

Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC AND ARTISTIC WORKS

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FAIC NEWS

Who Were They, Those People in Fredericksburg, and *Tips on Insuring Your Collection* are the first of FAIC's LITTLE SERIES publications, which are geared to attract the attention and interest of the layman, and to win friends for art conservation.

The first publication, *Who Were They, Those People in Fredericksburg*, is an intriguing account of the discovery and rescue of two genre paintings dating from the period of the War Between the States. Its coherent treatment explanations are intended to whet the appetite of interested non-conservators to learn more about the fascinating field of art conservation. The public may purchase this publication for \$4.00 per copy; AIC members for \$3.00 per copy. Both prices include postage.

Tips on Insuring Your Collection is the newly published FAIC brochure giving up-to-date information for collectors. *Tips* is available to non-members for 50¢ per copy, 35¢ per copy for orders of 12 or more. For AIC members *Tips* costs 40¢ each, 25¢ each for orders of 12 or more (all prices include postage). Space has been left on the back page of the brochure should a firm or individual wish to distribute it and include its name.

These publications may also be obtained as tokens of appreciation for donations to the new FAIC outreach program, FRIENDS OF FAIC. FRIENDS was recently created as an effort to reach the general public; to interest and educate people about the field of conservation, and in turn in the activities and goals of FAIC. More LITTLE SERIES publications are on the way and will be announced in the *Newsletter*.

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Anne Webster, Assistant to the AIC Executive Director, has joined the FAIC staff as Production Editor, and will be responsible for the production of the LITTLE SERIES, and other FAIC publications.

FAIC is gathering conservation literature to be sent as donations to the UNESCO-ICOM Documentation Centre in France. Please send any donations to FAIC, 3545 Williamsburg Lane, NW, Washington, D.C. 20008, c/o Deborah Page.

AIC NEWS

FROM THE PRESIDENT

The AIC Board met on December 5-6 at the Klinge Mansion. The agenda was a full one and reflected the many issues the Board must address. I will report here on some activities which the members of AIC may find of interest.

I am very pleased to announce that two Honorary Members have been selected for 1987. Anne Clapp and Larry Majewski will be honored for their contributions to the field of conservation at the Annual Meeting in Vancouver, B.C.

As part of its responsibility for keeping AIC's organization current, the Board approved amendments to articles 5 and 6 of the AIC Articles of Incorporation. These changes will make the Articles of Incorporation consistent with the Bylaws amendment approved by the membership this year, giving PA's full voting rights.

The Board is concerned not only with the internal affairs of AIC, but also with the interaction of AIC with other organizations and the public. The Board wishes to broaden interest in AIC while enhancing its influence in order to further its goals. We have established liaisons with various groups and are in the process of establishing others. AIC sponsored a session at this year's AAM meeting and is sponsoring a session on Museum Storage, organized by Paul Himmelstein and Barbara Appelbaum, at the AAM meeting next year in San Francisco. AIC literature is being disseminated at various meetings and conferences. Along with other organizations AIC has co-sponsored events such as the Statue of Liberty Symposium held in New York in October. AIC has responded with assistance in legislative matters as well. AIC lent its support to the Louisiana State Museums when that state's legislature threatened to cut the budget so severely that a number of museums would have been shut down completely and all climate control systems would have been turned off. At the present time the Cana-

dian Conservation Institute (CCI) is being threatened with cutbacks in staff and funding. The AIC Board has written in support of CCI to the Canadian Minister of Communications.

AIC was invited to testify at a hearing for a bill on visual artists' rights. Among other things, the bill would protect artists' works from intentional alterations. Since conservation treatment could be considered as an intentional alteration, Gil Brown testified and recommended a change in the wording of the bill so that conservation treatment would be exempt. Attorney Ned Sack kindly offered to advise AIC in this matter.

Much of the work of AIC is carried out in the committees. The Board generally assigns charges to the committees to study issues, to gather information, or to carry out specific tasks. I would like to bring the AIC membership up-to-date on committee activities by highlighting one committee in each issue of the *Newsletter*. The Membership Committee will be first. The members of this committee are Jacqueline Olin, Chair; Susanne Sack; Inge-Lise Eckmann, Don Etherington; Debbie Hess Norris; and Carolyn Rose. The committee continues to review applications for Fellows and Professional Associates, as well as to reevaluate criteria for these categories. The Board and the Membership Committee have developed new guidelines which will provide for rotation of the members of the committee. No member should serve more than six years on the committee, and a member may be Chair of the committee for a maximum of three years. The next *Newsletter* will contain a statement by the Board on the meaning of the membership categories. This statement is in response to a request by Virginia Greene made at the last Annual Meeting.

The next Board meeting will be in mid-March. If you have items of business for the agenda, please send them either to me or to the national office.—Terry Drayman Weisser

FROM THE EXECUTIVE DIRECTOR

We are pleased to report that our proposal for an archives feasibility study has been accepted, and a grant for \$7,327 awarded by the National Historical Publications and Records Commission. The Getty Conservation Institute will match the funds received from NHPRC, making a total of \$14,654 from outside sources to conduct the study. The project will get underway early in 1987. Its purpose is to determine the feasibility of establishing an archives to serve as a repository for the records of conservators engaged in private work, and of those practicing in smaller museums and private galleries lacking adequate records systems. Task force members, whose names will be announced in the March *Newsletter*, will study the legal, technical, and logistical issues involved, including archival management procedures, and computerized storage and retrieval methods, needed to assure ready access to treatment records by conservators, curators, art historians and students. Should the task force determine that it is feasible to establish an archives, the final phase of the project will include the preparation of a developmental plan.

During November 1-15 the office mailed 2,602 membership renewal notices for 1987. This total, which includes 2,371 individual and 231 institutional members, breaks down as follows: 2,098 either renewed in 1986 (1,777) or joined as new members in 1986 (321), while 504 were members who did not renew for 1986, but are carried in the membership file. The vast majority (434) of those 504 are Associates. This group was advised that they would have to satisfy their 1986 obligation in addition to paying 1987 dues in order to be continued as AIC members in 1987. It is important to note at this juncture that because AIC is a professional society, membership is our most important

resource. It is for this reason that we are making every effort to retain current members, to reinstate former or lapsed members who wish to participate, and to attract new Associate and Institutional members. We need the help of members themselves to accomplish these objectives. At the office, AIC staff member Jim McIntyre is doing an outstanding job implementing our computerized membership system. The system enables us to maintain current records, and to track membership enrollment trends.

As many of you know, our organization has long needed attractive, up-to-date information and publications brochures. These are two items which are crucial for successfully marketing the AIC/FAIC. Anne Webster, AIC staff, and Deborah Page, FAIC staff, recently completed production work on a general information brochure describing the goals and activities of both AIC and FAIC, and a publications brochure containing an order form and brief description of items currently available for purchase through the office. Anne and Deborah have done an excellent job, and I believe you will be pleased as I am with the finished product. A supply of both brochures is on hand at the office.

All of the staff of AIC and FAIC would like to take this opportunity to thank you, the members, for your continuing support of our work at the Klinge office. We wish all of you the very best for a healthy and successful year in 1987.—Gil Brown

FROM THE PROGRAM CHAIR 1987 AIC MEETING

Preparations for the AIC meeting in Vancouver, British Columbia are well underway. Over thirty abstracts for talks were sent in but due to time constraints, we will have time for only twelve or thirteen presentations. The Wooden Artifacts/Textiles Specialty Group general session "up-date" will present an additional six talks relating to these two specialties. A list of speakers and titles of talks will be included in the special mailing that will be sent to you in February. If the abstracts are any indication, the talks will be diverse, informative and of interest to the general membership. I would like to thank the Chairs of all the specialty groups for participating in the selection process and doing so in an effective and timely manner.

While the meeting will be a time for professional wheeling and dealing and catching up on new materials/techniques in the field, it is also a time for seeing old friends and having a good time. You will have ample time in the evenings to make the most of Vancouver's diversity. The Hotel Vancouver should afford the more athletic of you an opportunity to keep in shape with its pool, jacuzzi, exercise and games room. The hotel is in the middle of the downtown shopping area which is also near Gastown, Chinatown and Burrard Inlet. Transportation by ferry and sea-buses are a way of life in Vancouver so be sure to try a half-day or day trip on one or both. Locomotive buffs will not want to miss a day trip from Vancouver, combining a steam locomotive up the coast to the wilds of Squamish and a return via boat (the M.V. Britannia).

I look forward to seeing you all in Vancouver for a great meeting and a good time!—Shelley Fletcher

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**15th AIC ANNUAL MEETING
MAY 18-24, 1987
HOTEL VANCOUVER
VANCOUVER, B.C., CANADA
(Tentative Schedule; as of 12/1/86)**

PRE-MEETING ACTIVITIES

MONDAY, MAY 18

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

TUESDAY, MAY 19

8:00 a.m. Registration/Information open
 8:00 a.m. - Noon Tours
 9:00 a.m. - Noon AIC/FAIC Board of Directors Meeting
 1:00 p.m. - 5:00 p.m. Information Technology Training Workshop
 7:00 p.m. - 9:00 p.m. Reception (mixer for AIC and IIC-CG members, and Getty Conservation Institute representatives)

WEDNESDAY, MAY 20

8:00 a.m. Registration/Information open
 8:00 a.m. - Noon Tours
 8:00 a.m. - Noon Information Technology Training Workshop

MEETING ACTIVITIES

3:15 p.m. - 6:45 p.m. General Session
 7:30 p.m. - 8:30 p.m. Reception
 8:30 p.m. - 9:30 p.m. Stout Memorial Lecture

THURSDAY, MAY 21

8:00 a.m. Registration/Information open
 8:30 a.m. - 5:00 p.m. General Session (with break for lunch)
 9:00 a.m. - Noon Set-up for Exhibits, Poster Sessions, and Book Booth
 Noon - 6:00 p.m. Exhibits, Poster Sessions, Book Booth open
 6:30 p.m. - 10:30 p.m. CIPP Subgroup Session

FRIDAY, MAY 22

8:00 a.m. Registration/Information open
 8:30 a.m. - 12:30 p.m. General Session
 9:00 a.m. - 6:00 p.m. Exhibits, Poster Sessions, Book Booth open
 2:00 p.m. - 5:00 p.m. Annual Business Meeting
 6:00 p.m. - 7:00 p.m. Reception
 7:00 p.m. - 9:00 p.m. Annual Banquet (buffet)

SATURDAY, MAY 23

8:00 a.m. Registration/Information open
 8:00 a.m. - 6:00 p.m. Specialty Group Activities (Book & Paper, Textiles, Wood Artifacts)
 9:00 a.m. - 6:00 p.m. Exhibits, Poster Sessions, Book Booth open
 5:30 p.m. - 8:30 p.m. Paintings Specialty Group Mixer

SUNDAY, MAY 24

8:00 a.m. Registration/Information open
 8:00 a.m. - 6:00 p.m. Specialty Group Activities (Paintings, Objects)
 9:00 a.m. - Noon Exhibits, Poster Sessions, Book Booth open
 Noon - 1:00 p.m. Exhibitors' Luncheon
 1:00 p.m. - 6:00 p.m. Exhibits, Poster Sessions, Book Booth tear-down

The formal meeting announcement, registration form and hotel reservation card will be mailed to the membership in February. The announcement will include scheduling for additional items including *AIC Membership* and *FAIC Information* booths. Additional information on the meeting was included in the November 1986 *AIC Newsletter*. Please consult the November issue for details on: Canadian tourism, hotel rates, conference registration, United Airlines travel arrangements, The Information Technology Training Workshop.

INFORMATION TECHNOLOGY TRAINING WORKSHOP

John Perkins, Project Coordinator with the Getty Conservation Institute, has provided the following brief course description:

The program for the training workshop on "The Application of Information Technology to Conservation" is currently being finalized. Scheduled for May 19-20, 1987, in Vancouver, the first afternoon of this workshop will provide a general introduction into the nature of information technology from the perspective of an information scientist. The following morning will include presentations on two different online information services of interest to conservators: the Conservation Information Network, and probably Dialog. The focus of this second half-day session will be practical technical concerns with respect to the use of online services. Participants will be trained in the concepts of online services to enable them to deal with their own information requirements.

J A I C C U M U L A T I V E I N D E X

Computerization at the AIC National Office has made the compilation of a cumulative index for *J A I C* Volumes 16-25 a possibility. The Board would like to know what the demand would be for such publications. The price would be approximately \$5.00 based on the number of copies printed.

If you would be interested in purchasing this index if it were published, please let the AIC National Office know as soon as possible.—Terry Drayman Weisser

NEW FELLOW

Shelley N. Reisman Paine

NEXT DEADLINE FOR PROFESSIONAL ASSOCIATE APPLICATIONS: MARCH 1

Request your Professional Associate application form from the AIC office and return it there by March 1, 1987.

COMMITTEE ON ACCREDITATION AND CERTIFICATION

WRITTEN RESPONSES TO THE QUESTIONNAIRE ON CERTIFICATION—PART II

One point of view expressed by many (20) which could help reconcile opposing viewpoints on certification is that certification is a part of the natural development of a field, and that we are not ready for it, that we will need a great deal of public education and more technical publications before it becomes feasible. This was also mentioned in relation to the Board of Examiners, that the lack of textbooks makes the procedure untenable.

It is not possible to know from the actual wording of the questionnaire whether most AIC members who are against certification are against it under any circumstances, or whether they are simply skeptical about the ability of AIC to do it fairly; whether they would apply if a program were in place and working effectively; or whether the question should be tabled and discussed again after some years.

Although the general examination with specialty sections seems a wonderful idea, the question of defining specialties is a nasty one. Surely a conservator who works on archaeological bronzes cannot be expected to take an examination on stained glass or waterlogged leather or outdoor sculpture or terra cottas. Are specialists in joined wooden objects a separate group? What about conservation scientists, or architectural conservators, who have no Specialty Group? There was concern expressed that some specialties have more clout than others and that, for example, the general section would, unfairly, require everyone to know much more about paintings conservation than about other specialties. Some conservators consider themselves a specialty of one, and they may be right. The only resolution of this problem may be the passage of time.

There are still some members with misconceptions about certification. Some (7) do not understand the necessity of a strict separation between certification and the membership categories; others (5) do not understand that certification must be voluntary; some still confuse accreditation and certification. Others confuse certification with licensing: certification is a voluntary peer-group procedure; licensing is a required governmental procedure. Some (4) felt that special consideration should be given to overseas members. (AIC is incorporated under the U.S. laws, and must deal mostly with American citizens. Foreign conservators would be expected to abide by the same procedures.) One member "would like to see the AIC effectively protect and represent its qualified professional members in the face of criticism from conservators outside of AIC": this we can only say is wishful thinking. Whatever AIC could or could not do in this area, it is unlikely that certification would help our position except in the very long run. We are governed by laws against restraint of trade and certification would never give us the authority to take action against uncertified conservators just as we cannot take action against people who are not AIC members.

There are clearly many tasks for the organization that members feel are more important, more beneficial, more cost-effective, and less controversial than certification. Members mentioned conservation education, more work on the Code of Ethics, public education, funding, coordination and encouragement of research among other priorities. The Committee on Accreditation and Certification wishes to take this opportunity to add its voice to those of the members in this. A concerted effort in any one of these areas would go far in restoring members' faith in the organization and in eliminating some of the perceived prejudices. Work on bibliographies and study guides would be very helpful now as well as paving the way for certification at

some time in the future if we decided to go ahead. There are clearly many disillusioned members out there; they must be taken seriously. Several people assumed, for example, that certification would be pushed through whether the membership wanted it or not. We feel the Board must address the concerns of the membership in a decisive and fair-minded way. As one member wrote: "I suggest you take a fresh look at the purposes and priorities of the AIC. You have mountains to climb. Hope you succeed." —Barbara Appelbaum

SPECIALTY GROUPS

PAINTINGS SPECIALTY GROUP

The AIC annual meeting will be held in Vancouver on May 20-24, with the Paintings Specialty Group program tentatively scheduled for May 24. A new addition to the meeting will be a special reception with cash bar to be held on the evening of May 23 for Paintings Specialty Group members. Plans for the day-long program include presentations on a variety of painting conservation topics, as well as a panel discussion on ethical considerations relating to the restoration of badly damaged or altered twentieth-century paintings. More speakers are needed for formal presentation on general paintings conservation topics and for shorter, more informal talks on 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 on new methods for postponing the lining of paintings on fabric (innovations in mending tears, strip-lining, flattening distortions, modifying original stretchers, for example). As the program must be finalized soon, individuals with ideas for talks should contact Gay Myers as soon as possible at the address given below.

The call for a show of interest in a fourth FAIC lining refresher course resulted in only four responses from members. This is clearly not enough support to justify plans for a lining refresher course for the summer of 1987. Suggestions for other possible refresher course topics would be welcome.

More responses are needed on possible changes in the AIC Code of Ethics and Standards of Practice. Terrence Mahon is compiling the opinions of paintings conservators on this issue so our membership can have input into any future revision of the Code. Send your comments and suggestions to: Terrence Mahon, Museum of Modern Art, 11 West 53rd Street, New York, NY 10019.

Test your graphic design skills and win fame (but probably not fortune) by designing a logo for the Paintings Specialty Group. The logo will reach a wide and discriminating audience as it will appear in the AIC and Paintings Specialty Group newsletters. Send ideas or sketches to: Gay Myers, Lyman Allyn Museum, 625 Williams Street, New London, CT 06320, (203) 443-2618.—Gay Myers

BOOK AND PAPER GROUP

The most important item that has occurred over the past two months was a meeting of the Long Range Planning Committee for the Book and Paper Group. The four current officers (Connie Brooks, Robert Espinosa, James Stroud, and Bill Minter) and four past officers (Robert Futernick, Cathy Baker, Elizabeth Kaiser Schulte, and Leslie Kruth)

met in Salt Lake City to discuss how the BPG can best serve its membership. A detailed summary of the two day meeting will be sent to all BPG members as soon as it is available. In the meantime, we want you to know that it was a very successful meeting. The first item for discussion was to clarify the roles of both the AIC and the BPG. The primary concern of our organization is to foster education and dialogue among our members through meetings, seminars, refresher courses, and publications. As the AIC is best suited to providing administrative support and to promoting an exchange of information within the general conservation field and other professions of the art world, the BPG can offer assistance with our specialty. We also talked about the Annual Meeting and how to best utilize the time. In this regard, we plan to offer some suggestions to the AIC Board. Further topics of discussion included BPG publications, a regional referral listing of conservators, refresher courses, and many other topics of concern and interest to you. We hope to implement these and other ideas in the near future.

The 1987 BPG session in Vancouver is being organized by Connie Brooks and James Stroud. They have been diligently working to organize a meaningful meeting. We had hoped to have a pre-conference seminar, but due to the workshop on Information Technology Training co-sponsored by the Getty, our seminar was not possible. The remainder of our time allotment is still in the planning stages; further details of the meeting will be available later. As in Chicago, there will be a special meeting for book conservators to discuss particular items of interest.

The *BPG Annual* for 1986, compiled by Elizabeth Kaiser Schulte, is ready and should reach you soon, if it hasn't already. We all owe Liz a hearty "Thank You" for her time and energy to produce the *Annual*. And another "thanks" to the authors for submitting their papers on time so that the *Annual* could be completed within six months of the Chicago meeting.

The AIC *Newsletter* staff has asked that the specialty groups have a logo to highlight our spaces in this publication. Anyone interested in submitting a design for the BPG should send it to me at 1948 Addison Street, Chicago, IL 60613 before March 1.

There has been quite a lot of interest in the documentation forms mentioned in the September 1986 *Newsletter*. A number of forms have been submitted for exchange. The membership committee is reviewing these examples and is making suggestions as to how they can best serve members who are interested in applying for Professional Associate status. We plan to have the documentation forms available shortly.

Hope all your holidays were joyous! Best Wishes in the New Year.—Bill Minter

OBJECTS SPECIALTY GROUP

ANNUAL MEETING SPECIALTY GROUP SESSION



The Program for the annual meeting is currently being finalized. The Objects Specialty Group Session will be held on Sunday, May 24 from 8 a.m. to 5 p.m. The program listing speakers and titles will be published in this column in the March *Newsletter*. On the more social side, we will begin once again with a buffet breakfast offered free to Specialty Group members. A luncheon with no agenda or program is sched-

uled midway through the Sunday program. Please make note of these activities when making return flight reservations. If you have any questions about the program, please contact Kory Berrett, [REDACTED] or Julie Reilly, [REDACTED]

STUDY TASK FORCE ON CONSTRUCTION MATERIALS

The Task Force is currently defining topics and approaches to cover the subject. It is expected that they will have a preliminary report in the March *Newsletter*. If you have any questions regarding their plans, please contact them directly:

Nancy Davis
Christine Del Re
Shelley Reisman Paine
Jean Portell
Shelley Sass



X-RAY OF THREE DIMENSIONAL OBJECTS REFRESHER COURSE

A course is currently under consideration on techniques and interpretation of X-rays of objects. The course will include a review of X-ray technology (machines, filters, film, focal length, special techniques such as stereoscopic shots, etc.) and interpretation of the images achieved. Participants will be encouraged to bring samples of their own X-rays, especially those objects which have proven difficult to interpret, and photographs of objects which have proven difficult to shoot. The course will be offered in late 1987 or early 1988 in San Francisco. If you have *any* interest in this refresher course and/or have faculty suggestions, please call or send your name before February 1 to Linda Scheifler, Asian Art Museum, Golden Gate Park, San Francisco, CA 94118, (415) 668-8922. If there is enough response, granting sources will be contacted and planning will begin. Course costs will be determined by the amount of grant support obtained. Further information will be given in this column.

OBJECTS CONCERNS COMMITTEE

The comments and suggestions from the Objects Specialty Group membership regarding suggested changes to and opinions regarding the AIC Code of Ethics and Standards of Practice have now been forwarded to the AIC Ethics and Standards Committee. The Specialty Group wishes to thank the members of the Objects Concerns Committee Meg Craft, Scott Odell, Carolyn Rose, Catherine Sease, and Carol Snow for their multi-year efforts and especially to Shelley Sturman and Shelley Reisman Paine for producing the discussion and final documents.

MAILING

All members will receive a mailing later this month containing a copy of their current listing in the Objects Specialty Group Membership Roster and will be asked to make corrections and add new information. Also in the mailing will be a questionnaire from the Objects Concerns Committee regarding the outline of a body of knowledge of objects conservation. Please participate and return these in a timely manner.—Linda Scheifler

TEXTILE SPECIALTY GROUP



On October 14, 1986 the ASTM D.13.53 Textile Conservation Subcommittee met with approximately 24 people attending. Among the TSG members there were: Pat Ewer, Jan Cardaman, LoErna Simpson, Betty Kirke, Margret Fikioris and Margaret Ordonez.

The group agreed to submit definitions of examination, preservation and restoration as defined in the July, 1986 ICOM Committee for Conservation Bulletin for approval.

One of the goals of the subcommittee is to develop standards for materials used in textile conservation. A task group chaired by LoErna Simpson of Oregon State University is beginning work on backing fabrics, defined by the group as a support textile material located behind the textile being conserved. A survey was mailed to TSG members which asked what fabrics are now being used, the ways in which these backing fabrics are used, and the characteristics conservators require of these fabrics. Margaret Ordonez will be working with Luther Meyers of Testfabrics to collect specifications of fabrics commonly used.

The next meeting of ASTM D.13. Textiles Committee is March 15- 19, 1987 in Cincinnati, Ohio. All TSG members are encouraged to participate. The more our two organizations can communicate, the better our needs will be served. In order to provide a means of communication, Dr. Margaret Ordonez, who is a member of both AIC and ASTM, has been appointed as a liaison. She may be contacted at Room 1208 Symons Hall, Extension Home Economics, University of Maryland, College Park, MD 20702.

Patsy Orlofsky, Chair of the Nominations committee, has announced a call for nominations for new TSG officers. The deadline for nominations is February 1st. Her address is: The Textile Conservation Workshop, Main Street, South Salem, NY 10590.

The Guidelines for Exhibitions committee, headed by Leslie Smith, is currently revising these guidelines. In late January an updated version will be mailed to the TSG members for review. Final acceptance of these guidelines will be determined by membership approval through a ballot which will be mailed with the officer's election ballots.

Practical Hints on Dyeing with Natural Dyes: Production of Comparative Dyeings for the Identification of Dyes on Historic Textile Materials, by Helmut Schweppe, is available through the Conservation Analytical Laboratory of the Smithsonian Institution. This publication is available free of charge by writing to Marjorie Cleveland, Information Section, CAL/ MSC, Smithsonian Institution, Washington, D.C. 20560. As you may recall, last year CAL published *Approaches to Pest Management in Museums* by Keith Story. It is also available free of charge.

Several conferences are set for this year. On January 14-15, 1987, AATCC is sponsoring a week long course on the "Basics of Dyeing and Finishing." The course will be held at the Research Triangle Park facility. Registration fee is \$270 for non-members and \$215 for members. More information is available by calling [redacted] 1.

A Textile Conservation Course taught by Judith Dore is being offered on July 27-31, 1987, through the University of London Institute of Archaeology. The course will include lecture, discussion, and museum visits to Osterley Park and the Textile Conservation Centre at Hampton Court. For more information contact: James Black, Co-ordinator of Summer School, Institute of Archaeology, 31-34 Gordon Square, London WC1 H0PY.

The 1986 Harpers Ferry Regional Textile Group symposium was held at the Smithsonian Institution, National Museum of American History, on November 6 and 7. The

increasing interest in textile conservation was reflected by the attendance of 270 conservators, educators, volunteers and product representatives. Participants from five foreign countries also attended! There have been a few changes since the announcement in the last AIC *Newsletter*. Tapes from the 1981, 1982, 1984 and 1986 HFRTG symposia are available from Cassette Co. Their *new* address is: 15 East 4th Street, Suite 610, Dayton, OH 45402, (513) 222-1024. Copies of the proceedings of the 1st HFRTG Symposium on "Textiles and Museum Lighting," are still available through Katheleen Betts, Anderson House, [redacted] NW, Washington, D.C. 20008. The cost is \$10.00 which includes postage and handling.

Best wishes for the new year!--Zoe Annis-Perkins

CIPP CONSERVATORS IN PRIVATE PRACTICE

The CIPP Subgroup session is scheduled to meet on Thursday, May 21 from 6:30 p.m. to 10:30 p.m. There are no other scheduled events conflicting with this time. -Jose Orraca.

LEGISLATIVE ISSUES

In the November *Newsletter* we reported on potential funding problems faced by the Canadian Conservation Institute (CCI). To follow up, AIC President Terry Weisser recently wrote to the Honorable Flora MacDonald, Minister of Communications, expressing AIC's support for CCI. As you will recall, the Task Force charged with examining the Canadian government's policy concerning museums recommended that CCI's treatment projects be drastically curtailed, with future activities focusing on research, and information and advisory services. The Task Force recommended that the present staffing level be reduced from 64 to 12, with an annual budget reduction from \$4 million to \$1 million. The recommendation included a provision for establishing regional conservation facilities. In her letter President Weisser noted that, while regional facilities are excellent, advances in conservation treatment and practice are best realized when scientists conducting research are able to interact directly with practicing conservators, who are implementing and utilizing the fruits of research in their "hands-on" work. Ms. Weisser emphasized the valuable conservation treatment projects conducted by CCI conservators during the past thirteen years and the contributions extending beyond Canada's borders. As of this writing Minister MacDonald had not acted on the Task Force recommendations.

On November 18 I gave a statement on behalf of AIC at a hearing conducted by Senator Edward M. Kennedy (D-Mass.) on his proposed Visual Artists' Rights Amendment (S. 2796). The bill, which will be re-introduced in 1987, has three major components:

1. *Notice*--for works of fine art, delete the requirement in current copyright law that a copyright notice appear on all works for which copyright is claimed;

2. *Rights*--prohibits intentional distortion, mutilation, or destruction of works of art. This section, as presently worded, can be interpreted to provide that alteration of a work of art by an intentional act is a violation of the exclusive rights of the copyright owner (i.e., the artist);

3. *Resale Royalties*—requires payment to the artist of 7% of the difference between the purchase price and the selling price of a work of art which is resold, applicable to sales in excess of \$500, and when the value of the work increases by at least 140%.

The second component, Rights, has potential for serious impact on conservators. AIC's position, as stated to Senator Kennedy, is that conservation by definition is an intentional act intended to protect artistic and historic works for the present and future generations. There are times when this activity alters the appearance of a work from its pre-treatment condition. A conservator should not have to fear that an artist, or his representative, might assert that a treatment produced an illegal alteration of a work. Since this is not the intent of the Bill, AIC recommended that the bill include language granting an exemption for conservation, as follows:

"Alteration of modification of a work of fine art which is the result of conservation treatment will not create a violation of the exclusive rights of the copyright owner of the work of fine art or the rights of the artist or his estate."

The 99th Congress adjourned in mid-October after approving increases in funding for the IMS, NEA, and NEH. Once again both houses of Congress rejected President Reagan's proposal to eliminate funding for IMS, and to reduce the budgets for NEA and NEH below last year's level. Figures for FY86 and FY87 are (figures in millions):

	FY 1986*	FY 1987 President's Request	FY 1987 House Bill	FY 1987 Senate Bill	FY 1987 Continuing Resolution
IMS	20.47	.330	21.394	18.888	21.250
NEA	158.538	145.000	165.661	159.950	165.081
NEH	132.679	126.000	138.641	136.700	138.491

*Figures reflect the 4% Gramm-Rudman cut imposed last March.

We call your attention to the comments by Ruth Hargreaves, AAM Legislative Coordinator, who said that the thanks of the entire museum community should once more go to Congressman Sidney Yates (D-Ill.) who pressed for higher funding for the cultural agencies. Letters of appreciation should be addressed to the Honorable Sidney Yates, U.S. House of Representatives, Washington, D.C., 20515.

Unfortunately, Congress this year refused to appropriate funds for NMA. The authorization for NMA has been blocked on the House side for a number of years. This means that the Act will be phased out. Funds that would have gone to NMA have been redirected to the Conservation Analytical Laboratory and IMS for conservation training and projects.—Gil Brown

GUEST EDITOR

The lure of attending conservation meetings outside the United States will never be stronger than in 1987, when even the AIC has elected to hold its Annual Meeting on foreign soil. Canada, Britain and Australia are all hosting major conferences this year. The IIC-CG Annual Meeting in Victoria, B.C., from May 15-18, the AIC 15th Annual Meeting in Vancouver from May 20-24, the Jubilee Conservation Conference (celebrating the 50th anniversary of the Institute of Archaeology) in London, England, from July 6-10, and the 8th Triennial Meeting of the ICOM Committee for Conservation in Sydney, Australia, from September 6-11, are the main international events competing for funding and leave time. Before final commitments are made, how-

ever, some conservators may want to consider several other recently announced conferences of particular interest to specialists.

On April 9th and 10th a conference on lighting in museums, galleries and historic houses will be held at Bristol University, Bristol, England. It is being organized by the Museums Association, the United Kingdom Institute for Conservation, and the Group of Designers and Interpreters in Museums. Conservators, scientists, architects, designers and curators will address the question of how to provide adequate illumination for viewing historic collections while being sympathetic to the needs of conservation. Both research papers and case histories related to recent display projects will be presented. There will also be a comprehensive trade fair. Information is available from Mark Taylor, The Museums Association, 34 Bloomsbury Way, London, WC1A 2SF, England. Registration for both days is £40. The closing date for bookings is Friday, March 20.

On April 16th a one-day meeting on modern metals in museums has been planned in Cardiff, Wales. The meeting will stress the development and use of metals, alloys and platings over the last 150 years, with particular emphasis on museum related material. The provisional program includes talks on the visual identification of post-1840 metals by their appearance, manufacturing techniques, and markings; spot-testing for chemical/physical identification of metals; modern fabrication and joining techniques; electroplating; and characteristics of aluminum and its alloys, tin and its alloys, and exterior decorative metalwork. The meeting will be held at the Welsh Folk Museum, St. Fagans, Cardiff, Wales. Information is available at that address from Bob Child.

Between the IIC-CG and the AIC annual meetings, the Getty Conservation Institute will sponsor a training workshop titled "The Application of Information Technology to Conservation." Beginning at 1:00 p.m. on May 19, and finishing midday on May 20, the workshop will be held at the Hotel Vancouver in Vancouver, B.C., the site of the AIC Annual Meeting. The workshop will consider information technology as it relates to the practice of conservation. A modest fee, between \$25 and \$35 will be charged. Members should contact the AIC office for more information.

The Imaging Science and Technology Group of the Royal Photographic Society announces a symposium in Oxford, England. It is scheduled to be held from September 21-25. The overall theme of the symposium is the storage of recorded images. It is expected that papers will embrace electronic and magnetic storage media as well as conventional photographic storage. Information storage, stability and conservation of images, and archival storage considerations are among the topics which will be covered. Inquiries should be sent as soon as possible to: Conference Convenor, Miss H. M. Graves, Research Division, Kodak Limited, Headstone Drive, Harrow, HA1 4TY, England. It is hoped that many of the papers presented at the conference will be published in *The Journal of Photographic Science*.—Carol Aiken

MATERIALS

UNDERSTANDING FABRI-SIL

Some misunderstandings may still exist concerning initial shelf life problems encountered with Fabri-Sil, which no longer prevail. There were difficulties in removal of the release liner or apparent loss of tackiness of the adhesive film. Both conditions were problems with the release liner

and not with Fabri-Sil itself. This will explain why those problems arose and how they were solved.

During manufacture, after the silicone PSA adhesive is coated and cured on the Teflon stabilized fiberglass fabric it must be covered with a removable protective release liner before it can be put up in rolls for storage and shipping.

In this packaged state the entire product is called Fabri-Sil. The removable liner is not differentiated. Actually, however, the liner is not part of the product itself, but it is part of the packaging. This liner was researched and developed separately from the Fabri-Sil lining material. It initially consisted of an incompatible silicone coating cured on paper or polyethylene. Any problems that arose with the liner were never with Fabri-Sil itself, which always has remained exactly the way it was developed.

In laboratory tests the initial liner gave good results. But during manufacture the rolls are wound under considerable pressure and heat. It was found that after a short time the liner or its coating adhered to the Fabri-Sil adhesive. Either the liner could not be removed or the coating transferred onto the adhesive causing contamination. The result was an unacceptably short shelf life.

Shelf life normally refers not to product deterioration, but rather to the effectiveness of packaging which is intended to make a material available and keep it fresh. For solvent base adhesives a container must close tightly to prevent solvent evaporation. In the case of Fabri-Sil with its very long performance life, the shelf life is also determined by the packaging, which essentially is the release liner which must be removable, preserving the adhesive layer in perfect condition.

Research resumed on the release liner. The final solution lay in the development of a finely textured plastic film without using any release coating at all. The texturing provides sufficient interference with complete contact, and the new release film now extends the shelf life of Fabri-Sil to more than a year, with no possibility of adhesive contamination.

Fabri-Sil is available in standard rolls 15 yards in length. The overall fabric width is 60 inches, with an adhesive coating width of 51 inches. Therefore, standard Fabri-Sil can be used to line any painting not larger than 51 inches high . . . by any length up to 15 yards. It is also available in cut pieces of not less than one yard in the full roll width. The price is \$80 per yard, either by the roll or by the yard. For larger paintings oversize Fabri-Sil can be made to order. All quotations and purchase arrangements should be made with John G. Shelley Co., Inc., P.O. Drawer D, Wellesely Hills, MA 02181-0101, U.S.A., (617) 237- 0900.—Robert E. Fioux

USING GORE-TEX PRODUCTS IN THE FOLGER SHAKESPEARE LIBRARY CONSERVATION DEPARTMENT

I got my first insight into the possibilities of using Gore-Tex in the conservation field while talking to Laurie Gil, the Museum Product Specialist for Gore & Associates Inc., whose company had a booth at the 1985 AIC conference in Washington, D.C. A few months later Laurie visited the conservation lab at the Folger. She brought with her some of the new products that her company was interested in introducing into the museum community and left some samples of the Gore-Tex barrier membrane which had been laminated to a polyester support fabric.

It didn't take long to find uses for this new material. In our lab we have a set-up for humidifying works of art on paper using a plexi-dome on top of our Mecklenburg suction table and introducing moisture via an ultrasonic humidifier. This type of system works quite well but you need to

be careful of oversaturation which results in condensation on the flat surfaces. In this regard, one of the first uses we found for the Gore material was to cover the object being relaxed with a sheet of the membrane, for the membrane allows only the moisture *vapor* to penetrate to the object below. Thus despite moisture build-up on the surface above the membrane, the object itself remains dry while becoming fully relaxed and ready for flattening and drying on the suction table. Additionally, a degree of aqueous washing of moisture sensitive materials is possible using the Gore material. After relaxing it in the above mentioned fashion, the suction table, may be turned on at a very low setting while the humidifier is still running, enabling us to, in effect, "wash" a water sensitive art work.

We purchased for the Library 50 ziplock Gore-Tex envelopes which we use now every time we travel with rare books or manuscripts. The slick expanded teflon (polytetrafluoroethylene) inner lining is an ideal surface to have against a fragile object because it is inert and nonabrasive. You can't beat the ease of wrapping: there is none to be done, which reduces the risk of harm occurring during handling. The traveling objects are now in waterproof envelopes but they are able to breathe, taking advantage of another Gore-Tex product we are using. This is the "Compartmentalized Humidity Equilibrator" which in layman's terms is a "tile" made from an acrylic "egg crate" grid filled with about 85 grams of Art-Sorb silica gel contained by layers of Gore-Tex lining heat-fused to the top and bottom grid surfaces. We are using these small humidity buffers in our new exhibition cases and including several in each packing crate. Their beauty lies both in their neatness and in the ease of conditioning them to any desired moisture content. Most recently I conditioned 200 of them for an exhibition and it took just a little over four hours. Printed on the tiles is the Gore logo which acts as an indicator for percent humidity, that will change from blue to pink depending on the moisture content. The manufacturers are working on imprinting a humidity indicating scale (similar to the already available humidity indicator cards) onto the tiles. The product information says that these tiles can be dried out in a microwave but I haven't tried this yet.

We have used the Gore-Tex material as a lining for several rare book boxes because of its slick and inert nonabrasive surface. In one instance we adhered the polyester laminate side to a shaped ethafoam with PVA.-J. Franklin Mowery

RESEARCH UPDATE

The editors of the *Newsletter* welcome contributions to the Research Update column. Contributions may highlight current research projects or may be requests for information from colleagues on specific research topics. Information or requests may be sent to Rika Smith, Getty Fellow, The Walters Art Gallery, Department of Conservation and Technical Research, 600 North Charles St., Baltimore, MD 21201; Siegfried Rempel, Consultant Conservator, Canadian Center for Architecture, 1440 S. Catherine St. W., Montreal, Quebec, Canada H3G 1R8, or John Burke, [REDACTED] Emeryville, CA 94608. The deadline for submissions to the March *Newsletter* is February 1, 1987.

In the Conservation Department of the Philadelphia Museum of Art, four research projects are in various stages of progress.

Andrew Lins, Conservator of Decorative Arts and Sculpture, is concluding an NMA funded investigation of seventeenth to nineteenth-century American silverwork which

has shown an unusual pattern of etching and micro-pitting on surfaces cleaned with commercial silver cleaners containing tarnish inhibitors. The behavior of several tarnish inhibitors is being observed on cast and wrought coupons of pure silver and five common silver alloys; specifically, the mechanism of barrier formation, sulfidation rates, and inhibitor breakdown are being studied. Methods of analysis include metallographic studies, electron microprobe analysis, atomic absorption, and weight gain/weight loss measurements.

The Johnson Collection Eyckian painting, *The Stigmatization of St. Francis*, is the subject of an ongoing research project to identify its materials and technique and relate it to other paintings by or close to Jan van Eyck. Dr. J.R.J. van Asperen de Boer and other scholars have collaborated with Marigene H. Butler, Head of Conservation, and Johnson Curator, Joseph Rishel in examining the Turin painting of the same subject, the Milan-Turin Hours and other Eyckian paintings, particularly those consisting of oil on parchment.

Mark Tucker, Conservator of Paintings, is coordinating PMA painting conservators in identifying pigments and documenting the technique of seven paintings by Charles Willson Peale as part of a major treatment project.

A preliminary investigation of Indian miniatures has been recently undertaken by paper conservators Denise Thomas and Faith Zieske with the aid of Yoonjoo Strumfels, Winterthur Conservation Fellow. This study was prompted by the conservation treatments required to prepare a number of Indian miniatures for two major exhibitions at the Philadelphia Museum of Art. Research will address treatment issues by testing a variety of adhesives currently used to consolidate insecure paint and by analyzing pigments which frequently present conservation problems. Fiber analysis, where pertinent, will also be a subject of study.

NEWS IN GENERAL

NIC NEWS

At its 1986 Annual Meeting on October 15, 1986, the Council of the National Institute for the Conservation of Cultural Property (NIC) unanimously approved a Board Recommendation that NIC should: (1) develop a national strategy to meet conservation needs identified in past NIC studies and project reports resulting from the efforts of other organizations, one that considers the current activities and potential contributions that can be made by the many independent conservation programs and organizations across the U.S.; (2) recognize that it is not now feasible for NIC to develop the large, formal structure recommended in the 1982 *Proposal for a National Institute for Conservation*; (3) take a more active leadership role in meeting national conservation needs as well as continuing to react to national conservation concerns; and (4) continue to emphasize the protection of collections throughout the country.

This general statement of NIC's future directions followed a report by Council Chairman Carolyn Rose on the activities of the Board during the past six months, devoted largely to a review of the recommendations from past NIC reports and the results of more recent studies that have been undertaken by organizations such as AIC, the American Association for Museums, and the American Association for State and Local History, among others. Following the Council's approval, members of the Board presented to the Council an overview of the current state of conservation, based largely on changes that have taken place in this country since publication of the 1982 NIC *Proposal*.

The Collections-Care Training Programs (reported in an earlier AIC *Newsletter*) are well underway. The program emphasizing anthropological conservation at the Arizona State Museum began in October; the fine-arts program at the Art Institute of Chicago begins in January; and the program focusing on natural history collections at the Los Angeles County Museum of Natural History begins in February, 1987. A Project Advisory Panel recommendation to fund a fourth program emphasizing history collections at the Panhandle-Plains Historical Museum has recently been approved by the Bay Foundation, and this training initiative will take place in 1988. This is a joint project of the American Association of Museums, the American Association for State and Local History, the NIC (which is administering the project), and the Bay Foundations. Ultimately, a curriculum guide for training in collections care and maintenance will be published through the AASLH Press.

A pilot project for the Public Monument Conservation project, described in an earlier AIC *Newsletter*, is close to completion. The purpose of the pilot project was to develop and test a field manual and survey questionnaire for use by volunteers in obtaining historical and condition information on public monuments. These have been distributed to volunteers in six cities where pre-selected monuments are being surveyed using these documents. History and conservation professionals are spot-checking the volunteers to determine the relative accuracy of their returns.

The information received by NIC is being computerized on two systems—on an expanded memory PC using a database program in the NIC office; and a bibliographical system (mainframe) at the Smithsonian Institution. The two systems will be compared for cost and effectiveness, looking ahead to a full national survey. This is a joint project of NIC and AASLH; the pilot project was funded by the J. Paul Getty Trust.

NIC, under contract to the Getty Conservation Institute, is conducting a feasibility study for a possible new graduate-level training program in ethnographic and archaeological conservation. Since publication of NIC's two reports on this subject in 1984—a state of the art report and a proposed training curriculum—there have been a number of expressions of interest in starting such a program, but little momentum to do so. Since both the Museum Programs of the National Endowment for the Arts and the Getty Conservation Institute have expressed some interest in helping to implement such a program, the feasibility study seemed the logical next step. The study will include a review of the physical and human resources in approximately twelve locations across the U.S. After a preliminary evaluation, visits by site-visit teams will be made to approximately five locations. The project will extend from November, 1986 to August, 1987.

NIC and the President's Committee on the Arts and the Humanities have jointly undertaken an effort to promote the care and preservation of America's cultural collections. With support from the J. Paul Getty Trust and the Andrew W. Mellon Foundation, the two organizations are creating a National Committee to Save Cultural Collections. The com-

In an effort to provide a low-cost alternative to overnight mail services for last-minute submissions to the *Newsletter*, material (articles, letters, positions available advertisements, notices, etc.) may now be submitted electronically to AIC's computer system, either directly or via Telex or MCI Mail. If you have material to submit and would like to take advantage of this capability, please call Jim McIntyre at the AIC Office, (202) 364-1036. There will be no charge from AIC for using this service.

mittee will be representative of various collections care, geographic, and funding interests. The goals of the committee are: to focus national attention on the need to preserve our nation's art, archival and historic collections; to bring visibility to conservation and preservation efforts; and to encourage private sector support for these activities. The national committee will be selected before the end of this year and will begin to design a public awareness initiative to meet its goals.

During the past year, NIC membership has grown by more than 41%. This reflects an increase of 18 new Voting members and nine Affiliated Institutional members, bringing the total institutional membership base to 92. Brochures outlining NIC's membership policy are available upon request from NIC, A & I- 2225, 900 Jefferson Drive SW, Washington, D.C. 20560, (202) 357- 2295.

The following individuals elected at the 1986 Annual Meeting will serve on the NIC Board for the next two years: James Bernstein (San Francisco Museum of Modern Art), Member-At-Large; Joseph Rishel (Philadelphia Museum of Art), Member-At-Large; and Susan Bandes (Kresge Art Museum), Treasurer. Other Board Members include: Carolyn Rose, (National Museum of Natural History), Chairman; William Leisher (Art Institute of Chicago), Vice Chairman; David Shute (NIC), Secretary; Jane Hutchins (American Museum of Textile History), Member-At-Large; Terry Weisser (Walters Art Gallery), AIC Designee; Marilyn Weidner (Private Conservator), AIC Designee for Private Conservators; and Thomas Taylor (Colonial Williamsburg), APT Designee. The Chairman, Vice Chairman, Secretary and Treasurer of the Board of Directors hold these same positions on the NIC Council.—David Shute.

CONSERVATION PROJECT SUPPORT APPLICATIONS AVAILABLE

Conservation Project Support is designed to help museums meet the basic conservation needs of their collections, living and non-living. The grants normally will not exceed \$25,000 and are awarded on an annual basis for projects lasting up to two years. Conservation grants require a 50% match by the applicant from non-Federal sources, but may include institutional and in-kind contributions. IMS receives applications from museums of all disciplines and budget sizes including aquariums, arboretums and botanical gardens, art, children's, general, history, natural history, and specialized museums, planetariums, science and technology centers, and zoos. All eligible museums are encouraged to participate in the competition for 1987 CP funds.

Lois Burke Shepard, Director of the Institute of Museum Services announces the immediate availability of Conservation Project Support (CP) applications. The deadline for the 1987 competition will be Friday, January 30, 1987. Prior applicants to IMS will receive applications by mail. Those not on the IMS mailing list should write or call The Institute of Museum Services, 1100 Pennsylvania Avenue, NW, Room 609, Washington, D.C. 20506, (202) 786-0539.

MUSEUM AND ART GALLERY LIGHTING

The Illuminating Engineering Society of North America has re-established its Museum and Art Gallery Lighting Committee. The committee is concerned with the principles and recommended practices of museum lighting—light levels, light sources, minimizing light damage to museum objects, specific museum lighting problems, color, maintenance, energy management, etc. Address questions to Raymond Grenald, Chair, 11801 West Olympic Blvd., Los An-

geles, CA 90064 or Daniel Howell, Natural History Museum of Los Angeles County, 900 Exposition Blvd., Los Angeles, CA 90007.

CCAHA IS AWARDED \$174,000 BY THE ANDREW W. MELLON FOUNDATION

The Conservation Center for Art and Historic Artifacts has announced an award of \$174,000 from the Andrew W. Mellon Foundation in support of a program of advanced apprenticeship training, continuing education and research for a three-year period.

The grant will allow CCAHA to expand its educational efforts by increasing advanced training and research opportunities both for individuals entering the paper conservation field and for established professionals. The funded program is expected to impact upon the field through outreach projects such as demonstrations and lectures open to professionals concerned with conservation issues and indirectly through research, consultation services and innovative treatment.

PEOPLE

In September, 1986, *Cathleen Baker*, *Dan Kushel* and *Jonathan Thornton* of the Art Conservation Department of Buffalo State College were promoted to Associate Professor; they were also granted tenure, effective September, 1987. Two new full time faculty in the department are *James Hamm* and *Dr. John Messinger*. The department's move from its present Cooperstown, NY, facility to Rockwell Hall on the Buffalo State College campus will take place during July 1987. *Mark Bockrath* is now Paintings Conservator for the Pennsylvania Academy of the Fine Arts. Formerly he was a Paintings Conservator for the Intermuseum Laboratory in Oberlin, Ohio. *Randall Couch* has joined the Philadelphia Museum of Art as Exhibitions Conservator. *Mary C. Frederickson*, Chief Conservator of the Panhandle-Plains Historical Museum's Texas Conservation Center, has been elected Vice-President of the Southwestern Association for Conservation for 1987. *Mervyn F. Hutchinson* has resigned his position as Head of Conservation, at the Vancouver Art Gallery, and in February, 1987, will be taking up the new position of Senior Conservator at the National Art Gallery in Wellington, New Zealand. His new address will be National Art Gallery, Conservation Dept., Private Bag, Wellington, New Zealand. *Scott Kellar* is now employed at Northwestern University Library in Evanston, IL as Book Conservator/Head of Conservation Treatments in the Preservation Department. He formerly operated a book conservation studio, Scriptorium Bookbinding, in Chicago. *Bob McGiffin* has moved; his new address is P.O. Box 490, Temecula, CA 92390. *Barbara Ramsay*, Conservator of Fine Art at the National Gallery of Canada, Ottawa, and President of the IIC-Canadian Group, has recently married and is now *Barbara Ramsay-Jolicoeur*. *Linda Scheifler* has been appointed Conservator at the Asian Art Museum, San Francisco, and can be reached at work at (415) 668-8922. *David Spangler* began work in October as paintings conservator at the Texas Conservation Center, in Canyon, Texas. *Elizabeth Steele* completed a two year advanced internship in the Paintings Conservation Department at the Metropolitan Museum of Art in September and has since begun working privately in Washington, D.C.

LETTERS

The undersigned Fellows of AIC are very concerned about the inability of the organization to convince members to apply for more senior membership categories. This has left a very small number of members with voting power, and has placed the organization in a difficult position because so few of its members are sworn to uphold the Code of Ethics, a document on which our professional identity rests. In order to encourage members to apply for the Professional Associate and Fellow categories, we make the following offer: We will review any Professional Associate application, and sign it if it meets the requirements established by the Membership Committee. Since the standards for Fellowship are more rigorous than those for Professional Associate, we will meet with potential applicants to review their work and discuss sponsorship, and will work with Fellowship applicants to review their applications before they are submitted. Please note that neither P.A. nor Fellowship signers have to be in the same specialty, but *some* of the Fellow sponsors should be.

Please feel free to call or write to any of us.

Barbara Appelbaum
Ethnography
Appelbaum and Himmelstein
444 Central Park West
New York, NY 10025
(212) 666-4630

Elisabeth Batchelor
Paintings
Cincinnati Art Museum
Eden Park
Cincinnati, OH 45202
(513) 721-5204 ext. 238

Katherine G. Eirk
Paper, Portrait Miniatures, Fans
Conservation Services, Inc.
5605 Glenwood Road
Bethesda, MD 20817
(301) 654-6827

Sara Wolf Green
Ethnographic Objects/Textiles
Texas Memorial Museum
2400 Trinity
Austin, TX 78705
(512) 471-6090

Emmett Carl Grimm
Director/Chief Paintings
Conservator
Western Center for the
Conservation of Fine Arts
1225 Santa Fe
Denver, CO 80204
(303) 573-1973

Michael Heslip
Paintings
Williamstown Regional Art
Conservation Laboratory
225 South Street
Williamstown, MA 01267

Paul Himmelstein
Paintings/Textiles
Appelbaum and Himmelstein
444 Central Park West
New York, NY 10025
(212) 666-4630

Leslie M. Kruth
Conservation of Works of Art on
Paper, Inc.
3760 Grand View Blvd.
Los Angeles, CA 90066
(213) 391-6618

Harold F. Mailand
Textiles and Costumes
Textile Conservation Services
928 N. Alabama
Indianapolis, IN 46202
(317) 266-8398

Ken Moser
Paintings
Brooklyn Museum
Eastern Parkway
Brooklyn, NY 11238
(718) 638-5000

Virginia Naude
Sculpture and Decorative Arts
752 Germantown Pike
Lafayette Hill, PA 19444
(215) 836-1170

Scott Odell
Objects, Furniture and
Administration
Smithsonian Institution
American History-AB039A
Washington, DC 20560
(202) 357-1735

George Papadopoulos
Paintings
159 Watchung Ave.
Upper Montclair, NJ 07043
(201) 744-1129

Patricia Reyes
Paper/Parchment
The Pierpont Morgan Library
29 East 36th Street
New York, NY 10016
(212) 685-0008

CONCERNING REFERRALS

In the November 1986 issue of the *AIC Newsletter*, the Ethics and Standards Committee made a statement entitled "On Making Referrals." The committee opened by saying that "Questions of propriety in giving referrals for conservation services have been raised." The committee suggested the museum practice of referrals be supervised by its conservation staff through the "review of private conservators' portfolios. . . to ascertain quality work and adherence to the AIC Code of Ethics and Standards of Practice." It went on to say, "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 above statement and the *de facto* system it reveals has not served the public and conservation field well. A referral system should be fair and equitable to private conservators, and should provide the public with information and knowledge on how and where to select a qualified, trained conservator. The proposal suggested by the Ethics and Standards Committee falls short in many respects. The article implies that the private sector will seek museum conservators because "being in a museum's employment is often seen as a sign of quality." To allow this erroneous image, as expressed by the Ethics and Standards Committee, to go unchecked is detrimental to the profession.

Other issues of concern to us are the meaning and implications of the statement, "If museum conservators also do private work (with their institutions' approval) their name can be added to the list provided by their institution." It is fairly well recognized throughout the profession that many full time employed museum conservators practice privately after hours for clients gained throughout the above referral system. Questions of fairness arise in this case as the museum conservator does not make a referral but chooses to do the work himself. We recognize this long standing practice of internal museum referrals and private work done by museum conservators. This has served its purpose in the past but with the emergence of a sizable group of professionally trained conservators working in the private sector, a re-evaluation is in order. The present system raises many ethical questions which need to be addressed by the Ethics and Standards Committee of AIC and the profession at large.

