the FAIC, the charitable arm which solicits funds, receives donations and administers educational, publication, and scientific projects for the benefit of the organization's membership, the field of conservation, and the general public.

The *Report*, available from the Headquarters office, contains a summary of the organization's activities during 1985. Financial reports, and program and budget projections for 1986 are included. It is the first comprehensive annual report published by the organization. First and foremost, it is a report to the dues-paying members. It also serves as a chapter in the permanent history of the AIC/FAIC. Finally, having the report available is necessary for presenting the organization to the general public. It is important to note that a current annual report is an essential tool without which an organization simply cannot undertake serious fund raising.

The smoke generated by the intense activity of an annual meeting—before, during and immediately after—has cleared, and the headquarters office staff is proceeding with the tasks now at hand. A partial listing includes the production of the 1986-87 *Directory*; taking over production of the *Journal*; production of this *Newsletter*; and preparation of the archives project proposal. An update on office activities will appear in the September *Newsletter*.

Gil Brown

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#### MEMBERSHIP

At the 1986 Annual Meeting in Chicago the bylaws amendment was passed that gave full voting rights to Professional Associates. Prior to the business meeting where the amendment was considered, there was a presentation by INGE-LISE ECKMANN for a Professional Associate Membership Issues Discussion. This was very well received and served to identify the importance of the Philosophy and Criteria of the Membership Committee. These Philosophy and Criteria are published here to inform the potential applicant and the Fellows, who will be asked to act as sponsors, of the general requirements of professional membership.

The Committee was pleased with the response to the Membership Booth at the meeting and encourages the members to complete and submit the application forms they obtained there and potential new members to apply as Associates or Institutional members. Although the June 15 deadline for professional categories of membership is too soon for readers of this *Newsletter*, there will be another deadline for applications in November.

Presentations have been made by the Membership Committee to the Specialty Groups at the 1985 and 1986 annual meetings. These presentations serve two purposes. They are an important opportunity to speak directly to

many Associates who are professional conservators, conservation scientists and conservation educators. They are also an opportunity to speak directly to Fellows who are working to formulate the Standards of Practice for that specialty and who will be serving as sponsors for applicants for professional membership. A representative of the applicant's specialty must be included among the sponsors for Fellowship.

These activities are expected to result in an increase in the number of applications for professional membership. We encourage Associates to apply either for Professional Associate membership or for Fellowship. Applications for Professional Associate membership should be sent to the AIC Office and applications for Fellowship should be sent to INGE-LISE ECKMANN, Secretary, AIC Membership Committee.

The following guidelines have been prepared by the Membership Committee and approved by the Board of Directors of AIC. They are distributed with the application materials and will be published in the description of categories of membership in the AIC Directory when it is reprinted.

#### PHILOSOPHY AND CRITERIA OF THE MEMBERSHIP COMMITTEE REGARDING FELLOW STATUS IN AIC

The future of AIC and the profession of conservation and conservation science in the United States will be governed by the quality of its membership. At the core of this organization and profession must stand a group of trained, skilled and experienced professionals who together will help shape not only the development of methods and procedures but also accept responsibility for the establishment of standards of quality and ethical behavior.

The AIC Membership Committee, through its application procedures and evaluation for Fellow status, serves to help identify individuals who make up this expanding professional core and who can justifiably command the respect of those both inside and outside of the AIC.

The following criteria are used by the Membership Committee in the evaluation of applications for AIC Fellow status. It should be understood that these criteria, because of the great diversity of applicants, are purposely not specific. However, they may serve to inform the potential applicant of the general requirements for AIC Fellow status.

1. *Education and Training:* An appropriate education is required, either at one of the recognized conservation training programs, through an apprenticeship system, or through other ways that would provide a similar level of education and training. General requirement: Three years of full-time training.
2. *Experience:* A certain amount of full-time practical experience after training is required for an individual to fully develop professional skills and judgments. A similar period of conservation related work is required for scientists and educators. The required period may vary according to education, experience and professional accomplishments. Minimum requirement: The current minimum professional experience after training is five years.
3. *Professional Skills:* Evidence has to be submitted of sustained high quality professional skills and of ethical behavior. The applicant must agree to abide by the submission of current conservation reports.
4. *Professional Recommendations from five Fellows who have examined the applicant's reports as instructed on the application form:* In the approxi-

mately five years of full-time practical experience, an applicant for Fellow status should have participated in open exchange of information to such an extent that five Fellows of AIC can be expected to have become acquainted with the applicant's work. Selection of Sponsors must follow the instructions on the Fellow application form. A representative of the applicant's specialty must be included among the sponsors.

5. *Professional Participation and Training:* Communications regarding methods, materials and philosophy through personal contacts, through publication, or through presentation of papers at meetings are among the essential responsibilities of every AIC member and should be represented in the application. The applicant's other activities in the field, such as supervision of young professional or volunteer service to professional organizations will also be considered.
6. Two years' Professional Associate membership in AIC effective 1988. This requirement may be waived upon recommendation of the Board of Directors of AIC for senior applicants from outside of the United States.

Revised February 1986

#### PHILOSOPHY AND CRITERIA OF THE MEMBERSHIP COMMITTEE REGARDING PROFESSIONAL ASSOCIATE STATUS IN AIC

The true professionalism of AIC will be governed by the quality of its membership. The Professional Associate category broadly expands the professional core of AIC. In 1988 Professional Associate membership will become a prerequisite for Fellowship. The Professional Associate has full voting rights in AIC.

The AIC Membership Committee's application procedures and evaluation for this category will help identify professional members of AIC. Associate members of AIC who are practicing conservators, conservation scientists and conservation educators should apply for Professional Associate membership when they meet the following basic criteria:

1. A minimum of three years training through formal schooling or three years full-time apprenticeship or its equivalent.
2. Two years full-time employment, or part-time experience to equal that amount after training. Evidence must exist that the applicant has a serious commitment to the conservation field.
3. Two years Associate membership in AIC.
4. Agree to abide by the AIC Code of Ethics and Standards of Practice and show evidence by the submission of current conservation reports.

Revised May 1986

Membership Committee  
JACQUELINE OLIN, Chair  
INGE-LISE ECKMANN, Secretary  
DON ETHERINGTON  
DEBBIE HESS NORRIS  
CAROLYN ROSE  
SUSANNE SACK

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#### HEALTH AND SAFETY SURVEY

To those who received the AIC Health & Safety Committee Chemical Use Survey at the Annual Meeting:

please return this completed survey as soon as possible to STEPHEN BONADIES, Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202.

## SPECIALTY GROUPS

### PAINTING SPECIALTY GROUP

The Painting Specialty Group elected GAY MYERS as their new Head at the Annual Meeting in Chicago. Gay works in New London, Connecticut, with LANCE MAYER, part time at the Lyman Allen Museum, and privately. She has been active in the Midwest Conservation Guild and in the AIC Painting Specialty Group. Please contact her with all your ideas about Refresher Courses, meetings, and any activities you would like to see sponsored by the Painting Specialty Group.

I would like to thank all the speakers whose excellent talks made the Painting Specialty Group Session at the Annual Meeting a success, and to thank those who helped and advised me during the past year.

SARAH FISHER

GAY MYERS

### PAINTING SPECIALTY GROUP COMMITTEE ON ETHICS

The Painting Specialty Group is forming a Committee on Ethics to gather and represent its views as the AIC Committee on Ethics and Standards grapples with revising the AIC Code of Ethics and Standards of Practice. The members of this committee will be listed in the next Newsletter. Please consider your ideas on the Code, and contact GAY MYERS if you wish to contribute to the Group's discussions. (GAY MYERS, Lyman Allen Museum, 625 Williams Street, New London, CT 06320, tel. (203) 443-2618).

### PAINTING SPECIALTY GROUP NEWSLETTER BUSINESS

At the Annual Meeting the Painting Specialty Group showed great interest in maintaining a Newsletter as a vehicle for less formal papers, papers which have been given at local guild meetings and at the Annual Meeting, and lists of or information on paintings that members are presently treating. The next Newsletter issues will therefore publish the talks given at the Group's session at the Annual Meeting. The Editor will be in touch with her regional representatives to expedite this. The following is a list of these representatives whom you should contact when you have something to publish in the Newsletter.

Northeast - IRENE KONEFAL  
Conservation Department  
Museum of Fine Arts  
465 Huntington Ave.  
Boston, MA 02115  
(617) 267-9300

Central Atlantic States and New York City -  
FRED KOSZEWNIK  
Conservator  
P.O. Box 54  
Sergeantsville, NJ 08557

Southeast and Washington, D.C. -  
CAROL CHRISTENSEN  
Conservation Department  
National Gallery of Art  
Sixth and Constitution, N.W.  
Washington, D.C. 20565  
(202) 842-6630

Midwest - STEPHEN D. BONADIES  
Conservation Department  
Cincinnati Museum of Art  
Eden Park  
Cincinnati, OH 45202  
(513) 721-5204

Rocky Mountain States -  
EMMETT CARL GRIMM  
Director/Chief Conservator  
WCCFA  
1223 Santa Fe Drive  
Denver, CO 80204

West Coast - JUDITH ANN RIENITS  
Conservator  
2936 B Lyon St.  
San Francisco, CA 94123

Southwest, Texas, and Oklahoma -  
CLAIRE MUNZENRIDER  
Conservation Department  
Museum of New Mexico  
P.O. Box 2087  
Santa Fe, NM 87503  
(505) 827-8350

### BOOK AND PAPER GROUP

The AIC Annual Meeting in Chicago is now history. Thanks to the speakers and especially LIZ SCHULTE and LOIS PRICE for a successful meeting. The day-long session of a wide variety of papers, along with the half-day Disaster Planning session (co-sponsored with the Photographic Materials Group), gave the 175 BPG members (est.) a chance to see and hear what is happening in our field.

During the Business Meeting, elections for two officers were held. DAVID CHANDLER is the new Vice Chairman, and CONNIE BROOKS is the new Program Chair. It is not too early to contact them with your thoughts and ideas for next year's conference in Vancouver.

LOIS OLCOTT PRICE and ELIZABETH KAISER SCHULTE, outgoing officers, are to be commended for their hard work throughout the past year. Thank you, LOIS and LIZ, it has been a pleasure working with you.

The third edition of the Paper Conservation Catalog was distributed at the Annual Meeting. Thanks to NANCYASH and the catalog committee for their continuing work on this project. The committee is awaiting approval from the AIC Board before seeking grant funding to help defray future production costs. BPG members who did not pick up a copy of this year's catalog will receive their copy via the mail.

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During the conference, about 80 Book and Paper Conservators met informally to discuss a number of topics. One of the more important items was the *Book Conservation Catalog*. If you are interested in assisting with its production, please contact DON ETHERINGTON.

The *Book and Paper Group Annual*, Vol. 4, has been distributed. Congratulations and thanks to JEFFREY ABT for a job well done. If you have not received your copy, contact ROBERT ESPINOSA, Secretary/Treasurer.

The deadline for submissions to Vol. 5 of the *Annual* will be August 31. If you were a speaker, or if you are interested in contributing to this year's *Annual*, please contact the interim editor, ELIZABETH KAISER SCHULTE, former program chair. The deadline for submissions is earlier than in the past so that the *Annual* can be distributed before December 31.

According to the latest report, there are 451 members of BPC, an increase of 63 from a year ago.

BILL MINTER

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### OBJECTS SPECIALTY GROUP



O B J E C T S

**1986 Annual Meeting Program**  
The Objects Specialty Group session at the Annual Meeting in May was very full. For those who were not able to attend, the papers presented are listed here:

*Miscellaneous Papers: Composite Problems*

Mounting Systems for Ethnographic Textiles and Objects

S. Gail Sundstrom Niniimaa,

Textile Conservator, The Glenbow Museum, Calgary, Alberta

Care and Preservation of Birch Bark Scrolls in Museum Collections

Mark Gilberg, Senior Assistant Conservation Scientist, Conservation Processes Research Division, Canadian Conservation Institute, Ottawa

Conservation of a 19th Century French Monkey Drummer Automaton

VALERIE REICH, third-year Art Conservation Student, Art Conservation Department, State University College at Buffalo in Cooperstown, NY

Search for Historic Air

Jane Poths and Allen Ogard, Isotope Geochemistry Group, Los Alamos National Laboratory, Los Alamos, NM

*Miscellaneous Papers: Wood, Metal and Stone*

The Repair Treatment of a Large Polychromed Laminated Wood Sculpture

LOUIS POMERANTZ, Conservator in Private Practice, Spring Grove, IL

Preservation of Outdoor Public Monuments in Chicago

H. WHINERY OPPICE, Sculptor, Chicago, IL

Patination: Mineral Products and Dealloying

CLAUDIA DESCHU, Kress Fellow in Objects, Philadelphia Museum of Art

Conservation of an Outdoor Marble Sculpture

STEVEN TATTI and Raymond Pepi, Conservators in Private Practice, New York, NY

The Examination and Replication of a Tsimshian Stone Mask

I.N.M. Wainwright, Senior Conservation Scientist, Analytical Research Services, Canadian Conservation Institute, Ottawa. Also S. Frydryn, R.H. Myers and P. Sawyer.

*Archaeological Conservation: Field and Laboratory Methods*



Archaeological Field Conservation: A Personal View

CATHERINE SEASE, Conservator, Anthropology Department, Field Museum, Chicago, IL

Field Conservation: Opportunities for Educating Archaeologists

PAUL STORCH, Assistant Conservator, Materials Conservation Laboratory, Texas Memorial Museum, University of Texas, Austin, TX

Ceramics Conservation: Organization and Procedures for Treatment

STEPHEN KOOB, Conservator, Freer Gallery of Art, Washington, DC

Is Long-Term Stability Possible for Bronzes in the Field?

CHRISTINE DEL RE, Conservator, University Museum, University of Pennsylvania, Philadelphia, PA

Treatment of Iron and Waterlogged Organic Material from Archaeological Excavations

NANCY DAVIS, Archaeological Conservator, Rochester Museum and Science Center, Rochester, NY

Archaeological Conservation at the Museum of London

HELEN GANIARIS, Conservator, Museum of London, England

Friedrich Rathgen: The Father of Modern Archaeological Conservation

Mark Gilberg, Senior Assistant Conservation Scientist, Conservation Processes Research Division, Canadian Conservation Institute, Ottawa

Note should be made that abstracts of all of these presentations can be found in the 1986 *Preprints of the Annual Meeting* (pp. 145-149) which are available for purchase from the AIC Office.

For the first time, the General Session included "UPDATES" from two specialty groups, one of which was Objects. Papers presented were:

Storage Renovation at the University of Pennsylvania

VIRGINIA GREENE, Senior Conservator, University of Pennsylvania Museum

The Problem of Formaldehyde—A Case Study

MARGARET A. LEVEQUE and PAMELA HATCHFIELD, Assistant Objects Conservators, Boston Museum of Fine Arts

Packing Methods and Materials

Jesse Speight, Supervisor of Packing, Indianapolis Museum of Art

In addition to the *Preprints*, the papers and discussion were taped and the four objects session cassettes can be obtained from: Cassette Recording Company, P.O. Box 20453, Dayton, OH 45420 (513) 293-2609.

## 1987 ANNUAL MEETING PROGRAM PLANNING AND REFRESHER COURSES

During the business meeting, KORY BERRETT was elected Program Chair for next year and JULIE REILLY graciously offered to assist him in the task. Some of the topics suggested for next year included emphasis on treatments with a section on case histories; compensation for losses in all types of three-dimensional objects filling and inpainting; favorite tools, gadgets and equipment show and tell; and for specific objects an update on leather since the 1985 Refresher Course, and decorative arts. If you are interested in these or other topics, are aware of a colleague who has been involved in an interesting project, or are interested in making a presentation yourself, please contact Kory now while you are thinking about it. It is not too early to begin planning and we do not want to miss any ideas. Contact: KORY BERRETT [REDACTED].

Topics for possible one-day pre-AIC conference courses or refresher courses included: coping with conditions in historic houses, archaeological field techniques, and spot tests. If one of the topics for the annual meeting is especially full, this might also be considered for a special session. If you are interested in making one of these happen, call Linda immediately. Contact: LINDA SCHEIFLER [REDACTED].

## CONSTRUCTION MATERIALS

More and more concern is being raised about the materials in the objects' immediate environment. It was suggested that the Objects Specialty Group form a Study Task Force to act as a liaison between industry, research and conservators to keep us abreast of published studies and recent findings. A variety of avenues to disseminate the information can result depending upon what is collected and the volunteer effort behind it. This includes pre-conference courses, refresher courses, special sessions at the AIC Annual Meeting and publications. If you have any feeling about this, please voice your opinions. If you would be interested in serving on such a task force, please indicate your willingness to serve. Please act on this before the end of August. Contact: LINDA SCHEIFLER [REDACTED].

## OBJECTS CONCERNS COMMITTEE

This committee has done an excellent job formulating the concerns many objects conservators have expressed regarding the AIC Code of Ethics and Standards of Practice. These have been written and are included in the same packet as the Objects Specialty Group Roster (see next section). Many thanks go to SHELLEY REISMAN PAINE and others on the committee for their labors. Comments, additions and deletions to the proposed changes should be directed to Shelley before 1 September. Contact: SHELLEY REISMAN PAINE, Tennessee State Museum, 505 Deaderick, Level B, Nashville, TN 37219.

This committee will also begin to consider the desirability and feasibility of compiling bibliographies and outline bodies of knowledge for the various areas of objects conservation. If this sounds vague it is because it is relatively unformulated at this time. At the business meeting, it was suggested that the committee (1) contact other Specialty Groups experienced with compiling this information (eg. Book and Paper), (2) contact the Getty Conservation Institute's Information Project for coordination, assistance and funding, (3) plan from the beginning to produce a final product in written form available to all,

and (4) consider the history of treatments as well as current practices since many experience problems when attempting to undo undocumented prior treatments. Contact: CAROL SNOW [REDACTED].

## 1985-86 OBJECTS SPECIALTY GROUP ROSTER

This was compiled by SARA WOLF GREEN in time for the Annual Meeting. Those who attended received it there, all others should have received theirs by the time you receive this *Newsletter*. If you have not received yours, first contact the AIC Office to be certain that you have paid your Objects Specialty Group dues this year and that they have record of it. After this is confirmed, contact: LINDA SCHEIFLER [REDACTED].

A new procedure will be adopted in 1987 for updating the Roster so that the information it contains will be more timely, accurate and complete.

## AIC MEMBERSHIP COMMITTEE

CAROLYN ROSE, a member of the Committee, gave a brief presentation during the business meeting. As the Objects Specialty representative on the committee, she is well aware of unique questions or problems members may have regarding application for Fellow or Professional Associate. She has offered to provide assistance if you have questions regarding the procedures. Contact: CAROLYN ROSE [REDACTED].

## SPECIAL COURSE ANNOUNCEMENTS

April 6-13, 1986, Mexico City. The Instituto Nacional de Anthropologia e Historia (INAH) and the Getty Conservation Institute (GCI) co-sponsored an international meeting on *In Situ Archaeological Conservation*. The meeting program included professional papers, open discussions of major issues and visits to archaeological sites in the Mexico City area. Papers covered broad topics such as the relationship between *in situ* conservation and field archaeology, cooperative working relationships between conservators and archaeologists and a general review of present practices for protecting sites during and after excavation. Innovative approaches to site preservation were introduced, such as the modification of natural surroundings through environmental intervention. The preservation of the archaeological patrimony in the third world countries was also addressed. Other papers dealt with the conservation problems of specific types of materials and objects *in situ*, including textiles, skin material, bone, wood, mud brick and plaster, iron, gold and silver objects, ceramics and mural paintings. Recent advances developed in Mexico for the on-site conservation of stucco were presented. The papers will be published in Spanish and in English. Contact: Publication Coordinator, The Getty Conservation Institute, 4503B Glencoe Avenue, Marina del Rey, CA 90292-6537 (213) 822-2299.

June 23-27, 1986, Santa Fe, NM. Native Tanned Leather Artifacts: Their Properties, Deterioration and Preservation. It is planned to have a short report on this refresher course in the September Objects Group column. Contact: BETTINA RAPHAEL [REDACTED].

July 21-25, 1986, University of California, Berkeley. Fiber Identification Refresher Course. Instructors: MARY-LOU FLORIAN and MARGARET ORDONEZ. Contact: MEG GEISS-MOONEY [REDACTED].

1988—Gilding Seminar is being planned by the Wooden Artifacts Group. Contact: ELISABETH CORNU [REDACTED].

## SPECIAL THANKS

SARA WOLF GREEN completed her duties as Objects Specialty Group Chair at this year's annual meeting. Sara has given five years of service to the Group and we are very grateful for all the behind the scenes efforts she has made to provide for services and activities. Sara has volunteered to continue the production of the Objects Specialty Group Roster.

AMY ROSENBERG assisted with the preparation of the program for the 1986 meeting, especially the session on archaeological field techniques. Amy also prepared the abstracts for publication. Her help was promptly and cheerfully given, and many thanks go to her.

Finally, thanks are also extended to three members who assisted at the Objects session and helped make it go very smoothly: RON HARVEY and DALE KRONKRIGHT assisted with lighting and JIM ROBERTS assisted with taping.

## OBJECTS SPECIALTY GROUP OFFICERS 1986-87

Chair: LINDA SCHEIFLER, [REDACTED] San Francisco, CA 94110-3322

Program Chair: KORY BERRETTI, Associate Objects Conservator, Winterthur Museum, Winterthur, DE 19735 (302) 656-8591.

LINDA SCHEIFLER

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## WOOD ARTIFACTS GROUP



The Wood Artifacts Group held a very successful series of meetings before and during the Chicago Annual Meeting. We have coalesced into an efficient and positive organization during the past few years (as demonstrated by the uniformly high level of professional papers presented at the meeting).

Significant changes have taken place; our membership has not only grown dramatically in numbers, but also in its ability to provide an important contribution to the conservation profession: dedication. The I.W.I. Pre-Conference involved speakers of high caliber with a strong interest in supporting the profession. This reflects the strong interest of the membership.

A large number of individuals contributed to the performance of this year's activities. I hope that I have reached every one of the contributors and have thanked them for their contributions over the past year. I am looking forward to the coming (conservation) year as one of the best in our history. We have a highly effective organizational group and a wealth of talent to manage.

## DATES & DEADLINES

June 30, 1986 Formal papers from the Annual Meeting to be submitted in copy form to Secretary, DON WILLIAMS, CAL, MSC, Smithsonian Institution, Washington, DC 20560.

July 1, 1986 WAG Questionnaire and committee materials to be submitted for printing and distribution to Chair, JAMES WERMUTH, Conservation Technology Group, 32 Green Street, Newport, RI 02840.

July 12, 1986 Questionnaire and committee information will be mailed to membership.

July 14, 1986 11:00 a.m. (Eastern Daylight Savings Time) Steering Council conference call. Instructions will be mailed.

July 30, 1986 Preliminary abstracts for 1987 Annual Meeting papers are due in this office for distribution to council.

August 30, 1986 Determination for the Winter Cruise (Chichen Itza) will be made.

November 28-30, 1986 (tentative) Gilding Think Tank meeting at the Klinge Mansion, Washington, D.C. Call DEBBIE BIGELOW for information [REDACTED] (E).

## INTERACTIVE WOOD INTERFACE CONFERENCE

The Interactive Wood Interface Conference (the WAG's third science program) preceded the Annual Meeting. Held at the Campbell Center for Preservation Studies, four material scientists, Drs. SCHNIEWIND, STOLOV, Iverson and Rice, and two conservators, JANE HUTCHINS and TOM TAYLOR presented valuable insights into the interactive properties which deteriorate composite objects. Special commendation is given to ELIZABETH CORNU for the perception and administrative assistance she brought to the conference. Together with RICK SHERIN and I, a motherlode of information was processed to make the meeting pertinent experience.

There is always a silent partner in these meetings. RALPH KENNEDY must be commended for his never ending energy; he must have covered a hundred ground miles to bring together all of the physical components which made the conference a success.

Most rewarding is the fact that, even though the conference was difficult to organize, it was a pleasure to direct. The camaraderie of the attendees and staff, entertainment by our in-residence bagpiper DAVID MATHIESON, and the conducive environment of the Campbell Center all facilitated the positive experience.

The *Journal of Wood Conservation* will be publishing selected articles drawn from and developed from the conference. Several excellent suggestions have been made for a continued lecture series; plans for the formation of an alumni association, IWI football team, and marching band are not expected to develop.

## GILDING SYMPOSIUM

The Wood Artifacts Group is organizing a symposium on gilding for 1988. The project is in the planning stages, and all input is greatly welcomed on the subjects to be covered, possible speakers, and what "hands-on" skills should be taught. A questionnaire will be mailed shortly, and we would appreciate it if everyone who is interested responds.

## ANNUAL MEETING

The Wood Artifact Group participation in the annual meeting commenced with a Gilder's Breakfast and the formal organization of a Gilders Group. DEBORAH BIGELOW organized and directed this successful meeting (see the following article).

At the annual Specialty Chairs/Board of Directors Luncheon, the WAG was appointed to present one main session at the 1987 Vancouver Annual Meeting.

VICTOR VON REVENTLOW presented a paper on the Conservation and Restoration of a Small Rubens Panel Painting to the Paintings Specialty Group.

DON WILLIAMS presented a formal paper before the general meeting on the conservation of a papier-mache chair and JAMES WERMUTH represented the group on an Ethics Panel held on Friday morning.

The Consolidation Think Tank was reformed under the title of Consolidation Study Group with STEVE CRISTIN-



POUCHER as chair, DR. SCHNIEWIND and JAMES WERMUTH as facilitators.

The first WAG meeting was held on Saturday evening where the Hyatt Regency treated us to a few adventures; we were located in what appeared to be a "cock fighting" pit with an unstocked large wet bar and elegant on-off fluorescent lights; surely this was the new, highly prized, rural Mexican meeting room decor, perfect even down to the 1950s banana style microphone. To make our stay a bit more exciting, there was no lectern light, so the speakers with slides had to read in the dark, or as it was, by the shifting light of the slides (one could imagine the light as emanating from a bonfire during an actual cock fight). The coiled and untaped microphone wires, left about the floor, added a further measure of excitement as speakers fought to take even a few steps without being ensnared. What about sound effects? All details were carefully attended to: the room, being located just off a local thoroughfare, was abundant with curious heads popping in through a noisy door and the sounds of celebrating prom attendees resounded in the background.

The meeting commenced with reports from wood conservation educators/organizations followed by two gilding papers (presented by ELIZABETH CORNU and BILL ADAIR) with prepared comment by DEBORAH BIGELOW. The following half hour was filled with a light look at wood conservation. Six brave conservators proceeded, in orderly fashion, to demonstrate their trials, tribulations, and the routine of their lives as wood conservators.

The business meeting commenced with a report by chairman JAMES WERMUTH focusing on the year's past activities and the need for more participation. The report was followed by secretary TOM ROBINSON's report, read in absentia, and treasurer BRUCE MASON's report. During new business, the chair urged that a new, larger, and more egalitarian structure be adopted as the governing body. After debate, a motion was accepted to elect a Steering Council of four members; their role being to facilitate organization of the 1987 meeting and to provide council. Elections proceeded with the following results:

Chairman: JAMES WERMUTH  
Secretary: DONALD WILLIAMS  
Treasurer: BRUCE MASON  
Council: ELIZABETH CORNU  
GREGORY LANDREY  
ROBERT MUSSEY  
DONALD WILLIAMS

#### COMMITTEES:

Consolidation: STEVEN CHRISTIN-POUCHER  
Gilding: DEBORAH BIGELOW

Other committees will elect their own officers; suggested committees were as follows (please direct questions about the function and scope of the committee to the individual[s] who suggested that committee [their names follow the committee names]):

Ethics: by consensus  
Interactive Wood Interface: WERMUTH/CORNU  
Architecture: TAYLOR  
Composite Materials: SHERIN  
Maritime: MATHIESON  
Structural Intervention: GREELEY  
Science & Technology: CURRIE  
Education: WERMUTH  
Standards: by consensus  
Upholstery: by consensus

A questionnaire will be mailed to the WAG membership for enrollment into committees. It is important that individuals interested in joining a committee be willing to participate and to contribute to the committee.

The second WAG session was held on Sunday morning in a proper lecture hall (Hyatt Regency proper). Papers were presented on a wide range of topics and considerable discussion generally followed each presentation. This year I have asked that each of the presenters of formal papers prepare postprints which will be made available to WAG members (see schedule at the top of this article).

