

Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC AND ARTISTIC WORKS

Volume 13, Number 1

January 1988

AIC NEWS

FIRST WEEK OF TREASURER'S CAMPAIGN A SUCCESS

At the time of the press deadline for this *Newsletter*, the Treasurer's Campaign was just one week into its year-long program to raise funds to continue production of the *Newsletter* and *Journal*. The response has been very gratifying, and I would like to extend special thanks to the individuals whose names follow for their generous and prompt donations.

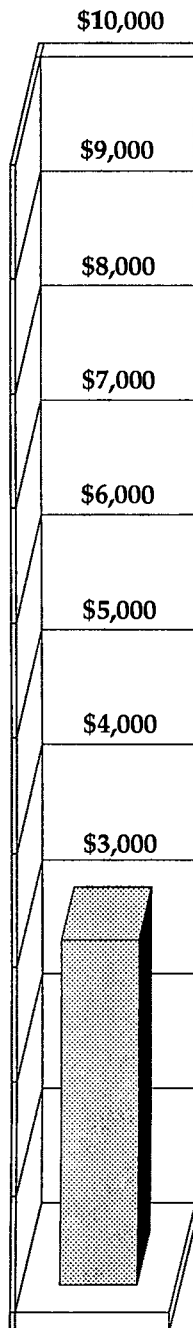
Several AIC members have asked me if I was serious when the last *Newsletter* reported that the November issue would be the last published by AIC. I assure all of you that the situation is indeed quite serious, and FAIC will only be able to shoulder the cost of *Newsletter* and *Journal* production as long as new funding is being received to cover those costs. Therefore I again urge each of you to give what you can to keep open these vital lines of communication for our field. —Sara Wolf Green

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FROM THE PRESIDENT

The Board met on December 1-2 at Klinge Mansion. Our new Executive Director, Sarah Rosenberg, met with the Board and clearly demonstrated that she is already fully immersed in AIC activities. To make Ms. Rosenberg's introduction to the AIC office as challenging as possible, she has already had to deal with a complete computer breakdown. If you have requests for information from the office, please try to be patient during this transition period. A centralized filing system and more efficient computer system are being installed, which will greatly enhance the staff's ability to serve AIC members.

If you have not done so already, please begin organizing your thoughts on a referral system. All written comments concerning referrals were due to be sent to Peggy Ellis by December 31, 1987. The Board is going to study all comments received and propose a mechanism for a referral system for members to review before the 1988 Annual Meeting in New Orleans. The issues session at that meeting will be devoted to a discussion of the proposed system. Tentatively, the issues session will take place prior to the business meeting. The business meeting will be streamlined to eliminate any reports available in the *Annual Report*. An attempt will be made to allow more time at the business meeting for "new business" in response to recommendations made at last year's business meeting.

I hope to see you all there.—Terry Drayman Weisser

NEW PROFESSIONAL ASSOCIATE MEMBERS

Congratulations to the following individuals, who have been selected for Professional Associate status:

Carmen Bria
Mimi Batchelder
Claire Hoevel
Glenn Wharton

ATTENTION CIPP MEMBERS

Please note that, due to an error in the membership renewal process, your renewal invoice lists \$10.00 as the group fee for membership in CIPP. The correct fee for 1988 is \$20.00: please make sure your payment is current with the 1988 fees!—AIC Staff

PROPOSED DUES INCREASE FOR 1989-90

The subject of a dues increase was discussed and voted on by the AIC Board during the winter meeting. The projected revenue shortfall for 1989-90 represents the need for an increase in dues of \$30.00 per member to meet the basic operating costs of the organization. This increase is actually less than \$.09 per member per day. We are therefore requesting that the membership vote an across-the-board increase of \$30.00 in dues at the Annual Meeting in New Orleans. For associate and professional associate members, this increase will be spread over the two-year period, with a \$20.00 increase in 1989, and a \$10.00 increase in 1990. Fellows and Institutional members will be asked to bear the entire increase of \$30.00 the first year. Dues levels for students and retirees will remain unchanged. As with all financial issues relating to the organization, I invite your questions and suggestions.—Sara Wolf Green

THANK-YOU TO VOLUNTEERS

The AIC staff wishes to thank the members and friends of AIC who braved the cold and snow to volunteer their help in the membership renewal process! On Wednesday, November 11, and on Monday evening, November 16, these generous volunteers donated their time for two grueling, "marathon" sessions of envelope-stuffing. We hope the job wasn't too tedious, but your help was greatly appreciated—we couldn't have done it without you! Thanks, again, to the following volunteers: Frances Prichett, Maria Alexiou, Beth Richwine, Diane Evans, Eleanor Quandt, Ingrid Neuman, Lesley Lankler, Holly Coffey, Caroline Rose, and Arthur Page (Jr. & Sr.).—AIC Staff

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1988 ANNUAL MEETING SCHEDULE

**16th ANNUAL MEETING
MAY 30-JUNE 5, 1988
HYATT REGENCY
NEW ORLEANS, LA**

PRE-MEETING ACTIVITIES

MONDAY, MAY 30

9:00am-5:00pm AIC/FAIC Board of Directors Meeting

TUESDAY, MAY 31

8:00am-8:00pm Registration/Information open
8:00am-noon Tours
8:30am-5:00pm Pre-session: Conservation Surveys
9:00am-5:00pm AIC/FAIC Board of Directors Meeting

WEDNESDAY, JUNE 1

8:00am-6:00pm Registration/Information open
8:00am-noon Tours
8:30am-noon Pre-session: Conservation Surveys
1:30pm-5:00pm Pre-session: Conservation Surveys for non-conservators

MEETING ACTIVITIES

2:15pm-5:30pm Opening general session
7:00pm-8:30pm Reception, New Orleans Museum of Art

THURSDAY, JUNE 2

7:30am-9:00am Gilders' breakfast
8:00am-6:00pm Registration
8:30am-5:30pm General Session (with break for lunch)
9:00am-noon Set-up for Exhibits, Poster Sessions, and Book Booth
noon-6:00pm Exhibits, Poster Sessions, and Book Booth open
6:15pm-9:00pm CIPP Subgroup Session

FRIDAY, JUNE 3

8:00am-6:00pm Registration/Information open
8:30am-12:30pm General Session
9:00am-6:00pm Exhibits, Poster Sessions, and Book Booth open
10:00am-11:00am Authors' coffee
1:30pm-5:30pm "Issues" Session and Annual Business Meeting
6:00pm-7:00pm Reception (cash bar)
7:00pm-10:00pm Annual Banquet

SATURDAY, JUNE 4

8:00am-6:00pm Registration/Information open
8:00am-5:30pm Specialty Group Activities (Book & Paper, Photographic Materials, Objects, Paintings)

9:00am-6:00pm Exhibits, Poster Sessions, and Book Booth open
 6:00pm-9:30pm Textiles Specialty Group
 8:00pm-11:00pm Book & Paper Specialty Group Activities
 6:00pm-9:00pm Architectural Conservators Specialty Group

SUNDAY, JUNE 5

8:00am-6:00pm Registration/Information open
 8:00am-5:00pm Book & Paper Specialty Group
 8:00am-noon Wooden Artifacts Specialty Group
 8:00am-5:30pm Textiles Specialty Group
 9:00am-noon Exhibits, Posters Sessions, and Book Booth open
 1:00pm-6:00pm Exhibits, Poster Sessions, and Book Booth tear-down

[NOTE: The above schedule is tentative, as of 12/1/87.]

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 1987 *AIC Newsletter*.

CONSERVATION SURVEYS: PHILOSOPHY AND PRACTICE

This year's Pre-session seminar on Conservation Surveys, coordinated by Paul Himmelstein, will cover the following agenda:

(Tuesday, May 31) The first morning session of the seminar will provide an overview of conservation surveys, including the roles of private conservators, regional centers, curators, and the IMS representative. The afternoon session will focus on Museum environmental controls, while the optional evening session will be devoted to small group discussions.

(Wednesday, June 1) The morning session will include a panel discussion on Initial Conservation Surveys, addressing questions prepared by the Tuesday evening groups and from the floor. The afternoon session will be limited to non-conservators.

LOCAL ARRANGEMENTS COMMITTEE

Below are listed the names of the 1988 New Orleans Local Arrangements Committee Members—we all look forward to working with these generous volunteers!

Chairman: Jessica Hack, Textile Conservator, private practice.

Louise Beesom, Paintings Conservator, private practice
 Elise G. King, Porcelain, Ceramics, Bookbinding, private practice

John H. Lawrence, Curator of Photography, The Historic New Orleans Collection

Margaret Moreland, Paper Conservator, private practice
 Don P. Morrison, Microfilming/Photographic Presentation, Middleton Library, Louisiana State University

Bryce Revely, Textile Conservator, private practice; Guest Curator of Textiles, Louisiana State Museum

HEALTH AND SAFETY COMMITTEE

O-PHENYLPHENOL TO REMAIN ON TOXIC CHEMICAL LIST

Ortho-phenylphenol (OPP) is a chemical pesticide and preservative which is commonly used by conservators and art materials manufacturers. OPP was also the subject of a notice in this month's Federal Register (FR).

In an October 22 *Notice*, the EPA denied a petition from Dow Chemical Company to remove OPP from the list of toxic chemicals under section 313 of title III of the Superfund Amendments and Reauthorization Act of 1986 (SARA).

EPA denied Dow's petition because it "believes that there is enough evidence on potential carcinogenicity, developmental toxicity, and environmental persistence to warrant keeping OPP on the list of chemicals." In support of this position, the Notice contains a summary of the available toxicity data on OPP.

ACTS will be happy to send a copy of this three-page notice and summary of toxicity data to interested parties. Send a SASE and \$1.00 to ACTS, 181 Thompson St., #23, New York, NY 10012.—Monona Rossol

FAIC NEWS

ENDOWMENT DEADLINE

The deadline for receipt of applications to all FAIC Endowment Funds for 1988 grants is March 15, 1988. Completed applications should be sent to the FAIC office.

CAROLYN HORTON FUND

The Carolyn Horton Fund will have a modest sum available to award in 1988. The purpose of the fund is to provide financial assistance for the continuing education and professional development of conservators in the field of books, manuscripts and archival materials. The fund was started in 1984 under the auspices of the Guild of Book Workers with contributions from the friends and associates of Carolyn Horton and is currently a part of FAIC's Fifth Endowment Fund.

Applications need to be submitted to the FAIC office by the end of February. A Review Panel will evaluate them during March and announce their decisions the first of April. Applications should include a cover letter detailing the request, a complete budget, and two letters of recommendation. For further information, contact the FAIC office, 3545 Williamsburg Lane, NW, Washington, DC 20008, (202)364-1036.

SPECIALTY GROUPS

PAINTINGS SPECIALTY GROUP



Planning for the AIC Annual Meeting in New Orleans is nearing completion. Saturday, June 4, is tentatively scheduled for the day-long Paintings Specialty Group program. Several interesting talks on techniques of specific artists have already been

submitted, but more could still be considered at this point.

It has been decided that the topic of ethical considerations in the treatment of modern paintings will not be a focus of the program again this year since it is felt that this should logically concern a wider audience and thus may become a subject for the General Session at next year's Annual Meeting. However, anyone interested in presenting a paper relating to this topic at this Specialty Group Session should still feel free to submit it.

Papers on other topics such as interesting treatments or special conservation techniques or tips would also be welcome. Please contact Betsy Court as soon as possible with your ideas as the program must be finalized soon.

So far there has been little interest expressed in any refresher courses. In the past this has been one of the most valuable functions of the specialty groups, so please help think of a topic which is of widespread concern for paintings conservators, and which could be usefully addressed in this format.

Likewise there has been very slight response from the general membership on the important issues of revision of the AIC Code of Ethics and Standards of Practice and on the institution of a system of referral by the AIC office. There is very little time left to make your views known. Please send your comments on the Code of Ethics to Terrence Mahon, 381 Park Avenue South, New York, NY 10016 and on the referral issue to David Goist, North Carolina Museum of Art, 2110 Blue Ridge Blvd., Raleigh, NC 27607. Local guilds might consider discussing these issues at meetings and forward comments to these or other AIC representatives.—Betsy Court

BOOK AND PAPER GROUP

Work on the Paper Conservation Catalog (PCC) is progressing well. New projects include plans to contact potential contributors to expand already published outlines. We regret to report Editorial Assistant Karen Weiss resigned in the middle of October; we thank her for her assistance and thoughtful editing of a number of outlines. Ms. Elgy Gillespie has been hired as interim Editorial Assistant. She is an independent journalist who has published several books on Ireland, and we are glad to welcome her to the project. Looking toward January, paper conservator Ann Craddock will be assuming the position of Editorial Assistant for the calendar year 1988. Ann will be on a part-time schedule at the National Museum of

American History. It is expected, however, that during the busy spring Elgy will be back to fill in on the project for several months. Please contact Elgy Gillespie at PCC, 129 6th St., SE, Washington, DC 20003, (202) 546-0784.

James Stroud and Karen Garlick announce that the seminar on manuscript inks which had been scheduled for the New Orleans AIC meeting has been postponed. They feel that the scope of this seminar must be redefined because of the complexities of the issues which must be addressed. They have decided that the seminar should be part of a larger series and should initially restrict itself to the historical and technological development of modern writing inks. Subsequent seminars will address the problems of analysis and conservation. They have isolated several speakers from the forensic and trade areas, but they feel that it will require substantially more preparation time to coordinate meaningfully their presentations in the "conservation context." James and Karen will continue to work on the development of these seminars.