Many conservators practicing privately believe they should have an independent referral system. The establishment of such a referral system would have the following benefits:

1. Encourage the public and institutions to utilize the services of professionally trained conservators;
2. Provide the public and museums with the means for selecting professional conservators;
3. Provide professional, private conservators an equitable means of competing with subsidized facilities and museum conservators who continue to practice privately;
4. Provide conservators in private practice a means of marketing their services without the need for personal advertising;
5. Encourage conservators practicing in the private sector who are not members of AIC to become members of AIC and eventually qualify to be in the referral system;
6. Encourage members of AIC in private practice to become Professional Associates and members of CIPP.

This committee is presently considering the feasibility of CIPP establishing a referral system that could be implemented throughout the country. One method being investigated is the use of a toll-free telephone number connected to a computer printout that would impartially provide to the requesting public access to qualified private conservators in their region. Information providing professional

specialty, training, and/or experience, references, name, telephone number, and address would then be available, enabling the public to select a conservator according to their need. Members of CIPP who are available to the public and are Professional Associates or Fellows of AIC would be eligible for listing. Public notice of this referral system could be provided by public service media, museums and preservation societies through their affiliated institutions (such as the American Association of Museums and the National Trust), Yellow Pages of the telephone directories, and limited advertisement.

The question of referrals was first addressed during the winter of 1985-86 by some members of the CIPP planning committees. A preliminary reply was formulated for consideration by the committee on March 2, 1986. After the formal establishment of CIPP and the appointment of committees at the Chicago meeting this subject was officially undertaken and studied by the Professional Issues Committee of CIPP. The committee's first report was submitted to the CIPP Board on August 28, 1986. We recognize the importance of establishing a referral system in order to better serve the public and believe it is the proper responsibility of CIPP.—CIPP Board, Jose Orraca, Chair; prepared by the Professional Issues Committee, Charles H. Olin, Chair.

THE BOARD RESPONSE

The Board has, for some time, recognized the need for an equitable referral system for all our members. Members may have noticed the question attached to the renewal forms recently sent out requesting permission to provide their names in response to public inquiries. This was the first step in initiating such a referral system; membership response indicates a willingness to participate. Another necessity was the automation of the AIC office, a project now completed. The exact procedure for a referral system is still being devised, pending the return of all membership renewal forms. Whatever type of system is established, it is our plan to also include literature, the text of which was approved at our meeting, which explains the different membership categories, as well as *Guidelines for Selecting A Conservator*.

In order to provide CIPP with a forum in which to present this and other concerns to the general AIC membership, they have been invited to organize and chair a session at our Annual Meeting on May 22, 10:30 a.m.-12:30 p.m. A representative from CIPP and each Specialty Group will also be asked to attend a luncheon during our Annual Meeting to discuss ongoing concerns.—The AIC Board of Directors.

TO THE ETHICS AND STANDARDS COMMITTEE ON THE SUBJECT OF REFERRALS

Compliments on a clear, factual statement regarding the headaches of referrals in our profession. These differ little from similar problems in other fields: the public inevitably believes the institutionally employed practitioner must be superior. Rightly or wrongly this is an imbalance which it would be foolhardy to deny. Private conservators are well-advised to arrange contractual or consultancy relationships with a nearby museum or historic house. This is seldom difficult to achieve and courtesy to a friendly institution evokes reciprocal benefits.

What should be emphasized in the matter of all referrals is the importance of checking written and word-of-mouth references. Personally checking a reference takes a bit of time and trouble but prospective employers should learn for themselves how satisfactory completed work has been to any named client. Only this month the Kecks were listed

as reference by a colleague whose work is as unknown to us as his name and address. Fortunately, the application reviewer involved was wise enough to call to confirm our evaluation.

It is no imposition to name some of your clientele as references for your professional competence. If the work was excellent, no employer minds being asked about you. If you are a practitioner careless of quality performance, perhaps you should not expect all your prospective employers to show similar carelessness as regards learning about your capabilities.

Ethics and standards in our profession are generic for all of us.—Caroline K. Keck, Honorary Fellow

VOLUMES AVAILABLE

I recently acquired the two volume set of Mrs. Merrifield's *Original Treatises in the Arts of Painting*, published in 1849. These two volumes contain translations of technical manuscripts dating from the 12th to the 18th centuries, concerning "oil, miniature, mosaic, and on glass; of gilding, dyeing, and the preparation of colours and artificial gems." In addition there is information about leather and parchment preparation.

The text block is sound, but all boards are detached and the volumes do not open well. Therefore, I have decided to pull and re sew this set. I am willing to make a small number of copies at that time. The copies will be run off on Perma/Dur paper, using a dry paper copier. Including front matter and the index, there are approximately 1230 pages of information.

The cost of each copy will be \$50.00 plus \$5.00 postage and handling. If you would like a copy, mail a letter or purchase order at this time; I will invoice you when copying commences and ship upon receipt of payment.

Jack C. Thompson
Thompson Conservation Laboratory
1417 N.W. Everett
Portland, OR 97209

CONSERVATION FRAMING

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CONFERENCES, COURSES, SEMINARS

GENERAL

July 6-10, 1987, London. Jubilee Conservation Conference. "Recent Advances in the Conservation and Analysis Artifacts." Contact Jubilee Conservation Conference, Institute of Archaeology, 31-34 Gordon Square, London WC1, England (01) 387 9651.

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.

PAPER

1987, 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.

CONSERVATION MANAGEMENT: NEDCC TO COLLABORATE WITH SIMONS COLLEGE TO PRESENT GRADUATE COURSE FOR SPRING AND SUMMER 1987

Conservation Management for Libraries and Archives (LS 439) will be offered during the spring of 1987 at the Graduate School of Library and Information Science, Simmons College. The basic course will provide participants with the fundamentals of preventative conservation for librarians and archivists. It will draw upon the expertise and resources of the Northeast Document Conservation Center (NEDCC) in Andover, Massachusetts, a non-profit, cooperative conservation facility. Hands-on conservation sessions and field trips to the Northeast Document Conservation Center will be included. The course will be taught by Professor Josephine Fang in cooperation with members of the staff of the Northeast Document Conservation Center: Ann Russell, Director; Sheryl Ogden, Associate Conservator; and Mildred O'Connell, Field Service Director. For further information contact Director of Admission, School of Library and Information Science, Simmons College, 300 The Fenway, Boston, MA 02115, (617) 738-2264.

PHOTOGRAPHIC MATERIALS

September 21-25, 1987, Oxford, United Kingdom. The Royal Photographic Society is holding a symposium on the storage of recorded images at New College, Oxford. Enquiries or titles should be sent as soon as possible to Miss H.M. Graves, Conference Convenor, Research Division, Kodak Limited, Headstone Drive, Harrow, Middlesex HA1 4TY, United Kingdom.

TEXTILES

1987, Raleigh, NC. Ongoing schedule of Conferences in Textile Sciences. Contact Cliff Seastrunk, School of Textiles, NCSU Box 8301, Raleigh, NC 27695-8301.

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

February 2-6, 1987, Washington, DC. "Historic Painted Finishes." Contact Marc Williams or Don Williams, Conservation Analytical Lab., Smithsonian Institution, Washington, DC 20560, (202) 287-3700.

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 17-20, 1987. Victoria, British Columbia, "Wood and Water." Association for Preservation Technology Conference. Contact Alastair Kerr, Program Chairperson, (604) 387-1011, local 322, or Mary Ransberry, Conference Office, (604) 721-8465. Mailing address: APT '87, Conference Office, University of Victoria, P.O. Box 1700, Victoria, B.C., Canada, V8W 2Y2. If you wish to present a paper please submit an abstract by January 15, 1987 and

include your resume. Prospective speakers may submit more than one abstract, all material submitted will be considered by APT for future publication.

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 Boule." 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).

CALL FOR PAPERS THE J.B. SPEED ART MUSEUM

The J.B. Speed Art Museum will sponsor a special seminar designed to increase the public's knowledge and awareness of conservation on April 4, 1987. We seek conservators who will blend stimulating slides with imaginative prose. Please keep in mind that the audience will be composed of "non-specialists" or the general public.

If you have such a presentation, please send an abstract and your C.V. by February 1 to Spring Conservation Seminar, Attn: Melanie Prejean, the J.B. Speed Art Museum, P.O. Box 2600, Louisville, KY 40201-2600.

CALL FOR PAPERS IIC-CG

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.

1988 GILDING CONSERVATION SYMPOSIUM

To address the needs of those charged 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 workshops, 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.

ANDREW W. MELLON FELLOWSHIP IN PAPER CONSERVATION

The Conservation Center for Art and Historic Artifacts invites applications from candidates for a one-year Andrew W. Mellon Fellowship in paper conservation, beginning as soon as possible in 1987. Applicants should be graduates of recognized conservation training programs or individuals with equivalent apprenticeship experience. The selected fellow will have the opportunity to work under the supervision of Senior Conservators Lois Olcott Price and Elizabeth Kaiser Schulte in the Center's state-of-the-art facility in Philadelphia, PA. In addition to an annual stipend of \$18,000 and benefits, funding is available to support travel and other professional activities. To apply, send resume with educational and professional experience, a statement of intent and description of interests, and three letters of recommendation to Eleanor Buczala, Administrator, Conservation Center for Art and Historic Artifacts, 264 South 23rd St., Philadelphia, PA 19103, (215) 545-0613.

THE METROPOLITAN MUSEUM OF ART ANDREW W. MELLON FELLOWSHIPS IN CONSERVATION 1987-1988

The Andrew W. Mellon Foundation has made it possible for the Metropolitan Museum of Art to award annual conservation fellowships for training in one or more of the following Departments of the Museum: Paintings Conservation, Objects Conservation, Paper Conservation, Textile Conservation, The Costume Institute, and Asian Art. Each Andrew W. Mellon Conservation Fellowship will typically be one year in duration with the possibility of renewal for up to two additional years.

Whenever possible, fellowship applicants should already have reached an advanced level of experience or training. Previous training and experience is not required for applicants in Asian Paintings Conservation. Fellowship recipients will be expected to spend the fellowship in residence in the department with which they are affiliated. It is the responsibility of the applicant to discuss his or her application in detail with the department concerned and to obtain that department's approval to submit the application. Such departmental approval should not, however, be construed as assurance that a fellowship will be awarded by the Grants Committee.

Fellowship recipients will receive stipends appropriate to their level of training or experience. Additional funds may be available for travel, books, photographs and other reasonable or necessary expenses incident to the fellowship.

Application should be made by January 16, 1987. For application information, contact Mellon Fellowships in Conservation, Office of Academic Affairs, The Metropolitan Museum of Art, Fifth Avenue at 82nd St., New York, NY 10028.

MELLON FELLOWSHIP FLAT PAPER OR BOOK CONSERVATION

The Northeast Document Conservation Center, located 20 miles north of Boston, is pleased to announce that it will again offer an advanced internship supported in part by the Andrew W. Mellon Foundation. To begin in August or September of 1987, the internship will run for two years and include liberal travel benefits. Applicants should have completed a graduate training program in conservation or have equivalent educational and work experience. The intern should be interested in specializing either in flat paper or in book conservation. Candidates should be eager to treat a wide variety of materials, working with others in a production oriented atmosphere. Please send a letter of intent, resume and three letters of recommendation (preferably from conservators) to Mary Todd Glaser, NEDCC, 24 School St., Andover, MA 01810-4099. Please state whether your interest is in flat paper or book conservation.

POSTGRADUATE FELLOWSHIPS AT THE PHILADELPHIA MUSEUM OF ART

The Philadelphia Museum of Art offers four postgraduate fellowships in conservation to begin in 1987. They are intended for individuals who have completed a graduate training program in art conservation or have equivalent experience. Each fellowship includes a stipend of \$16,000 plus health insurance and a travel supplement of \$3,000. The fellowships are as follows:

Institute of Museum Services advanced internship in paintings conservation, available immediately.

National Endowment for the Arts master-apprentice internship in furniture conservation available after April 1, 1987 (pending final approval of funding).

Andrew W. Mellon fellowship in paintings conservation available September 1, 1987.

J. Paul Getty Trust advanced internship in objects conservation available September 1, 1987.

Applicants should send resumes with references and sample examination reports and treatment records with photographs to Marigene H. Butler, Head of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101-7646.

THE INTERMUSEUM CONSERVATION ASSOCIATION

ICA Graduate Internships in paintings and paper conservation are available at the Intermuseum Laboratory commencing September, 1987. Applications are encouraged from individuals of recognized conservation training

programs who are now planning their third-year internships.

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 are made by January 31, 1987. Applicants chosen for interviews will be notified in February 1987 and final notices will be sent by March 15, 1987.

For more information contact Lisa Mibach, Director, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074, (216) 775-7331.

PRE-TRAINING SCHOOL INTERN CHICAGO CONSERVATION CENTER

The Chicago Conservation Center seeks to hire a pre-training school intern in the textile department under the direction of Dilys Blum. The hired individual will have an opportunity to work in a Center situation that includes paintings and objects conservation. Interested individuals should direct resumes to Barry R. Bauman, Director-Painting Conservator, The Chicago Conservation Center, 730 North Franklin, Suite 701, Chicago, IL 60610.

NOTICES

PAINTING/PAPER CONSERVATOR

Albert Bierstadt (1830-1902) charcoal drawing on a gesso ground paper board, having water damage and ground losses requires consolidation by a painting/paper conservator.

Any conservator familiar with the treatment of these materials and condition please contact Robert Hauser, Museum Conservator, Whaling Museum, New Bedford, MA 02740, (617) 997-0046. (Please call collect.) Slides and photographs and condition report can be supplied.

GUIDE TO TEXTILE CONSERVATION

The Textile Conservation Group was founded in New York City in July 1973 as an unincorporated membership organization open to all interested persons, and includes artists and museum personnel as well as professional conservators. In honor of the tenth anniversary of The Textile Conservation Group in 1988, the executive committee plans to publish a Guide to Textile Conservation that spring.

In order to make this directory as comprehensive as possible we would appreciate hearing from individuals and organizations involved with the profession of textile conservation, practicing conservators, conservation scientists, curators, historians, teachers, and all institutions teaching or otherwise supporting the profession. For more information

on this project, please contact Sarah Lowen-gard, Secretary, The Textile Conservation Group, 1080 Park Avenue, #5W, New York, NY 10128, (212) 860-2386.

POSITIONS AVAILABLE

ASSISTANT CONSERVATOR—FURNITURE

Immediate full time position in the department of conservation to carry out surveys, monitor environmental conditions, apply conservation treatments to prevent future deterioration and report on wood furniture of the seventeenth through early nineteenth-century; requires four year degree in Museum Science or related field plus two years experience in furniture and upholstery conservation in a museum or comparable experience in wood craftsmanship and technology, experience working with wood to include varnishes, stains, pigments and related materials in ivory, bone, shell, iron, steel, brass, copper and gilded surfaces; salary range \$15,772-\$24,802, excellent benefits.

Send resume to Employment Specialist, The Colonial Williamsburg Foundation Employment Office, P.O. Box C, Williamsburg, VA 23187. EOE/AA.

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 exhibition 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 February 2, 1987, to Mr. Leon Johnson, Personnel Department, City of Detroit, 314 City-County Building, Detroit, MI 48226, or call (313) 224-3718.

ASSISTANT PAINTINGS CONSERVATOR

The Cleveland Museum of Art seeks an assistant paintings conservator. As this is a full time staff position with opportunity for ad-

vancement, the Museum seeks applicants of high caliber who possess self reliance, initiative, and excellent conservation skills. Candidates should be graduates of a recognized training program, or have equivalent training and experience. A thorough knowledge of the examination and treatment of paintings is required.

The duties of the assistant conservator include the care and treatment of paintings in the permanent collection, exhibition examinations, technical analysis, and other related duties. The assistant conservator will work under the supervision of the Paintings Conservator.

Salary will be commensurate with experience. Excellent benefits are available. Send resume to Bruce F. Miller, Conservator of Paintings, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, OH 44106. Telephone: (216) 421-7340.

CONSERVATOR OF PAPER

The Strong Museum, in Rochester, NY, seeks a paper conservator who will work with the museum's conservator to equip the new paper conservation laboratory, to analyze and prioritize collection need, and to prepare artifacts for exhibition and for loan. This is a new position which will also require of the successful applicant some promotional work in the form of seminars, workshops and grant writing.

Requirements: degree in paper conservation, or equivalent education and experience.

Salary upon request. Excellent benefits package. Send letter of interest with resume to Richard W. Sherin, Conservator, The Strong Museum, One Manhattan Square, Rochester, NY 14607. Further information is available by calling (716) 263-2700, ext. 281.

ASSISTANT CONSERVATOR—PAPER CONSERVATION

The Upper Midwest Conservation Association is seeking a paper conservator. Duties will involve examination and conservation treatments of Western works of art on paper, and to assist and learn conservation techniques related to Oriental pictorial art. Graduation from a recognized conservation training program or equivalent practical experience is required. Send resume and three references to David G. Dudley, Upper Midwest Conservation Association, c/o Minneapolis Institute of Art, 2400 Third Avenue South, Minneapolis, MN 55404.

ASSISTANT CONSERVATOR

The American Museum of Natural History has an immediate opening for an Assistant Conservator to work on the final stage of preparation of objects for installation in the new South American Hall. The position is approximately one year in duration. In addition to conserving archaeological objects from the Andean highlands and desert lowlands of Peru and ethnographic objects from the Amazonian basin cultures, the conservator will be respon-

sible for full documentation of object condition, for working with installers to design mounts and for the development of special installation case environmental control units. Candidates should be graduates of a conservation training program and have a year of work experience or should have equivalent work background. Position includes full benefits. Resumes with SALARY REQUIREMENT should be directed to Susan Kroll, Personnel Department, American Museum of Natural History, 79th St. and Central Park West, New York, NY 10024. An Equal Opportunity Employer.

MUSEUM CONSERVATOR ASSISTANT

The Milwaukee Public Museum seeks a museum conservator assistant to assist in the examination, analysis and treatment of museum specimens to determine type and degree of deterioration. Requires bachelor's degree or equivalent with specialization in conservation or related field such as art, art history or chemistry and one year of experience in addition to the above training in a museum conservation laboratory treating collection objects. Prefer master's degree. Annual salary range \$20,932 to \$23,709. Competitive benefits. Application forms are available from the Milwaukee County Department of Human Resources. Letter of application, copy of application or a resume will not be accepted. Apply to Milwaukee County Department of Human Resources, Courthouse Room 210, 901 N. 9th St., Milwaukee, WI 53233. Equal Opportunity Employer.

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. This is a new, full time, permanent position which will increase existing staff in the Conservation Department. Duties will include conditioning, maintaining and treating our collections, and carrying out other departmental responsibilities, such as recommendations on handling and loan, and working with interns. The 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 OBJECTS CONSERVATOR

The Peabody Museum has an immediate opening for an Assistant Objects Conservator with experience in the conservation of ethnographic and archaeological materials, a one year position with possibility of renewal. Responsibilities will include comprehensive treatment of objects for loan and exhibit, preventive maintenance of collections and condition surveys. Research potential and close work with collections and curatorial staff. Prerequisites: graduate certificate in conservation, or equivalent experience, plus one year's post-graduate experience. Salary \$17,500-18,500, plus excellent fringe benefits. Send letter of

interest, resume and professional references to Madeleine Fang, Conservator, Peabody Museum, 11 Divinity Avenue, Cambridge, MA 02138.

ASSISTANT 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 major exhibition scheduled to open 1989-90. 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. This is a term position for one year.

Candidates should be graduates of a conservation training program or have equivalent work background. Salary \$18,000 per annum plus full benefits. Inquiries and resumes should be directed to the Personnel Department, American Museum of Natural History, 79th St. and Central Park West, New York, NY 10024. An Equal Opportunity Employer.

ASSISTANT CONSERVATION MICROSCOPIST

Frank S. Welsh, Historic Paint Color Consultant in suburban Philadelphia, working on major restoration projects throughout the U.S., is seeking applicants for a full time lab assistant to perform detailed and comprehensive microchemical analyses of historic architectural paints and finishes. The applicant must have a knowledge of both stereo and polarized light microscopy; familiarity with commercial color systems and color measuring instruments; and a basic knowledge of historic architectural paints and finishes. Applicants should have a graduate degree or equivalent from a recognized conservation, chemistry, microscopy, or mineralogy program and have several years of related experience along with an ability to comprehend historic building technology and terminology. Occasionally, field trips are necessary to assist on-site investigations. The salary will be commensurate with experience.

Inquire with resume and references to Frank S. Welsh, 859 Lancaster Avenue, Bryn Mawr, PA 19010.

HISTORICAL COLLECTIONS CARE CONSERVATOR

The Henry Ford Museum and Greenfield Village is seeking a conservator or collections management specialist with strong experience in conservation methods. Applicants must have a commitment to the care of historical collections and be dedicated to the prevention

15TH ANNUAL MEETING—VANCOUVER, BRITISH COLUMBIA

MAY 20-24, 1987

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 16, 1987. Abstracts should be limited to one double-spaced page and include the author's names, affiliations and addresses. All abstracts should have a title. The poster material should fit on one board measuring 4'x4'. 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.

CONSERVATOR

The Tryon Palace Restoration Complex has an opening for a conservator. The emphasis will be on furniture conservation, and the conservator will be expected to undertake actual furniture repairs according to standard conservation practice. He or she will also monitor all objects in the collection, and supervise consulting conservators. The conservator will report directly to the Chief Curator and work closely with the registrar and an additional curator.

The Tryon Palace Restoration Complex is a State historic site which includes seven historic buildings set in approximately fourteen acres. There are at present some seven thousand objects in the collection. House museums currently open daily to the public are the restored royal governor's palace (1770), the John Wright Stanly House (c.1782), and the Dixon-Stevenson House (c.1826). The 1806 New Bern Academy is being developed as a museum of education and Civil War history, and will open to the public in 1987.

Applicants for the position should have specialized training in furniture conservation and some museum-related experience. A working knowledge of eighteenth and nineteenth-century decorative arts is essential. Wood analysis skills and/or photographic skills are desirable. The salary range is \$15,780 to \$23,616, depending on experience and academic training. Interested candidates should mail a letter, resume and academic transcript to Audrey H. Michie, Chief Curator, Tryon Palace Restoration Complex, P.O. Box 1007, New Bern, NC 28560. Candidates selected for an interview will be invited to bring a portfolio.

The following rates apply for Positions Available ads: Heading (job title) + 10 lines of copy: \$50.00. This is a minimum fee. The charge per line beyond 10 lines is \$4.00.

FRAME CONSERVATOR

The John and Mable Ringling Museum of Art is seeking a frame conservator for its well-equipped, in-house conservation laboratory. The Museum has a large permanent collection including an important group of Italian, French, Dutch and Flemish Baroque paintings, as well as decorative art and twentieth century art. The frame conservator will be responsible for cleaning, repairing, carving and gilding artistic and historic frames.

Minimum qualifications for the position include a graduate-level certificate from a conservation training program, or a bachelor's degree in art history, chemistry or physics, and completion of at least a two-year apprenticeship program. Applicants should have good carpentry skills, and knowledge of finishes, stains and varnishes, and the ability to match period frames with appropriate paintings.

The salary for the position will depend on experience (salary range is in the \$20s). The State of Florida provides excellent benefits.

Qualified individuals may apply to the Personnel Office, Ringling Museum of Art, P.O. Box 1838, Sarasota, FL 33578.

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 February 1, 1987. 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 1987, Washington, D.C. Newsletter staff: Sarah Bertalan, Editor. Anne Webster, Managing Editor. Jim McIntyre, Production Editor. Jerri R. Newman, Materials Column Editor. Carol Aiken, John Burke, Siegfried Rempel, Sylvia Rodgers, Rebecca Rushfield, Rika Smith, Don Williams, Contributing Editors.

Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC AND ARTISTIC WORKS

Volume 12, Number 2

March 1987

FAIC NEWS

Ideas for publication topics for FAIC's "LITTLE SERIES" are welcome for consideration. Please remember that the LITTLE SERIES is geared to the non-conservation community, to enlighten the general public about the field of conservation. Direct any topic ideas to the FAIC Office.

FAIC made front page news in December, when the *Free Lance Star*, a local Fredericksburg newspaper, featured an article on FAIC's new LITTLE SERIES publication, *Who Were They, Those People in Fredericksburg?* The LITTLE SERIES also received notice in several publications: *ArtNews*, *International Sculpture*, and *Antique Trunks*, all of which mention FAIC's brochure, "Tips on Insuring Your Collection."

The public inquiries generated by this attention are encouraging. FAIC hopes to continue to bring the general public closer to an understanding of its goals, and those of the conservation community as a whole.

With thanks and appreciation to the following who have kindly donated to FAIC since November, 1986:

Gary Wade Alden	Phillip Focer
Cathleen Baker	Meyer Frischling
Ruth Bowman	Gary Frost
Jeanne Brako	Hal Golden
Dina Brovarone	Marco Grassi
Virginia Burns	David Haberstick
Josepha Caraher	Barbara Heller
Susan Corn Conway	Nancy Joan Heller
Dante Deflorio, Jr.	Merrill Horswill
Echo Evetts	Bonnie Lee Jones
Dr. & Mrs. Robert Feller	Norvell M.M. Jones II

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Sian Jones	Stan Schmidt
Alexander Katlan	Emil Schnorr
Caroline & Sheldon Keck	Kathryn Scott
Mr. & Mrs. Richard Kerschner	L. Dennis Sheridan
Joan Klimann	Richard W. Sherin
Gregory J. Landrey	Constance Silver
Murray Lebwohl	Katherine Singley
Edith K. MacKenna	Nora Jean Smith
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Anton Rajer	Tosca Zagni
Pamela Randolph	Joyce Zucker
Clements R. Robertson	Britches Of Georgetowne
Stanley Robertson	Lyme Academy of the Fine Arts
Ingrid Rose	New York Conservation Association
David Vincent St. John	Sevilla Art Studio
Myrna Saxe	

AIC NEWS

FROM THE PRESIDENT

In the January *Newsletter* I said that the March issue would contain a statement by the Board on the meaning of the AIC membership categories. That statement follows. I sincerely hope that it will help to explain and clarify the categories, and encourage dialogue on this most important issue. My thanks to Director Roy Perkinson for assembling the Board statement.—Terry Drayman Weisser

THE EVOLUTION OF MEMBERSHIP CATEGORIES IN AIC

At the last annual meeting of AIC, one of our members asked that the Board provide some clarification about the meaning of our present membership categories. The request was a timely one since, as you know, the Board has been working very hard on various questions pertaining to membership. Arranging to have a membership booth at all future meetings so that questions can be answered and application forms made available, scheduling a special information session (very effectively presented by Inge-Lise Eckmann, the secretary of the Membership Committee), and communicating to our members through

the *Newsletter*—these are among the steps taken to try to familiarize both our old and new members with the nature of the membership categories. The request mentioned above also confirms the feeling of the Board that we still need to do more to clarify this topic.

It is not surprising that a need for clarification should exist because it arises from the fact that the categories of membership—for years a rather static part of our organization—have undergone some important changes in the recent past. Those of you who were members when we were the American Group of the International Institute for Conservation of Historic and Artistic Works, or more recently (1972) when we incorporated as our own separate organization under the name of the American Institute for Conservation of Historic and Artistic Works, will recall that membership seemed simpler. Our group consisted principally of people who were involved in conservation to a greater or lesser degree, and those who were only interested in keeping in touch with what conservators were doing. The organization has grown from 700 in 1977 to over 2,200 today.

The rapid growth of our organization probably occurred in part because of the growing number of young professionals in the field—the training programs and trainers of apprentices were doing their best to help fill the need for well-trained conservators. By the late 1970's, the leadership of AIC realized that our existing membership categories had become outdated, and no longer reflected the changes and actual structure of our organization. There were quite a number of people who had achieved competence as practicing conservators, but did not yet have sufficient experience or involvement in the field to be admitted as Fellows. On the other hand, it made no sense to include them with non-conservators or beginning students. Therefore, at the 1980 meeting in San Francisco, a new category of membership was voted into existence—the Professional Associate.

In considering the criteria which would be appropriate for the PA category, the Membership Committee realized that in order for the term "professional" to be meaningful in this context, it would be necessary for someone to have been practicing for a period of time that was long enough for him or her to have undertaken treatments that were not student assignments. It was felt that two years beyond completion of training would be the minimum period of time for someone to have developed professionally beyond the status of student.

The next step in professional membership is to become a Fellow, the criteria for which have remained unchanged for some time. Like the PA, the candidate must be able to demonstrate observance of the *Standards of Practice*. In addition, the candidates must be endorsed by five Fellows (three must complete sponsor forms, and two must read and sign the entire application); he must give evidence of having been interested and involved in the advancement of the field; and he must have had at least five years' experience beyond training.

With the advent of the PA category, it became evident that there was insufficient distinction between the PA and Fellow categories with regard to the amount of experience required. Therefore, as of January, 1988, the requirement for Fellowship will be six years of experience; effective January, 1989, seven years will be required. This will result in there being a difference of five years of experience between PA and Fellow. In addition, beginning January, 1988, two years of membership as a PA will be required before one is eligible to become a Fellow. This requirement was established to reflect the professional growth of an individual, who, before applying for Fellowship, became a PA by showing that he has had adequate training and follows appropriate documentation procedures. The next

stage (Fellowship) is achieved by presenting evidence of advanced treatments and a commitment to AIC and the conservation field in general.

It is important to understand that the *Code of Ethics and Standards of Practice* are key documents in the membership process. Compliance with them clearly helps to distinguish the professional (at every stage of his career) from the many untrained "fixers." The reason that examples of complete documentation are required for both professional categories is to evaluate the reporting procedures against the *Standards of Practice* to which all professional members are bound to adhere.

From discussions with the Membership Committee, it is clear that one of the chief reasons for difficulties with applications is failure to observe the basics of the *Standards of Practice*. Items such as "date of examination and name of examiner" (*Standards*, IV, A. 1.); "description of materials, structure and method of fabrication" (IV, A. 3.); "outline of the proposed treatment" (IV, B. 2.); "written approval of the official custodian" (IV, B.), etc., are often not included in the reports. There is nothing especially difficult or mysterious about the *Standards*, but one must read them. As noted above, it is by following our *Code and Standards*, in addition to training and experience, that we are distinguished from those adventuresome entrepreneurs who, having concluded that "fixing art" must be fun and profitable, decide to hang out a shingle as restorers. *Having procedural standards is part of what it means to be professional.*

The Board is aware that one very important aspect of the whole question of membership categories has not been pursued in the past. While it is important for our members to have a clear understanding of the rationale and significance of the various categories of membership, it is equally important to inform the public of the distinctions between these categories. For this reason, we are writing an explanatory leaflet which will accompany responses to inquiries for information received by the AIC office. The office staff have also assembled a new information brochure which gives a general overview of who we are as an organization and serves as a good framework for a discussion of membership.

In conclusion, we would like to thank all our members—Associates, Professional Associates, Fellows, and Honorary Fellows—for their questions and constructive suggestions. We would also like to thank the individuals who, as past and present members of the Membership Committee, have helped steer and shape our organization as it continues to grow.—AIC Board of Directors

FROM THE EXECUTIVE DIRECTOR

The initial, "fact-gathering" phase of the archives feasibility study is underway. During February 1 - April 30 an archives consultant will visit five conservation sites—selected private facilities and smaller museums—and prepare a report of findings and recommendations for submission to the task force. During the visits the consultant will document all pertinent material and data, including, but not limited to, the kinds of records involved, their condition, their usefulness to other conservators, art historians, etc., their accuracy and completeness, the volume of individual treatment records, storage methods, physical condition, etc. In addition, the consultant will evaluate potential problems in obtaining, duplicating, and returning such records to their owner. The first meeting of the full task force will be held in early May. During the meeting the members will review the consultant's report,

and consider the many complex issues involved in establishing an archives. Members will be given follow-up assignments for further work on specific issues. At the full meeting of the task force the members will report on their respective assignments, evaluate issues and problems identified, and make a determination as to the feasibility of establishing an archives. The task force will formulate a general plan for development in the event feasibility is established. It is expected that the work of the task force, including the preparation of a final report, will be completed by 12/31/87. The task force members are:

Roy Perkinson, (Technical Chair), Conservator, Boston Museum of Fine Arts;
Janet Bridgland, Program Officer, J. Paul Getty Conservation Institute;
Mary Boone Bowling, Archivist, National Park Service;
Paul Himmelstein, Conservator in Private Practice;
Norvell M.M. Jones, Supervisory Conservator, National Archives;
Lambertus van Zelst, Director, Smithsonian Conservation Analytical Lab;
Douglas O. Adler, Attorney;
(to be named), Conservator in Private Practice;
(to be named), Archives Consultant;
Don Hehir, Task Force Coordinator.

By way of reminder, AIC members and their families, and employees of members and their families as well, are eligible to participate in the AIC group life and health insurance program. Coverages include: comprehensive major medical, an optional dental plan, disability income, and group life insurance. Contact the office to obtain informational brochures describing each option—what is covered, eligibility requirements, fees, etc., and application forms and procedures.

The 1987 membership renewal process has been progressing at a satisfactory rate beginning last November. A total of 1,500 members renewed prior to the January 31st deadline. Final reminders, including notification of a \$15.00 late fee, have been mailed to members who did not meet the deadline. A detailed statistical report on both the outcome of the renewal process and the composition of the AIC membership will appear in the May *Newsletter*.

By now all members who renewed for 1987 should have received AIC's new Membership Cards. We have decided to issue these wallet-sized cards to members as tangible acknowledgement of your support of your membership organization. If you have not received a membership card and you have renewed your membership for 1987, please contact the AIC office. (Please note, renewals take about a week to process, so if you have sent in renewal dues very recently, the card will follow shortly.)

The AIC/FAIC staff is looking forward to seeing many members at the 1987 Annual Meeting in Vancouver!—Gil Brown

HEALTH AND SAFETY COMMITTEE

Suggested Reading:

"Cinnabar" on page 94 in the December 8, 1986 *New Yorker* (with thanks to Roy Perkinson for suggesting it)

NIOSH Recommendation for Occupational Safety and Health Standards, September 1986, printed and distributed by the Massachusetts Medical Society (with thanks to George Papadopoulos for suggesting it)

Of Mice and Men: Health Risks and Safety Judgments and A Toxics Primer, publications of the League of Women Voters.—Ann Wager

AIC MEMBERSHIP BENEFITS

Do you remember all the benefits of belonging to AIC? AIC Members:

- Are eligible to apply for FIVE FAIC Endowment Funds: the **George Stout Memorial Fund**, which assists students in defraying costs of occasional public lectures by distinguished speakers at AIC Annual Meetings; the **Small Sessions Fund**, to help defray costs of AIC membership seminars not larger than 75 persons; the **Publications Assist Fund**, which offers reimbursable loans toward publication of conservation literature; and the **Professional Award Fund**, an acknowledgement in monetary form of an exceptional effort in the field of conservation. The fifth endowment benefits members, (beyond student status) by defraying costs of professional travel.
- Receive the AIC *Newsletter* bi-monthly
- Receive the AIC *Journal* containing conservation-related articles and book reviews bi-annually
- Receive an AIC *Directory* filled with information on AIC members and related organizations
- Can join AIC Specialty and Subgroups to make contact with other members in the same areas of interest
- Can attend the AIC Annual Meetings at a reduced rate
- Are eligible for Group Insurance, major medical, dental disability and life insurance programs
- Can purchase AIC/FAIC publications at a reduced member rate
- Assist the organization with their support to advance the knowledge and practice of conservation of cultural property

MEMBERSHIP COMMITTEE

The Membership Committee met on January 22 and 23 and reviewed the applications submitted for the November 15th, 1986 deadline. The Committee reviews applications at meetings which are preceded by the announcement of a deadline in the AIC *Newsletter*. It is established by the AIC Bylaws that the Membership Committee will notify all Fellows of the applicants who qualify for Fellowship and allow thirty days for comment. Upon the expiration of thirty days and after consideration of any comments received, the successful applicants will be notified of their election to Fellowship.

NEW PROFESSIONAL ASSOCIATES

Joan London
 Catherine Metzger
 Walter Newman
 Dennis V. Piechota
 James Stroud
 James Swope

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**15TH ANNUAL MEETING
MAY 20-24, 1987
HOTEL VANCOUVER
VANCOUVER, B.C., CANADA
SCHEDULE OF EVENTS (as of 2/1/87)**

Meeting announcements and registration forms have been mailed to the membership. If you haven't already done so, make plans *now* to attend. Please note that the cutoff date for early registration at the \$100 "early bird" rate is *April 17th*. See you in Vancouver in May!

Pre-Meeting Activities

Monday, May 18

9:00 a.m. - 5:00 p.m. AIC/FAIC Board of Directors Meetings

Tuesday, May 19

8:00 a.m. Registration & Information desks open
 8:00 a.m. - Noon Museum and City Tours
 9:00 a.m. - Noon AIC/FAIC Board of Directors Meetings (continued)
 1:00 p.m. - 5:00 p.m. Information Technology Training Workshop (jointly sponsored by AIC, IIC-CG, and the Getty Conservation Institute)
 7:00 p.m. - 9:00 p.m. Reception (mixer for workshop participants)

Wednesday, May 20

8:00 a.m. Registration & Information desks open
 8:00 a.m. - Noon Museum and City Tours
 8:00 a.m. - Noon Information Technology Training Workshop (continued)

MEETING ACTIVITIES

2:15 p.m. - 5:45 p.m. General Session - 15th Annual Meeting Convened - Opening Remarks and Student Papers
 7:30 p.m. - 8:30 p.m. Stout Memorial Lecture
 8:30 p.m. - 10:30 p.m. Reception at the Vancouver Art Gallery—co-hosted by the Canadian Provincial Office for Tourism and Culture and AIC (a partial listing)

Thursday, May 21

8:00 a.m. Registration & Information desks open
 9:00 a.m. - 5:00 p.m. General Session - Specialty Group Updates
 8:30 - 10:00 Textiles Update
 10:00 - 10:30 Coffee Break
 10:30 - Noon Wood Artifacts Update
 9:00 a.m. - Noon Set-up for Exhibits, Poster Sessions and Book Booth
 Noon - 6:00 p.m. Exhibits, Poster Sessions, Book Booth open
 Noon - 1:00 p.m. AIC/FAIC Board and Staff, and Specialty and Sub Group Chairs Luncheon
 1:00 p.m. - 5:00 p.m. General Session - General Papers
 3:00 p.m. - 3:30 p.m. Coffee Break - AIC Membership Booth Open
 6:30 p.m. - 10:30 p.m. CIPP Subgroup Session

Friday, May 22

8:00 a.m. Registration & Information desks open

9:00 a.m. - 6:00 p.m. Exhibits, Poster Sessions, Book Booth open
 9:00 a.m. - 12:30 p.m. General Session
 9:00 - 10:15 General Papers
 10:15 - 10:30 Coffee Break
 10:30 - 12:30 p.m. CIPP Issues Panel
 12:30 p.m. - 1:30 p.m. AIC Membership Booth open
 FAIC Information and Exchange Booth open
 2:00 p.m. - 5:00 p.m. 15th Annual General Business Meeting
 6:00 p.m. - 7:00 p.m. Reception (cash bar)
 7:00 p.m. - 9:00 p.m. Annual Banquet (buffet)

Saturday, May 23

8:00 a.m. Registration & Information desks open
 8:00 a.m. - 6:00 p.m. Specialty Group Sessions
 -Book and Paper
 -Textiles
 -Wood Artifacts
 NOTE: The Saturday a.m. coffee break will be co-sponsored by some of our exhibitors.
 9:00 a.m. - 6:00 p.m. Exhibits, Poster Sessions, Book Booth open
 5:30 p.m. - 8:30 p.m. Paintings Specialty Group Reception (cash bar)
 6:30 p.m. - 8:00 p.m. Book and Paper Specialty Group Social (cash bar)
 6:30 p.m. - 9:30 p.m. Textiles Specialty Group Cocktails and Dinner at the Regent Restaurant

Sunday, May 24

7:00 a.m. - 8:00 a.m. Objects Specialty Group Continental Breakfast
 8:00 a.m. - Noon Registration & Information desks open
 8:00 a.m. - 6:00 p.m. Specialty Group Sessions
 -Book and Paper
 -Objects
 -Paintings
 9:00 a.m. - Noon Exhibits, Poster Sessions, Book Booth open
 Noon - 1:00 p.m. Exhibitors' Luncheon (by invitation only)
 Noon - 1:30 p.m. Objects Specialty Group Luncheon
 Noon - 1:30 p.m. Paintings Specialty Group Luncheon
 1:00 p.m. - 6:00 p.m. Exhibits, Poster Sessions, Book Booth teardown

SPECIALTY GROUPS

NOTE: Due to space limitations, detailed schedules of Specialty and Subgroup Annual Meeting sessions are not included in the *Newsletter*. Session speakers, titles of papers, and other information pertaining to Specialty and Subgroup activities at the Annual Meeting are published in the Annual Meeting Announcement/Registration Form mailed to the membership in February.—Gil Brown

PAINTINGS SPECIALTY GROUP

Preparations for the Paintings Specialty Group meeting in Vancouver are well underway. Special events include a reception and cash-bar for Paintings Specialty Group members on the evening of May 23, and a luncheon on May 24, featuring escallop of salmon with sorrel sauce.

Several suggestions for a logo for the Paintings Specialty Group have been submitted, but others are needed. The logo will be selected by the membership at the meeting in Vancouver. To have your design included in the competition, send your sketch as soon as possible to Gay Myers.

The Editor of the *Newsletter* of the Paintings Specialty Group plans to publish the next issue before the annual meeting in May, but more contributions are needed. The intent is to make the *Newsletter* a vehicle for the exchange of useful information among paintings conservators. Especially needed are reports on research, abstracts of papers given at regional guild meetings, and technical notes. Send your contributions to your regional representative (listed in the September AIC *Newsletter*), or the Editor, Rebecca Anne Rushfield.—Gay Myers

BOOK AND PAPER GROUP

The Book and Paper Group program for Vancouver is gradually approaching finalization. We have obtained both Saturday, May 23 and Sunday, May 24 for our meeting. There are several reasons for the extended meeting this year.

We would like to have a longer session devoted to the presentation of papers from the membership. We would also like to allow a little more time between each talk for questions from the audience. The papers will be given on Saturday beginning in the morning and continuing into the late afternoon.

Following the presentation of papers on Saturday we will have a business meeting. We would like to keep the business to a relative minimum, but this is not always possible to do. It is unfortunate when there is not enough time during the business meeting to address the problems which our members have brought before the body. So we expect to hold the meeting from 3:30 p.m. to 5:00 p.m., but we are planning to schedule an extra hour in the event that our new business is too absorbing. We hope to include during this meeting an open discussion of some of the issues of concern to the Long Range Planning Committee which met in Utah during October. These issues include development of a refresher course schedule specifically for the needs of the BPG. We also would like to begin planning our meetings far enough in advance to relieve some of the pressure on the organizers. We might also consider the development of a committee to be responsible for the planning of future pre-conferences. We would like to discuss the possibility of a pre-conference for the New Orleans Meeting on the subject of manuscript and writing inks. In addition, the Book and Paper Group is responsible for a General Session Specialty Update in New Orleans. Anticipate some discussion of this issue in the business meeting.

During Sunday morning there will be a special two and half or three hour session with Robert Feller and Ruth Johnston-Feller. Robert Feller will be discussing his research during the past years with the reactions of cellulose and light. Ruth Johnston-Feller will discuss her experiences with and techniques for the measurement of color in paper and media. Dr. Feller and Mrs. Johnston-Feller will each present their work and will then respond to questions from the audience. We believe that this will be a truly exciting seminar. Those of you who have not done so should study the article in the *Book and Paper Group Postprints*, Vol. 1, (1982), by R.L. Feller, S.B. Lee and J. Bogaard titled "The darkening and bleaching of paper by various wavelengths in the visible and the ultraviolet." It will be excellent preparatory reading for the Sunday session. Come prepared with questions. Color, cellulose and light are complex subjects about which very few of us know all we need to know.

We have allotted official time to the Book Conservators

during Sunday afternoon. The session is scheduled for 1:30 p.m. until 3:30 p.m. Several ongoing discussions are slated for this session including the newly developing Book Catalog and a review of treatment forms currently in use by Book Conservators. Bruce Humphrey will present a paper on the treatment of books with parylenes. In addition to the scheduled events, the format of this session will be designed to encourage open discussion between book conservators about problems which they are encountering in their work. Bill Minter has agreed to chair this meeting and will be happy to discuss development of the agenda with all interested conservators.—James Grant Stroud

The *Book and Paper Group Annual*, Vol. 5, 1986 was mailed in mid-January to 544 members. Elizabeth Kaiser Schulte deserves a hearty Thank You for all her hard work - Thanks Liz for a job well done! If you have not received your copy of the *Annual*, contact Robert Espinosa, Secretary/Treasurer.—Bill Minter

PHOTOGRAPHIC MATERIALS GROUP



Thanks to all who participated in the New Orleans Winter Meeting. *Special thanks* to John Lawrence (Local Arrangements Coordinator), Doug Severson (Program Chairperson), and Debora Dyer Mayer (Secretary-Treasurer, PMG) for their work throughout the year preparing for this meeting.

AIC-PMG Topics in Photographic Preservation: 1986, a publication containing some of the talks presented at the 1986 PMG Charleston Winter Meeting as well as other pertinent articles, is now available. This publication may be purchased from Maria Holden, AIC-PMG Publications Coordinator, 16 Elm St., Coxsackie, NY, 12051 at a cost of \$10.00 (\$12.50 international). All those who were *paid* PMG members during the 1986 calendar year should have received their publication in the mail. Please contact Debora Dyer Mayer if your publication has not arrived.—Debbie Hess Norris

TEXTILE SPECIALTY GROUP



Nominations for new TSG officers will be accepted until April 1st (and not February 1st as erroneously stated in the last column). Please contact Patsy Orlofsky if you wish to nominate someone.

The *Newsletter* staff is in the process of re-evaluating the specialty group logos to highlight clarity and common design elements. If you have any suggestions contact the AIC office.

The Spring meetings of the ASTM will be held March 15-19th at the Omni Netherland Plaza, Cincinnati, Ohio. The D.13 Committee on Textile Conservation will be held on Monday, March 16th from 1-3 p.m. All textile conservators are encouraged to attend.

The Guidelines For Exhibition committee is currently working on a revision of these guidelines. The revised guidelines will be mailed to TSG members in the near future for review.

For several years, the AIC Ethics and Standards Committee and its Specialty Group advisory committees have been discussing the revision of the *AIC Code of Ethics and Stan-*

dards of Practice. The time has come for the specialty groups to submit final suggestions for changes in, or addenda to, the *Code* to the Ethics and Standards Committee. Rebecca Rushfield, Chairperson of the TSG Ethics and Standards committee, reports that her committee is working on this issue. She emphasizes that "if we as textile conservators want the *Code* to take into consideration our specific concerns, we must state our feelings clearly and concisely and now." Please send your additions, reworkings, redefinitions, and desired deletions to Rebecca Rushfield by April 1st. The Guidelines are published in the *AIC Directory*.—Zoe Annis-Perkins

OBJECTS SPECIALTY GROUP



OBJECTS Please come and join us for the meeting. If you are not an AIC member, contact the AIC Office to register for the meeting.

A course is currently under consideration on techniques and interpretation of x-rays of objects (see *AIC Newsletter*, January, 1987, p. 5 for description). Almost enough responses have come in to warrant further planning. If you have *any* interest in this refresher course and have procrastinated up until now, please call or send your name immediately to Linda Scheifler. Thanks goes to all those who have responded thus far. Your participation may make this happen! Watch for further information in this column.

All Objects Specialty Group members should have received a mailing containing a copy of their current listing in the Objects Specialty Group Membership Roster which asked you to make corrections and add new information. Also in the mailing was a questionnaire from the Objects Concerns Committee regarding the outline of a body of knowledge of objects conservation. These should have been returned to the appropriate address by now. If you have not done so, do it today. If you have not received a mailing, call the AIC Office and check the status of your membership. Once your Objects Specialty Group membership is confirmed, they will send you the mailing.—Linda Scheifler

CIPP CONSERVATORS IN PRIVATE PRACTICE

Plans are underway for the Vancouver meeting. Not only will CIPP have its regular meeting on Thursday, May 21, at 6:30 p.m., but also the AIC Board has invited the CIPP Board to chair a general session for the entire AIC membership. This session will take place on May 22, 10:30 a.m. - 12:30 p.m. We feel challenged by this opportunity and have already designed a program which will deal with such issues as Referrals (Professional Issues Committee), Role of the Conservator in Education (Research and Education Committee), Ethics (Ethics Committee) and Membership in CIPP: a Criteria (José Orraca).

During the regular CIPP meeting, besides the very important business meeting during which we will have a final vote on the bylaws, we will also have presentations regarding surveys (an important matter considering recent IMS instructions), estimating (Management Services Committee), and applying for grants and/or shared facilities (Research and Education Committee).

As you can see, your presence and support are essential at this meeting. If you are committed to our goals and to the impact that CIPP can have in your professional life, then I would urge you to be there.—José Orraca

LEGISLATIVE ISSUES

In the January issue I reported that the National Museum Act (NMA) had been phased out of existence. Subsequently, after we had gone to press, we received a letter from Tom Freudenheim, Assistant Secretary for Museums, Smithsonian Institution, explaining the demise of NMA in more detail. Mr. Freudenheim has given us permission to print his letter in this issue.

Dear Colleague:

I am writing this letter in response to the many inquiries we have received in the past few months about the status of the National Museum Act. Unfortunately, Congress chose not to include funds in the Smithsonian's FY 1987 budget to continue its programs, and the Act itself was allowed to lapse. Of course, the decision was a disappointment to us, but it was accompanied by even greater reductions in other areas of the Smithsonian's budget essential to our own research, collecting, preserving, and exhibiting activities.

In losing the Act, the Institution loses an opportunity to meet certain of the training and research needs of the museum community. We regret the loss but are proud of NMA's record over the past fourteen years, despite a very small budget. That record would not have been possible without our Advisory Council members who committed considerable time and energy each year to ensure that applications and programs were thoughtfully reviewed. We will miss our rich and rewarding associations with them and with the many individuals who worked through the Act's grant programs to increase knowledge and to improve the level of technical expertise available to museums.

On the bright side, the funds requested by the Smithsonian to support the Act in FY 1987 will not be lost to the field. Some of the funds were allocated by Congress to the Smithsonian's Conservation Analytical Laboratory "to provide increased training in the field of conservation," and some were assigned to the conservation budget of the Institute of Museum Services. Both the Smithsonian and IMS are currently considering various approaches for spending these funds in the most effective ways possible within, of course, the boundaries of congressional intent.

This fiscal year the Smithsonian will continue to administer grants that were made from earlier appropriations. If you have any questions about current grants, please call Barbara Schneider at [redacted] or Paul Vittucci at [redacted].

We are sorry for any inconveniences you may have experienced because of the Act's elimination and trust that those who intended to apply this year for projects supported by the Act in the past will be able to locate the necessary funds from other sources. Our sincere hope is that efforts to improve training and to increase technical knowledge about museum-related issues will persist in the future and that the results will continue to benefit both the museum community and the American public.

With best wishes, I remain

Sincerely yours,

(signed)
Tom L. Freudenheim
Assistant Secretary for Museums

By the time you receive this *Newsletter* the Visual Artists' Rights Amendment discussed in detail in the January issue will have been re-introduced in the new 100th Congress. We are reviewing the new version of the amendment, particularly the section that has potential for serious impact on conservators, and will include a full report on the status of the bill in the May *Newsletter*.—Gil Brown

GUEST EDITOR

I accepted with pleasure the invitation of AIC to provide the "Guest Editorial" for this issue of the *Newsletter*. With the upcoming AIC meetings to be held in Vancouver, and the IIC-CG meetings to be in Victoria, it seems most timely to provide AIC members with some information on conservation organizations in Canada.

Most conservators in Canada are represented by the IIC-CANADIAN GROUP (IIC-CG), an independent organization affiliated to the International Institute for Conservation. The IIC-CG was first founded in 1972, and was later reorganized in 1974. The aims of the IIC-CG are similar to those of the AIC: to provide a permanent organization to coordinate and improve the knowledge, methods and working standards needed to conserve cultural property, to promote proficient knowledge and skill in the field and to further the dissemination and exchange of information. The IIC-CG is also dedicated to obtaining the cooperation of related disciplines in the coordination and improvement of standards and methods in conservation. The IIC-CG has acted as the mouthpiece for the conservation profession in Canada, in matters of professional concern to cultural property and its preservation; a case in point is the recent series of IIC-CG submissions to the National Museums Task Force which was making recommendations which would have affected the staff and programmes of the CCI, as well as the funding programmes relating to conservation activities across Canada. The President of IIC-CG sits on the National Advisory Council of the Canadian Museums Association, providing liaison between the museum and conservation communities.

With a total membership of 350, the IIC-CG has 287 Individual or Regular members (46 of which are from the USA, 11 abroad). Our Institutional membership of 63 is almost equally distributed among Canadian, American and other foreign institutions. Membership is made up of mainly practicing conservators, but includes many conservation scientists, conservation administrators, as well as conservation educators and others.

The IIC-CG has 12 Regional Groups across Canada: Pacific, Alberta, Saskatchewan, Yukon, Northwest Territories, Manitoba, London, Toronto, Ottawa, Quebec, Atlantic and Newfoundland. These groups, of varying size and activity, are encouraged to develop wherever there exists sufficient interest in, or need for, the communication and exchange of conservation information. Some groups are structured informally, meeting occasionally; others, such as the Ottawa Regional Group, meet monthly. The Regional Groups report regularly to the IIC-CG membership via the IIC-CG *Newsletter*.

Regular IIC-CG activities include the Annual Conference, characterized by its informal yet professional atmosphere, where open exchange and discussion are encouraged. Annual Training Sessions, on a variety of topics, either precede or follow the Annual Conference. In addition, the IIC-CG will, from time to time, sponsor special seminars between Annual Meetings.

IIC-CG publications include the quarterly *Newsletter*, and the annual *Journal* (presently, seriously behind in publication, but in the process of being brought up-to-date). Abstracts of papers presented at the Annual Conference are produced in both English and French. In addition, the IIC-CG has sponsored special publications such as *The Look of Music: Anatomy of an Exhibition* (1983) and *Recent Setbacks in Conservation*, vol. 1 (1985). (Vol. 2 of *Recent Setbacks* will soon be available.)

Regional Groups of the IIC-CG are also encouraged to generate publications such as *Computer Technology for Conservators: Proceedings of the 11th Annual IIC-CG Conference Workshop* (1985), produced and distributed by the Atlantic Regional Group of the IIC-CG.