Croissant sandwiches garnished with pickles, potato chips, potato salad, a dried radish, a cluster of grapes, and a wedge of brie, all for \$18.25! Look out, Julia, the Hyatt Regency has made its entry into the cuisine category of questionable entrees.

JAMES WERMUTH

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### PHOTOGRAPHIC MATERIALS GROUP



The 1987 Winter Meeting has been scheduled for February 6th and 7th (Friday and Saturday) in New Orleans, Louisiana. DOUG SEVERSON, Conservator of Photographs at the Art Institute of Chicago will serve as Program Chairperson for this meeting. Please contact him at

██████████ with your suggestions for potential speakers and/or topics of special interest.

DEBBIE HESS NORRIS

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### TEXTILE SPECIALTY GROUP



Since the deadline for the Newsletter was only days after the 1986 Annual Meeting, this column shall be brief. More information is being sent through a mailing including the minutes of the business meeting.

The newly elected officers for 1986-87 are: ZOE ANNIS-PERKINS, Chair; PATRICIA EWER, Vice-Chair; MEG GEISS-MOONEY, Secretary; HAROLD MAILAND, Treasurer. Nominations for next year's election were opened at the meeting, and will remain open until April 1st. The nominating committee consists of: PATSY ORLOFSKY, Chair, MARGARET ORDONEZ, and JUDY OZONE. If you wish to make a nomination, please contact one of these committee members.

It is not too early to begin a call for papers for next year's meeting in Vancouver. In addition to the specialty group session, the TSG will host a half-day session during the general meeting. Papers selected for this session should emphasize recent advances in textile conservation. If you have any recommendations for speakers, or wish to contribute yourself, please contact PATRICIA EWER or myself.

This year's TSG special sessions topic dealt with the use of the suction table for textiles. Abstracts of the special session are available free to TSG members, and for 50¢ for non-members. Please enclose a self-addressed, stamped envelope to: MEG GEISS-MOONEY, P.O. Box 11002, Santa Rosa, CA 95406.

Finally, a reminder that a course entitled "Dry Cleaning for Textile Conservators" is being sponsored by the Textile Conservation Group of New York, and is being taught by Bill Seitz, of the New York School of Dry

Cleaning. An evening session is being offered in July, and a day session in August. For more information contact: POLLY WILLMAN, at the Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238. Phone: day (718) 638-5000 or evening (718) 768-1433.

ZOE ANNIS-PERKINS

# CIPP

## CONSERVATORS IN PRIVATE PRACTICE

Conservators in Private Practice of the American Institute for Conservation is now a legal and practical reality. The efforts of this past year have culminated in the establishment of our organization on May 21, 1986, at the Chicago AIC meeting.

The bylaws adopted at the CIPP meeting (published in the AIC Newsletter, Jan. 1986) contained the following revision and was approved by the AIC Board of Directors:

### Section III: Membership

#### 2. There shall be two membership categories in CIPP:

- a. General Membership shall be open to any member of AIC.
- b. Voting membership shall be limited to individuals in private practice. Conservators in private practice are individuals who are proprietors or employees in private, non-subsidized conservation facilities, and who are not otherwise salaried employees of non-profit institutions.

These bylaws are basic working rules of our organization, and are legally binding to the members of CIPP. They will, however, be discussed and revised during the coming year, and finally voted upon during our business meeting at the Vancouver AIC meeting in 1987. JOHN SCOTT has been asked to chair the Bylaws Committee which will receive your suggestions and comments and will prepare the final draft for your approval.

CIPP also elected a slate of officers who will provide the necessary leadership. Those elected are: JOSE ORRACA, Chairman; CHARLES OLIN, Vice Chairman; HELENE VON ROSENSTIEL, Secretary; and LINDA MERK, Treasurer. These individuals, together with MARILYN WEIDNER, AIC representative to NIC, now form the Executive Board of CIPP/AIC.

Of those present, 69 individuals indicated they wished to become charter members of CIPP. Under a motion approved at the meeting, and individual who applies for membership in CIPP in the three months following publication of this report will become a charter member. Membership dues have been set at \$10 for the first year. I urge all of you to fill out the enclosed application. Your application is necessary, even if you handed in the green paper at the Chicago meeting. Please mail this application, with your initial dues made payable to AIC (indicate on the check that payment is for CIPP membership) to the address listed on the form.

Now that we are formally and legally organized, we can begin to carry on the important purpose for which CIPP was formed. Our unity gives us strength.

I would like to personally thank those individuals who, through their advice, concern and ongoing support of CIPP, have set us on solid footing for the future. Among these are: ELISABETH FITZHUGH, former President of AIC; Gil Brown, AIC Executive Director; and also the

members of the Steering Committee: BARBARA BEARDSLEY, RUSTIN LEVENSON, WILLIAM MINTER, LOUIS POMERANTZ, CATHERINE SEASE, STEVE TATTI, HELENE VON ROSENSTIEL, MARILYN WEIDNER, as well as SUE SACK and CHARLES OLIN.

At the time CIPP was officially formed all previous committees were automatically abolished. At the first meeting of the CIPP Executive Board on May 22, new committees were established. They and their functions are listed below:

THE BYLAWS COMMITTEE will receive your comments regarding the CIPP bylaws as they now stand and will present revisions at the Vancouver meeting for a final vote. Chairman: JOHN SCOTT JR. [redacted] New York, NY 10001).

THE PROFESSIONAL ISSUES COMMITTEE will deal with those issues which affect our professional lives. A few of these issues are: 1) the relationship between the private conservator and the clients who are dealers, including ethics and levels of treatment; 2) the role of the private conservator in advanced conservation training, including academic and apprenticeship programs; 3) fairness issues: government regulations affecting individuals in private practice, specifically as they relate to conflicts between the not for profit organizations and the private sector. The committee will not only respond to inquiries from the membership and all interested persons but will also address these issues creatively and will report its findings to the membership. Chairman: CHARLES OLIN [redacted] Great Falls, VA 22066).

THE RESEARCH AND EDUCATION COMMITTEE's purpose is to research government and private funding sources for projects initiated by conservators in private practice, or projects that will benefit private conservators. This will involve determining if there are any resources that can be awarded directly to AIC/CIPP or to private conservators, or if a non-profit cultural institution or other facility can serve as a liaison. The R & E Committee could serve as a screening or review group for projects submitted by private conservators. Chairman: MARILYN WEIDNER (612 Spruce St., Philadelphia, PA 19106).

THE ETHICS COMMITTEE will: 1) serve as a sounding board for your concerns regarding the AIC Code of Ethics and Standards of Practice whether it goes too far or not far enough; 2) unilaterally review the Code of Ethics and Standards of Practice, on the basis of the members' own experience, and present to the membership any items they feel require revision or clarification; 3) serve as liaison to the AIC Ethics Committee for concerns of the membership. Chairman: NANCY LANE TERRY [redacted] Houston, TX 77098).

THE MANAGEMENT SERVICES COMMITTEE will research such areas as health insurance, business insurance, accounting procedures, record keeping, taxes, etc. The committee will be able to provide information in these areas, not only to conservators in private practice of long standing, but also to those individuals starting or contemplating private practice. Inquiries should be sent to BARBARA BEARDSLEY (Dudley Homestead, Raymond, NH 03077).

A membership committee was formed in concept; the Executive Board will take care of its work until a chairman is appointed. All CIPP members wishing to serve on any of these committees, or anyone wishing to comment on these issues please contact the appropriate chairpersons.

The meeting was recorded. Copies of the tapes are available directly from Cassette Recording Company, Inc.; P.O. Box 20453, Dayton, OH 45420 (three cassettes, \$18.00). Order forms can be obtained from the AIC office. A report of the minutes will be published in the next AIC Newsletter.

Plans are already underway for our meeting in Vancouver; we hope it will be a full day session. Topics being considered are:

1. Estimating treatment costs
  2. Survey work for private conservators
  3. The relationship between conservators and their client dealers—especially as it relates to levels of treatment and ethics
  4. Legal issues affecting conservators
  5. Taxes—are conservators required to collect sales tax
  6. Efficient laboratory designs
  7. The role of the private conservator in graduate conservation training
- I urge you to make your plans to be there.

JOSE ORRACA

## LEGISLATIVE ISSUES

### APPROPRIATIONS FOR 1987

While it is still too early to predict, and anything can happen between now and the time the President signs the appropriations bill for 1987, it now appears that most domestic programs will be continued at or near present funding levels. This is due to the larger than expected cuts made in proposed defense expenditures by both the Senate and the House. While the two versions differ, they are only slightly apart on defense appropriations, and since the cuts in both the House and the Senate versions were broadly supported by members from both parties, it appears that these cuts will hold and that this will provide a margin of safety for such programs as the National Museum Act, the Institute for Museum Services, the National Endowment for the Arts, and the National Endowment for the Humanities.

As we go to press, our contacts on Capitol Hill indicate that it is likely that the Institute for Museum Services will be funded at a level about \$3.5 to \$6.5 million below last year's funding level of \$21.5 million. In addition, the National Museum Act now appears as though it too will survive the present budget crunch at least through 1987. As we near the start of the 1987 fiscal year, which begins in October 1986, there is a strong possibility that no final budget bill will have been signed and that the government will be run on the basis of 30-day continuing resolutions. This has the effect of continuing funding at 1986 levels until a new appropriation bill is passed. This can be beneficial to organizations facing cuts, since they can continue to operate at present funding levels.

In any event, the issue is not yet resolved and there is still time to write to your Senators and Representatives to urge full funding for IMS, NMA, and the National Endowments for the Arts and Humanities.

### CHARITABLE DEDUCTIONS

As we reported in our May issue, the question of deductibility of gifts of appreciated property will most likely be referred to a joint House-Senate Committee on Tax Reform. The House version of the tax bill restricts the

deductibility of such gifts by bringing such deductions under the alternative minimum tax provisions. The Senate version retains the full deductibility provisions of the present tax law. While the appointees to that committee have not yet been named, it appears that the appointees will be the same Senators and Representatives we referred to in our last issue in the article, "The Alliance for Philanthropy."

In the related matter of continuing the current deductions for charitable contributions by taxpayers who do not itemize their deductions, the Senate Finance Committee dropped this deduction from their version of the tax legislation in the final markup of that legislation. The House version also excludes this deduction. One justification for this action was the notion that the deduction would not be needed if the tax rates drop from 15% and 27% as proposed in the Finance Committee bill. However, Dr. Lawrence Lindsey of Harvard University estimates that if non-itemizer deductions are eliminated, charitable giving will decline by some \$6 billion a year, with another \$6 billion lost from simply lowering marginal tax rates. This would be a total loss of \$12 billion annually in charitable giving.

An attempt is being made by Senator Robert Kasten (R-Wis) and Senator Daniel Inouye (D-HI) to restore the charitable deduction provision for non-itemizers as the bill comes to the Senate floor in the first week of June. It now appears that it will be very difficult to get the Kasten-Inouye proposal passed, because the tax bill is so delicately balanced that should many amendments get through, the entire legislation may become unravelled.

### CHENEY CONFIRMED FOR NEH POST

Lynne Cheney, 44, a senior editor of *The Washingtonian* magazine with a doctorate in 19th century literature from the University of Michigan, won unanimous approval from the Senate to head the National Endowment for the Humanities. She will fill the post vacated by William J. Bennett, who earlier this year was appointed to be Secretary of Education.

Cheney, whose nomination was hailed by O.B. Hardison, chairman of the National Humanities Alliance, an association of humanities groups and scholars, was nominated after Edward A. Curran, the original choice of President Reagan for the post, was rejected by a Senate committee last fall after months of debate about his credentials as a scholar and his commitment to the endowment.

Cheney, while with the *Washingtonian*, wrote a regular column on history, landmarks and traditions of the nation's capital. She is the wife of Rep. Richard Cheney (R-WY).

### NEW EXECUTIVE DIRECTOR NAMED AT AMERICAN ASSOCIATION OF MUSEUMS

Edward Harrison Able has been named Executive Director of the American Association of Museums. He will succeed Lawrence L. Reger, who has been AAM Director since 1978. Able's appointment, effective July 16, 1986, was announced May 20, 1986, by AAM President Robert R. Macdonald.

Edward Able was previously with the American Society

of Landscape Architects, where he served as Executive Vice-President. While there he managed such operations as membership, professional education, publications, technical information, government affairs, meetings and public relations. Prior to joining ASIA in 1977, Able was Assistant Director of the Resident Associate Program of the Smithsonian. He has been a Washington consultant, and staff aide to U.S. Senators Mike Mansfield and Richard B. Russell.

The AAM represents museums of all sizes and types—art museums, natural history museums, science and technology centers, historical museums and societies, historic sites, as well as zoos, botanical gardens, arboretums, art centers, and childrens' museums. In addition to its more than 2,000 institutional members, the Association serves more than 7,200 museum directors, curators, registrars, educators, conservators, public relations and development officers, as well as trustees and volunteers.

Don Hehir

## GUEST EDITOR

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### CONSERVATION IN SCOTLAND

A unique government funded bureau whose aim is to support and promote good conservation was established in Scotland in 1980. The Conservation Bureau is part of the Scottish Development Agency, an organization charged with encouraging the economic development of Scotland, the growth of viable small businesses, and the creation of a better physical environment in Scotland. As part of the Agency, the Conservation Bureau works actively towards these objectives.

Through the Bureau, independent conservation workshops are put in touch with owners, curators, architects and planners in need of their services. Names are drawn from a register of Scottish businesses and private individuals who specialize in the conservation and restoration of artifacts and architecture. Information from the register is freely available upon request. The publication of the *Scottish Conservation Directory, 1985-1986* represents an extension of the service. Publication of a second and further editions are envisaged as information is constantly updated. Because neither the Bureau nor the Agency can accept any responsibility for the results of using any of the information, every opportunity has been taken within the directory to educate the user to a better understanding of conservation and its aims, ethics and limitations.

Further support for conservation workshops is provided by the Bureau through the organization and sponsorship of practical courses and seminars, through grant aid to enable conservators to add to their skills in short term training, and through the publication of technical information.

Something of a best-seller in the conservation world was the bright orange loose-leaf handbook *Chemicals in Conservation. A Guide to Possible Hazards and Safe Use*, compiled by Amanda Clydesdale and published jointly by the Conservation Bureau and the Scottish Society for Conservation and Restoration. Two printings, 1500 volumes, sold out to an international audience. A new edition is

currently being updated by the SSCR.

The Conservation Bureau secures funding from the central government but is managed by a Conservation Committee composed of individuals active in museums and preservation. The initiative which produced the Bureau came from conservators themselves, the result of reports and studies that outlined the need for a national conservation body in Scotland. Its development has depended to a considerable extent on what is asked of it by those in conservation.

Over the years the activities of the Conservation Bureau have been complemented by the activities of the Scottish Society for Conservation and Restoration, which grew out of the UKIC-Scottish Group. The Society exists to promote conservation and restoration of artifacts and to maintain or improve standards of practice in the field of conservation. The SSCR publishes an excellent *Bulletin*, with each issue having a theme such as metals, the science of conservation, and health and safety. Members also benefit from one and two day meetings on a variety of topics. Some of the symposia have resulted in occasional publications, including the already mentioned *Chemicals in Conservation*, published with the Conservation Bureau, *The Conservation and Restoration of Metals*, the proceedings of the 1979 symposium, and *Resins in Conservation*, the proceedings of the 1982 symposium. *Decorative Wood and Historic Wallpaper* are forthcoming.

Membership in the SSCR is open to anyone who is interested in furthering the aims of the Society. Members receive the *Bulletin* and qualify for preferential rates for some meetings and publications. Institutional membership is available to museums, training centers and private firms. For more information, inquiries should be addressed to Miss J. H. Townsend, Treasurer, SSCR c/o Conservation Science, Glasgow Art Gallery, Kelvingrove, Glasgow G3 8AG, Scotland.

For further information about the Conservation Bureau and its publications, address correspondence to Vicky Scott, the Conservation Bureau, The Scottish Development Agency, Roseberry House, Haymarket Terrace, Edinburgh EH12 5EZ, Scotland.

CAROL AIKEN

## PEOPLE

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CATHY BAKER completed her Master of Art in Art History in December 1985 from Syracuse University. Her thesis, "*Audubon's Birds of America: A Technical Examination and Condition Survey of the Four Volume Folio Set Belonging to Syracuse University*," won two University Masters' Prizes for Humanities Theses from the Graduate School and the College of Arts and Sciences. Ms. Lenora Rosenfield was a visiting colleague from Brazil at the Texas Conservation Center during the months of April and May, 1986. ELAINE R. SCHLEFER, formerly Book Conservator at the New York Public Library, was appointed Book Conservator for the New York Academy of Medicine Library, in March. GLENN WHARTON will be leaving the Los Angeles County Museum as of May 1986. He will be the site conservator for the Princeton Expedition at Polis on Cyprus this summer. He plans to spend the fall travelling

in India and South East Asia. When he returns in November he will be opening a private practice in Objects Conservation in Los Angeles and Santa Barbara. NANCY PURINTON has received a NEA one year grant to continue her research on Persian Miniature Pigments and her work assisting with the Paper Conservation Lab at the Los Angeles County Museum. NATALIE FIRNHABER has left the Pacific Regional Conservation Center (PRCC) Objects Lab to work at the National Museum of Natural History, Smithsonian Institution. LYNNE GILLILAND recently completed a daguerreotype project at the Bishop Museum. She travelled to the Marshall Islands for two weeks to train museum personnel in the curatorial care of a collection of papers and photographs. Lynne has left the PRCC to begin a new position at the Smithsonian's National Museum of American History. JANE BASSETT has been hired as Assistant Objects Conservator at the PRCC. Maria Pukownik has accepted the position of Assistant Conservator with JOSEPH J. MAROTTI CO., INC. at their conservation laboratory in Milton, Vermont. Mrs. Pukownik has a Master's degree in paper and leather conservation and was formerly the Chief Conservator at the Scientific Library in Plock, Poland.

## NEWS IN GENERAL

### METROPOLITAN MUSEUM WORKSHOP

Four conservators participated in an intensive ten-day workshop in Far Eastern Conservation with the Asian Art Conservation staff at the Metropolitan Museum of Art, New York. This workshop, sponsored by the Samuel H. Kress Foundation, entailed the traditional preparation of *fusuma* (decorative sliding doors) and *tokonoma* (picture alcove) for a *shoin*-style (study) room in the Metropolitan Museum's new Japanese galleries. The participants included ROBERT McCARROLL of the Rocky Mountain Regional Conservation Center, Andrew Thompson of the British Museum, Helen Nagata of the University of California, Berkeley campus, and T. K. McKLINTOCK of the Northeast Document Conservation Center. The workshop was directed by Take Oba, head of the Asian Art Conservation staff at the Metropolitan.

### NEW INSTITUTE FOR FINE BINDING AND BOOK CONSERVATION

The Harry Ransom Humanities Research Center of the University of Texas at Austin announces its plan to open the Institute of Fine Binding and Book Conservation in April of 1987. The Institute is to be an integral part of the high level of educational activities of the HRHRC. Institute program participants must be skilled binders or book conservators intent upon reaching the highest levels of their craft.

The Institute is being founded to provide a locus for beneficial interaction for recognized experts and qualified students. The intent is to encourage the perpetuation and development of the crafts of fine binding and book conservation.

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Two three-month sessions are planned for 1987, the first to begin in April with an emphasis on fine binding, and the second to start in July with a focus on book conservation. In addition to the workshop programs, visiting scholars and University staff will lecture and give practicums on a regular basis.

No tuition fees will be charged so that students need only pay their individual living expenses. Interested and qualified applicants may request one of six positions available in either or, if appropriate, both 1987 sessions. Those interested in additional information may call Mr. Frank Yezer at [REDACTED]

### CENTER FOR CONSERVATION AND TECHNICAL STUDIES RECEIVES GRANT

The Center for Conservation and Technical Studies at the Harvard University Art Museum has received a \$285,000 appropriation from The Andrew W. Mellon Foundation, to support advanced-level training, research, and publication in the field of fine arts conservation and technical examination over the next three years.

The Center's program in advanced-level conservation training remains the largest and only formal, graduate-level experience of its kind in the United States. Six interns are accepted each year for extensive practice in one of three conservation disciplines: paintings, works of art on paper, and sculpture and objects. The program includes an intensive practical experience with a variety of important works of art combined with academic study through the Fine Arts Department at Harvard. Graduates of the intern program are placed in museums and conservation facilities in the United States and abroad. With its support, the Mellon Foundation not only helps to maintain a program of the highest quality, but also contributes to the development of the conservation profession worldwide.

Research also has been one of the cornerstones of the Center's activities since its founding in 1929. With support from The Andrew W. Mellon Foundation, federal agencies, and private gifts, the Center continues to operate a well-equipped modern analytical laboratory. This facility not only provides analytical support to ongoing conservation projects, but also initiates long-term research in three main areas: (1) evaluation of materials and procedures used in the conservation, handling, and storage of art objects; (2) studies of the materials and/or techniques of the artist; and (3) deterioration mechanisms. The Mellon Foundation's recent grant will help to strengthen the Center's contribution to research in these areas.

Over the past three years, with support from the Mellon Foundation, the Conservation Center undertook the publication of two monographs, *The Stone Sculpture of India: A Study of the Materials Used by Indian Sculptors from ca. 2nd Century B.C. to the 16th Century*, by Richard Newman, and *Vincent van Gogh's 'Self-Portrait Dedicated to Paul Gauguin' An Historical and Technical Study*, by Wojtech Jirat-Wasiutynski, H. Travers Newton, Eugene Farrell, and Richard Newman. A third monograph, on the study of 15-century pastepaints, is slated for publication later this year. With the most recent award from the Mellon Foundation, the Center plans to continue the publication program as a means of making its original research in conservation science and the materials and techniques of the artist more accessible to the public.

## M. A. IN CONSERVATION IN UNITED KINGDOM

Since its inception in 1967 with three students the conservation course at Gateshead in the north of England has witnessed various changes, with numbers increasing to 12 students in each year of the two-year course and students able to specialize either in conservation of easel paintings or works of art on paper. Until now students have been awarded the College Diploma on successful completion of the course and since 1985 they have also received the B/TEC Higher Diploma. Now, however, with a new association between Newcastle upon Tyne Polytechnic and the College, students starting in September 1986 will be registered for the Council for National Academic Awards Degree Master of Arts in Conservation of Fine Art.

Training in practical conservation will continue as before in the studios at North Dene House, a self-contained, nineteenth-century building used solely by the conservation department at Gateshead Technical College. Students will continue to work on paintings, prints and drawings that are sent for conservation by museums and galleries in the north of England. Conservation chemistry will also be taught at Gateshead but lecturers at Newcastle Polytechnic will contribute to conservation physics, art history, and artists' techniques. The balance of work remains at approximately two thirds conservation practice and theory, one third supporting subjects.

Entry will generally be restricted to Honours graduates, preferably in fine art, art history, chemistry or physics. They will benefit by gaining an award commensurate with their graduate status and also, during the course, will benefit from the expertise of a greater number of lecturers than hitherto and will enjoy all the facilities of the Polytechnic, including sophisticated scientific equipment, an excellent library, art gallery and spacious Students' Union building.

Inquiries regarding the programme should be directed to Conservation of Fine Art, Gateshead Technical College, Durham Road, Gateshead, Tyne and Wear, NE9 5BN, United Kingdom. Overseas candidates are advised to apply in the autumn preceding the year of entry to allow time for processing of the application prior to formation of a short list in January for admission interviews in March/April. New students commence the course in September each year. At present, there is no special funding for overseas students who must be able to finance two years of study in the U.K.

## CONFERENCES, COURSES, SEMINARS

### GENERAL

July 17-19, Washington, DC. First Annual Meeting of the Pan-American Biodeterioration Society. Contact: Alan Postlethwaite, CAL/MSC, Smithsonian Institution, Washington, DC 20560, (202) 287-3700.

July-August, London. Short courses (36) in archaeology and conservation. Contact: James Black, University of London, Institute of Archaeology, 31-34 Gordon Square, London WC1H 0PY, or Patricia Rice, Dept. of Sociology

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and Anthropology, West Virginia University, Morgantown, WV 26506, (304) 293-5801.

August 10-16, Washington, DC. XXVIth International Congress of the History of Art. Session VII, "Preserving World Art." Brochures available from AIC office on request.

August 22, Richmond, VA. "Workshop for the Curator, Collector and Artist: Care and Conservation of Decorative Arts." Guest Workshop Director: Richard L. Kerschner. Contact: Laurence A. Pace, VCU Art Conservation Laboratory, Department of Art History, 922 W. Franklin St., Richmond, VA 23284, (804) 257-0378 or (804) 257-1064.

Fall, Rome. "Preventative Conservation in Museums." ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley, US/ICOMOS, 1600 H St., NW, Washington, DC 20006, (202) 673-4903.

October 7-15, Washington, DC. Eighth ICOMOS General Assembly. Contact: Mrs. Terry B. Morton, Chairman US/ICOMOS, (202) 673-4211.

1987, Rome. "Architectural Conservation," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley (see above).

July 6-10, 1987, London. "Recent Advances in the Conservation and Analysis of Artifacts." Contact: Institute of Archaeology, London.

September 6-11, 1987, Sydney, Australia. Eighth Triennial Meeting of the ICOM International Committee on Conservation. Contact: ICOM 87, Dulcie Stretton Associates, 70 Glenmore Road, Paddington NSW 2021, Australia.

1987, Rome. "Scientific Principles of Conservation," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley (see above).

## OBJECTS

August 29-30, Northampton, England. "Leather Conservation and Deterioration." Contact: Leather Trades House, Kings Park Road, Moulton Park, Northampton, NN3 1JD ENGLAND, 0604-494-1321/2.

September 28-October 3, Ottawa, Canada. "Care and Preservation of Ethnological Materials: Symposium '86." Contact: CCI, 1030 Innes Road, Ottawa, Ontario K1A 0M8, Canada, (613) 998-721.

## PAINTINGS

September 21-26, Bologna, Italy. "Case Studies in the Conservation of Stone and Wall Paintings." Contact: Perry Smith, IIC London.

1987, Rome. "Conservation of Mural Paintings," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley (see above).

## PAPER

1986, Rochester, NY. Ongoing schedule of seminars by the Technical and Education Center of the Graphic Arts at

RIT. Contact: Deborah Bongiorno, Technical and Education Center of the Graphic Arts, P.O. Box 9887, Rochester, NY 14623-0887 (716) 475-2246.

June 4-6, Philadelphia, PA, July 17-19, Atlanta, GA, October 8-10, Hudson, WI. "Basic Archival Conservation." Contact: Patricia Palmer, Program Coordinator, The Society of American Archivists, 600 S. Federal St., Suite 504, Chicago, IL 60605, (312) 922-0140.

November 6-8, Appleton, WI. Annual meeting of the Friends of Dard Hunter Paper Museum. Contact: Douglas Stone, Institute of Paper Chemistry, P.O. Box 1039, Appleton, WI 54912.

Fall, Rome. "Conservation of Paper Objects," ICCROM course. Application deadline: January 15, 1986. Contact: Hope Headley (see above).

## PHOTOGRAPHIC MATERIALS

August 17-22, Rochester, NY. "Preservation of Black and White Photographs." Contact: Deborah Bongiorno (see above).

August 24-26, Chicago, IL, December 3-5, New York, NY. "Administration of Photographic Collections." Contact: Patricia Palmer (see above).

August 24-28, San Francisco, CA. Third International Congress on Advances in Non-Impacting Printing Technologies. Contact: Thomas W. Gribb, Eastman Kodak Co., Department 197, 901 Elmgrove Road, Rochester, NY 14650, (716) 726-1643.

September, Cologne GDR. Conference of the International Committee for the Science of Photography. Contact: Society of Photographic Scientists, 7003 Kilworth Lane, Springfield, VA 22151, (703) 642-9090.

## TEXTILES

November 6-7, Washington, DC. "Textile Treatments Revisited." Eighth Conservation Symposium sponsored by the Harpers Ferry Regional Textile Group. Contact: Katherine Betts, Anderson House Museum, 2118 Massachusetts Ave. NW, Washington, DC 20008, (202) 785-0540.

1986, Raleigh, NC. Ongoing schedule of Conferences in Textile Sciences. Contact: Cliff Seastrunk, School of Textiles, NCSU Box 8301, Raleigh, NC 27695-8301.