A committee to compile a thesaurus for information retrieval in book and paper conservation is being formed. Members who want to be involved and who have time to commit to this work are invited to contact Elizabeth Kaiser Schulte. A background in construction or use of information retrieval systems (filing, indexing, cataloguing, etc.) will be useful.—Liz Schulte

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 Saturday, June 4 from 8:00 a.m. to 5:30 p.m. The program listing speakers and titles will be published in this column in the March Newsletter. The program will again feature a buffet breakfast free to Specialty Group members and a luncheon without agenda midway through the program. If you have any questions about the program please contact Richard Kerschner [REDACTED]

STONE CONSERVATION REFRESHER COURSE

The University of London Institute of Archaeology course in Stone Technology, Deterioration will be offered in The United States during the week of June 20, 1988. The course will be sponsored by the Conservation Analytical Laboratory of the Smithsonian Institution and will be available to participants for a registration fee of \$210.00. This educational offering features an international faculty which includes Seamus Hanna (Head, Stone Conservation, British Museum), Giorgio Toracca (Conservation Scientist, University of Rome), George Wheeler (Conservator, Metropolitan Museum of Art, New York), and others. The course will take place at either the Winterthur Museum/University of Delaware Art Conservation Program, or the Conservation Analytical Laboratory, depending on the number of [REDACTED] For more information contact Kory Berrett [REDACTED]

REFERRAL SYSTEM SURVEY

By now you should have received the questionnaire regarding client referrals asking for your views on this important set of issues from your special perspective as a member of the Objects Specialty Group. If you have already responded to the questionnaire we thank you; if not, please take a moment to do so. Plans include the development of procedural recommendations (subject to Group approval) if a clear mandate develops. If you did not receive the survey form, check your membership status through the AIC National Office. For further information contact Kory Berrett or Shelley Reisman Paine [REDACTED]

EMULSION WAXES FOR OUTDOOR BRONZE

The following technical note was submitted for inclusion by Jean Portell:

I urge people who are doing research on maintenance of bronzes to include wax emulsions in their experiments. Emulsions may offer the best protection for wax-painted bronzes, and they may also be preferable whenever use of organic solvents presents an unacceptable health or fire hazard.

Beginning in 1980, I have annually washed and waxed a privately-owned outdoor bronze sculpture that has an opaque black wax patina. Wanting to avoid disturbing the colored-wax patina during maintenance, I have been thinly applying a wax-in-water emulsion rather than a wax-solvent dispersion. The emulsion is the one described on page 227 of Max Doerner's book, *The Materials of the Artist and their Use in Painting* (English translation, 1949, Harcourt, Brace, and Co., NY), and consists of 25g bleached beeswax in 1/4 liter boiling water, emulsified with 10g ammonium carbonate which is then volatilized by long heating. A good batch is difficult to make, but once achieved the white, soft, paste-consistency emulsion is stable for years. In eight years I have observed that this annual maintenance with wax emulsion has been effective in preventing streaking erosion of the sculpture's surface. Each year I notice the beginnings of rain-water marks in the wax layer (visible as darker-looking vertical streaks when the surface is wetted), but these are eliminated by using soft, synthetic-bristle brushes during washing with dilute anionic detergent (Orvus WA Paste, Proctor and Gamble) and when buffing the newly applied emulsion. Eliminating the incipient streak paths by diligent brushing may be as important as washing and [REDACTED]. For further information contact Jean Portell, [REDACTED]

X-RAY OF THREE-DIMENSIONAL OBJECTS REFRESHER COURSE

As you read in the November *Newsletter* the response for this course was very favorable and funding is being actively pursued. A further update will not be possible at this time pending action on the grant proposal which has been submitted for consideration in the near future. Linda Scheifler will be contacting participants directly with the outcome of her fund-raising efforts and she will supply details to the Objects Group in the May *Newsletter*. [REDACTED] direct any further inquiries to Linda Scheifler, [REDACTED].—Kory Berrett

TEXTILE SPECIALTY GROUP



Thank you to all who responded to the mailing and to all who returned the three forms which gave the three committees (Referrals, Exhibition Guidelines, and Ethics and Standards) the information they needed to perform their duties. The number of responses was very impressive. The individual committees will now be processing the information collected from the membership and will give an update on their work in the next *AIC Newsletter*. If anyone has further questions or comments please contact the committee heads:

Exhibition Guidelines: Leslie Smith, The Fine Arts Museums of San Francisco, Golden Gate Park, San Francisco, CA 94118

Ethics and Standards: Rebecca Rushfield, [REDACTED] Flushing, NY 11367

Referrals: Kathleen Betts, Anderson House Museum, 2118 Massachusetts Avenue, NW, Washington, DC 20008

Margaret Ordonez, the ASTM/AIC Textile Specialty Group liaison reports:

The Fall ASTM D-13 meeting was held in Philadelphia and the Textile Conservation Task Group met on October 12. Agreement was reached on a number of definitions. After the spring meeting we will probably have enough terms to ballot the Task Group's members. The Task Group that is studying backing fabrics reviewed the first draft of a "standard practice" for pre-treatment of backing fabrics used in textile conservation. The Task Group Chair, LoErna Simpson, wrote the document after receiving replies from AIC members to a questionnaire entitled "Pre-treatment of Backing Fabric." The Group reviewed about half of the documents in the time that was available. The rest can be completed at the spring meeting in Williamsburg on March 18, 1988. The Task Group needs to have a number of AIC members attend that meeting, which will be from 1:00-3:00 p.m. ASTM participation is voluntary and no registration fee is charged. For more information contact Margaret Ordonez, 1208 Symons Hall, University of Maryland, College Park, MD 20742.

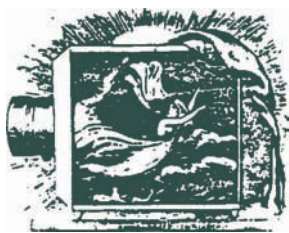
The response to the TSG's "Call for Papers" to be presented at our meeting next June, during the AIC's Annual Meeting, was tremendous. The abstracts are now being evaluated by the TSG Board and a listing of the papers to be presented will be in the next *AIC Newsletter*.

The Conservation Analytical Laboratory of the Smithsonian Institution is considering giving either a course on the analysis of early synthetic dyes (November, 1988) or a course on the analysis of natural dyes (September, 1988) if a demand for such courses exists. Would people please send indications of interest to Mary W. Ballard CAL/MSC, Smithsonian Institution, Washington, DC 20560. A postcard would do.—Patricia Ewer

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PHOTOGRAPHIC MATERIALS GROUP

ANNUAL MEETING



The program for the 1988 Annual Meeting in New Orleans is presently being finalized. The PMG specialty group session is currently scheduled for Saturday, June 4, from 9:00 a.m. to 5:00 p.m. Although the deadline for abstracts has officially passed and most talks have been scheduled, we could

probably still accommodate others wishing to make a presentation. Those wishing to do so should contact Nora Kennedy, [redacted] as soon as possible.

With regard to the all-important social arrangements, as of this writing we are attempting to schedule an evening reception and possibly another social event for PMG members in attendance. Details on all of this will be forthcoming in the March *Newsletter* and also in a separate PMG mailing this spring.

REFERRALS QUESTIONNAIRE

All members should have received in December a questionnaire on the subject of referrals. If you have not already done so, please complete and return these as soon as possible. If you failed to receive one or misplaced it, please contact Connie McCabe, [redacted]

COURSES, WORKSHOPS

If you are not in the habit of perusing the section of this *Newsletter* called "Conferences, Courses, Seminars," we would like to draw your attention to it now. Frequently, excellent offerings can be found on the subject of photographic materials. Please note, for instance, in this month's listing the workshops being offered this summer by Moors in London. One in particular is geared for "experienced conservators" and comes highly recommended by several PMG members.

Hope you all enjoyed the holidays. Best wishes for the New Year.—Doug Severson

CIPP CONSERVATORS IN
PRIVATE PRACTICE

CIPP QUESTIONNAIRE

We are grateful to all of you who participated in the success of the CIPP opinion survey. The response was an overwhelming 40% of the entire membership!! (278 total members were on the mailing list when the questionnaire was distributed.) A compilation of the responses will have been sent out to the CIPP membership by the publication date of this *Newsletter*. If you did not receive a questionnaire or the December mailing (with the questionnaire results), please contact the AIC office for clarification of your membership status.

WHAT IS THE NIC?

The mention of the National Institute for the Conservation of Cultural Property, Inc. (NIC) in the CIPP questionnaire, generated a number of question marks. A series of short columns is being prepared by Marilyn K. Weidener, the AIC Private Conservator Representative to the NIC. These columns will be published in upcoming issues of the *AIC Newsletter* and will explain the structure of the NIC, its importance to the conservation field, and its future as an organization.

COMMITTEE REPORTS

Research and Education Committee (Marilyn Weidener, Chair)

The quantified responses to the initial Facility Sharing Questionnaire, prepared by the Research & Education Committee, have been sent to the CIPP membership. The second phase of the project involves sending a revised questionnaire, once approved by the AIC Board, to the Institutional members of the AIC and NIC.

Rules of Order Committee (John Scott, Chair)

Members are encouraged to send additional suggestions and comments to John Scott, who is once again revising the Rules of Order, formerly known as the Bylaws. The revised Rules of Order will be mailed to the membership in January, so WE NEED YOUR INPUT NOW!!!

HELP OUT!!

The strength of any organization lies in the energy that individuals put into it. Anyone who wishes to become a member of one of the current committees, or wants to propose and work on projects which are within the scope of CIPP, is urged to contact the Executive Board or Committee Chair(s). Fresh ideas and energy are essential for the organization to work for you!

The Executive Board of the CIPP strongly encourages all CIPP members to participate in the Survey Seminar scheduled for Tuesday, May 30, and Wednesday morning, May 31, before the Annual Meeting in New Orleans. Organized by Paul Himmelstein (Private Paintings Conservator, NYC) and Steven Weintraub (Head of Conservation Processes, Getty Conservation Institute), it promises to be an important pre-conference addition. Details are contained in the "AIC NEWS" section of this issue of the *Newsletter*.—Holly Maxson

NEWS IN GENERAL

NATIONAL MUSEUM OF IRELAND SEEKING MANUSCRIPT

The National Museum of Ireland has requested the help of AIC members in its efforts to determine the truth of reports of illegal export of an early Irish manuscript. Said to have been excavated recently near Drogheda, together with two ancient gold objects, the manuscript is described in newspaper accounts as having been brought to the U.S. for restoration. One account refers to it as being "water-logged." Anyone hearing reports or rumors about such a manuscript is asked to contact Mr. Daire O'Criodan, Em-

bassy of Ireland, [REDACTED], NW, Washington, DC 20006, (202) 482-3333, or Mr. Ragnhall O'Flóinn, Assistant Keeper, Irish Antiquities Division, The National Museum of Ireland, Dublin 2, Ireland.

REGIONAL NEWS

NECA/SCAM

Now that Congress' special hearings are finished, it is time for the New England Conservation Association to conduct its own investigative hearings. The hearing dates are listed below. The major and minor networks have promised not to cover these sessions, so you will have to attend in person.

NEW ENGLAND CONSERVATION ASSOCIATION MEETING SCHEDULE

February 24—The Gardner Museum, *Environmental Concerns for Collection*, The Staff Conservators of the Gardner Museum.

March 19—Cathleen Dardes, a Mellon Fellow at the MFA for 2 years and textile conservator will present a workshop on *Dyeing with Synthetic Dyes*. Despite her title, try to recall that dyeing does not always mean textiles.

April—(exact date TBA). Cathleen Baker, Associate Professor of Paper Conservation, Art Conservation Dept., State University College at Buffalo.

May 5—*Carved Ships' Figureheads*, David Mathieson, Supervisor of Conservation, Robert Hauser, Museum Conservator for the New Bedford Whaling Museum and Swain School Intern, Priscilla Bates.

For information, contact David Lee Colglazier, Conservator, Conservation Laboratory, Old Sturbridge Village, 1 Old Sturbridge Village Road, Sturbridge, MA 01566, (617) 347-3362, extension 241.

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LOS ANGELES PRESERVATION NETWORK

The Los Angeles Preservation Network (LAPNet) was organized in January, 1987 to meet some of the preservation needs of librarians, archivists, conservators, and records managers working in Los Angeles city and county. Its affairs are managed by a Steering Committee of ten to fifteen members drawn from libraries and other record repositories in the LA area. The Committee will try to involve a wide range of interested professionals in the activities of the network by inviting them to serve on subcommittees and task forces and to participate in workshops and seminars.

LAPNet aims to foster the development of cooperative preservation programs among all the libraries in LA, irrespective of their size or type, and to serve as a forum of information exchange between librarians and others concerned with preservation and conservation. It will achieve this by organizing workshops and seminars, with presentations by local librarians and conservators with appropriate expertise and by experts from outside LA, and by preparing and disseminating bibliographies on preservation and conservation.

Disaster preparedness and collection salvage are among LAPNet's chief concerns. To encourage and assist librarians in the development of their disaster and collection salvage plans, we shall prepare lists of preservation and disaster services, supplies and suppliers, and resource persons. These lists will be available on request.

If you would like to be placed on a mailing list or wish to know more about LAPNet, the newly compiled *Library Emergency Vendor List*, and forthcoming events planned by the Network, contact Gretchen Kare, [REDACTED] or Christopher Coleman, [REDACTED].

PEOPLE

Michele Cloonan has been appointed Preservation Librarian at the Brown University Library, effective December 1, 1987. Ms. Cloonan will be responsible for a two-year project in which she will determine preservation needs by surveying the library collections and analyzing current preservation and conservation operations and procedures; she will then make recommendations to the University Librarian as to the appropriate program to be implemented by the Library. Ms. Cloonan has an M.L.S. from the University of Illinois, an M.A. from the University of Chicago, and a B.A. from Bennington College. She has been an Instructor at the Graduate School of Library and Information Science at the University of Illinois at Urbana-Champaign for the past two years.

Christine Feniak will be assuming the position of Senior Curator, Western Region, Historic Resource Conservation, Environment Canada-Parks, Calgary, effective November 9, 1987. She was formerly with Historic Resource Conservation, National Historic Parks and Sites, Environment Canada-Parks, Ottawa. Her new address will be Environment Canada-Parks, Western Region, P.O. Box 2989, Postal Station "M", Calgary, Alberta T2P 3H8, Canada, (403) 292-4656.

REMINDER...

SEND US YOUR PEOPLE NEWS

(Change of address, change of job, staff additions, etc.)

KEEP US UP-TO-DATE!