The most recent publication of the IIC-CG is the *Code of Ethics and Guidance for Practice for Those Involved in the Conservation of Cultural Property in Canada* (1986), published jointly by the IIC-CG and the Canadian Association of Professional Conservators (CAPC); this bilingual (French/English) publication is available from either organization.

The IIC-CG is in the process of being incorporated, and should, by the time of this *Newsletter*, have become a non-profit corporation under the Canada Corporations Act. Our name will remain the same, and we will continue our friendly affiliation with AIC.

Unlike the AIC which is struggling with the implementation of Professional Memberships and the question of certification of members, the IIC-CG has chosen to avoid these issues entirely, making membership open to any interested party who will fall into one of the categories of Regular, Student, Institutional, Donor, or Honorary Membership. Certification of conservators has been left to a separate organization, established as the Canadian Association of Professional Art Conservators in 1971. In 1986 the name of the organization was changed to the CANADIAN ASSOCIATION OF PROFESSIONAL CONSERVATORS (CAPC). CAPC was initially conceived with the purpose of raising conservation standards in Canada, in both private and institutional practice. One of its aims was to grant professional certification to conservators. Today, the aims and objectives of the CAPC are as follows: "To provide membership to professional conservators practicing in Canada; to maintain high standards of competence, integrity and ethics in the conservation profession; to establish, maintain and publicize standards of professional and technical certification; to provide certification of the achievement of levels of qualification within the areas of specialization in the field; to promote, endorse and encourage professional development in conjunction with other organizations; to advise and assist in the development and application of training to meet established standards; and to maintain and distribute a directory of qualified practitioners in Canada." (CAPC By-laws excerpts.)

The membership of CAPC has grown slowly due to many factors including the low profile of the organization, general apprehension of potential candidates concerning the procedures for examination, and periodic revision of the criteria for membership and administrative mechanisms. Recently, there has been a major review undertaken of the examination procedures, membership criteria and administrative procedures of the CAPC, which has laid the way for a renewed surge in promoting and processing membership in this organization. It is felt that once a majority of qualified conservators in Canada have been certified by the CAPC, the organization, and those it represents, will have achieved a professional status and credibility necessary to fulfill our mandate of conserving the nation's heritage. The CAPC and IIC-CG must continue to work together to meet the ultimate goal of raising conservation standards in Canada.

In closing, I would like to extend an invitation to you, as

an AIC member, to join the IIC-CG. This would make you another link in our network of conservators and would, perhaps, offer you another perspective from which to view the conservation world. (Please note that the annual Membership Fee for IIC-CG is \$30.00 for Regular Members and \$15.00 for Student Members, in Canadian funds.)

We look forward to meeting with many of you in May at the AIC Meetings in Vancouver. We also encourage you to come to Victoria a few days earlier, to take part in the Annual Conference of the IIC-CG.—Barbara A. Ramsay-Joicoeur, President, IIC-CG

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RESEARCH UPDATE

The editors of the *Newsletter* welcome contributions to the Research Update column. Contributions may highlight current research projects or may be requests from colleagues on specific research topics. Information or requests may be sent to Rika Smith, Getty Fellow, The Walters Art Gallery, Department of Conservation and Technical Research, 600 North Charles St., Baltimore, MD 21201; Siegfried Rempel, Consultant Conservator, Canadian Center for Architecture, 1440 S. Catherine St. W., Montreal, Quebec, Canada H3G 1R8; or John Burke, 1526 62nd St., Emeryville, CA 94608. The deadline for submissions to the May *Newsletter* is April 1, 1987.

Research at the Center for Conservation and Technical Studies at the Harvard University Art Museums involves the collaboration of both staff and interns, although staff members also pursue independent research. The intern projects currently underway include the analysis of printing inks with an emphasis on historical development and geographical variation, undertaken by paper intern Annette Manick. Elizabeth Coombs, also a paper intern, is studying low energy x-radiographs of paper, developing a more systematic approach to the problem and applying new types of film and studying the effects of experimental variables.

Anton Rajer, intern in the painting laboratory, is studying the materials and techniques used by José Clemente Orozco in his mural paintings found in the United States. The study will begin with the analysis of a pigment collection of Orozco's currently in the Forbes pigment collection at Harvard. Theresa Byington, also a painting intern, is studying the materials and techniques of some seven paintings by the Pre-Raphaelite artist Dante Gabriel Rossetti in the collection of the Fogg Art Museum. She will be integrating the acquired information with what already is known regarding Rossetti's painting philosophy as well as his relationship with and influence on other Pre-Raphaelite painters.

The objects laboratory is represented this year by Eva Sander and Daphne Barbour. Eva Sander is doing a technical examination and analyses of a group of Sung Dynasty black and brown glazed stemware bowls from Northern Chinese kilns. Various questions concerning technology, special glaze effects, and attribution to specific kiln sites will be dealt with in the course of the project. Daphne Barbour is examining the effects of various blasting media on outdoor bronze sculpture. She will be comparing walnut shells and glass beads with plastic bead abrasives and their effects on metal samples.

Staff research includes petrographic and chemical analyses of Gothic stone sculpture in New England collections, a project nearly completed by Eugene Farrell working in cooperation with Richard Newman, Museum of Fine Arts, Boston, and Dorothy Gillerman, art historian. Shorter projects in the Analytical Laboratory being conducted by Eugene Farrell and Paul Whitmore include the metallographic analysis of several archaeological objects from a Narragansett Indian burial site in Rhode Island. The staff is also collaborating with the Museum of Fine Arts, Boston, on research on the effects of formaldehyde on works of art.

MOVING? Please let AIC know as soon as possible if you are changing your address so we can change the information in our files.

NEWS IN GENERAL

THE INSTITUTE OF MUSEUM SERVICES RECEIVES ADMINISTRATION'S ENDORSEMENT

Washington, D.C.—Lois Burke Shepard, Director of the Institute of Museum Services (IMS), announced the Administration's decision to provide funding for the agency in its fiscal year 1988 Federal budget proposal. For the past decade, IMS has provided funds through annual, competitive grant programs to help the nation's museums meet operating expenses and conservation needs. News of the Administration's \$19,250,000 budget request was made public January 5, 1987.

Since the first grants were made in 1978, The Institute of Museum Services has provided over \$110,000,000 to a broad range of museums both with living and non-living collections. The IMS Conservation Project Support Program awards grants designed to institute long-range conservation plans in museums. These museum applications are reviewed by museum professionals and conservators through a field and panel review process.

IMS was created by Congress in 1976 and it is an independent agency within the National Foundation on the Arts and Humanities, the umbrella organization for the Institute of Museum Services, the National Endowment for the Arts, and the National Endowment for the Humanities. Policies for the agency are set by the Presidentially-appointed National Museum Services Board.

MRCG MEETING

The fall meeting of the Midwest Regional Conservation Guild was held on October 25 and 26, 1986 at The Cleveland Museum of Art. Newly elected officers of the MRCG for 1987 are: Barbara Heller, President; Shelley Reisman Paine, Vice President (and newsletter editor); Martin Radecki, Treasurer; and Bruce Miller, Secretary.

Guild members had the opportunity to see the new conservation facilities at The Cleveland Museum of Art. Papers were presented by: Amy Rosenberg, Robert Lodge, Cynthia Kuniej, Linda Witkowski, Martin Radecki, Carol Forsythe, Will Real, Angela Lakwete, and Tara Grant. An open problem solving session was also held, allowing members to informally discuss treatment related problems and suggested solutions.

The spring 1987 meeting of the MRCG will be held in April at the Toledo Museum of Art, Toledo, OH. The fall meeting will be held in October in St. Louis, MO, hosted by Phoebe Dent Weil at the Sculpture Conservation Lab.

CONSERVATION & PRESERVATION ACTIVITIES CENSUS TO BE PUBLISHED

The University of Florida Libraries are conducting a census of conservation and preservation activities performed by archives, historical societies, libraries, and museums. A census questionnaire is being sent to institutions throughout the English speaking world to gather, in one publication, information relating to the practice of these activities. They believe the publication will enhance information sharing, networking, and cooperative activities in the field of Conservation/Preservation. For information contact Erich J. Kesse, 131 Library West, University of Florida, Gainesville, FL 32611.

NYPL RECEIVES RARE COLLECTION ON HISTORY OF PAPERMAKING FROM LEONARD B. SCHLOSSER

The New York Public Library has received the Leonard B. Schlosser Collection on the History of Papermaking, which encompasses over 3,000 rare volumes, drawings, and other items from 770 A.D. to the present.

Highlights of the Collection include ancient specimens of Japanese paper, 770 A.D.; the first book of trades, Frankfurt, 1568, with illustrations of papermaking by Jost Amman; early engineering works, including one by Vittorio Zonca, Padua, 1607, showing a stamping mill for the preparation of paper pulp; and the first great technical work on papermaking, *Art de faire le papier*, Paris, 1761. There are also a number of books unique in America, such as Thomas Churchyard's *A Sparke of Frenship*, 1588, the earliest description of English papermaking, printed on paper watermarked with the royal arms of Elizabeth I.

A number of volumes relate to the search for raw materials for paper, such as studies by Jacob Christian Schaffer, issued in Regensburg, 1765-1771. Other books illustrate the role of paper production and its development in the industrial revolution, including the first practical treatise on paper and board manufacture in the U.S., 1866. An extensive selection of books relates to the revival of papermaking by hand, including complete collections of the works of Dard Hunter and the Bird and Bull Press.

The Collection will be open for use by researchers and scholars after it is formally catalogued and housed in the Print Room at the Central Research Library, Fifth Avenue and 42nd Street. The Library will also publish an annotated bibliography, prepared by Mr. Schlosser.

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ENGLISH ARTISTS' PAPER

A small exhibition has been prepared for the Victoria & Albert Museum, London, by Paper Conservator John Krill of the Winterthur Museum, Delaware, on the subject of paper history. The exhibition, *English Artists' Paper: Renaissance to Regency*, is an overview of the types of paper which were available during the growth of the hand papermaking industry in England from the late fifteenth through the early nineteenth centuries. The exhibition is presented in four sections: Papermaking, Sixteenth and Seventeenth Century Paper, Eighteenth Century Innovations, and Stationers, Paper and the New Style. It traces the subject from the importation of French, Dutch and Italian papers, through the production of the competing English product, to the emergence, in the years around 1800, of such fine English introductions as Bristol board, copperplate paper, and drawing paper.

The exhibition catalogue is published by Trefoil Books Limited, London, with an American edition published by Abaris books, New York. The dates of the exhibition are:

The Victoria & Albert Museum, London: 18 March - 5 July

The Center for the Fine Arts, Miami, FL: 2 August - 5 September

The Museum of Art, Pennsylvania State University, University Park, PA: 27 September - 8 November

The Yale Center for British Art, New Haven, CT: 2 December - 24 January.

Partial funding for work on this exhibition was received from FAIC.

THE INTER-SOCIETY COLOR COUNCIL

AIC members may be interested to know about the Inter-Society Color Council (ISCC) because the interests and activities of the ISCC overlap in several ways with those of conservators.

The ISCC was founded in 1931 to advance knowledge of color as it relates to art, science, and industry. There are two classes of membership: Member-bodies (i.e. institutional membership) and individual membership. Annual dues for individual members are \$20.00.

ISCC meets annually in the spring. In addition special-topic meetings are held periodically at Colonial Williamsburg. In 1986 the topic of the Williamsburg meeting was "The Colors of History: Identification, Re-creation, Preservation." The program covered numerous subjects of interest to conservators: the use of color measurement in preparation of museum reproductions; the identification of inorganic pigments and organic colorants; aspects of metamorphism. Another activity of ISCC is the formation of project committees. One such committee is concerned with Artists' Materials. A projected new committee is tentatively titled Museum Conservation. Obviously conservators could make valuable contributions to such a committee.

If you are interested in joining the ISCC write to Therese R. Commerford, Secretary, U.S. Army Natick RD&E Center, Attn: STRNC-ITC, Natick, MA 02760, or contact Elisabeth FitzHugh for information.

REPORT ON ICOM CONFERENCE, "MUSEUMS AND THE FUTURE OF OUR HERITAGE: EMERGENCY CALL," IN BUENOS AIRES, ARGENTINA OCTOBER 26-NOVEMBER 4, 1986

The conference was attended by 1200 delegates representing 75 countries. During the plenary session, one of the themes addressed by speakers from three developing countries (Argentina, India, and Mexico) was the need to involve

the citizens of the community in the recognition of their cultural heritage through their participation in selection of objects for museums, and in the need for preservation.

During the following interdisciplinary panel session, it became clear that several of the ICOM committees, such as Museology, Musical Instruments, Education and Cultural Action, and Training of Personnel, have an active interest in conservation matters and have expressed the desire to relate more closely to the Conservation Committee.

The Chairman of the Conservation Committee, Christian Lahanier, stated that the membership of this Committee is 55% of the entire membership of ICOM. The number of persons in the Committee sessions that I attended was about 150, mostly from Latin America.

The Conservation Committee had, for the first time, arranged to have a collection of published materials on display for the extent of the conference. These included all nine reports of the U.S. National Institute for Conservation; several publications from the Foundation of the American Institute for Conservation; the books *Early Pyrotechnology* and *Pest Management in Museums* from CAL; "Research Opportunities" from the Office of Fellowships and Grants, SI; the booklet and internal newsorgan on the SI Museum Support Center; and the recent handbook on the care of objects by Steen Bjarnhof from the Dansk Kunstakademi in Copenhagen. Information on joining the American Institute for Conservation, a list of its publications, and its pamphlet "Guidelines for Selecting a Conservator" were provided. Leaflets on the Museum Support Center Branch of the SI Libraries were provided. A description of the Information Section of CAL was displayed. The Getty Conservation Institute provided a paper upon which prospective abstractors could indicate their interest in contributing to AATA. Publications in Spanish which had been promised for the display never materialized, which was unfortunate as there was a clear desire for information in Spanish. All of the material was left with the ICOM organizers in order to be added to the corpus of publications for the prospective Argentine conservation institute.

Conservation session speakers addressed conservation problems (specifically furniture and monuments) in Argentina, professional ethics and restoration in the USSR, preservation problems in India and in Mexico, research laboratories, training of conservators, preventative conservation techniques, the Institute for Conservation in Cuba, and a documentation network. A new working group which will address the problems of conservation in tropical environments was formed under the leadership of Luis Torres.

In one of the field trips, participants viewed paintings in the Museo Nacional de Bellas Artes and the paintings conservation studio there. This has rudimentary equipment; hand lining is done, as use of a hot table awaits completion of construction in the basement of the museum. We were shown a chemical and a biological microscope, but these appeared to be little used. There is one conservator on staff; he is paid \$100 a month. Two conservators assist him on a volunteer basis. All three, understandably, must work privately as well.

At the 15th General Assembly held on the last day, the ICOM Code of Ethics was unanimously passed. Within this document are two sections specially addressing conservation concerns: 6.2 "Care of Collections" and 6.3 "Conservation and Restoration of Collections." The resolution presented by the Conservation Committee, also passed unanimously, stresses appropriate training for persons concerned with preservation; inclusion of conservation awareness training in curricula at all levels of education, as well as recognition that study in related disciplines is incomplete without this training; and the necessity for involvement of conservators along with other museum specialists during activities relating to exhibition, storage, and

archaeological site excavations. One resolution, speaking to the inabilities of museums to care for collections, is aimed at the allocation of resources by governing bodies.—Eleanor McMillan, CAL, Smithsonian Institution

PEOPLE

Omer Ayar has returned from a trip to Turkey, Istanbul, and Trabson, to continue his studies with Janice Hines Dobson. **Leslie Carlyle** is currently on Education leave from her position as Paintings Conservator at the Canadian Conservation Institute to research nineteenth century artists' oil painting techniques at the Courtauld Institute of Art in London, England. Her research topic is entitled: "A Critical Analysis of Artist's Handbooks, Manuals and Treatises on Oil Painting Published in the Nineteenth Century." Friends and colleagues are invited to write care of the Courtauld Institute of Art. **Cheryl Carrabba** has been elected President of the Southwest Association for Conservation. **Stephen A. Collins** has started an 18 month master-apprentice internship at the Textile Conservation Workshop, South Salem, N.Y., made possible with funds from the National Endowment for the Arts, the J. Paul Getty Trust, and the New York State Council on the Arts. **Mary Cropley** will be working with **David Chandler** for one year as the Andrew W. Mellon Advanced Conservation Training Fellow in the Paper Conservation Laboratory, Department of Prints and Drawings, The Art Institute of Chicago. **Susanne Deal** has left Paris, France, where she was working privately as a paintings conservator and at the Centre Georges Pompidou to join the staff of the Getty Conservation Institute in Marina del Rey, CA, in the position of Training Program Coordinator. **Claudia Deschu** has been appointed Objects Conservator at the Hagley Museum and Library, Wednesdays through Fridays. She operates a private conservation practice on Mondays and Tuesdays. **Inge-Lise Eckmann** has been appointed Director of the Conservation Department at the San Francisco Museum of Modern Art. **Martha Little** has resigned her position as Head of Conservation at the University of Michigan Library to go into private practice as a conservation bookbinder in Santa Fe, NM. **Rosa Lowinger** has moved to Charleston, SC where she has set up a studio for conservation of sculpture and decorative arts. She welcomes inquiries (and visitors!) at 84 Ashland Avenue, Charleston, SC 29401, (803) 732-7375. **Kate Maynor** has recently joined the staff at the National Museum of American Art as Paper Conservator. The Northeast Document Conservation Center (NEDCC) announces the appointment of **Karen Motylewski** as Field Service Director. **Walter Newman** is now employed as Paper Conservator at the Boston Public Library, Rare Books and Manuscripts Department. **Beverly Perkins** has joined the staff at the Henry Francis du Pont Winterthur Museum as Assistant Objects Conservator. **Paul Schwartzbaum** received the Aga Khan Award for Architecture, presented for the restoration of al-Aqsa Mosque by His Highness the Aga Khan in Marrakesh, Morocco. **Stanislawa and Ryszard Szucko** of Stashka Art Conservation have been commissioned to restore the Art Deco WPA murals adorning the Centennial Building in Fair Park Complex in Dallas. The eight murals were painted in 1936 by Carlo Ciampaglia. **Phoebe Dent Weil** recently presented two papers in Paris and taught an ICR course in Rome on the conservation of outdoor sculpture. Also during 1986, Phoebe was presented with awards by the cities of New York and Kansas City for conservation work completed on outdoor sculptures in each city.

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LETTERS

BIBLIOGRAPHIC REFERENCES

It has been brought to my attention that bibliographic and footnote references are being made to the papers presented at the specialty group meetings. These papers, as informal talks, have not been footnoted as *abstracts* but rather as fully published AIC papers. Obviously such bibliographic references are incorrect.

But I was wondering if in view of future research interest, whether the AIC office could possibly set up a repository for the *rough drafts* of the informal specialty group papers, and in that way provide a reference source for such presentations.—Alexander W. Katlan

PLAIN ALUMINUM TUBES

Some conservators have encountered difficulty in obtaining tubes from manufacturers because of the minimum quantities they desire. *Conservation Materials* now carries one size of plain aluminum tubes: 3/4 inch (diameter) × 4 1/2 inch (length) with nasal tips, packages of 64—\$17.95.

This size holds approximately 30g (35-40 ml) of adhesive (See *Studies in Conservation*, 31, 1986, pp. 7-14). If enough requests are made, *Conservation Materials* might carry other (smaller) sizes. For more information contact Stephen Koob, Freer Gallery of Art, Smithsonian Institution, Washington, DC 20560, (202) 357-3626.—Stephen P. Koob

In an effort to provide a low-cost alternative to overnight mail services for last-minute submissions to the *Newsletter*, material (articles, letters, positions available advertisements, notices, etc.) may now be submitted electronically to AIC's computer system, either directly or via Telex or MCI Mail. If you have material to submit and would like to take advantage of this capability, please call Jim McIntyre at the AIC Office, (202) 364-1036. There will be no charge from AIC for using this service.

CONFERENCES, COURSES, SEMINARS

GENERAL

March 9-13, 1987. "International Corrosion Conference." Sponsored by the National Association of Corrosion Engineers. For information contact Peggy Parsons, National Association of Corrosion Engineers, P.O. Box 218340, Houston, TX 77218, (713) 492-0535.

April 22-23, 1987, Oberlin, OH. "Thinking Things Through: Problem Solving in the Care and Handling of Museum Collections." Contact Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074.

April 25-26, 1987, Cambridge, MA. "Corrosion of Artistic Works and Historic Structures." Two-day seminar sponsored by *Technology & Conservation* and the Massachusetts Institute of Technology Museum. For information, contact Technology & Conservation, One Emerson Place, Boston, MA 02114, (617) 227-8581 or the MIT Museum (Attn: Marcia Conroy), MIT, Cambridge, MA 02139, (617) 253-4444.

May 11-14, 1987, Rochester, NY. "Colorimetry: An Intensive Short Course for Scientists and Engineers." For information contact Christine Kester, Munsell Color Science Laboratory, Rochester Institute of Technology, One Lomb Memorial Drive, P.O. Box 9887, Rochester, NY 14623-0887, (716) 475-5842.

July 6-10, 1987, London. Jubilee Conservation Conference. "Recent Advances in the Conservation and Analysis Artifacts." Contact: Jubilee Conservation Conference, Institute of Archaeology, 31-34 Gordon Square, London WC1, England (01) 387 9651.

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.

April 14-15, 1988, University of Edinburgh, Scotland. Two-day meeting on the analysis and treatment of artifacts composed of modern organic materials, organized by the Scottish Society for Conservation and Restoration. For information, contact Linda Eaton, Royal Museum of Scotland, York Buildings, Queen Street, Edinburgh EH2 1DJ, Scotland, or the S.S.C.R. at 12 East Terrace, South Queensferry, West Lothian EH30 9HS, Scotland.

CONSERVATION OF ROCK ART

April 27-May 10, 1987, Valltorta, Castellon, Spain. Seminar on the Conservation of Rock Art, organized by the Getty Conservation Institute in cooperation with the Conselleria de Cultura, Educaio i Ciencia, Generalitat Valenciana. Maximum of 15 participants. For application forms and information, contact Marta de la Torre, Program Director, Training, Getty Conservation Institute, 4503B Glencoe Avenue, Marina del Rey, CA 90292-6537.

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PAPER

April 3-4, 1987, Columbia University, New York, NY. "Principles and Practice of Freezing in Book Conservation: A Two-Day Symposium." Organized by the Conservation Programs, School of Library Service, 516 Butler Library, Columbia University, New York, NY 10027, (212) 280-4178.

1987, 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

September 21-25, 1987, Oxford, United Kingdom. The Royal Photographic Society is holding a symposium on the storage of recorded images at New College, Oxford. Enquiries or images should be sent as soon as possible to Miss H.M. Graves, Conference Convenor, Research Division, Kodak Limited, Headstone Drive, Harrow, Middlesex HA1 4TY, United Kingdom.

TEXTILES

1987, Raleigh, NC. Ongoing schedule of Conferences in Textile Sciences. Contact Cliff Seastrunk, School of Textiles, NCSU Box 8301, Raleigh, NC 27695-8301.

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. 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

April 13-17, 1987, Washington, DC. "Inlay Manufacturing Techniques." Contact Marc Williams or Don Williams, Conservation Analytical Lab., Smithsonian Institution, Washington, DC 20560, (202) 287-3700.

June 1 & 2, 1987, Washington, DC. "Adhesives for Furniture Conservation." Contact Marc Williams or Don Williams (see above).

September 17-20, 1987, Victoria, British Columbia, "Wood and Water." Association for Preservation Technology Conference. Contact Alastair Kerr, Program Chairperson, (604) 387-1011, local 322, or Mary Ransberry, Conference Office, (604) 721-8465. Mailing address: APT '87, Conference Office, University of Victoria, P.O. Box 1700, Victoria, B.C., Canada, V8W 2Y2.

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 Boule." 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.

CALL FOR PAPERS

The S.S.C.R. (Scottish Society for Conservation and Restoration) is organizing a two-day meeting on April 14 and 15 at the University of Edinburgh. The meeting will cover the analysis and treatment of fine and decorative arts objects made from the range of materials listed below. This is NOT another meeting on adhesives and consolidants.

Abstracts for papers to be presented at the meeting are invited from practicing conservators, curators and conservation scientists under the following headings:

1. Natural plastics (rubber, bitumen etc.)
2. Semi-synthetic plastics (viscose, rayon, cellulose acetate, casein etc.)
3. Synthetic plastics (polyesters, nylon, acrylics, vinyls etc.)
4. Composite structures and materials (plywood, chipboard, hardboard etc.)

Please send abstracts of proposed papers by June 30, 1987 to Linda Eaton, Royal Museum of Scotland, York Buildings, Queen Street, Edinburgh EH2 1JD, Scotland.

GRANTS & INTERNSHIPS

CONSERVATION INTERN

Biltmore, Campbell, Smith Restorations, Inc., a fine art and decorative painting restoration firm affiliated with Biltmore Estate in Asheville, NC, announces its conservation internship program. Applicants are sought for a 12-week internship beginning in June 1987 to study with trained conservators in a fully-equipped studio. Qualifications include participation in or graduation from a recognized conservation training program, or equivalent training or experience. A stipend of \$1500 is offered. Interns will work a 40-hour week; housing is available at a reasonable rate. Interested persons should submit, by April 1, 1987, a resume or statement of qualifications, official transcript (if applicable), and two recommendations, to Susanne Brendel-Pandich, One Biltmore Plaza, Asheville, NC 28803.

INTERNSHIP IN OBJECTS CONSERVATION

The Art Institute of Chicago is offering a one year internship, sponsored by the Getty Trust, to a graduate of a training program or to someone with equivalent experience. The intern will work on a wide variety of conservation projects in the Museum's collection of European decorative arts, architectural, Oriental, and archaeological materials, including sculpture, ceramics, and metalwork. The internship provides a stipend of \$15,000 plus \$3,000 for traveling expenses. Applications should include cover letter, resume, and the names of three references. Send by March 31, 1987 to Barbara Hall, Senior Conservator of Objects, The Art Institute of Chicago, Michigan Avenue at Adams, Chicago, IL 60603.

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 recognized conservation training programs or an

equivalent apprenticeship program. The Fellowship is of one year duration, commencing in Fall 1987. Letters of intent, resumes, three laboratory reports, and three references should be sent by April 15, 1987 to Personnel Officer, P.O. Box 19000-A, Honolulu, HI 96817. For more information, contact Laura Word at the same address or by telephone, [REDACTED]

MELLON FELLOWSHIPS 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 and objects. Fellowships are available immediately. 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 a letter of intent, resume, three letters of recommendation (2 professional). Candidates must be prepared to present a portfolio documenting examinations and treatment upon request. Please contact Barbara Heller, Head Conservator, DIA, 5200 Woodward Avenue, Detroit, MI 48202, (313) 833-7920.

ANDREW W. MELLON FELLOWSHIP IN PAINTINGS CONSERVATION

The Conservation Department of the Cleveland Museum of Art, supported by the Andrew W. Mellon Foundation, offers a Fellowship in Paintings Conservation. The fellowship will be for one year, with the possibility of renewal.

Application is open to graduates of training programs in conservation, or to conservators with at least five years of equivalent training. Fellows carry out conservation treatments on paintings in the Museum's permanent collection. Fellows in residence for longer than one year are required to undertake independent research projects.

Fellows receive a yearly stipend of \$17,500, Museum health benefits, and \$3,000 for travel and research needs. Research time is allotted apart from vacation time. The stipend and vacation increase for second year fellows.

Applicants should send a resume and letter of application to Bruce F. Miller, Conservator of Paintings, Conservation Department, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, OH 44106.

TEXTILE INTERNSHIP

The Textile Conservation Workshop invites applicants for an advanced internship in its laboratory beginning September 1987. The internship is designed for a beginning professional either a graduate from one of the conser-

vation programs or for someone with equivalent experience. The stipend will be appropriate to the level of experience and training. Resumes should be received by July 1, 1987 and should be sent to Patsy Orlofsky, Executive Director, The Textile Conservation Workshop Inc., Main Street, South Salem, NY 10590.

PRE-PROGRAM INTERNSHIP

Art Conservation Resource Center/Commonwealth Print Conservation has a one year internship starting June 1, 1987. Intern will be exposed to general issues and practices of conservation matting, framing, storage, handling and photography of works of art on paper. Intern is also expected to work intermittently with conservators on staff in order to gain exposure to basic issues of conservation treatments.

Candidate must have minimum of bachelor's degree in Art History or Studio Art and serious interest in conservation/preservation as a career. Successful completion of internship may be applied toward later application to graduate school in Art or Archival Conservation or other preservation related fields. Internship does *not* train individuals to perform conservation. Internship provides a \$12,000 stipend. Send resume, letter of intent and three letters of recommendation to Mr. David Ross, Director, Art Conservation Resource Center/Commonwealth Print Conservation, 264 Beacon Street, Boston, MA 02116.

POSTGRADUATE FELLOWSHIPS AT THE PHILADELPHIA MUSEUM OF ART

The Philadelphia Museum of Art offers four postgraduate fellowships in conservation to begin in 1987. They are intended for individuals who have completed a graduate training program in art conservation or have equivalent experience. Each fellowship includes a stipend of \$16,000 plus health insurance and a travel supplement of \$3,000. The fellowships are as follows:

Institute of Museum Services advanced internship in paintings conservation, available immediately.

National Endowment for the Arts master-apprentice internship in furniture conservation available after April 1, 1987 (pending final approval of funding).

Andrew W. Mellon fellowship in paintings conservation available September 1, 1987.

J. Paul Getty Trust advanced internship in objects conservation available September 1, 1987.

Applicants should send resumes with references and sample examination reports and treatment records with photographs to Mari-gene H. Butler, Head of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101-7646.

NOTICES

Correspondence to the Chicago Area Conservation Guild should be addressed to CACG, Attention: Patricia Palmer, c/o Society of American Archivists, 600 S. Federal, Suite 504, Chicago, IL 60605.

Correspondence to the Southwest Association for Conservation should be addressed to SWAC, Attention: Cheryl Carrabba, President, Harry Ransom Humanities Research Center, Conservation Department, P.O. Box 7219, Austin, TX 78713.

POSITIONS AVAILABLE

The following rates apply for Positions Available ads: Heading (job title) + 10 lines of copy; \$50.00. This is a minimum fee. The charge per line beyond 10 lines is \$4.00.

OBJECTS CONSERVATOR

The South Carolina State Museum seeks an objects conservator to develop and implement a conservation program for historical, scientific and art collections. The State Museum occupied a new facility in November which includes a major conservation laboratory. Responsibilities will include running the lab, performing and supervising treatments, supervising contract work and overseeing the work of one technician. Conservator will serve on exhibit planning teams and will 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. Salary competitive. For information and/or to submit resume contact Dr. Roger E. Stroup, Chief Curator, South Carolina State Museum, P.O. Box 100107, Columbia, SC 29202-3107, (803) 737-4921. EOE.

CONSERVATOR

The Conservation Department of Peabody Museum seeks a Conservator with a graduate degree from a conservation program plus a minimum of three years experience. Primary responsibility is the development and implementation of long-range conservation program, including priorities for conservation research and collections management. Additional responsibilities would include grant proposal to further this program; administration of department staff, interns and volunteers. Experience in ethnographic/archaeological treatments are essential.

Send vita and cover letter only to Dr. Rosemary A. Joyce, Assistant Director, Peabody Museum, 11 Divinity Avenue, Cambridge, MA 02138 by *March 31, 1987*.

PROJECTS COORDINATOR

Art Conservation Resource Center/Commonwealth Print Conservation has a full-time position in center that provides conservation services for historical societies, museums and private collections in New England as well as various internships for university students in the Boston area. Responsibilities include conservation matting and framing, ordering materials, supervision of pre-program interns and general projects organization. Must work with treatment conservators and under direction of administrators. Candidates must have minimum of bachelors degree plus four years experience in conservation matting and framing and a serious willingness to be further trained at center. Salary \$18,000 plus benefits. Send resume, letter of intent and three letters of recommendation to Mr. David Ross, Director, Art Conservation Resource Center/Commonwealth Print Conservation, 264 Beacon Street, Boston, MA 02116.

OBJECTS CONSERVATOR

The National Museum of American History seeks an experienced conservator to help supervise interns and volunteers, to work directly with exhibition and curatorial staff to improve exhibit and storage installations and environmental conditions, and to treat objects in one or more of the following areas of specialty: historic or decorative objects; joined woodwork; textiles and costumes; ceramics and glass. Salary range, GS 11/12 (27,172-32,567), plus benefits. Inquiries or a completed Form 171 may be directed to Scott Odell, Division of Conservation, Rm. AB039A, NMAH, Smithsonian Institution, Washington, DC 20560, (202) 357-1735.

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. Brook, Chief Conservator, Maine State Museum, State House Station #83, Augusta, ME 04333. Applications must be submit-

ted to the Department of Personnel, State House Station #4, Augusta, ME 04333.

CONSERVATOR II

At the Kansas Museum of History, and the Kansas State Historical Society, 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 treatment 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, plus internship, plus two years of conservation experience in chemical materials analysis and treatment techniques; or masters degree in art or art history, plus three years of conservation experience; 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 increase to \$33,756. Send resume, list of references, and college transcripts by May 1, 1987, to Mark A. Hunt, Director, Kansas Museum of History, 6425 S.W. Sixth St., Topeka, KS 66615-1099.

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, preparation of condition reports for systematic catalog, 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 April 3, 1987, to Mr. Leon Johnson, Personnel Dept., City of Detroit, 314 City-County Building, Detroit, MI 48226, (313) 224-3718.

PAINTINGS CONSERVATOR

Upper Midwest Conservation Association is seeking a paintings conservator experienced in working with traditional and contemporary works. Some travel required. Requirements include graduation from recognized training program or equivalent experience. Salary: \$23,000 to \$34,000 plus benefits. Send resume and references to David Dudley, UMCA, 2400 Third Avenue South, Minneapolis, MN 55404.

ASSOCIATE PAINTINGS CONSERVATOR ASSISTANT PAINTINGS CONSERVATOR

Tatyana M. Thompson & Associates, Inc., a private fully-equipped paintings conservation studio located in Santa Monica, California, seeks applicants for the above positions. The studio treats traditional and contemporary paintings for major museums and significant private collections in the Southern California area.

Candidates must have a Master's Degree in Art Conservation or an equivalent combination of training and experience plus work experience for the associate position. Applicants must have demonstrated self-reliance, initiative and excellent conservation skills. A thorough knowledge of the examination and treatment of paintings is required.

Please send resume and salary requirements to Tatyana M. Thompson, 1453-B 14th Street, Santa Monica, CA 90404.

CONSERVATOR

Biltmore, Campbell, Smith Restorations, Inc., a fine art and decorative painting restoration firm affiliated with Biltmore Estate in Asheville, NC, is seeking applicants for the position of conservator. This position will focus on painting conservation as well as historic decorative painting on plaster. The majority of work will be done in the studio, with some on-site at restoration project locations. Some travel will be necessary. Position is full-time, available immediately. Qualifications include graduation from a recognized conservation training program and a willingness to learn techniques in related fields. Some experience is desirable. Salary: \$20,000/year range; travel allowance; benefit package. Send resume and references to Susanne Pandich, Projects Manager, One Biltmore Plaza, Asheville, NC 28803.

PAINTINGS CONSERVATOR

The Intermuseum Laboratory in Oberlin, Ohio, is enhancing its capabilities and seeks additional staff. The Laboratory serves the prime collections of 27 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 encourages and supports research by staff.

The 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 include graduation from a recognized conservation training program or equivalent experience, with a minimum of three additional years experience in progressively more responsible positions; museum experience is an asset.

Salary levels are competitive and commensurate with experience. Benefits are generous and include expertise time and travel funds, travel to professional meetings, research time and funds, generous vacation, health care plan and use of college facilities.

In addition to the position advertised we are accepting resumes from both painting 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 Lisa Mibach, Director, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074.

HEAD PAPER CONSERVATOR

The Chicago Conservation Center seeks to establish a paper laboratory under the direction of a Senior Paper Conservator. The Center now provides facilities for paintings and objects conservation and would like to expand its capabilities to include paper conservation. The conservator will have an opportunity to design their work space, propose an operating budget, and assist in the growth and development of the Center. The applicant should possess both an administrative background as well as a minimum of five years of professional experience beyond training. Salary negotiable. Bonus, health benefits, and travel allowance included. Please send resumes and any supporting material to Barry R. Bauman, Director-Painting Conservator, The Chicago Conservation Center, 730 North Franklin, Suite 701, Chicago, IL 60610.

PAPER CONSERVATOR

Collections Care Center, NYS Bureau of Historic Sites seeks an experienced conservator to assume full-time responsibility for the care and treatment of the varied collections on exhibition and in storage at its thirty-four sites and at the Center. Supervisory and organizational skills are required.

Anticipated starting date is April 1987 and the starting salary is \$30,966, plus a liberal benefit package. Additional information and a copy of the position description is available from Nichol J. Forscht, 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.

BOOKBINDER

The Sterling Library of Yale University is seeking a responsible individual to perform a variety of tasks related to the conservation of paper, rare books, and research materials. Work hours are Monday through Friday, 8:30

a.m. to 5:00 p.m. Requirements include a high school diploma; three years of training in bookbinding and conservation with an experienced conservator (Rare Bookbinder) or graduate degree in book conservation; a thorough understanding of the fundamentals, techniques, and history of bookbinding; a knowledge of all current paper and book conservation techniques; and great manual dexterity and patience with detailed work. Minimum salary is \$15,701. Application deadline is March 20, 1987. Apply to Sterling Library Personnel, 120 High Street, New Haven, CT 06520, (203) 432-1810. Yale University is an Affirmative Action Employer—all interested persons are encouraged to apply.

ASSISTANT CONSERVATOR

The Textile Conservation Center of the Museum of American Textile History seeks an Assistant Conservator. Responsibilities include the examination, treatment, and documentation of a wide variety of fabrics, in addition to some travel for surveys and lectures. Candidates should have academic training in textiles, conservation, art history, or polymer chemistry. Supervised experience in conservation is desirable. Competitive salary, excellent benefits.

Send letter, resume, and names (with addresses and telephone number) of two references to Textile Conservation Center, Museum of American Textile History, 800 Massachusetts Ave., North Andover, MA 01845.

CONSERVATION TECHNICIAN

The Textile Conservation Center of the Museum of American Textile History seeks a Conservation Technician. Responsibilities include the examination, treatment, and documentation of a wide variety of fabrics, in addition to some travel for surveys and lectures. Candidates should have experience in weaving and sewing, and familiarity with the properties and history of textiles. Competitive salary, excellent benefits.

Send letter, resume, and names (with addresses and telephone number) of two references to Textile Conservation Center, Museum of American Textile History, 800 Massachusetts Ave., North Andover, MA 01845.

ASSISTANT PAINTINGS CONSERVATOR PAINTINGS CONSERVATION APPRENTICESHIP

Page Conservation of Paintings is moving into an expanded conservation facility which will permit the addition of two staff members. A formal one-year apprenticeship is available to a qualified student who is seriously interested in attending a training program. A permanent position as assistant paintings conservator is offered for a trained individual on commission basis.

Separate studio spaces for practicing professionals in other specialties are also available. Please direct inquiries to Arthur Page, Page Conservation of Paintings, 1106 T St., N.W., Washington, DC 20009, or call (202) 232-8448.

ARCHIVIST C

The Virginia State Library seeks an Archivist C to plan and coordinate a comprehensive, long-range conservation program for archival and library holdings; to survey collections and develop and implement policies and procedures concerning their care; and to coordinate collection maintenance and treatment with library staff and professional conservators. Qualifications include formal training and experience in planning and administering a conservation program. A Master's degree in library science, archival administration, conservation, or a related field is desirable. Salary range is \$21,889-\$29,898.

Persons wishing to apply or to be transferred to this position must submit a State Application for Employment form to the State Library Personnel Office, (804) 786-3336, by the cutoff date listed. State Employment Applications must be received by 5:00 p.m., March 20, 1987. The Virginia State Library is an Equal Opportunity Employer.

PAINTINGS CONSERVATOR

The Saint Louis Art Museum completed a state of the art conservation facility in September, 1985 and seeks a paintings conservator to work full time in this laboratory. Applicants should possess confidence, initiative, strong commitment to the field and excellent skills. Candidates must be graduates of a recognized training program or have equivalent training and experience. A thorough knowledge of paintings examination and treatment is required, basic paper conservation skills useful. Duties will include the ongoing care and treatment of paintings in the permanent collection which range from 15th century wooden panels to contemporary mixed media. The salary is commensurate with experience, excellent benefits are available. Send resume and three references with telephone numbers to Sidney Goldstein, Associate Director, The Saint Louis Art Museum, Forest Park, St. Louis, MO 63110, by March 30.

HEAD, CONSERVATION DEPARTMENT

Responsibilities: organizes and supervises an in-house conservation treatment facility for Emory libraries under the direction of the Preservation Officer. Plans and develops the repair facility, manages the conservation component of the Title IIC grant project, prepares budget requests for personnel, supplies, and equipment, and implements a training program in collections maintenance for Emory library staffs.

Minimum qualifications: Bachelor's degree and three years experience with increasing responsibility which includes: two years experience in a conservation facility dealing with re-

search collections; or two years of internship/apprenticeship in a formal conservation facility; and one year of supervisory experience; or other equivalent combination of education, training, and experience. Ability to communicate effectively and to coordinate work with others, superior manual dexterity and demonstrated ability to perform delicate, exacting tasks.

Preferred: strong organizational skills, including experience in establishing a conservation facility; experience in conducting workshops; knowledge of the physical and chemical properties of books. Salary dependent on qualifications and experience. Range: \$19,843 - \$29,827. Send letter, resume, and names of three references to Herbert F. Johnson, Director of Libraries, Woodruff Library, Emory University, Atlanta, GA 30322, (404) 727-6861. Review of materials is ongoing and will continue until an appointment is made. Professional status and benefits. New, permanent position, available immediately. EOE/AEE.

ASSISTANT CONSERVATOR - TEXTILES

The Department of Conservation, Colonial Williamsburg Foundation seeks a full-time Assistant Conservator of Textiles. The candidate conducts conservation surveys, monitors environmental conditions and potential impact on the collection, studies items from textiles and costume collections, proposes conservation treatment and applies chosen course of treatment. Requirements include knowledge of the principles and techniques of conservation and textiles science and technology, ability to conduct research in textile history and conservation, excellent communication skills, a Bachelor's degree in Home Economics, Textile Science, Chemistry, or related field, plus one year training as an intern in a museum or in textile areas, and manual and artistic skills in sewing and repairing textiles and costumes. Salary range is \$15,772-\$25,650 with excellent benefits. Send resume to Director of Employment, The Colonial Williamsburg Foundation, P.O. Box C, Williamsburg, VA 23187. EOE/AA.

The Research Laboratory of the Museum of Fine Arts, Boston, announces *Application of Science in Examination of Works of Art*, 1983. The volume, edited by Pamela England and Lambertus van Zelst, forms the Proceedings of the Fifth International Seminar on the topic covered under the auspices of Museum of Fine Arts, Boston in September 1983. The hard cover book records the seminar's 22 papers and 18 poster presentations covering instrumental methods applied to organic analyses; characterization of paper, oriental lacquer, metals and alloys, etc. Illustrated. (\$45.00).

Copies of Proceedings of some former International Seminars are also available in limited quantities: *Application of Science in Examination of Works of Art*, 1958, the first Proceedings of the series covering topics on setting up a Research Laboratory; early research on wood anatomy and corrosion products on nonferrous metals; identification and analysis of pigments and more. (\$25.00). *Application of Science to the Dating of Works of Art*, 1974 is a compilation of authoritative papers on thermoluminescence, its ranges of applicability to dating clay and other mineral objects, and to studies of ancient metallurgical procedures. (\$15.00). Order forms and more information are available from the Research Laboratory, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115.

Bilden raddas. Tillvaratagande och restaurering av äldre fotomaterial (Rescuing Pictures. The Care and Restoration of Early Photographic Material) by Irene Mattsson. Stockholm, Nordiska museet, 1985, 132 pp. Available from Nordiska museet, Bokformedlingen, S-115 21 Stockholm, Sweden. The bilingual (Swedish/English) text provides information on rescuing nitrate negatives, restoring dry plates, and identifying and documenting photographs.

Conservation de l'Art Rupestre. Deux Etudes (Conservation of Rock Art. Two Studies) by Jacques Brunet, Pierre Vidal and Jean Vouve. Paris, UNESCO, 1985, 232 pp. Available from UNESCO Bookshop, 7 Place Fontenoy, 75700 Paris, France. Volume 7 of the *Etudes et documents sur le patrimoine culturel* series, it focuses on two sites--underground Lascaux and open-air Tassili. An illustrated glossary is provided. NOTE: An English language edition is to be published in 1987.

Conservation in Historic Adobe Museums. A Primer, ed. by David R. Stuart and Paul Leitzell. San Buenaventura, CA, City of San Buenaventura, Department of Parks and Recreation. Available from City of San Buenaventura, Department of Parks and Recreation, P.O. Box 99, Ventura, CA 93002-0099, \$7.00. This small manual discusses planning for preservation, documentation of condition, and housekeeping.

PUBLICATIONS

Copies of the 24-page illustrated catalog of the Third Exhibition of the New England Chapter of the Guild of Book Workers can be obtained by writing to Doris Freitag, c/o Andover-Harvard Theological Seminary, 45 Francis Street, Cambridge, MA 02138.

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 April 1, 1987. 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. Jim McIntyre, Production Editor. Jerri R. Newman, Materials Column Editor. John Burke, Siegfried Rempel, Sylvia Rodgers, Rebecca Rushfield, Rika Smith, Don Williams, Contributing Editors.

Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC AND ARTISTIC WORKS

Volume 12, Number 3

May 1987

FAIC NEWS

GEORGE STOUT LECTURE

Philip Ward, Senior Conservation Advisor at the Canadian Conservation Institute, will present the George Stout Memorial Lecture at the AIC Annual Meeting in Vancouver. The lecture, entitled, "Murphy Was An Optimist: Concerning Cultural Disasters," takes place on Friday, May 22, at 8:30 p.m. immediately following the Annual Banquet. The lecture will encompass environmental disasters as well as those disasters created by political bureaucracies.

Mr. Ward's most recent publication, *The Nature of Conservation, A Race Against Time*, was published by the Getty Conservation Institute in conjunction with the 14th General Conference of the International Council of Museums (ICOM) held in Buenos Aires, Argentina, in October 1986. The book is meant to stimulate dialogue within the profession and to acquaint the public with the philosophies and efforts of conservators. Mr. Ward's knowledge, experience and ready wit should make his lecture a delightful and edifying experience for all who attend.

PUBLICATIONS ASSIST FUND

Specialty Groups producing publications are eligible and encouraged to apply for funding from the FAIC Publications Assist Fund. Funding may be requested for any aspect of publication including production. If approved as an FAIC project and requested by the Specialty or Sub Group, production can be undertaken by the FAIC office. For Endowment information and guidelines for application, please write or call the FAIC office.

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FIFTH ENDOWMENT

FAIC recently established a fifth endowment, The Professional Development Fund, from which members of AIC beyond the status of student may obtain financial aid in support of professional travel. This latest endowment was established to receive gifts in honor of colleagues living and dead. It has one portion entitled the *Carolyn Horton Fund* specially reserved for assistance to AIC members of the Book and Paper Group. The Carolyn Horton Fund was initiated with a donation from the Guild of Bookworkers. Donations may be allocated to any of the Endowments and the donor may dictate whether the gift shall be entered in the capital reserve portion or the expendable interest portion of the Fund. More information will appear in future issues of the *AIC Newsletter*.

LITTLE SERIES

"*Why Conservation of Paintings?*" asks the newest edition of FAIC's LITTLE SERIES of publications. The brochure speaks to the non-conservator about the importance of caring for one's collection, and how to take action to maintain or procure a painting's good health. The brochure addresses the various philosophies of conservation, discusses some history of the field, offers information on why paintings deteriorate, what the owner himself can do to initiate proper care, and how a conservator can further assist the process of caring for one's paintings.

Orders for "*Why Conservation of Paintings?*" will be taken at the Annual Meeting in Vancouver, or contact the FAIC office. The price of the brochure is as yet undetermined.

It may be of interest to members to know that the LITTLE SERIES publication, *Tips on Insuring Your Collection* is selling very well among members of the museum community, as well as to the general public.

AIC NEWS

FROM THE PRESIDENT

Several issues currently being discussed by the AIC Board may be of interest to the membership. These issues reflect the growth and changes in our organization. For example, under our current membership criteria for Fellowship there is no formal procedure for judging the qualifications of conservation administrators, although individuals in this category have made contributions to our profession. The Board has instructed the Membership

Committee to study this subject and to develop criteria for Fellowship status for this specialty. The Membership Committee is also studying the process for evaluating conservation scientists for Fellowship status.

There has been some concern expressed by the membership over the status of the PA Director's position on the Board. This position was created through a Bylaws change and was first filled by Shelley Sturman. Peggy Holben Ellis was elected to follow Shelley. While serving her term on the Board Peggy has become a Fellow. A question has arisen as to whether the composition of the Board is now in compliance with the Bylaws. Two attorneys have been consulted independently to examine this issue, and both have concluded that Peggy should serve out her term and that her membership status when she was elected is the critical factor. However, the Board is concerned about the spirit of the Bylaws, as well as the legal aspects, and feels that a current PA should always be on the Board. We are therefore proposing that whenever the PA Director on the Board changes membership status, that Director should finish out his term and at the next General Meeting, a new Professional Associate Director would be elected. A Bylaws amendment to this effect is being drafted. On a personal note, I want to say that both PA representatives on the Board have done outstanding jobs and have demonstrated the value of this position.

The subject of referrals is an issue which has concerned the Board for some time and has been a subject of discussion within specialty groups and CIPP. A fair and efficient system for referring users of conservation services to professional conservators needs to be devised. At the Annual Meeting in Vancouver the Board will meet with the chairs of specialty and subgroups for discussion and suggestions on this and other topics.

The Board is continuing its efforts to make the organization run more efficiently and effectively. For the first time complete guidelines have been prepared for the procedures and policies of the Nominating Committee. These guidelines were prepared by the current and previous Nominating Committees and will give clear and precise guidance to future committees. This was not an easy task, and our thanks go to the committee members who gave their time and energies to the project.

As my first term as President of AIC and FAIC draws to a close I would like to thank all of you who have shared your comments and suggestions with me. I would also like to thank the AIC and FAIC staffs for their dedication and hard work, and for remaining so pleasant even under the most trying circumstances. The members of the committees deserve a special mention since much of the work for the organization is carried out with their volunteer labor. Marjorie Cohn deserves the gratitude of us all for her many years of service as Editor of the *Journal*. I hope she will agree to continue her service for many years to come. My thanks to Sarah Bertalan for the many hours she puts in on the *Newsletter*, and especially for not scolding me too much for getting my copy for this column in late. I would also like to express my appreciation to members of the AIC and FAIC Boards for devoting so much of their time and energies to carrying out their duties. It has been a privilege working with all of the dedicated individuals serving the members of AIC.—Terry Drayman Weisser

FROM THE EXECUTIVE DIRECTOR

As remarked previously in these pages, one of the many benefits of the automation implemented at the AIC Office in 1986 is our ability to keep track of the organization's membership. The following report on each of the AIC membership categories is made possible by the system now in place.

Fellows: Of 313 Fellow membership in the files on 7/1/86, 35 were subsequently dropped for non-renewal in 1986. With the addition of one new Fellow in the fall of 1986, a total of 279 were on the rolls on 12/31/86. As of March 31, 263 of this number had renewed for 1987, leaving 16 not paid.

Professional Associates: Of 60 P.A.'s in the file on 7/1/86, one became a Fellow, and the remaining 59 were current in dues on 12/31/86. Adding five new P.A.'s during the fall of 1986 gives a total of 64 enrolled as of 12/31/86. All but one of this number had renewed for 1987 as of March 31. Also, six new P.A.'s have been named since January.

Associates (AIC's largest membership category): Of 1,905 Associate members in the file on 7/1/86, 373 were dropped for non-renewal in 1986 (many of these had been "carried" for years), five became P.A.'s, leaving a total of 1,527 current in dues on 12/31/86. As of March 31, 1,254 of this number have renewed for 1987. Additionally, 72 new Associates have joined since January, a very encouraging figure.

Students: We are also encouraged by the number of new Student members. On 7/1/86 we had 46. An additional 59 joined during the second half of 1986, making for a total of 106 enrolled on 12/31/86. As of March 31, 86 of this number have renewed for 1987. Also, 38 new students have joined since January.

Retirees: On 7/1/86 there were five retirees on the rolls. This number has increased to 10 as of 3/31/87, and all but one are current in dues.

Institutions: On 7/1/86 we had 222 institutional members on record. Sixteen were dropped for non-renewal, leaving 206 enrolled on 12/31/86. As of March 31, 171 have renewed and 35 have not. Eighteen new institutions have joined since January.

AIC CURRENT MEMBERSHIP STATUS

	Prior Members Current for '87	Unpaid	New Members	Total
Fellow	263 (94%)	16	0	279
P.A.	63 (98%)	1	6	70
Assoc.	1,254 (82%)	273	72	1,599
Student	86 (81%)	20	38	144
Retiree	9 (90%)	1	0	10
Institutional	171 (83%)	35	18	224
TOTAL MEMBERS:				2,326

The initial, "fact-gathering" phase of the archives feasibility study was completed by mid-April, and the first meeting of the Task Force held at the Klinge Mansion on May 5-6. A complete update on the progress of the study will appear in the July *Newsletter*. Two slots on the Task Force listed as vacant in the March *Newsletter* have been filled by:

Nancy Carlson Schrock, Archives Consultant, Winchester, MA

Katherine Singley, Conservator in Private Practice, Bethesda, MD.