1986, New York (tentative). "Stitching Symposium." Contact: Polly Willman, 483 [REDACTED], Brooklyn, NY 11215.

## WOODEN ARTIFACTS

August 23-28, Washington, DC. "Wood Technology and Furniture Conservation." Contact: Marc Williams, CAL/MS Smithsonian Institution, Washington, DC 20560, (202) 287-3729.

September 2-November 14, Dearborn, MI. "Conservation of Furniture: Apprenticeship Training Program." Contact: Jim Burnham, Henry Ford Museum/Greenfield Village,

20900 Oakwood Blvd, Dearborn, MI 48121, (313) 271-1620 ext. 590.

October 20-24, Washington, DC. "Marquetry and Boulle-Work." Contact: Marc Williams (see above).

November 17-21, Detroit, MI. "Conservation of Furniture and Finished Wood Surfaces." Contact: Barbara Heller, Detroit Institute of Arts, Conservation Services Laboratory, 5200 Woodward Ave., Detroit, MI 48202, (313) 833-7920.

December 1-6, Washington, DC. "Furniture History and Construction (European)." Contact: Marc Williams (see above).

December 8-13, Washington, DC. "Furniture History and Construction (American)." Contact: Marc Williams (see above).

### ICCROM

Fall 1986, Rome. "Preventative Conservation in Museums." Application deadline: January 15, 1986. Contact: Hope Headley, US/ICOMOS, 1600 H St. NW, Washington, DC 20006, (202) 673-4903.

Fall 1986, Rome. "Conservation of Paper Objects." Application deadline: January 15, 1986. Contact: Hope Headley (see above).

1987, Rome. "Architectural Conservation." Application deadline: January 15, 1986. Contact: Hope Headley (see above).

1987, Rome. "Scientific Principles of Conservation." Application deadline: January 15, 1986. Contact: Hope Headley (see above).

1987, Rome. "Conservation of Mural Paintings." Application deadline: January 15, 1986. Contact: Hope Headley (see above).

### CAMPBELL CENTER

Care of Collections, July 6-9.

Furniture Conservation and Treatment, July 7-11.

Historic Preservation Practices, July 9-11.

Buildings and Collections, July 10-12.

Rehabilitation of Wooden Structures, July 14-18.

Hands-On Furniture Conservation, July 14-18.

Conservation of Gilt Wood, July 14-17.

Conservation of Metals, July 16-18.

Conservation and Restoration of Veneered Surfaces, July 21-23.

Conservation of Historic Finishes, July 21-24.

Contact: Campbell Center for Historic Preservation Studies, P.O. Box 66, Mount Carroll, IL 61053, (815) 244-1173.

## GRANTS & INTERNSHIPS

### ADVANCED PAINTING CONSERVATION FELLOWSHIP

The Kimbell Art Museum seeks an Advanced Painting Conservation Fellow to begin September 1, 1986 or by mutual agreement. The fellowship is for one calendar year and is renewable for a second year. It is intended for an individual whose professional goal is to work with a museum collection of the highest quality. Candidates must have a graduate degree in conservation or equivalent experience.

Under the supervision of the Conservator and working closely with the curatorial staff, the Fellow will perform conservation treatments on important European paintings, conduct research on the collection, assist in the development of the newly-equipped conservation department and in the museum's active exhibition program.

The annual stipend is \$17,000 - 22,000, depending upon experience and qualifications, with travel allowance of \$3,800. Send resume, statement of intent and three references to: Claire Barry, Conservator of Paintings, Kimbell Art Museum, P.O. Box 9440, Fort Worth, TX 76107.

### ADVANCED INTERN SOUGHT

The National Museum Act of the Smithsonian Institution has awarded a grant to Marilyn Kemp Weidner through the H.F. Dupont Winterthur Museum to research and develop new conservation techniques that will assist the conservator in the proper and safer treatment of works of art on paper using a moisture chamber/suction table/ultrasonic humidifier/air filtration system. Mrs. Weidner is seeking an advanced intern to assist her with the project. Once the techniques have been perfected, the project involves demonstrating and explaining the techniques to senior colleagues who have agreed to serve as reviewers, and the development of video tapes, and photographic records that will be used to present the results of the project to the conservation field. Special qualities that will be looked for in selecting the assistant are an interest and knowledge of papers and media and how they are affected by moisture, the ability to plan and carry out experimental work and testing, experience in working with the suction table, and basic paper conservation skills. Interested individuals should send resumes or contact Mrs. Weidner at [REDACTED] Philadelphia, PA 19106 for additional information. Telephone: [REDACTED]

### MELLON FELLOWSHIPS

The Detroit Institute of Arts is pleased to announce that it will offer Advanced Conservation Training Fellowships supported by the Andrew W. Mellon Foundation. The Conservation Services Laboratory is accepting applications for paintings, objects and textiles fellowships to begin in September 1986. Candidates will participate in the full range of laboratory functions and will be required to complete a research project and related travel. Fellows will receive a stipend of \$17,000 for one calendar year plus \$2,500 travel allowance. Applicants should be graduates of a recognized conservation training program or have equivalent education and work experience. Please send letter of intent, resume, three letters of recom-



mentation (two professional). Must be prepared to present a portfolio documenting examinations and treatment upon request. Contact: Barbara Heller, Acting Head Conservator, DIA, 5200 Woodward Ave., Detroit, MI 48202, (313) 833-7920. Deadline for applications is June 1, 1986.

## **POSITIONS AVAILABLE**

The following rates apply for Positions Available ads: Heading (job title) + 10 lines of copy: \$45.00. This is a minimum fee. The charge per line beyond 10 lines is \$4.00.

### **HEAD, MATERIAL CONSERVATION AND RESTORATION DEPARTMENT**

The Western Australian Museum's Collections cover the natural sciences, anthropology, land and maritime archaeology, history and recent technology. The Department has 13 staff and is located at Fremantle, 25 km from Perth. Work is carried out on a wide range of materials including wood, metals, textiles and paper. There is a research program into material degradation, conservation and restoration. Services are provided to all Museum Departments, including monitoring collection storage and display and chemical analyses. Particularly in maritime wreck material conservation, the Department has an international reputation.

We are looking for a Head of Department with enthusiasm and a commitment to the well-being of museum collections, strong administrative and management skills, an awareness of current conservation and restoration attitudes and practices, proven research ability in a relevant area, ability to communicate well with Museum staff, local museums, and the general public, and a higher degree in material conservation or a related area.

Salary range: \$34,648 - \$39,271 (4 steps). The initial appointment is subject to a 6 months' probationary period and the provision of a satisfactory medical certificate.

Applications must include nationality, age, qualifications and experience, and the names and addresses of 3 references competent to give information on professional ability and character, and be addressed to the Director, Western Australian Museum, Francis Street, Western Australia 6000, from whom further information is available. The closing date is July 25, 1986.

### **HEAD OF THE CONSERVATION DEPARTMENT**

General Information: This position will head one of five departments in the Society's Division of Library and Archives. The collection of that division include approximately 250,000 volumes of books, pamphlets, and serials, 25,000 rolls of newspaper microfilm, 150,000 photographs, 3,000 works of art and 70,000 cubic feet of manuscripts and archives.

This is a new position created upon a merger of two divisions and several departments. It is an administrative position responsible for the Minnesota Historical Society's conservation laboratories, including the library book conservation lab (3 FTEs), the archives and manuscripts documents conservation lab (1 FTE), the photo lab (3 FTEs), and the microfilm lab (12 FTEs).

Job Description: Under the direction of the Assistant Director for Library and Archives, this position will plan and coordinate a comprehensive conservation/preservation program for the Minnesota Historical Society. It will provide leadership and support for the development, coordination, and expansion of the preservation programs throughout the Society. Specifically, it will organize, plan and direct the work of the conservation, photo and microfilm labs; make recommendations for the environment and security for all of the division's collections; develop an institutional disaster plan; work with other divisions and departments within the MHS on conservation-related issues such as exhibit standards and the conservation work on the art, three-dimensional, and archaeology collections; formulate and implement preservation and collection assessment policies; develop training and education programs for staff and library users; develop funding proposals for preservation and conservation projects; evaluate developments in preservation techniques, equipment, supplies and programs; keep in touch with preservation agencies, organizations, national programs and other libraries; and implement special projects and assignments as directed by the Assistant Director.

Qualifications: Advanced preservation training or significant preservation experience required. Advanced degree in a related area such as library science, museums, history, preservation, or conservation preferred. Minimum three years of professional experience in a library, archives, museum, or other conservation laboratory facility, and two years of administrative or supervisory experience required. Successful candidates must be able to demonstrate well-developed interpersonal skills, competence in physical treatment of historical materials, knowledge of current preservation issues and concerns, and an understanding of the relationship between bibliographic control and preservation in a research facility.

Salary: \$31,500 (minimum) plus full benefit package. This position is available immediately.

Send resume by August 15, 1986 to: Lila J. Goff, Assistant Director, Minnesota Historical Society, 690 Cedar Street, St. Paul, MN 55101. The Minnesota Historical Society is an equal opportunity employer.

### **CONSERVATION RESOURCE MANAGER**

Responsibilities: To develop, implement and manage a comprehensive conservation program which focuses on collection assessment and maintenance through document preservation and micrographics, environment control, disaster planning, training and staff supervision.

Minimum Qualifications: Completion of an undergraduate major. Three years of proven experience in a supervisory or administrative position in an archival institution, library, or document preservation program; documented advanced training in conservation administration; good oral and written communication skills.

Salary and Benefits: \$24,084 - \$28,512 depending on qualifications; state merit position; annual and sick leave; paid holidays; health insurance; retirement plan.

Direct inquiries by July 25 to Lorraine Lee, Georgia Department of Archives and History, 330 Capitol Avenue, SE, Atlanta, GA 30334, (404) 656-2362.

### **SENIOR RESEARCH SCIENTIST**

An organic or physical-organic chemist is being sought to direct and conduct basic and applied research on new

and improved methods and materials for the care and treatment of artistic and historic works. Applicant should have training at the Ph.D. level or equivalent experience. A background of interest in fine and applied arts, archaeology, or art history is desirable. Salary commensurate with education and experience. Send resume to Dr. Robert L. Feller, Director, Research Center on the Materials of the Artist and Conservator, Mellon Institute, Carnegie-Mellon University, 4400 Fifth Avenue, Pittsburgh, PA 15213.

### **EXHIBITIONS CONSERVATOR**

The Philadelphia Museum of Art seeks an exhibitions conservator to coordinate the museum's exhibition-related conservation and preservation activities. Candidates may have special expertise in paintings, paper or objects conservation but should have a basic acquaintance with the materials and techniques of all three areas. Ideally, the museum seeks a person with several years of experience beyond completion of a graduate training program. The exhibitions conservator will work closely with all departments involved with planning and staging the museum's active exhibition program. Responsibilities will include travel. Please send inquiries to Marigene H. Butler, Head of Conservation, Philadelphia Museum of Art, P. O. Box 7646, Philadelphia, PA 19101-7646.

### **ART CONSERVATOR I or II or III PAINTINGS ART CONSERVATOR I or II TEXTILES ART CONSERVATOR I or II OBJECTS**

The Conservation Services Laboratory of the Detroit Institute of Arts seeks individuals qualifying for the above positions. Candidates must have a Master's degree in Art Conservation or a combination of education and training to warrant equivalent recognition. Significant experience in the conservation of works of art, knowledge of artistic materials and various techniques used in dating and authenticating works of art are required. Responsibilities include the examination, technical analysis, care and treatment of works of art from the permanent collection of the DIA and various museums throughout the State of Michigan, work on exhibitions hosted or organized by the DIA and various museums throughout the state of Michigan, domestic or international travel and other related duties. Salary commensurate with experience: Level I (Assistant) \$22,500 to \$25,400; Level II (Associate) \$26,400 to \$28,700; Level III (Full Conservator) \$29,800 to \$31,200. Generous benefits.

Non-residents may apply but must establish residence in the city of Detroit at time of hire. Send resume in confidence no later than July 31, 1986, to Mr. Leon Johnson, Personnel Department, City of Detroit, 314 City-County Building, Detroit, MI 48226, or call (313) 224-3718.

### **CONSERVATOR II**

Description: Participates in the conduct of an archival conservation/preservation program which includes all aspects of document conservation treatment. Works with the Director and Conservator I to apply policies formulated for the preservation of all Massachusetts court records and for the establishment of a judicial archives of historically valuable collections.

Duties: Responsible for the conservation of large collec-

tions of documents and performs a variety of conservation treatments requiring expertise in paper conservation; works with Director and Conservator I to implement priorities and schedules for conservation; conducts on-site conservation surveys and prepares reports; recommends micrographics policies and prepares materials for microfilming; maintains photographic conservation records and slide files; constructs prototypical containers; recruits, trains and supervises conservation aides and interns; participates in educational, outreach and field service programs involving travel throughout the Commonwealth; other duties as required.

Qualifications: Graduate degree from a recognized conservation program or equivalent; one to two years conservation experience; familiarity with microform technology; ability to work independently as well as in collaboration on team projects.

Compensation: Grade 13. Initial salary: \$20,060. Send resume and three references to: Catherine Menand, Director, Archives and Records Preservation, Supreme Judicial Court, 1300 New Court House, Boston, MA 02108. Closing Date: June 15, 1986, or until filled.

### **ASSISTANT TEXTILE CONSERVATOR**

The Cathedral Church of St. John the Divine has an immediate opening for an Assistant Textile Conservator. While we are a general textile laboratory, emphasis is placed on large scale textiles, especially tapestries.

Duties encompass both hands-on conservation and laboratory supportive activities. Candidates must be graduates of a comprehensive training program or a formal academic program in Textile Conservation or equivalent apprenticeship program.

We offer a generous compensation package. Salary range \$20K. For immediate inquiries, contact Bruce Hutchison at [REDACTED] or forward your resume to [REDACTED], New York, NY, 10025.

### **TEXTILE CONSERVATOR**

Collections Care Center, NYS Bureau of Historic Sites seeks experienced conservator to assume full time responsibility for the care and treatment of the varied textile collections on exhibition and in study storage at its 34 sites and at the Center. Staff includes an experienced technician and volunteers.

Starting salary is \$30,966 plus a liberal benefits package. Further information or a copy of the position description is available from: Nichol J. Forsht, Chief, Collections Care Center, Peebles Island, Waterford, NY 12188, (518) 237-8643. The NYS Office of Parks Recreation and Historic Preservation is an AA/EOE.

### **TEXTILE CONSERVATOR**

The Textile Conservation Workshop is seeking applicants for an Assistant Conservator position. Candidates should have graduate or equivalent apprenticeship training in textiles, objects, or paper. Primary responsibilities are examination and performance of treatment for all kinds of textiles and costumes under the supervision of the Senior Conservator. Salary is commensurate with experience. Please send inquiry and resume to Patsy Orlofsky, Executive Director, Textile Conservation Workshop, Main Street, South Salem, NY 10590.

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#### ASSOCIATE TEXTILE CONSERVATOR

The Fine Arts Museums of San Francisco (M.H. de Young Memorial Museum and California Palace of the Legion of Honor). Under the supervision of the Head Textiles Conservator, the Associate will assist in the examination of textiles to determine condition, technique, and authenticity using appropriate specialized techniques including microscopy, chemical methods and visual inspections; assist in the preparation of museum exhibitions, and assist in the organization and supervision of textile conservation volunteers. This job is temporary, September 1986 through August 1987.

Requires completion of two-year graduate level conservation training program with emphasis in textiles and at least one year of museum experience.

Salary: \$1,158 bi-weekly (annualized at \$30,224); full benefits. Application deadline: July 25, 1986. Send letter of interest and resume to: Personnel Office, Legion of Honor, Lincoln Park, San Francisco, CA 94121. AAEOE.

#### OBJECTS CONSERVATOR

Hagley Museum and Library is seeking an Objects Conservator to stabilize and preserve diverse collection of historical artifacts including industrial machinery, outside metalwork, patent models and scientific instruments, hand tools and decorative arts (paintings and textiles excluded). Technical competency and laboratory experience in artifacts conservation, particularly metal and wooden objects, plus Masters Degree in Conservation or equivalent training in chemistry and artifact study required. Negotiable salary, benefits and work schedule (maximum 28 hours/week). Send resume to: Personnel Department, Hagley Museum and Library, P.O. Box 3630, Wilmington, DE 19807 (EOE).

#### OBJECTS CONSERVATOR

The South Carolina State Museum seeks an objects conservator to develop and implement a conservation program for historical, scientific and art collections. Museum will be occupying a new facility on November 1, including a major conservation laboratory. Responsibilities will include organizing lab, performing treatments, supervising contract work and supervising assistants, if available. Will serve on exhibit planning teams and be responsible for overseeing proper installation of artifacts in exhibits. Excellent opportunity for professional development and to assist in opening phase of museum. Graduation from a recognized conservation training program required. Position available September 1. Salary competitive. For information and/or to submit resumes, contact: Chief Curator, South Carolina State Museum, P.O. Box 11296, Columbia, SC 29211, phone (803) 758-8197.

#### ETHNOGRAPHIC ARTIFACT CONSERVATOR

The UCLA Museum of Cultural History is accepting applications for an Ethnographic Artifact Conservator. The candidate should be able to assist in the plans for a new museum facility (scheduled completion of 1987) as well as demonstrate competency in the treatment of a wide range of organic and inorganic materials.

Candidates should be graduates of an accredited graduate program in conservation with a specialization in objects conservation. Additional experience preferred. Immediate opening, salary commensurate with experience, excellent benefits package. Submit letter of interest, curriculum vitae and three professional references to Ms. Barbara Underwood, UCLA Museum of Cultural History, 55A Haines Hall, 405 Hilgard Ave., Los Angeles, CA 90024.

#### PAINTING CONSERVATOR

The Upper Midwest Conservation Center is seeking a painting conservator. This is a senior position. Responsibilities include examination and treatment of paintings,

consultations and surveys. Must be able to work on traditional and contemporary art works. Local and regional travel required.

Applicants must have completed a graduate training program and have at least five years of professional experience or equivalent training and experience. Salary commensurate with experience. Send resume and three references to: David G. Dudley, Director, Upper Midwest Conservation Center, c/o Minneapolis Institute of Art, 2400 Third Avenue South, Minneapolis, MN 55404.

### PAINTING CONSERVATOR

The National Gallery of Art is looking for a painting conservator who will focus a major portion of time carrying out examinations of the collection for the Systematic Catalogue. The position is temporary, full-time, and 7 months long, with the possibility of being extended.

Level is GS-9 with starting salary of \$21,804. Candidates must have a bachelors degree, and be graduates of a conservation training program or have the equivalent experience. Particular emphasis will be placed on examination techniques, writing skills, and the ability to express ideas clearly in writing. In addition, the candidate must have solid painting conservation skills. Candidates must submit a standard Form 171, transcripts or a listing of undergraduate work, and a cover letter outlining training, experience and research completed. Please send application materials to Michael Skalka, Coordinator of Conservation Programs, Conservation Division, National Gallery of Art, Washington, D.C. 20565.

### ASSOCIATE FURNITURE CONSERVATOR

The Henry Francis DuPont Winterthur Museum has an opening for an Associate Furniture Conservator. Under the direction of the Senior Curator, the selected candidate will work in conjunction with the Furniture Conservator in the care, treatment and examination of furniture and related wooden objects in the Winterthur collection. The position requires strong abilities in woodworking, structural concerns, veneer and inlay work, finish conservation, treatment of decorated surfaces and gilding. Experience in working with pre-industrial American furniture is preferred. Responsibilities will also include teaching in Winterthur's Art Conservation Program. Applicants should have at least three years professional experience in addition to their academic and technical training. Send inquiries to: Personnel Manager, Winterthur Museum, Winterthur, DE 19735. An equal opportunity employer.

### POSITION SOUGHT

Third Year apprentice specializing in the restoration of paintings and paper born art, looking for position in conservation lab. Will relocate anywhere in U.S. or Canada, however, especially interested in Daytona Beach and surrounding area within driving distance. Contact: C. L. FARINA, [REDACTED], Schenectady, NY, 12304.

## LETTERS

I am gathering material for a review of the surprisingly few scientific studies which have directly compared "long-term" natural aging (15 years up) with accelerated aging. For use in comparison, "long-term" studies that did not involve accelerated aging are also of interest, provided that scientific measurements were taken before as well as after aging. Studies of any material by any method of aging are of interest. [REDACTED] Berkeley, CA 94703)

THOMAS E. CONROY

Having attended the meeting on May 21 in Chicago at which the CIPP (Conservators in Private Practice) Specialty Group officially came into existence, I have a couple of thoughts about the meeting and the group. Obviously, whether the CIPP should be formed or not is now a moot point. I offer the following observations in the hope that the group's creation will prove to be beneficial not only to private practitioners but to the entire conservation profession.

If the CIPP is going to effectively function as a specialty group which represents those conservators working in the private sector, then it is important that it address the needs of that group as a whole and not just the needs of a few vocal individuals. Professionalism and the dissemination of information should be the primary goals of the CIPP. It must function with and within the AIC, which ultimately serves all conservators.

The CIPP should not be used as a tool by some individuals to cause a further division (real or not) between museum and private conservators. Regrettably, I left the meeting that evening feeling that some people saw it as just that. I hope that attitude was only the result of the heat of formation and once the group gets down to business such divisive feelings will subside.

Concerning the membership categories within the CIPP, it does not seem to me to be consistent within the format of the other specialty groups for the CIPP to have two levels of membership. Creating two membership levels only lends credence to those claims that the CIPP is divisive in nature. The group must shed that image if it is to ever serve any useful function within the structure of the AIC.

LAURENCE A. PACE

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### FOREIGN AND INSTITUTIONAL MEMBERS:

Please send a postcard giving the date you received this Newsletter to the AIC Office (see below for address). This information will help us improve delivery time.

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The AIC Newsletter is published bimonthly. Copy must be typed and sent to the National Office, 3545 Williamsburg Lane, N.W., Washington, D.C. 20008 (202/364-1036). The next deadline is August 1, 1986. We reserve the right to edit for brevity and clarity. The inclusion of advertisements and descriptions of materials and methods does not constitute endorsement by AIC. Copyright 1986, Washington, D.C. Newsletter staff: Sarah Bertalan, Editor. Anne Webster, Managing Editor. Carol Aiken, Bonnie Curtin, Kathy Orlenko, Jerri Reynolds, Sylvia Rodgers, Rebecca Rushfield, Jill Sterrett, Don Williams, Contributing Editors.

# A · I · C Newsletter

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## FAIC NEWS

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### REFRESHER

The Fibre Identification Course initiated by the Textile Specialty Group, was held at the University of California, Berkeley campus, July 21st-25th, 1986. Course Liaisons were Margaret Geiss-Mooney and Cara Varnell; the guides were Mary-Lou Florian and Margaret Ordonez. Course participants were: Leslie Bone, Jeanne Brako, Madeline Fang, Sarah Gates, Ann Hanniball, Ron Harvey, Marian Kamnitz, Dorothy Laupa, Sharon Odekirk, Linda Ogden, Lucie Thivierge, Faye Walcher, Laurie Webster.

Meg Geiss-Mooney termed the course "a great success. Participants were amazed at the amount of information disseminated in such a short time." Other comments were: "excellent guides....marvelous exchange of information. The thorough planning by liaisons and guides was enhanced by great facilities. The use of Nikon microscopes was a bonus."

Please note that funding for all FAIC refreshers is defrayed by the Small Sessions Endowment Fund. For further information on this Fund, contact Deborah S. Page at the AIC/FAIC National Office.

*On Picture Varnishes and Their Solvents*, reprinted in 1985, a joint venture between FAIC and the National Gallery of Art, Washington, is available from the AIC/FAIC National Office. To date, 1,353 copies have been sold of this 1985 edition. The price for AIC members is \$10.00 plus postage; non-member price is \$12.00 plus postage.

### REGISTRATION OF REVIEWERS

AIC members willing to serve as Reviewers for FAIC Endowment Application are asked to provide the following information:

1. *Communication to the FAIC Board* addressed to the FAIC Office, Klinge Mansion, stating willingness and availability; this communication will be acknowledged via return postcard on which the member will be asked to provide items 2, 3 and 4.
2. *Identification* of AIC membership status and affiliations;
3. *Home and Professional addresses*;
4. *Conservation experience and area(s) of expertise* for conducting reviews.

Non-AIC members with particular expertise may be invited to serve as a reviewer of project proposals requiring specialized attention.

### REVIEW PROCESS

Reviewers are asked to complete a written evaluation of each project assigned, stating their opinion on the merits of the idea/appeal/project. They should state to what extent they see it as beneficial to AIC/National needs/ world concerns. They should also indicate how they view the competence of the person/persons involved. Reviewers may give suggestions for improving the project as presented, and an opinion on the proposed budget (too large, too small, etc.).

The evaluation will be in narrative form (maximum of two single-spaced typewritten pages), and will include a recommendation for acceptance or rejection, with justification. Reviewers will rate the request GRANT, and may state that they will consider upon timely submission of a redraft, elaboration or clarification of a point(s), or better research data.

Each application will have three reviewers and confidentiality will be strictly maintained.

### REVIEWER COMPENSATION

Reviewers completing their task will receive a \$50 fee to cover all expenses incurred. At the discretion of the reviewer, the \$50 compensation may be waived or donated to the FAIC as a tax deduction.

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## AIC NEWS

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### FROM THE PRESIDENT

I have heard from a number of you during the past months and I appreciate your support, suggestions and constructive criticism. The AIC and FAIC Boards work very hard to identify and address the needs of the members, and it is useful to have your feedback.

The next Board meeting of AIC and FAIC will take place on September 15-16 at Klinge Mansion. If you have an issue which you feel should be discussed at this meeting or a future meeting, please contact me as soon as possible so that I can include it in the agenda.

My column in the next issue of the *Newsletter* will be a report on the September Board meeting.

Terry Drayman Weisser

Fostering regular and more effective relations with other organizations has been referred to in past *Newsletters* and the 1985 Annual Report as an essential function which must be accomplished on a continuing basis if we are serious about promoting the AIC/FAIC. It is important for a number of reasons: as a means of increasing understanding and recognition of the conservation profession within the cultural community, to encourage the proper care and maintenance of collections, as a service to current members and as a way to develop sources for new members.

We carry out this task in several ways, utilizing contacts of both volunteer leaders and office staff. The AIC/FAIC President serves as an official delegate to the AAM and the NIC, attending meetings of these organizations in order to carry out our message to them, and to report back on relevant matters. Office staff meet with their counterparts from other organizations to discuss shared concerns. I recently met with Ed Able, new Director of AAM. We discussed the need for the conservation community to work more closely with other museum professionals. We will explore ways to achieve this in the months ahead. One way is to reach out and encourage non-conservators to join AIC as Associate members. To this end, the Fall issue of *Conservation Administration News* contains an article on membership in AIC, and an invitation to librarians, archivists, curators, and other non-conservator professionals, who share in the responsibility for the care of collections, to join and participate in the activities of AIC.

Our participation in joint ventures is another way we develop regular and more effective relations with other organizations. Current examples include FAIC's work with the National Gallery on the reprinting and distribution of *On Picture Varnishes and Their Solvents*, and with the Association of Systematics Collections on the publication of a second edition of *Pest Control in Museums*. AIC is working with the National Historical Publications and Records Commission and the Getty Conservation Institute on a proposal for an archives feasibility study, as previously reported. We are working with the Getty and the IIC-Canadian Group on potential joint activities at the time of the AIC Annual Meeting in Vancouver, B.C., in May 1987.

While I believe we are making progress in developing meaningful contacts with related organizations, within the context of limited human and financial resources, we clearly need to do more. The topic will be discussed at the September Board meetings. I personally would welcome constructive comments from any AIC member.

*1986 (14th Annual Meeting-Chicago, IL):* Your cooperation in completing and returning AIC Vice-President Shelley Fletcher's 1986 Annual Meeting Questionnaire which you received in August will be most helpful in planning future meetings.

*1987 (15th Annual Meeting-Vancouver, B.C.):* The meeting will be held May 20-24 at the Hotel Vancouver. Detailed information on room rates, meeting registration fees and airline prices will be published in the November *Newsletter*. **PLEASE NOTE:** AIC Specialty and Sub Groups requiring extra meeting room space over and above that which is normally provided are requested to furnish the following information to the office as soon as possible, *but no later than October 17th:* name of group, purpose of meeting, day and time preferred, and estimated number of people attending.