AIC NEWSLETTER

Valerie Free has accepted the position of Objects Conservator at the P.R.C.C., Bishop Museum. Friends and colleagues may contact her there—P.O. Box 19000 A, Honolulu, HI 96817-0916, (808) 848-4113.

Sara Wolf Green will be relocating to Washington, DC as of January 1, 1988, to accept a position as Conservator at the Textile Museum. Please address correspondence to Sara c/o the Textile Museum, 2320 S St., NW, Washington, DC 20008, (202) 667-0441.

Ann Marks-Korematsu has returned to her private practice as a moulder of Oriental screens and scrolls in Berkeley, CA, following a 5-week mid-career internship at the British Museum's Eastern Pictorial Art Conservation Section and a 3-month intensive introductory course in Archival conservation at Camberwell College. A grant from the Kress Foundation funded the studies.

Page Conservation has moved to a new, permanent facility at Washington, DC 20001, [redacted] **Mariana Ioanid**, formerly of the Rumanian National Museum, Bucharest, has joined Page as an Associate Conservator. **Mark Knight** will serve a formal apprenticeship in painting conservation under **Arthur Page** beginning February 1988.

Joan Samuels has left BACC to work in Switzerland. She can be reached c/o **Daniel Fabian** who has opened a paintings restoration studio in Wildbachstrasse 39, 8008 Zurich, Switzerland.

Conservation of Art on Paper, Inc., **Christine Smith**, Director, has moved to new quarters. The address is Suite 110, 3110 Mount Vernon Ave., Alexandria, VA 22305, telephone (703) 836-7757.

Robert J. Strauss has been appointed Executive Director of the Conservation Center for Art and Historic Artifacts in Philadelphia, PA. Prior to joining the Center Mr. Strauss

was Associate Vice President of LBS, Inc., of Des Moines, Iowa, where he directed the Archival Products Division.

Susan Wilson resigned as Head of the Conservation Dept. at the Royal Ontario Museum at the end of June. After a 3-month leave of absence she returned to the same institution in the new position of Collections Advisor to the Associate Director-Curatorial.

LETTERS

THOUGHTS ON CIPP

This letter reflects the strong views expressed to me by a number of my colleagues, as well as my own sentiments. It is offered as a result of the grudging acceptance of CIPP as articulated by some of AIC's leadership. Many of us in the past year have perceived subtle stratagems we feel are designed to undermine the effectiveness of CIPP, making its acceptance little more than a token gesture and its existence untenable within AIC. Therefore, before CIPP gets diddled to death at the next Annual Meeting by an assortment of petty injustices and technical minutiae, it is hoped with this letter to state CIPP's case as I see it and shed greater light on the subject within the broader arena of the entire AIC membership so as to be a catalyst for a more objective discussion of CIPP by all of us.

Conservators in Private Practice is composed primarily of free and independent spirits. Most have elected to practice their conservation skills in accordance with the old oriental precept that it is "better to be head of chicken than tail of ox." I fear that this independence by those most impervious to the subtle pressures of influence within an insular and somewhat autocratic organization is being understandably misunderstood and that CIPP as a group may be given an unfortunate characterization as a bothersome threat to the status quo.

The recent demotion of the CIPP Bylaws to the status of "Guidelines" is a clear indication that AIC regards CIPP as a subgroup and doesn't want to give the impression of one organization being within another—something no one intended in the first place. This overreaction is also a clear indication of this unfortunate attitude.

Actually CIPP is not a "mutinous" group of renegades but more a sign of the times. Its function is to address the issues and concerns uniquely meaningful to full-time private practitioners (an area that AIC by its own admission had overlooked and neglected in the past). It is this and nothing more and while it is not necessarily true that it "exists at the pleasure of the AIC," the recent drift of the conservation community into the private sector gives greater emphasis to the importance of the AIC's showing grace and patience and the kind of leadership that will not require it to run and catch up with its followers.

AIC's past history with respect to the private sector as an organized group can be described charitably as hardly its finest hour. For this reason there is distrust by those who remember those less hospitable times and are now waiting for any alteration of CIPP progress that could be interpreted as corroborating their suspicions. There have been

some indications lately that suggest that the originally intended status of CIPP within AIC is still in jeopardy. If this is true, because of the eastern demographics of CIPP membership, it is doubtful whether "privates" will show up at forthcoming Annual Meetings in New Orleans or Cincinnati in numbers sufficient enough to defend and influence a balanced viewpoint. Once again, as before, we can look forward to one-sided discussions and votes not truly representative of all—least of all mainstream private conservators.

For this reason, it remains to be seen, pending further modifications, whether CIPP can stay comfortably unimpeded under the aegis of AIC so as to fulfill its intended function. And for this reason, I believe CIPP should reserve the option to revert to its original ad hoc status without missing a beat if this becomes necessary.

CIPP meetings needn't be "they talk and we listen." We shouldn't have to wait a year and take a plane in order to finish a sentence. Meetings should be strictly procedural so as not to become a bucket of hammers having their way with a barrel of nails.

Besides its function as a networking of kindred spirits, CIPP business should be constant and ongoing through correspondence. It should be, to whatever extent possible, a showcase of ideas and reports and a forum for the discussion of issues which, as they would "ripen" throughout the year, could be summarized pro and con for the entire membership and then presented for a vote BY A MAILED REFERENDUM. With such a policy, the concern over who qualifies as a CIPP (one of our most perplexing problems) would be rendered moot and attempts to dominate or railroad CIPP meetings would be thwarted by force of numbers in a voting process that is truly representative of all.

It is wrong to insist that CIPP be regarded as just another specialty subgroup, the differences being quite obvious to all. The AIC Bylaws, Article VI, sec. 1, *Divisions and Departments*, is wisely written to accommodate such differences without creating the dissension now caused by the insistence on trying to fit a square peg into a round hole. To preserve this fragile relationship, AIC must avoid ill-considered edicts and resolutions that are fundamentally untenable to CIPP. A good beginning would be the acknowledgement that its governance must remain in the hands of full-time private practitioners. It would be ludicrous to think otherwise.

One of the missions of CIPP is to seek out ways to insure that all elements of the conservation marketplace are playing fairly on the same level ballfield. This should not be labeled "divisiveness." The forced inclusion of conservators occasionally in private practice, or COIPs, into CIPP as full voting members is a most unfortunate prospect because it creates a contingent of wolves masquerading as sheep at discussions on the inequities of using the facilities of tax-exempt publicly funded institutions to compete unfairly and underbid the private sector who must of necessity factor in costs. This was the issue Lou Pommerantz spoke of so passionately at CIPP's founding.

To quote Tevye: "If a bird marries a fish, where shall they build their nest?" Only when it becomes common practice to adopt fair guidelines and formulae within reasonable parameters for adjusting and compensating unfair bidding disparities, only when publicly funded institutions forbid the continuance of such endeavors can COIPs and CIPP co-exist comfortably in one communal nest.

We are all indebted to the CIPP leadership who have volunteered their time to be entrusted by us with the thankless task of finding a path of fairness through a maze of egos and vested self-interest. We should give them not only our input but our understanding, and above all else...our patience.—Arnold B. Wagner

SOLVENT DISPENSERS

I have recently re-discovered a unique solvent dispenser which Jean Portell brought to our attention several years ago. These bottles, which seem tailor-made for the needs of the conservator, are fitted with screw-top stainless steel pumps. Light pressure of a cotton swab on the dispensing dish at the top of the bottle brings a small quantity of solvent to the surface. This eliminates both contamination of the remaining solvent in the bottle and exposure to unnecessary fumes from unscrewing the bottle top. Unused fluid does not drip back into the bottle, but remains in the dispensing dish, protected by a hinged lid. Although these dispensers are unsuitable for mixed resins, I have found them to be extremely useful at the bench for a wide variety of solvents. They are available in amber pharmaceutical glass and linear polyethylene, in 4, 6, or 8-oz. capacity. They are manufactured by Menda Scientific Products of Santa Barbara, [redacted] and now available from Conservation Materials.—Glen Wharton, Objects Conservator, Los Angeles/Santa Barbara

NOTES FROM THE AIC OFFICE

STAFF CHANGES

The AIC staff would like to extend its thanks to Anne Webster, who is resigning after almost three years of hard work as AIC's Assistant to the Executive Director. In this capacity, Anne has served as Managing Editor of AIC publications, coordinator for many Annual Meeting events, and has played numerous other roles as well. Her skills and creativity will be sorely missed!

After leaving AIC, Anne will be working at the Georgetown Antiques Center; if all goes as planned, she will enter an Art History program in London next September. We all wish her well in these endeavors, and we hope she will keep in touch!—CAS

The AIC office welcomes Barbara Stolarz, our new Administrative Aide. Barbara comes to us from Pittsburgh, PA, where she recently completed a degree in Urban Studies (with honors) at the University of Pittsburgh. She is replacing Beckie Bell, who has left AIC to pursue her studies on a full-time basis.

After only two weeks, Barbara has already demonstrated her great organizational skills and strong ability to work under pressure! Everyone, please—from now on direct all your membership problems and questions to Barbara. She is our "specialist" in this area, and we are extremely glad to have her on board!—CAS

CAUTION: NON-BUFFERED 100% RAG BOARD

Our lab recently ordered some "non-buffered 100% rag board" from Light Impressions Corporation. This product is advertised as having a pH value between 6.5 and 7.5. Having become a skeptic, I measured the surface pH as soon as the board arrived. I used both a pH meter with flat head electrode and pH indicator strips, and got values between 8.4 and 8.6, which is actually more alkaline than the buffered board that we usually use. A sample of this board was sent back to the mill by Light Impressions, where they measured the pH by hot extraction and got a value of 7.7, which is only slightly above their stated specifications. They also seemed to think that as long as there wasn't actually any buffering material in the board, I shouldn't care about a "slightly" alkaline pH. However, because it is the surface of the board with which the art work comes in contact, I am more concerned about surface pH than pH by hot extraction. In any case we won't be using this board for materials which we consider to be pH-sensitive. Anyone who uses non-buffered board should be aware that the lack of buffering does not guarantee a neutral pH and each batch or board should be tested before it is used.—Lyn Koehline, Assistant Paper Conservator, Yale Center for British Art

INSURANCE

Members are reminded that, as of December 31, 1987, Marsh & McClellan, working with Mutual of New York Underwriters, no longer offers individual health care policies to AIC members. AIC is still researching new possibilities for coverage; in the meantime please contact Mrs. Betty Toy at Huntington Block, for assistance in locating a new individual policy. Dial toll-free (800) 424-8830.

DUES REMINDER

Thanks to all who have sent their 1988 membership dues in early! Those who have not yet renewed their membership for 1988 are urged to do so as soon as possible. Please keep the Treasurer's Campaign in mind as well: every contribution is greatly appreciated, no matter how large or small!

PAINTING CONSERVATION BUSINESS FOR SALE

For sale: private painting conservation business, established 1975. Steady year-round business, growth potential in historic district of Milwaukee, WI. For information call Lorette Russenberger [REDACTED].

LETTERS...

Let us all know what's on your mind.

AIC NEWSLETTER

SEND...

Treatment problems, notes on materials, observations, etc. to your SPECIALTY GROUP CHAIR.

AIC NEWSLETTER

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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.

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 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 East Terrace, South Queensferry, 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. 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. 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. 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.

October 4, 1988, Kansas City. Symposium on Natural History Museums. Contact Paisley S. Cato, Dept. of Wildlife & Fisheries Sciences, Texas A&M University, College Station, TX 77843-2258.

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.

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.

June 19-July 2, 1988, Santa, Idaho. Technology of the Medieval Book. Seminar, Jack C. Thompson and James R. Croft, instructors. Contact Jack C. Thompson, Thompson Conservation Laboratory, 7549 N. Fenwick, Portland, OR 97217, (503) 248-0046.

June 27-July 10, 1988. Minnesota. Paper and Book Intensive, 1988. Contact Timothy Barrett/PBI, School of Art and Art History, University of Iowa, Iowa City, Iowa, 52242.

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

June 8-10, 1988, and June 15-17, 1988, London, UK. The Preservation and Conservation of Photographic Materials. Three-day courses aimed specifically for those with the care and responsibility for photographic collections: Keepers, Curators, Librarians, Archivists, etc. Contact I.L. and A. Moor, Paper and Photographic Conservators and Restorers, [REDACTED] Forest Hill, London SE23 1HO.

June 20-July 1, 1988 and July 18-22, 1988, London, UK. Conserving Photographs. Practical workshops for experienced conservators aimed at introducing basic knowledge and skills in the conservation of photographic images. For more information contact I.L. and A. Moor (see address above).

STONE

April 18-30, 1988, Marina del Rey, CA. Conservation of Rock Art, to be 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

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.

OBJECTS

March 23, 1988, St. Louis, MO. Bronze Statues and Corrosion: A Dialogue between Conservators and Corrosion Engineers. For information contact

October 18-21, 1988, Bologna, Italy. International Colloquium on Archaeometallurgy. Contact Segreteria Internazionale Colloquium on Archaeometallurgy, Centro per lo studio e la conservazione di manufatti di interesse archeologico e artistico, Facolta di Chinnica Industriale, Viale Risorgimento, 4, I-40136, Bologna BO, Italy.

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 5, 1988. Coatings and Consolidants for Furniture Conservation, II.

June 20-25, 1988. Conservation Survey of Non-Wood Materials.

August 15-18, 1988. Painted Furniture Conservation.

December 5-7, 1988. Gilding Conservation.

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.

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.

CALLS FOR PAPERS

SIXTH ANNUAL CONFERENCE ON TEXTILES

The sixth annual Conference on Textiles will be hosted by the Department of Apparel, Textiles and Interior Design at North Dakota State University June 24-26, 1988. The conference is sponsored by the Charles Babbage Research Center, University of Manitoba, Winnipeg, Canada, and *ARS TEXTRINA*, a refereed professional journal.

Scholars in textile history, theory, practice, and development are encouraged to submit previously unpublished original research papers for presentation at the conference. Possible topics include history of textiles, clothing, aesthetic design, technical design, trade patterns, or economics; textile conservation and/or preservation; innovative manipulation of fabric structures; aesthetic concepts in fabric structures.