Advocacy for AIC/FAIC, speaking and/or writing in support of the organization and the field, occurs in many arenas. It is probably most commonly associated with

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legislative affairs, as in our written and oral testimony on Senator Kennedy's proposed Visual Artists' Rights Amendment. We are continuing to monitor this bill, as well as other legislation having potential impact on conservation activities. We also speak and work on behalf of related organizations when our help is deemed appropriate. A current example is the AIC Board, staff and member activity in support of the continuance of the programs of the Canadian Conservation Institute. AIC response and comment on current controversies in the conservation field is another example of the AIC advocacy mission, most recently exemplified by board member Lambertus van Zels's nationally televised discussion with critic Alexander Eliot on the Sistene Chapel Restoration. Informed comment and response in this manner is needed when articles appear in newspapers, magazines and journals which are either supportive of or in conflict with the philosophy and goals of AIC. It is our responsibility to speak up and be heard. The elected Officers and Directors of the Board are the primary spokespersons in these matters, and by direction, the staff. Clearly this does not preclude individual members from making informed comments on issues affecting the field which come to their attention. However, in such instances it is preferable and prudent to consult with the elected and appointed leadership before making public comment representing the AIC. Finally, we all represent the organization when responding to inquiries from the general public. These occasions provide us with invaluable opportunities to educate and inform, and to promote the interests of the AIC/FAIC.—Gil Brown

MESSAGE FROM THE TREASURER ON PROPOSED DUES INCREASE FOR 1988

The AIC Board is recommending a dues increase for Associate and Institutional members for 1988. The increase has been carefully considered, and the needs of the organization have been analyzed. The increase is a modest \$10 for Associates and \$20 for Institutions.

AIC's growth and continuing service to you, our members, is dependent largely on revenue obtained from dues. The cost of publications, advocacy, staff, accounting services, legal consultation, insurance, and administration and management of the National Office continue to rise. Every effort has been made to keep costs down. Efforts are constantly being made to seek additional sources of revenue.

AIC is designated a 501-c-6 by the Internal Revenue Service. Organizations classified in this way have primary sources of income from membership, advertising, and conference fees, as well as from the sale of publications. We have found that many foundations are either unwilling or unlikely to make grants to associations like AIC, except for special projects. Few foundations are interested in funding general operating costs, and this is where we have our most pressing needs.

At the direction of the AIC Treasurer, the Executive Director undertook the job of examining the cost of membership benefits. Based on analysis and projections, we found that the cost of services to members, including publications, staff services to individuals and subgroups, AIC Board and Committee work, FAIC programs for members, and advocacy, will be approximately \$55 per individual member in 1988. This means that Professional Associates and Fellows would be subsidizing the cost of Associate membership. It means that the recommended increase will have Associates paying their fair share.

An increase in the Institutional membership fee is recommended based on costs, and standards consistent with what other organizations charge institutional members.

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AIC operating revenues have increased significantly over the years. So have operating expenses, a reality which is the result of doing more for the members and the field, and the ever-increasing cost of doing business.

Your vote for raising Associate and Institutional member dues will be a valuable contribution to continued fiscal health for AIC. Your comments on the proposed increases are welcome.—Joyce Zucker, AIC Treasurer

	Current Dues	Proposed dues
Fellows	\$ 70	\$ 70
Prof. Associates	\$ 55	\$ 55
Associates	\$ 45	\$ 55
Students/Retirees	\$ 30	\$ 30
Institutions	\$ 80	\$ 100

AIC 15th ANNUAL MEETING

May 20-24, 1987

Vancouver, B.C., Canada

We are looking forward to seeing many AIC members in Vancouver, plus interested non-members. We are also expecting a substantial contingent of Canadians. The week-long program promises to be of high quality, beginning with the pre-meeting Information Technology Training Workshop on May 19-20, continuing through the General Session and Specialty Group papers concluding on Sunday, May 24. There will be a program of exhibits, poster sessions, book booth, a membership booth, and Specialty and Subgroup sessions. FAIC representatives will be on hand to provide information and answer questions about the Foundation's endowment programs for

members, publications, and other noteworthy activities. The Annual AIC Business Meeting is scheduled for Friday afternoon.

Our Local Arrangements Committee, under the able leadership of Sue Bigelow, Conservator at the City of Vancouver Archives, has been doing yeoman's work in arranging for tours, other local services, publicity, serving as local hotel liaison, recruiting volunteers, and many other tasks which would be very difficult to accomplish without a local presence. The Committee is also planning an exciting reception at the Vancouver Art Gallery on Wednesday evening.

Changes in the schedule which appeared in the meeting announcement are minor, and will be noted in the meeting program distributed on-site. The following changes will also appear in the program:

Wednesday, May 20, 7:30 - 9:30 p.m.—Reception at the Vancouver Art Gallery (formerly scheduled for 8:30 - 10:30 p.m.)

Friday, May 22, 8:30 - 10:00 p.m.—Stout Memorial Lecture (formerly scheduled for Wednesday, 7:30 - 8:30 p.m.)

See you in Vancouver!—Gil Brown

SPECIALTY GROUPS

BOOK AND PAPER GROUP

The program for the Book and Paper Group meeting in Vancouver has been established. Connie Brooks and James Stroud have done a superb job of preparing a meaningful program. We appreciate their efforts!

During the Annual Meeting, the BPG will be discussing our portion of a specialty group update. In 1988 we will be responsible for updating the general membership on developments in our field. Please be prepared to share your ideas during this discussion which will be held on Sunday afternoon.

In April a special mailing was made to all BPG members. Included were the following: a final program for the Vancouver meeting; the Minutes of the 1986 Business Meeting in Chicago; a report from the BPG Steering Committee, and other information.

The most important item of the mailing was a report from the nominating committee for the offices of Chair and Secretary/Treasurer. REMEMBER to complete your

ballot and return it before May 10 to be counted. Results will be announced at the Annual Meeting.

Contributions to the *Paper Conservation Catalog* are always greatly appreciated. See the April mailing for information on how you can contribute to this important publication. The fourth edition of the *Catalog* will be distributed at the Annual Meeting. For those of you unable to attend, your copy will be mailed to you.

This is my final report as Chair of the BPG. The past two years have been challenging. Our young group has made a number of major accomplishments, and yet retained an air of informality. As we continue to grow, we strive to meet the needs of our specialty group. Best wishes to the new and the continuing officers.—Bill Minter

PHOTOGRAPHIC MATERIALS GROUP

The PMG will not be meeting in Vancouver, but we will hold a one day specialty group session at the 1988 AIC General Meeting.

During the PMG business meeting in New Orleans the following officers were elected to serve AIC/PMG from May 1987 - May 1989:

Chairperson: Doug Severson
Secretary/Treasurer: Connie McCabe

I would like to thank all PMG members for their constant help and support throughout my term as Chairperson. Special thanks to Debora Mayer and Holly Maxson for their commitment to excellence as officers.—Debbie Hess Norris

OBJECTS SPECIALTY GROUP



OBJECTS

The Objects Specialty Group Session will be held on Sunday, 24 May from 8 a.m. to 3:30 p.m. with a continental breakfast and luncheon in addition to the papers presented. Details about the papers and social events are described in the Registration materials. Special thanks go to Kory Berrett and Julie Reilly and

the staff at the AIC office for the work they did to put these activities together.

STUDY TASK FORCE ON CONSTRUCTION MATERIALS

The Task Force has begun to define its approaches to cover the topic. **Length of project:** 18 months (Fall, 1989). **Project Design:** A separate loose leaf data information sheet will be written for each material researched. Data will be collected from manufacture/product information and existing research. One general topic will be taken by each member of the task force. An advisory panel of other museum professionals will be invited to comment on the project design and act as editors for the final copy:

General Topics:

Woods (plywood, chipboard, etc.)

Ann Craddock

Insulations, Corking, Fillers

Shelley Sass

Glues and Resins

Christine Del Re

Paints and Coatings

Shelley Reisman Paine

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Jean Portell



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Member Participation: Details of the project design will be presented at the AIC Annual Meeting this month and a survey will be conducted of all Objects Specialty Group members (see Roster section below) to ensure that all the major materials generally used in museums are included.

COMPENDIUM OF A BODY OF KNOWLEDGE

Carol Snow has tabulated the results of this questionnaire. Since it is too lengthy for this column, the report detailing the results will be sent to members (see Roster below).

X-RAY OF THREE DIMENSIONAL OBJECTS REFRESHER COURSE

A survey (see Roster below) will be conducted to plan for this course. Please respond promptly to the inquiry when you receive it.

MEMBERSHIP ROSTER

All members will receive a copy of the Objects Specialty Group Membership Roster later this month either in a packet distributed to those who attend the AIC Annual Meeting in Vancouver or by mail to those who cannot attend. Included with the Roster will be a survey from the Study Task Force on Construction Materials, plans for an X-Ray Refresher Course, and the result of the questionnaire regarding the Compendium.

PUBLICATIONS

The following Objects Specialty Group publications are still available from the AIC office:

Notes, Metals for Conservators, \$10 members, \$20 non-members

Identification of Metals by Spot Tests, \$3 members, \$6 non-members

Recent Advances in Leather Conservation is currently out of print but may be reprinted if enough requests are received by the AIC office.

MEMBER CONTRIBUTIONS

As you will note in the next section, activities and information are available because members make them happen. If you want to facilitate any activities contact Kory

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Berrett, Specialty Group Program Chair and discuss it. If you are interested in running for Specialty Group Program Chair and will not be attending the Annual Meeting, contact other members who will be there and indicate your willingness to serve. Anything can happen if there is someone willing to volunteer. In addition, 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 an interesting discovery. We would also like to hear from members who attend short courses or conferences so that we can keep abreast of developments and recent findings. Please submit contributions by 25 May for inclusion in the next *Newsletter* to Kory Berrett, 27 Coachlight Court, New Castle, DE 19720.

THANK YOU

As the Annual Meeting approaches, I would like to take the opportunity to thank some Objects Group members whose contributions during the past year have provided us with various projects and services: Kory Berrett and Julie Reilly who have done an outstanding job putting together the Specialty Group program and met all the deadlines set by the AIC office as well as to all the speakers who are making contributions; Sara Wolf Green for once again producing the Membership Roster; Carol Snow for her efforts to begin the compilation of a body of knowledge; all the members of the Task Force on Construction Materials (see above) for their efforts in outlining an approach to tackle the problems in providing a safe environment for objects; and Bettina Raphael for organizing the Native Tanned Artifacts symposium.—Linda Scheifler

LEGISLATIVE ISSUES

We had hoped to give an update on the status of the proposed Visual Artists' Rights Amendment in this issue. However, at this writing the bill has not been re-introduced by Senator Kennedy. His office has informed me that the revised version of the amendment is in preparation, and will be introduced sometime during mid-April or early May. More later on this issue.—Gil Brown

MATERIALS

TESTING ADHESIVE TAPES FOR REBINDING AUTOCHROME PLATES IN THE NATIONAL GEOGRAPHIC SOCIETY COLLECTION

Pressure-sensitive adhesive tapes are not recommended for use in contact with art and historic artifacts; however, conservators may consider such tapes for packing and housing applications.

In 1982-83, we considered 32 commercially available adhesive tapes for rebinding Autochromes which required new glass supports or whose original heatset binding tape had failed.

Autochromes are positive additive color photographs composed of a photosensitive silver emulsion, superimposed onto a layer of dyed potato starch grains, applied directly onto a glass support or a film base by means of a

tacky sub-layer, each layer being protected by a lacquer or varnish layer. The silver image and color filter layers are quite vulnerable to physical and chemical damage, and the dyes in the filter layers are extremely water-soluble. For these reasons, we could not consider any aqueous adhesive, nor any tape whose adhesive is reversible only in water.

Of the 32 tapes submitted to us for testing, 14 were discarded as obviously unsuitable or inappropriate due to difficulties in handling and application. The remaining 18 tapes were subjected to oven aging in sealed enclosures (Kodak Cat.148-6398 Processed Film Storage Envelopes), at varying temperatures and relative humidity, and examined for changes in the adhesive and the carrier, (e.g. softening or emanation of an odor), and for effects on the Autochrome samples aged in the sealed packet in proximity to the tape.

Three tapes performed satisfactorily, and were retested by oven aging in vacuum dessicators and by cycling over two week periods from room temperature (approx. 20° C) to the temperature of a home refrigerator (approx. 2° C), while sealed in the Kodak envelopes.

These tapes' characteristics most closely matched our needs, and had no observable effect on the Autochrome samples during our tests:

1. Permacel J-Lar P400, a $\frac{3}{4}$ inch wide, 2.4 mil thick, brilliantly clear polypropylene carrier, with an acrylic adhesive, manufactured by Permacel Company, owned by Avery International. It is very easy to handle, easy to remove from the glass, dry, simply by peeling, and clear enough to photograph through, thus revealing the marginal $\frac{1}{4}$ to $\frac{3}{8}$ inch of image previously covered by the original opaque black paper tape. It provides an excellent moisture barrier, but has the potential of locking in any damaging vapors emitted by the Autochrome itself as it degrades. Therefore, it is not recommended for the rebinding of cellulose nitrate Autochromes.

2. Filmoplast P90, a $\frac{1}{2}$ inch wide, white tape of high quality paper buffered with calcium carbonate, with an acrylic adhesive, manufactured in Germany by Nessen Company. It is extremely easy to handle and apply, and has the advantage of being able to be labelled in pencil. It is easily removable from the glass with acetone. We have two objections to Filmoplast: (a) because it is opaque, it conceals a $\frac{1}{4}$ inch border of the image; and (b) it cannot be demonstrated to be an effective moisture barrier.

3. Mystik 7300, a transparent Mylar® carrier, with a white silicon adhesive, a total of 4 mil thick. We tested three varieties of this tape, all with dyed silicon adhesives. The results were excellent, and the tape was very easy to work with. The silicon adhesive proved to be very easy to remove from the glass without solvents, simply by peeling, and the carrier remained strong and pliable throughout our tests. In fact, this tape would probably be our first choice if it were marketed with a transparent adhesive. The transparent adhesive is available; however, the small amount of work we plan for the tape would not justify the custom order required for the transparent adhesive/carrier combination.

During the past three years, two of the tapes, the Permacel and the Filmoplast, frequently have been used by the conservator and staff technicians to repair glass and paper secondary housings, with no observable ill effects on the Autochromes. (We would also be using Mystik 7300, if it were readily available in a transparent format.) These tapes may also be appropriate for other applications in packing and housing art and historic artifacts; however, we cannot recommend any commercial product without reservations, since the manufacturer may change the formulation at any time.—Robin Siegel

TWO PRODUCTS FROM A VERY USEFUL CATALOG

I would like to bring your attention to two products which have proved very useful in my lab. Both are available from Instruments for Research and Industry, Inc., P.O. Box 159 R, Cheltenham, PA 19012, (215) 379-3333, and are listed in their Catalog of Instruments and Handy Products for Laboratories.

The Lead Donut® is one of a variety of lead weights listed. It is an open ring of lead, encased in PVC, so that it can be used underwater. These weights range in size from 1 to 9 pounds, and in price from about \$7 to about \$40, with quantity discounts for orders of 15 or more.

The Glove Bag® is an inflatable glove chamber made of polyethylene. It is designed to be inflated with an inert gas to provide an atmosphere for chemical reactions which are oxygen- and moisture-sensitive, applications which may be rare in conservation; however, it is very useful in limiting exposure to toxic solvents used in close work with small objects, where the usual use of a fume hood or local exhaust system is inadequate to protect the conservator, and the use of a respirator is unwieldy. A number of models are available, the inflated work space ranging in size from 17" x 17" x 11" to 37" x 37" x 25". A minimum order of six range in price from about \$60 to \$160. The Glove Bag® is reuseable.—Janet Stone

NEWS IN GENERAL

SHORT COURSE ON ENVIRONMENTAL CONTROL IN MUSEUMS

The Conservation Analytical Laboratory of the Smithsonian Institution offers a four day course for collections managers and others concerned with the monitoring and control of climate around museum objects on display, in storage and in transit. Introductory to its main theme, the practical control and monitoring of the environment, the course will cover the chemistry and physics of atmospheric processes and of degradation reactions. The main topics will be: lighting, relative humidity, the specification and monitoring of HVAC systems, pollution, the effect of air conditioning on historic buildings, microclimates in showcases and other exotic environments, emergency climate control.

The course, organized by Tim Padfield and Eleanor McMillan, will run from Monday, June 22 through Thursday, June 25, 1987. Faculty consists of experts in the course topics, including Tim Padfield, Nathan Stolow, Steven Weintraub, Gary Carriveau, Richard Livingston, David Erhardt, Wendy Jessup, and James Wallace. Send letter of application stating position in institution and reasons for wishing to attend, emphasizing particular interests or special problems related to the course topic, to Eleanor McMillan at the Conservation Analytical Laboratory, Museum Support Center, Smithsonian Institution, Washington, D.C. 20560. The course is limited to 15 people. The cost (including luncheons) is \$200, payable to the Smithsonian Institution on application. Participants will be selected on the basis of appropriateness of background and date of receipt of application.

CONSERVATION OF THE CATACOMBS

ICCROM (the International Centre for the Study of the Preservation and the Restoration of Cultural Property) has been asked by the World Monuments Fund and the Jewish community of Rome to survey the state of conser-

vation of the catacombs, which constitute the oldest Jewish cemetery still preserved.

LIGHT DAMAGE CALCULATOR

In 1985, the Canadian Conservation Institute produced a light damage poster to demonstrate visually the actual fading of common colors exposed to various amounts of light. To work along with this poster and future lists of artifact colors, CCI has developed a light damage calculator to assist museum personnel in determining more appropriate illumination for the diversity of light-sensitive materials found in collections. The calculator provides the user with a selection of possible combinations of light intensity and duration; it can also give specific information on colorants of known sensitivity. In an attempt to simplify the problem of choosing electric light bulbs, the calculator provides information on the intensity at various distances of over 50 bulbs, including the latest low-voltage bulbs, fluorescent tubes and the common household varieties. It also indicates the effects resulting from tilting the artifact, using a dimmer, using two bulbs or using reflectors. It is hoped to have the calculators available this spring; there will be a nominal charge of \$10.00 each to help cover the production cost. For information, please contact the Canadian Conservation Institute, 1030 Innes Road, Ottawa, Ontario, Canada K1A 0M8.

FUNDS IMPROVE BISHOP MUSEUM MALACOLOGICAL COLLECTION

Thanks to recent grants from Hawaii's Cooke Foundation and a federal agency, the Bishop Museum Department of Zoology is more than \$31,000 closer to providing improved care for its malacological collections and planning for active research on them.

The Cooke Foundation, Ltd. has provided \$20,000, and an additional \$11,550 was received from the Institute of Museum Services' Conservation Support Program.

The Grants will be used to temporarily hire a conservator to study a shell deterioration condition known as "Byne's disease" and to install air conditioning in the collection area to help reduce its effects. The conservator is also expected to recommend a new permanent storage system that will eliminate this problem.

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GRADUATE PROGRAM IN CONSERVATION SCIENCE

A new program is being initiated by the Conservation Analytical Laboratory (CAL) of the Smithsonian Institution and by the Materials Science and Engineering Department of the Johns Hopkins University, aimed at providing graduate education ending with a Ph.D in Materials Science and Engineering based on research and studies in subjects of importance to the conservation of museum collections. This proposed new program will produce conservation scientists.

Students entering this program may obtain masters or doctoral degrees in Materials Science and Engineering with an emphasis on the sub-area of conservation science. The program will include research in conservation science, and a full complement of courses given by the Materials Science and Engineering Department and other science and engineering departments at Johns Hopkins. Courses in the history of art will also be available. A full curriculum providing the background in conservation will be developed in the Materials Science and Engineering Department, in collaboration with the Conservation Analytical Laboratory. Students will also spend several major periods at CAL, in order to gain first hand experience with the various aspects of conservation.

Fellowships for students wishing to enter the field of conservation science through education in Materials Science and Engineering at the Johns Hopkins University are being funded by the Conservation Analytical Laboratory of the Smithsonian Institution. Those interested in such a program should apply to Dr. Jerome Kruger, Chairman, Materials Science and Engineering Department, The Johns Hopkins University, Baltimore, MD 21218.

WILLIAM PENN FOUNDATION GRANT EARMARKED FOR CONSERVATION PLANNING AT CCAHA

The Conservation Center for Art and Historic Artifacts has announced the receipt of a 50,000 planning grant from the William Penn Foundation. The funding is designated to support the Center's long-range planning and marketing activities and a portion will be applied to general operating expenses.

PEOPLE

United States Letters Patent #4,635,700 was just granted to **Gustav A. Berger** for his invention of the Self-Adjusting Stretcher. For more information, contact G.A. Berger, [REDACTED], New York, NY 10023-2940. **Robert J. Milevski** has been appointed to the position of Supervisory Conservator and Head, Phased Conservation Section, Conservation Office, Library of Congress. Previous to this appointment Mr. Milevski worked privately as a library preservation consultant, conservation training specialist, and book conservator. **Robin Tichane** has just joined the Conservation Department at the Asian Art Museum of San Francisco. **Shelley Reisman Paine** has opened a private objects conservation studio in Nashville, TN. She can be reached at [REDACTED] Nashville, TN 37206, [REDACTED]. **Thom Gentle** has begun a private conservation practice in Williamstown, MA. He can be contacted at [REDACTED]. **Stanley Robertson** has moved and set up a private practice in Bethesda, MD. He can be reached at [REDACTED].

IN MEMORIAM

Victor C.B. Covey passed away on January 21, 1987 at his home in Baltimore, MD. His museum career spanned almost forty years and his contributions to the conservation field are numerous. Mr. Covey began work at the Baltimore Museum of Art in the mid-1940's. Following assignments in security and as head art packer, Mr. Covey was appointed Assistant Superintendent of Building in 1949. His talents for solving intricate technical problems combined with an innate curiosity about artists' materials soon steered him toward the field of art restoration. Dr. Gertrude Rosenthal, Curator Emeritus at the Baltimore Museum of Art recalls with delight Mr. Covey's successful mending of an Indian pot that had been deemed irretrievable. With the support of the Museum, Mr. Covey studied painting restoration privately with Russell Quandt in the mid-1950's. In 1963, he was named Head Conservator of the Technical Staff and was thus instrumental in developing and equipping The Baltimore Museum of Art's first in-house conservation facility. While in Baltimore, Mr. Covey attended courses and seminars at New York University, the Institut Royal du Patrimoine Artistique, and the Rome Center, and was active in the "Committee for Relief of Italian Art."

In 1972, Mr. Covey accepted the position of Chief Conservator at the National Gallery of Art. During his tenure at the National Gallery, conservation staff, laboratory facilities, equipment, and treatment activity expanded greatly. Perhaps even more significant were Mr. Covey's diplomatic achievements in dealing with highly sensitive traveling exhibitions. In 1976 he was appointed "Conservator for the Exhibition 'Archaeological Finds for the Peoples Republic of China'" by the Department of State.

Chinese representatives, impressed by Mr. Covey's handling of both fragile objects and fragile international negotiations, asked him to accompany the exhibition on its return to China. While in Peking, Mr. Covey presented lectures and demonstrations on Western conservation techniques to audiences at the Palace Museum. Throughout his dealings with major international exhibitions for the National Gallery, Mr. Covey never lost his humanistic outlook; foreign visitors were frequently treated to American-style back yard barbecues at his home in Baltimore. In 1983, Mr. Covey was appointed Chief Conservator Emeritus and Conservator for Special Projects, serving in that capacity until his retirement in the fall of 1985. Mr. Covey's many years of knowledge and experience with works of art led to major developments in monitoring climate control, packing cases, and improved exhibition case design.

Always an active member of the conservation community, Mr. Covey was elected to the American Institute for Conservation Board of Directors in 1983, held positions of Vice-President and President of the Washington Regional Conservation Guild during the mid-1970s and served as Vice-President of the National Conservation Advisory Council in the late 1970s. He was a Fellow of both the AIC and the International Institute for Conservation.

Victor Covey's achievements will long be remembered. The field of conservation is much richer due to his decades of hard work, diplomacy, dedication, and innovation -- and he will be missed by his many friends and colleagues throughout the world.—Karen Crenshaw, The Baltimore Museum of Art

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CONFERENCES, COURSES, SEMINARS

GENERAL

July 6-10, 1987, London. Jubilee Conservation Conference. "Recent Advances in the Conservation and Analysis Artifacts." Contact Jubilee Conservation Conference, Institute of Archaeology, 31-34 Gordon Square, London WC1, England (01) 387-9651.

July 6-10 and 13-17, 1987, Boulder, CO. Short courses: "Museum Management." Contact University of Colorado Museum, Henderson Building, Campus Box 218, Boulder, CO 80309-0218, (303) 492-6165.

July 15-17, 1987, Gregynog, Wales. Conference: *Conservation Supplies and Services*. Contact Miss Eiluned Rees, Assistant Keeper (Conservation), The National Library of Wales, Aberystwyth, Dyfed, SY23 3BU.

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.

October 8-11, Philadelphia, PA. Conference: *Public Art in America '87*. Contact Laura S. Griffith, Fairmount Park Art Association, 1530 Locust Street, Suite 3A, Philadelphia, PA 19102, (215) 546-1011.

April 14-15, 1988, University of Edinburgh, Scotland. Two-day meeting on the analysis and treatment of artifacts composed of modern organic materials, organized by the Scottish Society for Conservation and Restoration. For information, contact Linda Eaton, Royal Museum of Scotland, York Buildings, Queen Street, Edinburgh EH2 1DJ, Scotland, or the S.S.C.R. at 12 East Terrace, South Queensferry, West Lothian EH30 9HS, Scotland.

May 16-20, 1988, Toronto, Ontario. *International Symposium on Archaeometry*. Contact Professor U.M. Franklin, Department of Metallurgy and Materials Science, University of Toronto, Toronto, Ontario, CANADA, M5S 1A4.

PAPER

1987, 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 5, London. Lecture: "Research into Paper Problems at the British Museum." Contact The Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester, WR6 5LB, England.

September 18, London. "Gadgets Meeting." Contact Institute of Paper Conservation (see above).

PHOTOGRAPHIC MATERIALS

August 16-20, 1987, Rochester, NY. Seminar/Workshop: "Preservation of Black-and-White Photographs." Contact RIT/T&E Seminar Center, One Lomb Memorial Drive, Rochester, NY 14623, (716) 475-2757.

September 21-25, 1987, Oxford, United Kingdom. The Royal Photographic Society is holding a symposium on the storage of recorded images at New College, Oxford. Enquiries or titles should be sent as soon as possible to Miss H.M. Graves, Conference Convenor, Research Division, Kodak Limited, Headstone Drive, Harrow, Middlesex HA1 4TY, United Kingdom.

TEXTILES

1987, Raleigh, NC. Ongoing schedule of Conferences in Textile Sciences. Contact Cliff Seastrunk, School of Textiles, NCSU Box 8301, Raleigh, NC 27695-8301.

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." Contact Prof. Naomi Whiting Towner, Department of Art, Illinois State University, Normal, IL 61761, (309) 438-5621.

August 10-14, 1987, Ottawa, Ontario. Five-day workshop: *Degradation of Historic Textiles*. Contact Christine Feniak, Historic Resource Conservation, Parks Canada, 1570 Liverpool, Ottawa, Ontario, CANADA, K1A 1G2, (613) 993-2125.

October 29-30, 1987, Harrisburg, PA. *Pennsylvania Capitol Preservation Committee Flag Symposium*. Contact Martha Rothwarf, Room 144, Main Capitol, Harrisburg, PA 17120, (717) 783-6484.

WOODEN ARTIFACTS

June 1 & 2, 1987, Washington, DC. "Adhesives for Furniture Conservation." Contact Marc Williams or Don Williams, CAL/MSC Smithsonian Institution, Washington, DC 20560, (202) 287-3729.

July 20-24, Washington, DC. "Woodcarving." 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).

September 17-20, 1987. Victoria, British Columbia, "Wood and Water." Association for Preservation Technology Conference. Contact Alastair Kerr, Program Chairperson, (604) 387-1011, local 322, or Mary Ransberry, Conference Office, (604) 721-8465. Mailing address: APT '87, Conference Office, University of Victoria, P.O. Box 1700, Victoria, B.C., Canada, V8W 2Y2.

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 Boule." 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).

September 25-28, 1988, Los Angeles. American Chemical Society Symposium *Archaeological Wood*. Contact Roger Rowell, Forest Products Laboratory, One Gifford Pinchot Drive, Madison, WI 53705-2398.

October 26-29, 1988, Philadelphia, PA. *Gilding Conservation Symposium*. Contact Deborah Bigelow, Program Coordinator, c/o AIC.

CAMPBELL CENTER

May 20. "Symposium on Early American Furniture: Conservation, Care and Connoisseurship."

June 15-19. "Textile Conservation."

June 15-19. "Care of Historic Collections."

June 20-22. "Advanced Costume and Textile Restoration."

June 22-24. "Care and Preservation of Paintings."

June 22-25. "Curatorial Conservation of Art on Paper."

July 6-10. "Veneers, Veneering and Surface Decoration Systems."

July 6-10. "Furniture Conservation and Treatment."

July 7-10. "Conservation of Gilt Wood."

July 13-17. "Introduction to Metals Conservation."

July 27-29. "Firearms Conservation and Restoration."

August 3-7. "Hands-on Furniture Conservation."

Contact Campbell Center, P.O. Box 66, Mount Carroll, IL 61053, (815) 244-1173.

GRANTS & INTERNSHIPS

CONSERVATION POSTGRADUATE INTERNSHIPS

The Conservation Analytical Laboratory and the Office of Fellowships and Grants have announced the availability of six, one year postgraduate conservation internships to be awarded commencing in the fall of 1987. The stipend will be \$16,000 plus a travel and research allowance of \$2,000, and health insurance.

Two of the internships will be in CAL's conservation speciality laboratories under the supervision of the Senior Conservator. The activities of CAL's conservation department are aimed primarily at research and development of conservation technology, in close cooperation with the staff in the conservation science department.

Four of the internships will be spent in any of the following conservation labs of the Smithsonian Institution:

Cooper Hewitt Museum: Paper Conservation Laboratory or Textiles Conservation Laboratory

Hirshhorn Museum and Sculpture Garden: Conservation Laboratory

National Air and Space Museum: Garber Facility

National Museum of African Art: Conservation Laboratory

National Museum of American Art: Conservation Laboratory

National Museum of American History: Anthropology Conservation Laboratory

National Portrait Gallery: Conservation Laboratory

All postgraduate interns will engage in the activities of the laboratory, and will be expected to identify, in consultation with the Senior Conservator, a personal project which could lead to a publishable paper based on work performed during the internship.

The internships are open to graduates of recognized conservation training programs, or persons with comparable training and experience, and are non-discriminatory. The deadline for application this year was April 27, 1987.

WILLIAMSTOWN REGIONAL ART CONSERVATION LABORATORY

The Williamstown Regional Art Conservation Laboratory, Inc. in Williamstown, MA, offers four postgraduate fellowships in conservation. The fellowships are as follows:

Two J. Paul Getty Trust Advanced Internships in the conservation of paintings and works of art on paper, beginning in September of 1987. Interns will receive a stipend of \$16,000 for one year plus health insurance and a professional travel allowance of \$1,500. Applicants should be graduates of recognized conservation training programs or individuals with equivalent experience.

Two National Endowment for the Arts Master-Apprentice Internships, beginning July 1987 (pending final approval of funding). Selections will be made from applicants with training or experience in any one of the following disciplines: paintings, paper, furniture or objects. Interns will receive a stipend of \$13,000 for one year and a \$500 travel allowance. A health insurance program will also be provided.

All applicants should send resumes, as well as two letters of recommendation and supporting documentation of training and experience, to Mr. Gerald Hoepfner, Director, Williamstown Regional Art Conservation Laboratory, Inc., 225 South Street, Williamstown, MA 01267. Deadline for application is June 1, 1987.

INTERNSHIP IN CONSERVATION OF CONTEMPORARY ART

The San Francisco Museum of Modern Art, supported by the National Endowment for the Arts, offers an advanced internship in the conservation of contemporary art to begin in 1987. The internship will focus on the conservation of paintings, but will also include the conservation of works on paper. Application is open to individuals who have completed a graduate training program in art conservation or have equivalent experience.

Applicants should send resumes with references and sample examination and treatment reports to Inge-Lise Eckmann, Head of Conservation, San Francisco Museum of Modern Art, 401 Van Ness Avenue, San Francisco, CA 94102-4582.

POSITIONS AVAILABLE

EXECUTIVE DIRECTOR

The Conservation Center for Art and Historic Artifacts seeks a dynamic, professional leader for the position of Executive Director. The Conservation Center is a non-profit regional conservation laboratory specializing in the conservation of works on paper including art on paper, library and archival materials, photographs, and other paper-related materials for over 160 member institutions and other private and institutional clients. Additional services provided include consultation and educational programs. Under the authority of a Board of Directors, the Executive Director is responsible for overall administration and operations, including management of a \$500,000 annual budget and a fifteen-member staff, marketing of services, fund raising, and long-range planning. Position requires strong administrative skills and proven ability to represent institution publicly. Training in conservation need not be a requirement. Significant relevant experience in management required. Send application, resume, and three references by June 30, 1987 to Search Committee, Conservation Center for Art and Historic Artifacts, 264 South 23rd St., Philadelphia, PA 19103.

CONSERVATOR OF OBJECTS

The Williamstown Regional Art Conservation Laboratory, Inc. (WRACL) seeks an Associate Conservator of Objects to be Department Head.

The WRACL is a nonprofit cooperative serving thirty-four small museums and historic houses in New England, New York, and Pennsylvania. The Laboratory specializes in paintings, works of art on paper, and objects/furniture, and presently employs thirteen staff members.

The Objects Department Head will report to the Director. Through active participation they will review, maintain, and direct all examination and treatment procedures relative to their department. Related reports, work records, and correspondence will be developed, reviewed, and maintained according to the standards and policies established by the Laboratory.

Candidates should have a graduate degree from an accredited conservation training program or have completed a suitable apprenticeship or traineeship. A minimum of five years professional experience is preferred. Furniture emphasis and/or experience is desirable.

Salary range is \$25,000 - \$30,000 for Associate Conservator level position. Resumes should be submitted by June 15, 1987 to Gerald Hoepfner, Director, Williamstown Regional Art Conservation Laboratory, 225 South St., Williamstown, MA 01267.

SENIOR OBJECT CONSERVATOR

The National Gallery of Art is seeking a Senior Object Conservator. Responsibilities include care and treatment of objects, examination and technical analysis of works of

art, preparation of reports, and research on methods and materials of conservation and subjects related to NGA collections. The position also requires involvement in exhibitions, domestic and international travel, as well as assisting in the management of laboratory activities when requested by department head.

This is a permanent position at the GS-12 level with a starting salary of \$32,567. Candidates must be U.S. citizens and have a bachelor's degree and be graduates of a conservation training program or have equivalent experience.

To apply: Submit a Standard Form 171 and a cover letter outlining training, experience, research completed and names of references. Please send application materials to Michael Skalka, Coordinator of Conservation Programs, Conservation Division, National Gallery of Art, Washington, DC 20565. EOE

OBJECT CONSERVATORS

The National Gallery of Art is seeking Object Conservators, who will focus a major portion of time carrying out examinations of the collection for the Systematic Catalogue, as well as some treatment of a broad range of objects. The positions are temporary lasting 15 months, with the possibility of being extended. The level is GS-9/GS-11 with starting salary of \$21,804 - 26,300. Candidates must have a bachelors degree, and be graduates of a conservation training program or have equivalent experience. Particular emphasis will be placed on examination techniques and the ability to express ideas clearly in writing. In addition, the candidates must have solid object conservation skills.

Candidates must submit a Standard Form 171 and a cover letter outlining training experience, research completed, and names of references. Please send application materials by September 15, 1987 to Michael Skalka, Coordinator of Conservation Programs, Conservation Division, National Gallery of Art, Washington, DC 20565. EOE

SCULPTURE/OBJECTS CONSERVATOR

Washington University Technology Associates seeks a professional sculpture/objects conservator. Will be responsible for technical direction of their treatments, have professional degree from recognized program and field experience. Primary duties: performing surveys, writing reports, supervision of treatments. Salary commensurate with experience. Send resume and references to K. Shea, 8200 Brentwood Ind. Dr., Brentwood, MO 63144.

THE BROOKLYN MUSEUM

The Museum is seeking a conservator of objects and a conservator of paintings. Each candidate should have museum experience and be able to work with a diversified collection. Duties will include conditioning, maintaining and treating our collections, and carrying out other departmental responsibilities, such as making recommendations on handling and loans, and working with interns. The candidates should have a degree in con-

ervation or the equivalent; plus significant work experience.

The position of objects conservator is a new, full-time, permanent position with will increase existing staff in the Conservation Department.

Please send resumes to the Personnel Department, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238.

ETHNOGRAPHIC ARTIFACT CONSERVATOR

The UCLA Museum of Cultural History is accepting applications for an Ethnographic Conservator. The candidate should have experience 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.

PAINTINGS CONSERVATOR

The Rocky Mountain Regional Conservation Center is seeking applicants for the position of Assistant Conservator/Conservator to join the staff of the Paintings Department. Applicants will be interviewed at the 1987 AIC Annual Conference in Vancouver.

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 Randy Ash, Paintings Conservation Department, Rocky Mountain Regional Conservation Center, Univ. of Denver, 2420 South University Blvd., Denver, CO 80208-0508, (303) 733-2712

PAINTING CONSERVATOR

The Museum of Modern Art is seeking applicants for a painting conservation position. Candidate will work in conjunction with the senior paintings conservator, the conservation, curatorial and other department staff in the care of the permanent collection. Responsibilities will include examination, treatment and other related departmental duties. Applicant should have a graduate degree in conservation and at least three years additional training, or an equivalent combination of training and experience. Interest and experience in the treatment of modern and contemporary painting is highly desirable.

Salary and title commensurate with experience. Send resume to Antoinette King, Director of Conservation, the Museum of Modern Art, 11 West 53rd St., New York, NY 10019.

PAINTINGS AND PAPER

WCCFA is pleased to announce the beginning of construction of an additional 7,000 sq. ft. environmentally controlled, well-equipped conservation space. There will be opportunities for additional staff in the paintings and developing paper conservation areas.

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 artworks, 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. As the paper conservator will assist in development of the facility's paper conservation laboratory, this new position will require the successful applicant to have supervisory and decision-making experience, as well as capabilities in development of a paper conservation laboratory.

Excellent salary and benefits package is commensurate with experience. Applicants should send a letter of application, a curriculum vitae and the names/telephone numbers of three current references to Emmett Carl Grimm, Director/Chief Paintings Conservator, Western Center for the Conservation of Fine Arts, 1225 Santa Fe Dr., Denver, CO 80204.

ASSISTANT OR ASSOCIATE CONSERVATOR, PAPER

An Assistant or Associate Paper Conservator position (depending on qualifications) will be available after April 1, 1987 at the Cincinnati Art Museum. Duties will include examination, survey and treatment of the permanent collection of works of art on paper and participation in all aspects of conservation under the direction of the Head Conservator. Requirements: graduate from a recognized conservation program or equivalent experience. Send salary requirements with resume and three references to Elisabeth Batchelor, Head Conservator, Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202. An EOE employer.

CONSERVATOR OF LIBRARY MATERIALS

Brown University is seeking a Conservator of Library Materials in the University Library. Responsible for managing the Library paper conservation facility, including repair and restoration of a wide range of paper-based library materials; design and implement new techniques and select equipment; formulate conservation policies with Special Collections and make recommendations on Library con-

servation policies; provide training and supervision for student personnel. Requirements: extensive training on a graduate level or equivalent in paper conservation; two-four years' experience administering a library conservation operation preferred; knowledge of fine binding and paper conservation techniques; ability to communicate effectively. Salary commensurate with experience and qualifications. In order to insure consideration, please send letter of application, resume and names of three references by May 15, 1987, to Geneva Ferrell, Personnel Office, Box 1879-W, Brown University, Providence, RI 02912. Brown University is an Equal Opportunity/Affirmative Action Employer.

BOOK CONSERVATOR

The Avery Conservation Center has an immediate opening for a Book Conservator who will work closely with the Manuscript Conservator and with the Curators of Rare Books and Manuscripts and who can give professional opinions to the Curators and Librarian regarding the care and preservation of the collections.

Duties include book conservation (binding, rebacking, text-block repair, and construction of boxes for books), ordering of supplies, maintenance of records of work in progress, and advice on exhibitions.

Applicants are required to have an advanced degree or equivalent experience in rare book conservation; extensive knowledge of library conservation in general and special collections materials in particular; ability to produce bindings and repairs of high quality and to deal effectively with staff, donors, readers, and volunteers.

Applications, including resume and three references, should be sent to Marilyn Bressler, Huntington Library, 1151 Oxford Road, San Marino, CA 91108.

PAPER CONSERVATOR GS 9 OR GS 11

The National Archives is seeking two creative paper conservators interested in working with archival holdings. Applicants should enjoy challenging conservation problems and have excellent people skills. Both jobs will initially be based in Washington, D.C. The San Francisco area will be the ultimate location for one of them. Salary will start at \$22,458 for GS 9 and \$27,172 for GS 11, depending on experience. For additional information and application procedures contact Norvell Jones, National Archives and Records Administration, Washington, D.C. 20408, (202) 523-5360.

PRESERVATION LIBRARIAN

Brown University Library seeks candidates for a two-year temporary position as Preservation Librarian. The Preservation Librarian will report to the University Librarian, and will be responsible for determining the Library's preservation needs by surveying collections and analyzing current preservation and conservation operations and procedures, and making recommendations as to the appropriate program to be implemented by the Library. Requirements: MLS degree from an ALA accredited library school; two to four

years professional experience in an academic library; formal training in preservation administration; knowledge of current preservation and conservation techniques; demonstrated ability to plan projects, write reports, and communicate effectively; ability to work effectively with staff at all levels, as well as with colleagues in the national preservation scene. Salary commensurate with experience and qualifications. To be assured of consideration, please send letter of application, resume and names of three references by July 31, 1987 to Geneva Ferrell, Personnel Office, Box 1879-W/MG619, Brown University, Providence, RI 02912. Brown University is an Equal Opportunity/Affirmative Action Employer.

ASSISTANT TEXTILE CONSERVATOR

The Rocky Mountain Regional Conservation Center seeks a full-time Assistant Conservator of Textiles. Responsibilities will include the assessment of textile condition, surveys, collections care consulting, lecturing and the part-time supervision of student aides. Must be available to travel.

Background should include training in Textile Conservation. Salary commensurate with experience. Excellent benefits. Travel allowance.

Send letter of introduction, resume and names of three references to Jeanne Brako, Rocky Mountain Regional Conservation Center, 2420 So. University Blvd., Denver, CO 80208. For more information call (303) 733-2712/2621. Position open July 1, 1987.

CONSERVATOR

The Textile Museum seeks a Conservator with training in conservation, textiles, and chemistry plus a minimum of three years museum experience. Primary responsibility is the development and implementation of long range conservation plans to include priorities of collections care and management. Other duties include exhibition preparation, monitoring environmental concerns, research, and administration of department staff, interns and volunteers. Experience in archaeological/ethnographic textiles necessary. Send resume and cover letter to Search Committee, The Textile Museum, 2320 S St., NW, Washington, DC 20008.

ASSISTANT CONSERVATION MICROSCOPIST

Frank S. Welsh, Historic Paint Color Consultant in suburban Philadelphia, working on major restoration projects throughout the U.S., is seeking applicants for a full time lab assistant to perform detailed and comprehensive microchemical analyses of historic architectural paints and finishes. The applicant must have a knowledge of both stereo and polarized light microscopy; familiarity with commercial color systems and color measur-

ing instruments; and a basic knowledge of historic architectural paints and finishes. Applicants should have a graduate degree or equivalent from a recognized conservation, chemistry, microscopy, or mineralogy program and have several years of related experience along with an ability to comprehend historic building technology and terminology. Occasionally, field trips are necessary to assist on-site investigations. The salary will be commensurate with experience.

Inquire with resume and references to Frank S. Welsh, [redacted], Bryn Mawr, PA 19010.

FURNITURE CONSERVATOR

Senior level. Society for the Preservation of New England Antiquities, Furniture Conservation Laboratory, a regional conservation center serving New England museums and private collections. Responsibilities to include collection surveys, preparation of treatment proposals, administration of grant funded activities, wide range of treatments. Brief periods of travel required. A thorough knowledge of all aspects of furniture conservation required, work is primarily on American furniture. Applicants should have strong ability to work within a larger team, to work smoothly with a wide variety of clients, and organizational skills. Some experience in teaching and lecturing preferred. Four years full-time prior experience in conservation lab or practice required. Salary: \$25,000 range, health and pension benefits. Resume and three references with phone numbers to (confidence ensured) Robert Mussey, Head Furniture Conservator, SPNEA, [redacted] Waltham, MA 02154, [redacted]

PUBLICATIONS

Scottish Society for Conservation and Restoration, *Decorative Wood*, 1986. £8.50 (including airmail postage) from MPG Secretarial Services, 41 Braehead Road, Edinburgh, Scotland, EH4 6BD. The proceedings of a one-day meeting held in Glasgow on March 31, 1984. Papers cover wood problems and treatment, furniture conservation, wood polychrome sculpture, painted and treated wood surfaces, and wood structures.

"Colored muds in a sticky substance," by Calvin Tompkins, *The New Yorker*, March 16, 1987, pp. 44-70. A profile of John M. Brealey, Chairman of the Department of Paintings Conservation at the Metropolitan Museum of Art. Brealey speaks of his education, training, experiences, and philosophy. He also takes Tompkins on a tour through the Metropolitan Museum's paintings galleries.

Directory of Grants in the Humanities, 1987, a 408-page, 8 1/2" x 11" paperbound book (ISBN 0-89774-358-X), is tentatively priced at \$74.50 in North America. It is available from

the Oryx Press, 2214 North Central at Encanto, Phoenix, Arizona, 85004-1483. To order call toll-free (800) 457-ORYX, or in Arizona, Alaska, and Hawaii dial (602) 254-6156. There is no charge for postage and handling on prepaid orders.

"A Short Guide to Nitrate Negatives: History, Care, and Duplication," an article written by NEDCC's technical photographer, Steve Puglia, is currently available through the Northeast Document Conservation Center. The guide covers identification, deterioration, and storage of nitrate negatives. To receive a free copy of the guide contact NEDCC, Abbot Hall, 24 School Street, Andover, MA 01810, or call (617) 470-1010.

The National Gallery of Art has announced the publication, with Cambridge University Press, of *Artists' Pigments; A Handbook of their History and Characteristics*, Volume 1, edited by Robert L. Feller. The pigments in this volume are: Barium Sulfate—Natural and Synthetic; Carmine; Cadmium Yellows, Oranges and Reds; Chrome Yellow and Other Chromate Pigments; Cobalt Yellow (Aureolin); Green Earth; Indian Yellow; Lead Antimonate Yellow; Red Lead and Minium; and Zinc White.

The paperback edition is available from Publication Sales, The National Gallery of Art, Washington, DC 20565. The price is \$16.95, postage and handling are \$2.00, and orders from outside the U.S.A., prepaid in U.S. dollars, should add 25% of the cost of the volume.

The hardcover edition is available from Cambridge University Press, 32 East 57th St., New York, NY 10022. The price is \$49.50, prepayment required, postpaid within the U.S.A. Credit card orders (Visa and MasterCard) can be placed from 8:30 a.m. to 5:00 p.m. EST by calling (800) 872-7423 outside of New York State and Canada; in New York State call (800) 227-0247. The book is also available from Cambridge University Press in England. It can be ordered on a wholesale basis in hardcover only from Cambridge University Press.

Active plans are going forward to issue Volumes 2 and 3 of *Artists' Pigments*, which will also be published by the National Gallery of Art and Cambridge University Press. Volume 2, edited by Ashok Roy, will comprise updated versions of the nine articles on pigments that appeared in *Studies in Conservation* under the general editorship of R.J. Gettens between 1966 and 1974: Azurite and Blue Verditer; Calcium Carbonate Whites; Lead White; Lead-tin Yellow; Malachite and Green Verditer; Smalt; Ultramarine Blue, Natural and Artificial; Verdigris and Copper Resinate; and Vermillion and Cinnabar. Volume 3, edited by Elisabeth West FitzHugh, will cover the following pigments: Chromium Oxide Greens; Egyptian Blue; Emerald Green; Gamboge; Indigo; Madder and Alizarin; Orpiment and Realgar; Prussian Blue; Titanium Whites; and Van Dyke Brown.

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, 1987. 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. Jim McIntyre, Production Editor. Jerri R. Newman, Materials Column Editor. John Burke, Siegfried Rempel, Sylvia Rodgers, Rebecca Rushfield, Rika Smith, Don Williams, Contributing Editors.

Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC AND ARTISTIC WORKS

Volume 12, Number 4

July 1987

AIC NEWS

FROM THE PRESIDENT

It was a pleasure seeing so many members and Canadian colleagues at the Annual Meeting in Vancouver. Those of you who were there I am sure would agree that Vancouver, the hotel, the weather, the food, and the meeting itself were outstanding. For those of you who could not attend, I would like to mention a few highlights.

Following a one and a half day workshop on information technology co-sponsored by AIC, IIC-CG, and the Getty Institute, the meeting began with a welcome by a representative of the Mayor of the City of Vancouver. The first papers of the meeting were selections from the conservation training programs. As usual, the student papers were well researched and well delivered. Carolyn Rose then gave an update on the activities of the NIC. A welcoming reception was held at the Vancouver Art Gallery, co-sponsored by the Gallery, the British Columbia Ministry of Tourism, Recreation and Culture, and AIC. The food at the reception was plentiful and delicious enough to satisfy even a conservator's appetite.

The specialty update sessions were presented to the general membership this year by the Textile and Wood Artifacts groups. As you may recall, specialty update sessions began last year and were considered to be very successful. Next year's update sessions will be organized by the Paintings and Book and Paper groups.

Following a number of excellent papers in the general sessions, a CIPP Issues Panel was presented by the Conservators in Private Practice Subgroup. The topics included referrals, the role of the private conservator in education,

ethics, and membership in CIPP. The subject of referrals was also discussed at a meeting of the AIC Board and representatives of all specialty and subgroups of AIC.

At the business meeting several items on the agenda should be of interest to the membership. Several bylaws amendments were passed (the details of these amendments will be reported on in the *Newsletter*), as was an amendment to the Code of Ethics and Standards of Practice allowing Professional Associates to vote on amendments to that document. A dues raise for Associates was passed which increases their dues from \$45 to \$55. The AIC Board was urged by several members present to raise the dues for all categories significantly, in order to bring our dues more in line with other organizations and to assure the long-term fiscal health of AIC. The members present indicated that their preference for a site for the 1989 meeting is Cincinnati. The other choices were Denver and Minneapolis. Last year at the business meeting a motion was made and passed that the AIC Board re-examine the membership categories and if appropriate, make recommendations for changes to be voted on at this meeting. As was reported in previous issues of the *Newsletter*, the Board has studied the membership categories, the evolution of membership, and the meaning of membership. Some recommendations were made for changes in the criteria for the membership categories and for a rotation system for the members and chair of the membership committee. The Board did not recommend any changes to the membership categories themselves. In new business a motion passed which would allow the members of AIC to examine and vote on the role of CIPP in AIC after CIPP adopts its official Guidelines. The retiring members of the Board, Roy Perkinson and Joyce Zucker, were thanked for their outstanding service to our organization and the newly elected Board members were introduced. They are: Treasurer, Sara Wolf Green, and Director, Leslie Kruth.

A record proportion of registrants attended the buffet-style banquet this year. The food was exceptionally good and beautifully presented. Honorary Membership was awarded during the banquet to Anne Clapp (who unfortunately could not attend) and Lawrence Majewski. Joyce Hill Stoner made the presentations along with an entertaining account of their histories and accomplishments. Following the banquet the George Stout Memorial Lecture was given by Philip Ward, Senior Conservation Advisor at the Canadian Conservation Institute, who addressed a serious issue in a most stimulating and amusing manner. The title of his lecture was "Murphy Was An Optimist: Concerning Cultural Disasters."

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The last two days of the meeting were devoted to Specialty Group sessions. Representatives of each group will be reporting on events and upcoming activities in the *Newsletter*. Throughout most of the meeting, posters, exhibits, and the book booth were available.

I would personally like to thank the members of the Local Arrangements Committee, chaired by Sue Bigelow of the City of Vancouver Archives, for all of their hard work which made this meeting one of the best. And, of course, I want to thank Gil Brown and his staff, without whose dedication, organization, and labors this meeting would not have been possible.—Terry Drayman Weissner

FROM THE EXECUTIVE DIRECTOR

We are pleased to report that the *1987 Annual Meeting* was a successful event from both an attendance and program point of view. Data available as of this writing indicates that the meeting was also financially successful. A total of 598 individuals were registered for the meeting, and of this number 544 were full conference registrants. The numbers attending exceeded our expectations, and was above the average for previous "western" meetings. Comments from attendees indicate that the program was well received, including the pre-meeting Information Technology Training Workshop, the general and specialty/subgroup sessions, exhibits, book booth, poster sessions, and the FAIC-sponsored George Stout Memorial Lecture delivered by Philip Ward. Thanks again to Sue Bigelow, Chair, and other members of the Local Arrangements Committee, and to my colleagues on staff (Jim McIntyre, Anne Webster, Deborah Page and Brian Duffy) for making it all come together in Vancouver.

Preparations for the *1988 Annual Meeting* in New Orleans scheduled for June 1-5 are underway. The 1988 meeting will have a theme: "Preservation of Small Collections," with outreach intended to attract individuals involved with small museums, historical societies, and private collections. A sampling of issues to be addressed in the program, all from the perspective of conservation, includes: storage; display; packing; exhibitions; and climate control.

In my report to the membership at the 15th General Business Meeting I suggested that each current AIC member recruit a new Associate or Institutional member for 1987. Our goal for 1987 is 300 new Associate and 15 new Institutional members. As of May 1st we have enrolled 152 Associates (this figure includes 49 students), and 22 Institutions. We are well on the way, but we need *your* help to reach the goal, and we will not object if we exceed the projections! Your help is particularly needed between now and September. Beginning in October we will be dealing with 1988 memberships. Additional operating revenues from membership dues will be realized in 1988, a result of the membership vote at the 1987 Business Meeting increasing Associate dues from \$45 to \$55 and Institutional dues from \$80 to \$100. Based on current statistics, this has the potential to bring in an additional \$18,000 to \$22,000 in revenues from membership dues in 1988. The rationale for the recommended increase was contained in the *May Newsletter*.

An important Bylaws amendment adopted at the 15th Business Meeting provides that lapsed members may now rejoin AIC without having to pay past membership dues for the years they were absent. Hopefully this new and more reasonable approach to the issue of lapsed membership will encourage many of those who have dropped out to rejoin and actively participate in the activities of the conservators' professional organization. If you know an

inactive colleague, please let them know about this new provision, and urge them to return. Increasing AIC's membership, with new members and the return of former members, not only increases revenues required to provide more and better services for the membership, it also increases the organization's sphere of influence in both the cultural community and the larger society.