*1988 (16th Annual Meeting):* The membership has expressed interest in New Orleans, LA as the site for this meeting, which will most likely be held during May. Hotel proposals are being received at this time; location and dates will be confirmed in the November *Newsletter*.

*1989 (17th Annual Meeting):* Location and dates are undetermined at this time.

**INSURANCE FOR MEMBERS**

In the January and May 1986 *Newsletters* we reported that at our request, Huntington T. Block Insurance was conducting research on group insurance plans that an AIC member could participate in by virtue of the fact that he/she is a member. This process is now complete, and soon you will receive information on a new group life and health insurance program available exclusively to members, employees of members, and their families. Initial coverages available include the following: comprehensive major medical, with an optional dental plan; disability income; and group life insurance. The information will include brochures describing each option—what is covered, eligibility requirements, fees, etc., and application forms and procedures.

Gil Brown

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**MEMBERSHIP COMMITTEE**

The next deadline for applications for Professional Associate and Fellow membership will be November 15, 1986. Persons who are preparing applications should read the criteria and philosophy included with the application and published on page four of the July 1986 AIC *Newsletter* and the Standards of Practice published in the AIC *Directory*. The Standards of Practice as itemized for Report of Examination, Proposal for Treatment, and Report of Treatment are used in the review of condition and treatment reports.

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## REPORT OF THE COMMITTEE ON ACCREDITATION AND CERTIFICATION ON THE WRITTEN RESPONSES TO THE QUESTIONNAIRE ON CERTIFICATION

The written comments included on the questionnaire replies were sent to the Committee on Accreditation and Certification for comment. Because so many AIC members (255 out of the 700 replies) took the time to write additional notes, many quite lengthy, we wanted to devote considerable space to the results. By the time this *Newsletter* comes out, the Board will have decided what to do about certification in AIC. However, most of the comments related as much, if not more, to feelings about the profession or the organization as to certification, so we feel that an open discussion is in order. Many members expressed gratitude in being asked for their opinions; we feel there should be some kind of comparable way every few years of giving members the opportunity to comment on important issues related to the profession and the organization.

We want to thank the people who wrote, particularly those who felt they were expressing a minority opinion. The replies represent strong feelings about certification, about AIC, and about your role as professionals. They reflect a great deal of insecurity, a great deal of idealism about the work we do, and a great deal both of idealism and cynicism about the organization. Since the questionnaire itself covered details about a possible certification program fairly thoroughly, we are not going to comment further on this, but have attempted to organize and tabulate the responses on other subjects.

Many responses included statements specifically for (15) or against (52) certification. Both sides were quite eloquent. Those speaking in favor of certification mainly spoke in terms of its impact on the outside world: "The point of certification is not to distinguish quality—it wouldn't, but it could give us a little more voice in the outside world;" certification would mean "a more uniform professionalism in art conservation. This is essential in order for our members to be recognized by government, museum boards and trustees, and by the public as responsible, knowledgeable, organized professionals. . . Uniform certification is the future of art conservation. Those still in the past need not apply." Those against it complained of several different problems: "not cost-effective;" "I personally would regret the transformation of our field and our training into the inhumane and overly competitive examples set by the medical and legal professions;" "The primary focus of AIC should be educating members not testing them;" "You can't legislate ethics;" "Let us drop this diversionary self-indulgence that serves to enhance individuals' prestige and get on to serious matters."

One specific comment in favor of certification was that it would allow malpractice insurance for conservators. Lois Craig at Huntington T. Block explained that because of the present climate it is very unlikely that any company would write a malpractice policy. Technically speaking, having certification would help in establishing a pool for malpractice insurance, but a company would require a volume of \$100,000, and rates would still be high. (Inquiries made four or five years ago, when the insurance market was much softer, yielded a quotation that was several thousand dollars per year per person.) Ms. Craig also said that an insurance company, even in a softer market, would require high standards for certification. In addition, the requirement for a conservator to be certified by AIC in order to become part of a malpractice insurance group could become a basis for suits against the organization by someone who had not passed the certification procedure.

Many people (34) wrote that certification would not do what we wanted it to, that it could not really further the recognition of competence, but might give consumers a false sense that it did, and that without a lot of public education, consumers would not know to look for certified conservators. Many (23) mentioned problems of expense, both with certification and dues, program fees, etc., and a couple said that the money for certification would have to come from grants, because the

people who might benefit from certification are exactly those who couldn't afford it. People who work in poor institutions often cannot afford travel for any organizational or professional activities, and those who work in remote areas have double problems, because they are isolated from their colleagues and therefore find it hard to get signatures on applications. If private conservators could not afford certification fees, the program would be meaningless.

Comments about private versus institutional conservators indicated that many private conservators feel there is a bias against them. One person felt that institutional conservators already have more prestige than is necessarily warranted by their performance. Another commented that "big name" museums have a stranglehold on who gets work by making referrals.

The comments relating to the usefulness of certification were very divided. Some felt that it would benefit junior staff in museums but not senior staff. Some thought it would benefit institutional conservators rather than private ones, while some felt the opposite. Many thought it would not benefit individuals at all, but would boost our group identity or public image. Some think it would benefit potential clients who otherwise would not know where to turn, while some thought that these same people would never know enough to look for a certified conservator. One person felt that the existence of a certified group would give people, even museum professionals, an "easy way out" so that they would have an excuse not to have to think on their own. One person stated that certification would work in museums that already recognize the need for collection maintenance but that most of our cultural property is under the control of individuals and administrators who do not understand that conservation is necessary and often do not even know that there are professionals who do it.

There were many comments (23) about the problem of using an examination as the main determinant of competence: that written tests cannot measure "surgical skills," aesthetic sense, ethics, or judgement, and that the field is already getting too academic. (It is the feeling of the Committee on Accreditation and Certification that fears of a written examination may be exaggerated. Many people mentioned chemical formulas as something that practicing conservators could not deal with, and said that questions about chemistry would be prejudicial toward recent program graduates. From what the Committee has learned, there is no reason to think that an examination would have to be highly academic. Questions on which solvents evaporate faster, or are more toxic, than others, would not be difficult for a "bench" conservator to answer. Someone whose profession it is to write examinations can test non-academic skills much better than we realize. An examination that is at least partly "take-home" would be a likely choice.) Many of the responses on the topic of written examinations reflected a great deal of insecurity, veering, in some cases, close to paranoia, about who knows and doesn't know what in this field, and revealed a strong perceived conflict between program graduates and others (12). One person said that structure of AIC was already dominated by program graduates; others thought that the professional membership categories, or Board positions, were restricted to program graduates; one person sometimes felt the "cool air of prejudice" against him for not being a program graduate.

It is difficult indeed to evaluate the justification for these feelings. Five people did say they felt that program graduates should not have to undergo another test (even though the heads of the training programs apparently agree among themselves that no such exemption should exist). One person simply acknowledged the feelings of insecurity and felt that non-program graduates would not have enough confidence to apply. On the other hand, someone expressed a different concern: "How can we prevent certification of inept program graduates?"

The most frequently mentioned issue (46) was the one thing that might help alleviate this perceived conflict and provide service to all AIC members equally: more conservation education.

Specifically mentioned by many were more lectures, publications, seminars, and courses, as well as the bibliographies and study guides that the Accreditation and Certification Committee had recommended. Some mentioned textbooks, particularly as a necessary prerequisite to certification. One person recommended a video tape library of treatment techniques demonstrated by experienced conservators to be maintained in the office. Others recommended that AIC work more closely with the training programs and that courses of study be accredited. The only reservation about AIC members becoming more involved in education was the fear that study guides and bibliographies might become a "do-it-yourself" guide to being a conservator.

Several replies set up certification as an enemy to AIC's educational function, saying that AIC's most important function is as a center for information sharing and open exchange of ideas. Related to this idea is a theme expressed by many (15): AIC is already too imbued with "politics" and "elitism," and certification would make this worse. Some members see the organization as "a tool for centralization of authority and economic power" or "a popularity contest among a small group of professional friends," and clearly want to see the group become more democratic, and less imbued with bureaucracy or mired down in purely administrative concerns; "More bureaucracy does not make better conservators." A large number of responses indicate that people perceive two opposing trends in the future of AIC, toward democracy or toward elitism. Education represents the democratic ideal, and certification another wave of elitism. "Making the AIC more exclusive will not help conservators do their jobs any better."

(This is the first of a two-part article.)

Barbara Appelbaum

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**CORRECTION**

Please note that on the supplement enclosed in the last AIC Newsletter mailing listing AIC/FAIC Volunteer Leadership 1986-87, the telephone number for Linda Scheifler was wrong. The number listed should be [REDACTED].

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**NEW PROFESSIONAL ASSOCIATES**

- Elisabeth Cornu
- Karen Garlick
- Arthur Page
- Leslie Hill Paisley
- Paul Storch

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**SPECIALTY GROUPS**

**PAINTINGS SPECIALTY GROUP**

The panel discussion on specialty group concerns and the Code of Ethics and Standards of Practice at the last AIC Annual Meeting demonstrated the need for input from paintings conservators on this important topic. As plans are being made to possibly revise the AIC Code of Ethics and Standards of Practice, I urge all painting conservators to re-read the Code and consider whether any changes are needed. Terry Mahon has agreed to compile the opinions of the Paintings Group and report back to the Group. Please send your comments and suggestions to Terry Mahon, Museum of Modern Art, 11 West 53rd Street, New York, NY 10019.

Work is underway on the next issue of the Paintings Group Newsletter. Plans are to publish some of the talks given at the AIC Annual Meeting, notices of regional guild activities, evaluations of conservation materials, announcements of research in progress, and discussions of other topics relevant to our field. But it is hard to report news when none is reported! Please contact the Newsletter Editor, Rebecca Rushfield, [REDACTED] Flushing, NY 11367, or your regional representative with any newsworthy notices:

- Northeast - Irene Konefal  
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465 Huntington Ave.  
Boston, MA 02115  
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- Central Atlantic States and New York City-  
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- Southeast and Washington, D.C.-  
Carol Christensen  
Conservation Department  
National Gallery of Art  
Sixth and Constitution, N.W.  
Washington, D.C. 20565  
(202) 842-6630
- Midwest - Stephen D. Bonadies  
Conservation Department  
Cincinnati Museum of Art  
Eden Park  
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- Rocky Mountain States-  
Emmett Carl Grimm  
Director/Chief Conservator  
WCCFA  
1223 Santa Fe Drive  
Denver, CO 80204
- West Coast - Judith Ann Rienits  
Conservator  
[REDACTED]
- Southwest, Texas, and Oklahoma-  
Claire Munzenrider  
Conservation Department  
Museum of New Mexico  
P.O. Box 2087  
Santa Fe, NM 87503  
(505) 827-8350



Some interest has been expressed in having a fourth FAIC-sponsored refresher course on the lining of paintings. In order to establish whether there is enough interest to have another course during the summer of 1987, I ask that all Paintings Group members who would like to participate write me by October 31. Please include a description of your training and background. Ideas for other refresher courses are also welcome. Contact Gay Myers, Lyman Allen Museum, 625 Williams Street, New London, CT 06230.

Gay Myers

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**BOOK AND PAPER GROUP**

Due to other commitments, Jeffrey Abt has decided to resign as Editor of the *Annual*. We are grateful to him for his work on the *Annual*, and wish him the best with his future endeavors.

Elizabeth Kaiser Schulte has agreed to be the new editor of the *Annual*. *Anyone wishing to contribute to Volume 5 must contact Liz immediately. It is planned that the Annual will be distributed before the end of the year.*

It is not too early to think about next year's conference in Vancouver. The call for papers will be going out shortly, and you are encouraged to submit a paper for the General Session. For papers of particular interest to the BPG specialty session, the deadline for submission of an abstract will be November 30, 1986. Send your abstract to Connie Brooks, Conservation/Preservation Program, 10-B-41 Cultural Center, Albany, NY 12230.

During a special gathering of book conservators at the Annual Meeting, there was a discussion of Professional Associate membership in AIC. One concern is the requirement of documentation. To assist everyone with documentation, the BPG will obtain copies of forms that are currently in use, and make them available. Those of you who have a documentation form, please send a copy to me. Those of you interested in receiving these copies should contact me. Send information to Bill Minter, [redacted], Chicago, IL 60613.

Geoffrey Morrow, Conservator at the Public Archives of Canada, is offering to copy on your blank tape, or loan a video tape he has made on the preparation of a *Karibari* drying screen. Mr. Takashi Sugiura led the Japanese Screen Seminar at the Bishop Museum, Hawaii in 1984. This 22 minute VHS tape was shown at the IIC-CG meeting in Winnipeg. Anyone interested should contact Geoffrey at the Public Archives Canada, 395 Wellington Street, Ottawa, Ontario K1A 0N3, Canada.

Due to the ever increasing size and responsibility of our group, it has been decided that it is necessary to develop some long range plans. To accomplish this without the pressures of an annual meeting, the current officers and a few interested members have agreed to meet to discuss the future of the BPG. If you have any thoughts on what BPG should be doing for you as a member, please send your ideas to me.

Bill Minter

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**OBJECTS SPECIALTY GROUP**



Now is the time to begin submitting abstracts of papers you would like to present during the Objects Group Session of the AIC Annual Meeting in Vancouver (May, 1987). A summary of the anticipated text and an estimate of the length of your presentation will be very helpful for the planning process. Several topic areas were suggested during the business meeting at the last Objects Specialty Group Session including "Gadgets and Shortcuts," "Compensation Techniques for Objects," and "Case Histories," but ideas outside these topics are also welcome.

Ideas, topics, and suggested speakers should be forwarded to Kory Berrett, 27 Coachlight Court, New Castle, DE 19720 or Julie Reilly, Colonial Williamsburg Foundation, Department of Conservation, P.O. Box C, Williamsburg, VA 23187.

**NATIVE TANNED ARTIFACTS: PROPERTIES, DETERIORATION, PRESERVATION**

June 22-27, 1986  
Bettina Raphael, Course Liaison

The five-day session of continuous 12 to 15 hour days held at the Museum of New Mexico brought together 25 participants from the U.S. and Canada with a broad range of specialties and a particular interest and depth of experience related to native tanned hides. The interdisciplinary faculty included Betty Haines, retired chemist, British Leather Manufacturers Research Association; David Christensen, native tanner of 20 years; and Jo Allyn Archambault, Professor of Anthropology specializing in native American Indians, University of Wisconsin, and member of the Sioux tribe. Additional resource people included Mary Lou Florian, Conservation Scientist, British Columbia Provincial Museum; Gerald Oleary, Professor of Biology, Providence College; Robert McLaughlin, retired microscopist; and Toby Raphael, Ethnographic Conservator, National Park Service.

The interdisciplinary exchange created a highly charged think-tank atmosphere. Areas that were examined and discussed from the various points of view included defining what "leather" is and how native tanning methods with oils, brains, smoke, and other means met the defined criteria. Chemical and physical properties were discussed from an analytical viewpoint, followed by an in-depth anthropological examination of regional variations, and practical conservation and hands-on tanning experiences. To round out the topic, all participants tanned a small deer hide with brains.

The second portion of the symposium focused on identifying types of animals and tanning processes in hide artifacts. This included a hands-on practicum of the physical qualities as well as a discussion of the goals and potentials of microscopic and chemical testing. A stimulating discussion of the use of Isoelectric Focusing for very specific identification was initiated by a presentation by Dr. Oleary. The anthropological perspective was represented by historic and contemporary films and a lecture on construction of hide garments and decorative techniques which shed further light on the means of identification of collection artifacts. The seminar tended to focus on various tanning methods of the Plains and Southwest and did not treat in great depth some of the more northern tanning materials and methods used in Canada and Alaska.

Another aspect of the seminar examined the causes and mechanisms for damage, methods to evaluate the condition of hides, specific conservation problems and methods of treatment. The inclusion of the anthropological review of native and other traditional methods for the care and repair of hide objects compounded the discussions and clearly exemplified the complexity of the subject to the participants. The massive amount and

complexity of the information that was shared led to the general conclusion that there is a need for conservative treatment procedures bordering on protective maintenance. Certain treatments commonly accepted, such as solvent "dry" cleaning, were exposed as being especially harmful to native tanned skins.

By the conclusion of the symposium further testing for the chemical identification of native tanning methods was defined, research into ways of determining the stability of the hide was proposed, and collaboration on reference samples of hides and gut was initiated. This research along with information presented during the workshop will be drawn together in a publication for which funding is now being sought.

Alex Allardt

### GROUP ACTIVITIES AND PROJECTS

Call was made in the last *Newsletter* (July 1986, p. 7) for assistance with several special activities and projects. Possibilities for pre-AIC conference courses and Refresher Courses voiced at the Objects Specialty Group business meeting were given but no response has been received thus far. Only you can make things happen. Please reread that column and consider coordinating a course. The call for a Study Task Force on Construction Materials drew two responses. If no additional responses are received, these two volunteers will be designated co-chairs and will seek out others to assist them. If you have an interest in this area or wish to gain more expertise call Linda and express an interest before October 1. Members are encouraged to submit material that would be of interest to other objects conservators for inclusion in this column. Contact Linda Scheifler (see below).

### OBJECTS SPECIALTY GROUP OFFICERS 1986-87

Please note new addresses for Chair, Linda Scheifler, [redacted] San Francisco, CA 94110-3322, [redacted] and Program Chair, Kory Berrett, [redacted], New Castle, DE 19720 [redacted].

Linda Scheifler

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### WOOD ARTIFACTS GROUP



Plans are progressing for the 1987 Annual Meeting. In order to develop adequate plans for that meeting, the Steering Committee and I (the "Council") held a very productive telephone conference call in mid-July. Robert Mussey and James Wermuth will be developing the program for the main session; Greg Landrey and Don Williams will be developing the WAG session.

Greg Landrey will also serve as the committee liaison for the Council. Committee chairs should be sure to contact him with any information relating to committees or their organization.

One of the goals which I have for the WAG is to formalize policy. Only through a well thought out policy can we have a sense of continuity for the group.

An informational packet will be mailed to all WAG members in either late August or early September. It will contain important dates and information for programs and committees.

James A. Wermuth

### PHOTOGRAPHIC MATERIALS GROUP



AIC/PMG is holding its 7th Annual Winter Meeting in New Orleans on February 6-7, 1987. Talks are presently being scheduled to comprise sessions as follows:

- History and treatment of the work of individual photographers. (Cases studied - Adams, Atget, Strand, and others).
  - The exhibition of photographs: current research and ethical issues.
  - Color photography: identification, stability and treatment.
- This structure is tentative and *all* contributions and recommendations are welcome. Please contact Doug Severson at the Art Institute of Chicago (312) 443-3663.

The AIC/PMG Nominating Committee (Valerie Baas, Carolyn Long, Holly Maxson, Debbie Hess Norris) is in the process of preparing a slate of officers to serve AIC/PMG from May 1987-May 1989. Elections for these offices, Chairperson and Secretary-Treasurer, will be held at the Winter Meeting in New Orleans. Please contact a committee member with your recommendations.

Debbie Hess Norris

### LEGISLATIVE ISSUES

As we go to press, the status of federal funding for the arts and humanities, including conservation programs, is uncertain. While the House acted favorably in funding for NEA, NEH, and the IMS during the last week of July, it remains to be seen what action will be taken by the Senate. The matter must then go to conference, with a final outcome not likely until late September or early October. We will provide an update and report on funding for the arts and humanities endowments and other museum programs, including NMA, plus information on other relevant legislation, in the November *Newsletter*.

It is of interest to note that, in its report accompanying the bill defending continuation of IMS, the House subcommittee stated: "Our nation's museums contain many of our nation's treasures. Their collections are incredible and overwhelming, containing objects and artifacts whose value cannot be estimated and whose loss would be irretrievable." Of the Reagan administration's NEA appropriation request, the subcommittee report called it "inadequate." In increasing the sum, members said the panel was "motivated by the conviction that the arts are not for a privileged few, but for the many, that their place is not at the periphery of society, but at the center, that they are not just a form of recreation, but are of central importance to our well-being and happiness."

Gil Brown

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# PEOPLE

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**Art Conservation Research Foundation, Ltd.**, a public, non-profit organization dedicated to investigating the stress changes in canvas paintings and their effects on the preservation of works of art, has moved to new quarters. The new address is 115 West 73rd Street, #2A, New York, NY 10023-2940. The new telephone is (212) 874-3925. The Samuel H. Kress Foundation has just renewed its support for this project with an additional grant. Conservators interested in this research are invited to call for a mutually convenient appointment. **Maya Barov** will be working with Paolo and Laura Moro, Giorgio Torraca and other distinguished members of a team of scientists and conservators from Rome at the House of Meander in Pompeii for three weeks in September. Maya will present a short seminar on this work when she returns. **David Bauer**, a graduate of the Cooperstown program and former Assistant Conservator at the North Carolina Museum of Art, has joined the staff of Western Center for the Conservation of Fine Arts in Denver as Associate Conservator, August 1, 1986. **Wendy Bennett** began work in July as Paper Conservator at Pacific Regional Conservation Center, Honolulu, HI. **Gustav Berger** has been awarded a Medal of Merit for the Development of the Polish Culture for his part in restoring the Panorama of Raclawice painting. **Berger Art Restoration, Inc.** has a new address: 115 West 73rd Street, #2A, New York, NY 10023-2940, telephone (212) 496-5350. **Gary Frost** has concluded a five year term as book conservation instructor in the library and archives conservation program at Columbia University. He has donated forty-three models of binding structures to the program. **Carl Grimm**, Director/Chief Paintings Conservator at WCCFA, and **J. William Shank**, paintings conservator at the San Francisco Museum of Modern Art, exchanged positions for two weeks in July for information exchange as well as a refreshing break. **Barbara Heller** was promoted to Head Conservator at the Detroit Institute of Arts. **Madeleine Hexter**, having been the recent pre-professional paintings conservation intern at WCCFA, has moved to Delaware to begin her first year in the Winterthur/University of Delaware graduate program in art conservation. **Benita Johnson**, formerly Conservator at the UCLA Museum of Cultural History, was appointed Training Program Coordinator at the Getty Conservation Institute in July. **Susan Lansing** has joined the Department of Antiquities Conservation, J. Paul Getty Museum. She will fill the position of Conservation Assistant for one year. Among her first duties will be to assist in the evaluation of matting agents added to acrylic coatings for bronzes. **Elizabeth Mibach** has been named the Intermuseum Laboratory's new Director. **Cleo Mullins** and the staff of **Richmond Conservation Studio** announce the opening of their new studio for the conservation of paintings at 1322 West Broad Street, Richmond, VA 23220, (804) 358-2006. Jerri Reynolds Nelson is now **Jerri Reynolds Newman**, in private practice at [redacted] Cambridge, MA 02139. [redacted] **Alice Paterakis** is now Conservator of the Agora Excavations and Museum for the American School of Classical Studies in Greece. **Jerry Podany** has accepted the position of Conservator/Department Head, Antiquities Conservation, J. Paul Getty Museum. **Sue Sack** was elected President of the International Institute for Conservation of Historic and Artistic Works in January 1986. Her term is for three years. **James Stahl**, Conservation Technician in the Department of Antiquities Conservation, J. Paul Getty Museum, presented a paper on new developments in mountmaking for seismic protection, at a recent symposium at California Afro-American Art Museum on "Earthquake Damage Mitigation Methods for Art Objects on Display." **Susan M. White** has received the L.W. Frohlich Fellowship in Objects Conservation at the Metropolitan Museum of Art, where she plans to continue her research on gold corrosion and surface enrichment processes.

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## IN MEMORIAM

The art conservation community has suffered a tragic loss with the death of **David Kolch**, Senior Paintings Conservator of the Art Institute of Chicago, at the age of 41. After a painful six-month illness, David succumbed to its effects on June 2, 1986.

David will best be remembered as a rare combination of gifted craftsman and sensitive connoisseur. An ardent Italophile, he spent many of his undergraduate and graduate years as an artist and art historian in Florence, through Syracuse University. David's work with the aftermath of the Florence flood in the late 1960's and early 1970's led to an interest in conservation and to an eventual apprenticeship at the Fogg Art Museum, Harvard University, from 1974 to 1977. He served as museum conservator at the Lyman Allen Museum in New London, Connecticut, until 1981, when he accepted a position with the Los Angeles County Museum of Art. Last year he became Senior Paintings Conservator at L.A.C.M.A. and served simultaneously as conservator to the Armand Hammer Foundation in Los Angeles. In the fall of 1985, David accepted the position at the Art Institute of Chicago which he held until his untimely death.

David's unusually keen aesthetic refinement set him apart from his peers. His background as an art historian was constantly in evidence in his finely perceptive work in the conservation lab.

To his many friends, David was a constant source of delight. His ribald humor and biting wit offset the cool sophistication that characterized his public persona. The sense of dignity and humanism that surrounded his life and his work were admired by all who knew him. He will be greatly missed.

David Kolch's family requests that contributions be made in his name to the Epigraphic Survey of the Oriental Institute, University of Chicago, 1155 East 58th Street, Chicago, IL 60637.

Will Shank  
San Francisco Museum of Modern Art

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## INTERNSHIPS 1986-87

Center for Conservation and Technical Studies, Harvard University Art Museums. Paper Laboratory: **Annette Manick**, Winterthur/University of Delaware; **Elizabeth Coombs**, apprentice of Christa Gaehde, Arlington, MA. Objects and Sculpture Laboratory: **Eva Sander**, Institute of Archaeology, University of London; **Daphne Barbour**, Conservation Center of the Institute of Fine Arts, New York University. Painting Laboratory: **Theresa Byington**, Courtauld Institute; **Anton Rajer**, Texas Conservation Center, Canyon, TX.

Art Conservation Department, State University of New York College at Buffalo, Cooperstown, NY. **Susan Duhl**, Paper, Conservation Center for Art and Historic Artifacts, Philadelphia, PA; **Jacki Elgar**, Paper, Conservation Department of Asiatic Art, Boston Museum of Fine Arts, Boston, MA; **Matt Fleischman**, Objects, The Strong Museum, Rochester, NY; **Brian Howard**, Objects/Painting, Williamstown Regional Art Conservation Laboratory, Williamstown, MA; **Terry Lignelli**, Painting, Philadelphia Museum of Art, Philadelphia, PA; **Jeff Maish**, Archaeological Artifacts, York Archaeological Trust, York, England; **Ingrid Neumann**, Objects, Shelburne Museum, Shelburne, VT; **Rebecca Billings Pavitt**, Paper, Provincial Archives of British Columbia, Vancouver, B.C.; **Marianne Russell**, Objects, Victoria and Albert Museum, London; **Ralph Wiegandt**, Objects, National Maritime Museum,

Greenwich, London, and Colonial Williamsburg, VA.

Conservation Center of the Institute of Fine Arts, New York University. Fourth year students: **Daphne Barbour**, Objects, Fogg Art Museum, Cambridge, MA; **Kenneth Be'**, Painting, Williamstown Regional Art Conservation Laboratory, Williamstown MA; **Andrea Chevalier**, Painting, Germanisches Nationalmuseum Nürnberg, Germany; **Lisa Goldberg**, Objects Walters Art Gallery, Baltimore, MD; **Anne Heywood**, Objects, Metropolitan Museum of Art, New York, NY.

Third year students: **Lynne Brostoff**, Paper, Conservation Analytical Laboratory, Suitland, MD; **Anne Seibert Fletcher**, Paper, Library of Congress, Washington, DC; **Lisa Pilosi**, Objects, Metropolitan Museum of Art, New York, NY; **Leslie Ransick**, Research Laboratory, Boston Museum of Fine Arts, Boston, MA.

Winterthur/University of Delaware Program in the Conservation of Artistic and Historic Works. **Ruth Barach**, Painting, Mark Bockrath, Intermuseum Laboratory, Oberlin, OH; **Barbara Brown**, Photographs, Grant Romer, George Eastman House, Rochester, NY and James Reilly, Rochester, NY; **Christopher Foster**, Paper, Roy Perkinson, Boston Museum of Fine Arts, Boston, MA; **Melissa Katz**, Painting, Ann Hoenigswald, National Gallery of Art, Washington, DC; **Steven Pine**, Furniture, Greg Landrey, Winterthur Museum, Winterthur, DE; **Virginia Rasmussen**, Painting, Joe Fronck, Los Angeles County Museum of Art, Los Angeles, CA; **Laura Stirton**, Paper, Konstanze Bachmann, Cooper-Hewitt Museum, New York, NY and Ann Leane, National Maritime Museum, Greenwich, London; **Carol Stringari**, Painting, Al Albano, The Museum of Modern Art, New York, NY; **Jonathan Taggart**, Objects, Fred Hollendonner, The Cleveland Museum of Art, Cleveland, OH.