Papers will be refereed for presentation at the conference as well as publication in *ARS TEXTRINA*. At least one author of an accepted contributed paper must be present at the conference to present the paper.

Abstracts with a maximum of two typewritten pages should be sent to Dr. Cheryl Nelson, Department of Apparel, Textiles and In-

terior Design, North Dakota State University, Fargo, North Dakota 58105, (701) 237-7351. Deadline for contributed paper abstracts is April 1, 1988.

CONSERVATION OF HISTORIC AND ARTISTIC WORKS ON PAPER: SYMPOSIUM '88

Ottawa, Canada, October 3-7, 1988. Deadline for submission of abstracts is March 31, 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

ADVANCED INTERNSHIP IN PAPER CONSERVATION

The Museum of Modern Art, New York, offers a one-year advanced internship in the conservation of works of art on paper beginning in September, 1988. The applicant should be a graduate of a recognized Conservation Training Program or have equivalent experience. The intern will receive a stipend of \$17,000-\$20,000 plus benefits depending on his or her level of training or experience.

Applicants should send a resume with references to Antoinette King, Director of Conservation, Museum of Modern Art, 11 West 53rd St., New York, NY 10019. Equal opportunity employer m/f.

PHILLIPS COLLECTION

The Phillips Collection is seeking applications for the Justin Singer Internship which was awarded for the first time in 1987. The internship enables its recipient to spend eight to ten weeks during the summer working in the museum's curatorial department. Each year the focus of the internship is defined according to the Collection. The intern for 1988 will focus on works of art on paper in the museum's collection, surveying their condition, performing minor conservation and rematting numerous works.

The Justin Singer Internship is especially designed for, but not limited to, the advanced student, with a background in art history, who is looking for museum experience, and whose

area of concentration matches the scope of the project as defined by the Collection.

The Singer Internship Committee of the Phillips Collection will award the grant of \$1500 according to the applicant's professional ability and the relevance of the experience to the applicant's career goals. Consideration will also be given to the applicant's need for financial support.

A letter describing the applicant's purpose should be accompanied by a resume and two letters of reference and sent to Justin Singer Internship, c/o Curatorial Department, The Phillips Collection, 1600 21st St., NW, Washington, DC 20009.

ANDREW W. MELLON FELLOWSHIP

The Conservation Services Laboratory, Detroit Institute of Arts, is accepting applications for advanced fellowships in both Paintings and Objects, available September 1988. The fellow will participate in the full range of laboratory functions, specialize in one area of expertise, and will be required to complete a research project with related travel. Stipend: \$18,000/year plus \$2,500 Travel Allowance. Applicants should be graduates of a recognized conservation training program or have equivalent educational and work experience. Send resume and a list of references to Barbara Heller, Head Conservator, Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202, (313) 833-7920.

THE METROPOLITAN MUSEUM OF ART STARR FELLOWSHIP IN ASIAN PAINTINGS CONSERVATION

The Starr Foundation has made it possible for the Metropolitan Museum of Art to award a fellowship for training in the conservation and mounting of Asian Paintings. The department is concerned with the complete mounting, remounting, and restoration of hanging scrolls, handscrolls, folding screens, prints, albums, books, etc. Since work in this field does require the use of specialized materials and tools, no prior experience is anticipated or required.

Applications may be made at any time of the year. As a rule, a personal interview is required before acceptance. The amount of the stipend will depend on funds available and may vary with particular circumstances. Duration of the grant is determined by annual review.

Before a formal application can be made, a brief letter stating one's particular interest in this program must be sent to the department. Following a reply, a typed application should include the following: Name, address, and telephone number; resume of education, and professional experience; three recommendations, at least one professional and one academic.

Applications should be addressed to Sondra M. Castle, Asian Art Conservation, Metropolitan Museum of Art, Fifth Avenue and 82nd St., New York, NY 10028.

THE METROPOLITAN MUSEUM OF ART FELLOWSHIPS IN CONSERVATION

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 Conservation. Each Andrew W. Mellon Conservation Fellowship will be one year in duration with the possibility of renewal for up to two additional years.

The L.W. Frohlich Charitable Trust enables the Museum to award a two-year fellowship in the Department of Objects Conservation. Fellowship applicants should be conservators, art historians or scientists who are at an advanced level in their training and who have demonstrated commitment to the physical examination and treatment of art objects.

Application should be made by January 15, 1988 by letter to Fellowships in Conservation, Office of Academic Programs, The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York, NY 10028. A typed application in duplicate should include name, home and present address, and telephone number, a full resume of education and professional experience, a statement, not to exceed one thousand words, describing what the applicant expects to accomplish in the fellowship period and how the Museum's facilities can be utilized to achieve the applicant's objectives, a tentative schedule of work to be accomplished during the fellowship period and proposed starting and ending dates, and three letters of recommendation, at least one professional and one academic.

Applicants will be notified by March 18, 1988.

THE INTERMUSEUM CONSERVATION ASSOCIATION

ICA Graduate Internships in paintings and paper conservation are available at the Intermuseum Laboratory beginning September 1988. Applications are encouraged from individuals of recognized conservation training programs now planning their third-year internships.

ICA Fellowships in paintings and paper conservation are available to graduates of conservation training programs or to individuals with equivalent experience, beginning September 1988. Postgraduates who are interested in gaining practical experience in a professional laboratory will find this an invaluable opportunity.

DEADLINES: applicants should respond in writing by January 15, 1988. Candidates chosen for interviews will be notified in February 1988 and final notifications will be sent in March.

Submit applications with resume and supporting documentation to Lisa Mibach, Director, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074, (216) 775-7331.

POSTGRADUATE FELLOWSHIPS AT THE PHILADELPHIA MUSEUM OF ART

The Philadelphia Museum of Art offers two postgraduate fellowships in conservation to begin September 1, 1988. 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 \$17,000 plus health insurance and a travel supplement of \$3,000. The fellowships are as follows:

Andrew W. Mellon Fellowship in paintings conservation.

J. Paul Getty Trust advanced internship in objects conservation.

Applicants should submit to the address below: statement of the candidate's interests in applying for the fellowship; a resume; transcripts of undergraduate courses of academic study and several samples of examination reports and treatment records with photographs. Two supporting letters from conservation professionals familiar with the candidate's work and one letter of personal reference should be sent directly to Marigene H. Butler, Head of Conservation, Philadelphia Museum of Art, P.O. Box 7636, Philadelphia, PA 19101-7646.

INTERNSHIP IN ASIAN ART OBJECTS

The Asian Art Museum of San Francisco has applied for an NEA training grant to sponsor an advanced level internship beginning in September, 1988. The museum offers a unique setting to delve into specific preservation problems with art from the Far East in a Western studio. The collection spans the Near East to India through China and Japan as well as Southeast Asia and Indonesia.

The intern will assist in the departmental activities in order to address environmental concerns and to learn written and photographic documentation techniques, examination procedures, and treatment approaches. The emphasis of the work is on condition reporting, analysis, and long-range protection of the artworks and not on conservation treatments. The treatments undertaken are usually in response to exhibition demands involving a variety of materials including metals, ceramics, stone, textiles, lacquers, ivories, and jade. Work on screens and scrolls is contracted outside the country. The intern will be expected to produce one publishable paper.

Pending award of the NEA grant (to be announced in March, 1988), the museum will offer a stipend of \$17,500 for one year, plus health benefits, and an additional \$3,000 travel stipend. Candidates should be students completing a graduate conservation program (3rd year), graduates from a conservation program, or someone with equivalent training. Applicants should send a letter of application, a curriculum vitae, and three references directly to Linda Scheifler, Conservator, Asian Art Museum, Golden Gate Park, San Francisco, CA 94118-4598 postmarked no later than February 15, 1988.

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 September, 1988. 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.

ANDREW W. MELLON FELLOWSHIP FOR ADVANCED TRAINING IN CONSERVATION

The Museum of Fine Arts, Boston, is pleased to announce that it will offer an Advanced Conservation Training Fellowship, supported by the Andrew W. Mellon Foundation. Beginning in September, 1988, the fellowship will be for one year with, at the option of the Museum, an extension for a second year. Although the Museum has six conservation laboratories, at this time the fellowship will be offered in only one of the following two areas of specialization: paintings and objects. The purpose of this program is to provide an opportunity for a conservator to develop greater skill, knowledge, and connoisseurship by working within an outstanding collection under the supervision of the conservation and curatorial staff of the Museum. The stipend for the first year will be \$18,000 with benefits and an allowance of \$2,000 for travel and research.

To qualify for consideration, candidates should have a college degree and have graduated from a recognized conservation training program or have equivalent training and professional experience. US citizenship is preferred. The Museum of Fine Arts, Boston, is an Affirmative Action/Equal Opportunity Employer.

Interested candidates should submit the following material, postmarked by March 15, 1988, to Sandra Matthews, Employment Manager, Andrew W. Mellon Conservation Fellowship, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115: Transcripts of undergraduate and graduate courses of academic study; Curriculum vitae and list of any publications or lectures; short description of the candidate's interests, and statement of intent in applying for the fellowship; letters of support from two conservation professionals familiar with the candidate's work; copies of two recent reports on conservation treatments undertaken by the candidate.

Screening and selection from among the applicants will be done by a committee consisting of the heads of the six individual conservation laboratories. Applicants will be notified of the final decision by May 1, 1988.

CONSERVATION AIDE/INTERN

Conservation of Art on Paper, Inc. is an established conservation practice which treats and consults on the care of fine art on paper for museums, other institutions, and individual collectors throughout the U.S. Centrally located in the metropolitan Washington, D.C. area, the organization offers one part-time volunteer position for someone planning to pursue graduate training in conservation.

The chosen applicant will be introduced to the fundamentals of both conservation practice and business maintenance and will be required to contribute productively to the organization's output in exchange for education and hands-on experience.

Send resume, references, and letter of intent to Christine Smith, Director, Conservation of Art on Paper, Inc., Suite 110, 3110 Mount Vernon Ave., Alexandria, VA 22305.

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.

PRESERVATION LIBRARIAN

Brown University Library. This two-year temporary position, reporting to the University Librarian, 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, 1988, to Geneva Ferrell, Personnel Office, Box 1879-W/MG619, Brown University, Providence, RI 02912. Brown University is an Equal Opportunity/Affirmative Action Employer.

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 address and telephone number) of two references to Textile Conservation Center, Museum of American Textile History, 800 Massachusetts Ave., North Andover, MA 08145.

OBJECTS CONSERVATOR

Hagley Museum and Library is seeking an Objects Conservator to stabilize and preserve a diverse collection of historical artifacts including industrial machinery, outside metalwork, patent models and scientific instruments, hand tools, and decorative arts (paintings and textiles excluded). Technical competency and laboratory experience in artifacts conservation, particularly metal and wooden objects, a Master's Degree in Conservation or equivalent training in chemistry and artifact study required. Negotiable salary, benefits, and work schedule (maximum 28 hours/week). Send resume to Personnel Department, Hagley Museum and Library, P.O. Box 3630, Wilmington, DE 19807.

PAPER CONSERVATOR

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.

Candidates should have a university degree and a graduate degree or diploma in conservation from a recognized program, 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 Ms. Mary Stayner, Personnel Administrator, Winnipeg Art Gallery, 300 Memorial Blvd., Winnipeg, Manitoba, R3C 1V1 Canada.

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 in 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. Medical benefits. Send resume to Charles H. Olin, Olin Conservation, Inc., 9447 Rabbit Hall Road, Great Falls, VA 22066, (703) 759-3581.

CHIEF OF CONSERVATION

Reporting to Assistant Director, Curatorial, the Chief of Conservation plans, co-ordinates and supervises the operation of the Provincial Museum's Conservation Laboratory, providing professional services for the museum's collection. This is a generalist position with emphasis on the conservation of archaeological, ethnographic and historical museum artifacts and secondarily natural history specimens. In addition to direct involvement in applying treatment, major areas of responsibility include staff training and supervision, program planning, budget control, the development and monitoring of conservation-related standards, analysis and treatment of conservation problems, and the supervision of all restoration activities undertaken by the museum. This position requires a Master's Degree and considerable related experience. Equivalent combination of education and experience will be considered. Salary: \$33,384-\$41,808. Deadline for applications: February 5, 1988. Please send an application form or resume quoting competition number (CU9541-1-AIC) to Alberta Government Employment Office, 4th Floor, Kensington Place, 10011-109 Street, Edmonton, Alberta, T5J 3S8 Canada.

ASSISTANT OR ASSOCIATE 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. In addition to painting conservation, the Baltimore Museum's paper conservation staff presently consists of one full-time conservator, one part-time conservator, a matter-framer, technician, and administrative support working in a fully-equipped facility. The paper conservators and curators of the Prints, Drawings, and Photographs Department enjoy an excellent working relationship.

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. Generous benefits. Applicants not available until spring or summer 1988 will be considered. Send resume to Karen Crenshaw, Senior Conservator, The Baltimore Museum of Art, Art Museum Drive, Baltimore, MD 21218 (301) 396-6334.

SENIOR PAINTINGS CONSERVATOR

Biltmore, Campbell, Smith Restorations, an Asheville, North Carolina-based firm specializing in the conservation of fine art and the restoration of historic decorative interiors, is seeking applicants for Senior Paintings Conservator, a management position. Responsibilities include: supervision of conservation personnel and interns; coordination of studio conservation work; project development and client liaison; management of on-site conserva-

tion projects at various locations on the East coast; marketing of conservation services; preparation of conservation reports and studies. Experience in the conservation of wall paintings and murals is highly desirable. Candidates should have advanced training in painting conservation and significant work experience along with excellent communications skills and management ability. This position requires travel. Competitive salary and benefits. Please direct inquiries to George W. Pickering, II, Administrative Manager, one North Pack Square, Asheville, NC 28801, (704) 255-1788.