The AIC Task Force studying the feasibility of establishing a permanent repository for the records of conservators engaged in private work, and of those practicing in smaller museums, held its first meeting on May 6-5 at the Klinge Mansion. The primary conclusion of the Task Force arising from the May meeting was that an Archive in the form of a cultural depository was not feasible, and that any Archive established should be based on the concept of a network of Repositories with a central referral service capable of directing users to appropriate treatment records in network repositories. It was also determined that, as a minimum, access would have to be open to non-AIC members. The Task Force identified the following crucial areas for study prior to the next meeting, scheduled for October 5-6: 1) legal ownership of the treatment records; 2) identification of organizations willing to serve as repositories; and 3) policies and criteria on access and control of treatment records in repositories.

The *1986 Annual Report*, distributed at the Annual Meeting in Vancouver, contains administrative and program highlights of the organization's two distinct but interrelated parts, the Institute and the Foundation, for the past year. The report also contains financial statements and budgets, a 1986 AIC/FAIC volunteer leaders and staff directory, and comments and projections on activities planned for 1987. The Report is available to members upon request from the AIC Headquarters Office.

As we begin Washington D.C.'s muggy and humid season, a number of staff activities are underway at the Klinge Mansion, including: preparation of 1987 Annual Meeting financial reports; review of the 1986 year-end financial audits; printing and distribution of the *Journal*, Volume 26, Number 1, Spring 1987; preparation of this *Newsletter*; production of the 1987-88 *Directory*; and general "catch-up" on projects put on hold during final stages of preparation, followed by attendance, at the 15th Annual Meeting. In late May, Jessica Sloane joined the AIC staff as half-time Secretary. We are looking forward to Jessica's assistance with ongoing projects.

One additional activity initiated in June requires mention. It concerns our lease, under the terms of a Special Use Permit with the U.S. Park Service for the Headquarters Office at the Klinge Mansion. The current five-year lease expires at the end of 1987. Obviously we will have to negotiate a new lease if we intend to remain at the Klinge. Conversations with Park Service representatives have been initiated. I do anticipate that the Park Service will be more demanding in what they expect from AIC under special use terms. This does not preclude a satisfactory negotiation, but it does necessitate exploration of other alternatives.—Gil Brown

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MEMBERSHIP

The Membership Committee will meet in September 1987. Applications for Professional Associate and Fellowship to be reviewed at this meeting should be received no later than August 1, 1987. Applications for the following meeting of the Membership Committee should be received no later than December 31, 1987.

Professional Associate applications should be sent to the AIC Office, and applications for Fellowship should be sent to the new Secretary of the Membership Committee: Faye Wrubel, Art Institute of Chicago, Michigan Ave. at Adams St., Chicago, IL 60603.

As first stated in the Newsletter of March 1986, an important change in the criteria for Fellowship has been developed by the AIC Board of Directors and the Membership Committee. Beginning in January 1988, applicants for Fellowship will be required to have a minimum of six years' experience after training, and in 1989, seven years of experience will be required. In addition, applicants for Fellowship will be required to have two years' Professional Associate membership beginning in 1988. All applications received before January 1, 1988 will be reviewed using the current criteria which require five years' experience after training and do not require Professional Associate membership.

The Membership Committee is currently considering expanding the Professional Associate membership in AIC to include a category for Conservation Administrators. The Committee encourages members to contribute recommendations for education and experience requirements for this category of membership, or any other pertinent membership issue.—Inge-Lise Eckmann, Chair

FAIC NEWS

FROM THE FAIC EXECUTIVE DIRECTOR

Our organization has two basic components. The Institute of which we are all members, and the Foundation which has no members save the personnel of its Board of Directors. The Foundation, at this point, is entirely dependent on generosity. It receives no revenue from the dues you pay to the Institute. Many of you have been generous: we thank you very much. We need help to bridge a slightly complicated period. Grants to cover administrative costs are scarcer than hen's teeth. Without competent administration, the Foundation cannot implement its founded projects; it cannot process applications for Endowment awards; cannot perform its services. Our administrative costs are not high but we must pay them. I was wondering if those of you who are able to might send to the Foundation the equivalent of one day's earnings to see us through? AIC membership support is vital to the success and continuance of the Foundation's programs.—Caroline K. Keck

GEORGE STOUT MEMORIAL ENDOWMENT

The following students were awarded funds to defray in part travel expenses to attend the AIC Annual Meeting in Vancouver, B.C.:

\$713.00 to Rosemary Fallon, Art Conservation Department, State University College at Buffalo

\$450.00 to Susanne Friend, Art Conservation Program, Queen's University

\$600.00 to Ann Seibert, Conservation Center, Institute of Fine Arts, New York University

\$500.00 to Mark Van Gelder, Art Conservation Department, State University College at Buffalo

For Endowment Application Guidelines contact Deborah Page at the AIC/FAIC Office.

PUBLICATIONS

The revised edition of Anne Clapp's publication, *Curatorial Care of Works of Art on Paper*, is now available from FAIC. The price for AIC members is \$14.00, the non-member price is \$16.95.

"Why Conservation of Paintings?", FAIC's new LITTLE SERIES brochure is available to non-members for \$1.50, and to AIC members for \$1.25 per copy; orders of 12 or more copies are \$1.00 each. LITTLE SERIES prices include postage.

TRAVELLING EXHIBITION PROPOSAL

As announced at the AIC meeting in Vancouver, FAIC is currently working with SITES (Smithsonian Institution Travelling Exhibition Service) to develop a proposal for a new exhibit on conservation. Each of the AIC Specialty Groups has been asked to designate an individual to coordinate information for this upcoming project. Further information will appear in the AIC Newsletter as it becomes available.

SPECIALTY GROUPS

PAINTINGS SPECIALTY GROUP



The AIC Paintings Specialty Group met in Vancouver on May 24. The day-long program featured talks on a variety of paintings conservation topics and was well attended. Tapes of the presentations, with the exception of the forum on "Ethical Considerations: The Treatment of Modern Paintings," will be available from the AIC office.

During a brief business meeting, several items of interest to the membership were discussed. Terrence Mahon's report on the revision of the AIC Code of Ethics and Standards of Practice was read. (It also appeared in the May issue of the Paintings Group newsletter.) Those attending the meeting voted to send the report to the AIC Ethics Committee as a "preliminary report," subject to additions or changes in the future. Terrence has agreed to continue to compile members's responses on this issue during the upcoming year. Send your opinions and suggestions to Terrence Mahon, 381 Park Avenue South, New York, NY 10016.

A logo for the group was selected from eight entries. The winning design was submitted by Roy Blankenship of Wilmington, DE and will appear in the AIC and Paintings Group newsletters. Betsy Court was elected as the new Chairperson. Betsy is Chief Conservator at the Balboa Art Conservation Center.

There was also discussion on how the group can prevent the Chairperson's workload from becoming too heavy. While the workload has been increasing each year, this year the AIC Board has asked the Paintings Group to take on additional responsibilities. The Chairperson asks the membership to consider the following five projects and to volunteer their assistance:

1. For the next two to three years, AIC will be working with SITES to design an exhibition on conservation. Each specialty group is asked to advise on the project.
2. AIC has asked the Paintings Group to arrange a Paintings Conservation Update for next year's general session of the annual meeting.
3. The AIC Board has asked us to review the texts of two publications, "Guidelines for Selecting a Conservator," and "The Meaning of Membership in AIC."
4. The Board has asked the group to standardize categories of specialties within our membership, to regularize the listings in the Specialty Index in the back of the AIC Directory.
5. Related to the standardized categories of specialties, the AIC Board has asked us to advise them if and how we think referrals should be handled by the Washington office.

Please offer the Chairperson your assistance. Contact Betsy Court, Balboa Art Conservation Center, P.O. Box 3755, San Diego, CA 92103.—Gay Myers for Betsy Court

BOOK AND PAPER GROUP

Nearly 200 Book and Paper Group members attended the Vancouver meeting. Thanks go to Connie Brooks and James Stroud for well organized, informative and interesting BPG Sessions. Thanks also to all the speakers. The BPG will be responsible for presenting a specialty update session at the 1988 annual meeting in New Orleans. A committee consisting of the BPG Board and several BPG members will organize the update based on ideas and concerns generated at the update meeting in Vancouver. If you are interested in being on this committee, contact Elizabeth Kaiser Schulte, [REDACTED], Ardmore, PA 19003.

Thanks to Bill Minter and Robert Espinosa for all their hard work over the past two years as Chairperson and Secretary/Treasurer, respectively. Elizabeth Kaiser Schulte is the new Chairperson and Mary Lynn Ritzen-thaler the new Secretary/Treasurer.

The creation of an additional Board position, Assistant Program Chair, was approved at the Business meeting. This person will assist the Program Chair the first year in office, becoming the Program Chair the second year. Consequently, the membership will elect a new Assistant Program Chair annually. This year, however, the Assistant Program Chair will be appointed. If you would like to be considered for this job, contact Connie Brooks immediately.

Robert Espinosa is the new Compiler of the *Book and Paper Group Annual*. He encourages members to submit papers to him by August 31 c/o the Harold B. Lee Library, Brigham Young University, Provo, UT 84602. Specific questions regarding format, etc., should also be directed to Robert.

Don Etherington is forming a committee to re-evaluate the Code of Ethics as it specifically pertains to the practice of book, paper, and library and archival materials conservation. If you are interested in working on this committee, contact Elizabeth Kaiser Schulte.

SITES is organizing a travelling exhibit on Art Conservation. The AIC Board has asked that a BPG representative be chosen to work on the exhibition. Exact details of the nature and degree of involvement of the representative are not yet available. Undoubtedly, it will involve a considerable time commitment. If you would like to be considered for SITES representative, contact Elizabeth Kaiser Schulte.

Final decision on the BPG logo will be made within the next few months. Any new designs should be submitted to Elizabeth Kaiser Schulte.

Honorary membership in the Book and Paper Group was awarded to Ellen McCrady at the annual business meeting in recognition of her many contributions to the BPG. Congratulations to Ellen.—Elizabeth Kaiser Schulte

PAPER CONSERVATION CATALOG

The Paper Conservation Catalog (PCC) project has received a three-year grant from the National Endowment

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for the Humanities for \$56,785. The funding will enable employment of a part-time Editorial Assistant, Karen Weiss, and purchase of a computer with printer and software to support the efforts of the PCC compilers, contributors, and editorial committee. Ann B. Craddock will serve as Project Director. The grant was awarded to PCC under the auspices of AIC and BPG.

The fourth volume of PCC has been completed with the issue of the outline "Filling of Losses" co-compiled by Robert Futernick and Debra Evans and with the contributions of numerous individuals named in the outline! It will be mailed shortly. Please do complete and return promptly the sheet accompanying the new volume which solicits comment on the Catalog and/or information on how you will be able to help. The success of the PCC will be enhanced by the greatest participation possible, whether it be large or small. Please do not hesitate to write or call with questions about how it works (Contact Doris A. Hamburg, [redacted] N.W., Washington, DC 20008, [redacted] day, [redacted] evening). There are great benefits!

Meredith Mickelson has served as chairperson over the last year. In stepping down at this time, she extends her thanks to everyone who has assisted her and the PCC. Our appreciation to her.

In Vancouver about 35 BPG members met with members of the PCC editorial committee to discuss the mechanics of how the Catalog outlines are produced, ways in which people have put the Catalog to use (working with curators, preparing talks, as a guideline for "topics to know," as reference for treatment options, organizing an approach to a subject, among others), and for discussion of outlines currently in progress.—Doris A. Hamburg

OBJECTS SPECIALTY GROUP



My thanks is offered to Linda Scheifler for her many hours of service to the Objects Specialty Group over the past two years as chair, coordinator, and liaison for a variety of completed and continuing projects. We all have benefitted by her generous efforts. I wish also to thank Julie Reilly, my program co-chair, and all the speakers who made the

Vancouver Objects Specialty Group Session a success. In addition to the program abstracts which appear in the *Preprints*, the papers and discussion were taped on four audiocassettes available through the AIC Office (see back page for address and telephone number).

By now all members should have received a copy of the Objects Specialty Group Membership Roster, the report on the questionnaire regarding the Compendium Project, the X-ray refresher Course survey, and the Study Task Force on Construction Materials survey. Please read and respond to these forms promptly so that your views will be represented. If you have not received this material contact the AIC Offices.

TRAVELLING EXHIBIT

The AIC Board of Directors announced to the Specialty Group Chairs at the joint luncheon meeting May 21st that plans are being considered to co-sponsor a travelling ex-

hibit aimed at increasing conservation awareness nationally. The proposal comes to AIC from SITES, the Smithsonian's branch specializing in travelling exhibits, and includes all specialties. Because this project will span several years the Board has requested each group to identify a liaison representative to speak for each specialty for this joint venture. Melissa Meighan has volunteered her time to serve the Objects Specialty Group for this important project. Watch this column for information as plans develop, or contact Melissa at [redacted].

REFERRAL SYSTEM

The need to establish a referral system for conservators that is simple, effective, and impartial, was also discussed at the joint luncheon meeting. Both the Board of Directors and the National Office staff expressed the urgency for implementing a uniform response system that can handle the hundreds of inquiries received by the office staff in a way that will be equitable, professional, and useful to the public. You are being asked to consider your views on this topic in order to ensure that any system that develops will represent and serve you as well. A questionnaire for the Objects Group membership is being developed and will appear later this year. Meanwhile, comments and concerns should be addressed to Kory Berrett, at the address given below.

ARCHAEOLOGICAL CONGRESS

The Archaeological Institute of America is planning a joint Archaeological Congress to be held in Baltimore during the week of January 5-9, 1989. Members of the Objects Specialty Group who are interested in participating in a half or full day session on conservation and archaeology for this interdisciplinary audience should contact Rosa Lowinger immediately. Planning must be completed before October 1, 1987. Contact Rosa Lowinger at [redacted], Charleston, SC 29401, [redacted].

OBJECTS SPECIALTY GROUP OFFICERS 1987-88

Chair: Kory Berrett, Objects Conservator, Winterthur Museum, Winterthur, DE 19735 or 27 Coachlight Ct., New Castle, DE 19720, (302) 656-8591.

Program Chair: Richard L. Kerschner, Chief Conservator, Shelburne Museum, Shelburne, VT 05482 or RR#1 Box 1796, Hinesburg, VT 05461, (802) 985-3346.—Kory Berrett

CREATING MICRO ENVIRONMENTS IN AIRTIGHT CABINETS: A WARNING STATEMENT OF PRELIMINARY FINDINGS

The Indianapolis Museum of Art has purchased seventy #238 Stor-All painted steel storage cases from the Interior Steel Equipment Company of Cleveland, OH. Approximately one year after the cases were loaded with the Museum's collection, the metal objects which had been alloyed with lead had developed a white powdery efflorescence. The white crystals were positively identified as lead formate, $Pb(CHO_2)_2$ using the FTIR and X-ray powder diffraction techniques. Several components of the

cases were analyzed to identify a source for gaseous formaldehyde or formic acid. The extruded and closed cell neoprene rubber window seal and door seal, the RTV silicone rubber sealant, the 220 Ethafoam® shelf liner, and both wet (liquid) and cured samples of the paint were analyzed using a VG analytical gas chromatograph/mass spectrometer data system. No formaldehyde was detected in the neoprene rubber seals, the silicone rubber sealant, or the 220 Ethafoam®. However, formaldehyde was positively identified in the wet and cured paint samples with significantly more formaldehyde being present in the wet paint sample. A colorimetric assay procedure adopted from the cosmetics industry was employed to confirm the presence of formaldehyde in both the wet and cured paint samples. A methyl ethyl ketone (MEK) rub test as prescribed by Interior Steel was performed on both the 18 month old coating on the IMA cabinets and on the 3 month old coating on the sample panels provided by Interior Steel. On the 18 month sample no transfer of pigment was detected, while on the 3 month sample minor pigment transfer was observed. For more information contact Michael D. Connolly, Objects Conservator, Indianapolis Museum of Art, 1200 West 38th Street, Indianapolis, IN 46208, (317) 923-1331.

WOOD ARTIFACTS GROUP



For the first time in recent memory, the WAG Session at AIC was held in one day, eliminating the bleary-eyed half-consciousness of an early morning session following a late business meeting the night before. This, combined with the fact that Objects Group and WAG members weren't forced to choose between concurrent group sessions helped make this past Session one of the most lively and successful ever. The papers presented in the Session were: *Amalgamating Aged Finishes*, David Mitchell, SPNEA; *The Recording and Evaluating of Dimensional Changes in Polychromed Wood and Sculptures*, Nathan Stolow, Colonial Williamsburg; *Developments in Finish Conservation*, Greg Landrey, Winterthur; *FTIR Analysis of Coatings*, David von Endt, CAL Smithsonian; *Restoring a Pair of Gilded Girandoles*, Nancy Thorn, private practice, Portland OR; *Creating the Right Impression—Reproducing Texture Finishes*, Gordon Fairbairn, CCI.

Efforts are being made for these papers to be made available in print later this year. Hopefully these papers will be combined with those from last year into a single publication. Developments of this effort will be reported in future columns. In addition, the group received an update on the Gilding Conservation Symposium from the Project Director, Deborah Bigelow. The symposium will be held October 26-29, 1988 at the Philadelphia Museum of Art. Deborah reminded the group of the importance of projects such as this and encouraged support for this symposium and the development of future ones. During the business meeting, the mechanism for WAG financial support of the symposium was determined and the WAG will be providing "seed" money for the project.

There were several other issues discussed at the business meeting. First was the discussion of an AIC referral service, with Andrew Zawacki selected as coordinator for contacting WAG membership for input. Second was the information opportunities available through the Conservation Information Network. John Perkins of GCI had met informally with group members earlier in the week and a summary of that meeting was presented, including participation in AATA. Brian Considine volunteered to be WAG liaison for this project. Third was the involvement of WAG with FAIC and Smithsonian SITES on a new travelling exhibition, with Rick Sherin volunteering to work in the capacity. Fourth was the establishment of a study committee to make Code of Ethics recommendations to AIC, with committee members being James Wermuth, Scott Odell and a third member to be selected at a later date. Finally, new WAG officers were chosen, with Don Williams as Chair, Lauren Donner as Secretary and Marc Williams as Treasurer.—Don Williams

TEXTILE SPECIALTY GROUP



The 1987 meeting of the Textile Specialty Group and the Textile Specialty Group Update presented at the General Session were informative and well executed. Zoe Annis-Perkins, her board members and her speakers should be acknowledged for their contributions to the success of the Vancouver meeting.

The TSG business meeting that took place at the annual meeting accomplished a number of tasks. First the new

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board was presented: Patricia Ewer, Chair; Harold Mailand, Vice-Chair; Marlene Jaffe, Secretary; Nancy Wyatt, Treasurer. A new committee was formed, at the request of AIC, to address the issue of 'referrals.' Vicki Kruckeberg, Katheleen Betts and Sarah Lowengard will be examining that issue and consulting with the membership on it. Another new position created at the request of AIC was that of consultant/liason to SITES (Smithsonian Institution Traveling Exhibition Services) for their upcoming exhibition on conservation. Filling this position will be Zoe Annis-Perkins.

Continuing on as formulated are the Code of Ethics and Exhibition Guidelines committees. Margaret Ordonez will be heading the nominating committee and Margaret Geiss-Mooney will be completing the bibliography project.

One issue discussed at the business meeting was a streamlining of the election procedure. The board felt the current procedure, as outlined in the TSG Guidelines, was cumbersome (see item IV, Election of Officers). The board proposes that a single mail ballot should be sent out with no additional voting to take place at the annual business meeting. An amendment ballot on this issue will be mailed out to members by April 1, 1988.

Also during the meeting, Leslie Smith presented a draft of the Exhibition Guidelines to the TSG board for approval. It was decided that copies of this final draft will be distributed to the membership of TSG for their com-

ments. The Guidelines will then be presented to FAIC for publication.

The Code of Ethics Committee had completed a draft of their suggestions and revisions to the AIC's Code of Ethics. These suggestions were read before the group at the business meeting. It was agreed that copies will also be sent to the membership for comments.

The long-standing bibliography project was again discussed at this meeting. It was agreed to terminate the project and offer the work to AATA. To conclude this offering, a final ten-page segment will be mailed out to all TSG members. An original copy of the entire bibliography will remain in the TSG archives.

Ramona Duncan presented the results of the Dye-use Survey she and Katy Gill conducted. Its presentation raised a lively discussion on dyes, pointing to the need for some type of workshop or refresher course.

Margaret Ordonez, the ASTM liaison, discussed their work on backing fabrics by the D-13 Committee on Textiles and asked the membership to participate in a survey. For forms, please contact Margaret Ordonez, PhD, Textiles and Clothing Specialist, Room 120B, Symons Hall, Extension Home Economics, University of Maryland, College Park, MD 20742.

Two future events that were announced at this meeting were the November 1988 Harpers Ferry Regional Textile Group meeting and the Symposium on Historic Textile and Paper Materials to be held by the American Chemical Society in Los Angeles in September, 1988. Both groups are soliciting papers at this time. The theme of the Harpers Ferry Meeting will be "Twentieth Century Materials, Testing and Textile Conservation." For more information write Katherine Dirks, Division of Textiles, Rm. 4131, National Museum of American History, Smithsonian Institution, Washington, DC 20560. More information on the ACS symposium may be obtained from Howard Needles, Division of Textiles and Clothing, University of California, Davis, Davis, CA 95616.

I would like to request papers for our own TSG meeting at the 1988 AIC Annual Meeting, to be held at the Hyatt Regency, New Orleans from June 1-5.

Finally, I would like to encourage anyone who was not in Vancouver but is interested in any of the committees or issues discussed this year to please volunteer and facilitate progress of these projects.—Patricia Ewer

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RESEARCH UPDATE

ORMOLU PROJECT

Suzanne Schnepf, Mellon Fellow in Objects Conservation at The Walters Art Gallery, is carrying out a research project under the auspices of The Getty Conservation Institute on the cleaning of ormolu (gilded copper-alloy). It is known that some common cleaning solutions, while effective at removing grime and corrosion from the gold surface, might also attack the copper-alloy underneath, and it was felt that a general corrosivity ranking of those materials would be useful.

Suzanne has been investigating the corrosivity of a number of cleaning solutions using polarization resistance and galvanic measurements. Much of the work was undertaken in Los Angeles with Steve Weintraub as project

coordinator. She is planning to publish the results of the experiment.

NEWS IN GENERAL

INSTITUTE OF FINE ARTS NAMES NEW CHAIRMAN OF CONSERVATION CENTER

The Institute of Fine Arts at New York University has announced the appointment of Margaret Holben Ellis as new Chairman of the IFA Conservation Center effective September 1, 1987. Adjunct Associate Professor of Conservation at the Institute since 1985, Associate Conservator of Prints and Drawings at the Metropolitan Museum of Art since 1982, and current AIC Director, Ms. Ellis will be retained by the Metropolitan Museum as a Consulting Conservator of Prints and Drawings and will continue teaching at the Institute as Associate Professor of Conservation.

Margaret Holben Ellis is a graduate of the Institute of Fine Arts, with an MA in Art History and a Certificate in Conservation. Her work at the Metropolitan Museum includes conservation treatment of works of art on paper, parchment, and papyrus, with a recent focus on twentieth century art and its related conservation problems. Ms. Ellis has taught and published on such subjects as the conservation of charcoal, chalk, pastel, parchment and metal-point drawings; matting, framing and storage of drawings; and scientific analysis of conservation materials.

BUFFALO STATE COLLEGE

The Buffalo State College Art Conservation Department welcomes the members of its fall incoming class: Cecile Davis, Mary Fahey, Scott Merritt, Paul Messier, Linda Nieuwenhuizen, John Steele, Katherine Untch, Robert Wald, Stephanie Watkins, and Marlene Worhach. The department is also pleased to announce that its present ten second-year students will be interns next year with the following institutions/individuals: Mary Buonocore (Appelbaum & Himmelstein—painted textiles); Janet English (National Museum of American History—paper); Elisa Jorgensen (with Marilyn K. Weidner); Cynthia Kuniej (Art Institute of Chicago—paintings); Beth Richwine (National Museum of American History—objects); Annette Rupprecht (Balboa Art Conservation Center—paintings); Mark Stevenson (Center for Conservation & Technical Studies, Harvard Univ.—paper); Valentine Talland (Center for Conservation & Technical Studies, Harvard Univ.—objects); Mark Van Gelder (Getty Museum—paintings); and Elizabeth Walmsley (Intermuseum Conservation Association—paintings).

The Department is pleased to announce that in early July it moved from Cooperstown, NY into its outstanding new conservation teaching facility on the college campus. Effective immediately, its new address is 230 Rockwell Hall, Buffalo State College, Buffalo, NY 14222, (716) 878-5025.

CAT SCAN EQUIPMENT USED IN SCULPTURE ANALYSIS

The WAAC *Newsletter* (May, 1987) reported the use of a CAT scan X-ray at a local hospital to examine a sixteenth century polychromed wooden sculpture from the collection of the Hearst Castle. Gary Alden, a conservator at the Balboa Art Conservation Center, found that use of the CAT scan X-ray offered greater clarity than X-radiography and subtler details were visible. For example, tree rings "were apparent in sufficient detail for dendrochronological analysis and even wax penetration from a previous immersion treatment was evident."

The use of the CAT scan equipment for one hour (normally \$600.00) was donated by the Sharp Cabrillo Hospital.

PEOPLE

Barbara Buckley announces the opening of her private practice in painting conservation at [redacted] West Chester, PA 19382, ([redacted]). She has also been selected as a participant in the Attingham Summer School in England. Her attendance has been partially funded by the Mellon Foundation as part of her fellowship at the Cleveland Museum of Art which she completed in March. Cheryl Carrabba has left the Humanities Research Center at the University of Texas and has set up a private practice in association with Craig Jensen. Their new address is [redacted] Austin, TX 78754. Sponsored by the Conservation Programs/School of Library Service, Columbia University and the Conservation Center/Institute of Fine Arts, New York University, Doris Hamburg, Conservation Office, The Library of Congress, presented a special lecture on "The Washington Haggadah: Examination, Documentation and Treatment" of a 15th century illuminated manuscript. Alexandra Klingelhofer has established a private objects conservation practice in Macon, GA. She can be reached at [redacted]. Irene Mitkus has moved her hand bookbinding and book restoration practice to [redacted] Milwaukee, WI 53233, [redacted]. The Boston Society of Architects presented Susan E. Schur, Publisher-Editor of *Technology and Conservation*, with its 1987 Award for Historic Preservation. This award honors her for her work in founding this magazine in 1976 and in her continuing efforts in developing *T&C* into the highly regarded publication it is today. *T&C* is a quarterly international magazine emphasizing the technical aspects of the analysis, preservation, restoration, protection, and documentation of the built environment as well as of works of art, books and archival materials, archaeological artifacts, and other cultural and historic properties. Griselda Warr has left the Huntington Library and will start in May at the Princeton University Library as Rare Book and Manuscript Conservator. Glenn Wharton has recently established a private practice in Objects Conservation in Santa Barbara. His new address is [redacted], Santa Barbara, CA

93108, [REDACTED]. He is maintaining a studio in Santa Monica, where messages can be left at [REDACTED].

During 1987-1988, the J. Paul Getty Museum is hosting the following conservators: **Herman Born** (Museum für Vor-und Frühgeschichte, Berlin) in the Department of Antiquities Conservation; **Alfio del Serra** (Gabinetto Restauri Museo della Carrozze, Palazzo Pitti, Florence) in the Department of Paintings Conservation; **Alain Goldrach** (Boston Museum of Fine Arts) in the Department of Paintings Conservation; **Keiko Keyes** (Woodacre, CA) in the Department of Drawings; **John Larson** (The Victoria and Albert Museum) in the Department of Antiquities Conservation; **Guy Petherbridge** (Columbia University) in the Department of Manuscripts; and **Ashok Roy** (National Gallery of London) in the Department of Paintings Conservation.

MIDWEST REGIONAL CONSERVATION GUILD MEETING

The Midwest Regional Conservation Guild held its spring meeting at The Toledo Museum of Art on April 25, 1987. Thirty-seven people attended this meeting. MRCC members who presented papers at the meeting are: Alfred Ackerman, Mark Aronson, Stephen Bonadies, Bruce Christman, Neil Cockerline, Michael Connolly, Carol Forsythe, Barbara Heller, Harold Mailand, David Miller, and Bruce Miller.

LETTERS

LEATHER SPECIFICATIONS

I have been asked on several occasions about the availability of upholstery-type leathers for restoring old chairs. I wonder how many furniture and object conservators are having trouble finding such leathers. In order to try to develop such an item, I need information about the specifications the leather must have.

What colors are most needed? Would the leather be preferred with an embossed morocco grain or smooth? If the restored pieces were to be in use, would a fully sealed leather (spongeable) be desired? What size pieces would be needed? The tannery has previously supplied such leather with a pigment finish in both embossed goat and embossed cow. If readers could contact me with their specifications, needs and comments, we would be happy to try to develop something appropriate for them.—Karen L. Crisalli, The Bookbinder's Warehouse, Inc., 45 Division St., Keyport, NJ 07735, (201) 264-0306.

WOOD AGING

A joint study is being conducted at the University of Wisconsin, Madison and the United States Forest Products Laboratory. The study is a two-part research program to (1) determine the changes in chemical and physical properties of wood which result during aging, and (2) based on

this information, determine the best preservation technique that should be used to protect the wood.

Because each building or artifact has been exposed to a unique set of environmental conditions, diverse states of degradation result. The exact nature of this degradation is not well understood and so preservation techniques vary for each artifact encountered. Presently, this process of experimenting to find the proper preservative treatment for each artifact is an expensive and time-consuming venture for the museum conservator.

Our research program will chemically and structurally analyze a variety of archaeological old woods to quantify changes that occur with age. Once we are able to get a good idea of the compositional changes happening over time, we can then evaluate the merit of the preservative treatment.

Ultimately, our goal is to find a systematic way of analyzing artifacts and determining their state of degradation. This information will then determine which of a series of reliable and inexpensive preservation techniques could be followed by the conservator. We would appreciate your help toward this goal.

We are in need of old and archaeological wood from a wide range of environmental settings. From a 20 gram sample, we can extract quite a bit of information about the chemical nature of the wood. To test mechanical properties, a larger sample will be needed. To the extent possible, we would like to know the environment the wood has been in, as well as the length of time it has been in that environment.

The results of the chemical and mechanical tests for each sample will be forwarded to the contributing conservator. We will also provide a copy of the overall research results, if desired.—Cassia Freedland, Graduate Student, Wood Surface Chemistry and Property Enhancement, United States Department of Agriculture, Forest Products Laboratory, One Gifford Plaza Drive, Madison, WI 53705-2398, (608) 264-5814.

LEGISLATIVE ISSUES

INCREASES FOR IMS, NEA & NEH APPROVED BY YATES SUBCOMMITTEE

On June 4, the House Appropriations Subcommittee on Interior and Related Agencies approved FY 1988 funding for the Institute of Museum Services at \$22 million, a 3.5 percent increase over current year funding and \$2.75 million above the Administration request. The Subcommittee, chaired by Rep. Sidney Yates of Illinois, also rejected the Administration's proposal to cut funding for the National Endowment for the Arts and the National Endowment for the Humanities, and provided increases for both agencies above their current year budget levels. A comparison of funding is presented below.

	FY 1987 Funding	FY 1988 Subcomm. Mark	FY 1988 Admin. Request
IMS	\$21.25	\$22.00	\$19.25
NEA	\$165.08	\$166.53	\$145.20
NEH	\$138.49	\$139.64	\$126.90

(figures in millions)

The Interior Appropriations bill will next move to the full House Appropriations Committee with further referral to the House floor later this summer.

Now is the time to write your House representative to ask for support of the funding levels for IMS, the Arts Endowment and the Humanities Endowment approved by the Interior Subcommittee. If your congressman is on the full Appropriations Committee, be sure to communicate your support for the Subcommittee's work. Letters of thanks should also be sent to Representative Yates and members of the Subcommittee for their support of these agencies that provide vital funding to America's museums. The American Association of Museums requests that you send copies of your correspondence to Congress regarding this matter to their office. Their address is 1225 Eye Street, N.W., Washington, DC 20005.

In an effort to provide a low-cost alternative to overnight mail services for last-minute submissions to the *Newsletter*, material (articles, letters, positions available advertisements, notices, etc.) may now be submitted electronically to AIC via Telex, MCI Mail, or directly by modem. If you have material to submit and wish to take advantage of this opportunity, please contact Jim McIntyre at the AIC Office, (202) 364-1036. This service is provided free of charge.

AIC MEMBERSHIP BENEFITS

AIC members:

- Are eligible to apply for five FAIC Endowment Funds: the **George Stout Memorial Fund**, which assists students in defraying costs of occasional public lectures by distinguished speakers at AIC Annual Meetings; the **Small Sessions Fund**, to help defray costs of AIC membership seminars not larger than 75 persons; the **Publications Assist Fund**, which offers reimbursable loans toward publication of conservation literature; the **Professional Award Fund**, an acknowledgement in monetary form of an exceptional effort in the field of conservation; and the **Professional Development Fund**, to help defray costs of educational endeavors to support the professional development of AIC members beyond the status of student.
- Receive the *AIC Newsletter* bimonthly
- Receive the *AIC Journal* containing conservation-related articles and book reviews bi-annually
- Receive an *AIC Directory* filled with information on AIC members and related organizations
- Can join AIC Specialty and Subgroups to make contact with other members in the same areas of interest
- Can attend the AIC Annual Meetings at a reduced rate
- Are eligible for Group Insurance, major medical, dental, disability and life insurance programs
- Can purchase AIC and FAIC publications at a reduced member rate
- Assist the organization with their support to advance the knowledge and practice of conservation of cultural property.

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Artists' Pigments

A Handbook of their History and Characteristics

Robert L. Feller, Editor

Published by Cambridge University Press in association with the National Gallery of Art, the research for *Artists' Pigments* has been contributed by a team of international authorities under the direction of Robert Feller. The first and most complete handbook of its kind, *Artists' Pigments* describes the pigments' history, their painterly characteristics, and scientific methods used to describe them.

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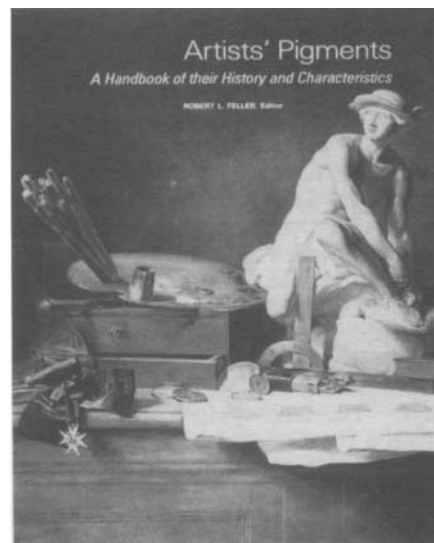
Indian Yellow; Cobalt Yellow (Aureolin); Barium Sulfate—Natural and Synthetic; Cadmium Yellows, Oranges, and Reds; Red Lead and Minium; Green Earth; Zinc White; Chrome Yellow and Other Chromate Pigments; Lead Antimonate Yellow; Carmine

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CONFERENCES, COURSES, SEMINARS

GENERAL

July 6-10, 1987, London. Jubilee Conservation Conference. "Recent Advances in the Conservation and Analysis Artifacts." Contact Jubilee Conservation Conference, Institute of Archaeology, 31-34 Gordon Square, London WC1, England (01) 387-9651.

July 6-10 and 13-17, 1987, Boulder, CO. Short courses: "Museum Management." Contact University of Colorado Museum, Henderson Building, Campus Box 218, Boulder, CO 80309-0218, (303) 492-6165.

July 15-17, 1987, Gregynog, Wales. Conference: *Conservation Supplies and Services*. Contact Miss Eiluned Rees, Assistant Keeper (Conservation), The National Library of Wales, Aberstwyth, Dyfed, SY23 3BU.

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.

October 8-11, Philadelphia, PA. Conference: *Public Art in America '87*. Contact Laura S. Griffith, Fairmount Park Art Association, 1530 Locust Street, Suite 3A, Philadelphia, PA 19102, (215) 546-1011.

April 14-15, 1988, University of Edinburgh, Scotland. Two-day meeting on the analysis and treatment of artifacts composed of modern organic materials, organized by the Scottish Society for Conservation and Restoration. For information, contact Linda Eaton, Royal Museum of Scotland, York Buildings, Queen Street, Edinburgh EH2 1DJ, Scotland, or the S.S.C.R. at 12 East Terrace, South Queensferry, West Lothian EH30 9HS, Scotland.

May 16-20, 1988, Toronto, Ontario. *International Symposium on Archaeometry*. Contact Professor U.M. Franklin, Department of Metallurgy and Materials Science, University of Toronto, Toronto, Ontario, CANADA, M5S 1A4.

PAPER

1987, 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.

August 31-September 2, 1987, New York, NY. "Basic Archival Conservation." Contact Society of American Archivists, 600 S. Federal, Suite 504, Chicago, IL 60605, (312) 922-0140.

PHOTOGRAPHIC MATERIALS

August 16-20, 1987, Rochester, NY. Seminar/Workshop: "Preservation of Black-and-White Photographs." Contact RIT/T&E Semi-

nar Center, One Lomb Memorial Drive, Rochester, NY 14623, (716) 475-2757.

September 21-25, 1987, Oxford, United Kingdom. The Royal Photographic Society is holding a symposium on the storage of recorded images at New College, Oxford. Enquiries or titles should be sent as soon as possible to Miss H.M. Graves, Conference Convenor, Research Division, Kodak Limited, Headstone Drive, Harrow, Middlesex HA1 4TY, United Kingdom.

TEXTILES

1987, Raleigh, NC. Ongoing schedule of Conferences in Textile Sciences. Contact Cliff Seastrunk, School of Textiles, NCSU Box 8301, Raleigh, NC 27695-8301.

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. 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.

August 10-14, 1987, Ottawa, Ontario. Five-day workshop: *Degradation of Historic Textiles*. Contact Christine Feniak, Historic Resource Conservation, Parks Canada, 1570 Liverpool, Ottawa, Ontario, CANADA, K1A 1G2, (613) 993-2125.

October 29-30, 1987, Harrisburg, PA. *Pennsylvania Capitol Preservation Committee Flag Symposium*. Contact Martha Rothwarf, Room 144, Main Capitol, Harrisburg, PA 17120, (717) 783-6484.

WOODEN ARTIFACTS

July 20-24, Washington, DC. "Woodcarving." Contact Marc Williams or Don Williams, CAL/MSC Smithsonian Institution, Washington, DC 20560, (202) 287-3729.

September 14 & 15, 1987, Washington, DC. "Structural Conservation of Furniture." Contact Marc Williams or Don Williams (see above)

September 17-20, 1987. Victoria, British Columbia, "Wood and Water." Association for Preservation Technology Conference. Contact Alastair Kerr, Program Chairperson, Conference Office, (604) 721-8465. Mailing address: APT '87, Conference Office, University of Victoria, P.O. Box 1700, Victoria, B.C., Canada, V8W 2Y2.

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 Boule." 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).

September 25-28, 1988, Los Angeles. American Chemical Society Symposium *Archaeological Wood*. Contact Roger Rowell, Forest Products Laboratory, One Gifford Pinchot Drive, Madison, WI 53705-2398.

October 26-29, 1988, Philadelphia, PA. *Gilding Conservation Symposium*. Contact Deborah Bigelow, Program Coordinator, c/o AIC.

CAMPBELL CENTER

July 6-10. "Veneers, Veneering and Surface Decoration Systems."

July 6-10. "Furniture Conservation and Treatment."

July 7-10. "Conservation of Gilt Wood."

July 13-17. "Introduction to Metals Conservation."

July 27-29. "Firearms Conservation and Restoration."

August 3-7. "Hands-on Furniture Conservation."

Contact Campbell Center, P.O. Box 66, Mount Carroll, IL 61053, (815) 244-1173.

COATINGS AND COLORANTS FOR FURNITURE CONSERVATION

Due to overwhelming response, the course "Coatings and Colorants for Furniture Conservation," to be held at the Smithsonian Institution's Conservation Analytical Laboratory, has been re-opened to additional participants. Lecturers include: Hilton Brown, Professor of Art Conservation, University of Delaware—color theory; Dr. Rufus Wint, retired Research Chemist, Hercules Corporation—technology of furniture finishes; Dr. William Feist, Supervisory Research Chemist, U.S. Forest Products Laboratory—wood/finish interaction, vapor barrier properties; Robert Mussey, Director of Furniture Conservation, Society for the Preservation of New England Antiquities—historic finishing materials and colorants, deterioration and treatment of finishes; Marc Williams, Chief Furniture Conservator, CAL and Don Williams, Furniture Conservator, CAL—finish conservation. The course dates are November 30-December 3, 1987 and the registration fee is \$160. Participants will be accepted in chronological order of completed applications. Details are available from Marc Williams, CAL, Smithsonian Institution, Washington, DC 20560, (202) 287-3729

TRAINING COURSE IN COLLECTIONS CARE AND MAINTENANCE FOR ANTHROPOLOGICAL MUSEUMS

During 1986-87, the Arizona State Museum at the University of Arizona, Tucson, conducted a Pilot Training Course in Collections Care and Maintenance for museums with extensive anthropological collections. This course is part of the Collections Care and Maintenance Project funded by the Bay Foundation and administered by the National Institute for the Conservation of Cultural Property.

Developed for non-conservators, the six-week course offered fifteen collections professionals, from small and mid-sized museums across the country, intensive study of the latest solutions to the problems of collections care. Through slide lectures, discussion, demonstrations, and practica, participants studied condition reporting and photography, environmental monitoring and control, and exhibition concerns under conservation specialists. Because all participants were working under professionals with an average of six years museum experience, the consultant instructors treated subjects in depth and from the point of view of immediate application of solutions to real problems in the participating museums. In addition, one specific environmental problem in each museum received close attention from instructors and participants. Initial course participants are enthusiastic about the practicality and benefits of the program, especially in the emphasis on care for anthropological artifacts.

In announcing the Training Course in Collections Care and Maintenance for 1987-88, the Arizona State Museum invites all AIC conservators to encourage anthropological artifacts.

In announcing the Training Course in Collections Care and Maintenance for 1987-88, the Arizona State Museum invites all AIC conservators to encourage anthropological museum administrators and personnel of their acquaintance to inquire about and apply for the course. Questions about the program can be addressed to either Nancy Odegaard, Project Co-Director and State Museum Conservator at (602) 621-6314, or Barbara Slivac, Project Administrative Assistant, (602) 621-6277, Arizona State Museum, University of Arizona, Tucson, AZ 85721.

GRANTS & INTERNSHIPS

PAPER CONSERVATION INTERN

The Pierpont Morgan Library has a nine month, non-renewable internship for a paper conservation student who would work in the conservation bindery and the paper conservation laboratory under Deborah Evetts, Book Conservator, and Patricia Reyes, Mellon Conservator.

Salary from September 1, 1987 to May 31, 1988 is \$13,500. Additional benefits include health and major medical insurance, 17 days of paid vacation, and support for attending the AIC conference.

Candidates should have completed three years of training in a recognized conservation school or have equivalent training and professional experience. U.S. citizenship or permanent residency required.

Send resume, a short description of interests, letters of support from two conservation professionals familiar with your work, and copies of two reports on conservation treatments accomplished since the completion of academic training or apprenticeship to Miss

Evetts or Mrs. Reyes at the Pierpont Morgan Library, 29 East 36th Street, New York, NY 10016. Applications will be received until the position is filled.

ADVANCED INTERNSHIP—ETHNOGRAPHIC CONSERVATION

The Rocky Mountain Regional Conservation Center, through funding from the National Endowment for the Arts and Gladys and Roland Harriman Foundation, is offering a one year Advanced Internship in Ethnographic Conservation beginning July 1, 1987. The intern will work closely with curators from RMRCC member institutions and conservators in the Objects and Textiles departments in performing condition examinations, planning and executing treatments and advising museums on conservation matters. A research project will be encouraged. Stipend is \$18,000 plus travel allowance and excellent University benefit package. Graduates of conservation training or comparable apprenticeship programs are eligible, and should send a letter of introduction, letters of reference and training curriculum to Charles Patterson, Director, RMRCC, University of Denver, 2420 S. University Blvd., Denver, CO 80208, (303) 733-2712. RMRCC is an Equal Opportunity, Affirmative Action Employer. Women and minorities are encouraged to apply.

INTERNSHIPS AVAILABLE

The Conservation Center of the Los Angeles County Museum of Art announces the availability of three NEA Conservation Training Grants:

A one year internship in Textile Conservation with a major emphasis on the conservation of Costumes. Salary approximately \$16,000 with Museum benefits.

A one year internship in Paper Conservation. Salary approximately \$16,000 with Museum benefits.

A six month internship in Conservation Research. Salary \$6,000.

All three grants are available immediately. Applicants for the one year grants should be graduates of one of the conservation training programs or they should have an equivalent education. Applicants for the six month internship should be able to demonstrate the ability to conduct meaningful conservation research.

Application with a current curriculum vitae should be submitted to Los Angeles County Museum of Art, c/o Mrs. Beau Sullens, Director of Human Resources, 5905 Wilshire Boulevard, Los Angeles, CA 90036.

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 recognized conservation training programs or an equivalent apprenticeship program. The Fellowship is of one year duration, commencing in Fall 1987. Stipend for the Fellowship is \$18,000 per year. Airfare is also provided to and from Hawai'i. Letters of intent, resumes, three laboratory reports and three references should be sent to Personnel Officer, P.O. Box 19000-A, Honolulu, HI 96817; an Equal Opportunity Employer. For more information, contact Laura Word at the above address or phone [REDACTED]

NOTICES

ULTRASONIC HUMIDIFIER

We have found that a jet of cool mist produced by an ultrasonic humidifier can safely relax drum-mounted paper objects, thus lessening the danger of unequal tensions that may be created when removing such objects from windows and/or backings. We attach a tygon tube to the outlet of our ultrasonic humidifier, roughly following a design used at the suction table course held at CAL in 1985. The tube is placed and weighted to one side of the object so that a light stream of humidity passes continually over the surface. Expansion and relaxation of the drum-tight sheet occurs within minutes of contact with the humidity. Any manipulation necessary for releasing the sheet from its matting materials becomes significantly less hazardous. For larger objects, Craigen Bowen had suggested cutting a row of holes into a length of tygon tube to create a broad rather than point source of humidity. This technique has been tried and was successful. The jet of humidity can also be useful when using local applications of water or methyl cellulose to remove residual paper and adhesive from the verso of an object. The sheet remains relaxed during treatment, minimizing the usual problems of cockling and possible abrasion of the highest points of the cockled sheet.—Nancy Ash and Pia DeSantis, National Gallery of Art

DOWELS

For a future article on the appropriate use of dowels, which will compile available information about making and using dowels of various materials to correct problems with different kinds of objects, please send notice of published information and personal experiences to Jean D. Portell, [REDACTED] Brooklyn, NY 11201. Contributors of original data will be acknowledged.

ANALYTICAL OR TESTING SERVICES

We are attempting to compile a list of institutions and individuals who can provide, on contract, any of the following analytical or testing services to the conservation community: microscopy (both light and electron), X-ray diffraction, cross sectional analysis, thermoluminescence or radiocarbon dating, X-radiography, entomological examination, dye analysis, metallographic testing, wood identification, dendrochronology, petrographic analysis, resin analysis, fiber analysis and artificial aging services. Please forward all pertinent information to Douglass D. Kwart, [redacted] Yonkers, NY 10701; Ellen Pearlstein, [redacted] Conservation, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238; or Harriet Irgang, [redacted], New York, NY 10040.

POSITIONS AVAILABLE

The following rates apply for Positions Available ads: Heading (job title) + 10 lines of copy: \$50.00. This is a minimum fee. The charge per line beyond 10 lines is \$4.00.

MURAL RESTORATION

The Town of West Hartford, Connecticut is requesting proposals for the cleaning and restoration of a 600 square foot mural located in Town Hall. Mural may be inspected July 10, 1987; proposals due July 17, 1987. For a copy of the RFP, contact Peter Sztaba, [redacted] West Hartford, CT 06117. [redacted] The contractor selection process will comply with C.G.S. 4-114a concerning affirmative action. The town of West Hartford is an Affirmative Action/EOE.

OBJECTS CONSERVATOR

Pacific Regional Conservation Center (PRCC) is seeking applicants for a one year position in the Objects Laboratory. The applicant will have the opportunity of working with the Bishop Museum's exceptional ethnographic collection as well as diverse collections from PRCC's member institutions. Responsibilities will include examinations, treatments, and surveys of a wide variety of collections.

The applicant will work closely with PRCC's two objects conservators, Dale Kronkright and Jane Bassett. The applicant must be capable of working with a wide range of objects materials. The laboratory is productive and fast-paced with a teamwork atmosphere. The applicant should be a graduate of a recognized conservation training program or the equivalent apprenticeship training with at least one additional year experience. The salary is competitive with good benefits and an allowance for moving

expenses. The position is available August 1, 1987.

For more information write to Personnel Officer, Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96817; an equal opportunity employer.

PAPER CONSERVATOR

The Baltimore Museum of Art is seeking applicants for the position of Assistant or Associate Paper Conservator to help care for the Museum's growing collection of over 100,000 prints, drawings, and photographs. This is a new, full-time permanent position. The paper conservation staff presently consists of one full-time conservator, one part-time conservator, a matter-framer, and a technician working in a fully-equipped facility. The paper conservators and curators of the Prints, Drawings and Photographs Department enjoy an excellent working relationship. The curators are very supportive of conservation aims and encourage participation in collaborative activities.

Responsibilities include examination, treatment, research, and related duties in conjunction with the paper conservator. Applicants should have the ability to work independently on a wide variety of projects. Candidates should have a degree from a recognized conservation training program or equivalent, and experience in a museum or established conservation center. Salary and title commensurate with experience. Send resume to Karen Crenshaw, Senior Conservator, The Baltimore Museum of Art, Art Museum Drive, Baltimore, MD 21218, (301) 396-6334.

THE BROOKLYN MUSEUM

The Museum is seeking a conservator of objects and a conservator of paintings, both full-time permanent positions. Each candidate should have museum experience and be able to work with a diversified collection. Duties will include conditioning, maintaining and treating our collections, and carrying out other departmental responsibilities, such as making recommendations on handling and loans, and working with interns. The candidates should have a degree in conservation or the equivalent; plus significant work experience.

The position of objects conservator is a new position which will increase existing staff in the Conservation Department.

Please send resumes to the Personnel Department, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238.

THE CLOISTERS

The Cloisters is seeking an Assistant Objects Conservator to work under the supervision of the Conservator and curators on its collection of Medieval Art. Duties would include the examination and treatment of a wide range of materials from this period,

especially polychrome sculpture and decorative arts. The candidate should be a graduate of a formal training program or the equivalent, and have at least two years' museum experience, preferably with an interest in sculpture.

Send resume and cover letter to James H. Frantz, Objects Conservation Department, Metropolitan Museum of Art, Fifth Ave. & 82nd Street., New York, NY 10028.

HEAD, CONSERVATION TREATMENT

Stanford University Libraries seek a Head of Conservation. The Head is responsible for the administration of the Conservation Treatment Section of the Preservation Office. Duties include determining workflow and recommending treatments; training and supervising 4.5 FTE (bargaining unit staff) who perform general collections repair, pamphlet binding and special collections conservation treatment; establishing production levels and monitoring the quality of work; evaluating tools/equipment and establishing procedures for their use; devoting approximately 20% of time to bench work; and working closely with the Preservation Officer in determining the direction and priorities of the Preservation Program.

Requirements include knowledge of conservation ethics, practices and techniques employed with library materials; completion of a recognized conservation training program, a formal apprenticeship, or demonstration of a similar level of education and training; minimum of two years supervisory experience; effective communication and human relations skills; bachelor's degree or the equivalent in training and education. MLS desirable. Exempt position with a beginning salary range of \$24,000 - 38,300 depending upon qualifications. Submit letter of application, resume and the names and addresses of three references by July 20, 1987 to Irene Yeh, Employment Coordinator, Stanford University Libraries, Stanford, CA 94305-6004. Cite #302-AIC on all correspondence. EOE/AA.

CHIEF PAINTINGS CONSERVATOR

Western Center for the Conservation of Fine Arts welcomes a response from individuals that are result-oriented and broadly experienced in all aspects of paintings conservation. The Chief Paintings Conservator is principal-in-charge in a sound organization of graduate degree conservators, augmented by a select, highly-skilled support staff. Strong management, assisted by in-house computer capability, enables the Chief Paintings Conservator to concentrate efforts on the highest degree of excellence in conservation concerns today and in the future. Average salary range for this position is \$40,000 plus an unusual, attractive benefits package. Address inquiries to Emmett Carl Grimm, Director/Chief Paintings Conservator, W.C.C.F.A., 1225 Santa Fe Drive, Denver, CO 80204, (303) 573-1973.

ASSISTANT CONSERVATOR

The Textile Conservation Workshop is seeking an Assistant Conservator. The candidate should have training in textiles or conservation. Primary responsibilities are examination and performance of treatment for all kinds of textiles and costumes under the supervision of the Senior Conservator.

Please send inquiry and resume to Patsy Orlofsky, Executive Director, The Textile Conservation Workshop, Inc., Main Street, South Salem, NY 10590.

CONSERVATOR OF TEXTILES

The Museum of Fine Arts, Boston, seeks a Conservator of Textiles. The successful candidate will be responsible for conservation and restoration of textiles and costumes; perform complex tasks and devise restoration and preservation methods to meet new problems; supervise the conservation lab and assistants; train interns; and prepare and present objects for exhibition. In addition, the candidate will be responsible for all conservation conditions in the Department, especially storage. Qualified applicants must have thorough knowledge of technical and physical properties of flat textiles, costumes and accessories, tapestries and carpets. Training in chemistry, weaving and textile art history, as well as at least five years museum or related experience, is required. Please send resume to Sandra Matthews, Employment Manager, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115. AA/EOE.

OBJECTS CONSERVATOR

The Nelson-Atkins Museum of Art in Kansas City, MO, has established a Department of Objects Conservation and is seeking qualified applicants to establish and operate this department. The candidate should be able to develop and maintain a small laboratory, treat a variety of materials, including wood, metal and stone, 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 training program or have the equivalent experience, plus a minimum of five years experience in the field. Salary negotiable, depending on experience. Fringe benefits include medical and dental insurance plus a retirement program. EOE. M/F.

Send resume with references to Forrest R. Bailey, Chief Conservator, Nelson-Atkins Museum of Art, 4525 Oak Street, Kansas City, MO 64111.

HEAD-DIVISION OF CONSERVATION

Field Museum of Natural History, Anthropology Department seeks a Head-Division of Conservation. Responsibilities include managing conservation facilities; supervising conservation staff; establishing conservation treatment priorities and schedules; supervising and performing conservation treatments; and writing grant proposals. The Head develops and implements policies, programs and long-range conservation plans; and advises and assists the Exhibition and Collections Management staff in planning and installation of exhibits and storage facilities.