Information from the Art Conservation Program, Queen's University, Kingston, Ontario will appear in the next *Newsletter*.

other ingredients include calcium carbonate, titanium dioxide, long-chain alcohols and other plasticizers to keep the adhesive soft and pliable, and ketones to improve the product's scent.

Samples of Hold-It<sup>®</sup> pressed onto polyester film and unsized cotton paper remained white in color and well-bonded to the surfaces, but became slightly less pliable after exposure to the air and light in the conservation lab for two months. The sample on polyester film left a white residue on the film around the sample's outer edge, possibly deposited as the solvent constituents evaporated and the sample shrank. The sample on unsized cotton paper had penetrated the surface of the paper and could not be peeled away without skinning the paper.

These simple tests strongly indicate that Hold-It<sup>®</sup> is not suitable for prolonged contact with anything of value. Indeed, a company chemist agreed that the plasticizers could penetrate paper, textile fibers and paint films over time. However, Hold-It<sup>®</sup> may be suitable for very limited use in conservation. It seems especially promising for dry-cleaning fragile, impermeable surfaces. The adhesive is very soft and pliable, and may be squeezed into a point and used much like a kneadable eraser, over which it has the advantage of being much softer.

As far as I know, this product has not been tested rigorously for use in conservation, and I cannot recommend its use. However, it is apparently similar to erasers which are commonly used by conservators, and it seems well worth investigating. I welcome comments from anyone who has used, considered using and rejected, or tested this product.

Jerri Newman

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The Freer Technical Laboratory brings to your attention Saturated Steam, 6891 N.E. Third Avenue, P.O. Box 380123, Miami, FL 33238-0123, (305) 754-5653. They are a subsidiary of Small Parts, Inc., offering stainless steel rods, tubes, and steel stock; fasteners in brass and stainless steel in sizes and quantities conservators need but often cannot find. They also give quick and pleasant service.

W.T. Chase

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### MARVELSEAL 470: A BARRIER FILM

At the last annual meeting I mentioned a barrier film used to limit outgassing problems within the traveling exhibition cases that I design. Several inquiries have been received since then so I thought it would be useful to include the information in the *Newsletter*.

Marvelseal 470 is a product of Ludlow Packaging, a division of Ludlow Corporation, Holyoke, MA, 01040, (413) 538-9000. It is described as "a watervaporproof, flexible and heatsealable multi-ply lamination." It is composed of three bonded layers: polyethylene/aluminum foil/polypropylene and is supplied in 36"X200' rolls. In commercial packaging the polyethylene side is heat-sealed to itself to form watervaporproof bags for objects being shipped to humid areas. For traveling exhibits I adhere it with hot-melt glue to the interior wood surfaces of the inner container of a double case.

While it has been satisfactory for shipping use and is manufactured to MIL-B-131 military standard, it should be further tested before being used as a long-term barrier for wooden storage and exhibition cases. Pinhole corrosion of the aluminum layer may occur over time in the presence of organic acids emanating from the wood.

Ludlow also produces other interesting laminates incorporating Tyvek, cloth and paper into the polymer/foil layers.

Dennis V. Piechota

## MATERIALS

### FROM THE CONTRIBUTING EDITOR FOR MATERIALS

The Materials column is intended to serve the AIC members by providing information on materials and equipment used in conservation. In the past, articles have been contributed by practicing conservators, with the column's emphasis depending on who was willing to contribute at any given time. In the interest of our serving as many members as possible, I invite everyone to contribute to this column. Please send short notes or articles, public requests for research, comments, etc., typed or legibly handwritten to the Materials Column, Editor, AIC *Newsletter*, 3545 Williamsburg Lane, N.W., Washington, DC 20008.

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### NOTES ON A PROMISING MATERIAL FOR SURFACE CLEANING

Hold-It<sup>®</sup> plastic adhesive, produced by Eberhard-Faber, Inc., is a readily available and inexpensive commercial product, which may be suitable for cleaning certain types of surfaces.

According to information provided by company chemists, Hold-It<sup>®</sup> is similar in composition to various erasers produced by Eberhard-Faber, which are widely used by conservators. (For more information, see Pearlstein et al., "Effects of Eraser Treatment on Paper," *JAIC*, Vol. 22, No. 1, pp. 1-12.) Its main constituent reportedly is factice, a sulfonated vegetable oil;

# CONFERENCES, COURSES, SEMINARS

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## WOODEN ARTIFACTS

August 23-28, Washington, DC. "Wood Technology and Furniture Conservation." Contact Marc Williams, CAL/MS Smithsonian Institution, Washington, DC 20560, (202) 287-3729.

September 2-November 14, Dearborn, MI. "Conservation of Furniture: Apprenticeship Training Program." Contact Jim Burnham, Henry Ford Museum/Greenfield Village, 20900 Oakwood Blvd, Dearborn, MI 48121, (313) 271-1620 ext. 590.

October 20-24, Washington, DC. "Marquetry and Boulle-Work." Contact Marc Williams (see above).

November 17-21, Detroit, MI. "Conservation of Furniture and Finished Wood Surfaces." Contact Barbara Heller, Detroit Institute of Arts, Conservation Services Laboratory, 5200 Woodward Ave., Detroit, MI 48202, (313) 833-7920.

December 1-6, Washington, DC. "Furniture History and Construction (European)." Contact Marc Williams (see above).

December 8-13, Washington, DC. "Furniture History and Construction (American)." Contact Marc Williams (see above).

February 2-6, 1987, Washington, DC. "Historic Painted Finishes." Contact Marc Williams or Don Williams (see above).

March 2-7, 1987, Washington, DC. "Methods of Examination, Analysis, and Documentation of Furniture." Contact Marc Williams or Don Williams (see above).

April 13-17, 1987, Washington, DC. "Inlay Manufacturing Techniques." Contact Marc Williams or Don Williams (see above).

June 1 & 2, 1987, Washington, DC. "Adhesives for Furniture Conservation." Contact Marc Williams or Don Williams (see above).

September 14 & 15, 1987, Washington, DC. "Structural Conservation of Furniture." Contact Marc Williams or Don Williams (see above).

October 19-23 and 26-30, 1987 (two sections), Washington, DC. "Conservation of Marquetry and Boulle." Contact Marc Williams or Don Williams (see above).

November 30-December 3, 1987, Washington, DC. "Coatings and Colorants for Furniture Conservation." Contact Marc Williams or Don Williams (see above).

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## GENERAL

October 7-15, Washington, DC. Eighth ICOMOS General Assembly. Contact Mrs. Terry B. Morton, Chairman US/ICOMOS, (202) 673-4211.

July 6-10, 1987, London. "Recent Advances in the Conservation and Analysis of Artifacts." Contact Institute of Archaeology, London.

September 6-11, 1987, Sydney, Australia. Eighth Triennial Meeting of the ICOM International Committee on Conservation. Contact ICOM 87, Dulcie Stretton Associates, 70 Glenmore Road, Paddington NSW 2021, Australia.

## OBJECTS

August 29-30, Northampton, England. "Leather Conservation and Deterioration." Contact Leather Trades House, Kings Park Road, Moulton Park, Northampton, NN3 1JD ENGLAND, 0604-494-1321/2.

September 28-October 3, Ottawa, Canada. "Care and Preservation of Ethnological Materials: Symposium '86." Contact CCI, 1030 Innes Road, Ottawa, Ontario K1A 0M8, Canada, (613) 998-3721.

## PAINTINGS

September 21-26, Bologna, Italy. "Case Studies in the Conservation of Stone and Wall Paintings." Contact Perry Smith, IIC London.

## PAPER

1986, Rochester, NY. Ongoing schedule of seminars by the Technical and Education Center of the Graphic Arts at RIT. Contact Deborah Bongiorno, Technical and Education Center of the Graphic Arts, P.O. Box 9887, Rochester, NY 14623-0887, (716) 475-2246.

October 8-10, Hudson, WI. "Basic Archival Conservation." Contact Patricia Palmer, Program Coordinator, The Society of American Archivists, 600 S. Federal Street, Suite 504, Chicago, IL 60605, (312) 922-0140.

## PHOTOGRAPHIC MATERIALS

August 24-26, Chicago, IL and December 3-5, New York, NY. "Administration of Photographic Collections." Contact Patricia Palmer, Program Coordinator, The Society of American Archivists, 600 S. Federal Street, Suite 504, Chicago, IL 60605, (312) 922-0140.

August 24-28, San Francisco, CA. Third International Congress on Advances in Non-Impacting Printing Technologies. Contact Thomas W. Gribb, Eastman Kodak Co., Department 197, 901 Elm Grove Road, Rochester, NY 14650, (716) 726-1643.

September, Cologne BDR. Conference of the International Committee for the Science of Photography. Contact Society of Photographic Scientists, 7003 Kilworth Lane, Springfield, VA 22151, (703) 642-9090.

## TEXTILES

1986, Raleigh, NC. Ongoing schedule of Conferences in Textile Sciences. Contact Cliff Seastrunk, School of Textiles, NCSU Box 8301, Raleigh, NC 27695-8301.

1986, New York (tentative). "Stitching Symposium." Contact Polly Willman, 483 12th St., Apt. 2-L, Brooklyn, NY 11215.

## THE STATUE OF LIBERTY

A special conference entitled "The Statue of Liberty—Today for Tomorrow" will be held October 20-22, 1986, at the Doral Inn Hotel in New York City. The conference's four sessions will discuss the statue's history, new design in the restoration, corrosion problems, and details of the construction and restoration accomplished in the past 2 years. The 27 presentations in the conference will be made by persons intimately involved in the restoration project and experts on the various aspects of the Statue and her history.

The conference is jointly sponsored by the National Park Service and the National Association of Corrosion Engineers, through its Public Affairs Subcommittee on Conservation of Historic and Artistic Works. Organizations co-sponsoring the conference are: American Association for State and Local History, American Institute for Conservation of Historic and Artistic Works, American Society of Civil Engineers, American Society for Metals, Association for Preservation Technology, ASTM, National Institute for Conservation of Cultural Property, National Society of Professional Engineers, National Trust for Historic Preservation, Society for Industrial Archaeology, Statue of Liberty/Ellis Island Foundation.

Each registrant will receive a booklet of the extended abstracts of the conference presentations. A post-conference publication will be available from the National Association of Corrosion Engineers. This will be a special hard-bound volume commemorating the restoration project, dedicated to the future of the Statue of Liberty. For information contact NACE Meetings Department, P.O. Box 218340, Houston, TX 77218, (713) 492-0535.

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### IIC-CANADIAN GROUP CALL FOR PAPERS

The 13th Annual Conference of the IIC-CG will be held at the B.C. Provincial Museum, Victoria, B.C., on May 15-18, 1987. It will be followed by the AIC Conference in Vancouver, B.C., on May 20-24, 1987.

As there is no particular theme to the conference, papers on all aspects of conservation are welcome. We hope, however, to highlight "Preventative Conservation," therefore papers on this topic are especially sought. We encourage presenters to depart from the traditional format of a formal technical paper followed by a few questions and to prepare instead a discussion oriented presentation. Each presentation should take no longer than 25 minutes.

Members and non-members wishing to present a paper are requested to submit a 200-400 word abstract by January 15, 1987. The abstracts will be reviewed by the programme committee and acceptances will be mailed by February 1, 1987. Abstracts will be printed in the conference programme. Double projection 35mm slide and overhead projection facilities will be available.

All speakers are required to pay the normal registration fee. The deadline for submissions is January 15, 1987. Please submit abstracts to Andrea Nelles, Programme Chair, IIC-CG Conference 1987, Conservation Division, B.C. Provincial Museum, 675 Belleville St., Victoria, B.C., V8V 1X4, Canada.

## GRANTS & INTERNSHIPS

### ADVANCED PAINTING CONSERVATION FELLOWSHIP

The Kimbell Art Museum seeks an Advanced Painting Conservation Fellow to begin December 31, 1986 or by mutual agreement. The fellowship is for one calendar year and is renewable for a second year. It is intended for an individual whose professional goal is to work with a museum collection of the highest quality. Candidates must have a graduate degree in conservation or equivalent experience.

Under the supervision of the Conservator and working closely with the curatorial staff, the Fellow will perform conservation treatments on important European paintings, conduct research on the collection, assist in the development of the newly-equipped conservation department and in the museum's active exhibition program.

The annual stipend is \$17,000 - 22,000, depending upon experience and qualifications, with travel allowance of \$3,800. Send resume, statement of intent and three references to: Claire Barry, Conservator of Paintings, Kimbell Art Museum, P.O. Box 9440, Fort Worth, TX 76107.

### TEXTILE CONSERVATION INTERNSHIP

The Cooper-Hewitt Museum is offering a nine month, full-time internship in textile conservation through a grant from the New York State Council on the Arts. Priority will be given to applicants who have had previous experience or educational background in the field. The internship will begin on January 5, 1987 and brings a stipend of \$8,500. Applications are available from: Lucy Commoner, Cooper-Hewitt Museum, 2 East 91st Street, New York, NY 10128. DEADLINE: November 30, 1986.

### ANDREW W. MELLON ADVANCED FELLOW IN CONSERVATION, WORKS OF ART ON PAPER

A Mellon Fellowship will be available at the Art Institute of Chicago in the Paper Conservation Laboratory, the Department of Prints and Drawings beginning in the fall of 1986. The fellowship includes a stipend and an allowance for travel and research.

Fellows will carry out examinations and conservation treatments on the collection as well as conduct research related to the collection. Graduation from a recognized conservation training program or equivalent experience is required. Contact: David Chandler, Conservator, Department of Prints and Drawings, The Art Institute of Chicago, Michigan Avenue at Adams Street, Chicago, IL 60603, (312) 443-3659.

### MELLON FELLOWSHIPS THE DETROIT INSTITUTE OF ARTS

The Detroit Institute of Arts is pleased to announce that it will offer Advanced Conservation Training Fellowships supported by the Andrew W. Mellon Foundation. The Conservation Services Laboratory is accepting applications for paintings, objects, and textiles Fellowships to begin this fall. Candidates will participate in the full range of laboratory functions and will be required to complete a research project and related travel. Fellows will receive a stipend of \$17,000 for one calendar year plus \$2,500 travel allowance. Applicants should be graduates of a recognized conservation training program or have equivalent educational and work experience. Please send letter of intent, resume, three letters of recommendation (2 professional). Must be prepared to present a portfolio documenting examinations and treatments upon request. Contact Barbara Heller, Head Conservator, DIA, 5200 Woodward Avenue, Detroit, MI 48202, (303) 833-7920.



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# POSITIONS AVAILABLE

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## **ART CONSERVATOR I or II or III PAINTINGS ART CONSERVATOR I or II TEXTILES ART CONSERVATOR I or II OBJECTS**

The Conservation Services Laboratory of the Detroit Institute of Arts seeks individuals qualifying for the above positions. Candidates must have a Master's degree in Art Conservation or a combination of education and training to warrant equivalent recognition. Significant experience in the conservation of works of art, knowledge of artistic materials and various techniques used in dating and authenticating works of art are required. Responsibilities include the examination, technical analysis, care and treatment of works of art from the permanent collection of the DIA and various museums throughout the State of Michigan, work on exhibitions hosted or organized by the DIA and various museums throughout the state of Michigan, domestic or international travel and other related duties. Salary commensurate with experience: Level I (Assistant) \$22,500 to \$25,400; Level II (Associate) \$26,400 to \$28,700; Level III (Full Conservator) \$29,800 to \$31,200. Generous benefits.

Non-residents may apply but must establish residence in the city of Detroit at time of hire. Send resume in confidence no later than July 31, 1986, to Mr. Leon Johnson, Personnel Department, City of Detroit, 314 City-County Building, Detroit, MI 48226, or call (313) 224-3718.

## **COLLECTION MANAGER**

The Brooklyn Museum is seeking a Collection Manager to work in its Conservation Department. This is a new position planned to meet the needs of the Museum during a time of growth, reorganization, inventory of its collections, climatization and physical expansion. The Collection Manager will work closely with the Conservation Staff, and directly with curators, registrars, and administrative staff, coordinating an automated inventory and setting requirements for all movement/handling/storing/installation of artwork in the Museum. The Collection Manager will manage and instruct a staff of art handlers and technicians in these activities. The successful candidate must have a graduate degree or equivalent in Conservation, Art History or Museum Studies, and related museum study or work experience in curatorial standards and planning, handling, transporting, storing and installing art. A strong knowledge of museum environmental conditions and planning climatization of a museum is extremely desirable. A background in museum management and inventory procedures is also desirable. Please send resume to Personnel Office, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238.

## **CONSERVATOR OF CONTEMPORARY ART**

**DUTIES:** The successful candidate will be responsible, under the direction of the Chief Conservator, for the examination, preservation and treatment of an extensive collection of Canadian and International contemporary art. This includes paintings, sculpture, assemblages and experimental works in

a wide range of materials and techniques. Duties will involve liaison with curators, technical staff and artists in planning treatments; advising on conditions for storage, handling, display and travel; and assessing conditions of proposed acquisitions. The Conservator of Contemporary Art will assist in the daily operation of the conservation studios and participate in the gallery-wide and community activities of the Conservation Department.

**QUALIFICATIONS:** Applicants should have a Master's degree from a recognized conservation training program and five years practical experience, or the equivalent in training and experience. Essential qualifications include familiarity with current art materials and techniques, knowledge of the ethical and philosophical issues unique to conservation of contemporary art, and good verbal and written communication skills. Previous experience in a gallery or art museum, with some supervisory and administrative experience is desirable.

**SALARY RANGE:** \$32,000 to \$40,000 with generous employee benefits. Please submit a resume and three verifiable references by 30 September, 1986, to Ms. P. Elwell, Manager, Employee Services, Art Gallery of Ontario, 317 Dundas St. West, Toronto, Ontario M5T 1G4. Preference will be given to applicants with Canadian citizenship or landed immigrant status. This position is made possible through the assistance of the Museums Assistance Programmes of the National Museums of Canada.

## **ASSISTANT CONSERVATOR**

The J. Paul Getty Museum has an immediate opening for an Assistant Conservator in their department of Antiquities Conservation.

**Duties:** is directly involved with the conservation and restoration projects for the collection of antiquities under the direction of the conservator. Lectures to the public and other instructions as required by the museum or conservator. Publishes on recent developments in the laboratory.

**Minimum qualifications:** a B.A. or B.F.A. in fine arts or a certificate, diploma or degree in conservation or equivalent work experience. A minimum of four years experience in objects conservation is required.

The candidate should be able to demonstrate a comprehension of major conservation treatments and problems. Salary commensurate with experience and training, plus excellent benefits. Send resume to Director of Personnel, J. Paul Getty Museum, Post Office Box 2112, Santa Monica, CA 90406.

## **CONSERVATOR OF OBJECTS**

This is a permanent GS 11/12 (\$26,381 - \$31,619) position in the Object Conservation Department of the National Gallery of Art. The collection consists of Renaissance medals, plaquettes and small sculpture, major Renaissance sculpture in marble, terracotta and metal, Chinese and Japanese porcelains, 17th-19th century furniture and decorative arts, medieval objects and a variety of 20th century-sculpture supplemented by numerous works of art on temporary exhibition at the National Gallery of Art.

**Duties** include major and minor treatment of objects, examination of objects, maintenance of records, preparation of treatments proposals, research in the developing methods and materials related to conservation, advice on proper environmental and handling conditions and on the request of the Head of the Objects Conservation Department supervise junior conservators and interns and help manage and coordinate activities of the Department.

Candidates must have thorough knowledge regarding the examination, analysis and treatment of works of art composed

of a variety of materials, kept current with the state of the art. Candidates should have three years of general experience or an undergraduate degree. In addition a graduate degree in Conservation is required, plus one year of specialized experience. Three years of specialized experience in conservation may be substituted for the graduate degree.

Candidates should send an SF-171 application, current curriculum vitae, copies of publications and other relevant documentation to Michael Skalka, Coordinator of Conservation Programs, National Gallery of Art, Conservation Division, 6th & Constitution Avenue, N.W., Washington, DC 20565. EOE.

### **OBJECTS CONSERVATOR**

The Brooklyn Museum is seeking a Conservator of objects. Each candidate should have museum experience and be able to work with a diversified collection. Candidates should have a degree in conservation or the equivalent, plus significant work experience. Send resume to Personnel Department, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238.

### **ASSISTANT CONSERVATOR ANTHROPOLOGICAL AND ARCHEOLOGICAL OBJECTS**

The Museum Collections Repository of the National Park Service, Western Archeological and Conservation Center, Tucson, Arizona, is seeking applicants for the position of Assistant Conservator. The Assistant will be under the general supervision of the Repository conservator and will have primary responsibility for the supervision of all conservation laboratory operations. The assistant will direct and participate in the technical examination, documentation and treatment of a wide variety of anthropological, archeological, and historic objects of both organic and inorganic material from National Park areas throughout the Southwest. Experience in the use of chromatographic and spectrophotometric techniques of technical examination is preferred. Applicants should have a degree from a graduate level program in conservation, plus internship/work experience, or equivalent apprenticeship training. This is a Federal Civil Service position, and is subject to all applicable rulings thereof. Starting salary: GS-9, \$21,804.00; GS-11, \$26,381.00 per annum, depending on qualifications and experience. For further information contact Brigid Sullivan, Conservator, National Park Service, Western Archeological and Conservation Center, P.O. Box 41058, Tucson, AZ 85717, (602) 629-6501.

### **CERAMICS - OBJECTS CONSERVATOR**

Bradywicks Inc. of Santa Barbara has an immediate opening for a ceramics conservator. The job would include extensive work on ceramic objects and occasional work on other forms of decorative objects. MA degree in conservation and three years experience in either museum or private practice or the equivalent thereof is desired. Experience with all forms of ceramics (e.g. pottery, soft paste, high fire) is desired. Salary is commensurate with experience. Send resume and names of at least three references to John MacCuish, BRADYWICKS, [REDACTED] Santa Barbara, CA 93103, [REDACTED]

### **OBJECTS CONSERVATOR CONSERVATION ASSISTANT**

John C. Scott, P.C. Sculpture and decorative arts laboratory, located in New York City, providing laboratory and field conservation services. Enquire with resume, references, conservation portfolio list/abstract and income requirements to John Scott, 521 W. 26 St., New York, NY 10001.

### **ASSISTANT ETHNOGRAPHIC OBJECTS CONSERVATOR**

The National Museum of Natural History, Move Office, Smithsonian Institution is accepting applications for above position (GS-9). It is a four year term appointment assisting in relocating anthropology collections. Will help direct the work of technicians in the stabilization and re-housing of a wide variety of ethnographic and archaeological objects. Send SF-171 application to Employment Office, Smithsonian Institution, Washington, DC 20560, Attention: Connie Royal. (The Smithsonian is an Equal Opportunity Employer).

### **ASSISTANT OBJECTS CONSERVATOR**

The Henry Francis du Pont Winterthur Museum is seeking applicants for an Assistant Objects Conservator position. Candidates should have a graduate degree in conservation or equivalent apprenticeship training and experience. Primary responsibilities will be the examination and treatment of decorative arts objects in the Museum's Collection. Send resume with salary requirements to Joseph W. Beda, Personnel Manager, Winterthur Museum, Winterthur, DE 19735. An equal opportunity employer.

### **CONSERVATOR OF PAINTINGS**

The position is a senior one at the National Art Gallery, Wellington, New Zealand, and the appointee will be responsible for the overall administration and development of the gallery's conservation programme, and assisting in the planning facilities in the new National Art Gallery building. The gallery's collection comprises both historical and contemporary works of art in all media.

Candidates should have a graduate degree or equivalent qualification from a recognised conservation program and have a minimum of three years professional experience preferably in an art museum. The candidate should have specialised in the treatment of paintings. The salary will be commensurate with training and experience.

Applications including curriculum vitae and names and address of two professional referees should be sent to the Staff Clerk, Department of Internal Affairs, Private Bag, Wellington, New Zealand.

### **PAINTING CONSERVATOR**

The Walters Art Gallery is seeking a qualified conservator to fill a one year position in the Paintings Department. The conservator must have extensive experience in inpainting and finishing techniques. The job entails treatment of the highlights



of the Old Master collection in preparation for the reopening of the newly renovated, original Walters Museum. Maximum salary of \$25,500, commensurate with experience, generous vacation and full-time employee benefits. Position to begin December 1, 1986. Letter of interest and resume to be received by October 20, 1986. Contact Terry Drayman Weisser, The Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

### FRESCO CONSERVATION

The Arts Commission of San Francisco seeks a conservator to complete a team of experts for an NEA Mural Conservation Project. Candidates must be experienced in "True Fresco Technique." The 1987 project schedule is still to be determined. For more information write Registrar, San Francisco Arts Commission, 45 Hyde Street Room 319, San Francisco, CA 94102. No calls, please.

### TEXTILE CONSERVATOR

The Cleveland Museum of Art seeks an experienced conservator of textiles. Responsibilities will include all aspects of textile conservation, preparation for exhibitions, and supervision of storage and exhibition conditions. Applicants should have completed a recognized conservation program and have a minimum of 5 years professional textile conservation, as well as supervisory experience. Although the collection includes textiles from all parts of the world, it is particularly strong in Islamic, Coptic, medieval, and Peruvian. Experience in these areas is therefore particularly desirable. Candidates should send resumes to Department of Textiles, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, OH 44016.

### PAINTING CONSERVATOR CONSERVATION STUDENT

Western Center for the Conservation of Fine Arts in Denver, CO invites applicants for the position of Associate Painting Conservator. WCCFA treats a wide variety of traditional and contemporary artworks for museums and private collections throughout the Western United States. Candidates must hold a graduate degree in conservation or have equivalent experience, and must be capable of performing only the highest quality treatments. In addition to examination and treatment of paintings, responsibilities include surveys, lectures and consultations; local and regional travel is required. WCCFA provides the opportunity for involvement in research leading to formal presentation and publication. Salary is excellent and will be adjusted according to background and experience. WCCFA is especially interested in adding a conservator who is a recent program graduate seeking a first professional position.

Also, WCCFA currently has one opening for a serious conservation student seeking to gain exposure to paintings conservation, prepare a portfolio of conservation work and receive guidance in application to graduate training programs in art conservation. Commitment may be full or part time; a stipend will help defer living expenses.

WCCFA staff paintings conservators are Emmett Carl Grimm, Carmen F. Bria, Jr., and David C. Bauer. Address all inquiries to WCCFA, 1225 Santa Fe, Denver, CO 80204, (303) 573-1973.

### MUSEUM TECHNICIAN - PAPER CONSERVATION

The National Gallery of Art is seeking a Conservation Technician GS-7 (\$17,824) to assist in the basic functions of the paper conservation laboratory. Duties include simple condition examinations, matting and framing, monitoring of light levels, clerical and record keeping tasks, laboratory maintenance, general assistance in departmental projects, and transportation of art works.

Candidates must have a basic knowledge of the history of art, and elementary chemistry of fine arts materials. Candidates should be well organized, careful and attentive to detail, and able to carry out instructions with a moderate amount of supervision. Clerical skills and an understanding of word processing is desirable but not required.

Candidates should send a SF-171 application, and other relevant documentation to Michael Skalka, Coordinator of Conservation Programs, National Gallery of Art, Conservation Division, 6th & Constitution Ave., N.W., Washington, DC 20565. EOE.

### METALWORK CONSERVATOR

The Victoria and Albert Museum seeks a conservator to head a section working on the conservation, restoration, and technical examination of objects made wholly or in part of metal, including silver and gold plate, jewellery, arms and armour, furniture mounts and metal sculpture. In addition to practical conservation work the conservator will manage the section and ensure the regular flow and proper documentation of work, give lectures, attend conferences and give advice on collections.

Applicants must have had several years continuous experience of metalwork restoration. Good colour vision and manual dexterity are essential.

Salary as Conservation Officer D £ 12,300 - £ 15,990 according to qualifications and experience. Relocation expenses may be available.

For further details and an application form (to be returned by September 25, 1986) write to Civil Service Commission, Alencon Link, Basingstoke, Hants RG21 1JB, England, or telephone Basingstoke (0256) 468551 (answering service operates outside office hours). Please quote ref: G(2)394. An equal opportunity employer.