HEAD OF SCIENCE DEPARTMENT

The National Gallery of Art seeks a qualified individual to serve as head of its Science Department. The successful candidate will conduct and oversee investigations relating to the characterization of artists' materials as they apply to conservation and curatorial needs. A PhD in chemistry or materials science and several (at least 3-5) years' experience are required, as is U.S. citizenship. Managerial experience is preferred. Position level: GM-14. Salary range: \$45,763-\$59,488. Submit a Standard Form 171, resume, and other appropriate materials to Mr. Michael Skalka, Coordinator for Conservation Programs, National Gallery of Art, 6th and Constitution Ave., NW, Washington, DC 20565. Equal Opportunity Employer.

TEXTILE CONSERVATION TECHNICIAN

The Cathedral Church of St. John the Divine has an immediate opening for a Textile Conservation Technician. We are a general textile conservation laboratory with emphasis on large-scale textiles, especially tapestries.

The applicant must have experience in the field of textile conservation, which entails a variety of hand-sewing skills, a familiarity with textile science, a basic understanding of textile structures, and an appreciation of historic objects.

Salary commensurate with experience. For more information call or write Mr. Bruce Hutchison, Textile Conservation Laboratory, Cathedral of St. John the Divine, 1047 Amsterdam Ave., New York, NY 10025, (212) 316-7523.

ASSISTANT OBJECTS CONSERVATOR

The Cloisters is seeking an Assistant Objects Conservator to work under the supervision of the Conservator and Curators on its collections 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 Dept., Metropolitan Museum of Art, Fifth Ave. and 82nd St., New York, NY 10028.

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 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.

SENIOR CONSERVATOR

The Centre Canadien d'Architecture/Canadian Center for Architecture, a museum and study center, announces the availability of a professional position in the conservation and preservation department. This position has been assisted by a grant provided by the Museum Assistance Programmes of the National Museums of Canada.

The collection materials are of a thematic nature and include four distinct collections: Photography, Prints and Drawings, Library and Archives. The conservator hired will be chosen on the basis of his/her skills relative to the needs of the CCA.

The individual will report to the head of the Conservation Department and will be responsible for the conservation and preservation of fine art collection components. Experience should include a minimum of seven years in conservation activities with general experience in paper conservation, as well as extensive experience in prints and drawings conservation.

Basic qualifications for this position: The individual should have successfully completed a graduate program in paper conservation from a recognized university or have obtained equivalent experience in recognized conservation facilities with emphasis on paper conservation. Fluency in both official languages is required.

The salary offered is competitive and includes an attractive benefits package.

Submit your resume and references, in strictest confidence, by February 15, 1988 to Manager of Human Resources and Administration, Centre Canadien d'Architecture/Canadian Center for Architecture, 2nd fl., 1440 St. Catherine St. W., Montreal, Quebec H3G 1R8 Canada.

CONSERVATOR CONTRACTORS

The National Park Service seeks to establish sources for obtaining conservation services on a contract basis in 1988 and 1989. The Service anticipates the intermittent need for contract conservators with experience and specialty interest in composite objects (decorative arts, his-

toric, and ethnographic), textiles, furniture and wooden objects, ceramics and glass, and metals.

We need to know if and when conservators will be available to perform conservation treatment either in their laboratory, on site (in a National Park), or in National Park Service laboratories in Harpers Ferry, West Virginia. To express your interest, please respond by indicating your interest area, laboratory capability, and whether or not you are willing to travel to work on site or in Harpers Ferry, West Virginia. Address your response to National Park Service, Harpers Ferry Center, Division of Conservation, Harpers Ferry, WV 25425, by February 15, 1988, ATTN: Greg Byrne.

PHOTOGRAPHY CONSERVATOR

The Conservation Department of the Harry Ransom Humanities Research Center is seeking a highly qualified Senior Photographic Conservator. The position offers a unique opportunity to develop a program for the care of a wide range of photographic artifacts in a well equipped lab. The salary is in the range of \$26,000 to \$30,000 per year, depending on qualifications.

Applicants must have formal or equivalent training in conservation or a related field; in-depth knowledge of photographic processes and the history of photography; and three years of conservation experience including experience in the conservation treatment of photographic artifacts.

To apply, send resume, including the names and addresses of at least three professional references, to James Stroud, Acting Chief Conservation Officer, Harry Ransom Humanities Research Center, The University of Texas at Austin, P.O. Drawer 7219, Austin, TX 78713-7219. An Equal Opportunity/Affirmative Action Employer.

SENIOR PAPER CONSERVATOR

The National Gallery of Art is seeking a Senior Paper Conservator who, under the general supervision of the Head of Paper Conservation, will be responsible for the treatment of works of art on paper and for assisting in staff supervision and general work of the laboratory. Additional duties include working with curators and other gallery staff, selecting and determining treatments for artworks in the collection, and advising on safe environment.

Candidates must have a bachelor's degree, advanced training in paper conservation and professional experience demonstrating practical knowledge of treatment procedures and environmental safeguards. Candidates must submit a standard Form 171, transcripts or a listing of undergraduate and graduate work, and a cover letter outlining training experience and research completed. Salary: GS-12 @ \$32,567. Please send application materials to Ross Merrill, Chief of Conservation, National Gallery of Art, Conservation Division, Washington, DC 20565.

PUBLICATIONS

Materialkorrosion durch Luftverunreinigung, [Material Corrosion by Air Pollutants], Verein deutscher Ingenieure, 1985, 257 pp., available from VDI-Verlag GmbH, P.P. Box 1139, D-4000 Dusseldorf 1, FRG. A German language publication containing the 18 papers presented at the VDI meeting in Cologne in October 1984. Among the topics covered are: resistance of wood to air pollutants, indoor corrosion of metals, penetration of sulphur dioxide into lime and sandstone walls, corrosion damage to stained glass, protection of stone by hydrophobic agents.

Das 19. Jahrhundert und die Restaurierung. Beiträge zur Malerei, Maltechnik und Konservierung [The 19th century and restoration. Articles on painting, painting technique, and conservation] ed. by Heinz Aithofer. Munich: Callwey Verlag, 1987, 397 pp. A collection of essays on painting and restoration techniques in the 19th century.

La conservation des antiquités métalliques: de la fouille au musée [The conservation of metal antiquities: from the excavation to the museum]. William Mourey Draguignan: LCRRRA, 1987, 126 pp. A French-language handbook of instructions of conservation measures to be taken on excavation sites, in the laboratory, and in the museum. Contains recipes, lists of conservation materials and products currently used.

Archaeological Bone, Antler and Ivory. Eds. Katharine Starling and David Watkinson, 1987 Price 6.50. Proceedings of a conference held by the Archaeological Section of UKIC. Included are papers on the identification, structure, analysis and use of bone, antler and ivory; their storage on excavation and on consolidation and freeze-drying. There is also a section on the identification and technology of horn, tortoiseshell and baleen. Orders should be sent to Victoria Todd, UKIC, 37 Upper Addison Gardens, Holland Park, London W14 8AJ, England.

Restoration of Early Musical Instruments. Eds. Christina Huntley and Katherine Starling, 1987. 5.00. Proceedings of a conference held by UKIC with the Victoria and Albert Museum. Included are papers on the design of musical instruments, the restoration of both stringed and keyboard instruments, the analysis of paint and decoration and an interim report on the musical finds from the "Mary Rose." (See address above to order.)

From Pinheads to Hanging Bowls; the identification. Deterioration and Conservation of Applied Enamel and Glass Decoration on Archaeological Artifacts. Eds. Louise Bacon and Barry Knight, 1987. 6.50. Proceedings of a conference held by the Archaeology Section of UKIC. Included are papers on many aspects of enamel and glass decoration. (See address above to order.)

Conservation, Archaeology and Museums. Ed. Suzanne Keene, 1980. Price 1.50. Proceedings of a meeting of conservators, archaeologists and curators to discuss the needs of each professional group in relation to finds. Included are a resume of the discussion, papers presented to the meeting and examples of data sheets (on Anglo-Saxon shields and stringed musical instruments). (See address above to order.)

Microscopy in Archaeological Conservation. Eds. Michael Cornfield and Kate Foley, 1982. Price 1.50. Proceedings of a conference held by the Archaeology Section of UKIC. Included are papers on reflected light microscopy, particle identification by polarised light microscopes, identification of plant remains and analysis of ceramics by thin-sectioning. (See address above to order.)

Lead and Tin: Studies in Conservation and Technology. Eds. Gwyn Miles and Sarah Pollard, 1985. 5.00. Proceedings of a conference held by UKIC with the Ashmolean Museum. Included are papers on many aspects of the technology, analysis and conservation of lead and tin and their alloys, and on tinned bronze and iron. (See address above to order.)

Corrosion Inhibitors in Conservation. Ed. Suzanne Keene, 1985. Price 3.50. Proceedings of a conference held by UKIC with the Museum of London. Included are papers on the chemistry of corrosion inhibitors, their use in conservation and their specific application for metal objects from archaeological, historical and industrial collections. (See address above to order.)

Caveman Chemistry of Films. A demonstration packet put together to illustrate the physical and chemical properties of various plastic films. Includes charts of stretch and tear characteristics, heat and burn tests, solubilities, and 8"x10" samples of polyvinylchloride, cellulose triacetate, polystyrene, polyethylene, polypropylene, and various polyester films. Available for \$1.00, prepaid, by writing Tuck Taylor, [redacted] Lima, PA 19037.

A Conservation Manual for the Field Archaeologist. By Catherine Sease. Archaeological Research Tools 4. 140 pp. ISBN: 0-917956-59-1. Projected publication date: January 1988. Price to be announced. A manual of conservation treatments and techniques for the archaeologist working in the field. Emphasis is

placed on how to conserve an excavated object before it is taken to a trained conservator in an offsite lab. Safety procedures and conservation supplies and materials are recommended. Proper techniques for lifting, cleaning, consolidating, marking, packing, and storing, are discussed, along with correct methods for handling and treating specific artifactual materials (e.g., amber, feathers, lead, wood). Appendices describe ways to take impressions of coins, basketry, and seals, how to prepare chemical solutions, where to purchase supplies, and where to find trained conservators.

The Los Angeles Preservation Network (LAPNet) is offering a *Library Emergency Vendor List*. Compiled by the Los Angeles Public Library and Los Angeles City Purchasing Office staff following the fire of April 29, 1986, the list is arranged by products and services, and it includes company names, addresses and contact persons, when known, day-time telephone numbers, and evening and weekend telephone numbers, if available. If you would like to receive a copy, please send a self-addressed standard business envelope bearing a \$.22 stamp to Christopher Coleman, Preservation Librarian, University of California, Los Angeles, Library Administrative Office, University Research Library 11334, 405 Hilgard Avenue, Los Angeles, CA 90024-1575, or to Gretchen Karl, Collection Maintenance Librarian, The Getty Center Library, 401 Wilshire Boulevard, Santa Monica, CA 90401-1455.

Between Two Earthquakes: Cultural Property in Seismic Zones. Getty Conservation Institute, 1987. The first book of its kind ever published, *Between Two Zones* was written by Sir Bernard Feilden, the internationally acclaimed architectural conservator and Director Emeritus of ICCROM, for a lay audience of government and institutional administrators in charge of the preservation of cultural property. It explains in nontechnical language how to safeguard buildings and monuments before an earthquake strikes, what emergency action to take immediately after, and long-term planning strategies. The practical information ranges from emergency preparation checklists to sample damage recording sheets. Copies can be ordered from J. Paul Getty Trust Publications, Book Warehouse, The J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90406. Cost is \$8.00 plus 6.5% tax (California residents) and \$2.00 shipping.

Textile Conservation Symposium in Honor of Pat Reeves. Edited by Catherine McLean and Patricia Connell, 1986. Hardcover, 84 pages, \$15.00 each. Illustrated with 50 B/W and 10 color photographs, this Festschrift includes 13 presentations by textile conservators, scientists and historians. Still available from C. McLean, Conservation Center, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036. (Make check for \$15.00, in U.S. dollars, payable to LACMA.)

The AIC Newsletter is published bimonthly. Copy must be typed and sent to the AIC National Office, 3545 Williamsburg Lane, NW, Washington, DC 20008, (202) 364-1036. The next deadline is February 1, 1988. 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, 1988, Washington, DC. Newsletter staff: Sarah Bertalan, Editor. Catherine A. Salmons, Managing Editor. Daphne Barbour, Catherine Metzger, Judy Ozone, Sylvia Rogers, Rebecca Rushfield, Contributing Editors.

Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC AND ARTISTIC WORKS

Volume 13, Number 2

March 1988

SPECIAL FEATURE: ISSUES IN CONSERVATION

SHAPING A CONSERVATION PLAN THROUGH GENERAL SURVEYS

The Institute of Museum Services is making great strides in providing a prioritized and comprehensive framework through which museums are encouraged to develop their conservation plans. I believe that this is necessary not only from a federal perspective but as an ethical obligation to preserve and protect our national patrimony.

How important is conservation of collections in the scheme of a museum's daily life? The general public might answer, not very. But, for museum professionals, the question might just as well be how important are your collections? The answer is unequivocal—conservation is an essential, daily museum activity. Collections are the reason for a museum's existence and they are the lifeblood by which a museum perpetuates itself. They are critical to a museum's ability to entice and engage the public interest.

Why then, for many museums, is conservation not given the same emphasis as special exhibits, programs, openings, and other more visible activities? In truth, collections conservation is not particularly exciting or glamorous to the layman, but without effective and consistent conservation practices, museums stand to suffer

"...without effective and consistent conservation practices, museums stand to suffer needless loss or deterioration of the very collections upon which they build their reputations."

needless loss or deterioration of the very collections upon which they build their reputations.

The survey, "Collections Management, Maintenance, and Conservation," conducted for IMS in 1985 by the American Association of Museums, the National Institute for Conservation, and the American Institute for Conservation, revealed several disturbing statistics about collections in the respondent museums. Among them was that the condition of 40% of their collections was unknown. It was this situation that indicated to me the need among museums for general conservation surveys. We have seen some evidence that since these statistics were first revealed, the situation is improving, especially in the area of awareness of institution-wide conservation practices. In 1987, IMS funded 153 survey requests, the largest number in the agency's history. I am pleased that IMS is able to address this need. General conservation surveys can lead to serious long-range conservation planning for museum collections as well as guide museums in identifying and implementing their conservation activities with the greatest assurance of success.