Qualifications include a degree in conservation from a recognized training program with a specialization in objects and/or ethnographic/archaeological conservation preferred, a minimum of three years supervisory experience and management of a conservation facility, and a minimum of four years experience working on anthropological collections. Must be highly motivated with excellent management and organizational skills, and must have a demonstrated ability with conservation equipment and techniques. Well-developed leadership, communications and interpersonal skills are required. Computer experience is desirable. Send letter, resume and salary requirements to Kathryn Hill, Human Resources, Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605. EEO/mf.

ASSOCIATE CONSERVATOR

Field Museum of Natural History seeks an Associate Conservator to perform and document ethnographic and archaeological conservation treatments; supervise assistants, interns and volunteers; establish and review treatment priorities, procedures and schedules. The Associate Conservator works with the Exhibitions and Collections Management Staff to improve exhibit and storage installations; assists with development and implementation of long range conservation plans and programs, laboratory managements, and writing grant proposals. Funding for the position is pending.

Qualifications include a degree in conservation from a recognized training program with specialization in objects and/or ethnographic/archaeological conservation preferred; a minimum of four years experience working on anthropological collections; a demonstrated ability with conservation equipment and techniques; and excellent organizational, communications and interpersonal skills. Computer experience is desirable. Send letter, resume and salary requirements to Kathryn Hill, Human Resources, Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605. EEO/mf.

HISTORIC BUILDING MATERIALS CONSERVATORS

The Community Redevelopment Agency of the City of Los Angeles, CA (CRA/LA) seeks qualified historic building materials conservators to prepare analyses, recommendations and specifications for the improvement, rehabilitation and maintenance of historic buildings in Los Angeles.

Qualified conservators are requested to submit a Statement of Interest including staff experience and capabilities. Respondents then will be invited to respond to a detailed Request for Qualifications (RFQ). A referral list, to be used by CRA/LA and property owners, will be developed listing names of those qualified conservators responding to the RFQ. CRA/LA will issue Request for Proposals to qualified conservators for services to be performed.

Responses and inquiries should be mailed by July 15, 1987 to "Historic Building Materials Conservator," Community Redevelopment Agency of the City of Los Angeles, 354 Spring Street, Suite 300, Los Angeles, CA 90013-1258, Attn: Mr. James Whitaker, (213) 977-1843.

SCULPTURE/OBJECTS CONSERVATOR

Washington University Technology Associates seeks a professional sculpture/objects conservator. The conservator will be responsible for technical direction of their treatments, and should have a professional degree from a recognized program and field experience. Primary duties include performing surveys, writing reports, and supervision of treatments. Salary commensurate with experience. Send resume and references to K. Shea, [REDACTED] Brentwood, MO 63144.

SENIOR OBJECT CONSERVATOR

The National Gallery of Art is seeking a Senior Object Conservator. The incumbent would report to the head of Object Conservation. Responsibilities include care and treatment of objects, examination and technical analysis of works of art, preparation of reports, and research on methods and materials of conservation and subjects related to NGA collections. The position also requires involvement in exhibitions, domestic and international travel, as well as assisting in the management of laboratory activities when requested by department head.

This is a permanent position at the GS-12 level with a starting salary of \$32,567. Candidates must be U.S. citizens and have a bachelor's degree and be graduates of a conservation training program or have equivalent experience.

To apply: Submit a Standard Form 171 and a cover letter outlining training, experience, research completed and names of references. Please send application materials to Shelley Sturman, Head of Objects Conser-

vation, Conservation Division, National Gallery of Art, Washington, DC 20565. EOE.

OBJECT CONSERVATORS

The National Gallery of Art is seeking Object Conservators, who will focus a major portion of time carrying out examinations of the collection for the Systematic Catalogue, as well as some treatment of a broad range of objects. The position is temporary lasting 15 months, with the possibility of being extended. The level is GS-9/GS-11 with starting salary of \$21,804 - 26,300. Candidates must have a bachelors degree, and be graduates of a conservation training program or have equivalent experience. Particular emphasis will be placed on examination techniques and the ability to express ideas clearly in writing. In addition, the candidates must have solid object conservation skills.

Candidates must submit a Standard Form 171 and a cover letter outlining training experience, research completed, and names of references. Please send application materials by September 15, 1987 to Michael Skalka, Coordinator of Conservation Programs, Conservation Division, National Gallery of Art, Washington, DC 20565. EOE.

ASSISTANT CONSERVATOR

The Carnegie Museum of Natural History is accepting applications through July 31 for an objects conservator to assist with conservation on ancient Egyptian artifacts preparatory to installation of a new permanent hall. The position is for two years, to begin as soon as possible, and is funded by an NEH grant. Applicant should have finished coursework from an approved conservation training program or have at least five years experience conserving museum objects. Send curriculum vitae and three letters of recommendation to Joan S. Gardner, Conservator, Division of Anthropology, The Carnegie Museum of Natural History, 4400 Forbes Avenue, Pittsburgh, PA 15213, (412) 665-2607. CMNH is an AA/EO employer.

ASSOCIATE OR CONSERVATOR OF PAPER

The Williamstown Regional Art Conservation Laboratory has an immediate opening for the position of Associate Conservator/Conservator of Paper. As Department Head, responsibilities include the supervision of a small staff in the paper laboratory as well as examination and treatment of works of art on paper, consultations, surveys, and educational outreach. Because of the numerous diverse collections that the Laboratory serves, applicants must have excellent conservation skills. Candidates will be sought who possess self-reliance, initiative, and the ability to work well with others.

Applicants should have a graduate degree in Conservation or equivalent experience. Ex-

cellent salary and benefit package is commensurate with experience.

Send resume and two letters of recommendation to Gerald Hoepfner, Director, Williamstown Regional Art Conservation Laboratory, Inc., 225 South Street, Williamstown, MA 02167.

CONSERVATOR—WORKS ON PAPER

The Winnipeg Art Gallery is seeking a Paper Conservator who will be responsible to the Conservator for recommending priorities, carrying out and documenting treatment for works of art on paper in their collection and other custodial institutions in the Province of Manitoba. Other duties include the preparation of condition reports, monitoring display and storage environments and advising on facility, equipment, and supply needs.

The successful candidate will have a university degree, preferably in European and Canadian Art History, and a graduate degree or diploma in conservation from a recognized programme, practical experience in a conservation laboratory specializing in paper conservation and the ability to exercise sound judgement and to work independently.

Applications in writing only indicating salary requirements should be forwarded to Mr. James C. Bristow, Business Administrator, The Winnipeg Art Gallery, 300 Memorial Boulevard, Winnipeg, Manitoba, CANADA, R3C 1V1.

TEXTILE CONSERVATOR

The Pennsylvania State Capitol Preservation Committee is seeking a qualified textile conservator to join an ongoing project involving the survey, documentation and storage of the Commonwealth's collection of Civil War Battleflags. Applicant must have working experience in Textile Conservation and/or be a graduate of a conservation training program. Starting salary is \$22,000.

There are over 400 painted silk flags in this finite collection. The majority of these pieces are 6 1/2' x 6 1/2', length by width. The lab site is equipped with custom designed equipment to accommodate these oversized objects. Staff on the project includes two textile conservators, a military historian and one project assistant.

The job involves the following: participating with the general day-to-day operation and administration of the project and project site; documentation-photography, survey and condition reports on individual flags; implementation of the planned storage system; updating the computer documentation within the design of the existing data management system; minimal remedial conservation of selected pieces/flags in the collection in order to stabilize those flags for storage (i.e. controlled humidification, etc.); designing and implementing a climate controlled display case for individual flag exhibition in the State Capitol Building; designing and proposing guidelines for ongoing preservation and use of the documentation and the collection in

the resultant storage/study facility; collaboration with the Military Historian on the photography and publication of the second volume of the history of the flags and the collection; removal of additional flags from the present exhibition site in the Capitol Rotunda to the lab site; and the interaction with the public as part of the involvement with the unique sponsorship program of this project.

Send curriculum vitae and references to Ruthann Hubbert, Administrator, Capitol Preservation Committee, House P.O. Box 231, Main Capitol, Harrisburg, PA 17120, (717) 783-6484.

CONSERVATION OF HORSE MANIKINS

The Rock Island Arsenal Museum, Rock Island, IL, will be soliciting bids for the conservation of four full-sized horse manikins. The manikins are hide-covered plaster forms, manufactured in 1892 and used at the Arsenal for the design of horse equipment. The hides are cracked, torn, and patched. The plaster forms are in good condition. For further information contact the RIA Museum, Attn: SMCRI-PCM-M, Rock Island, IL 61299-5000, (309) 782-5021.

PUBLICATIONS

Archaeologische Bronzen: Antike Kunst Moderne Technik (Archaeological bronzes: Ancient art, modern methods) ed. by H. Born. Staatliche Museen Preussischer Kulturbesitze, Berlin. n.d., 205 pp., 58 DM. This German publication (with English and French summaries) covers most aspects of the scientific study and conservation of ancient bronze work.

The Acetate Negative Survey: Final Report (91 pp., bibliography) has been published by the University of Louisville Photographic Archives. The report concludes a year-long study by David Horvath, Curator of the Archives into the history of safety base photographic film manufactured since 1925. Very little information on the subject has been available before this study and the data and recommendations included in this report are critical for caretakers of historical photo collections dating from 1925. Copies are available for \$10 each (including postage) from The Photographic Archives, Ekstrom Library, University of Louisville, Louisville, KY 40292.

The Colour Cauldron by Su Grierson. Published privately and available from Millbanks, Newmill Farm, Tibbermore, Perth PH1 1QN, Scotland. (£10.50 + £0.50 postage and handling.) A history of natural dyes in Scotland, the major portion of the book describes the results produced when 200 natural products are used for dyeing.

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Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC AND ARTISTIC WORKS

Volume 12, Number 5

September 1987

AIC NEWS

FROM THE PRESIDENT

As some of you may already know, Gil Brown has been made Executive Director of the Association for Childhood Education International. We are grateful to Gil for the outstanding job he has done over the past two years organizing the AIC office, improving services to the members, and working closely with the Board, committees and specialty and sub-groups to carry out the goals of our professional organization. I am sure you will join me in wishing Gil well in his new and challenging venture. We will miss him at Klinge Mansion.

Jim McIntyre will also be leaving AIC to pursue full-time work in desktop publishing. Anne Webster, who has been working half-time for AIC and half-time for FAIC, will now devote all of her energies to AIC office functions. The AIC Board is in the process of establishing a search committee and advertising the position of AIC Executive Director in appropriate publications. If you know of any individual whom you feel is qualified and may be interested, please ask that individual to write to me c/o The Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.—Terry Drayman Weisser

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MESSAGE FROM GIL BROWN

In June, I was offered the opportunity to join the staff of the Association for Childhood Education International (ACEI) as Executive Director. I accepted the position and began my new duties at the association's national headquarters in Wheaton, Maryland on July 6, 1987. Like the American Institute for Conservation, ACEI is a professional membership organization. Its members include individuals who work to meet the educational and developmental needs of children, from infancy through early adolescence. Institutions providing undergraduate, graduate and specialized training to teachers and other care-providers are also represented.

The decision to leave AIC at this time was not an easy one. The Institute and the Foundation have made great strides in recent years to assume their rightful place in the cultural community and I am proud to have been able to participate with volunteer leaders, members and my colleagues on staff in achieving this progress. I wish all of you the very best for personal success and for the continued growth and development of the AIC/FAIC.—Gil Brown

AIC 1988 ANNUAL MEETING

The 1988 Annual Meeting will be held in New Orleans, June 1 - 5, at the Hyatt Regency Hotel. Room rates will be \$60 for single rooms, \$69 for double rooms. This should be a very exciting meeting; we anticipate a much larger turnout than we had in Vancouver due to the accessible location and considerable charms of New Orleans.

We always need extra help before and at Annual Meetings, and at this time a local arrangements committee has not been organized. Anyone who wishes to volunteer is encouraged to contact the AIC office. Your help will be much appreciated!

More information on the 1988 Annual Meeting in New Orleans will be included in the November issue of the *Newsletter*, and you should soon be receiving a Call for Papers for the meeting.

The site for the 1989 Annual Meeting has been chosen: we will be in Cincinnati, Ohio, on May 31 - June 4, at the Omni Netherland Plaza. Many thanks to our Cincinnati members who have been so enthusiastic and helpful in getting information on their city to the AIC office!

FRIENDS OF FAIC

The Foundation's donor program, FRIENDS OF FAIC has recently been encouraged in its outreach efforts by a donation from the producer of the PBS series, *In Search of Excellence*. Quite fittingly, this donation will be applied to the Professional Award Fund for the recognition of outstanding achievement in the field of Conservation. Sales of the LITTLE SERIES publications, "Tips on Insuring your Collection," "Who Were They, Those People in Fredericksburg," and "Why Conservation of Paintings?" indicate a growing public concern with the field of conservation. These titles are available at reduced rates to AIC members for use in educating clients.

GEORGE STOUT LECTURE

Copies of Dr. Philip Ward's well-received George Stout Lecture are now available from the FAIC office for \$5.00 including postage. Entitled, "Murphy was an Optimist, Concerning Cultural Disasters," Dr. Ward addressed with candor and wit environmental and political disasters.

ENDOWMENTS

Applications to the FAIC Endowment Funds should include a cover letter detailing the request, a complete budget and four letters of recommendation.

Applications to the Endowment Funds are accepted throughout the year but completed applications must be received by the FAIC office no later than two months prior to need. Individuals interested in making application should contact Deborah Page, the FAIC office, to receive a description of the Funds and Guidelines for Application.

GEORGE STOUT ENDOWMENT

Eight hundred and fifty six dollars went to Ingrid Newman, third year student in the Art Conservation Department, State University College at Buffalo, New York, to defray in part expenses of travel to attend the University of London and the Institute of Archaeology's Jubilee Conservation Conference in London, July 6-10, 1987. Ms. Newman is presently on internship at the Shelburne Museum, Shelburne, Vermont.

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Our efforts to create a *Newsletter* that is truly useful to the membership continue. The *Newsletter* staff would like to increase the exchange of timely information in these pages. We encourage members to submit items for publication in the specialty group columns. If the wording is succinct, we think we can include such topics as descriptions of treatments or special problems, observations on the techniques of a given artist, notes on new uses for tools or new tools, uses of materials, notes on methods, updates on conferences and summaries of talks, etc. Although certain specialty groups have their own newsletters and mailings, we would like to encourage the use of the AIC *Newsletter* to make your information available to all the disciplines. Please send such items directly to your specialty group chairs before the deadlines (October 1, December 1, February 1, April 1, June 1, and August 1) so that the information can be incorporated into their columns. AIC *Newsletter* content depends on input from AIC members. Please help our efforts.—The *Newsletter* Staff

PAINTINGS SPECIALTY GROUP



The next deadline for submission to the Paintings Specialty Group newsletter is September 15. Please send news of what you are doing to the editor, Rebecca Anne Rushfield, at her new address:

██████████, NY 11567 or contact your regional representative listed below:

Northeast—Irene Konefal, Conservation Department, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115, (617) 267-9300

Central Atlantic States and New York City—Fred Koszewnik, P.O. Box 54, Sergeantsville, NJ 08557

Southeast and Washington, DC—Carol Christensen, Conservation Department, National Gallery of Art, Sixth and Constitution Avenue, Washington, DC 20565, (202) 842-6630

Midwest—Stephen D. Bonadies, Conservation Department, Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202, (513) 721-5204

Rocky Mountain States—Emmett Carl Grimm, Director/Chief Conservator, WCCFA, 1225 Santa Fe Drive, Denver, CO 80204, (303) 573-1973

West Coast—Judith Ann Rienets, Conservator, ██████████, San Francisco, CA 94123, ██████████

Southwest, Texas and Oklahoma—Claire Munzenrider, Conservation Department, Museum of New Mexico, P.O. Box 2087, Santa Fe, NM 87504, (505) 827-8350

Alan Farancz has agreed to represent the Paintings Specialty Group advising AIC on their project to design a travelling exhibition on conservation for SITES. If anyone is interested in helping in this effort, please contact him at:

Paintings Conservation Studio, 361 W. 36th Street, 2nd Floor, New York, NY 10018, (212) 563-5550.

As you must know by now, the AIC Board has asked for the input of the specialty groups on two other issues of vital importance to the whole membership; revision of the Code of Ethics and Standards of Practice and the "formation of a fair and equitable referral system." AIC will act on these issues, with or without our participation, so please help us to represent the opinions of the Paintings Specialty Group fairly by telling us what you think. Send your comments on the issue of referral or express your interest in serving on a committee to consider this issue to Betsy Court, Balboa Art Conservation Center, P.O. Box 3755, San Diego, CA 92103.

A committee is also being formed to review the texts of two AIC publications, "Guidelines for Selecting a Conservator," and "The Meaning of Membership in AIC." If you are interested in assisting on this, please contact Betsy Court at the above address.

Finally, please send any ideas you may have for refresher courses or small sessions (up to 75 participants) which would be of current interest to paintings conservators. FAIC will endow any worthwhile project of this kind which we may wish to organize.—Betsy Court

OBJECTS SPECIALTY GROUP

CALL FOR PAPERS



OBJECTS

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 New Orleans (May, 1988). A summary of the anticipated text and an estimate of the length of your presentation will be very helpful for the plan-

ning process. Next year's general session will focus on conservation in small museums. This theme could extend into the specialty groups for specific discussion. Since many small museums operate on limited budgets, perhaps a series of talks on creative and inexpensive ideas for conservation and collection care would be appropriate. Other program suggestions include a possible interdisciplinary presentation on the conservation of contemporary objects or folk art, with an invitation to our colleagues in paintings, paper or other specialties to participate. An allied topic, proposed in Vancouver, is the conservation problems presented by large functional objects which often must be displayed and operated under less than ideal conditions. Also suggested was a series of presentations on projects that included ethical dilemmas, followed by a panel discussion. Please remember that although planners try to shape sessions around suggested topics, the program will be decided by those members who are willing to contribute through their participation. If any of these topics interests you, or if you know of someone working in these areas who may be willing to contribute, contact Richard L. Kerschner, Chief Conservator, Shelburne Museum, Shelburne, VT 05482, (802) 985-3346.

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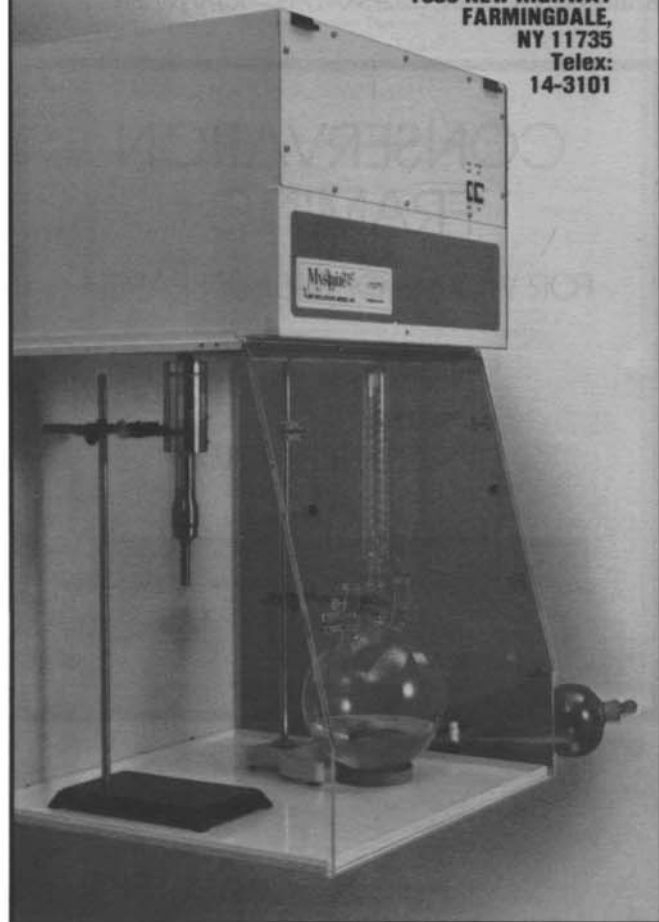
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This project was initiated by growing concern about the adverse effects construction materials can have on objects. The purpose of the project is to draw together information on construction materials commonly used in the fabrication of exhibit cases, storage systems and packing crates, with emphasis on exhibit construction. The project will not include materials used primarily for conservation treatments. A separate information sheet will be compiled for each material commonly used. Information will be gathered from manufacturer literature and interviews and from existing research. The sheets are not intended to be a definitive reference, since products change and complete information may not be available. The sheets can be used as an outline of questions which should be considered when using a material in close proximity to objects. The format is designed to be updated. The committee needs your input if the project is to be a success! The response to the survey has been slow. Please complete the survey form and mail it today. If you did not receive a survey, please contact Nancy Davis [REDACTED]

MEMBERSHIP ROSTER

As you know, we have Sara Wolf Green to thank for computerizing our membership roster which will facilitate the necessary changes that keep the information current and accurate. Maintenance of the list has been turned over to Nikki Horton who has generously volunteered to serve. Any additions or alterations to the roster should be directed to her attention. Contact Nikki Horton, [REDACTED] Arlington, VA 22201, [REDACTED].—Kory Berrett

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The University of London, Institute of Archaeology held its Jubilee Conservation Conference in London during the week of July 6-10, 1987. The meeting was held in honor of the fiftieth anniversary of the Institute of Archaeology, with Ione Gedye and Harold Plenderleith as honoured guests. The meeting was well-attended by a host of international participants. Many interesting papers on unusual topics were presented. General areas for sessions included: archaeological materials, metals, ceramics and glass, stone, organic materials, paints and pigments and preventative conservation. The conference papers, "Recent Advances in the Conservation and Analysis of Artifacts," compiled by James Black, are an excellent reference source (Summer School Press, University of London, Institute of Archaeology, 31-34 Gordon Square, London WC1).—Beverly Perkins

TEXTILE SPECIALTY GROUP

CALL FOR PAPERS



All members and interested persons who wish to present a paper at the Annual Meeting of the Textile Specialty Group of the AIC, to be held in New Orleans, Louisiana, June 1-5, 1988, should submit an abstract no later than October 31, 1987. Each abstract should be typed and include title, author(s) and affiliation (if applicable). The abstract should present, in approximately 200-500 words, a clear summary of the subject matter. The topic for the Eighth Annual Meeting of the Textile Specialty Group will be, "Textile Treatment Problems in Composite Artifacts." We urge anyone who has had particular experience in dealing with textiles which incorporate other media and materials in their construction to submit a paper. Also encouraged are papers presenting work in progress or research in this area. Any question and all abstracts should be sent to Patricia Ewer, TSG Chair, c/o The Textile Conservation Laboratory, The Cathedral of St. John the Divine, 1047 Amsterdam Avenue, New York, NY 10025. The executive committee, consisting of Patricia Ewer, Harold Mailand, Marlene Jaffe and Nancy Conlin Wyatt, will review all abstracts. Acceptance notices will be mailed out by January 1, 1988.

By now everyone should have received the mailing that was sent out to the membership a while ago. I would like to remind everyone to return the responses requested for the Referral Questionnaire, the Ethics and Standards Committee Report and the Exhibition Guidelines Committee Report by October to the above address. Your participation will be greatly appreciated.

CAL has kindly agreed to help us present a Basic Dyeing Workshop, tentatively planned for Spring, 1988.—Patricia Ewer

PHOTOGRAPHIC MATERIALS GROUP



On behalf of the PMG membership, a somewhat belated but sincere thanks is offered to Debbie Hess Norris and Debora D. Mayer for their extensive and tireless efforts as officers for the group over a period of several years. We have all benefitted greatly from

their generous contributions of time, energy and expertise.

PMG OFFICERS, 1987-88

Chair: Doug Severson, Photography Collection, Art Institute of Chicago, Chicago, IL, 60603, (312) 443-3663.
Secretary/Treasurer: Connie McCabe, 409 Constitution Avenue NE, #1, Washington, DC, 20002, (202) 523-5360.

VANCOUVER

For those who could not attend the AIC Annual Meeting in Vancouver in May, a brief comment may be in order. Although no PMG session occurred, there were a number of presentations quite pertinent for our membership. These included two talks on the issue of reversibility, two more on the methods and merits of accelerated ageing tests, a study of the detrimental effects of wood on objects in display cases (or frames), a new means of humidity control in such cases, discussions of curator/conservator relations and the ethics of treating contemporary objects and several more technical presentations on such topics as the causes and measurement of paper discoloration and the use of enzymes (in paper conservation). Most of these talks are available in the Preprints published by AIC and members are urged to seek them out.

REFERRALS

Much AIC effort and attention is presently being focused upon an effort to establish a referral system. Two other specialty groups, Conservators in Private Practice and the Book and Paper Group, have formulated concrete proposals but the AIC board would appreciate input from our group as well. Any system which is implemented may have a significant impact, particularly on those in private practice. It is hoped that written descriptions of the CIPP and BPG proposals, along with a brief questionnaire, can be distributed to our membership later this year. Any comments or opinions on this subject are welcome and should be communicated to the chairperson.

CODE OF ETHICS



On the subject of questionnaires, please neglect no longer the excellent and thorough one compiled by Robin Siegel's committee on the subject of revising the AIC Code of Ethics and Standards of Practice. All PMG members should have received this in April. Many more responses are needed if the results are to be meaningful, so please return these to Robin as soon as possible.

SITES EXHIBIT

As you may have read in the last AIC *Newsletter*, the Smithsonian Institution is organizing a traveling exhibit on the topic of conservation. This project will probably span several years and few details are yet available but input is requested from all specialty groups. A volunteer to coordinate the PMG contribution to this important project is needed. Please contact the chairperson if interested.

FUTURE MEETINGS

In accordance with the group's decision to hold separate winter meetings in alternate years only, there will not be a separate meeting in 1988. However, a full PMG Specialty Group Session will be held at the AIC Annual Meeting in New Orleans, June 1-5, 1988. All members are strongly urged to attend, particularly as it will afford a long overdue opportunity for interaction with conservators in other specialty groups. Papers may be submitted for presentation either to the PMG specialty session or to the general session. This reminder is being issued at this early date because the



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deadline for submission of abstracts for contributions to the general session will soon be upon us (usually a date at the end of October). Nora Kennedy will be acting as Program Chair for this meeting, so contributors should contact her at [REDACTED]. As of this writing, the leading candidate for the location of the separate PMG winter meeting in 1989 is Kansas City, as Chris Young has graciously offered to coordinate local arrangements. Any objections to this site or suggestions of other should be communicated to the chair.— Doug Severson

CIPP

CONSERVATORS IN PRIVATE PRACTICE

Vancouver provided us with an excellent forum during which to express the issues that concern the private conservator. The CIPP Board would like to thank the AIC Board for this opportunity. During the meeting, three excellent papers were presented: Charles Olin addressed the issues surrounding the referral system, Marilyn Weidner spoke on the role of the private conservator in education and Steve Prins expressed his concerns as a private conservator about the AIC Code of Ethics and Standards of Practice. The interest generated by these well thought out presentations was encouraging and we welcome all suggestions and constructive criticism. A transcript of that meeting will be made available to all CIPP members as soon as copies of the tapes are available. Besides the general meeting, we also had our second annual meeting. Unfortunately, very few full-time, private conservators were present. However, the proposed bylaws, presented by John Scott, brought about an energetic discussion among those present. Most sections of the proposed bylaws received only minor suggestions for revision, except for the section on membership categories which was discussed passionately. The discussion centered on the proposed two-tier membership, which would allow

for an open membership policy but would reserve the governance of the organization for full-time private conservators defined as, "an individual whose only employment in the profession of the conservation of historic and artistic works is as proprietor or employee in a private, independent conservation service facility, and who is not a staff employee of any non-profit institution." The majority of those present in Vancouver seemed to favor one membership category, thus granting governance of CIPP to all members, whether full-time private conservators or not. After the business meeting, Marilyn Weidner presented two excellent papers on, "Grants for Private Conservators," and "Facility Sharing Services Available to Private Conservators." But by then the hour was so late that our minds could hardly focus on these very important issues. The CIPP Board has prepared a questionnaire to elicit from the membership its views regarding the nature and governance of CIPP. By now you should have received the questionnaire. We urge you to return it as soon as possible. Upcoming *Newsletter* submissions will attempt to clarify many of the issues under discussion. Holly Maxson has been enlisted to serve as *Newsletter* coordinator. Comments can be addressed to her or to any of the current board members. José Orraca, Chair; Charles H. Olin, Vice-Chair; Helene von Rosenstiel, Secretary; John C. Scott, Jr., Treasurer. Please see Letters column for further comments by José Orraca.

On July 17, 18 and 19, Barbara H. Beardsley and the Art Conservation Laboratory, Inc. co-sponsored the *Second Annual Conservator's Business Seminar* at the New England Center in Durham, NH. The Seminar was sponsored in part by the CIPP. Issues and topics addressed during the three-day seminar included: developing a business plan, small business concerns, personnel management, space planning, fine arts insurance, customizing computer systems, basic accounting and long-range financial planning.

WOOD ARTIFACTS GROUP



Now that the dust from Vancouver has settled it is probably a good time to assess the state of the WAG. It is impossible to begin such an evaluation without kudos for former WAG Chair James Wer-muth. I believe it is safe to say that when James became the Chair five years ago, the Wood Artifact Group was little more than a small group interested in wood conservation. Looking at the membership, one must observe that the enthusiasm of its founders has not diminished nor has it been lost on the newcomers. During the past six years, the WAG has grown from about 30 to approximately 175 members, and the level of discussion on our subject has experienced a rise of equal proportion. Through all of this growth, James' efforts on behalf of wood conservation have been indefatigable. WAG has indeed been fortunate to have been served by a Chair with such interest and energy. I look forward to the challenging duties of being Wood Artifacts

Specialty Group Chair and to cooperating with you in our various endeavors. If the WAG is to move forward and accomplish anything it will be by our combined efforts. As a discipline, wood conservation is now mature enough that its practitioners need to make some difficult choices about how we wish to be perceived, and consequently treated, by colleagues outside the discipline. I was once told that the difference between a profession and a job is that you get to leave a job behind at 5:00 pm. I hope that's not literally true, but the suggestion that increased commitment is required does not surprise me. I'm not for a moment suggesting that all this extra effort is for WAG or AIC or any other entity. The effort is for yourselves, to expand your skills, judgement and capabilities. Perhaps wood conservation is not yet a true profession, but the opportunity for such development exists. To that end I believe that we need to pursue activities that contribute to the quest for excellence rather than devolve into finger-pointing. AIC is only now recovering from a questionable embarkation down the path of "us vs. them" regulation which desisted only last year. I propose that instead we focus on the commonality which can help us all—information.

WRITE, WRITE, WRITE

As a group we are not the least bit adverse to sharing any kind of knowledge, whether it be of the hands or of the head. Every time I see wood conservators gather, I witness the constant exchange of information, the sharing of experiences, of failures and successes. Unfortunately, this manifestation of information exchange is the form most useful to the principals and least useful to those outside the exchange. We need to expend much more effort in the forum of written information, for that is the medium of most use to the greatest number of people. I know we are not naturally writers, but if we are to grow as a professional discipline we must become writers and share that which we know with those who know different things. However, we must take great care to see that we all speak the same language and that we have some basic common body of knowledge. There are several avenues by which this may be pursued. I believe the rational place to start is with the cataloging of all the existing literature to which we have access. I know of no currently complete and comprehensive bibliography in our field. However, the Conservation Information Network is attempting to become precisely the vehicle we need to accomplish this end. I strongly recommend that we each give serious thought to our involvement in this venture. The potential for this effort to become a monumental resource is very high. (More about CIN later). Another way we could join the information age is to become more zealous in monitoring contemporary literature of interest to us. The vehicle for this is already in place; AATA. There is a paucity of abstracted literature relevant to wood conservation and we have no one to blame but ourselves. Finally, we need to create new literature, filling the gaps in and building on existing literature. There are several places we could get material published, some inside the conservation community (Journal of Wood Conservation, JAIC, Studies in Conservation, etc.) in addition to nearly limitless outlets adjunct to our interests. All we need is the desire to contribute and the experience which brings about skillful written communication. I'm optimistic about several proposed ventures which fit into the category of information exchange, more specifically, creating literature. Of course, the list must

begin with our upcoming Gilding Conservation Symposium, which has the potential to become the largest single-topic conservation conference to date. The Symposium committee plans for the proceedings to be a "state of the art" publication of considerable impact. In addition to this symposium, I have heard whispers of interest in conferences on upholstery and finish conservation. There are currently plans for a major publication on finish conservation as well as other books on furniture conservation and other special topics of interest. So there is a lot happening on this front. Please join in. If you have ideas about conferences you would like to see take place, or articles that need to be written, then pursue them. You might be surprised to discover the amount of support you would get from your colleagues.

PROFESSIONALISM VS "PROFESSIONALS"

We are now in the position of having to make difficult decisions about how we want to be perceived. If we wish to be viewed as dedicated professionals rather than just "those folks back in the cabinet shop" we need to follow efforts which will bring about that result. As always, there is a major caveat. We want to project the attributes of professionalism (pursuit of excellence, cooperation, knowledge, judgement) rather than the affectations of "professionals" (credentialism, exclusionism, close-mindedness, petty "us vs. them" internecine conflicts) which are merely nihilistic and self-serving. WAG is now a vibrant, energetic group that is looking to the past for wisdom and to the future for challenges. Let's keep it that way.—Don Williams

CONSERVATION INFORMATION NETWORK—WOOD

A new special interest group is starting on the CIN electronic mail system. Due to the relatively depressed state of information in the AATA on furniture and wooden objects related matters, it was felt that it would be a good idea to assemble a group of furniture and wooden objects conservators to improve the situation. While this venture was informally started at AIC Vancouver, the effort to add to the AATA has no direct official connection with WAG or AIC. We specifically request the participation of any or all interested conservators throughout the world. As coordinator of this ad hoc group, I would like to attract the interest and participation of those with a special knowledge of wood to input into AATA records whatever they have on hand that is not yet in AATA, especially out of print books or articles or other hard to find items. As usual with all submissions to AATA, there is the normal editorial review (David Grattan is the new AATA wood editor). Instructions for abstracting can be found in each issue of AATA. Sample abstracting sheets and further information can be acquired from me or directly from AATA. The electronic mail section of the CIN will be used to coordinate this wood related activity. CIN has expressed interest and will support the actions of furniture and wooden objects conservators worldwide to enhance the amount and quality of the conservation information available. For further information on this project, please contact Rob Stevenson, Parks Canada Conservation Laboratory, 1532 Birmingham St., Halifax, Nova Scotia, Canada, B3J 2J7, (902) 426-7448 or John Perkins, The J. Paul Getty Conservation Institute, 4503B Glencoe Avenue, Marina del Rey, CA 90292, (213) 822-2299.

GUEST EDITOR

The Guest Editor for this issue is Monona Rossol, M.S., M.F.A., I.H., member of the AIC committee on Health and Safety and Director of Arts, Crafts and Theater Safety, Inc., 181 Thompson St., #23, New York, NY 10012, (212) 777-0062.

PDB MAY CAUSE CANCER

Paradichlorobenzene (PDB or 1,4-dichlorobenzene) is commonly used as a moth and insect repellent and as an air freshener deodorant. Although it is a "General Use" pesticide which is technically unapproved for institutional use, it is in common usage in most museums. It has long been known that PDB can be absorbed into the body by skin contact, inhalation and ingestion routes and that it is toxic. In man, it is known to adversely affect the liver, kidneys, respiratory system, skin, eyes and central nervous system. However, it had not been formally studied for its possible cancer-causing effects until recently. This year, the National Toxicology Program made available a technical report on long term animal studies of PDB. In summary, the study indicates that PDB caused kidney cancer in male rats, liver cancer in male and female mice, and may have also caused adrenal gland cancer in male mice. On the basis of this new evidence, the Environmental Protection Agency proposed on April 17, 1987 to regulate PDB as a "probable human carcinogen" and to change the Maximum Contaminant Level Goal for PDB to zero in drinking water under the Safe Drinking Water Act. The EPA is currently requesting and considering comment on this proposed change. It can be expected that the federal Occupational Safety and Health Administration and the American Conference of Governmental Industrial Hygienists will consider changing their workplace air quality standards for PDB as well. Both agencies' standards for PDB are currently set at 75 parts per million.

NEW ART AND CRAFT MATERIALS LABELING BILL

On July 1, 1987, Rep. Bernard Dwyer (D-NJ) introduced the "Art and Craft Materials Labeling Act" (H.R. 2866) to the Congress. This federal bill is similar in intent to laws which already have been passed in six states: California, Florida, Illinois, Oregon, Tennessee and Virginia and which are currently pending in Massachusetts, New Jersey and New York. These state laws are designed to correct the existing federal law which only requires labelling of consumer products which pose acute hazards—those which cause immediate effects such as burns or poisoning. H.R. 2866 would amend this federal law (the Federal Hazardous Substances Act) to:

- require manufacturers to determine whether their products have chronic hazards
- require manufacturers to label chronically hazardous products comprehensively, including:
 - the signal word "WARNING"
 - a list of chronically hazardous components

- a statement of potential hazards
- a statement regarding safe use
- a statement identifying a source of additional health information
- require the Consumer Product Safety Commission (CPSC) to develop criteria for evaluating chronic hazards
- require the CPSC to develop a list of hazardous art and craft materials and to distribute that list to state governments, teacher organizations, schools and other institutions in which children use art supplies
- prohibit the use of chronically-hazardous art supplies by children from pre-kindergarten to sixth grade

Conservators will find that many of the materials they use are considered art and craft materials. If the H.R. 2866 passes, better labeling of these products can be expected. In addition, the requirement that manufacturers research the hazards of their products will almost surely result in better hazard information on Material Safety Data Sheets (MSDSs). This is because the federal OSHA Hazard Communication Standard requires inclusion of any known chronic hazards on MSDSs.

RESEARCH UPDATE

In order to continue this column, volunteers are needed to contact institutions or research centers and prepare copy for deadline dates. Interested persons should contact the editor, Sarah Bertalan, by calling the AIC office (202) 364-1036.

MATERIALS

In order to continue this column, volunteers are needed to originate topics about new materials of interest to the general conservation community, to contact manufacturers or conservators who are familiar with their use and to prepare concise, informative copy for deadline dates. Interested persons should contact the editor, Sarah Bertalan, by calling the AIC office (202) 364-1036.

ANALYSIS REPORT

P.T.I.—#112 Waterleaf, Paper Technologies, Inc., 25801 Obrero, Suite 4, Mission Viejo, CA 92691

We were asked to analyze P.T.I.—#112 Waterleaf blotting paper in order to determine its suitability for use in the Paper Conservation Studio. First, the fiber content of the blotting paper was determined. A small piece of the paper approximately 10 x 10 mm was allowed to soak in deionized water until the fibers could easily be teased apart with fine

dissection needles. Once sufficiently pulped a temporary wet mount was prepared. Anatomical features were documented via light microscopy. Features found are as follows:

- a. fibers exhibit cellular structure
- b. fibers are all of one cell type
- c. convolutions are irregularly spaced along fiber lengths
- d. fibers are ribbon shaped
- e. fiber lumens are large
- f. edges of fibers appear thickened
- g. fibers are highly birefringent, showing virtually no extinction

Anatomical features exhibited by the unknown are consistent with those for cotton (*Gossypium* sp.). No other fiber types were observed. In the event that any coating or filler pigments may have dissolved while repulping the paper, scrapings from the dry sheet were also examined microscopically. In no case were any materials other than cotton fibers observed.

The pH of P.T.I.—#112 Waterleaf was determined in accordance with methods outlined by Browning (1969). For comparative purposes, both cold water and hot water extract analyses were conducted.

Findings are as follows:

pH Cold water extract—8.67

Hot water extract—8.42

Fourier transform infrared spectroscopy (FTIR) was employed to ascertain whether organic binder and/or filler materials were present. Small squares (5x5 mm) of the blotter were extracted in petroleum ether, chloroform, and water (one square per solvent). Blotter squares were placed into separate test tubes containing the appropriate solvent and allowed to set for approximately 1 hour. The squares of blotter were removed and the extracts were concentrated to dryness. Acetone was used to prepare extracts for analysis. The extracts were spotted onto potassium bromide (KBr) pellets and examined using the Mattson Alpha Centauri FTIR. Each pellet was scanned 64 times. Regardless of the method of extraction, only carbon dioxide and water were detected via FTIR. The most probable source for carbon dioxide would be as an atmospheric constituent while the water moisture was most likely absorbed by the KBr pellets themselves.

In conclusion, P.T.I.—#112 Waterleaf appears to be a highly pure paper in which only cotton fibers were observed. No detectable sizing, coloring or additives that might interfere with blotting procedures were found.—Michael R. Palmer, Conservation Scientist; Gary W. Cariveau, Head of Science Department, National Gallery of Art, Washington, D.C.

NEWS IN GENERAL

NEH GRANT FOR COLUMBIA PROGRAM

The School of Library Service, Columbia University, has received a three-year, \$450,000, grant from the National En-

dowment of the Humanities for its post-graduate Conservation Programs that train technical and managerial personnel to design and implement library and archives preservation programs. In the next three years, with NEH and the required matching support, the Columbia Conservation Programs will be able to admit 36 new students to its program which trains preservation administrators and 18 new students in its program for conservators. The grant continues support from the NEH which started in 1981, when the Conservation Program, established within Columbia's library school, became the first and only program of its kind in the country. 36 people have graduated from the Conservation Programs at Columbia. Graduates are at present working at the New York Public Library, Ohio State University, Library of Congress, the University of California at Berkeley, Stanford University, the American Philosophical Society Library, Columbia University Library, Brigham Young University, the Harry Ransom Humanities Research Center of the University of Texas, and the Minnesota Historical Society.

PEOPLE

Leslie Kruth has accepted a temporary position as Paper Conservator at the Library of Congress. Her new address is [redacted] Chevy Chase, Md. 20815, [redacted]

Giuseppe L'Astorina announces the opening of his private practice in paintings conservation at [redacted]

On the Courtyard, Studio #204, Kensington, Md. 20895, [redacted].

In her own words, Margaret Holben-Ellis plans to draw upon the many conservation resources New York has to offer in the coming year. As the new Chairman of the Conservation Center, Institute of Fine Arts, she will have the continued support of Dr. Norbert Baer who is himself thoroughly acquainted with the Chairman's responsibilities. Lawrence Majewski has guaranteed his reassuring presence in agreeing to continue teaching next year. Dorothy Mahon, Jack Soutanian and George Bisacca, conservators on the staff of the Metropolitan Museum of Art, will be joining the Conservation Center as adjunct faculty.

New Students at the Conservation Center, Institute of Fine Arts, New York University for the Academic year 1987-88 are as follows: Jennifer Cohen, Emily Dunn, Claire Gerhard, Ellen Pratt, Jennifer Sherman, and special student Elma O'Donoghue. NYU graduate student internships for the same period are as follows: Elizabeth Ardrey, Paintings, Metropolitan Museum of Art; Andrea Chevalier, Paintings, Stadtmuseum and Bayerisches National Museum, Munich; William Hickman, Objects, Metropolitan Museum of Art; Lisa Pilosi, Objects, Metropolitan Museum of Art; Leslie Ransick, Objects, Brooklyn Museum of Art, Caroline Rieger, Paper, Cooper-Hewitt Museum, Paula Volent, Paper, Los Angeles County Museum, Jane Weber, Paintings, Metropolitan Museum of Art.

The Center for Conservation and Technical Studies, Harvard University welcomes six interns for the 1987-88 year: **Andrzej Dajnowski**, Objects; **Valentine Talland**, Objects; **Jacqueline Ridge**, Paintings; **Aneta Zebala**, paintings; **Christopher Foster**, Paper; and **Mark Stevenson**, Paper. The Center is pleased to announce employment/internship of 1986/87 interns at the following institutions/individuals: **Daphne Barbour**, Objects, National Gallery of Art, Washington; **Theresa Byington**, Paintings, Barbara Beardsley; **Anton Rajer**, Paintings, Detroit Institute of Art during August (for September-November 1987 he will be teaching art conservation at various universities in Rio De Janeiro and Brasilia on a bi-national grant); **Elizabeth Coombs**, Paper, Cincinnati Art Museum; **Annette Manick**, Paper, Museum of Fine Arts, Boston.

The Winterthur Art Conservation Program has accepted the following new students for the Academic year 1987-88: **Catherine Anderson**, **Julie Baker**, **Laurie German**, **Hope Gumprecht**, **Susan Heald**, **Margaret Powers**, **Shelley Svoboda**, **Camilla Van Vooren**, **Thomas Wollbrinck**, and **Helen Young**. Winterthur graduate internships are as follows: **Hilda Abreu-Utermohlen**, Paintings, Baltimore Museum of Art, **Michael Duffy**, Paintings, Los Angeles County Museum of Art; **Joy Gardiner**, Textiles, Jane Hutchins, Museum of Textile History; **Linda Hee**, Textiles, Textile Fiber Conservation Workshop, South Salem; **Margaret Little**, York Archaeology Trust; **Tracy Power**, Objects, Philadelphia Museum of Art; **Don Sale**, Los Angeles County Museum of Art; **Kim Schenck**, Paper, National Archives; **Ruth Seidler**, Paintings, Walters Art Gallery; **Yoonjoo Strumfels**, Paper, Philadelphia Museum of Art.

LETTERS

CIPP CONTROVERSY

The controversial issues discussed at the AIC-CIPP business meeting in Vancouver lead me to say that the tragedy of this ongoing controversy regarding the formation and structure of CIPP is that it draws our energy from the very important issues that are before us. However, I consider the resolution of this issue extremely and crucially important to the future effectiveness of CIPP. CIPP was conceived and formed to meet the needs of the FULL-TIME PRIVATE CONSERVATOR as defined in the CIPP column in this issue. There are some institutional conservators as well as some private conservators who seem offended by the two-tier membership categories, and some even by the formation of CIPP. It is not my intention nor is it the intention of the CIPP Board to offend anyone—in fact, we welcome their input and interest in CIPP. But we must emphasize that it is our intention to serve the full-time private conservator. An organization designed to serve the full-time private conservator but not governed by the full-time private conservator

will inevitably be ineffectual and will eventually lose all sense of purpose and focus. Neither is it our intention to be divisive, we simply want to focus our energies on the needs of this particular segment of our profession, the full-time private conservator. I believe that part of the controversy has been fueled by the fact that since its beginning, the CIPP has undertaken to explore very important issues. These are issues which have been festering about us in our professional life and which have for the most part been set aside due to their highly controversial nature. It is my opinion that these issues can no longer be avoided if we are to continue as a viable professional organization and I have therefore encouraged their discussion and clarification.—José Oraca

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CONFERENCES, COURSES, SEMINARS

GENERAL

1987/88, Washington, DC. Ongoing schedule of seminars by the Office of Museum Programs, Smithsonian Institution. Contact: Office of Museum Programs, Arts and Industries Building, Room 2235, Smithsonian Institution, Washington, D.C. 20560, (202) 357-3101.

1987/88, Columbia, SC. The University of South Carolina at Columbia is offering an 18-hour Certificate in Museum Management. Contact: the Museum Studies Program, McKissick Museum, University of South Carolina, Columbia, South Carolina, 29208.

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.

October 8-11, 1987, Philadelphia, PA. Conference: Public Art in America '87. Contact: Laura S. Griffith, Fairmount Park Art Association, 1530 Locust Street, Suite 3A, Philadelphia, PA 19102, (215) 546-1011.

October 15-16, 1987, Paris. Journées sur la Conservation-Restauration des Biens Culturels: Recherches et Techniques Actuelles. The University of Paris I (Panthéon-Sorbonne) and the ARAAFU (Association of University-Trained Conservators in Art and Archaeology) are organising a conference on research developments and techniques for the conservation of cultural property and works of art. Requests for registration forms and further information should be sent to: Claude Laroque et Florence Herrenschildt, 54, rue Charlot, 75003 Paris, France.

December 7-11, 1987, Marina del Rey, CA. A five-day course on photographic documentation for conservators and other museum professionals will be held at the Getty Conservation Institute and taught by Thomas Moon, a professional photographer specializing in conservation documentation work. Contact: The Training Program, Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292-6537.

April 14-15, 1988, University of Edinburgh, Scotland. Two-day meeting on the analysis and treatment of artifacts composed of modern organic materials, organized by the Scottish Society for Conservation and Restoration. Contact: Linda Eaton, Royal Museum of Scotland, York Buildings, Queen Street, Edinburgh EH2 1DJ, Scotland, or the S.S.C.R. at 12 East Terrace, South Queensferry, West Lothian EH30 9HS, Scotland.

May 16-20, 1988, Toronto, Ontario. International Symposium on Archaeometry. Contact: Professor U.M. Franklin, Department of Metallurgy and Materials Science, University of Toronto, Toronto, Ontario, CANADA, M5S 1A4.

May 27-30, 1988, Toronto, Ontario. 14th Annual Conference of the IIC-Canadian Group.

There will also be a pre-conference training seminar and an exhibition titled The Co-operative Venture. Contact: Marianne Webb, Programme Chair, IIC-CG Conference 1988, Box 956, Station F, Toronto, Ontario, M4Y 2N9.

PAPER

1987, Rochester, NY. Ongoing schedule of seminars by the Technical and Education Center of the Graphic Arts at Rochester Institute of Technology. Contact: Deborah Bongiorno, Technical and Education Center of the Graphic Arts, P.O. Box 9887, Rochester, NY 14623-0887, (716) 475-2246.

January 29-31, 1988, Montreal. Preservation Housing Workshop for Archives, Libraries and Museums. A 3-day intensive workshop on preservation housings, the construction techniques and program administration. Contact: Ms J. Perron, Canadian Center for Architecture, 1440 West Ste.-Catherine, Montreal, P.Q. H3G 1R8, (514) 871-1418.

1988, Baltimore, MD. Two five-day workshops on book preservation and conservation are being given at the Milton S. Eisenhower Library of The Johns Hopkins University. Information on the 1988 workshops is available from the Collections Maintenance Department, The Milton S. Eisenhower Library, The Johns Hopkins University, Baltimore, MD, 21218, (301) 338-8380.

May 10-12, 1988, Ottawa. Conservation in Archives: Current Dimensions and Future Developments, hosted by the National Archives of Canada, in conjunction with the International Council on Archives. Contact: International Conservation Symposium, P.O. Box 3162, Station D, Ottawa, Ontario, CANADA K1P 6H7, (613) 996-7277.

October 3-7, 1988, Ottawa. Conservation of Historic and Artistic Works on Paper: Symposium '88, sponsored by the Canadian Conservation Institute. Contact: Symposium '88, Canadian Conservation Institute, 1030 Innes Road, Ottawa, Ontario K1A 0M8, CANADA (613) 998-3721.

PHOTOGRAPHIC MATERIALS

September 21-25, 1987, Oxford, UK. The Royal Photographic Society is holding a symposium on the storage of recorded images at New College, Oxford. Enquiries or titles should be sent as soon as possible to Miss H.M. Graves, Conference Convenor, Research Division, Kodak Limited, Headstone Drive, Harrow, Middlesex, HA1 4TY, United Kingdom.

October 19-23, 1987, Marina del Rey, CA. A course on the conservation of historic photographs will be taught by Debbie Hess Norris. The course is designed for conservators, archivists, and curators responsible for historic photograph collections. Contact: Training Program, Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292-6537.

STONE

September 12-14, 1988, Torun, Poland. Vth International Congress on Deterioration and Conservation of Stone. Contact: Dr. Wieslaw Domasowski, Kongres Konserwacji Kamienia, Instytut Zabytkoznawstwa: Konserwatorstwa Uniwersytetu Mikolaji Kopernika, ul. Sienkiewicza 30/32, 87-100 Torun, POLAND.

TEXTILES

1987, Raleigh, NC. Ongoing schedule of Conferences in Textile Sciences. Contact: Cliff Seastrunk, School of Textiles, NCSU Box 8301, Raleigh, NC 27695-8301.

October 29-30, 1987, Harrisburg, PA. Pennsylvania Capitol Preservation Committee Flag Symposium. Contact: Martha Rothwarf, Room 144, Main Capitol, Harrisburg, PA 17120, (717) 783-6484.

November 2-6, 1987, Washington, DC. The Identification of Early Synthetic Dyes on Historic Textiles/The Preparation of Standard Dyeings of Early Synthetics. A five day course taught by Dr. Helmut Schweppe consisting of lectures, demonstrations, and laboratory instruction. Contact: David von Endt [redacted] or Mary Ballard [redacted].

July 7-11, 1988, Chicago, IL. Convergence '88, Scholar's Refereed Research Seminar. Four papers will be presented by textile scholars on subjects of original research relative to the history, theory, practice and development of textile knowledge which have not been previously published or presented. Contact: Prof. Naomi Whiting Towner, Department of Art, Illinois State University, Normal, IL 61761-6901.

November 3-4, 1988, Washington, DC. Harpers Ferry Regional Textile Group Conference—20th Century Materials, Testing and Textile Conservation. Contact: Katherine Dirks, Division of Textiles, National Museum of American History, Room 4131, Smithsonian Institution, Washington, DC 20560, (202) 357-1889.

WOOD ARTIFACTS

September 14-15, 1987, Washington, DC. Structural Conservation of Furniture. Contact: Marc Williams or Don Williams, CAL/MS, Smithsonian Institution, Washington, DC 20560, (202) 287-3729.

September 17-20, 1987, Victoria, British Columbia. Wood and Water. Association for Preservation Technology Conference. Contact: Alastair Kerr, Program Chairperson, (604) 387-1011, local 322, or Mary Ransberry, Conference Office, (604) 721-8465. Mailing address: APT '87, Conference Office, University of Victoria, P.O. Box 1700, Victoria, BC, CANADA V8W 2Y2.

October 19-23 and 26-30, 1987 (two sections), Washington, DC. Conservation of Marquetry and Boule. 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).

September 25-28, 1988, Los Angeles. American Chemical Society Symposium, Archaeological Wood. Contact: Roger Rowell, Forest Products Laboratory, One Gifford Pinchot Drive, Madison, WI 53705-2398.

October 26-29, 1988, Philadelphia, PA. Gilding Conservation Symposium. Contact: Deborah Bigelow, Program Coordinator, c/o AIC.

FURNITURE CONSERVATION TRAINING PROGRAM COURSES

The following four courses are the lecture portions of classes offered for the Furniture Conservation Training Program at CAL. Attendance will be allowed to a limited number of qualified non-Program applicants. Classes are held at the Museum Support Center, 4210 Silver Hill Road, Suitland, Maryland, about 8 miles from downtown Washington, DC. Background readings will be mailed approximately 3 months prior to each course. Extensive background readings will be required prior to these courses. For information about cost, enrollments limits, and eligibility requirements, contact Marc Williams or Don Williams, [REDACTED].