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# LETTERS

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## HSLA STEELS

I am beginning research on the conservation of artworks fabricated of high strength low alloy (HSLA) steels, a.k.a. "weathering" or "CorTen (etc.)" steel. The first phase of the research is an information gathering one, when I will appreciate any tips or advice about useful literature, techniques or expertise, or on any pertinent topic, to augment my own digging and observations. I would like my work to reflect the full range of contemporary practice, to avoid "re-inventing the wheel," and to report and credit the useful discoveries of conservators providing care for HSLA sculpture. Results of this research will be prepared for publication in the conservation literature. (521 W. 26 St., NY, NY 10001)

John Scott

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## DILEMMA FOLLOW-UP

I understand that, in response to my proposal at the General Meeting in Chicago the AIC Board is in the process of forming a Legal Advisory Group. Thanks to information on the Migratory Bird Treaty Act and the Eagle Protection Act that AIC members have supplied, the Group is well on its way to dealing with its first assignment. More information will be forthcoming on the Group soon.

Barbara Appelbaum

\*\*\*\*\*

## ANTHONY THIEME 1888-1954

Help restore a masterpiece! You could make the difference! We are searching for information regarding Anthony Thieme's paintings. If you know the location, condition, and construction of any of Thieme's paintings, please call or write: Art Conservation Laboratory, Inc., Dudley Homestead, Raymond, NH 03077, (603) 895-2639.

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## PUBLICATIONS

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*Professional or Occupational Culture? An Ethnological Study of the Textile Conservator's Working Conditions at the Museums*, Acta Universitatis Uppsaliensis Studia Ethnologica Uppsaliensia, 14 1985. An in-depth study on the work of the textile conservator—development of working conditions and professional status, evaluation of how theories on ethics can be applied to practical conservation work. Available from: Almqvist & Wiksell International, Drottninggatan 108, P.O.B. 45150, S-104 30 Stockholm, Sweden.

*Bibliographie zur schweizerischen Kunst und Denkmalpflege* (Bibliography on Swiss Art and Preservation), published annually at mid-year. Citations of literature on the preservation of monuments and sites published in 700 periodicals. Literature indexed according to author, subject, people and places. All subject headings in German, French, Italian. Available from: Institute für Denkmalpflege, ETH-Zentrum, CH-8092, Zurich, Switzerland. Cost: 35 Swiss francs.

*Occupational Hygiene Monograph Series*. Edited by Dr. D. Hughes. Among the publications in the series are: No. 1 *Hazards of Exposure to UV Radiation* (1982, £ 5.00), No. 11 *Disposal of Hazardous Wastes* (1983, £ 6.00), No. 12 *Allergy to Chemicals and Organic Substances in the Workplace* (1984, £ 7.00). Available from: H and H Scientific Consultants Ltd., 28 High Ash Drive, Leeds LS17 8RA, England.

*Historische Technologie und Konservierung von Wandmalerei*. U. Schiessel, Ed. [In German] Bern, Verlag Paul Haupt, 1985, 171 pp. 48 Swiss francs. The publication contains the 13 papers on the technology and conservation of wall paintings presented at the Third Professional Training and Continuing Education Meeting of the Fachklasse für Konservierung und Restaurierung of the Schule für Gestaltung, Bern, Switzerland which was held on November 5-6, 1984. Contributors include F. Maringer and P. Philippot.

*The Care of Tanned Skins in Mammal Research Collections*, by Catharine Hawks, Stephen L. Williams and Joan S. Gardner. Texas Tech University Monograph Series, No. 6, Texas Tech University, Lubbock, TX. A critical examination of storage techniques for a variety of tanned fur specimens.

*The Frame in America, 1700-1900. A survey of Fabrication Techniques and Styles*, by William Adair. Washington DC, American Institute of Artists Foundation, 1983. Available from Professional Picture Framers Association, 4305 Sarellen Road, P.O. Box 7655, Richmond, VA 23231. The catalogue of an exhibition held at The Octagon (Washington, DC) in July-September 1983, *The Frame in America* contains an essay on the development of frame design, frame construction, gilding, and picture hanging devices, an English language bibliography, and short technical descriptions of 107 American frames.

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There have been quite a few requests for the book *Recent Advances in Leather Conservation*, which is currently out of print. Would anyone wanting a copy please write to Ms. Anne Webster, Assistant to the Director, AIC Office, 3545 Williamsburg Lane, NW, Washington, DC 20008. It may be possible to reprint the book at a cost of \$15.00.

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### SIC COPIES SOUGHT

New museum seeking out of print copies of *Studies in Conservation* to complete our Conservation Department Research Library. We are missing issues printed prior to 1969. If you can provide any of these issues please contact: Carol Mancusi-Ungaro, Conservation Department, Menil Collection, 1511 Branard, Houston, TX 77006, (713) 524-9028.

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## AIC COMMITTEES AND MEMBERS, 1986-1987

**Membership**

Jacqueline S. Olin, Chair (202) 287-3717  
Inge-Lise Eckmann (415) 863-8800  
Susanne P. Sack (718) 858-2624  
Don Etherington (512) 471-5495  
Carolyn Rose (202) 357-2135  
Debbie Hess Norris (302) 475-5752

**Nominating**

Elisabeth W. FitzHugh, Chair (202) 257-2153  
Scott Odell (202) 357-1735  
Cathy McLean (213) 857-6169

**Bylaws**

Pauline Mohr, Chair (415) 863-8800  
Elisabeth Packard (301) 252-6989  
Nancy Heugh (512) 471-9117

**Ethics and Standards**

Elisabeth Batchelor, Chair (513) 721-5204  
Meg Craft (301) 276-7559  
Robert Futernick (415) 750-3680  
Carol Mancusi-Ungaro (713) 522-0886  
Philip Vance (216) 775-7331

**Appeals**

Robert Feller (co-chair) (412) 578-3330  
Jean Volkmer (co-chair) (203) 379-9245  
Norvell Jones (co-chair) (202) 523-3300

**Health and Safety**

Ann Wager, Chair (607) 547-9703  
Lucy Commoner (212) 860-6868  
Rosa Lowinger (215) 592-8268  
Sherelyn Ogden (617) 470-1010  
Stephen Bonadies (513) 721-5204  
Monona Rossol (212) 227-6220  
Ellen Howe (212) 879-5500

**Education and Training**

Christopher Tahk (co-chair) (607) 547-8768  
James Bernstein (co-chair) (415) 863-8800  
Janet Bridgland (213) 277-9188  
Catherine Nicholson (202) 523-3300  
Louis Pomerantz (312) 587-6578

**Planning**

Thom Gentle, Chair (413) 458-5741  
Susanne P. Sack (718) 858-2624  
Barbara H. Beardsley (603) 895-2639  
Shelley G. Sturman (202) 842-6432  
Robert Futernick (415) 750-3680  
Sheldon Keck, Special Advisor (607) 547-8347

## Conservation and the Handicapped

Heidi Miksch, Chair (518) 237-8090

**Finance**

(to be named)

**Board of Directors Committee Liaison**

Roy Perkinson (617) 267-9300

The Nominating Committee would be pleased to receive suggestions from AIC members for the slate to be voted on in May 1987. Get in touch with any member of the Committee: Elisabeth FitzHugh, Chair (w)/ (h), Cathy McLean, Scott Odell.

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# A · I · C Newsletter

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OF HISTORIC AND ARTISTIC WORKS

Volume 11, Number 6

November 1986

## FAIC NEWS

The FAIC Board of Directors would like to express their gratitude to the following donors for their support during the past year:

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FRIENDS OF FAIC are dedicated to the support of the field of conservation. FAIC is dependent upon your tax deductible donations for the growth of the Endowment Funds and for the support of the other activities of the Foundation.



### ENDOWMENTS

**FIFTH ENDOWMENT:** In response to AIC membership needs, the FAIC Board has voted to establish a Fifth Endowment for the purpose of professional development. To date, this fund is not endowed; donations may be made in honor of colleagues both living and deceased. Further specifications for this fund will be announced in upcoming issues of the *Newsletter*.

**GEORGE STOUT MEMORIAL FUND:** On September 15th, the FAIC Board voted to expand the interpretation of this Fund, which now reads as follows: "Interest from this fund may be used to defray costs of invited George Stout Lecturers and/or to defray in part expenses of students attending professional sessions. Student awards will be made on the basis of need. Maximum amount of any single student assistance is determined annually by the Board."

**PUBLICATION ASSISTANCE FUND:** \$3,000 has been awarded to the Pennsylvania Academy of Fine Art for the recent second printing of the publication, *Sculptural Monuments in an Outdoor Environment*.

**APPLICATION FOR FUNDS:** The following revisions have been made to the procedural guidelines for application to the Endowment Funds: "Applications to the Endowment Funds must be received by the FAIC office in complete form, postmarked two months in advance of the anticipated need. Applications received post facto will not be accepted for consideration."

Please contact the FAIC office for further information.

## AIC NEWS

### FROM THE PRESIDENT

The most recent meeting of the FAIC and AIC Boards took place at Klinge Mansion on September 15 and 16. I am pleased to announce that the FAIC Board has approved the establishment of a fifth endowment, which may be used to defray the costs of professional development for AIC members. FAIC will now begin to solicit donations for this endowment. In addition FAIC Executive Director, Caroline Keck, will be launching "Friends of FAIC." This new project will educate the public about conservation issues as well as bring in additional funds to support the programs of FAIC and AIC. For further information on FAIC programs and projects, see the FAIC column in this *Newsletter*.

The AIC Board continued to focus on membership issues. As part of its ongoing effort to encourage members to apply for the membership category for which they qualify and to solicit new members, the Board reviewed its most recent efforts. At the Chicago Annual Meeting in May, Inge-Lise Eckmann presented a session which reviewed application procedures and addressed questions concerning the policies of the Membership Committee. This session was very well received. Other efforts include enclosing membership applications with the *Newsletter*, setting up a membership booth at the Annual Meeting to distribute forms and answer questions, sending representatives to the Specialty Group sessions to answer questions and encourage potential applicants, establishing closer, long-term relationships with other organizations, and soliciting their memberships, and personally encouraging individual members to apply for membership or to upgrade their membership category. The Board is committed to increasing the membership of AIC and to upholding professional standards by encouraging its members to attain professional status. We welcome ideas on furthering these goals.

Other issues and projects discussed at the Board meeting will be reviewed in subsequent issues of the *Newsletter*.—Terry Drayman Weisser

### FROM THE EXECUTIVE DIRECTOR

I would like to bring you up to date on several current office activities. The first concerns the 1987 Annual Meeting. Information on air travel, hotel rates, and registration fees is contained in this *Newsletter*. This will enable you to begin to make plans now, financial and other, to attend next May. We have also included advance information on a pre-meeting training workshop, which promises to be very exciting, and where to write or call to obtain Canadian tourism information. The complete meeting announcement and registration packet will be mailed next February.

Second, by now you should have received a mailing explaining the new group health, disability, and life insurance plan available to AIC members. Contact the office if you have not received the mailing. Also, we would like to hear your reaction to the coverages after you have had an opportunity to review the material.

**MEETING ARRANGEMENTS AND FEES**

**HOTEL**

The AIC meeting will be held at the historic Hotel Vancouver, starting Wednesday afternoon, May 20, through Sunday, May 24. Room rates for the period Sunday, May 17 through Saturday, May 23, are:

	Canadian Funds*	U.S. Dollars**
Single	\$105.00	\$77.20
Twin or Double	125.00	91.91
Additional Person	20.00	14.70

\*Currently subject to a 7% Provincial Rooms Tax.

\*\*The stated rate in U.S. Dollars is based on a 36% rate of exchange effective October 1, 1986. It is not expected that the rate will vary from the past year's 31%-37% range between now and May 1987. However, since the exchange rate is quoted on a daily basis, the actual cost per room in U.S. Dollars is determined at the time payment is made, either at the time of the meeting or via advance registration by major credit card. AIC members wishing to make hotel reservations prior to receiving the meeting and hotel registration package, which will not be mailed until February 1987, may do so by calling the Hotel Vancouver's toll-free reservation line: (800) 268-9143. Be sure to identify yourself as a participant in the AIC meeting.

**AIRLINES**

United Airlines will provide the services of its toll-free convention reservations desk to AIC members and others travelling to Vancouver, B.C. for the Annual Meeting. Special fares are available as follows:

**Special Events Fare**—for those staying over a Saturday night from all United Airlines cities (excluding Mexico, Canada, the Bahamas, and the Orient), 30-35% off normal coach fares determined by day of travel. These fares require a minimum two night stay. In addition, Special Events fares require a minimum fourteen day advance purchase, and there is a \$30.00 (Canadian dollars) penalty for any cancelled or unused tickets. Special Events fares will be good for travel from May 14 through May 26, 1987.

**"Ultra Saver" Seats**—limited seats offering even more significant savings are possible. Call early for best availability.

To make reservations for one of the above discounted fares or any other promotional fare that may be available, simply follow these easy steps:

1. Call United toll-free at (800) 521-4041, seven days a week, 8:30 a.m. to 11:00 p.m. Eastern time.
2. Give the American Institute for Conservation account number: **7059 D**.
3. United will arrange to mail tickets to your home or office, or you may purchase them from your local travel agent. If you purchase them from your local travel agent, be sure you or the agent call United's Convention Desk to make your reservations. The special American Institute for Conservation fare is available only through United's Convention Desk.

NOTE: *Mileage Plus* members receive full credit!

**REGISTRATION FEES**

With the exception of "Early Bird" Member and Student fees, which will remain at the levels established in 1985, fees for other categories will be increased for the 1987 meeting, as follows:

	Member	Non-member	Student
Early Bird (Until April 17)	\$100*	\$150	\$55*
Advance (Until May 15)	\$150	\$200	\$75*
On-Site (After May 15)	\$175	\$225	\$75*

\*No change from 1986 rates

Third, by mid-November we will know if our proposal for an archives feasibility study has been accepted by the National Historical Publications and Records Commission. As previously reported, the Getty Conservation Institute has offered to match funds received from NHPRC. If funded, the project will get underway in January.

Finally, 1987 membership renewal notices will be mailed between November 1-15. As you know, income tax rates will decrease in 1987. Accordingly, you will be better off from a tax point of view if you pay your 1987 dues before January 1st. By doing so you will be able to claim "professional dues" paid for 1987 as a 1986 deduction. Take the deduction in 1986, when the rates are higher, and it will do more for you when you get to the "bottom line" on the 1040.—Gil Brown



**PRE-MEETING EVENTS (May 19-20)**

**IIC-CG ANNUAL MEETING**

IIC-CG is holding its Annual Meeting in Victoria, B.C. on May 15-18, 1987. We anticipate that a number of IIC-CG members will "cross over" and participate in the AIC Annual Meeting, beginning with the pre-meeting training workshop on May 19-20, announced below. For information on the IIC-CG Annual Meeting in Victoria contact Maggie Graham-Bell, Deputy Chief of Conservation, B.C. Provincial Museum, Parliament Buildings, Victoria, B.C. V8V 1X1, CANADA, (604) 387-5518.

**INFORMATION TECHNOLOGY TRAINING WORKSHOP**

AIC and IIC-CG jointly with the Getty Conservation Institute are sponsoring a training workshop titled "The Application of Information Technology to Conservation" beginning at 1:00 p.m., Tuesday, May 19, and finishing midday Wednesday, May 20. The workshop will be held at the Hotel Vancouver in Vancouver, B.C., site of the AIC Annual Meeting. A social "mixer" for IIC-CG and AIC members is being planned for Tuesday evening.

As it relates to the practice of conservation, information technology in its simplest form is the application of microprocessors and telecommunications to traditional information handling needs such as librarianship and document processing. This is often expanded to include the use of online information services. Information technology also has the ability to ultimately affect the collection, generation, communication, manipulation, and exploitation of all types of information conservators normally need. An informed understanding of what information is, the mechanisms for gathering and disseminating it, what is considered to be the scope of the Conservation literature and its efficient use have the potential to enhance dramatically the way our profession communicates and makes decisions.

The introduction of the microprocessor to information handling offers a valuable new tool, whose complexity and associated mystique should not obscure its relevance to the conservation community. This topic will be particularly appropriate as the Conservation Information Network, currently being developed by the National Museums of Canada and the Getty Conservation Institute, is targeted for release in read-only form concurrent with the AIC and IIC-CG meetings. Participation in the workshop will not require prior computer experience. A modest fee intended to help cover the costs of the workshop will be charged, between \$25 and \$35. It would help considerably in the planning process if AIC members interested in attending would send a postcard to the office to that effect.

AIC NEWSLETTER (ISSN 0887-705X) is published bimonthly by The American Institute for Conservation of Historic and Artistic Works, 3545 Williamsburg Lane NW, Washington, DC 20008. It is mailed only to members for \$8 per year as a portion of annual membership dues. Application to mail at second-class postage rates is pending at Washington, DC. POSTMASTER: send address changes to AIC NEWSLETTER, 3545 Williamsburg Lane NW, Washington, DC 20008.

**MOVING?** Please let AIC know as soon as possible if you are changing your address so we can change the information in our files. It is very expensive for AIC to pay for returned mail and then resend it. Thank you very much.

AIC's 15th Annual Meeting will be held in Vancouver, British Columbia, Canada's third largest city, overlooking Burrard Inlet, one of the province's many fiords, and backed by the snow-capped Coast Mountains.

Vancouver offers endless activities for the interested traveler. Museums and art galleries range from the Centennial Museum, housing examples of the northwest coastal Indian culture dating from the Stone Age to the peak of totemic art, exhibits depicting the city's and province's history, to the Planetarium and Maritime Museum, with rotating exhibits on man and the sea, to the Vancouver Art Gallery, containing an extensive collection of the works of Emily Carr, a famous west coast painter. Young west-coast artists' work is featured prominently in many commercial galleries. The Museum of Anthropology is famous for its totem grove and Indian artifacts.

Opportunities are everywhere for shoppers: Robsonstrasse is a window-shoppers dream in the high-rise progress of the West End; Gastown abounds with shops and boutiques specializing in leather work, pottery, arts and crafts, antiques, and original works of art; Chinatown is a treat to see, as is the Granville Island Public Market, where the restoration of the ramshackle warehouse section holds shops and restaurants featuring many old-fashioned culinary surprises.

Vancouver is a lively after-dark city, with many nightclubs, small clubs and cabarets, and a variety of discos and coffee houses. Many restaurants offer entertainment as well.

Canada offers tremendous vacation opportunities! Consider a pre or post-conference holiday in one of its many varying provinces.

#### PROVINCIAL AND TERRITORIAL TOURIST INFORMATION

For free travel information, telephone or write to:

##### Alberta

Travel Alberta  
10025 Jasper Ave., 15th Fl.  
Edmonton, Alberta T5J 3Z3  
(800) 661-8888  
(Continental USA)

##### British Columbia

Tourism British Columbia  
Parliament Buildings  
Victoria, B.C. V8W 2Z2  
(604) 387-1642

Tourism British Columbia  
P.O. Box C 34971  
Seattle, WA 98124

##### Manitoba

Travel Manitoba  
Department 6020  
155 Carlton St., 7th Fl.  
Winnipeg, Manitoba R3C 3H8  
(800) 665-0040

##### New Brunswick

Tourism New Brunswick  
P.O. Box 12345  
Fredericton, N.B. E3B 5C3  
(800) 561-0123  
(Continental USA)

##### Newfoundland and Labrador

Tourist Services  
Dept. of Develop. & Tourism  
Box 2016  
St. John's, Newfoundland  
A1C 5R8  
(800) 563-NFLD  
(Continental USA)

##### Northwest Territories

TravelArctic  
Yellowknife  
Northwest Territories X1A 2L9  
(403) 873-7200

##### Nova Scotia

Department of Tourism  
P.O. Box 130  
Halifax, N.S. B3J 2M7

Nova Scotia Tourist  
Information Office  
129 Commercial St.  
Portland, ME 04101  
(800) 341-6096  
(Continental USA except Maine)  
(800) 492-0643 (from Maine)

##### Ontario

Ontario Travel  
Queen's Park  
Toronto, ON M7A 2E5  
(800) 268-3735 (English)  
(800) 268-3736 (French)  
(Continental North America)

##### Prince Edward Island

Visitor Services Division  
Dept. of Finance & Tourism  
P.O. Box 940  
Charlottetown, P.E.I. C1A 7M5  
(902) 892-2457

##### Quebec

Tourisme Quebec  
C.P. 20 000  
Quebec, QU G1K 7X2  
(800) 443-7000 (from USA, 26  
Eastern States)  
(212) 397-0220 (New York City)  
(514) 873-2015 (all other states)

##### Saskatchewan

Tourism Saskatchewan  
2103 11th Ave.  
Regina, Saskatchewan S4P 3V7  
(306) 787-2300  
(800) 667-7191 (Continental USA  
except Alaska)

##### Yukon

Tourism Yukon  
P.O. Box 2703  
Whitehorse, Yukon Y1A 2C6  
(403) 667-5430

##### National Parks

Parks Canada  
Ottawa, ON K1A 1G2

A summary of the responses from the 1986 Annual Meeting Questionnaire indicates that:

- (1) At least half the respondents are in favor of having the meetings in the fall; some indicating any time other than a holiday weekend.
- (2) An overwhelming number would attend a 1-2 day specialty group seminar in addition to the annual meeting.
- (3) While approximately half the respondents would be in favor of alternating general meetings with specialty group meetings, regional group meetings would be favored by only about a quarter of the respondents.
- (4) Approximately 50% of the respondents would favor the general session having a theme.
- (5) A buffet is favored over a banquet 2 to 1.
- (6) Most of the respondents liked having a keynote speaker; liked the specialty group update and the issues-oriented part of the last meeting.
- (7) The most successful part of the last meeting seemed to be the specialty group sessions; the least successful parts were the social events and the hotel.

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#### COMMITTEE ON ETHICS AND STANDARDS

##### REFERRALS

Questions of propriety in giving referrals for conservation services have been raised. How should conservators, particularly those working in institutions, assist collectors in selecting a conservator? Who and how many conservators need institutions recommend? The following was prepared by the Ethics and Standards Committee as a base for discussion with the membership and may serve as a future guideline. A request to the membership for participation and ideas about this point was published in the *Newsletter* in the summer of 1985. Since we haven't received one comment from any of you, we now submit our recommendation for discussion.

In making any recommendations the conservator should acknowledge the degree to which the suggested conservators' work is personally known to him. If it is not known or the conservator/institution wishes to remain less committed the reference should be stated in an unbiased manner by qualifying exactly what is known. As stated in the Code of Ethics (Section IV, Relations with Colleagues, Trainees and the Profession, I. Comment on the Qualifications of Another Conservator), withholding comment is more preferable to one based on hearsay. Where possible more than one name should be suggested.

The client should be encouraged to select the most suitable proposal, schedule and price. By observing a policy of multiple recommendations, criticism by other practicing conservators can be avoided. If museum conservators also do private work (with their institutions' approval) their name can be added to the list provided by their institution.

Private conservators who wish to be recommended by a local museum conservation staff should make their work known to the staff within the guidelines of the Code of Ethics, Section V, Obligations to the Public, F, Advertising. Museum conservators may choose to review a portfolio of the private practitioners' treatments to ascertain quality work and adherence to the AIC Code of Ethics and Standards of Practice. Standards being met, the museum conservator should include the private conservator's name as a matter of professional courtesy. Private conservators need to recognize that despite all courtesies, private parties will often opt for the museum conservator. Being in a museum's employment is often seen as a sign of quality by the public.

The Ethics and Standards Committee recommends that the AIC pamphlet *Guidelines for Selecting a Conservator* be distributed to persons making inquiries and to private clients.

The Committee welcomes a dialogue in response to these suggestions.

Elisabeth Batchelor  
Meg Craft  
Bob Futernick  
Carol Mancusi-Ungaro  
Philip Vance

## AIC/FAIC PUBLICATIONS POLICY

As our organization grows and its activities increase, we must try to coordinate efforts if we are to make the best use of our most valuable resource, the energies of the many people who volunteer their time to help make AIC function. The left hand has to know what the right hand is up to. Compared to the days when a few mimeographed pages constituted the entire printed productions of our membership, things have changed enormously. We now have a *Journal* with international status as a reference publication, workshop notes pouring forth from Specialty Groups, *Preprints* of presentation at the Annual Meeting, FAIC-supported publications, and a *Newsletter* providing frequent information about events and people. We can be proud of all of these. To help coordinate these activities the Board has prepared the following Publications Policy. A draft was circulated to our hardworking editors and to the Chairs of the specialty groups, and now we would like to share this with our membership. We welcome any questions or comments.

The AIC Board

### INTRODUCTION

Our organization has grown dramatically since the days when it was formed as a subgroup of the IIC. For that matter, the field of conservation has changed as well. New specializations have arisen, more research is being done, and there are more practitioners who want and need to communicate with each other about the philosophy, techniques, and materials required for their work. Nevertheless, AIC is still a small, young organization compared with many other professional organizations, and depends heavily on the efforts of volunteers to carry out its programs. Therefore, to achieve the mutual goals and to best serve the needs of the membership, the leadership of AIC must promote wise and efficient use of the limited resources of our organization by encouraging an overall balance in our activities and by coordination of effort. For this reason the following guidelines have been developed regarding the interrelationship of AIC publications.

### PUBLICATIONS

In order to provide the membership with information of professional interest, the AIC issues periodical and occasional publications. For these, it solicits copy from the membership and others who speak on matters of professional interest. As the information will be of varying importance, relevance, and duration of interest, an assortment of publication organs should be supported. There follows a description of the format and function of various publications sponsored by the AIC. This outline is intended to provide guidance and assistance to editors in carrying out their duties, such as considering whether to accept a particular item submitted for publication, or to refer the author to a more appropriate alternative.

*Journal.* The *Journal* appears at regular intervals, and is produced by an editor appointed by the AIC Board. The editor selects associate editors so that all conservation specialties will have appropriate representation. Financially, it is supported by the FAIC and AIC at large, and is sent to all members. The subjects of these articles may be either general or specialized; it is expected, however, that they should be significant and original presentations of conservation practice, science, history, and/or philosophy, and will serve to fertilize new work in all specialties. The *Journal* is intended to be an authoritative reference publication, and its articles are published only after review by professional conservators and other experts in the particular subject under consideration, to insure that their content will be as original, current, accurate, and pertinent as possible. In order to provide an appropriate format for the publication of significant work, the *Journal* is printed on permanent paper, with attention to the quality of presswork and reproductions.

*Newsletter.* The *Newsletter* appears at regular, frequent intervals. It is produced by an editor appointed by the Board; the editor is assisted by individuals of his selection. Financially, it is supported by the FAIC and AIC at large, and is sent to the entire membership. It brings to the membership timely information on organizational matters; personnel changes and places vacant

and wanted; information on products, materials and services of interest to conservators; notices on courses, educational opportunities, publications, conferences, exhibitions, and other events of professional interest; information on projects or activities of individual members. It also provides a forum for the exchange of views on professional and organizational policy among the membership. Technical reports on the results of research are not ordinarily accepted unless important for reasons of health or safety.

*Preprints.* Papers presented at the General Sessions of the annual meeting are published in preliminary form in *Preprints*, which appear at the time of the Annual Meeting. Abstracts of the papers are reviewed by the Board prior to accepting them for presentation. The *Preprints* are published as a guide to those in attendance at the annual meetings and as a record of the substance of the General Sessions. If the authors of papers which appear in the *Preprints* desire to publish their work in more substantial form, they are obliged to offer their papers for publication consideration to the *Journal* prior to their submission to any other publication.

*Specialty Group Publications.* With the financial support of their membership, the various Specialty Groups of the AIC produce informal, periodical and occasional publications of particular interest to the members of these groups in order to permit the sharing of experiences, insights, techniques, current information, and suggestions for improvements in methods. Post-prints of presentations made at Specialty Group sessions are also appropriate for submission to such publications. Unlike articles published by the *Journal*, items appearing in Specialty Group publications do not require peer review, and for this reason it is appropriate that the format and manner of printing of such publications reflect this more informal, less rigorous procedure of publication. To better serve the interests of the AIC membership at large, when in receipt of material for publication which might be of general interest to the profession, the editor is obliged to refer the author to the editor of the *Journal* for consideration.

*FAIC Publications.* The FAIC accepts material for publication on an occasional basis, judging each manuscript on its merits, for its usefulness to the profession and to the larger public. The format, financial support, and marketing of each publication is determined on a case-by-case basis.