The conservation and care of collections throughout the United States is a topic that continues to be of interest and deep concern to the Institute of Museum Services. Since 1984, the IMS Conservation Project Support grant program has funded many conservation activities of museums. Our program was designed to encourage many museums to learn about the state of their collections. IMS programs have always placed emphasis

on long-range planning for museums and the long-range implications of collections conservation appropriately carry out the agency's philosophy.

"...IMS, conservators and museum staff together began to realize that many museums were not in a position to conduct treatment activities until they implemented overall institutional conservation plans."

In the early years of administering the program, museums, eager to take advantage of newly available federal funds for conservation, most often requested grants for expensive collection treatment proposals. As worthy as these conservation projects are, other issues loomed large as IMS, conservators, and museum staff together began to realize that many museums were not in a position to conduct treatment activities until they implemented overall institutional conservation plans. As IMS confronted this issue in conjunction with its goals for long-term museum management, the Conservation Project Support program began to evolve. It is the obligation of a federal agency to think in terms of the greatest good both for the country and for long-term gains. Coupled with a concern for the best possible approach to conservation management, this principle became the basis for the restructuring of the Conservation

With the advice of conservators, applicants, and the IMS staff, as well as the National Museum Services Board, the program was redesigned, creating a framework in order to implement conservation practices for the greatest benefit to museums and their collections. This framework was devised to encourage museum staff and conservators to view conservation as a regular aspect of management and budgeting. It established a set of priorities by which museum administrators can develop and institutional perspective on the conservation of collections.

"...with the plan that is generated from a general conservation survey, a museum administrator may approach a potential funding source from a position of strength by being knowledgeable about the museum's conservation needs...It is certainly easier to ask for private sector funds with specific objectives in mind, and the supportive documentation in hand."

A general conservation survey can be a useful and important tool for museums. It allows museum staff to determine the overall condition of their collections and the environment in which they are housed. Beyond this, with the plan that is generated from a general conservation survey, a museum administrator may approach a potential funding source from a position of strength by being knowledgeable about the museum's conservation needs. The response to the restructuring of the Conservation Project Support program has been encouraging, but even so, IMS is only able to fund a portion of the applications it receives. The responses from museums and comments from the field indicate, however, that the nation's conservation needs persist and they are greater than IMS and our sister agencies can meet. The widespread

preservation of our nation's collections can be achieved through a partnership between federal and private support. Such a partnership exists already for many museum activities, but it is time to cultivate such a partnership for the purpose of conservation as well. It is certainly easier to ask for private sector funds with a specific objective in mind, and the supportive documentation for a project in hand. Individual and corporate donors need to be convinced that their funds will be used effectively. Thus, by using federal funds to accomplish basic activities, museums can use IMS grants to foster private sector interest in specific projects thus providing benefits beyond the grant itself.

Since the restructuring of the program, IMS staff has been helping museums apply for the new conservation priorities. The vast differences in collections' environments, climates, and even types of buildings that surround museum collections must be considered when developing suitable general conservation surveys for the many different types of museums that apply to IMS. The program is still evolving and the concerns of conservation are faced by IMS, conservators, and museum professionals alike. Working together, conservators, applicants, and IMS are all identifying appropriate parameters for general conservation surveys that will best address the complex nature of museum collections. Each year's competition brings about new considerations, and the experience of conservators is invaluable to our further definition of the program.

Although the IMS conservation priorities rank a general conservation survey at the top of its list for most categories of collections, this is by no means the only conservation activity IMS funds. If a museum can demonstrate that it has met the IMS requirements for achievements in this area, it can submit an application for more advanced projects such as implementation of climate control systems, staff training, research, or treatment.

Since the Conservation Project Support began in 1984, the Institute of Museum Services has directed almost \$13 million into the field of conservation. Conservators as individuals and the conservation field in general stand to benefit directly from these funds as much as the museums do. In order to help the conservation field to the fullest extent possible,

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it is imperative that conservators become fully involved in the IMS review process. The field of conservation unquestionably involves considerable expertise, but it also involves the ability to communicate clearly with those non-conservators in museums who must assume responsibility for collections care. Conservators must be part of the education process, as well as skilled technicians. Becoming involved in the IMS field review process is a good way to hone communications skills. I encourage conservators to benefit the museum field and themselves by becoming involved. The ultimate care of our nation's collections rests with you, as skilled conservators of our heritage. It is incumbent upon you to recognize the vast needs for conservation of museum collections and to make conservation an essential aspect of management and budgeting within your own institutions.—

The AIC Newsletter (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 3545 Williamsburg Lane, NW, Washington, DC 20008, (202) 364-1036. It is mailed to members for \$8 per year as a portion of annual membership dues. Copy must be typed and sent to the AIC National Office; the next deadline is April 1, 1988. 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, 1988, Washington, DC. Second-class postage paid at Washington, DC. POSTMASTER: Send address changes to AIC Newsletter, 3545 Williamsburg Lane, NW, Washington, DC 20008.

Newsletter staff: Sarah Bertalan, Editor. Catherine A. Salmons, Managing Editor. Daphne Barbour, Catherine Metzger, Judy Ozone, Sylvia Rodgers, Rebecca Rushfield, Contributing Editors.

AIC NEWS

FROM THE EXECUTIVE DIRECTOR

As an historian and ardent museum-goer I have been the beneficiary of the work of conservators for a long time, but never really knew before joining the AIC just how great is the debt that is owed to the profession. One of the most gratifying aspects of my new position as your Executive Director has been the opportunity for me to learn of the varied and essential activities that conservation involves and the strength of the scientific, historic and artistic bases on which the profession rests.

Learning the tasks associated with managing the AIC's affairs—its finances, publications, programs and meetings has kept me busy—too busy to learn all I would like to know about the conservation of historic and artistic works. As the office systems are put in place and publication procedures are regularized, I look forward to more opportunities for doing so. I am particularly excited about the scholarly program which Shelley Fletcher and the Specialty Groups have put together for AIC's 16th Annual Meeting in New Orleans. The Annual Meeting, our publications and contact with our members will be critical for my education. I hope to be able to get to meet and know as many of our members as possible at the New Orleans meeting. Until then (and afterwards too) I hope that you will drop by our offices whenever your work or vacations bring you to Washington. This is one reason that we emphasize selecting a new location in Washington that will be easily accessible to the membership. I am eager to learn your views on how we can best work together and welcome your suggestions and comments.—Sarah Z. Rosenberg

TREASURER'S CAMPAIGN REPORT

As you can see, the fund to support the continued publication of the *Newsletter* and *Journal* has grown substantially. I would like to thank each of you for your contributions, and to encourage those of you who have not had an opportunity to do so to send in your donations.

There has been expressed to me some confusion about the function of the **PUBLICATIONS** the proposed dues increase for 1989-90. The Treasurer's Campaign was designed to cover shortfalls for 1988 due to the unexpected need to pay rent on Klinge in real dollars rather than rent credit. The proposed dues increase is designed to allow us

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to balance our budget in the face of the real increase in costs of running our organization. As always, I am available to discuss the financial situation of AIC/FAIC with anyone who has a question.—Sara Wolf Green

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VISIT NEW ORLEANS

On behalf of the Local Arrangements Committee, I would like to extend an invitation to all of you to attend the Annual Meeting this June and visit us in New Orleans. Aside from the jazz and food, you all have no doubt heard about, New Orleans has a varied and rich cultural and historic background. One will find many interesting areas of the city to explore; from the French Quarter, with its unique shops and Creole cottages, to the mansions of the Garden District where the Americans settled when the Quarter was home to the French and Spanish Creole free people of color. New Orleans is called the Crescent City as the Mississippi River winds through the city forming a horseshoe crescent. The downtown riverfront area has been developed for tourism as well as being the worksite of one of the country's largest ports. We are in the subtropics. June is hot, average temperature is 87° F. Dress for comfort, especially if you are unused to this climate. Natural fiber fabrics are best and bring your walking shoes. Afternoon rain showers are a fact of life, so bring your umbrella. Please join us for what promises to be an excellent series of meetings in a unique setting. See y'all.—Jessica Hack

REMINDER...

**DON'T FORGET TO REGISTER EARLY
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NEW ORLEANS, LA!**

**(EARLY-BIRD REGISTRATION FEE = \$125,
BEFORE APRIL 19, 1988.)**

HEALTH AND SAFETY COMMITTEE

OSHA ANNOUNCES FINAL FORMALDEHYDE STANDARD

The Occupational Safety and Health Administration (OSHA) has published its Final Rule on Occupational Exposure to Formaldehyde. This revised standard will reduce the workplace exposure limit from 3 to 1 part per million (ppm) time weighted average (TWA) over the eight hour workday. It also sets a short-term exposure limit (STEL) of 2 ppm for any 15-minute period. A .5 ppm TWA action level triggers the standard.

Formaldehyde is released from many materials used in museums for constructing temporary exhibit spaces or renovating exhibit and office or lab areas. It outgases from glues in plywood, paneling, pressboard and the like. Other formaldehyde-containing products include urea formaldehyde insulation, carpet backing and adhesives, some paper products, soaps, household disinfectants, and permanent press fabrics.

These sources of formaldehyde may contribute to a high overall formaldehyde level in work areas. If the .5 ppm TWA is exceeded, the new OSHA standard can be applied. Copies of the standard can be obtained by writing the OSHA Office of Publications, US Department of Labor, Room N-3101, 200 Constitution Ave., NW, Washington, DC 20210.

FAIC NEWS

MESSAGE FROM FORMER FAIC EXECUTIVE DIRECTOR

My official capacity terminated as of December 15th, 1987. The Board clarified its desires on intent and beneficial function of the Foundation. The Board may be right, I may be wrong; our ideas for FAIC are totally incompatible. I depart from an administrative role at a moment when our organization is experiencing serious growing pains. Our membership is fractured in arguments over procedural routines many of which have yet to be solved by established professions and others which have merely become outdated by our development and expansion. It is typical of adolescence that correcting and rewording codified stipulations can assume emotional proportions which obscure validity of earlier goals. We formed our organization to help one another achieve excellence in the performance of artifact care. Let's not throw the baby out with the wash.

Of course we have made mistakes. In my opinion one of these was the wrong academic placement for our training programs. We should have encouraged undergraduate art departments to add elementary courses in the historical fabrication of artifacts and in the techniques for analysis of their materials to the curricula of art majors. Then such college graduates, whatever their subsequent occupation, would share background knowledge in viewing art. The selection of research in a special category of conservation would be no more exceptional for a PhD candidacy than any other avenue toward an art expertise. We need the doctoral status. The society in which we work will never value us as we think we should be valued until we are able to evaluate ourselves as we think we should.

Things may get worse before they get better. Hasty decisions become stopgaps leading to more troubles. Our membership should engage in a dispassionate review of long-term patterns and vote for the best of them. I believe, given the dedicated and competent young actively practicing art conservation, we might hit the professional jackpot within a decade or so. As for me, don't count on this being my swan song. Granted I was born in 1908, I am still likely to be turned on by an exciting challenge.—Caroline K. Keck

IN APPRECIATION

On behalf of the members of AIC the FAIC Board wishes to express its appreciation and thanks to Caroline Keck for her many years of service as FAIC Executive Director. Mrs. Keck has guided FAIC from a little-known, passive organization to one which is now recognized for its educational programs and its endowment to assist students and professionals in our field. Mrs. Keck personally created the "Little Series" publications to stimulate interest in FAIC from the public. She also began the Friends of FAIC to encourage support and donations for FAIC's programs.

Although Mrs. Keck has decided to leave her position as FAIC Executive Director, we know she will remain active in the profession. As she states in her article in this *Newsletter*, this is not her "swan song." Knowing Mrs. Keck as we do, we can be certain that she will continue to encourage and participate in programs she supports. We wish her well and hope she will always look back on her FAIC legacy with pride.—FAIC Board

FAIC ENDOWMENT DEADLINE

As voted by the FAIC Board of Directors, the deadline for receipt of applications to all FAIC Endowment Funds for 1988 grants is March 15, 1988. Completed applications should be sent to the FAIC office, 3545 Williamsburg Lane, NW, Washington, DC 20008.