February 29-March 3, 1988. Coatings and Consolidants for Furniture Conservation, II. This four day lecture course supplements the "Coatings" course preceding it in December, 1987. Subject areas include solubility theory, cleaning systems overview, finish cross-sectioning and staining, cleaning case histories, consolidation theory and techniques, and consolidation case histories.

June 20-25, 1988. Conservation Survey of Non-Wood Materials. This six day lecture course will discuss materials other than wood that are used as components of furniture. Included will be an introduction to the technology and treatment of metals, glass, ceramics, plastics, reed, rush, shell, ivory, bone, paper, parchment, papier mache, and upholstery materials and construction.

August 15-18, 1988. Painted Furniture Conservation. This four day lecture course will examine the technology and treatment of painted furniture and wooden objects. Subject areas include paint history and technology, history of painted furniture, deterioration and treatment of painted furniture, painted furniture treatment case histories, and treatment of panel paintings and polychromed sculpture.

December 5-7, 1988. Gilding Conservation. This three day lecture course will discuss conservation issues of gilt wooden objects and furniture. Included will be gilding history, materials characterization, gilding technique, causes of gilding deterioration, treatment procedures of gilt objects and gilding treatment case histories.

PERSPECTIVES IN CONSERVATION WORKSHOPS

The following two workshops are designed to give practicing conservators the opportunity to visit selected furniture conservation

laboratories and interact with the conservators working therein. Discussion will center upon past and ongoing treatment projects and subject areas of special expertise of the host staff. Exchange of ideas and information is encouraged. For further information, contact Marc Williams or Don Williams, [REDACTED].

April 18-22, 1988. Canadian Conservation Institute. Gordon Fairbairn will host this five day workshop at CCI in Ottawa, Ontario, Canada. CCI is a national laboratory serving cultural institutions throughout Canada. Their staff includes conservators in many disciplines, as well as a large conservation science department. The workshop will include demonstrations, applied treatment projects, tours of CCI and the nearby Parcs Canada Conservation Laboratory, and discussion of past and present treatments.

July 18-22, 1988. Society for the Preservation of New England Antiquities. Robert Mussey will host this five day workshop at the SPNEA conservation center in Waltham, MA, just outside of Boston. The SPNEA lab not only serves the furniture and upholstery conservation needs of its own 40-plus historic house museums, but also acts as a regional laboratory for all of New England. The workshop will consist of lectures, tours to selected museums in the Boston area for examination of their furniture collections, and hands-on projects in the SPNEA lab. Emphasis will be on historic finishes and their conservation, hardware treatment, leather conservation and wood consolidation techniques.

CALLS FOR PAPERS

Harpers Ferry Regional Textile Group Conference, November 3-4, 1988. "20th Century Materials, Testing and Textile Conservation." Deadline for one-page typed proposal: September 16, 1987 to Katherine Dirks, Division of Textiles, SI, National Museum of American History, Room 4131, Washington, D.C., 20560, (202) 357-1889.

Vth International Congress on Deterioration and Conservation of Stone, September 12-14, 1988. Deadline for abstracts is September 30, 1987. For information, contact Dr. Wieslaw Domaslawski, Kongres Konservacki Kamienia, Instytut Zabyt-Koznawstwa: Konserwatorstwa Uniwersytetu Mikolaja Kopernika, ul. Sienkiewicza 30/32, 87-100 Torun, Poland.

14th Annual Conference of the IIC-Canadian Group, Toronto, Ontario, May 27-30, 1988. Persons wishing to present a paper are requested to submit a 250-400 word abstract by December 15, 1987, to Marianne Webb, Programme Chair, IIC-CG Conference 1988, Box 956, Station F, Toronto, Ontario M4Y 2N9, Canada.

Conservation of Historic and Artistic Works on Paper: Symposium '88, Ottawa, Canada, October 3-7, 1988. Deadline for submission of abstracts is 31 March, 1988. Information and registration forms available from Symposium '88, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, Ontario K1A 0M8, Canada, (613) 998-3721.

Convergence '88, Scholars Refereed Research Seminar, July 7-11, 1988, Chicago, IL. Four papers will be presented by textile scholars on subjects of original research relative to the history, theory, practice and development of textile knowledge. Scholars should

send an abstract with a maximum of two typewritten pages plus bibliographical references. Selected papers will be allocated 25 minutes. Deadline: April 1, 1988. Send abstracts to Prof. Naomi Whiting Towner, Dept. of Art, Illinois State Univ., Normal, IL 61761-6901.

GRANTS & INTERNSHIPS

NYSICA INTERN IN TEXTILE CONSERVATION

Seeking to broaden minority representation in the field of conservation, the New York State Council on the Arts is helping to underwrite an internship in textile conservation at the Textile Conservation Workshop, South Salem, New York. This internship is also partially funded by the National Endowment for the Arts. Applicants oriented towards a career in museum conservation should apply. Letters of inquiry and resumes should be sent to Patsy Orlofsky, Executive Director, Main St., South Salem, NY 10590.

INTERNSHIP IN OBJECTS CONSERVATION

The Art Institute of Chicago is offering a one year internship, sponsored by the Getty Trust, to a graduate of a training program or to someone with equivalent experience. The intern will work on a wide variety of conservation projects in the Museum's collection of European decorative arts, architectural, Oriental, and archaeological materials, including sculpture, ceramics, and metalwork. The internship provides a stipend of \$15,000 plus \$3,000 for traveling expenses. Applications should include cover letter, resume, and the names of three references. Send by September 30, 1987 to Barbara Hall, Senior Conservator of Objects, The Art Institute of Chicago, Michigan Avenue at Adams, Chicago, IL 60603.

POSITIONS AVAILABLE

The following rates apply for Positions Available ads: Heading (job title) + 10 lines of copy: \$50.00. This is a minimum fee. The charge per line beyond 10 lines is \$4.00.

ASSOCIATE OR CONSERVATOR OF PAPER

The Williamstown Regional Art Conservation Laboratory has an immediate opening for the position of Associate Conservator/Conservator of Paper. As Department Head, responsibilities include the supervision of a small staff

in the paper laboratory as well as examination and treatment of works of art on paper, consultations, surveys, and educational outreach. Because of the numerous diverse collections that the Laboratory serves, applicants must have excellent conservation skills. Candidates will be sought who possess self reliance, initiative and the ability to work well with others.

Applicants should have a graduate degree in conservation or equivalent experience. Excellent salary and benefit package is commensurate with experience.

Send resume and two letters of recommendation to Gerald Hoepfner, Director, Williamstown Regional Art Conservation Laboratory, Inc., 225 South St., Williamstown, MA 01267.

PAPER CONSERVATOR

The NYS historic sites system is seeking an experienced conservator to assume responsibility for: collection survey; staff/volunteer training and supervision; research and planning; storage and exhibition standards; and scheduling and performance of treatments. Individual will work in established collection care facility and must demonstrate ability to work within large multi-faceted organization. Qualifications include: MA from a recognized conservation training program and three years experience. Starting salary is \$32,515 plus excellent benefits. To apply, send resume and references to James P. Gold, Director, Bureau of Historic Sites, NYS Parks, Recreation & Historic Preservation, Peebles Island, Waterford, NY 12188. AA/EOE.

PAPER CONSERVATOR

The New York City Municipal Archives, a division of the Department of Records and Information Services, is seeking a paper conservator for a one year N.E.H. grant funded project. The successful applicant will work with project director and conservation staff in newly designed facilities to treat a collection of architectural drawings from the N.Y.C. Parks Department collection.

A minimum two years experience in paper conservation is required and specific expertise with architectural drawings is desired. Applicant must have demonstrated ability to plan and execute appropriate conservation treatments.

Salary: \$22,000 plus fringe benefits. Position is available immediately. Send letter, resume, and the names of two references to N.Y.C. Municipal Archives, Preservation Section, 31 Chambers St., New York, NY 10007, (212) 566-4631. AA/EOE.

ASSOCIATE OR ASSISTANT PAPER CONSERVATOR

The Conservation Center for Art and Historic Artifacts, Philadelphia, PA is seeking applicants for two positions: Associate or Assistant Paper Conservator. Individuals selected will work in the Center's new facility, which provides an exceptional environment for con-

servations of art and historic artifacts on paper, library and archival materials, and photographs.

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 contact Executive Director, CCAHA, 264 S. 23rd St., Philadelphia, PA 19103, (215) 545-0613.

PAPER CONSERVATOR

The Historic New Orleans Collection, a museum and research center of Louisiana material, is seeking a paper conservator. Applicants should be experienced in treating a variety of paper works, including manuscripts and books. The conservator will be responsible for an overall conservation survey of the Collection's three divisions (curatorial, manuscripts, and research library) and for implementing a conservation plan. The recently completed lab, with over 1500 square feet, contains basic equipment and will need additional equipment and supplies to be selected by the conservator.

Applicants should have a degree from a recognized conservation program and a minimum of three years experience. Medical, retirement, and other benefits are provided. Send resume and salary requirements to Dode Platou, Director, Historic New Orleans Collection, 533 Royal St., New Orleans, LA 70130.

PAPER CONSERVATOR

The Baltimore Museum of Art is seeking applicants for the position of Assistant or Associate Paper Conservator to help care for the Museum's growing collection of over 100,000 prints, drawings, and photographs. This is a new, full-time permanent position. The paper conservation staff presently consists of one full-time conservator, one part-time conservator, a matter-framer, and a technician working in a fully-equipped facility. The paper conservators and curators of the Prints, Drawings, and Photographs Department enjoy an excellent working relationship. The curators are very supportive of conservation aims and encourage participation in collaborative activities.

Responsibilities include examination, treatment, research, and related duties in conjunction with the paper conservator. Applicants should have the ability to work independently on a wide variety of projects. Candidates should have a degree from a recognized conservation training program or equivalent, and experience in a museum or established conservation center. Send resume to Karen Crenshaw, Senior Conservator, The Baltimore

Museum of Art, Art Museum Drive, Baltimore, MD 21218, (301) 396-6334.

HEAD, CONSERVATION AND BOOK REPAIR UNIT

THE UNIVERSITY OF MICHIGAN

Under the general direction of the Head, Preservation Department, is responsible for the daily operation of the University Library's Conservation and Book Repair Unit. Performs and documents conservation treatments on fragile and valuable library materials. Hires, trains, schedules, supervises, and evaluates a staff of 6.25 FTE, including two conservation assistants, three bookbinders, and .25 FTE administrative assistant. Prepares unit goals, budget estimates, monthly reports and other routine documents related to unit operation. Advises library staff on collection condition and recommended treatment. Establishes and monitors conservation-related standards, policies, and procedures. Purchases and provides for the repair and maintenance of equipment. Researches sources, monitors quality, and initiates orders for conservation supplies and materials. Assists in the preparation of disaster plans, and in the organization and direction of disaster recovery efforts. Assists in the planning and implementation of the preservation education program for staff and users.

Qualifications: At least three years experience in bookbinding and conservation. Broad knowledge of conservation principles and practices, knowledge of historical bindings, and demonstrated ability to perform advanced conservation techniques. Ability to organize and oversee efficient operation of routine book repair operations. Effective interpersonal skills. Good oral and written communication skills. Minimum one year successful supervisory experience. Preferred: Undergraduate college degree. Experience in conservation and book repair unit in large academic library, in staff training, and in planning and budgeting.

Minimum salary \$21,200, dependent on relevant experience. Retirement Provisions: TIAA-CREF Plan.

Apply to B. Burton, SCIL Personnel Service Center, 1020 L.S.A. Building, University of Michigan, 500 S. State St., Ann Arbor, MI 48109-1382. Applications received by October 15, 1987 will be given first consideration. A non-discriminatory affirmative action employer.

HEAD PAINTINGS CONSERVATOR HEAD PAPER CONSERVATOR

The Intermuseum Laboratory in Oberlin, OH, is seeking dynamic, thoughtful, and highly skilled conservators interested in developing the scope of the lab. This is an excellent opportunity for established professionals to achieve their individual potential while contributing to the field.

The Intermuseum Laboratory serves superior and diverse collections of paper and paintings in 28 Member Institutions throughout and beyond the Mid-West. In addition to on-site consultations and laboratory services, the Lab provides Fellowship training, educational seminars for both Membership and conservation professionals, and supports research by staff.

These positions report to the Director, and will be responsible for developing and maintaining client relations and workload, working with member institutions to plan surveys and treatments, supervising professional staff, and participating in educational seminars. Benchmark is encouraged, although considerable travel will be required in the first year.

The Head Conservators must have experience in conservation treatments of the highest quality on a wide variety of projects. Graduation from a recognized conservation training program or equivalent background is required, with a work history of progressively more responsible positions. Candidates must have experience in supervision, training, and strong interpersonal and administrative skills. Previous work in a museum is an asset.

Salary levels are highly competitive and commensurate with experience. Benefits are excellent and include expertise time and travel funds, research time and funds, generous vacations, health care plan and use of college facilities. The Lab's unique location offers the combined benefits of urban cultural and intellectual activities within the lifestyle of a small college town.

To apply, write outlining your experience relative to the responsibilities described, and your professional goals and interest, to Lisa Mibach, Director, ICA Lab, Allen Art Building, Oberlin, OH 44074, U.S.A.

PAINTINGS CONSERVATOR

The Shelburne Museum is seeking a paintings conservator to conduct an 18-month NEA Grant sponsored project. Candidate will be responsible for continuing a condition survey of the collection paintings and examination and treatment of selected paintings. Graduate degree in paintings conservation or equivalent plus two years of additional experience in paintings conservation desirable. Applicant should be able to work independently. Salary \$20,000 range depending on training and experience. Project to begin in October, 1987. Sent letter of application and resume to Richard L. Kerschner, Chief Conservator, Shelburne Museum, Rt. 7, Shelburne, VT 05482, (802) 985-3346.

ASSISTANT PAINTINGS CONSERVATOR

The North Carolina Museum of Art is seeking an Assistant Paintings Conservator whose primary duties will include treatment of Outreach Paintings Exhibitions, preparation of collections care information for regional museums and the general public, and maintenance of the collection. The position is newly created and full-time with the benefits of a state employee, grade 68 and expected starting salary of \$21,735. This position is available October 1. Applicants must be graduates of one of the recognized master's level training programs. Send resume and references to David Goist,

Chief Conservator, North Carolina Museum of Art, 2110 Blue Ridge Blvd., Raleigh, NC 27607.

ART CONSERVATOR III PAINTINGS

The Conservation Services Laboratory of the Detroit Institute of Arts seeks an individual qualifying for the above position. 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, preparation of condition reports for systematic catalog, 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 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 October 9, 1987, to Mr. Leon Johnson, Personnel Department, City of Detroit, 314 City-County Building, Detroit, MI 48226, or call (313) 224-3718.

TEXTILE CONSERVATOR

Salary negotiable plus excellent benefits. Will supervise textile conservation lab storage program, including: research, analysis and documentation (including photography); prepare textiles for exhibition and other related duties as necessary. Must have MA degree in Fine Arts/Art History along with comprehensive training and/or substantial experience in textile conservation, microscopy and mounting textiles for exhibits. Benefits include free medical/dental coverage, 15 paid vacation days, 12 paid holidays per year and much more. Send resume to Susan Kroll, Personnel Department, American Museum of Natural History, 79th St. and Central Park West, New York, NY 10024. An Equal Opportunity Employer.

TEXTILE CONSERVATORS

The Textile Conservation Centre, situated in historic Hampton Court Palace, near London, U.K., is seeking applications from Textile Conservators to work for periods of either one or two years on either tapestry or general conservation work.

Successful applicants will have the opportunity to work in the prestigious Centre alongside colleagues with considerable experience in conservation of a wide variety of textiles.

Applicants should be conservators with at least three years experience and recognised qualifications. The salary offered will reflect these. Applications, including resume and references, to be sent before the end of September 1987 to Administrator, The Textile Conser-

vation Centre, Apt. 22, Hampton Court Palace, East Molesey, Surrey, KT8 9AU, U.K.

ASSISTANT CONSERVATOR OF OBJECTS

The Art Institute of Chicago has an immediate opening for an Assistant Conservator of Objects who will work with the collections in Primitive, Oriental, Classical, Twentieth Century, Architecture, American, and European Decorative Arts. Responsibilities include the examination and treatment of a wide variety of materials and assisting with loans and exhibitions.

Candidates should be a graduate of a training program or have equivalent experience plus an additional three years of experience working in the area of decorative arts.

Salary is commensurate with experience and there are excellent benefits. Please send resume and the names of three references to Barbara Hall, Senior Conservator of Objects, The Art Institute of Chicago, Michigan Avenue at Adams, Chicago, IL 60603.

CONSERVATOR

Tennessee State Museum, Nashville. Under the supervision of the Chief Curator of Collections, the conservator is responsible for the examination and treatment of a collection of 75,000 historical objects at the State Museum and the War Memorial Museum. Performs treatments, surveys, supervises volunteers, writes grants and contracts, administers contract conservation, packs objects for transit, recommends mounting devices and installation methods, oversees environmental conditions in two museum buildings and the State Capitol. Qualifications are: graduation from a four-year college or university with a master's degree in conservation with a major in decorative objects; or a master's degree in art history with a diploma in conservation with a major in decorative objects; or graduation from an apprenticeship program equal to that of the Fogg Museum with a focus in decorative objects; and one year of full-time paid employment in museum conservation work. Send resume and list of references to Dr. James C. Kelly, Chief Curator of Collections, Tennessee State Museum, Nashville, TN 37219-5196.

ASSISTANT OBJECTS CONSERVATOR

Salary negotiable plus excellent benefits. The American Museum of Natural History seeks an Assistant Objects Conservator. This is a new, permanent, full-time position as assistant to the head of the Conservation Laboratories. The collection is composed of archaeological and ethnographic artifacts from North, Central and South America, Asia, Oceania, Africa, India and Indonesia, as well as pre-industrial Europe.

Primary duties include conditioning, monitoring and treating the collection along with making recommendations about loans, environmental conditions and handling. Additional responsibilities include working with interns, researching technical issues and surveying parts of the collection for future projects.

Applicants should be graduates of a training program or have significant work experience on archaeological and ethnographic objects. Benefits include free medical/dental coverage, 15 paid vacation days, 12 paid holidays per year and much more.

Please send inquiries and resumes with salary requirement to Susan Kroll, Personnel Department, American Museum of Natural History, 79th St. and Central Park West, New York, NY 10024. An Equal Opportunity Employer.

ASSOCIATE CONSERVATOR SEARCH EXTENDED

Field Museum of Natural History seeks an Associate Conservator to Perform and document ethnographic and archaeological conservation treatments, supervise assistants, interns and volunteers, and establish and review treatment priorities, procedures and schedules. The Associate Conservator works with the Exhibitions and Collections Management staff to improve exhibit and storage installations; assists with development and implementation of long range conservation plans and programs, laboratory management, and writing grant proposals. Funding for the position is pending.

Qualifications: a degree in conservation from a recognized training program with specialization in objects and/or ethnographic/archaeological conservation preferred; a minimum of four years experience working with anthropological collections; a demonstrated ability with conservation equipment and techniques; excellent organizational, communications and interpersonal skills. Computer experience is desirable.

Send letter, resume and salary requirements to Kathryn Hill, Human Resources, Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605.

ASSISTANT CONSERVATOR OF OBJECTS

The Art Institute of Chicago has a temporary position open for an Assistant Conservator of Objects for the Thorne Rooms, a group of 68 miniature period rooms. This is a contract position beginning September 1987 with the possibility of renewal on a yearly basis.

Responsibilities include performing conservation treatments on furniture, accessories, and structures of the rooms and supervising conservation consultants and staff needed to complete the work.

The candidate should be a graduate of a conservation training program or have equivalent experience and preferably some experience working with miniatures.

For further information contact Barbara Hall, Senior Conservator of Objects, The Art Institute of Chicago, Michigan at Adams, Chicago, IL 60603, (312) 443-7241.

OBJECTS CONSERVATOR/MUSEUM CURATOR II

The Arizona Historical Society, a State agency in Tucson, Arizona, is seeking qualified applicants for the permanent position of Objects

Conservator/Museum Curator II. Candidates should be graduates of a recognized conservation training program with a specialization in objects. Prefer three years experience in the field; demonstrated ability with conservation equipment and techniques; computer experience; working knowledge of 19th Century material culture; and experience with leather, textiles, furniture, and mechanical devices.

Minimum qualifications for state class title: Museum Curator II: Two years of experience equivalent to Curatorial Assistant; or one year of experience equivalent to a Museum Curator I; or a Bachelor's Degree from an accredited college or university in American history, museum science, archaeology or other closely related field appropriate to the assignment, and three years of related technical experience. A graduate degree in one of the above fields may substitute for one year of the required experience. Must have one year artifact conservation experience.

Starting salary: \$18,394. Fringe benefits include medical and dental insurance plus a retirement program. Send resume with references to Joyce Barrett, Associate Executive Director, Arizona Historical Society/Tucson, 949 E. Second St., Tucson, AZ 85711.

CONSERVATOR

The Peabody Museum of Archaeology and Ethnology seeks a conservator whose primary responsibility is the development and implementation of long-range conservation program, including priorities for conservation research and collections management. Responsible for grant proposal development to further this program; administers department staff, interns and volunteers. Experience in ethnographic/archaeological treatments essential. Graduate degree from a conservation program plus minimum of three years experience required. Salary commensurate with experience.

Send letter of application, resume and three references by September 30, 1987 to Rosemary A. Joyce, Assistant Director, Peabody Museum, Harvard University, 11 Divinity Ave., Cambridge, MA 02138.

EXECUTIVE DIRECTOR

Challenging growth potential. Not-for-profit professional membership organization of 2,500 members, headquartered in Washington, D.C., seeks energetic, experienced Executive Director to manage national office and direct service-oriented programs. Background in cultural and preservation activities desirable. Send resume, salary history and requirements by September 15 to Chair, Search Committee, The American Institute for Conservation of Historic and Artistic Works, The Klinge Mansion, 3545 Williamsburg Lane, N.W., Washington, D.C., 20008.

HEAD OF CONSERVATION

Biltmore, Campbell, Smith Restorations Inc., a fine art and decorative painting restoration firm affiliated with the Biltmore Estate in

Asheville, NC seeks applications for coordinator of its conservation department. Duties include supervising studio, coordinating off-site projects, and initiating marketing efforts. Excellent communication skills, attention to detail and ability to work with people essential. Candidate should have advanced degree in conservation, historic preservation or the equivalent and significant work experience. Salary commensurate with experience. Send resume to Alice Schweitzer, Personnel Assistant, Biltmore Co., 1 North Pack Square, Asheville, NC 28801.

ICCROM - ROME THE POST OF DIRECTOR

Applications are invited by Council for the post of Director of the International Centre for the Study of the Preservation and the Restoration of Cultural Property which will fall vacant in July 1988. Candidates, preferably between 40 and 55 years of age, should have university degrees in either the exact sciences or the humanities and should have exercised important functions, other than administrative, in the conservation of cultural property for which they are well known.

A curriculum vitae should be submitted in duplicate stating which languages are spoken, written or understood, English and French being compulsory and a fair knowledge of Italian desirable. At the date of taking up his appointment, the new Director should be free from all activities that might divert him from his main task.

The Director is appointed for two years and the Council has the authority to renew his contract twice without declaration of vacancy (Art. 62 of the Rules of Procedure of the General Assembly).

The Director will be resident in Rome. The post carries diplomatic privileges and a salary correlated with FAO grade D1/1 commencing, currently, at \$50,850 net with allowances.

Final date for receiving applications, which should be marked "Confidential," is 15 January 1988, to Paul N. Perrot, Chairman, ICCROM Council, Virginia Museum of Fine Arts, Boulevard & Grove Avenue, Richmond, VA 23221, U.S.A.

HEAD - DIVISION OF CONSERVATION SEARCH EXTENDED

Field Museum of Natural History, Anthropology Department seeks a Head—Division of Conservation. Responsibilities include managing conservation facilities, supervising conservation staff, establishing treatment priorities and schedules, supervising and performing conservation treatments, and writing grant proposals. The Head develops and implements policies, programs and long-range conservation plans, and advises and assists the Exhibition and Collections Management staff in the planning and installation of exhibits and storage facilities.

Qualifications: a degree in conservation from a recognized training program, with a specialization in objects and/or ethnographic/archaeological conservation preferred; a minimum of three years experience in supervision and management of a conserva-

tion facility; a minimum of four years experience working with anthropological collections. Must be highly motivated with excellent management and organizational skills, and must have a demonstrated ability with conservation equipment and techniques. Well-developed leadership, communications and interpersonal skills are required. Computer experience is desirable.

Send letter, resume and salary requirements to Kathryn Hill, Human Resources, Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605. EEO/mf.

NOTICES

Missing Vol. 6, No. 4, 1967, from complete set of *Art and Archeology Technical Abstracts (ATA)*. Wish to purchase missing volume to complete set. Please contact Jeanne L. Kostich, 49 Willard Avenue, Pocantico Hills, North Tarrytown, New York 10591.

In the July issue of the *Newsletter*, the telephone number for Janet Bridgland, a member of the Education and Training Committee, was listed incorrectly. The correct number is (213) 822-2299.

A vacuum heat table, 4 x 6 ft., used, in good condition, is for sale for \$1000.00. Contact Suzanne O'Brien, [redacted], New York, NY 10025, [redacted].

Christopher Clarkson has completed arrangements for a second making of Best Quality Linen Cord for bookbinding. Colophon Bindery has been selected to distribute this cord to bookbinders and conservators in America. Don't delay your order. Contact Colophon Hand Bookbindery, 1902 North 44th Street, Seattle, WA 98103 (206) 633-1759.

PUBLICATIONS

Three Fine Arts Technical Monographs are available from the Center for Conservation and Technical Studies, Harvard University as well as a recent publication on formaldehyde.

Richard Newman's *Sculpture of India: A Study of the Materials Used by Indian Sculptors from ca. 2nd Century B.C. to the 16th Century* is a study of rock samples from 187 Indian sculptures (@ \$13.50/copy).

Pasteprints: A Technical and Art Historical Investigation by Elizabeth Coombs, Eugene Farrell and Richard Field is a two-part study of the technical investigation of the materials and

methods in the creation of pasteprints and a presentation of the art historical context in which the prints were produced (@ \$13.50/copy).

In *Vincent van Gogh's "Self-Portrait Dedicated to Paul Gauguin": An Historical and Technical Study* authors Wojtech Jirat-Wasiutynski, H. Travers Newton, Eugene Farrell and Richard Newman research previous damage and repairs, their age and significance and the development of a conservation procedure best suited for Van Gogh's self-portrait (@ \$10.50/copy).

A recent publication entitled, *Formaldehyde: How great is the danger to museum collections?* is the result of research and analysis undertaken by former interns Jane Carpenter and Pamela Hatchfield on formaldehyde-induced corrosion in objects and alteration in pigments and organic materials. The chemical basis of these deterioration mechanisms is discussed and possible remedial measures are suggested. The up-to-date information and references make it an invaluable basic reference for museum and collections care professionals (@ \$6.50/copy).

All prices include postage and handling. Send your name, address and desired number of copies to: Publications, Center for Conservation and Technical Studies, Harvard University Art Museums, 32 Quincy Street, Cambridge, MA 02138. You will be billed for your order.

Problems Faced by Conservators in Private Practice, Part II: A Panel Discussion, New York Conservation Association, 1987. Transcripts of a meeting featuring Barbara Appelbaum, moderator; Catherine A. Bostron, attorney specializing in art-related law; Rubin L. Gorewitz, Certified Public Accountant; and Debbie Taylor, Huntington T. Block Insurance representative held on December 10, 1986. The transcript is 35 pages and available for \$5.00 per copy plus \$1.25 postage. Send checks payable to "New York Conservation Association" to: Harriet Irgang, [redacted], New York, NY 10040.

Two conservation research articles of interest recently appeared in the June, 1987 IIC-CG newsletter. The first, entitled, "Rubber Antioxidants Help Save Artifacts," is written by D.W. Grattan of CCI. The article discusses the experimental use of the Ciba-Geigy antioxidant Irganox 1076 as a successful protector against rubber deterioration. Two kinds of rubber are used in the author's experiment which measured deterioration of both rubbers in brittleness and color change before and after artificial ageing, and with and without antioxidant coatings. Wax coatings and conditions of storage eliminating light and oxygen are also mentioned as preservation measures for rubber. A short bibliography is also published in connection with this article. The second article, "Tarnish Inhibitive Papers and Cloths for Silver" by Mark Gilbert of CCI and Clifford Cook of the Conservation Branch of the National Historic Parks and Sites, compares the relative effectiveness of a number of papers and cloths commercially available in North America

which are described in the product literature for wrapping silver and protecting it against tarnishing. The comparison of products is made in an attempt to evaluate their possible application in conservation for protecting silver objects against tarnishing under museum storage conditions. Analysis of six cloths and papers to identify their anti-tarnish agent was first carried out using X-ray Diffraction, Scanning Electron Microscopy and X-ray Energy Spectrometry. Analysis revealed that some of the products did not contain an identifiable anti-tarnish material. Accelerated tarnishing tests were done using each product in association with lead acetate test paper as well as silver coupons. From the experiment, it was determined that by far the most effective protection for silver against tarnishing (of the six experimental products) was provided by Pacific Silvercloth, Wamsutta Specialty Products Group, 1430 Broadway, New York, NY 10018. Next in order of effectiveness was Marvel Century Anti-Tarnish paper followed by Tarno-Tarnish Tissue. See article for bibliography.

The proceedings of the tenth anniversary conference of The Institute of Paper Conservation, "New Directions in Paper Conservation," held at Oxford in 1986 are now available on audio cassette tapes. Details of the tapes and order forms can be obtained from Ms. C. Hampson, The Secretary, The Institute of Paper Conservation, Leigh Lodge, Leigh, Worcestershire WR6 5LB, England.

Soon after the annual AIC meeting in Vancouver, a Kodak Pamphlet was brought to the attention of the *Newsletter* at the AIC office. Kodak Pamphlet No. S-22, "Effective Slide Lectures," is produced by the Kodak, Motion Picture and Audiovisual Markets Division, Rochester, NY 14650. Information is available from Eastman Kodak Company, Dept. 412L, Rochester, NY 14650.

Otto Waechter's *Restaurierung und Erhaltung von Buchern, Archivalien und Graphiken*, third edition, is available at special remainder prices. It will neither be reprinted nor published in a new edition. It is available for \$26.00 plus \$2.00 postage in North America. For information or to place orders, contact Verlag Der Apfel, Book-selling Department, Gumpendorfer Strasse 12, A-1060, Vienna, Austria.

An excellent article by Phyllis Dillon entitled, "Conservation Planning: Where can you find the help you need?" appeared in the July/August 1987 issue of *History News*. Directed toward staff in institutions which lack conservation departments, it is an excellent reference. The author clarifies the availability of conservation services and conservators, discusses why conservation plans should be devised, covers some aspects of grant writing and the availability of IMS matching grants, makes suggestions for finding a conservator for consultation, etc., and lists the national conservation resources and regional conservation centers.

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 October 1, 1987. 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 1987, Washington, D.C. Newsletter staff: Sarah Bertalan, Editor. Anne Webster, Managing Editor. Catherine Metzger, Judy Ozone, Sylvia Rodgers, Rebecca Rushfield, Rika Smith, Contributing Editors.

Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC AND ARTISTIC WORKS

Volume 12, Number 6

November 1987

AIC NEWS

Margaret Holben Ellis, Lambertus van Zelst, Leslie Kruth, and Elisabeth West FitzHugh.

NEW AIC EXECUTIVE DIRECTOR

The Search Committee is pleased to announce the appointment of Sarah Z. Rosenberg as the new Executive Director of AIC. Ms. Rosenberg has served for the past five years as the Executive Director of the Nebraska Committee for the Humanities (NCH). For three of those years she was also Executive Director of the Nebraska Foundation for the Humanities. For eight years prior to joining the NCH, she worked in various capacities, the most recent being Director of Program Development for the University of Mid-America, a consortium of eleven mid-western colleges and universities. Ms. Rosenberg's academic training is concentrated in Business Administration and History. At the time of accepting the position of AIC Executive Director, she is working for the National Endowment for the Humanities. She will be joining AIC as of November 9.

The members of the Search Committee are confident that you will find Ms. Rosenberg to be an outstanding advocate for our organization. We are equally certain that she will effectively serve your needs through our national office. We know you will join in welcoming her to AIC.—AIC Search Committee: Terry Drayman Weisser, Shelley Fletcher, Sian Jones, Sara Wolf Green,

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FROM THE PRESIDENT

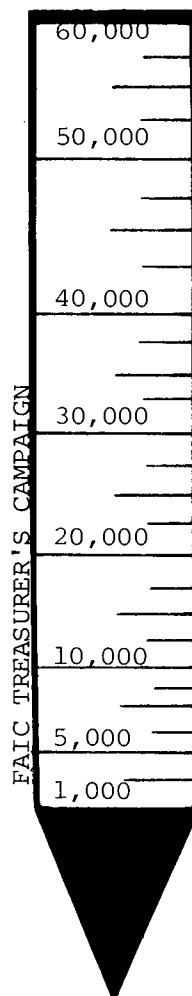
The search for a new Executive Director for AIC has been a major activity of the Board these past few months. A Search Committee consisting of the AIC Board plus past President Elisabeth FitzHugh was established. Ads were placed in the *AIC Newsletter*, *AVISO*, *Washington Post*, *Wall Street Journal*, *Association Trends*, and the *National Business Employment Weekly*. We received 222 applications for the position before the September 15 deadline. Fifty-six of the candidates stood out from the others for their administrative skills and/or preservation-oriented backgrounds. From this group six were selected and interviewed on September 30.

Another issue that has been the focus of the Board's attention is the fact that our lease at the Klinge Mansion expires on January 1, 1988. We have only recently been made aware of some plans of the National Park Service which may make it necessary for us to leave Klinge at that time. This situation could become problematic as our rent there was considerably reduced by rent credits accrued through renovation work on the premises carried out by AIC volunteers. A letter from Sara Wolf Green, AIC Treasurer, follows. I hope you will give it your attention and careful consideration.—Terry Drayman Weisser

LAST NEWSLETTER PUBLISHED BY AIC

The AIC/FAIC Board has recently been informed that upon the expiration of our lease on Klinge, January 1, 1988, we will no longer be able to pay our rent with volunteer-hour rent credits, and will have to pay in real dollars at market value. Because this was an unexpected change, our 1988 budget did not include plans for such an expenditure. Therefore it will be necessary to curtail or eliminate many of our regular services and programs in order to maintain the organization.

There is no doubt that dues will have to be increased across the board, as was suggested by the membership present during the last annual business meeting in Vancouver. However, a dues increase would not have an



impact on our financial situation until 1989, and the problem at hand requires an immediate solution.

A possible solution to this problem would be for FAIC to undertake the financing of the publication of the *Journal* and *Newsletter*, thereby freeing funds within the AIC budget to pay rent. This would require that FAIC increase its financial base to cover these costs. In order to meet this need, I recommend that we all accept Caroline Keck's challenge to donate one day's wages to FAIC.

I have accepted this challenge as have each of the Board members of AIC/FAIC. With each of you taking the same initiative to support our professional organization, we will be able to continue to enjoy the programs and services we all consider to be essential.

This initial fund raising campaign will not permanently solve our long-range financial problems. Therefore, I am initiating an aggressive program to increase our funding base. As a first project, I am undertaking a membership drive to include a greater number of institutional members who will most certainly benefit from our programs. If your organization, or those organizations with which you frequently consult are not members of AIC, please encourage them to join. Institutional membership forms are enclosed with this *Newsletter* for that purpose.

I know that each of you must understand how important it is to participate in this fund raising effort. A space will be available on your membership renewal form to indicate your tax deductible contribution to the FAIC Treasurer's Campaign. Please do not depend upon your colleagues to donate on your behalf. This is your professional organization.—Sara Wolf Green, Treasurer

AIC WELCOMES NEW STAFF MEMBERS

The AIC has two new staff members we are very happy to welcome on board: Cathy Salmons, the new Administrative Assistant, started work August 31, and is with the AIC full time. Becky Bell, our half-time Secretary, began work September 28. Cathy and Becky are replacing Jim McIntyre, who left to pursue work with a computer firm, and Jessica Sloane, who is in graduate school full time this fall.

AIC REFERRAL SYSTEM

All Specialty and Sub-Groups have been asked to submit their ideas for a Referral System to the Specialty and Sub-Group Liaison by December 31, 1987. We would also like to solicit the opinions of AIC members not belonging to these groups. Please direct your thoughts to Margaret Holben Ellis.

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HEALTH CARE POLICIES

As of Dec. 31, 1987, Marsh & McLennan working with Mutual of New York Underwriters will no longer offer individual health care policies to AIC members. Mutual of New York is at this time terminating all organizational programs that offer individual policies. Marsh & McLennan is doubtful that another carrier will be found.

AIC members currently holding such policies may contact Mrs. Betty Toy at Huntington Block for assistance in locating a new individual policy. Dial toll free [REDACTED]

[REDACTED] AIC is currently researching new possibilities for member coverage.

WHO OWNS YOUR TREATMENT RECORDS?

As you are probably aware from past items in this *Newsletter*, AIC has received a grant from the National Historical Publications and Records Commission and the Getty Foundation to determine the feasibility of establishing an archive as a repository for the treatment records of retired and deceased conservators in private practice.

The study has been underway for just over six months and one of the key questions under review by the Task Force is: Are conservators' treatment records the property of the owner of the art object being treated, or do they belong to the conservator who is treating the object?

Doug Adler, the legal consultant to the Task Force and counsel for AIC, researched the question of legal ownership of treatment records and found that there is no clear answer to the question, as the law in this area is, for the most part, undeveloped. Because of this, it is impossible to predict with certainty how a court would decide if asked to determine who owns conservator treatment records.

Mr. Adler's research shows that, in general, the right of the conservator to these records tends to be supported by copyright law, which suggests that "certain processes and treatment procedures are property interests"; state statutory authority (where it exists); and by the Moral-Rights doctrine, which is recognized in European courts, but has not found much acceptance in American courts. This doctrine provides that "a personal right exists which protects the personality of the artist (conservator?) as well as his work, and that this right is perpetual, unalienable and cannot be waived. Moreover, this right includes the right to complete one's creation, to determine when and if it will be made public, to have artistic paternity with respect to the work, to protect and preserve the integrity of the work, and to withdraw the work from public inspection."

The owner of the art object has, obviously, a significant self-interest in protecting his possession from public scrutiny and in keeping secret any findings that an art conservator's treatment records may reveal. The most persuasive legal standards in support of the owner's rights to the treatment records are, according to Mr. Adler, the principles involved in property rights in general and the Works-For-Hire doctrine. This latter doctrine provides that a work prepared by an employee within the scope of his employment is owned by the employer. However, the relationship between the conservator and owner more closely resembles a contractor-contractee relationship. This latter relationship lacks the right to control the work process, which is typical of the owner-employee relationship. Like other legally recognized independent contractors such as architects, physicians and decorators, conservators have the personal right to control and direct what, and how, work shall be done.

With the lack of legal precedence as to who owns the treatment records, Mr. Adler advises that conservators use a written contractual release to resolve the dilemma. He points out that a written contractual release could secure the conservator's rights in the records through a statement signed by the owner of the art object that releases any and all rights to the records that may exist under the law. The release should be written to guarantee the privacy rights of the owner in the records, such as protection of the owner's name, cost of the treatment, and other sensitive information related to the records. The release should provide that such matters be deleted should the conservator decide to donate the records to an archive.

This solution adequately protects both the interest of the owner of the object and the conservator. It gives the conservator ownership of his treatment records so that he may donate them to a depository. It also protects the owner of the art object from public scrutiny of the sensitive matters of his possession. Thus getting a written release would appear to be the most realistic legal, and practical, method of protecting the ownership rights and interests of all parties involved.

The Archives Task Force is considering recommending that AIC request legal advice on the drafting of an appropriate release statement that could be incorporated into the contracts of practicing conservators. We will keep you advised on the outcome of this and other developments in Task Force as its work progresses.—Don Hehir

HEALTH AND SAFETY COMMITTEE

REVISION OSHA HAZARD COMMUNICATION STANDARD

Effective September, 1987, the Occupational Safety and Health Administration's (OSHA) revised Hazard Communication Standard (HCS) has been extended to the non-manufacturing sector. This means that all employers, including those in museums, conservation laboratories, and schools must obtain Material Safety Data Sheets (MSDSs) on all hazardous chemicals used in the institution and must transmit this information and establish formal employee training programs. These programs must be in place by May 23, 1988.

The HCS is similar to the "Right-to-Know" laws passed by many states and preempts all state laws except those established under the authority of OSHA-approved state plans.

There are many other requirements in the new law which also must be met. For further information on the HCS, send a self-addressed, stamped envelope to ACTS (Arts, Crafts and Theater Safety), 181 Thompson St., #23, New York, NY 10012 or call (212) 777-0062.—Monona Rossol

PA & FELLOW APPLICATION DEADLINE

December 31, 1987 is the next due date for applications for Professional Membership in AIC. Applications for Professional Associate should be sent to the AIC office. Applications for Fellowship should be sent to Faye Wrubel, Painting Conservation, The Art Institute of Chicago, Michigan Ave. at Adams St., Chicago, IL 60603.

This is the last opportunity to apply for Fellowship before Professional Associate membership becomes a prerequisite for Fellowship.—Inge-Lise Eckmann, Chair, AIC Membership Committee

Preparations for the next AIC meeting in New Orleans, June 1-5, are off to a good start. Letters sent to AIC members in the New Orleans area have drawn a good number of responses and we hope to arrange a warm welcome for what is anticipated to be a popular and well-attended meeting.

Due to an unavoidable conflict with the AAM meeting, the theme meeting that was announced by Gil Brown in the July *Newsletter* has been cancelled. In lieu of an overall theme meeting dealing with the preservation of small collections, the AIC Committee on Museum Environments is organizing a one and a half day pre-conference session entitled *Conservation Surveys: Philosophy and Practice*. The session will focus on the recent emphasis of surveys as a priority for funding by various agencies. The technical and practical aspects of surveys will be discussed. Topic will include: methods of monitoring and controlling environments; the use of the survey as an educational tool; and the relationship of the conservator to other museum professionals.—Shelley Fletcher

FAIC NEWS

FAIC TREASURER'S CAMPAIGN - DONORS TO DATE

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Caroline K. Keck	Leslie Kruth
Lambertus van Zelst	Terry Drayman Weisser

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\$450.00 to Susanne Friend, Art Conservation Program,
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 \$856.00 to Ingrid Neuman, Art Conservation Program,
 State University College at Buffalo. (Jubilee Conference,
 University of London and the Institute of Archaeology)
 \$600.00 to Anne Seibert, Conservation Center, Institute of
 Fine Arts, New York University (AIC 15th Annual Meeting)
 \$500.00 to Mark Van Gelder, Art Conservation Department,
 State University College at Buffalo (AIC 15th Annual Meeting)

**IMAGINATION STIMULATED BY
 DISAGREEMENT**

AIC has the opportunity to mount a traveling exhibition on AIC CONSERVATION for the Smithsonian Travel Exhibitions. IDEAS are what we need, so that we can pick and choose, combine and counter, develop a knock-out statement of WHY we are essential to continuance of art/history/local/national and international heritage. It is often non-productive to tell one's self: sit down and THINK. Only the sitting down part comes easy. However, it is seldom difficult to find fault with the notions of others. Take for example the following statements on a SITES, AIC sponsored traveling show:

1. It should emphasize the long history of conservation through the ages.
2. The four main categories, paintings, paper, objects and textiles, should be described with examples of their deterioration and repair.
3. Variations of the exhibition should be available to each borrower, so emphasis can be placed on the special priority of care needed by the exhibiting institution.
4. The "horrible example" part of each display should be arranged to that a borrowing institution can insert its own deteriorated items as the "before" in a proposed curative system for care.
5. In addition to a display of problems and solutions in preservation for every category in our profession, one section should be planned for the exhibitor to show that institution's most dire items in need of care..with estimates for cost of the individual treatments.
6. Using the titles in the table of contents from Philip Ward's book *The Nature of Conservation, A Race Against Time*, a display arranged to reflect this summary could be accompanied by the book itself and offered to exhibitors at discount.
7. Separate single exhibitions should be offered limited to extensive display of deterioration/correction of individual categories in our field: paintings, paper, objects (wood & metal), textiles, photographs.

Surely some one of these statements irritates you sufficiently to provoke a firm refutation, with a suggestion to replace such idiocy? DO IT NOW, while you are still annoyed! Stimulating suggestions will be rewarded with four inflatable balloons. (T-shirts will only be available AFTER the SITES exhibition is on the road.)—Caroline K. Keck

SPECIALTY GROUPS

PAINTINGS SPECIALTY GROUP

CALL FOR PAPERS



The deadline for submission of abstracts for the General Session (including the Paintings Update Session) of the 1988 Annual Meeting in New Orleans was October 31. If you missed it, consider giving a shorter paper, no more than 15 minutes, to the

Specialty Group Session. One topic under consideration is techniques of specific artists. Have you taken a special interest in one artist or treated a number of his/her paintings? If so, consider letting the rest of us know what you have found. In addition, the forum on *Ethical Considerations: The Treatment of Modern Paintings* at the last meeting met with an especially enthusiastic response, and many people felt that there was insufficient time to fully explore the subject. Therefore, one focus of planning for the Specialty Group Session will be to expand upon this part of the program from last year. Abstracts for papers to be given at the Specialty Group Session should be submitted by November 30.

REFRESHER COURSES

Several ideas have been suggested for refresher courses or small sessions which might be sponsored by FAIC if there is sufficient interest.

1. A "hands-on" workshop on cleaning paintings which would be led by one or more guides discussing aesthetic aims of cleaning and by Richard Wolbers, discussing and demonstrating specific techniques such as the use of resin soaps to help the conservator achieve desired results. Ideally each participant might carry through an actual cleaning project during the course.
2. A workshop taught by Richard Wolbers on media analysis using ultraviolet-microscopy with direct reactive fluorescent dyes on cross sections, as described in his paper given at the 1987 AIC meeting in Vancouver. This seems to be the most promising technique so far for examining and characterizing the layer structure of painted and varnished surfaces, but does require the use of a specially equipped microscope.
3. A fourth Lining Refresher Course.

OTHER ON-GOING ISSUES

Terrence Mahon is still trying to find out your views on a possible revision of the Code of Ethics and Standards of Practice, but has gotten practically no response. Can we assume that paintings conservators are perfectly satisfied with things as they are? If not, please let Terrence know. His new address is: [REDACTED], New York, NY 10016.

We are still in the process of forming a committee to consider the issue of establishing a fair mechanism for referrals to be used by the AIC office. Please write Betsy Court if you are interested in serving on this committee.

We need volunteers to review two publications for AIC: "Guidelines for Selecting a Conservator" and "The Meaning of Membership in AIC."

Please indicate your interest in these or other topics in writing to the chairperson of the Paintings Specialty Group: Betsy Court, Balboa Art Conservation Center, P.O. Box 3755, San Diego, CA 92103.—Betsy Court.

BOOK AND PAPER GROUP

CALL FOR PAPERS

Anyone who wishes to present a paper at the Book and Paper Specialty Group session of the AIC annual meeting in New Orleans, Louisiana, June 1-5, 1988, should submit an abstract no later than November 30, 1987. The abstract should be typed and should include a title, author(s), and institutional affiliation (if applicable). It should present, in approximately 200-500 words, a concise and lucid summary of the topic. Any questions and all abstracts should be sent to Connie Brooks, Conservation/Preservation, 10-C-47 Cultural Education Center, Albany, NY 12230, (518) 474-6971.

Victoria Blyth Hill is the new Assistant Program Chair for the Book and Paper Specialty Group. As Assistant Program Chair, she will help arrange the program for the session in New Orleans, and will be Program Chair for the Book and Paper Group session at the 1989 AIC annual meeting.

Replacement copies of the 1986 *Book and Paper Group Annual*, Vol. 5, are available to those members who received a miscollated copy. Contact Cathy Salmons or Anne Webster at the AIC office to receive your new copy.—Elizabeth Schulte

OBJECTS SPECIALTY GROUP

LAST CALL FOR PAPERS



It is already time for the final call for papers for the presentation at the 1988 Annual Meeting Objects Specialty Group Session. The abstract must be submitted by December 1, 1987 to be considered for the program. Letters of acceptance will be sent out by December 15th. If everyone waits until the last week to submit abstracts, it will be difficult to plan a cohesive program in 15 days. I encourage prospective participants to submit abstracts early. If this is not possible, please call me or send a post card giving the title of your paper, a very brief summary, and approximate presentation time. Contact Richard L. Kerschner, Chief Conservator, Shelburne Museum, Shelburne, VT 05842, (802) 985-3346.

X-RAY OF THREE DIMENSIONAL OBJECTS REFRESHER COURSE

Forty-four conservators responded to the Specialty Group questionnaire and indicated an interest in attending.

Based on this level of interest, a grant application has been filed with the National Endowment for the Arts (1:1 matching grant, therefore other granting sources will have to be found) under the Care of Collections—Conservation Program. Announcement of Awards in this category will be made in March. As soon as any news is received, all respondents to the questionnaire will be contacted directly. The funding requested includes stipends to participants to cover the cost of airfares and housing. If 100% of the requested funding is granted, participants will be expected to pay a \$200.00 course fee plus meal expenses. Start budgeting now! The course will have 15 participants and those who responded to the survey will have first chance at a space. Further description of the course and faculty will appear in the January column. If you have any questions, call Linda Scheifler, (415) 668-8921.

STONE CONSERVATION REFRESHER COURSE

The possibility of hosting a modified version of the University of London Institute of Archaeology course in Stone Technology, Deterioration and Conservation is being considered. An outstanding international faculty has been identified and funding is being pursued. The course will be offered during June of 1988 at the Winterthur Museum and Gardens if response is favorable. More details about this offering will appear in the January column or you may contact Kory Berrett, Objects Conservator, Winterthur Museum and Gardens, Winterthur, DE 19735, (302) 656-8591.

REFERRAL SYSTEM SURVEY

Watch your mail next month for a chance to voice your opinion on the question of client referrals through the national office of AIC, and indeed throughout the profession. Shelley Reisman Paine and I have been working together to develop a questionnaire that will allow you to express your thoughts simply, directly, and without prejudice. Please take a few moments to fill it out and return it promptly so that your views will be heard. It is the mutual goal of the Board of Directors and the national office to implement a uniform response system that will be equitable, professional, and useful to the public, while reflecting the wishes of the membership.—Kory Berrett

TEXTILE SPECIALTY GROUP



Due to matters beyond anyone's control, the mailing that was to go out in September was delayed and should be arriving to everyone momentarily. Please accept our apologies and note the return dates for the pertinent information.

Rosanna Zubiato, Textile Conservator at the Los Angeles County Museum of Art, recently attended the Eighth Triennial Meeting of the ICOM International Committee on Conservation. She kindly related the titles of the textile papers

presented and available in the published Preprints: *The Removal of Crosslinked Synthetic Latex from Carpets*, Mary Ballard, CAL, Smithsonian Institution; *The Influences of Tin Weighting Agents on Silk Degradation*, S.P. Hersh, North Carolina State University; *The Treatment of Cellulosic Textiles with Sodium Borohydride*, Ira Block, University of Maryland; *Two Dimensional Equation of the State of Water Absorbed on the Surface of Cellulose: A Tool to Better Understand the Aging of Cellulosic Material*, Paolo Calvini, Milan, Italy; *Some Experiments Comparing the Performance of Detergent Formulations Based on Anionic and Nonionic Surfactants under Conditions Relating to Conservation Use*, Textile Conservation Centre, Hampton Court Palace, England; *A Method of Conservation & Restoration of Applied Single Sheet Flags with Double Sided Painting and Embroidered Double Sheet Flags*, A. Fischer, R. Rothaar, Museum of German History, Berlin; *Spectral-photometric Determination of Red and Violet Natural Dyes in Museum Textiles*, V.P. Golikov, Moscow; *Complex Experimental Investigation of the Effect of Cleaning Compositions on the Fibers and Dyes of Museum Textiles*, V.P. Golikov, S. Usvinov, Moscow; *The Influence of Some Restoration Processes on Museum Textile Materials*, T.N. Gromina, Moscow; *La Restauration Tissus avec L'utilisation du Material, Nontissé Thermocollable dans le Musée du Kremlin de Moscow*, I.M. Katchansia; *Conservation & Completion of an Early 19th-Century Caucasian Shadda Flat Woven Carpet*, Györmátéfy, Budapest, Hungary; *The Treatment, Mounting & Storage of a Large Group of Archaeological Textile Fragments*, Lynn Morrison, Museum of London; *The Treatment of Painted Flags and Banners at the National Maritime Museum, Greenwich*, N.T. Muir, N.S. Yates, National Maritime Museum, Greenwich; *Burial Induced Color Change in Unmordanted and Mordanted Alizarin Dyed Cotton and Wool*, Howard Needles, University of California, Davis; *Anthropological Textiles: A Mounting Solution*, E.E. Peacock, Trondheim Museum, Norway; *Conservation of the Canvas Work Upholstry of 12 Armchairs, The Work of Andre Brustolon in the Ca' rezzonico, Venice*, Francesco Pertegato, Italy; *Six Case Studies from a Post Graduate Textile Training Program*, Margaret Roberts, Textile Conservation Centre, Hampton Court Palace, England; *Investigation of Dyes on Hungarian Folk Textiles*, Agnes Timár-Balázs, Budapest, Hungary; *Results from a Questionnaire on the Conservation Treatment of Painted Flags and Banners*, N.S. Yates, National Maritime Museum, Greenwich.—Patricia Ewer

PHOTOGRAPHIC MATERIALS GROUP

CALL FOR PAPERS



Anyone wishing to present a paper at the PMG specialty group session at the 1988 annual meeting in New Orleans should submit an abstract by December 1 to Program Chair Nora Kennedy, c/o CCAHA, 264 South 23rd St., Philadelphia, PA 19103, (215) 545-0613.

Please remember that the utility and integrity of our organization depends upon our willingness to share ideas and experience, and that the quality of our program at New Orleans will be determined by those members willing

to participate. Presentations should be roughly 20 minutes, but exceptions may be made if necessary. Please note that the December 1 deadline is for abstracts only, not for completed papers.