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### BYLAWS COMMITTEE

Due to the election of Sian Jones as AIC Secretary and the resignation of Elisabeth Packard from the committee, the Bylaws Committee consists of two members, Nancy Heugh and Pauline Mohr, Chairperson. New members will be added, pending approval of the AIC Board of Directors.

One of this year's charges will be the exploration of ways to conduct elections by mail, rather than holding them at the annual meeting, and proposing the necessary Bylaws adjustments to comply with such a system. Other minor changes to wording to allow for accuracy, consistency and easier retrieval of information will be discussed and proposed. The committee will research *Robert's Rules of Order* regarding the content and structure of bylaws generally and assess necessary changes to the AIC Bylaws to effect improvement.—Pauline Mohr

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### AIC DIRECTORY ERRATA

Several members have called to report errors and omissions in the *AIC Directory 1986-87*. If your name, address, telephone number or specialty listing is incorrect, or if you joined AIC prior to July 7, 1986 and were omitted from the *Directory*, please call or write Jim McIntyre at the AIC Office before December 1, 1986. We will print a list of errata which will be mailed with your January *Newsletter*.



# SPECIALTY GROUPS

## PAINTINGS SPECIALTY GROUP

Planning is underway for the upcoming Paintings Specialty Group program next May in Vancouver. In addition to the formal presentations as we had last year in Chicago, the 1987 program will feature short, informal talks focusing on two general topics: problems and solutions in the cleaning of paintings (tricky problems you have encountered, new approaches to grime and varnish removal or discussions of cleaning philosophies, for example) and new methods of postponing the lining of paintings on fabric (innovations in mending tears, strip-lining, flattening distortions, modifying original stretchers, for example). Individuals with interesting ideas on these or other topics are encouraged to give a short presentation. Contact Gay Myers by December 31, at the address given below.

Paintings conservators are urged to re-read the AIC Code of Ethics and Standards of Practice and to consider whether any changes are needed. Terrence Mahon is compiling the opinions of paintings conservators on this issue, so our membership can have input into the possible revision of the Code. Send your comments and suggestions to Terrence Mahon, Museum of Modern Art, 11 West 53rd St., New York, NY 10019.

Don't forget to submit newsworthy items to the Paintings Specialty Group *Newsletter*. Contact your regional representative (listed in the September AIC *Newsletter*) or the Paintings Specialty Group *Newsletter* Editor: Rebecca Anne Rushfield, [redacted], Flushing, NY 11367.

The layout for the AIC *Newsletter* is being redesigned and the Editor has suggested that each Specialty Group have a logo. Does anyone have an idea for a logo which sums up our profession? Send ideas to Gay Myers, Lyman Allyn Museum, 625 Williams Street, New London, CT 06320.—Gay Myers

\*

## BOOK AND PAPER GROUP

The current officers and the 1986 nominating committee have agreed to appoint James Stroud as the new vice chairperson for the BPG. David Chandler had unfortunately resigned as vice chairperson, because of staff changes at the paper lab.

James wrote a letter that will be sent next month to all BPG members. Following are excerpts from that letter: ". . . I am honored to be asked and will do the best that I am able to fulfill this responsibility. . . " Jim continues with ". . . One of the duties I have been asked to assume is the development of a pre-conference program to be held in conjunction with the Vancouver meeting. Other of your officers and I have agreed that the topic which we are in a position to most effectively address and one which continues to remain of current interest to the membership is the use of light in the treatment of paper. In addition and because of its relevance, we felt that we should incorporate into the program a discussion of the measurement and interpretation of color. . . " Connie Brooks, program chair, has asked that all abstracts for papers for the 1987 Vancouver conference be submitted by November 30, 1986. Send your abstract to Connie Brooks, Conservation/Preservation Program, 10-b-41 Cultural Center, Albany, NY 12230.

The editorial board of the Paper Conservation Catalog is continuing its extraordinary work. We are grateful to all those who have contributed their time and energy to this project. Following is a notice from Meredith Mickelson, editorial chairperson.—Bill Minter

## PAPER CONSERVATION CATALOG

The third edition of the catalog was distributed in May. We now continue to seek contributions from the BPG membership, either in the form of new outlines or contributions to existing outlines. We emphasize that it is very easy to contribute to an existing outline. Write a note, preferably on a xerox of the printed outline, and send it to the compiler or outline liaison.

The following is a partial list of the outlines which are in progress

and your contributions are needed.

13. *Mold and Foxing Treatments*, Liaison: Sarah Bertalan, Compiler: Hanna Szczepanowska.
17. *Sizing*, Liaison: Doris Hamburg, Compiler: Walter Henry.
19. *Bleaching*, Liaison: Dianne van der Reyden, Compilers: Helen Burgess and Dianne van der Reyden.
21. *Enzyme Treatments*, Liaison: Anne Craddock, Compilers: Jane Klinger and Richard Wolbers.
23. *Consolidation*, Liaison/Compiler: Sylvia Rodgers.
26. *Filling and Compensation*, Liaison: Timothy Vitale, Compilers: Debra Evans and Bob Futernick.
27. *Suction Table Treatments*, Liaison: Timothy Vitale, Compilers: Margaret Holben Ellis and Marilyn Weidner.

Please refer to the May 1986 edition for a complete list of the participants at this time.

While we hope to produce three new outlines each year, some outlines may remain in progress longer before they are printed. With the AIC Executive Board's endorsement, we are seeking grant funding in order to hire an Editorial Assistant and purchase a computer. This will facilitate and expedite the recording and publishing of the outlines. Contributions to existing outlines are essential.

For any further information contact Meredith Mickelson at the Hirshhorn Museum and Sculpture Garden, Independence at 8th St., N.W., Washington, DC 20560.—Meredith Mickelson

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## OBJECTS SPECIALTY GROUP

### LAST CALL FOR PAPERS



This is the last call for abstracts of papers you would like to present during the Objects Group Session of the AIC Annual Meeting in Vancouver (May 1987). A summary of the anticipated text and an estimate of the length of your presentation will be very helpful for the planning process. Several topic areas were suggested during the business meeting at the last Objects Specialty Group Session including "Gadgets and Shortcuts," "Compensation Techniques for Objects," and "Case Histories," but ideas outside these topics are also welcome.

Abstracts should be sent no later than December 1, 1986 to Kory Berrett, [redacted], New Castle, DE 19729 or Julie Reilly, Colonial Williamsburg Foundation, Department of Conservation, P.O. Box C, Williamsburg, VA 23187.

### STUDY TASK FORCE ON CONSTRUCTION MATERIALS

The following individuals have volunteered to serve on this task force: Christine Del Re (University Museum, University of Pennsylvania), Jean Portell (Sculpture Conservator in private practice), Shelley Reisman Paine (Tennessee State Museum), Nancy Davis (Rochester Museum and Science Center), and Shelley Sass (Center for Preservation Research, Columbia University). They will need several months to get organized, outline the scope of their task and report on initial directions. Members are welcome to contact these individuals with comments, suggestions, or questions. Watch for news from this task force in future *Newsletter* columns.

### OBJECTS CONCERNS COMMITTEE

As reported in the July, 1986 *Newsletter* column, this committee is beginning to organize an approach to producing a bibliography and an outline of a body of knowledge of objects conservation. They have begun to contact the other Specialty Groups to find out how they have approached the subject. A questionnaire is currently being designed and will be sent to all Objects Specialty Group members in January which will ask for input regarding scope, subject matter, and areas of passing interest. Please respond to the questionnaire when you receive it and return it in a timely manner.

The comments received from this questionnaire will determine the direction that this project will take. If you have any questions about this, please contact Carol Snow at [REDACTED].

#### MEMBERSHIP ROSTER

A new Objects Specialty Group membership roster will be prepared shortly. In January, Objects Specialty Group members will receive a copy of their current listing and will be asked to make corrections and add new information. Please respond to this inquiry so that the roster will more accurately represent the current projects and interests of the members.

#### NEWSLETTER COLUMN LOGO

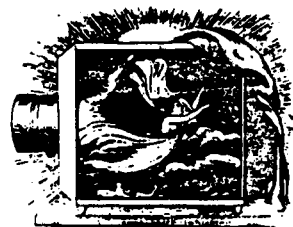
The AIC *Newsletter* staff is working hard to improve the format and layout of the *Newsletter*. Specialty Groups now have the opportunity to provide a better rendering of their existing logo or submit a new design. If you have a design that you wish to have considered, please send it to Linda Scheifler at the address given below.

#### NEWSLETTER COLUMN CONTRIBUTIONS

Members are encouraged to submit short items for inclusion in this column. We are interested in hearing from you if you are looking for information about a treatment technique or material or have stumbled upon an interesting discovery. We would also like to hear from members who attend short courses and conferences so that the members can keep abreast of developments and recent findings. Please submit contributions by November 15 for inclusion in the next *Newsletter*. Submit pieces to Linda Scheifler at [REDACTED] San Francisco, CA 94110-3322, [REDACTED].—Linda Scheifler

\*

#### PHOTOGRAPHIC MATERIALS GROUP



The 1987 PMG Winter Meeting will be held on February 6th and 7th in New Orleans, LA. Meeting rooms and hotel accommodations have been reserved at the Hotel Montelone, right in the heart of the French Quarter. The Historic Collection of New Orleans is co-sponsoring the meeting. The New Orleans meeting is upholding the

PMG tradition of presenting an exciting program. Examples of talks to be presented include:

"Use of the Suction Table for the Conservation of Photographic Prints," by Connie McCabe and Mary Lynn Ritzenthaler;

"Learning Tools in Photographic Preservation-Conservation," by James Reilly;

"Experiments in Restorative Copying of Color Photographic Prints," by Lincoln Ross;

"Case Studies: The Treatment of Certain 19th Century Photographs," by Ian and Angela Moor;

"Photo-Mechanical Alternatives to the Exhibition of Original Photographs," by Grant Romer;

"How Color Photography Works: There is More Than One Way to Form an Image," by Peter Krause;

"Color Print Material: Identification, Stability and the Market Place," by Henry Wilhelm;

"Light-fading of Color Slides Left Sitting on Desk Tops," by Robin Siegel;

"Cibra Chrome Micrographic Film: An Ultra-stable High-resolution Color Microfilm," by Ira Houdajian.

For further information concerning the program contact Doug Severson at [REDACTED] (day) or Debbie Hess Norris at [REDACTED] (day). For information concerning registration, contact Debora Dyer Mayer at [REDACTED] (evening).

HOPE TO SEE YOU ALL IN NEW ORLEANS!—Debbie Hess Norris and Debora Dyer Mayer

#### CONSERVATORS IN PRIVATE PRACTICE

##### MEMBERSHIP APPLICATIONS

We are still receiving membership applications. Please note that even though you completed the preliminary application in Chicago, you must still fill out the new form sent to you in the July *Newsletter*. Copies of this application may be obtained from Helene Von Rosenstiel [REDACTED], Brooklyn, NY 11217.—Jose Orraca

##### ETHICS COMMITTEE

In order to identify specific concerns regarding the AIC Code of Ethics and Standards of Practice as they pertain to conservators in private practice, the newly formed CIPP Ethics Committee asks for your special concerns as a conservator in private practice. Please respond as soon as possible to Steven Prins [REDACTED], Santa Fe, NM 87501. This is your chance to be heard! Thank you.

Nancy Lane Terry, Chair

Steven Prins, Secretary

John C. Scott

Marilyn Weidner

#### TEXTILE SPECIALTY GROUP



By now all of you should have received a mailing which included a dye survey by Kathryn Gill. Those of us who have attempted to purchase small amounts of dyes recognize the difficulty in obtaining dyes or any technical information about them. Your earliest response to this survey would greatly assist the successful completion of this valuable project.

The ASTM (American Society for Testing and Materials) was scheduled to meet on October 14th, in Philadelphia. For the second time the D-13 Committee on Textiles is meeting with textile conservators to establish a working relationship. Initial discussions suggested that the committee may serve conservators as a resource for testing materials used in conservation and to assist conservators with industrial materials. Among the TSG members active with this organization are Kathleen Betts, Brent Hile, Betty Kirke and Margaret Ordonez. All conservators are encouraged to take active part in this project.

Several seminars were held over the past few months. On August 18th-22nd, Bill Seitz of the New York School of Dry Cleaning taught two classes on the principles of dry cleaning to conservators from around the country. The class included hands-on experience and, perhaps most importantly, it informed conservators of the variables they can control when working with dry cleaners. The CAL sponsored another Dye Analysis course on September 15th-19th which was taught by Helmet Schweppe, and enhanced by the added expertise of Max Saltzman. The course was followed by a two-day workshop in which participants used natural dyes on wool and silk to dye reference standards. Samples were then distributed among the class. CAL is working in conjunction with the Getty Conservation Institute to produce a video of Dr. Schweppe's course. It will include segments of lectures and representative analytical techniques. More information will be passed along as it becomes available.

The proceedings of the Second through Eighth Harpers Ferry Regional Textile Group Symposia have been professionally taped and can be purchased as a complete set or individually. To order or obtain more information contact: Cassette Recording Company, 1377 E. Stroop Rd., Suite 102, P.O. Box 20453, Dayton, OH 45420, (513) 293-2609. The proceedings from the first HFRTG Symposium in 1980, "Textiles and Museum Lighting," have been published and are available through Kathleen Betts, Anderson House Museum, 2118 Massachusetts Avenue N.W., Washington, DC 20008. The cost of \$10 includes postage and handling. Make checks payable to HFRTG.

Anyone with information to be included in the TSG column may forward it to Zoe Annis Perkins, The Saint Louis Art Museum, Forest Park, St. Louis, MO 63110, (314) 721-0067.—Zoe Annis-Perkins

## PEOPLE

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**Catherine Anderson**, who has been with the Pomerantz Institute for the past year, has requested a four month leave of absence to study chemistry. **Mark Aronson** will fill the position for Postgraduate Internship in Painting Conservation at the Cincinnati Art Museum. This internship is funded by NMA. **Neil Cockerline** has been appointed Assistant Conservator at the Cincinnati Art Museum. This fall, **Sarah Dove** will be attending Gateshead Technical College, in Gateshead, England. She will be working towards a two year Masters degree in Paper Conservation. **Linda M. Fagen** has accepted the position of Archives/Manuscripts Conservator at the Marriott Library, University of Utah in Salt Lake City. **Barbara Keyser** has left her position as Conservator of Contemporary Art at the Art Gallery of Ontario in order to complete her M.A. in History of Science and Technology at the University of Toronto. She is orienting her research toward history of conservation. **Robert F. McGiffin** is a new Fellow in the International Institute for Conservation of Historic and Artistic Works. He has resigned his position as Chief Conservator/Administrator at the Kansas Museum of History and has accepted a long-term conservation contract in southern California. **Guy Petherbridge** has accepted an appointment as Visiting Associate Professor in the Conservation Program of the School of Library Science, Columbia University. Mr. Petherbridge will start teaching the bookbinding and book laboratory courses at SLS in the autumn. **Lois Olcott Price** and **Elizabeth Kaiser Schulte** have been appointed to the position of Senior Conservator at the Conservation Center for Art and Historic Artifacts. **Paul Rabin** is now at the Santa Barbara Museum of Art working on the conservation of two large sized Greek marble statues. **Carl Reule** has returned to Moorehead State University in Fargo, ND for his final year after attending the Pomerantz Institute for one year. **Michael Ruzga**, **Connie Fishbein** and **Thomas Wollbrinck** enrolled in a training program which began September 6, 1986, at the Pomerantz Institute for the Advancement of Fine Arts. They will be attending two days each week for a minimum of six months. **Carol Snow** has been awarded a Fulbright grant to conduct research on archaeological conservation in Turkey. The project includes writing a practical guide for conservators in Turkey. Carol will be based in Istanbul from January to September. **Paul Whitmore**, formerly Staff Scientist at the Environmental Quality Laboratory, California Institute of Technology, has been hired as Assistant Conservation Scientist at the Center for Conservation and Technical Studies, Harvard University Art Museums. **Janine Wardius**, formerly of the Pomerantz Institute, is now at the Graduate Training Program at Winterthur/University of Delaware.

\*

### INTERNSHIPS 1986-87

Conservation Programs, School of Library Service, Columbia University. **Rosemary Fallon**, Book Section, Conservation Office, Library of Congress, Washington, DC, under the direction of Peter Waters and Thomas Albro. **Hilary Kaplan**, Harry Ransom Humanities Research Center, University of Texas at Austin, under the supervision of Don Etherington, Bruce Levy and James Stroud. **Susan Lunas**, Conservation Department, General Library, University of California at Berkeley, under the direction of Barclay W. Ogden. **Mary Pound**, with Nicholas Pickwood, private conservator and Advisor on Book Conservation to the National Trust, Norwich, England.

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Editor's Note: Because of space restrictions and the large volume of Annual Meeting information in this issue, Part Two of the Committee on Accreditation and Certification's report on the written responses to the questionnaire on certification, originally planned for this issue, will appear in the next *Newsletter*.

## WASHI NO MISE

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## RESEARCH UPDATE

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The *Newsletter* staff introduces this new column with an update on the work in progress at the Research Laboratory at the Boston Museum of Fine Arts.

In order to feature the Research Update as a regular column, the *Newsletter* staff would like to recruit a Contributing Editor who is familiar with analytical equipment and methods, would enjoy contacting conservators and conservation scientists around the country and is enthusiastic about this exchange of information. You needn't live near the national office and we promise to make the task as easy as possible for all involved. Please help!

\*

Three major research projects are currently underway at the Research Laboratory of the Museum of Fine Arts, Boston, Massachusetts.

Arthur Beale, Director of the Research Laboratory, continues to evaluate the effectiveness of various synthetic coatings in protecting bronze exposed to outdoor environments. This research was begun at the Center for Conservation and Technical Studies at the Harvard University Art Museums with Rika Smith, now at the Walters Art Gallery. Coatings being investigated are those principally used by conservators and some new materials suggested through consultation with manufacturers. Arthur Beale reported on this project at an ICCROM conference on the subject of metal stuary and architectural decoration in open air environments held in France.

Richard Newman, Research Scientist, has undertaken a study of medieval metalwork at the Boston Museum of Fine Arts, in collaboration with the European Decorative Arts Department. The technical examination of the eighty to ninety metal sculptures in the collection will be published in the 1988 catalogue of medieval sculpture at the Boston Museum of Fine Arts. Examination techniques include X-ray fluorescence, X-radiography, microscopic study, and analysis of corrosion products, patinas and surface coatings by several techniques. Analysis of drill samples of some of the objects will be carried out by atomic absorption.

Pamela Hatchfield and Margaret Leveque, Assistant Conservators, with Richard Newman, are studying formaldehyde and other volatiles emitted by wooden storage and display materials. Various methods of air sampling and analysis are under investigation. This study will focus on mitigation methods where replacement of wood products is not economically feasible, and investigate vapor barriers and products acceptable for extended contact with museum objects.

# GUEST EDITOR

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There are few practicing conservators today who have not participated in a conservation survey, either by responding to questionnaires or by conducting direct evaluations of collections. The growing interest in surveys and their proliferation implies a healthy and growing commitment to collections management. From national overviews to the assessments of the condition of particular collections, surveys are promoting both general awareness and increased interest in conservation policy. The survey is becoming an essential tool for the development of coordinated, coherent conservation programs and a means of providing leverage to secure funding. The implications of surveys are being felt in organizations large and small as granting and funding agencies act upon their findings.

Comprehensive national overviews have been justified by the need to develop improved conservation strategies and to define long range planning at government levels. They set out to evaluate the conditions of cultural artifacts and their surrounding environments in general terms and to enumerate the resources available to care for collections. The findings of these studies, usually dependent on the responses from large numbers of institutions, are established via standard questionnaires, the basic tool of the survey. Provided that the questionnaires are properly designed, statistical analysis of the data can be achieved. Indeed, surveys conducted by questionnaire are often the only way to assess the needs of collections on a countrywide basis.

The first comprehensive attempt to identify conservation resources at a national level in the United States was the result of a Congressional mandate. Under contract to the Institute of Museum Services, the American Association of Museums was aided by the National Institute for Conservation and the American Institute for Conservation in coordinating a six part project to assess collections management, maintenance and conservation. Conducted between February 1984 and June 1985, the survey reported on museums containing a collective number of objects in excess of 113 million. In Great Britain a comprehensive study of the general management of museums in the United Kingdom has just been completed with the publication of *Museums in Scotland*. Sponsored by the Museums and Galleries Commission, the most recent report completes a series which began with a report on England in 1978, and continued with Wales in 1981 and Northern Ireland in 1983. In addition, the Scottish Museums Council has recently embarked on its own two year study of the care and conservation of museum collections, funded by the J. Paul Getty Trust. The final report from the Scottish Museums Council is expected in 1988. National museum surveys in all of these countries have made remarkably similar recommendations concerning the general conservation needs of museums.

The other side of the coin is the carefully planned assessment of the conservation needs of a single museum or collection. This type of conservation survey identifies priorities and requirements for individual collections or objects, as well as storage facilities and environmental control. Not unusually, recommendations for staff training are also given. Collection surveys are more often dependent on the specialized skills and observations of the trained conservator than on a consensus of general museum professionals.

As a direct result of the broader national surveys, the collection survey is rapidly becoming an essential preliminary step to solicit outside funding. No longer are isolated special projects being automatically funded if they cannot be presented as part of a larger collections management plan. In this context, the survey is a powerful management tool. It determines policy, outlines procedures which can be implemented and procures funding.

A survey is a tool which can be refined and perfected only through experience. The process of surveying sharpens the skills and adds to the knowledge of the surveyor. The final product of the survey is a report reflecting opinions that inevitably shape and affect conservation both directly and indirectly.

Among the most recent survey publications are:

Appelbaum, B. and Himmelstein, P. "Conservation Surveys." *Museum News*, February, 1986, pp. 5-14.

*Caring for Collections: Strategies for Conservation, Maintenance and Documentation*. Washington: American Association of Museums, 1984.

Museums and Galleries Commission. *Museums in Scotland*. London: Her Majesty's Stationery Office, 1986.

Slate, Jane. "Caring for the Nation's Common Wealth: A National Study Assesses Collections Management, Maintenance and Conservation." *Museum News*, October, 1985, pp. 39-45.—Carol Aiken

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## MATERIALS

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### Gore-TEX™: A VAPOR PERMEABLE BARRIER

GORE-TEX™ barrier is a commercial product currently in use by conservators, and under investigation by various private researchers and Federal agencies. It has applications in art transport, exhibition, storage, and conservation treatment in all specialties. It is made of a membrane of expanded polytetrafluoroethylene, laminated to a support backing.

The membrane has a low coefficient of friction, blocks over 90% of ultraviolet rays and 98% of visible light, and is impermeable to smoke, mold spores, and micro-organisms, all very useful properties in packing and storage containers.

It is chemically resistant to a wide variety of chemicals, and withstands temperatures from -450°F to +600°F, suggesting uses in fumigation and freeze-drying. At the same time, it is permeable to water vapor but not to liquid water, inviting applications in humidification and humidity control, both in storage and exhibition cases, and in conservation treatment.

The barrier is currently available in a variety of formats:

—A tough but highly compressible cord for use as a joint sealant and gasket is available in diameters from 1/8" to 3/4".

—The membrane is used in two heat-sealable laminates, one with non-woven polyester, total thickness 7 to 10 mils, and one with 1/16" thick polyester felt, total thickness 43 to 46 mils, available by the yard and in heat-sealed and "ziplock" type sleeves and envelopes. A 1" tape of the membrane coated with a pressure-sensitive adhesive is also available for use in sealing the laminates.

—A silica gel tile made up of a 6" x 6" x 1/2" acrylic grid filled with Art-Sorb™ and sealed on both sides with GORE-TEX™ barrier, is available for rapid humidity equilibration of enclosed spaces, such as shipping containers and exhibition cases.

The development of the art conservation market for the GORE-TEX™ barrier products was conceived by Dr. Lowell Perkins, Conservation Science Consultant for the Winterthur/University of Delaware Art Conservation Program, and is currently the responsibility of Laurie B. Gil, Museum Products Specialist for Gore. Our market is a very small part of the overall commercial market for Gore's Membrane Products Division. Ms. Gil is presenting us with a rare opportunity to work with a company committed to the quality of its work, to tailor products to our needs, and will continue to be available if pursuing our market is profitable to the manufacturer.

Ms. Gil and her associates are available to answer questions and discuss applications at W.L. Gore & Associates, Inc., Membrane Products Division, P.O. Box 1550, Elkton, MD 21921, (301) 392-4440.

GORE-TEX is a registered trademark of W.L. Gore & Associates, Inc. ART-SORB is a registered trademark of Fuji-Davidson Chemical Ltd.—Jerri Newman

# LEGISLATIVE ISSUES

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A final decision on federal funding for the arts is expected momentarily. The FY87 amounts should fall somewhere between the House and Senate bills, as follows (dollar figures in millions):

	Reagan Request	House Bill	Senate Bill
IMS	\$ 0.330	\$ 21.394	\$ 18.888
NEA	145.000	165.661	159.950
NEH	126.000	138.641	136.700

Neither the Senate nor the House have provided any funds for NMA. The House Bill does include funds for some of the activities traditionally conducted by NMA as part of the proposed Smithsonian budget. The Senate Bill makes no such provision. Final actions will be reported in the January 1987 *Newsletter*.

\*

Senator Kennedy (D-MA) has introduced legislation (S 2796) that would provide added copyright protection and royalty rights for artists whose work is resold or altered. As presently worded, the bill may be interpreted to cover conservation as the term is defined in the AIC Bylaws (Section I, Paragraph 2(a)). In conversations with Senator Kennedy's staff we have ascertained that conservation activity is not within the intent of the bill. Accordingly, language exempting conservation has been suggested, thanks to efforts of Sue Sack's husband Ed, an attorney. Action on the bill is not expected until 1987. However, a hearing in New York City may be scheduled for mid-November. We will track the legislation and keep the volunteer leadership informed on developments.

\*

We have just learned, thanks to Barbara Appelbaum, that a task force reporting to the Canadian Minister of Communications, Flora McDonald, on federal policy concerning museums has recommended that the Canadian Conservation Institute (CCI) limit its activities to research and information services, and operate on a substantially smaller scale than at present. Specifically, the task force recommends that CCI be reduced from its present staffing level of 64 to 12, and from \$4 million annually to \$1 million. These recommendations have not yet been accepted by Ms. McDonald, and therefore there is time to make AIC's views known to her. A copy of the task force report is expected at the office shortly, and the AIC/FAIC Board, on behalf of the membership, will make the Minister aware of the importance of CCI to the international conservation community.—Gil Brown

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## IIC-CANADIAN GROUP

### CALL FOR PAPERS

The 13th Annual Conference of the IIC-CG will be held at the B.C. Provincial Museum, Victoria, B.C., on May 15-18, 1987. It will be followed by the AIC Conference in Vancouver, B.C., on May 20-24, 1987. Papers on the topic of "Preventative Conservation," are especially sought. Members and non-members wishing to present a paper are requested to submit a 200-400 word abstract by January 15, 1987. Please submit abstracts to Andrea Nelles, Programme Chair, IIC-CG Conference 1987, Conservation Division, B.C. Provincial Museum, 675 Belleville St., Victoria, B.C., V8V 1X4, Canada.

# CONFERENCES, COURSES, SEMINARS

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## GENERAL

July 6-10, 1987, London. "Recent Advances in the Conservation and Analysis of Artifacts." Contact: Institute of Archaeology, London.

September 6-11, 1987, Sydney, Australia. Eighth Triennial Meeting of the ICOM International Committee on Conservation. Contact: ICOM 87, Dulcie Stretton Associates, 70 Glenmore Road, Paddington NSW 2021, Australia.

## ICCROM

Deadline for applications to 1988 courses at the International Centre for the Study of the Preservation and Restoration of Cultural Property in Rome, Italy, in Architectural Conservation, Conservation of Mural Paintings and Scientific Principles of Conservation is January 15, 1987. Deadline for the Fall 1988 courses in Preventative Conservation in Museums and Conservation of paper objects is January 15, 1987. Applicants should be professionals in their field. Contact: ICCROM Courses, US/ICOMOS, 1600 H Street, N.W., Washington, DC 20006, (202) 673-4093.

## OBJECTS

November 17-21, Washington, DC. "Making High-Quality Electroform Replicas of Museum Objects." Contact: Carol Grissom or Donna Strahan, CAL/MSC Smithsonian Institution, Washington, DC 20560, (202) 287-3732.