FAIC DONORS

The FAIC Board of Directors would like to express their gratitude to the following donors:

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SPECIALTY GROUPS

COMMITTEE REPORTS

REFERRALS

The **Photographic Materials Group** has received 82 replies to their questionnaire on the issue of referrals, which constitutes nearly 70% of the PMG membership. Results are being tabulated and will be reported to the membership at our business meeting in New Orleans.—Doug Severson

Kathleen Betts reports on the **Textile Specialty Group Referral Questionnaire**. The questionnaire sent to the TSG membership was originally drawn up by the AIC National Office. It was felt that the first question that should have been asked was whether or not AIC should get involved in the matter of referrals at all. Ms. Betts raised several good points pertaining to the time and economic feasibility of the AIC venturing into referral endeavors. Ms. Betts concluded that the TSG membership is mostly concerned about the fairness of any referral system. In light of this, it was suggested that the AIC conduct referrals by mail rather than by phone, to distribute a more comprehensive list. The lists could be compiled by region, then by specialty, and include a copy of the AIC's Code of Ethics.—Rebecca Rushfield, Patricia Ewer

A national referral system for conservation services was formulated by the Professional Issues Committee of **Conservators in Private Practice** and submitted to the AIC for consideration. A preliminary report on this proposal was presented at the Vancouver Annual Meeting by Charles Olin. The proposed system utilizes an automated information flow which is accessible to the public via AT&T's 800 Service. The flexibility of the system will allow other artistic and historic organizations to utilize the database format and could cut the cost to AIC considerably. Because the system lends itself to a wide variety of users, outside funding may be readily available for its implementation. Copies of the

referral proposal were mailed to the CIPP membership in February, along with the other presentations from the Vancouver Annual Meeting. Comments and additional suggestions are welcomed from the membership and should be directed to Charles Olin. The Conservator in Private Practice-Client/Dealer relationship will be the topic of one of the CIPP presentations at the New Orleans Annual Meeting. In addition, the committee is currently investigating subsidized analyses (equipment and services) for private conservators and small institutions.—Holly Maxson

CODE OF ETHICS AND STANDARDS

In the fall of 1987, **Textile Specialty Group** members received a group of "Suggested Revisions" for the AIC Code of Ethics and Standards of Practice—a group of proposed changes which were developed over a two and a half-year period—and were asked to indicate their approval or disapproval of each suggested revision. The "Suggested Revisions," if approved by the TSG membership, would be submitted to the AIC Committee on Ethics and Standards for incorporation into a revised Code and Standards which would be presented to the entire AIC membership for a vote. The changes which the TSG presented to its membership were not dramatic ones. However, they called for new ways of viewing the works in our care and our responsibilities as professionals, focusing on Section II (Obligations to Historical and Artistic Works) and Section IV (Relations with Colleagues...) of the Code. We had hoped that the membership would seriously consider the suggestions. The 39 people who responded to the request did so with great thoughtfulness, providing numerous comments. All but one of the "Suggested Revisions" were approved by a majority of the respondents—but none unanimously. We will thus present the 19 approved revisions to the Committee on Ethics and Standards as those of the TSG. We regret that we cannot tell the Committee that more than 39 people are publicly behind them.—Rebecca Rushfield, Patricia Ewer

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The Ethics Committee of Conservators in Private Practice announces that there will be a three-member panel at the New Orleans CIPP meeting which will discuss professional and ethical issues as they relate to the conservator in private practice. In an effort to form a consensus on the most essential changes needed in the Code of Ethics and Standards of Practice, a short questionnaire is planned in advance of the meeting.—Holly Maxson

EXHIBITION GUIDELINES

Leslie Melville Smith reports that the membership of the Textile Specialty Group has accepted the *Exhibition Guidelines Report*. It is being edited and copies will be available to everyone at the Annual Meeting.—Rebecca Rushfield, Patricia Ewer

RESEARCH AND EDUCATION

Private conservators with no institutional affiliation are currently directed by the Research and Education Committee of Conservators in Private Practice to look for possible funding for projects at the Foundation Center at the local library. It is CIPP's expectation to be able to sponsor and assist members who wish to apply to funding agencies for grants for projects which are of interest to CIPP and the AIC at large. The Research and Education Committee welcomes ideas for special projects from the CIPP membership.

ANNOUNCEMENTS

Although the information collected from the *Conservators in Private Practice* questionnaire will be important in planning the group's general direction, CIPP is relying on its members to convey specific concerns and needs to the current board of directors. If the committees are not investigating areas or topics which you feel are critical to your private conservation practice, let them know! The only way this group can be responsive to its membership is through audience participation. Send all complaints and gripes, good ideas and innovative brainstorming, professional issues and personal problems to me, the CIPP Information Officer. (Holly Maxson, 427 S. 16th St., Philadelphia, PA 19146). *Anonymity will be respected and correspondence destroyed if so requested.*

The nominating committee of the Textile Specialty Group is calling for nominations from the TSG membership for Vice-Chair, Secretary and Treasurer for 1988-89. Please send names of nominees and nominating member along with a supporting statement not to exceed one page to Dr. Margaret Ordonez, [redacted] College Park, MD 20742.—TSG Nominating Committee, Margaret Ordonez, Chair, Ramona Duncan, Sarah Gates

Those who attended last year's winter Photographic Materials Group meeting in New Orleans will fondly recall the gracious reception hosted for us by the Historic New Orleans Collection at their beautiful courtyard gallery in the heart of the French Quarter. We are very pleased to report that John Lawrence has generously agreed to make the same

quarters available to us once again for an evening reception following the PMG Specialty Group Session on Saturday, June 4. Thank you, John!—Doug Severson

We deeply regret that the name and address of the author of the report on the ICOM-sponsored conference on the restoration and conservation of icons were omitted from vol.2, no.2 of the *Paintings Specialty Group Newsletter*. The author was Anton Rajer who can be contacted at the Center for Conservation and Technical Studies, Harvard University Art Museums, 32 Quincy Street, Cambridge, MA 02138-3883.—Rebecca Anne Rushfield

PUBLICATIONS

The Photographic Materials Group is pleased to announce the publication of *Topics in Photographic Preservation*, Volume II. A number of papers presented at our 1987 winter meeting in New Orleans are published in this volume, which should be ready for distribution to the membership in March or early April. A great debt of thanks is owed to Publications Coordinator Maria Holden, who has almost single-handedly brought this project to fruition.

UPCOMING EVENTS

Dates, times, speakers and topics for Specialty Group sessions at the New Orleans Annual Meeting were included in the packet of information sent to the membership in February.

For Textile Specialty Group members—the spring ASTM D-13 meeting will be held on March 19 from 1-3pm, in Williamsburg, VA. The subject will be the formation of the document on pre-treatment of backing fabrics. For more information please contact Dr. Margaret Ordoñez, [redacted] College Park, MD 20742.

NEWS IN GENERAL

NEW YORK STATE CONSERVATION CONSULTANCY HAS NEW HOME

The Textile Conservation Workshop and the Lower Hudson Conference of Historical Agencies have assumed responsibility for the continuation of the New York State Conservation Consultancy, a free program designed to provide short-term intervention solutions for the care of New York State's historical collections.

Through the Consultancy, New York institutions with historical collections may obtain the services of conservators to conduct surveys focusing on storage, display and treatment needs of those collections.

The Consultancy was established and continues to be funded by grants from the New York State Council on the Arts. In the past, the New York University Institute of Fine Arts Conservation Center and the Cooper Hewitt Museum have administered the program.

In the spring of 1988, the program will offer three seminars on aspects of conservation, co-sponsored with the New York State Historical Service Agencies. The Consultancy also provides conservation information, names of conservators and suppliers of conservation materials. Phyllis Dillon of the Textile Conservation Workshop will address problems concerning conservation by phone, (914) 763-5805.

To request services call (914) 592-6726 or write New York State Conservation Consultancy, c/o Lower Hudson Conference, 2199 Saw Mill River Road, Elmsford, NY 10523.

REGIONAL NEWS

MIDWEST REGIONAL CONSERVATION GUILD MEETING

The fall meeting of the Midwest Regional Conservation Guild was held on December 5-6, 1987 at the St. Louis Art Museum. Newly elected officers of the MRCG for 1988 are: Chris Young, President; Carl Grimm, Vice President (newsletter editor); Martin Radecki, Treasurer; and Bruce Miller, Secretary.

The Guild made Clements L. Robertson an honorary member.

Apart from a full day of presentations and the short annual business meeting, Guild members had the opportunity to see the new conservation facilities at the St. Louis Art Museum, and the Conservation Group at Washington University Technology Associates, Inc. (WUTA). Papers were presented by Barry Bauman, Kenneth Be, Barbara Heller, Fred Hollendonner, Lisa Mibach, Won Ng, Leon Stodulski, Mary Striegel, and Christine Young.

NATIONAL INSTITUTE FOR THE CONSERVATION OF CULTURAL PROPERTY—AIC PRIVATE CONSERVATOR REPRESENTATIVE REPORT

The AIC Private Conservator Representative on the NIC Board of Directors is elected by the membership of AIC at the Annual Meeting. It has been suggested by the AIC Board of Directors that I should prepare brief articles for the AIC Newsletter to report on my activities and impressions as AIC Private Conservator Representative to NIC.

In this issue I would like to discuss NIC's mission and how and why conservators in private practice should become members and supporters of NIC.

NIC'S MISSION

The NIC has accepted the mandate to provide for voluntary cooperation and planning among institutions, programs and individuals concerned with preserving our nation's cultural heritage.

A second NIC mandate is to assist in meeting national conservation needs through information programs and projects in support of scientific research and professional training. A third purpose is to enhance public understanding of conservation efforts throughout the United States.

Recent projects has organized or participated in By NIC include a pilot program for training collections care and

maintenance specialists for museums in cooperation with the American Association of Museums and the American Association for State and Local History. NIC has worked with other national organizations to develop a comprehensive program to identify and preserve America's historic outdoor sculpture. The most recent NIC activity was the Chicago forum "Invest in the American Collection" in cooperation with the President's Committee on the Arts. The objective of the project was to increase public awareness of the need to preserve the nation's collections; develop new private sector resources to support conservation; and to address conservation needs in a significant and lasting way. Additional forums in other parts of the country are being considered. NIC has worked with Federal funding agencies in the establishment of new conservation programs and guidelines.

NIC MEMBERSHIP

The vast majority of the NIC voting membership is composed of non-profit institutions with conservation treatment and/or research facilities (approx. 60%), and membership organizations representing users of conservation information and services (approx. 20%). The remaining members are national organizations representing conservation professionals (such as AIC, APT, etc.), non-profit regional conservation centers, and academic conservation training programs.

An Affiliated Institutional Member (AIM) of NIC is a category of membership for institutions affiliated with conservation programs or interests that do not meet the minimum qualifications for voting membership on the NIC Council, or funding and policy-making organizations such as foundations and granting agencies.

To date, there are four profit conservation facilities that are voting members and two profit AIM members of NIC.

WHY CONSERVATORS IN THE PRIVATE SECTOR SHOULD SUPPORT NIC

During the next year NIC will be concentrating much of its effort on increasing public awareness in the private sector of the conservation field and in increasing NIC membership.

It seems appropriate that more conservation practices and facilities that serve both non-profit institutions as well as the private collector, galleries, dealers, artists, etc. should show their support of NIC and its efforts by becoming members of NIC. By increasing its membership in NIC the private sector can have a voice in determining national conservation policies and programs that vitally affect the future of the conservator in private practice.

Conservation businesses can become voting or AIM members of NIC. Individuals and institutions not eligible for membership in NIC can still be a part of the Institute's efforts if they become subscribers. They will receive NIC publications, reports, press releases and other useful materials.

Further information and fee structure for NIC membership can be obtained by contacting Jaime Bell at the NIC office, A & I-2225, Smithsonian Institution, Washington, DC 20560, (202) 357-2295.

THE CONSERVATION INFORMATION NETWORK IS PUBLICLY RELEASED

The Conservation Information Network announced its pricing structure at the Sydney meeting of the ICOM Committee for Conservation. Subscriptions to the Network reflect a "pay as you use" philosophy to keep access costs affordable to all users.

Subscribers have access to over 100,000 citations from the international conservation literature stored in the bibliog-

raphic database. All volumes of *Art and Archaeology Technical Abstracts* (AATA) including out-of-print volumes 1-7 are now available online. The abstracts of ICCROM's library holdings, the largest existing library specific to conservation, are in this database, as are records from CCI, the ICOMOS Documentation Centre and the Conservation Analytical Laboratory of the Smithsonian Institution. Compiled bibliographies, material from private sources and new information gathered by a worldwide network of users and contributors will be added on an ongoing basis.

The materials database contains over 1,000 records on products relevant to conservation practice. The database currently covers adhesives, consolidants, coatings and pesticides. The database will be expanded to include categories such as pigments, solvents and other materials. Safety, optical, physical, mechanical and thermal properties are presented for each material. Observations and practical assessments of materials used in conservation treatment are also included.

The product/supplier directory provides subscribers with names and addresses of international manufacturers, distributors and retailers of materials used in conservation. Contributions from users help to keep these records current.

An initial registration fee of US\$50.00 includes one Network account number, one ENVOY 100 electronic mail account, and a full set of documentation. The registration fee also provides subscribers with access to the Network helpline, a subscription to the bi-monthly newsletter *Network News*, and periodic updates to documentation. An annual fee of US\$35.00 per subscription will be charged after the first year of membership to defray printing and postage costs.

Users will pay US\$40.00 per hour for use of the Network databases. This hourly charge includes communications charges and is pro-rated to a fraction of a minute. ENVOY 100 usage will be charged at a rate of US\$.70 per 1,000 characters sent or received. All billing will be on a quarterly basis.

Subscribers may opt to purchase CONNECT communications software which has been specially developed for use with the Network's mainframe computer. CONNECT is currently the only communications software that allows users to download document sets as files from the Network. Many other communications software packages such as CrossTalk, SmartCom and QModem give access to the Network's mainframe computer, but file transmission is not possible. For additional information about the Network pricing structure, contact User Services at the Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292.

AAM MUSEUM ASSESSMENT PROGRAM

Before 1970, a museum seeking to improve its operations or gain recognition from the museum profession had few opportunities. Since that time, accreditation, the *Museum Assessment Program* (MAP) and MAP II (an extension of the original MAP that directly addresses issues of collections care) have furnished museums with ongoing and evolving programs that have helped the entire profession to mature. Today, virtually any museum can obtain assistance to improve its operations or to achieve recognition that it is moving toward increased professional standards.

While MAP is increasingly seen as a useful vehicle that provides institutions with assistance in making informed judgements about their programs and operations, it is not necessarily a step toward accreditation. MAP is a consultation service designed to assist the leadership of an institution in planning for the future. Participation is valuable in

its own right, as MAP can provide museums with a framework for measuring institutional effectiveness.

Specifically, MAP exists to help guide museums in maintaining and improving their overall operations. The resulting documented evidence of areas in need of improvement can serve as a useful fund-raising tool. MAP supplies a basis upon which the museum profession can continue to assess the needs of the museum community (especially the needs of museums with smaller budgets), involving the profession in a program of self-improvement. It creates a climate of self-evaluation that demonstrates the commitment of museums nationwide to serve both present and future generations.

The program, as conceived and developed in the early 1980s, met an important need in the museum community by offering inexpensive and easily accessible consultation assistance to any museum that desired it. The number of participants indicates wide acceptance of the program's purpose and the need for a systematic mechanism to support the process of institutional self-study.