SITES EXHIBIT

As mentioned in the last *Newsletter*, the Smithsonian Institution is organizing a traveling exhibit on the topic of conservation and is seeking input from all specialty groups. Joyce Bedi has graciously agreed to act as coordinator for the PMG contribution. Joyce is a photographic curator and researcher who has worked with the SITES organization in the past. Anyone wishing to help with this project can contact Joyce at the Institute of Electrical and Electronics Engineers, 345 East 47th ST., New York, NY 10017, (212) 705-7501.

PUBLICATIONS

Some questions have arisen recently regarding publications of the PMG. Although the Group has held annual meetings since 1981, proceedings from the first five meetings exist only as photocopies of informal notes and of selected abstracts. However, thanks to the determined efforts of Maria Holden as publications coordinator, postprints of the 1986 meeting in Charleston do exist in published form as *Topics in Photographic Conservation*, 1986, volume 1. Copies may be purchased from the AIC office in Washington, D.C. Postprints from the 1987 meeting in New Orleans are presently being compiled, and will be distributed to the 1987 PMG membership shortly. Once published, additional copies of this volume should be available for purchase at the AIC office.

Finally, it is hoped that this column can be more than just deadlines and solicitations. It is our only regular means of communication among the entire PMG membership, and can certainly be utilized for substantive discussions of such topics as treatment, research and observations. Anyone wishing to share solutions to treatment problems, to direct questions to the membership regarding photographic preservation, or to make any other kind of contribution is encouraged to do so. Please remember the deadline is December 1 for inclusion in the January *Newsletter*.—Doug Severson

CIPP CONSERVATORS IN PRIVATE PRACTICE

In preparation for the June 1988 AIC Meeting in New Orleans, the CIPP is interested in locating alternative (and less costly) lodging. Information is being compiled by Holly Maxson and will be sent to CIPP members in a separate mailing. Contact Holly Maxson for a list of bed and breakfast organizations. In addition, a visitor's packet may be obtained from the Greater New Orleans Tourist and Convention Commission, Inc., at 334 Royal St., New Orleans, LA 70130, (504) 566-5011. Be sure to ask for the excellent "Sketch Map"...it has transit routes on one side and a very clear city map on the other.

VANCOUVER MEETING

The papers presented at the Vancouver Meeting by Marilyn K. Weidner, Charles Olin and Steve Prins, as well as Jose Orraca's introductory statements, will be distributed to the CIPP membership in the form of "postprints" as soon as they are available.

Cassette tapes of the CIPP Business Meeting held on Thursday evening during the Vancouver Meeting are now available. Contact the AIC office for specific information. An unedited, typewritten transcription of the meeting is available from Helene von Rosenstiel by sending \$3.50 to cover printing costs and postage. [REDACTED] Brooklyn, NY 11215)

By this time all CIPP members should have received the questionnaire prepared by the Executive Board of the CIPP. Please complete the information and mail it back to me at your earliest convenience. Holly Maxson, CIPP Information Officer, 427 S. 16th St., Phila., PA 19146.—Holly Maxson

WOOD ARTIFACTS GROUP

WAG/NEW ORLEANS CALL FOR PAPERS



The time has come to remind you that now is the appropriate time to consider presenting papers at the annual meeting in New Orleans (see general announcements elsewhere in this issue of the *Newsletter*). I urge those of you interested in presenting papers to submit abstracts for review. If you would

like to give a paper during the specialty group session, send a brief abstract (150 words) to me or give me a call if you would prefer a more informal discussion of an idea you might have for a presentation. The deadline for abstract application is December 1, 1987. I can be contacted at Conservation Analytical Laboratory, Museum Support Center, Smithsonian Institution, Washington, D.C. 20560, (202) 287-3735.

I look forward to hearing from you.—Don Williams

GILDING CONSERVATION SYMPOSIUM CALL FOR PAPERS

The Wood Artifacts Group with the support of the AIC and the FAIC is sponsoring a Gilding Conservation Symposium to be held October 26 - 28, 1988 at the Philadelphia Museum of Art. Conservators, conservation scientists and curators are invited to present papers in the area of connoisseurship, material characterization, the causes of material deterioration and treatment procedures. The Symposium will address the conservation problems of gilt wood in all its manifestations - prominent among them, furniture and decorative arts and architecture, ethnographic and archaeological material. While the craft of gilding is well-documented and utilizes materials and techniques that have remained constant throughout the centuries, the field of gilt wood conservation has, to date, received scant attention. Our goal is not, therefore, to review this well established craft technology but to assemble a body of knowledge which will inform conservators and other professionals entrusted with the care of historic gilt wood artifacts. The format of the Symposium will be the presentation of formal papers which will be in-

cluded in a post-Symposium publication in book form. This publication with annotated bibliography will be a cogent presentation of the issues addressed by the Symposium and, thus, a contribution to the conservation literature.

The Gilding Conservation Symposium planning committee is currently seeking speakers to present papers on research and scholarship to include treatment case studies which have not been previously published or presented. Abstracts of 200-500 words in length must be submitted by January 15, 1988 and should present a clear summary of the subject matter to permit an accurate evaluation of the quality and significance of the paper. An independent panel will review the abstracts and select the papers to be presented. Speakers will be required to submit a publishable paper one month prior to the symposium. Abstracts should be sent to Project Director Deborah Bigelow, [REDACTED], Newburgh, NY 12550.

CALL FOR PAPERS

In conjunction with a Call for Papers, the planning committee of the Symposium is calling for material samples as part of the ongoing research into the nature and deterioration of gilding materials. New and aged materials are needed to establish data base-lines and to assess deterioration processes. Samples should be sent to and further information obtained from the Project Director.—Don Williams

NEWS IN GENERAL

CONSERVATION INFORMATION NETWORK MAKES WORLDWIDE DEBUT

SYDNEY, Australia—The Conservation Information Network, a nonprofit computerized database service developed by six contributing institutions, is now fully operational and ready for use by the international cultural conservation

Leathers and Bookbinding Supplies

For book repair, restoration and hand binding. Alum Tawed Pig and Goat skins, Vegetable Tanned Chieftain Goat, Aniline Bookcalf and Titling Skivers, plus tools, supplies and sundries for the hand binder.

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The Bookbinder's Warehouse, Inc.

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community. It was announced at the Eighth Triennial Meeting of the International Council of Museums (ICOM) Committee for Conservation.

For the first time conservators and institutions in 65 countries around the world will have online access to a wide variety of information relevant to the conservation and restoration of all types of cultural property, including sites, architecture, and museum objects. This material has never before been available in a single location or in a standard format.

Funded by the Getty Conservation Institute (GCI), an operating entity of the J. Paul Getty Trust, the Network is the product of more than two years of coordination among the contributing institutions, including extensive systems planning and testing. It is housed on a computer system operated by the Canadian Heritage Information Network, which also provides technical support to the project.

The Network currently features three online databases with information on pertinent technical literature, conservation materials, and a product/supplier directory. An additional feature of the Network is an electronic mail system that allows colleagues to consult with each other, regardless of geographic location, within seconds.

As an international communication resource, the Network is designed to be comprehensive, easy to use, and affordable to all members of the profession. For those unable to access the information directly, the Network also provides information on disk or as printed material.

Through the bibliographic database, Network users now have access to over 100,000 citations from international conservation literature, including the two richest sources: all issues of *Art and Archaeology Technical Abstracts*; and the abstracts of ICCROM's library, the largest existing library devoted exclusively to conservation.

A materials database contains over 1,000 records on the technical properties of products relevant to conservation practice, including adhesives, consolidants, coatings, and pesticides. Observations and practical assessments of materials used in conservation treatments are also included.

The product/supplier directory provides information on international manufacturers, distributors, and retailers of materials used in conservation. Contributions from users will help to keep these records current.

MAJOR CONTRIBUTORS TO THE CONSERVATION INFORMATION NETWORK

Canadian Conservation Institute (CCI), Ottawa, Canada
Canadian Heritage Information Network (CHIN), Ottawa, Canada

Conservation Analytical Laboratory of the Smithsonian Institution, Washington, D.C., USA

The Getty Conservation Institute, Marina del Rey, CA, USA

International Centre for the Study of the Preservation and the Restoration of Cultural Property (ICCROM), Rome, Italy

International Council of Museums (ICOM), Paris, France
International Council on Monuments and Sites (ICOMOS), Paris, France

REGIONAL NEWS

The Bay Area Art Conservation Guild held its last business meeting of 1986-87 as a super potluck supper. The newly elected officers for the upcoming year were announced as follows:

President: Genevieve Baird
Vice President/Program Chairman: John Burke
Recording Secretary: Diane Nicholson
Membership Secretary: Claire Antonnetti
Treasurer: Paul Wells
Board Member At-Large: Anita Noennig

THE TEXTILE CONSERVATION GROUP

1987-88 MEETINGS

2 October 1987 Polarized Light Microscopy
1 December 1987 Textile Testing Services
14 January 1988 Elastic, Latex, Rubber
1 March 1988 Metallic Threads
mid-April 1988 Stitching Symposium

The 1987-88 Membership Directory of The Textile Conservation Group will include information on educational resources for textile conservation. We would like to hear from the coordinators of all types of educational programs, including degree or non-degree programs, general courses that include textiles in the syllabus, courses or annual lectures given by conservators (or others) for those who are not members of the conservation community and anything else that includes teaching people about textile conservation.

Please reply to The Textile Conservation Group, P.O. Box 6611, New York, NY 10128, or any member of this committee: Marjorie Bullock, Eva Burnham, Cathaline Cantalupo, Cynthia Hinsey, Sarah Lowengard.

NEW ENGLAND

The New England Conservation Association met on Saturday, September 19th at the Shelburne Museum in Shelburne, VT. Fifty-five conservators and guests from throughout New England and upstate New York attended. The following topics were presented and discussed:

Conservation of Folk Art Objects from the Shelburne Collection for the National Gallery of Art Traveling Exhibition, Valerie Reich, Objects Conservator, Shelburne Museum; *The Conservation Strategy for the John D. Barrow Art Gallery - A Non-Funded Static Collection*, Susan Blakney, Conservator, West Lake Conservators Ltd.; *Restoration of Surveying and Associated Scientific Instruments*, David St. John, V.P. & Chief Engineer, Berger Instruments; *Rescuing the Road Show - Conservation of 13 Oversized 19th-Century Folk Art Paintings on Ticking*, Ann Wager, Paintings Conservator; *Grave Matters - Observations about 17th, 18th, and early 19th Century Graves-*

tone Treatments and some Present Conservation Experiments, C.R. Jones, Conservator, New York State Historical Association; *Asbestos Hazards in a Museum and Collections*, Stephen Brooke, Chief Conservator, Maine State Museum.

Many of the participants visited the Shelburne Museum conservation lab prior to the meeting to observe work in progress. During the open lab session, David Colglazier demonstrated the Macintosh SE computer with various applications and software he has been using for conservation surveys.

PEOPLE

Rebecca Billings Pavitt is pleased to announce the opening of her private conservation practice at [REDACTED], Vancouver, B.C., Canada, [REDACTED]. Specialties are textiles and art on paper.

Catherine Metzger and Paula DeCristofaro are working at the National Gallery of Art as Systematic Catalogers/Painting Conservators. James Wermuth AIC has been appointed Director of Education at the Campbell Center for Preservation Studies. He will retain his position as Principal of the Conservation Technology Group and his Newport N.W. address.

Dr. Nathan Stollow, FIIC, FAIC, FCMA has left Colonial Williamsburg as Foundation Conservator and is now a Consultant to museums and galleries on environmental, conservation, and planning projects. His base of operations is in Williamsburg, VA.

David Linker of David Linker Ltd. is adding one Journeyman trained in Germany and one who trained in France under master restorers working for Monuments Historiques. Paul S. Storch has accepted the position of Chief Conservator of the new South Carolina State Museum, in Columbia, SC.

Silver from Early Byzantium: The Kaper Koraon and Related Treasures, for which Carol Snow and Terry Drayman Weisser wrote Chapter 3, "A Technical Study of the Hama Treasure at the Walters Art Gallery," has won the Schlumberger Prize of the *Institut de Inscriptions et Belles Lettres*, for the most outstanding work of scholarship produced worldwide over a three-year period. This is the first publication by a museum to receive this award.

Wendy Samet has been awarded a second year Mellon Fellowship and Rika Smith a second year Getty Fellowship at The Walters Art Gallery. Laura Gorman has moved to Costa Rica. She will be doing free-lance objects conservation there, and may be contacted as to her availability as conservator on excavations and for museum consultancies in Central and South America at the following address: c/o Papagayo Excursions, Apartado 35, Santa Cruz de Guanacaste, Costa Rica, Central America.

Greg Thomas has resigned from the Bishop Museum (PRCC) and is pleased to announce the opening of his private practice under the name, Art Care, P.O. Box 772, Kailua, HI 96734. Greg will continue to offer services for paintings conservation in the Hawaiian Islands.

Wendy Claire Jessup has left the Museum Support Center of the Smithsonian to establish a private practice in preventive care for museum collections. She can be reached at [REDACTED] Arlington, VA 22207, [REDACTED]. Lorraine Bigrigg is the advanced intern for two years beginning in September, 1987, and Sheba Haner will spend a second year as an NEA Fellow, at the Northeast Document Conservation Center.

Helen Mar Parkin, paintings conservator, joined the Intermuseum Laboratory, Oberlin, OH, in September, coming from recent positions at the Kimbell Art Museum and Perry Huston and Associates, Fort Worth. Also new to the Intermuseum Lab are paintings intern Elizabeth Walmsley, State University College at Buffalo, and Paul Cooper, paintings Fellow, a graduate of Gateshead Technical College, England. Randy Ash is now Head of the Paintings Department of the Rocky Mountain Regional Conservation Center.

Rebecca Anne Rushfield has changed her address to [REDACTED] Flushing, NY 11367. Steven L. Pine, formerly of Wilmington, DE, has joined the staff of the Tryon Palace Restoration Complex in New Bern, NC, as conservator.

LETTERS

ON VARIABLE-AIR VOLUME SYSTEMS FOR MUSEUMS

The variable-air volume (VAV) air distribution system for space conditioning has many advantages which have warranted its popularity and wide-spread use. It can allow a smaller overall system size and capacity, it can be easily modified as space uses change, it can be energy efficient, it can allow a local area to have special treatment, and I have used it many times to these ends in commercial and industrial projects.

Recently I have worked on several museums with VAV systems. They have had problems in system balancing, inability to hold winter or summer humidity, concern over overhead reheat and steam piping, and inability to modify the system to meet the environmental criteria for museums. This is because a VAV system, while it might be quite correct for an office or even a laboratory, is wrong for museums.

Museums rely on air flow to filter and control humidity for the collection, not just for cooling or heating. These needs are best met by constant-volume designs with central air-handling stations, with central filter maintenance, central maintenance and monitoring, allowing good humidification design and avoiding possible leaks from water piping in the galleries.

Many times the VAV system is chosen due to "space and budget constraints." In virtually every case, the cost and space required for the properly designed VAV system (full

filtration, local humidification, local dehumidification, minimum air volume settings, well-planned piping, well-planned maintenance access, and extremely well-documented operating instruction) gives no advantages over the more conservative, less problematic, and easier to maintain constant volume system. While the VAV system can be made to save energy compared to the constant-volume system, it is doing so at the expense of the museum's collection.—William P. Lull, Garrison/Lull, consultants in museum environmental design.

Mr. Lull lectured on macroclimates at a six-day conference on preventive conservation in June 1987, jointly sponsored by the Getty Conservation Institute and The Winterthur Museum and the Art Conservation Program.—Ed.

WHY CONSERVATION OF PAINTINGS?

Ever since I received copies of "Why Conservation of Paintings?" I have been meaning to write to tell how glad I am to have them.

In my practice which includes many private collectors, it is a large part of my job to try to educate them about conservation. In addition to all the talking and pointing out things in the photographs which I have on my studio walls, I now have a nice readable, attractive small brochure to give them. It seems to please people to have something to take home with them for browsing at leisure.

I am also planning to give copies to a commercial gallery which asks my advice and first-aid help from time to time, and art supply dealer who is more and more interested in conservation materials, a frame shop where I send clients, and artist friends.

The enclosure listing the available publications from AIC/FAIC makes the booklet all the more valuable.

I am so glad that "Why Conservation of Paintings?" exists. Keep up the good work!"—Lee Snow

BACKING/MOUNTING OVERSIZE WORKS OF ART

I am researching backing and mounting methods for oversize works of art on paper. The end product of this research will be an illustrated article the purpose of which is to assist artists who are looking for ways to display and safeguard their work. I would appreciate hearing from anyone with experience in this area, especially on materials and techniques, and how satisfactory (or not) they have been. I test some of the more promising methods, but contributors will be fully credited. Please direct responses to Rebecca Billings Pavitt, [REDACTED], Vancouver, B.C., Canada V5N 1X4.

CONFERENCES, COURSES, SEMINARS

GENERAL

1987/88, Washington, DC. Ongoing schedule of seminars by the Office of Museum Programs, Smithsonian Institution. Contact: Office of Museum Programs, Arts and Industries Building, Room 2235, Smithsonian Institution, Washington, D.C. 20560, (202) 357-3101. 1987/88, Columbia, SC. The University of South Carolina at Columbia is offering an 18-hour Certificate in Museum Management. Contact: the Museum Studies Program, McKissick Museum, University of South Carolina, Columbia, South Carolina, 29208.

December 7-11, 1987, Marina del Rey, CA. A five-day course on photographic documentation for conservators and other museum professionals will be held at the Getty Conservation Institute and taught by Thomas Moon, a professional photographer specializing in conservation documentation work. Contact: The Training Program, Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292-6537.

March 14-18, 1988, Marina del Rey, CA. Conservation in Field Archaeology. The aim of the course is to review preventive measures that improve the recovery of freshly excavated material and its transfer to study facilities. Applicants should be archaeologists who direct fieldwork and/or who teach archaeology. For more information, contact the Training Program, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292, (213) 822-2299.

April 14-15, 1988, University of Edinburgh, Scotland. Two-day meeting on the analysis and treatment of artifacts composed of modern organic materials, organized by the Scottish Society for Conservation and Restoration. Contact: Linda Eaton, Royal Museum of Scotland, York Buildings, Queen Street, Edinburgh EH2 1DJ, Scotland, or the S.S.C.R. at 12 [REDACTED] West Lothian EH30 9HS, Scotland.

April 17-20, 1988, Perugia, Italy. The 2nd International Conference on Nondestructive Testing, microanalytical methods and environment evaluation for study and conservation of works of art is being organized by the Central Institute of Restoration and the Italian Society for Non Destructive Testing with the patronage of the Ministry for Cultural and Environmental Property and with the participation of ICCROM and the C.N.R. for Center Works of Art, Rome. The sections of the conference are: Nondestructive testing for structural examination of works of art: applications and developments; Microanalytical methods; Study of environment for conservation: microclimate and air pollution; and Round Table: problems of conservation of outdoor satined glass windows. Experts are also invited to present papers summarizing experience and knowledge in the field of restoration and maintenance of these artifacts.

The working languages are: English, French, and Italian. The deadline for submission of title and summary (200 words) is 15 November, 1987. The cost is L 180.000 (L

90.000 for speakers) in Italian Lire. For more information contact Giuseppe Nardoni / Associazione Italiana Prove Non Distruttive / via Foresti, 5 / 25126 BRESCIA / Italy. (From *WAAC Newsletter*, 9/87.)

May 16-20, 1988, Toronto, Ontario. International Symposium on Archaeometry. Contact: Professor U.M. Franklin, Department of Metallurgy and Materials Science, University of Toronto, Toronto, Ontario, CANADA, M5S 1A4.

May 24-27, 1988, Toronto, Ontario. Exhibitions: the Cooperative Venture. Contact Sandra Lawrence, Box 956, Station F, Toronto, Ontario, M4Y 2N9, (416) 977-0414.

May 27-30, 1988, Toronto, Ontario. 14th Annual Conference of the IIC-Canadian Group. Contact: Marianne Webb, Programme Chair, IIC-CG Conference 1988, Box 956, Station F, Toronto, Ontario, M4Y 2N9, (416)977-0414.

September 25-30, 1988, Los Angeles, CA. Safety Issues in the Practices of Art and Art Conservation. A major symposium on Art Safety is to be held at the Los Angeles meeting of the Division of Chemical Health and Safety of the American Chemical Society (ACS). Some of the tentative topics include: Educating Artists to Health and Safety Practices, Institutionalizing Health and Safety Issues, Emergency Procedures for Practitioners, and the Legal Aspects of Health and Safety Issues. Persons interested in participating in this symposium should contact: Sr. Mary Virginia Orna, Dept. of Chemistry, College of New Rochelle, New Rochelle, NY 10801 (from *WAAC Newsletter*, 9/87).

June 29 - July 1, 1988, London. Retrieval, An International Three Day Forum on Practical Case Studies in the Retrieval of Objects from Archaeological Excavations and their subsequent conservation treatment. An opportunity for those persons concerned with the practicalities of retrieving and conserving both large and small objects from a variety of contexts (both land and marine) to exchange experiences. The particular problems of urban and rescue sites will be considered as well as the more general problems of removal, conservation, storage and display. All those wishing to contribute papers to be presented at this forum and included in the associated publication are asked to contact the Summer Schools office at the Institute of Archaeology, 31-34 Gordon Square, London WC1H 0PY, (01) 387-9651 as soon as possible.

September 19-23, 1988, Kyoto, Japan. IIC 12th International Congress, Conservation of Far Eastern Art. For information on technical program or congress registration forms, contact IIC, 6 Buckingham St., London WC2N 6BA, UK. IIC members in good standing will automatically receive this information. For travel and/or accommodations, contact Garber Travel, P.O. Box 404, Brookline, MA 02146, Attn: Historic and Artistic Works Coordinator, or call toll free 1-800-225-4570.

PAPER

1987, Rochester, NY. Ongoing schedule of seminars by the Technical and Education Center of the Graphic Arts at Rochester Institute of Technology. Contact: Deborah Bongiorno, Technical and Education Center of the Graphic Arts, P.O. Box 9887, Rochester, NY 14623-0887, (716) 475-2246.

November 13-15, 1987, Montreal. Preservation Housing Workshop for Archives, Libraries and Museums. A 3-day intensive workshop on preservation housings, the construction techniques and program administration. Contact: Ms J. Perron, Canadian Center for Architecture, 1440 West Ste.-Catherine, Montreal, P.Q. H3G 1R8, (514) 871-1418.

1988, Baltimore, MD. Two five-day workshops on book preservation and conservation are being given at the Milton S. Eisenhower Library of The Johns Hopkins University. Information on the 1988 workshops is available from the Collections Maintenance Department, The Milton S. Eisenhower Library, The Johns Hopkins University, Baltimore, MD, 21218, (301) 338-8380.

May 10-12, 1988, Ottawa. Conservation in Archives: Current Dimensions and Future Developments, hosted by the National Archives of Canada, in conjunction with the International Council on Archives. Contact: International Conservation Symposium, P.O. Box 3162, Station D, Ottawa, Ontario, CANADA K1P 6H7, (613) 996-7277.

October 3-7, 1988, Ottawa. Conservation of Historic and Artistic Works on Paper: Symposium '88, sponsored by the Canadian Conservation Institute. Contact: Symposium '88, Canadian Conservation Institute, 1030 Innes Road, Ottawa, Ontario K1A 0M8, CANADA (613) 998-3721.

PHOTOGRAPHIC MATERIALS

December 2-4, 1987, New York, NY. The Metropolitan Museum of Art is offering a workshop on the care and management of photographic collections. Sessions will be held at the Metropolitan Museum and the International Center of Photography, and will include sessions given by Gary Albright, photographic conservator, from the Northeast Document Conservation Center. For additional information contact Gail Cushman, Office of Academic Programs, The Metropolitan Museum of Art, Fifth Ave. at 82nd St., NYC, NY 10028, (212) TR9-5500.

STONE

April 18-30, 1988, Marina del Rey, CA. Conservation of Rock Art, to held at the Getty Conservation Institute and a rock art site in Southern California. The purpose of the course is to introduce the aims and methodology of rock art conservation to conservators specializing in other areas. For more information, contact the Training Program, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292, (213) 822-2299.

TEXTILES

1987, Raleigh, NC. Ongoing schedule of Conferences in Textile Sciences. Contact: Cliff Seastrunk, School of Textiles, NCSU Box 8301, Raleigh, NC 27695-8301.

July 7-11, 1988, Chicago, IL. Convergence '88, Scholar's Refereed Research Seminar. Four papers will be presented by textile scholars on subjects of original research relative to the history, theory, practice and development of textile knowledge which have not been previously published or presented. Contact: Prof. Naomi Whiting Towner, Department of Art, Illinois State University, Normal, IL 61761-6901.

November 3-4, 1988, Washington, DC. Harpers Ferry Regional Textile Group Conference—20th Century Materials, Testing and Textile Conservation. Contact: Katherine Dirks, Division of Textiles, National Museum of American History, Room 4131, Smithsonian Institution, Washington, DC 20560, (202) 357-1889.

WOOD ARTIFACTS

September 25-28, 1988, Los Angeles. American Chemical Society Symposium, Archaeological Wood. Contact: Roger Rowell, Forest Products Laboratory, One Gifford Pinchot Drive, Madison, WI 53705-2398.

October 26-29, 1988, Philadelphia, PA. Gilding Conservation Symposium. Contact: Deborah Bigelow, Program Coordinator, c/o AIC.

FURNITURE CONSERVATION TRAINING PROGRAM COURSES

The following four courses are the lecture portions of classes offered for the Furniture Conservation Training Program at CAL. Attendance will be allowed to a limited number of qualified non-Program applicants. Classes are held at the Museum Support Center, 4210 Silver Hill Road, Suitland, Maryland, about 8 miles from downtown Washington, DC. Background readings will be mailed approximately three months prior to each course. For information about cost, enrollments limits, and eligibility requirements, contact Marc Williams or Don Williams, [REDACTED]

February 29-March 3, 1988. Coatings and Consolidants for Furniture Conservation, II. This four day lecture course supplements the "Coatings" course preceding it in December, 1987. Subject areas include solubility theory, cleaning systems overview, finish cross-sectioning and staining, cleaning case histories, consolidation theory and techniques, and consolidation case histories. Extensive background readings will be required prior to this course.

June 20-25, 1988. Conservation Survey of Non-Wood Materials. This six day lecture course will discuss materials other than wood that are used as components of furniture. Included will be an introduction to the technology and treatment of metals, glass, ceramics, plastics, reed, rush, shell, ivory, bone, paper, parchment, papier mache, and upholstery materials and construction. Extensive background readings will be required prior to this course.

August 15-18, 1988. Painted Furniture Conservation. This four day lecture course will examine the technology and treatment of painted furniture and wooden objects. Subject areas include paint history and technology, history of painted furniture, deterioration and treatment of painted furniture, painted furniture treatment case histories, and treatment of panel paintings and polychromed sculpture. Extensive background readings will be required prior to this course.

December 5-7, 1988. Gilding Conservation. This three day lecture course will discuss conservation issues of gilt wooden objects and furniture. Included will be gilding history, materials characterization, gilding technique,

causes of gilding deterioration, treatment procedures of gilt objects and gilding treatment case histories. Extensive background readings will be required prior to this course.

PERSPECTIVES IN CONSERVATION WORKSHOPS

The following two workshops are designed to give practicing conservators the opportunity to visit selected furniture conservation laboratories and interact with the conservators working therein. Discussion will center upon past and ongoing treatment projects and subject areas of special expertise of the host staff. Exchange of ideas and information is encouraged. For further information, contact Marc Williams or Don Williams, [REDACTED]

April 18-22, 1988. Canadian Conservation Institute. Gordon Fairbairn will host this five day workshop at CCI in Ottawa, Ontario, Canada. CCI is a national laboratory serving cultural institutions throughout Canada. Their staff includes conservators in many disciplines, as well as a large conservation science department. The workshop will include demonstrations, applied treatment projects, tours of CCI and the nearby Parcs Canada Conservation Laboratory, and discussion of past and present treatments.

July 18-22, 1988. Society for the Preservation of New England Antiquities. Robert Mussey will host this five day workshop at the SPNEA conservation center in Waltham, MA, just outside of Boston. The SPNEA lab not only serves the furniture and upholstery conservation needs of its own 40-plus historic house museums, but also acts as a regional laboratory for all of New England. The workshop will consist of lectures, tours to selected museums in the Boston area for examination of their furniture collections, and hands-on projects in the SPNEA lab. Emphasis will be on historic finishes and their conservation, hardware treatment, leather conservation and wood consolidation techniques.

CALLS FOR PAPERS IIC CANADIAN GROUP

14th Annual Conference of the IIC-Canadian Group, Toronto, Ontario, May 27-30, 1988. Persons wishing to present a paper are requested to submit a 250-400 word abstract by December 15, 1987, to Marianne Webb, Programme Chair, IIC-CG Conference 1988, Box 956, Station F, Toronto, Ontario M4Y 2N9, Canada, (416) 586-5793.

CONSERVATION OF HISTORIC AND ARTISTIC WORKS ON PAPER: SYMPOSIUM '88

Ottawa, Canada, October 3-7, 1988. Deadline for submission of abstracts is 31 March, 1988. Information and registration forms available from Symposium '88, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, Ontario K1A 0M8, Canada, (613) 998-3721.

CONVERGENCE '88

Scholars Refereed Research Seminar, July 7-11, 1988, Chicago, IL. Four papers will be presented by textile scholars on subjects of

original research relative to the history, theory, practice and development of textile knowledge. Scholars should send an abstract with a maximum of two typewritten pages plus bibliographical references. Selected papers will be allocated 25 minutes. Deadline: April 1, 1988. Send abstracts to Prof. Naomi Whiting Towner, Dept. of Art, Illinois State Univ., Normal, IL 61761-6901.

SYMPOSIUM ON NATURAL HISTORY MUSEUMS

The October 1988 Symposium on Natural History Museum will focus on New Directions and Professional Standards in natural history museums. How are natural history museums growing? Is this growth creating higher professional standards within the museum? Is the situation the same across all divisions within a museum? Are small natural history museums moving in the same direction as larger ones? How do university museums compare to other natural history museum?

The Symposium on Natural History Museums will be held October 4, 1988, in Kansas City, immediately preceding the joint annual meeting of the Mountain-Plains Museums Association and the Midwest Museums Conference. Coordinated by the Natural History Affinity Group of MPMA, the symposium will include individually submitted papers as well as a keynote session to address the central theme. Keynote speakers tentatively include Robert S. Hoffman (National Museum of Natural History), Carolyn Rose (Smithsonian Institution), Hugh H. Genoways (University of Nebraska State Museum), Louise DeMars (Peabody Museum of Natural History) and Michael Spock (Field Museum of Natural History).

If you are interested in attending the symposium and would like to receive registration materials when they become available, please send your name and mailing address to Paisley S. Cato, Dept. of Wildlife & Fisheries Sciences, Texas A&M University, College Station, TX 77843-2258. Professionals interested in presenting an individual paper on a topic relating to the history, philosophy or functions of natural history museums should contact Cato for further information [REDACTED]. Paper titles will be due November 30, 1987.

GRANTS & INTERNSHIPS

FELLOWSHIP - OBJECTS CONSERVATION

The Agora Excavations of the American School of Classical Studies, Athens, Greece, is offering a fellowship in Objects Conservation. The successful candidate will assist the Agora Excavations Objects Conservator and will be responsible for the conservation and restoration primarily of ceramic and stone artifacts. Emphasis is on the practical conservation and restoration treatments of objects rather than the examination and research of materials and treatment methods. The ability to mount stone objects on bases and to join large stones, which

require the skills of drilling and pinning, is considered an asset.

The position is for one year, possibly renewable, commencing on or about June 1, 1988 with a stipend of about \$8,500. Candidates should be graduates of a recognized conservation training program or have the equivalent experience. Send resume and references by February 29, 1988 to Alice Paterakis, Conservator, Agora Excavations, American School of Classical Studies, Souidias 54, Athens 106-76, Greece.

TWO YEAR ADVANCED INTERNSHIP FLAT PAPER OR BOOK CONSERVATION

The Northeast Document Conservation Center, located 20 miles north of Boston, is pleased to announce that it will again offer an advanced internship in paper or book conservation. The position will be supported by the J. Paul Getty Trust. To begin in August or September of 1988, it will run for two years and will include liberal travel benefits. Applicants should have completed a graduate training program in conservation or have equivalent educational and work experience. The intern may be interested in specializing either in flat paper or in book conservation. Candidates should be eager to treat a wide variety of materials and should enjoy working with others in a production oriented atmosphere. Please send a letter of intent, resume and three letters of recommendation (preferably from conservators) to Mary Todd Glaser, NEDCC, 24 School St., Andover, MA 01810-4099. Please state whether your interest is in flat paper or book conservation.

FULBRIGHT PROFESSIONAL AWARD ARCHIVIST

The Fulbright Program is accepting applications for an award to a conservator or preservation administrator specializing in book and manuscript restoration, preservation, or cataloguing to work in the Knights of Malta collections in Malta. Grant activities will be to assess the scope and nature of restoration, preservation, and cataloguing needed in these collections and to make recommendations for training personnel and acquiring materials and equipment to undertake future work.

The Fulbright grantee should have demonstrated experience in document and book restoration, preservation, or cataloguing in special collections. A knowledge of Latin would be helpful.

The Grant will provide approximately \$10,000 for travel and living expenses during a period of three months in late 1987 or anytime in 1988. Interested candidates should submit a letter of application and a curriculum vitae. Address application and inquiries to Gary L. Garrison, Manager, Fulbright Professional Program, Council for International Exchange of Scholars, Suite 300, 11 Dupont Circle, N.W., Washington, D.C. 20036, (202) 939-5467.

STUDENT/INTERN

Western Center for the Conservation of Fine Arts, located in Denver, Colorado is an estab-

lished conservation facility where all conservators hold graduate-training-program degrees and have considerable museum experience. WCCFA has one opening for a serious pre-training program student to gain experience and to prepare a portfolio for interviews. The student will be introduced to methods of research, scientific investigation, and to the problems of examination, preservation and treatment with emphasis on traditional and contemporary paintings. Some of the student's days will be spent, as arranged, working with curators and installations experts at local museums. A voluntary six-month to one-year commitment is required, minimum three days a week.

Resume, curriculum vitae and letter of introduction may be sent to Emmett Carl Grimm, Director, Western Center for the Conservation of Fine Arts, 1225 Santa Fe Drive, Denver, CO 80204, (303) 573-1973.

POSITIONS AVAILABLE

PRIVATE OBJECTS CONSERVATOR

The Chicago Conservation Center has an immediate opening for an individual interested in directing the Center's private objects conservation laboratory. This is not an employee situation. This individual is in charge of their work and vacation schedules, establishing appropriate fees, and dealing with clientele. The Center offers abilities for procuring work throughout the Midwest and provides space and equipment as well as overhead costs. Salary is based on income and is directly related to the individual's motivation and initiative. Applicants should direct resumes by December 15 to Mr. Barry R. Bauman, Chicago Conservation Center, 730 N. Franklin, Suite 701, Chicago, IL 60610.

SENIOR OBJECTS CONSERVATOR

The Texas Memorial Museum, University of Texas at Austin, has an established, well-equipped conservation laboratory and is seeking qualified applicants to operate this department. The candidate should be able to operate and maintain a moderately sized laboratory, supervise associate and assistant conservators as well as apprentices and interns, and have a specialty in ethnographic, archaeological or historic objects conservation.

The Senior Conservator works with Collections Management and Exhibitions staff to improve exhibit and storage installations, develops and implements long-range conservation plans and programs for anthropological, historic and natural history collections, seeks and implements grant funding and special projects, and assists with instruction in the University's Museum Studies Department.

Qualifications include a degree in conservation from a recognized training program with a specialization in ethnographic, archaeological or historic objects conservation, a minimum of three years supervisory experience and management of a conservation facility, and a minimum of five years post-graduate conser-

vation experience. Candidate must be independent and highly motivated with excellent management and organizational skills, and must have a demonstrated ability with conservation equipment and techniques. Well-developed leadership, interpersonal, and communications skills, including writing skills are required. Send letter, resume, names and addresses of three references and salary history to Director, Texas Memorial Museum, 2400 Trinity, Austin, TX 78705.

OBJECTS CONSERVATOR FOR EXCAVATION

The Agora Excavations of the American School of Classical Studies in Athens, Greece, is seeking an Objects Conservator to assist the Agora Excavations Objects Conservator during active excavation in the Athenian Agora from June 1 until August 30, 1988. Primary duties consist of the conservation and restoration treatments of ceramic and stone artifacts. The ability to mount stone objects on bases and to join large stones, which requires the skills of drilling and pinning, is considered an asset.

Candidates should be graduates of a recognized conservation training program or have the equivalent experience. Salary is \$2,000. Send resume and references by February 29, 1988 to Alice Paterakis, Conservator, Agora Excavations, American School of Classical Studies, Souidias 54, Athens 106-76, Greece.

OBJECTS LECTURER GRADE 1 or 2

Canberra College of Advanced Education, Australia. The successful applicant will be responsible to the Head of School of Applied Science for the development and teaching of units dealing with history, technology, materials science, conservation and restoration of objects primarily from ethnographic and historical collections. It would be desirable that applicants have an appropriate degree at either undergraduate or graduate level specializing in the conservation of objects comprised of organic and inorganic materials. Substantial and recent professional experience in the conservation of objects is essential and teaching experience in this field would be an advantage. The successful applicant will commence duties on 19 January 1988 to make preparations for the oncoming teaching semester. Telephone enquiries to Dr. C. Pearson, [redacted].

Salary: Lecturer Grade 1: A\$33128-37122 per annum.

Lecturer Grade 2: A\$28381-32378 per annum

Assistance with housing will be provided for a person moving to Canberra to take up appointment. Fares for the appointee and family and reasonable removal costs will be paid. Appointees from the Australian Public Service, who are permanent officers, may preserve their existing rights under the Public Service Amendment Act. Some prior service with an Australian University, College of Advanced Education or Australian Government Dept. of Authority may be recognised for purposes of furlough and sick leave.

Applicants should give personal particulars, details of qualifications and experience,

present position, previous appointments, telephone number during business hours and the names of three referees. Applicants quoting reference number 87/2138 are required by the 7 December 1987 and should be addressed to The Secretary, Canberra College of Advanced Education, PO Box 1, Belconnen ACT 2616, Australia. An Equal Opportunity Employer.

OBJECTS CONSERVATOR ANTHROPOLOGICAL COLLECTIONS

The University Museum, University of Pennsylvania. Ongoing position. B.A. in anthropology, archaeology or related field; M.A. or Diploma in Conservation with concentration in archaeological and/or ethnographic materials; three years experience beyond the internship level. Salary range \$20,700 - \$26,550 depending on background and experience; medical and other benefits. Applications on an Assistant Conservator level (one year experience beyond internship) will also be accepted. Send letter, resume, name of three references by December 1 to Virginia Greene, University Museum, 33rd and Spruce Sts., Philadelphia, PA 19104. AA/EOE

ASSISTANT OBJECTS CONSERVATOR

The Winterthur Museum seeks 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 the Museum's American Decorative arts collections which date from the seventeenth to the nineteenth century and embrace a broad range of materials. The position offers a variety of educational opportunities, use of newly-outfitted laboratory facilities, and regular exchange with leading conservation professionals on the museum staff. Competitive salary and excellent benefits. Available immediately. Please send resume to Human Resources Manager, Winterthur Museum, Winterthur, DE 19735.

OBJECTS CONSERVATOR

The Walters Art Gallery has a one-year grant position open immediately for an objects conservator to assist in treating its outstanding collection of Hellenistic materials, including metals, glass, ivory, terracotta, stone, and others. Salary is \$22,500 plus benefits and one month vacation. Applicant should have a degree in conservation from a recognized program or equivalent experience plus at least one year of experience beyond training. Contact Terry Drayman Weisser, The Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

OBJECTS CONSERVATOR/PAINTINGS CONSERVATOR

The Brooklyn Museum is seeking a conservator of objects and a conservator of paintings both full-time permanent positions. Each candidate should have museum experience and be

able to work with a diversified collection. Duties will include conditioning, maintaining and treating our collections, and carrying out other departmental responsibilities, such as making recommendations on handling and loans, and working with interns. The candidates should have a degree in conservation or the equivalent; plus significant work experience.

The position of objects conservator is a new position which will increase existing staff in the Conservation Department.

Please send resumes to the Personnel Department, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238.

ASSISTANT PAINTINGS CONSERVATOR

Olin Conservation, Inc. is accepting applications for an Assistant Paintings Conservator. This is a full-time position requiring knowledge of the examination and treatment of paintings, and demonstrated skill at inpainting. Assistant Conservators work under the supervision of Charles H. Olin, Chief Paintings Conservator.

Graduates of a conservation training program, or those with equivalent experience are preferred. Salary will be commensurate with experience and qualifications. Send resume to Charles H. Olin, Olin Conservation, Inc., 9447 Rabbit Hill Rd., Great Falls, VA 22066.

SENIOR PAINTINGS CONSERVATOR

The Pacific Regional Conservation Center at Bishop Museum seeks applicants for a full time position in a very busy paintings conservation laboratory. The applicant will have the opportunity to manage and carry out a multitude of duties including examinations, consultations, surveys, educational activities, and treatments on a wide variety of paintings for a diverse membership. The individual must be able to adapt to the challenges of a regional center and work in a productive, fast-paced, teamwork environment. Salary is competitive and commensurate with experience. For more information and to apply write to Personnel Officer, Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96817; an equal opportunity employer.

ASSISTANT CONSERVATOR WORKS OF ART ON PAPER

The candidate should have a degree from an art conservation training program or equivalent apprenticeship training. The assistant paper conservator will work with the paper conservator on collections from the Yale Center for British Art and the Yale Center for British Art and the Yale University Art Gallery.

Spacious, well equipped modern paper conservation laboratory. Duties include examining works of art on paper, preparing reports and performing conservation treatments.

Fine research facilities in the areas of art history and artists' materials and techniques. One year appointment (renewable). Starting date is flexible, but preferably around the

beginning of April 1988. Salary commensurate with experience. Send resume and references to Theresa Fairbanks, Paper Conservation, Yale Center for British Art, Box 2120 Yale Station, New Haven, CT 06520.

THE BROOKLYN MUSEUM CONSERVATION SURVEY PLANNER

The Brooklyn Museum is seeking a qualified museum professional to plan a computerized conservation condition survey in conjunction with, packing and transport of approximately 50,000 ethnographic, archaeological, decorative arts objects into a new climatized storage wing. This person would work with Curatorial, Conservation, and Collection Management departments to select a computer software package and hardware, develop terminology for a conservation survey, establish staff, equipment, packing and storage material needs/requirements, and develop a procedure for transport and positioning of objects into new storage. This project is viewed by the Museum as the initiation of a museum-wide survey. The successful candidate would have conservation, registrarial, and/or general museum management background, object handling, inventory and computer experience, familiarity with archival and conservation packing and storage procedures and materials.

This is a part time one year project supported by the Institute of Museum Services. An extensive hospital, medical and dental program is included.

Please send inquiries and resumes to Personnel Department, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238.

CONSERVATOR

The National Museum of American History seeks an experienced conservator to supervise its large, attractive, and very well-equipped laboratory at the Smithsonian's Museum Support Center, located in Silver Hill, Maryland, a few miles south of the Mall. The conservator will prepare budgets and workplans for the laboratory, and treat objects in his or her area of specialization. A major element of the position will be the management of rehousing, stabilization and treatment projects for large and diverse collections stored in several off-site storage buildings adjacent to the Support Center, as well as in the museum's reference collections and older exhibit installations on the Mall. Reporting to the Head Conservator, the conservator will recruit and supervise interns, technical staff and volunteers having differing backgrounds and specializations, and work closely with curatorial and collections management staff. Preference will be given to applicants with demonstrated management ability, and highly developed treatment skills in an area relevant to our collections. These include decorative, painted, historic or technological objects; joined woodwork; metals; textiles and costumes; ceramics and glass, synthetic materials, and others. The salary range, depending on experience, is GS 9/11/12 (\$22,458-32,567), with regular increases, plus benefits; this is a full-time permanent position. Professional activities, training and research relevant to the collections are encouraged and

supported. Inquiries or a completed Form 171 may be directed to Scott Odell, Division of Conservation, Rm. AB039A, NMAH, Smithsonian Institution, Washington, D.C. 20560, (202) 357-1735.

CONSERVATION TECHNICIAN

The Kansas Museum of History is seeking a technician to assist two staff conservators. The well-equipped conservation laboratories serve a large state-owned historical collection, comprised of every imaginable material, housed at the museum and fifteen historic sites.

Candidates with the following education and experience will be considered: one year's experience in a conservation laboratory (preferred); or two year's experience in an archeological laboratory; or three year's apprenticeship in a furniture restoration or cabinet-making shop; or a Bachelor's degree or equivalent in one of the following areas: archeology, studio arts, or furniture design/construction and one year's paid experience in one of those three areas.

The position is civil service, State of Kansas, Range 18, with a beginning salary of \$17,904 plus benefits and step increases to #23,988. Send a letter of application, resume and two references by December 1 to Susanne Benda, Conservator, Kansas Museum of History, 6425 SW Sixth St., Topeka, KS 66615. EOE/AA Employer.

FIELD CONSERVATOR

To conduct pilot, federally-funded, historical museum collections conservation advisory program with six partner museums in New York State from Cooperstown for nine months, November, 1987 to August, 1988. Auto travel required and fully reimbursed. Degree in conservation or its equivalent in experience. Phone for job description. Salary \$1,500 per month plus paid fringes. Apply to Conservator, New York State Historical Association, P.O. Box 800, Cooperstown, NY 13326, (607) 547-2533.

MUSEUM DIRECTOR

The Milwaukee Public Museum, the largest museum in Wisconsin and one of the largest natural and human history museums in the country, founded in 1882, and accredited by the American Association of Museums since 1972, seeks candidates for the position of Museum Director. We are searching for an individual who can coordinate and increase public and private community support and funding while maintaining the quality and integrity of the museum's extensive and diversified collections, its permanent world renowned innovative exhibits and a large education program. The museum is a facility of Milwaukee County. As a county department head, the Director is appointed by the County Executive and responsible to the elected county government. In addition, the Director is expected to work actively with the Museum Board of Trustees to achieve the

Museum's stated goals and objectives. Currently, the museum is primarily funded by the county but is seeking from the private sector increased supplemental support. Areas of responsibility include the preparation and presentation of a \$7+ million annual budget to the governing bodies; personnel management involving professional full-time employees and a large volunteer organization; supervision of all museum programs and its support systems; long range planning and development; oversight of financial and building operations; coordination of the curatorial functions with educational programming; and liaison with a 28-member board of the Friends of the Museum, Inc., a private support group. Desired qualifications: Ph.D. or equivalent, 10 years in the museum field, including management and curatorial experience involving programming and exhibit organization; and demonstrated skills in museum educational programming, fund-raising, development and planning. Personal qualities: excellent leadership and communication skills; firm commitment to personal and institutional ethical, legal and professional integrity; ability to present the museum to the community in an exciting and challenging light. Excellent benefits and salary commensurate with responsibility and experience. Send resume and cover letter to Museum Director Search Committee, Director, Department of Human Resources, Courthouse Room 210, 901 N. 9th St., Milwaukee, WI 53233. Equal Opportunity Employer.

TAPESTRY CONSERVATOR

Biltmore House has undertaken to conserve eight 16th-century Flemish tapestries and one 17th-century tapestry. The project will be completed in-house.

A wash room, dye lab, and repair room have been outfitted and all major equipment has been built including an 18' x 25' wash bath and a frame for conservation stitching. Stitching has begun on the first tapestry.

We are now looking for a tapestry conservator to direct the project. Tapestry conservation training and experience are required; salary commensurate with qualifications, with a salary range of \$22,000 - \$25,000.

Biltmore House, located in the Blue Ridge Mountains of Western North Carolina, is a 250-room historic house museum built by George W. Vanderbilt at the end of the 19th century. The 70,000-object collection includes decorative arts, paintings, prints, architectural drawings, and a 20,000-volume library.

Conservation of the tapestries is an important aspect of the continuing preservation efforts at Biltmore Estate. We are excited about this project and look for dedicated and enthusiastic help to contribute to the success of the operation.

Please contact Susan Ward, Curator, [redacted] Asheville, NC 28801, [redacted] with queries; and/or send resume, references, and statement of interest.

DIRECTOR OF SCIENTIFIC RESEARCH

A chemist with a Ph.D. degree or equivalent is being sought to conduct and direct research on methods and materials for the preservation

of historic and artistic works. Present focus of the laboratory program is on polymer chemistry and the deterioration of organic material under the influence of heat and light, but the training and experience of the applicant need not be restricted to these topics should a candidate be found with strengths in other areas of concern in the care and treatment of museum and archival materials. A background of interest and experience in art history and/or arts and crafts is highly desirable.

For more than a decade the Research Center on the Materials of the Artist and Conservator at Mellon Institute has been investigating problems concerning the stability of acrylic thermoplastic coatings, the fading of pigments, and the deterioration of paper. The direction of future research need not be limited to these topics, however. The Research Center, primarily supported by grants from arts-oriented foundations, has a present staff comprised of three senior scientists and four assistants. Applications will be considered until an appropriate candidate has been found. Salary would be commensurate with experience and training. Resumes may be sent to Dr. William M. Kaufman, Director, Mellon, Carnegie Mellon University, 4400 Fifth Ave., Pittsburgh, PA 15213.

PART-TIME PREPARATOR

The National Academy of Design, Department of Drawings and Prints seeks a part-time preparator. Duties include matting and framing, exhibition installation, and collection maintenance. Prior experience preferred; references required. Contact Dita Amory, NAD, 1083 Fifth Ave., New York, NY 10128, (212) 369-4880.

SOLICITATION ANNOUNCEMENT

The Getty Conservation Institute is concerned with the protection and preservation of stone by consolidation with polymers. A critical aspect of this technology is the proper selection of a solvent to carry polymer into stone. As part of our effort in this field we would like a literature search prepared on this topic. Parties interested in responding should send for the solicitation package. Applicants should have access to the art conservation literature and a background in the physics of liquid-solid interactions. Send inquiries to "Solvent Studies," The Getty Conservation Institute, 4503 Glencoe Ave., Marina Del Rey, CA 90292-6537.

NOTICES

TECHNICAL STUDIES

I am interested in purchasing a complete set of *Technical Studies in the Field of Fine Art*, in either the original or reprinted editions. Please contact James Hamm at [redacted] evenings, or 878-5025 days.

FURNITURE CONSERVATION

David Linker invites applications for Journeymen. Mail them to David Linker, Ltd.,
Brooklyn, NY 11211,

TEXTILE CONSERVATION BUSINESS

For Sale: Private textile conservation business with complete dry cleaning plant in historic Whittier, CA. Call Faye Walcher,

PUBLICATIONS

A Common Agenda for History Museums, edited by Lon W. Taylor, is based on proceedings from a recent conference sponsored by the Smithsonian Institution's National Museum of American History. Practitioners from the history museum field explore solutions to common needs. Topics include the need for common data bases; the relationship between interpretive program and collections; planning for effective collecting and preserving of artifact; and the interaction between history museums and other institutions. This publication gives museums and historians direction and guidance for years to come. Paperbound, 64 pages, \$8.75 (\$7.85 to AASLH members).

Antiquitäten selberrmachen—Rezepte, Tricks, Techniken, by Johannes P. Heymann. Stuttgart, 1986, 256 pp. This German publication describes a great many techniques used for creating "antiques" and considers the legal questions involved in artistic ageing.

Beiträge zu Konstruktion und Restaurierung alter Möbel, ed by Thomas Brachert. Munich, Callwey, 1986, 251 pp. A compilation of 17 German articles on the conservation and restoration of furniture which originally appeared in *Maltechnik-Restaur.* English abstracts are provided.

Watteau. Technique picturale et problèmes de restauration. Brussels, Wallonie-Bruxelles Diffusions, 1986, 127 pp. The catalogue of an exhibition mounted at the Université libre de Bruxelles, Nov. 22 - Dec. 12, 1986. The essays include studies on Watteau's style and technique and studies on the cleaning of Watteau's paintings.

Techniche di Conservazione degli Arazzi. Tre giornate di studio, 18-20 Settembre 1981, Florence, Leo Olschki Ed., 1986, 106 pp. (*Accademia Toscana di Scienze e Lettere, Studi LXXVII.*) The ten papers presented at the international congress on the conservation of tapestries held in Florence in September 1981.

The Leather Conservation News will now be published by the South Carolina State Museum, in Columbia, SC. Please address all

CALL FOR POSTERS

16th ANNUAL MEETING

NEW ORLEANS

JUNE 1-5, 1988

The Poster Session offers a forum for informal discussion of your projects and research with meeting participants. Posters are particularly suited to topics that have numerous graphs, charts, and samples.

Members wishing to present a poster during the 1988 Annual Meeting in New Orleans should submit an abstract no later than December 15, 1987. Abstracts should be limited to one double-spaced page and include title, authors' names, affiliations and addresses. Notice of acceptance of papers and guidelines for preparation of the posters will be sent out by January 15, 1988. Abstracts of accepted posters will be included in the Preprints of the meeting.

The poster material should fit on one board measuring 4' x 4'. However, 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. Special requirements should be described in a letter accompanying the abstract.

PLEASE RESPOND BY DECEMBER 15, 1987 TO: Shelley Sturman and Barbara Berrie, Poster Session Chairs, Conservation Division, National Gallery of Art, Washington, D.C. 20565.

inquiries regarding subscriptions and article contributions to Paul S. Storch, Editor, South Carolina State Museum, P.O. Box 100107, Columbia, SC 29202-3701. Volume 4, number 1, will be published sometime in November.

The revised edition of Anne Clapp's publication, *Curatorial Care of Works of Art on Paper*, is now available from FAIC. The price for AIC members is \$14.00, the non-member price is \$16.95.

"Why Conservation of Paintings?", FAIC's new LITTLE SERIES brochure is available to

non-members for \$1.50, and to AIC members for \$1.25 per copy; orders of 12 or more copies are \$1.00 each. LITTLE SERIES prices include postage.

Copies of Dr. Philip Ward's well-received George Stout Lecture are now available from the FAIC office for \$5.00 including postage. Entitled "Murphy was an Optimist, Concerning Cultural Disasters," Dr. Ward's article addressed with candor and wit environmental and political disasters.

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) 364-3106. The next deadline is December 1, 1987. 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, 1987, Washington, D.C. Newsletter staff: Sarah Bertalan, Editor. Catherine A. Salmons, Managing Editor. Anne D. Webster, Production Consultant. Daphne Barbour, Catherine Metzger, Judy Ozone, Sylvia Rogers, Rebecca Rushfield, Contributing Editors.