## PAPER

1986, Rochester, NY. Ongoing schedule of seminars by the Technical and Education Center of the Graphic Arts at RIT. Contact: Deborah Bongiorno, Technical and Education Center of the Graphic Arts, P.O. Box 9887, Rochester, NY 14623-0887, (716) 475-2246.

## PHOTOGRAPHIC MATERIALS

December 3-5, New York, NY. "Administration of Photographic Collections." Contact: Patricia Palmer, Program Coordinator, The Society of American Archivists, 600 S. Federal Street, Suite 504, Chicago, IL 60605, (312) 922-0140.

## TEXTILES

1986, Raleigh, NC. Ongoing schedule of Conferences in Textile Sciences. Contact: Cliff Seastrunk, School of Textiles, NCSU Box 8301, Raleigh, NC 27695-8301.

1986, New York (tentative). "Stitching Symposium." Contact: Polly Willman, [REDACTED], Brooklyn, NY 11215.

July 10-12, 1987, Normal, IL. The Department of Art and the College of Fine Arts at Illinois State University will host the FIFTH ANNUAL CONFERENCE ON TEXTILES, sponsored by the

Charles Babbage Research Centre, Winnipeg, Canada and *Ars Textrina*, a refereed professional journal. During the two days of the conference, papers will be presented by invited speakers on subjects of original research which will explore the history of textiles: clothing, tools, etc.; innovative manipulation of weave structures; ethnic woven structures; application of computers or technology to textiles; textile conservation and preservation; and mathematical patterns associated with weaving. The proceedings of the conference will be published in *Ars Textrina*. All papers will be refereed prior to publication. Deadline for contributed papers is April 1, 1987. For further information, contact: Prof. Naomi Whiting Towner, Department of Art, Illinois State University, Normal, IL 61761, (309) 438-5621.

#### WOODEN ARTIFACTS

November 17-21, Detroit, MI. "Conservation of Furniture and Finished Wood Surfaces." Contact: Barbara Heller, Detroit Institute of Arts, Conservation Services Laboratory, 5200 Woodward Ave., Detroit, MI 48202, (313) 833-7920.

December 1-6, Washington, DC. "Furniture History and Construction (European)." Contact: Marc Williams, CAL, Smithsonian Institution, Washington, DC 20560, (202) 287-3700.

December 8-13, Washington, DC. "Furniture History and Construction (American)." Contact: Marc Williams (see above).

February 2-6, 1987, Washington, DC. "Historic Painted Finishes." Contact: Marc Williams or Don Williams (see above).

March 2-7, 1987, Washington, DC. "Methods of Examination, Analysis, and Documentation of Furniture." Contact: Marc Williams or Don Williams (see above).

April 13-17, 1987, Washington, DC. "Inlay Manufacturing Techniques." Contact: Marc Williams or Don Williams (see above).

June 1 & 2, 1987, Washington, DC. "Adhesives for Furniture Conservation." Contact: Marc Williams or Don Williams (see above).

September 14 & 15, 1987, Washington, DC. "Structural Conservation of Furniture." Contact: Marc Williams or Don Williams (see above).

October 19-23 and 26-30, 1987 (two sections), Washington, DC. "Conservation of Marquetry and Boulle." Contact: Marc Williams or Don Williams (see above).

November 30-December 3, 1987, Washington, DC. "Coatings and Colorants for Furniture Conservation." Contact: Marc Williams or Don Williams (see above).

October 1988, site not yet determined, Gilding Conservation Symposium. Contact: Deborah Bigelow, Program Coordinator, c/o AIC.



#### 1988 GILDING CONSERVATION SYMPOSIUM

To address the needs of those charges with the care of gilded objects, the Wooden Artifacts Group is in the process of developing a conference on gilded surfaces. Conservation of historic gilded wooden objects will be the primary emphasis of the symposium, with specialized sessions focusing on analytical methods and treatment procedures.

The symposium will consist of three days of intensive work-

shops, panel discussions, and demonstrations by experts in the field. Formal papers and practical workshops by recognized conservators will be encouraged. For more information contact Deborah Bigelow, Program Coordinator, c/o AIC.



#### CCAHA PRESENTS COLLECTION CARE WORKSHOP SERIES

A series of five one-day workshops on Collection Care will be offered by the Conservation Center for Art and Historic Artifacts, providing instruction in basic collection care techniques for art on paper, photographs and library and archival material.

The five topics to be covered are: Examination and Survey Procedures—November 15, 1986; Storage of Works of Art and Photographs—December 13, 1986; Storage of Library and Archival Material—January 17, 1987; Matting and Framing—February 14, 1987; Exhibition Techniques, Packing and Shipping—March 14, 1987.

For information, fees and registration forms, contact Conservation Center for Art and Historic Artifacts, 264 South 23rd St., Philadelphia, PA 19103, (215) 545-0613.

## GRANTS & INTERNSHIPS

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#### ADVANCED INTERNSHIP IN PAINTINGS CONSERVATION

The Philadelphia Museum of Art offers a one-year advanced internship in paintings conservation to an individual who has completed a graduate training program in art conservation or has equivalent experience. The internship year can begin after September 1, 1986. Funded by the Institute for Museum Services, the internship includes a stipend of \$16,000 plus benefits and a travel supplement of \$3,000. Resumes with references should be sent as soon as possible to Marigene H. Butler, Head of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101-7646.



#### ADVANCED PAPER CONSERVATION TRAINING

The Pierpont Morgan Library is offering a nine-month, non-renewable internship to an advanced paper conservation student who would work half the week in the conservation bindery, under Miss Deborah Evetts, Book Conservator, and half the week in the paper conservation laboratory, under Mrs. Patricia Reyes, the Mellon Conservator.

The position runs from September 1987 to 31 May 1988. The intern will receive a salary of \$12,000 for the nine-month period, plus benefits.

To qualify for consideration, candidates should have been graduated from a recognized conservation training program or should have equivalent training and professional experience. United States citizenship required.

To apply, submit the following no later than 1 February: a resume; short description of interests; letters of support from two conservation professionals familiar with your work; copies of two reports on conservation treatments undertaken since the completion of academic training or apprenticeship. Send to Mrs. Reyes or Miss Evetts, at the Pierpont Morgan Library, 29 East 36th St., New York, NY 10016.

# POSITIONS AVAILABLE

The following rates apply for Positions Available ads: Heading (job title) + 10 lines of copy: \$45.00. This is a minimum fee. The charge per line beyond 10 lines is \$4.00.

## CHIEF CONSERVATOR

Responsible for the examination and treatment of a collection of 93,000 historical objects located at the main museum and fifteen state historic sites. Manages the work of a decorative arts lab, a wooden objects lab, and a textile lab including supervision of a textile conservator and a conservation technician.

Performs treatments on objects, surveys condition of collections at museum and sites, oversees monitoring of environmental condition at museum, and generally reviews and resolves all conservation problems and issues. Sets treatment priorities and degree of treatment and develops treatment schedules in consultation with other staff. Writes contracts for and oversees work of private conservators. Chairs museum health and safety committee. Administers division budget.

Qualifications: Masters degree in conservation, art or art history, plus four years of conservation experience in chemical materials analysis and treatment techniques; or graduation from an accredited four-year college plus six years of conservation experience; or ten years of conservation experience. Specialization in objects conservation required. Supervisory experience preferred.

Beginning salary \$25,188 plus benefits, with increases to \$33,756. Send resume, list of references, and college transcripts by November 30 to Mark A. Hunt, Director, Kansas Museum of History, 6425 S.W. Sixth St., Topeka, KS 66615-1099.

## SUPERVISOR OF CONSERVATION AND REPOSITORY SERVICES

Duties: Responsible for operation of the Document Restoration Shop and for helping to establish conservation policy for over 14,000 cubic feet of public records; trains and supervises five document restoration technicians and occasional interns in the restoration of the colonial, state, and local government archives of South Carolina dating from 1671; supervises two and a half positions responsible for maintenance of the records in the stacks and two persons providing photocopy and microfilm services; works within broad guidelines to determine appropriate techniques, materials, and procedures for restoration treatment; performs highly skilled restoration tasks; participates in workshops and demonstrations; recommends purchases of supplies and equipment.

Qualifications: In-depth knowledge of conservation problems and solutions; at least three years' professional experience in the conservation of archival materials, with at least one year of supervisory experience; familiarity with disaster preparedness and recovery techniques; ability to interpret conservation literature. Undergraduate degree in appropriate field; master's degree or post-graduate training in conservation, including some work in paper chemistry preferred.

Salary: Grade 33 in the South Carolina state pay system with a salary range of \$22,106 to \$31,335; eleven holidays; fifteen days annual leave and fifteen days sick leave; fringe benefits package includes Social Security, state retirement, health insurance (with health maintenance organization option), and dental insurance.

Send letter of application and *curriculum vitae* or resume and the names of three references to Harold W. Perry, Assistant Director for Administration, South Carolina Department of Archives and History, P.O. Box 11, 669, Capitol Station, Columbia, SC 29211-1669. Applications should be postmarked by November 28, 1986.

## CONSERVATOR/COLLECTIONS MANAGER

Bishop Museum and Pacific Regional Conservation Center are seeking applicants for a two month appointment funded by the Institute of Museum Services to address preservation needs of its Mollusk collection. This significant collection is plagued by problems of shell deterioration (Byrne's disease). It is believed that this deterioration is a reaction caused by an existing high relative humidity and acidic environment (cardboard tray storage). The IMS grant supports the installation of air conditioning and the preparation of plans for a new storage system. Responsibilities include monitoring conditions before, during and after air conditioning; studying the organization and access needs of the collection in order to make formal recommendations for a new storage system that will eliminate sources of acidity. Salary up to \$2,000 per month, depending upon experience. The project is scheduled for early 1987. A letter of interest and resume should be sent by January 1, 1987 to Personnel Officer, Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96817. For more information, call (808) 848-4112.

## ASSOCIATE OR ASSISTANT CONSERVATOR

The Department of Antiquities at the J. Paul Getty Museum is seeking applicants for either the position of Associate or Assistant Conservator. Either position is directly involved in the conservation and research of the antiquities collections. Conservators work on a wide variety of material in the newly remodeled laboratories and are actively involved in the development of new conservation procedures with the Getty Conservation Institute.

Candidates must demonstrate a comprehension of major conservation treatments and problems related to materials of antiquity. Minimum qualifications are as follows:

Associate: Certificate, diploma or degree from a recognized training program (specialization in objects or archaeological conserva-

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tion) or equivalent work experience at a recognized institution with at least five years of practical experience is required.

Assistant: Bachelor of Arts or Bachelor of Science degree or certificate, diploma or degree from a recognized training program or equivalent work experience in objects conservation.

Portfolios are required. Salary for either position is commensurate with experience and training. Excellent benefits. Send resume and three references to: Director of Personnel, J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406. EOE.

#### CONSERVATION REFERENCE/LIAISON LIBRARIAN

**RESPONSIBILITIES:** Under the direction of the Conservation Librarian, provides support in two broad categories: the Andrew W. Mellon regional resource project, and the University Libraries conservation program.

Establish an information clearinghouse by gathering and organizing a conservation reference collection consisting of books, technical papers, documents, serials publications, films, videos, slides, product and industry data. Produce resource lists and bibliographies, and act as information resource to other institutions by mail, telephone and through a quarterly technical digest/newsletter.

Act as liaison between the conservation treatment units of the University and curatorial/library and archives staff. Organize and maintain collection surveys, and use automated system for the priority scheduling of materials for treatment. Cooperate with collection development unit and bibliographers in conservation/preservation decision-making, and supervise related searching activities.

**QUALIFICATIONS:** Library degree, with at least one foreign language. Minimum of three years experience in archives/rare books management and/or conservation/preservation management. Demonstrated written and oral communication skills.

Rank: Sr. Assistant Librarian. Salary: \$21,500 plus, depending upon experience and qualifications. Closing date is November 15, 1986. Available immediately.

Apply to: Carolyn A. Pyhtila, Personnel Director, 235 Olin Library, Cornell University, Ithaca, NY 14853-5301. Include cover letter, resume and a list of three references. AA/EOE.

#### SENIOR PAPER CONSERVATOR

#### PAINTINGS CONSERVATOR

The Intermuseum Laboratory, a non-profit Regional Center in Oberlin, Ohio, is enhancing its capabilities and seeks new staff. The Laboratory serves the prime collections of 25 Member Institutions throughout and beyond the Midwest. In addition to on-site consultations and laboratory conservation services, the Lab provides Fellowship training, educational seminars for both Membership and colleagues, and supports research by staff.

**Senior Paper Conservator:** works under the general direction of the Director, and must be capable of performing conservation treatments of the highest quality on a wide variety of projects on paper and related materials. The emphasis is on works of art on paper, but a knowledge of archival and photographic materials is helpful.

Work includes approval and supervision of conservation treatments, scheduling work, supervision of professional staff, training

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of interns and technicians, working with member institutions on preservation planning, including collection surveys and reports, and planning and assisting with educational seminars for member institutions and professional colleagues.

Requirements: graduation from a recognized conservation training program or equivalent experience, with a minimum of six and preferably more than eight years in progressively more responsible positions, including extensive treatment experience, supervision and training, and strong interpersonal and administrative skills. Museum experience an asset.

**Paintings Conservator:** will work on superior and diverse collections. Responsibilities include surveys and consultations, examinations and estimates, treatments, planning and assisting with educational seminars, and maintaining contacts with representatives of member institutions. Periods of travel are required.

Requirements: graduation from a recognized conservation training program or equivalent experience, with a minimum of 6 years experience in progressively more responsible positions; museum experience an asset.

Salary levels for both positions are competitive and commensurate with experience. Benefits are generous, and include the idyllic lifestyle of an intellectually stimulating but peaceful college town in the midst of pick-your-own farms. This is for those of you who want relief from urban stress but don't want to leave conservation.

In addition to the positions advertised we are accepting resumes from both paintings and paper conservators who would be available for temporary work, and from painting conservators with six or more years experience after their conservation degree who wish to be considered for future positions. All resumes will be kept in strict confidence. Send resumes to: Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074. Deadline: November 28, 1986.

#### ART CONSERVATOR I OR III PAINTINGS ART CONSERVATOR I OR II OBJECTS

The Conservation Services Laboratory of the Detroit Institute of Arts seeks individuals qualifying for the above positions. Candidates must have a Master's degree in Art Conservation or a combination of education and training to warrant equivalent recognition. Significant experience in the conservation of works of art, knowledge of artistic materials and various techniques used in dating and authenticating works of art are required. Responsibilities include the examination, technical analysis, care and treatment of works of art from the permanent collection of the DIA and various museums throughout the State of Michigan, work on exhibitions hosted or organized by the DIA, domestic or international travel and other related duties. Salary commensurate with experience: Level I (Assistant) \$22,500 to \$25,400; Level II (Associate) \$26,400 to \$28,700; Level III (Full Conservator) \$29,800 to \$31,200. Generous benefits.

Non residents may apply but must establish residence in the City of Detroit at time of hire. Send resume in confidence no later than December 1, 1986, to Mr. Leon Johnson at: Personnel Department, City of Detroit, 314 City-County Building, Detroit, MI 48226, or call (313) 224-3718.

#### OBJECTS CONSERVATOR

The Maine State Museum has an opening for a Museum Specialist II, (Code #311600) Objects Conservator, with proven ability in ethnographic and archaeological materials. The successful applicant will have a Master's degree in Conservation from a recognized training program as well as a minimum of two years of experience or the equivalent. Responsibilities will include planning and carrying out treatments on a variety of collections, including archaeological and ethnographic collections, with special emphasis in the treatment of metals, textiles, and other organic materials, and working with the Museum staff in the development of exhibit plans. This is a full-time, permanent, State funded position with pay ranging from \$18,886 to \$25,875 annually plus a substantial

benefits package. The position will supplement the current conservation staff. For further information please contact Stephen W. Brooke, Chief Conservator, Maine State Museum, State House Station #83, Augusta, ME 04333. Applications must be submitted to the Department of Personnel, State House Station #4, Augusta, ME 04333.

#### ASSISTANT CONSERVATOR—OBJECTS

The Materials Conservation Laboratory of Texas Memorial Museum has an opening for an Assistant Conservator of Objects. Under the direction of the Senior Conservator, the selected candidate will work in conjunction with other conservators in the examination, treatment and maintenance of historic and anthropological artifact collections. Candidates should be graduates of a graduate program in conservation with a specialization in objects conservation. Additional experience required. Immediate opening, salary commensurate with experience, excellent university benefits. Submit letter of interest, curriculum vitae and three professional references to: Sara Wolf Green, Senior Conservator, Materials Conservation Lab, BRC 122, 10100 Burnet Rd., Austin, TX 78758. An equal opportunity employer.

#### OBJECTS CONSERVATOR

The American Museum of Natural History has an immediate opening for an Assistant Objects Conservator to work on objects from the African collection, Congo/Zaire area, for a major exhibition scheduled to open in 1990. The Mangbetu collection at the AMNH constitutes the most extensive assemblage of materials representing a single cultural area in the Museum's entire African ethnology collection. The objects to be treated in this phase consist largely of ceramics and musical instruments which have been fabricated from a great variety of organic materials, including wood, leather, basketry materials, ivory and metals. Candidates should be graduates of a conservation training program or should have equivalent work background. Salary commensurate with experience, includes full benefits. Inquiries and CV should be directed to Judith Levinson, Anthropology Dept., American Museum of Natural History, 79 Street at Central Park West, New York, NY 10024, (212) 873-1300, ext. 278.



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## BOOK CONSERVATOR

**RESPONSIBILITIES:** Under the direction of the Conservation Librarian, is responsible for the conservation treatment of bound library materials, generally rare and unique items requiring special handling, and the treatment of other materials as directed. Performs a wide variety of conservation tasks including paper treatment (washing, deacidification, sizing, etc.), document repair, binding restoration, and rebinding. Assists in conservation planning, program development, apprentice training, and staff education. Makes treatment decisions and recommendations, and helps to control work flow and scheduling. Works closely with other conservation staff. Provides assistance in the Mellon-funded consultancy, workshop, and intern training program; performs other related duties as directed.

**QUALIFICATIONS:** Extensive knowledge of book and manuscript conservation techniques as evidenced by: advanced diploma/degree in conservation; apprenticeship completion certification; other verifiable certification of advanced training. Minimum of five years training, plus two years as trained craftsman. Sound academic background, with good oral and written communication skills, and ability to impart knowledge to others.

Salary: \$25,000 plus, depending on experience and qualifications. Closing date is November 15, 1986. Available immediately.

Apply to: Carolyn A. Pyhtila, Personnel Director, 235 Olin Library, Cornell University, Ithaca, NY 14853-5301. Include cover letter, resume and a list of three references. AA/EOE.

## RARE BOOKS AND MANUSCRIPTS CONSERVATOR

Princeton University's Department of Rare Books and Special Collections seeks a Rare Books and Manuscripts Conservator to work exclusively on the Department's holdings. In coordination with others, the conservator is responsible for all matters concerning the conservation and preservation of the collections. Duties include book conservation; manuscript conservation on paper and vellum; conservation of works of art on paper; exhibition matting, framing and installation; planning microform preservation; and a variety of other functions. Advanced degree or equivalent experience in rare book and manuscript conservation. Extensive knowledge of library conservation in general and special collections materials in particular. Ability to deal effectively with others and to generate and implement conservation and preservation policies and procedures. Salary and rank dependent on qualifications and experience. Send application, including resume and names, titles, addresses and phone numbers of three references, postmarked by November 19, 1986, to: Rare Books and MSS. Conservator Search Committee, c/o Personnel Librarian, Princeton University Library, Princeton, NJ 08544. AA/EOE

## PAINTINGS CONSERVATOR

The Rocky Mountain Regional Conservation Center is seeking applicants to join the staff of the Painting Department in the position of Paintings Conservator. Responsibilities include examination and treatment of paintings, consultations, surveys, lectures and educational outreach. Candidate must be able to work with diversified paintings collections. Local and regional travel required.

Applicants must have completed a graduate training program and have professional experience or have the equivalent training and experience. Museum experience an asset. Salary competitive, commensurate with experience. Excellent University benefits package. Position available immediately.

Send resume and three letters of reference to: Charles G. Patterson, Director, Rocky Mountain Regional Conservation Center, University of Denver, 2420 S. University Blvd., Denver, CO 80208-0508, (303) 733-2712.

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## CONSERVATOR OF UPHOLSTERED WORKS OF ART

The Objects Conservation Department of the Metropolitan Museum of Art is seeking an experienced conservator who has a combined specialization in the fields of textile and upholstery conservation.

Responsibilities will include performing conservation treatments, the examination of furniture textiles and related materials, such as leather, plastics and the diverse range of upholstery foundation materials, to determine condition, technique and authenticity, using appropriate specialized techniques, including microscopy and chemical methods.

Other duties will include consulting with other conservators and advising curatorial staff on such matters as handling, storage and display of works of art.

An extensive knowledge of the history, technology and materials of European and American upholstered furniture, both traditional and contemporary, is also required. The candidate should have a degree from a graduate conservation program.

Send letter and resume to James H. Frantz, Objects Conservation Dept., Metropolitan Museum of Art, Fifth Ave. at 82nd St., New York, NY 10028. EOE.

## MUSEUM CONSERVATOR—TEXTILES

The City and County of San Francisco is recruiting for the position of Museum Conservator, Textiles, at the Fine Arts Museums of San Francisco. Salary: \$35,700-\$43,274. Requires M.A. with Certificate in Conservation and four years museum conservation experience including one year supervisory or an equivalent combination. Contact Bunny Jones, San Francisco Civil Service, 646 Van Ness, San Francisco, CA 94102, (415) 558-2935.

## PAPER CONSERVATOR

**RESPONSIBILITIES:** Under the direction of the Conservation Librarian, is responsible for the conservation of rare and unique library, archival and artifactual materials. Performs a wide variety of paper conservation tasks including cleaning, washing, deacidification, image stabilization, mounting, matting, and encapsulation. Assists in conservation planning, program development, and staff training and education. Makes treatment decisions and recommendations, and helps to control work flow and scheduling. Works closely with other conservation staff. Provides assistance in the Mellon-funded consultancy, workshop, and intern training program; performs other related duties as required.

**QUALIFICATIONS:** A graduate degree in conservation or its equivalent in education and experience. Minimum of three years experience in paper conservation.

Salary: \$25,000 plus, depending upon experience and qualifications. Closing date is November 15, 1986. Available immediately.

Apply to: Carolyn A. Pyhtila, Personnel Director, 235 Olin Library, Cornell University, Ithaca, NY 14853-5301. Include cover letter, resume and a list of three references. AA/EOE.

## NOTICES

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### CACG

Communication for the Chicago Area Conservation Group is to be directed to Patricia Palmer, c/o Society of American Archivists, 600 South Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

### CONTAMINATED WATER

We are currently researching our disaster files and have come across two flood situations involving contaminated water, which have posed serious health and safety questions for members of staff in these institutions.

The first case involved contaminated water from a river which was thought to carry infectious viral hepatitis, so that any attempt at restoration was problematic. The second case involved water infected with Weil's disease from a sewage pipe flooding a basement archival storage area. According to a London Fire Brigade Officer, Weil's disease is found in the blood and urine or rates, transmitted via water to human beings handling or wading in affected areas.

We would be interested to know for our research if anyone has come across problems of this nature and how they coped. Also, if anyone is interested in a UK market guide for pipes in their storage areas, please send a stamped addressed envelope and we will send one free of charge.

Helene M. Donnelly  
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## CONSERVATION FRAMING

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The *Newsletter* staff is in the process of selecting a new masthead design to incorporate the new AIC logo. We would like to introduce the masthead in our January 1987 issue. Graphic designers in New York, Washington, and Chicago have been consulted and have volunteered their ideas at no cost to our organization. We welcome suggestions from the membership which include the logo, the words "American Institute for Conservation of Historic and Artistic Works" prominently and can be reproduced in one color.

# PUBLICATIONS

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The excellent publication, "Care and Identification of 19th-Century Photographic Prints," by James M. Reilly is available from Eastman Kodak Company, Department L-5, 175 Humboldt Street, Rochester, NY 14610-1099. It is Kodak Publication No. G-2S. The cost is \$24.95 and the shipping charge is \$4.00. Checks or money orders should be made payable to Eastman Kodak Company.

*Historische Technologie und Konservierung von Wandmalerei* (Historic technology and conservation of wall paintings), Verlag Paul Haupt, Bern, Switzerland, 1985. Available from: Akademische Buchhandlung Paul Haupt, Falkenplatz 14, CH-3001, Bern, Switzerland. Price: 48 Swiss Francs. The proceedings of the third congress of the Fachklasse Konservierung und Restaurierung of the Schule für Gestaltung Bern. The thirteen contributions, all in German, cover general topics like the analysis of wall painting materials and techniques and the damages wall paintings sustain, or present case studies of Swiss wall paintings which have undergone study and treatment. (Note: A French version is due to be published shortly.)

*Textile Conservation Symposium in Honor of Pat Reeves*, Catherine C. McLean and Patricia Connell, Editors, 1986. Hardcover, 84 pages, limited edition of 500, \$15.00. Illustrated with 50 B/W and 10 color photographs, this *Festschrift* includes 13 presentations by textile conservators, scientists and historians. To order, send check for \$15.00, payable to LACMA, to: C. McLean, Conservation Center, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036.

*Leather Conservation News*, a newsletter produced from contributions and friends to promote leather conservation is a bi-annual publication of the Materials Conservation Laboratory, Texas Memorial Museum, and is affiliated with the ICOM Committee for Conservation's Working Group: Conservation of Leathercraft and Related Objects. While volume 1 is no longer in print, volume 2 is currently available at a cost of \$8.00, and subscription information for volume 3 is available by writing to: LCN, Materials Conservation Laboratory, 10100 Burnet Rd., Austin, TX 78758.

An excellent source of information regarding the vapor permeability of everything from latex house paints and natural resins to plastic coatings is available. A summary of a study entitled, "The Moisture Excluding Effectiveness of Finishes on Wood Surfaces," Forest Products Laboratory Research Paper FPL-462 by Feist, Little and Wennesheimer can be obtained free from the Forest Products Laboratory, 1 Gifford Pinchot Drive, Madison, WI 53705. A full copy of the hard data of the study costs \$9.95 and is available from the National Technical Information Service, Springfield, VA 22161, Publication PB86-147717.

## 15TH ANNUAL MEETING VANCOUVER, BRITISH COLUMBIA MAY 20-24, 1986 POSTER SESSIONS— CALL FOR PAPERS

You may wish to consider a poster paper presentation as opposed to the traditional formal (oral) presentation. Poster sessions not only allow more papers to be presented, but they allow a much greater time span for each presentation. Posters are not limited to "poster" format. Some very successful past posters have included videotape recordings, computer hook-ups, light boxes, and hands-on displays. Abstracts of papers accepted for presentation will be included in the Preprints for the meeting.

### INSTRUCTIONS FOR POSTER PAPER AUTHORS

Abstracts for consideration must be received by the Poster Session Chairs by February 16th, 1987. Abstracts should be limited to one double-spaced page and include the authors' names, affiliations and addresses. All abstracts should have a title. The poster material should fit on one board measuring 4' x 4'. Notice of acceptance of papers and guidelines for preparation of the posters will be sent out by February 26, 1987. PLEASE RESPOND BY FEBRUARY 16, 1987, TO: Shelley Sturman and Barbara Berrie, Poster Session Chairs, Conservation Division, National Gallery of Art, Washington, DC 20565.

The sub-committee for professional practices of the American Association of Museums has drafted a proposed Code of Practice for Couriers of museum objects, including basic policy, selection and qualification of couriers, guidelines for borrower and lender responsibilities, etc. Copies are available from Karol A. Schmiegel, Winterthur Museum, Wilmington, DE 19735.

A collection of titles of theses and dissertations produced by students of the major conservation training programs in the United Kingdom over the past 30 years is presented to illustrate the wide range of conservation information that is already available but of which many conservators may not be aware. The institutions whose students' work is represented in these lists are all willing to make the dissertations available to inquiries from conservators and conservation scientists. In most cases copies (photocopies or microfiche) are available, and in all cases the original theses may be consulted in the library of the institution for which they were produced. It is important to note that these are uncorrected examination copies and that standards vary with the type and level of course for which they were produced. The list, with an index, has been compiled by Peter Winsor, Department of Conservation, British Museum, London WC1B 3DG, UK, from whom copies may be obtained.

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