Museums can participate in MAP and MAP II free of charge. These programs are made possible through a special arrangement with the Institute of Museum Services to provide technical assistance grant awards through a simplified process. The IMS/MAP technical assistance grant covers the registration fee, consultant's travel and lodging cost, and funds to purchase technical assistance materials. IMS/MAP grants are awarded several times throughout the year. Interested museums should contact the AAM for current deadline information. Museums operating on a not-for-profit basis, open 120 or more days a year and having a full-time paid or volunteer staff person (or the equivalent) are eligible on a first-come, first-served basis. AAM membership is not required. For more information contact MAP Coordinator, American Association of Museums, 1225 Eye St., NW, Suite 200, Washington, DC 20005, (202) 289-1818.

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FROM THE PRESIDENT

TRANSITION AT AIC

As many of you may have realized, AIC is once again going through a difficult transition period. This can be expected whenever there is a major change in staffing of the National Office. The members of AIC have grown to expect a variety of services from the office. This is as it should be. However, we have a very small staff which must work at top efficiency to meet the many deadlines for publications, notices to the members required by the by-laws, Annual Meeting arrangements, services to the committees, Specialty Groups, etc. At the same time, the office staff must handle the distribution of publication and both telephone and mail inquiries from members, professionals in other organizations and the public in a timely fashion. Any change in staffing can upset a delicate balance as new personnel must be hired, trained, and brought up to the required pace. If you have need of services from the National Office at this time, I hope you will be patient and understanding. I know that our new Executive Director, Sarah Rosenberg, has already made many changes which will lead to long-term improvements in the efficiency and effectiveness of the National Office. When the Office is up to full speed again, I know you will appreciate these improvements.

MOVE FROM KLINGLE MANSION

An additional burden on the Executive Director at this time is the imminent move we must make from Klingle Mansion. There seems to be some confusion among members as to why we must vacate this space. There are two main reasons. One is that the National Park Service, which has official jurisdiction over the property, has decided to include Klingle in its historic leasing program. FAIC/AIC staff and Board members have met with representatives of the National Park Service in an attempt to work out an arrangement. The outcome was that there are no guarantees that AIC would retain the property once it is on the leasing program, and if it did, FAIC/AIC would be responsible for upgrading, stabilizing, and preserving the historic property. It was determined by the Board that the considerable expense (approximately \$250,000.00) and responsibility involved in carrying out an historic restoration of the building and paying the market value of the property in rent is not in the best interests of AIC.

The second reason for leaving Klingle has to do with comfort, convenience, and safety. Klingle is located in Rock Creek Park on the top of a hill. It is not a convenient site for carrying on any type of business, especially if all the staff does not drive. In inclement weather, the road to Klingle has often become dangerous or impossible to negotiate. Taxis sometimes will not come to Klingle, possibly out of fear that an ambush awaits them in the secluded area. There is constantly a problem with heating and cooling the building. Recently there have been burst water pipes and other leaks in the building which have threatened our publications inventory and required long staff hours to clean up. Lastly, it is not safe for the staff and volunteers who help the staff to work late at Klingle since it is in a secluded area.

The AIC/FAIC Boards formed a committee to investigate possible new sites for our National Office. The committee consisted of Bert van Zelst, Director on the Board, Sarah Rosenberg, AIC Executive Director, and Deborah Page, former Assistant to the FAIC Executive Director. Property costs in Washington, DC and the Maryland and Virginia suburbs were investigated. It was felt that the National Office should be close enough to other arts related organizations to keep abreast of current events and to have greater impact on issues of concern to professional conservators. The rental costs for properties which offered enough space for our operations and also provided security turned out to be fairly comparable in downtown Washington and the suburbs. However, any rental space will be expensive, especially in comparison with our current situation at Klingle Mansion. The majority of the committee highly recommended to the Board that we take a space in the new Conservation and Resources Building in Washington where we would share space with the National Wildlife Federation and other preservation organizations. Terms are being worked out with the agents for the building which may make the rental costs comparable or less than that for other less satisfactory properties.

As members of AIC we all must pay the price for the operation of the National Office. We have come to expect certain services, and in addition, assume that someone will serve as information-gatherer, keeping us abreast of issues impacting on our profession. We expect someone to act as spokesperson on our behalf on issues involving professional conservation. Much of this is done through or with the assistance of the National Office and its relationships with other organizations. Many of our members feel we should interact more with users of conservation services and the public and that we should produce or distribute more publications. All of these activities assume an active and efficient office. At the Annual Meeting in New Orleans you will be asked to vote on a dues increase. Since the current dues structure will not cover the costs of running the business of AIC, especially with our new rental obligations, I hope it is clear that you will in essence be voting on whether or not to close down the operations of the AIC National Office.

As I wrap up my second term as President of AIC, I am confident that the members have noticed a change in the climate in this country regarding professional conservation and that they realize that AIC has played a major role in these changes. We still have much to do. I know we are on the right road and can count on your support to arrive at our destination even faster.—Terry Drayman Weisser

PEOPLE

Hilda Abreu-Utermollen began an internship in the Paintings Conservation Department of the Baltimore Museum of Art.

Gustave Berger announces that the Art Conservation Research Foundation, Ltd.—a public, non-profit organization in New York of which he is the Director of Research—has run stress tests on stretched canvas since 1981 and succeeded in identifying the mechanics of decay of canvas paintings. Group visits to the lab may be arranged by appointment.

Patricia Goddard is an intern in the Paintings Conservation Department of the National Gallery of Art.

David Goist, North Carolina Museum of Art, began technical studies of the Italian paintings in the Collection for eventual publication in a catalogue.

Dare Hartwell, Corcoran Gallery, completed treatment on Albert Bierstadt's *Last of the Buffalo* and continues research on Bierstadt's technique.

T. Rose Holdcraft has left the technician position at the Textile Conservation Center in North Andover, MA for the position of Assistant Textile Conservator at the Rocky Mountain Regional Conservation Center.

Judith Levinson writes from the American Museum of Natural History that the South American Peoples Hall is soon to be completed and work has begun on the lab's next big project, a temporary travelling exhibition entitled "African Reflections: Art from Northeastern Zaire." Marian Kaminitz has been hired to fill the permanent Assistant Conservator position. Assistant Conservator **Helen Ingalls** and conservation assistants **Mary Alice Distler** and **Gretchen Anderson** are working on the South American and other lab projects. **Daria Keynan** is surveying the Anthropology Department's paper collection.

Richard Lorenz, conservator in private practice in San Francisco, has treated an extensive collection of paintings by the California modernist artist **Henrietta Shore** and organized a retrospective of her work for the Monterey Museum of Art. He has also completed extensive conservation treatment on a collection of paintings by the California tonalist painter **Gottardo Piazzoni**.

Judy L. Ozone has accepted the position of Associate Objects Conservator at the National Gallery of Art.

Frances Prichett is a graduate intern in paper conservation at the Library of Congress this year. She is from the Gateshead Conservation Program in England.

Deborah S. Page has resigned as Administrative Assistant to the FAIC Executive Director and will be joining Arthur Page Conservation as Administrator.

In recognition of his contributions to the field of conservation and his years of service to the midwest area, **Clements Robertson** has been awarded an honorary membership in the Midwest Regional Conservation Guild. The presentation was made at the Guild's fall meeting, held in St. Louis on December 5 & 6.

REMINDER...

SEND US YOUR PEOPLE NEWS

(Change of address, change of job,
staff additions, etc.)

KEEP US UP-TO-DATE!

AIC NEWSLETTER

Wendy Samet, a Mellon Fellow at the Walters Art Gallery, has researched panel painting treatments carried out at the Walters Art Gallery over the past fifty years.

Ruth Siedler is an intern in the Paintings Conservation Department of the Walters Art Gallery.

Richard Trela, Brigham Young University, spent a month at the Intermuseum Conservation Association learning the techniques of ultraviolet microscopy for the identification of paint media and resin-soap and enzymatic cleaning from **Ruth Barach Cox** who learned them from **Richard Wolbers**.

Jia-sun Tsang has joined the paintings conservation lab at CAL. She will perform conservation treatments and assist the organic chemists.

Dick Williams, conservator in private practice in Phoenix, AZ, has begun the practice of affixing a label, specifying treatments performed and materials used, to the protective backing of each painting he treats.

The instructors in the spring semester course on organic materials in art, a segment of the graduate level program to train conservation scientists initiated by CAL and Johns Hopkins University, include 10 people from CAL: **Mary Ballard**, **Mary Baker**, **Ed Sayre**, **Dianne van der Reyden**, **David von Endt**, **Don Williams**, **Ann Boulton**, **Dave Erhardt**, **Pam Vandiver**, and **Marc Williams**, as well as **Ross Merrill** (NGA) and **Carolyn Rose** (NMNH/SI).

Bert van Zelst conferred with archaeologists and collected samples for analysis from suites of excavated terra cotta vessels as well as clay soils during a month-long expedition to India and Pakistan.

Marc Williams and **Don Williams**, furniture conservators at CAL, taught a two-day workshop on furniture care for members of the Virginia Association of Museums, offered by the Office of Museum Programs, Smithsonian.

Paul M. Schwartzbaum has taken an extended leave of absence from his position as Chief Conservator/Restorer of ICCROM, and has been appointed Conservator and Head of the Conservation Departments of both the Solomon R. Guggenheim Museum, New York, and the Peggy Guggenheim Collection, Venice, Italy. The Vatican has named him a member of a 14-member commission to monitor and oversee the conservation of the Sistine Chapel frescoes.

LETTERS

PRINT HISTORY

Paper interns Christopher Foster and Mark Stevenson at the Center for Conservation and Technical Studies, Fogg Art Museum, are researching the history of the storage, mounting and restoration of prints. We solicit references to the subject from our colleagues, especially early citations from diaries, letters and treatises. References which are used in the resultant paper will, of course, be acknowledged. Please address your responses to Foster & Stevenson, Paper Interns, Center for Conservation and Technical Studies, Harvard University Art Museums, 32 Quincy Street, Cambridge, MA 02138.

BEVA®

This is to inform my colleagues, members of AIC, that in order to assure the quality and purity of BEVA® products I have registered the trademark BEVA® and am the owner of the United States Trademark Registration No. 1,459,771.

Consequently I have granted an exclusive license to use the trademark BEVA® to Conservator's Products Company, P.O. Box 411, Chatham, NJ 07928. Conservator's Products Company is the only company which has the right to use the name BEVA® in connection with heat-seal adhesives for use in the restoration and preservation of art, and is the *only* company in the United States whose products I am presently testing for quality control.—Gustav Berger

LETTERS...

Let us know what's on your mind.

AIC NEWSLETTER

DON'T FORGET...

Send treatment problems, observations, etc. to your SPECIALTY GROUP CHAIR.

AIC NEWSLETTER

FROM THE AIC OFFICE...

INSURANCE

Once again, please keep in mind that, as of December 31, 1987, Marsh & McClennan no longer offers individual health care policies to AIC members. AIC is still researching new possibilities; in the meantime, Betty Toy at Huntington Block is still the person to contact for assistance in locating a comparable individual policy. Call toll-free (800) 424-8830.

DUES REMINDER

Thanks again to all who have sent their 1988 dues! Those who have not yet paid are urged to do so quickly—please remember that a \$15.00 late fee now applies (as of February 1, 1988)!! Remember: your dues make the continued operation of AIC possible!

Acid-Free Blotting Paper

100% cotton fiber

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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.

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.

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. For more information contact Giuseppe Nardoni / Associazione Italiana Prove Non Distruttive / via Foresti, 5 / 25126 BRESCIA / Italy.

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. IIC-CG Pre-Conference Training Seminar: "Exhibitions: the Cooperative Venture." Contact Sandra Lawrence, Box 956, Station F, Toronto, Ontario, M4Y 2N9, (416) 392-7483.

May 27-30, 1988, Toronto, Ontario. 14th Annual Conference of the IIC-Canadian Group. Contact Iona McCraith, Conference Coordinator, IIC-CG Conference 1988, Box 956, Station F, Toronto, Ontario, M4Y 2N9, (416)392-7483.

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.

September 25-30, 1988, Los Angeles, CA. Safety Issues in the Practices of Art and Art Conservation. Contact Sr. Mary Virginia Orna, Dept. of Chemistry, College of New Rochelle, New Rochelle, NY 10801.

October 4, 1988, Kansas City, KA. Symposium on Natural History Museums. Contact

Paisley S. Cato, Dept. of Wildlife & Fisheries Sciences, Texas A&M University, College Station, TX 77843-2258.

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.

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.

April 12, 1988, Washington, DC. Microenvironmental Research and New Directions in the Care of Collections. The conference will address issues relating to the microenvironments in which archival and library materials are stored and displayed. Contact Conference Coordinator, Archival Research and Evaluation Staff (NSZ), National Archives, Washington, DC 20408, (202) 523-1546.

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.

June 19-July 2, 1988, Santa, ID. Technology of the Medieval Book. Seminar, Jack C. Thompson and James R. Croft, instructors. Contact Jack C. Thompson, Thompson Conservation Laboratory, 7549 N. Fenwick, Portland, OR 97217, (503) 248-0046.

June 27-July 10, 1988, MN. Paper and Book Intensive, 1988. Contact Timothy Barrett/PBI, School of Art and Art History, University of Iowa, Iowa City, Iowa, 52242.

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.

October 19-21, 1988, Washington, DC. TAPPI Paper Preservation Symposium. Contact Wayne Gross, Conference Coordinator, TAPPI, 15 Technology Park, PO Box 105113, Atlanta, GA 30348, (404) 446-1400.

November 6-9, 1988, Urbana, IL. Conserving and Preserving Materials in Nonbook Formats. Contact the Graduate School of Library and Information Science, University of Illinois, 410 David Kinley Hall, 1407 W. Gregory Drive, Urbana, IL 61801, (217) 333-3280.

PHOTOGRAPHIC MATERIALS

June 8-10, 1988, and June 15-17, 1988, London, UK. The Preservation and Conservation of Photographic Materials. Three-day courses aimed specifically for those with the care and responsibility for photographic collections: Keepers, Curators, Librarians, Archivists, etc.

Contact I.L. and A. Moor, Paper and Photographic Conservators and Restorers, 233 Stanstead Road, Forest Hill, London SE23 1HU.

June 20-July 1, 1988 and July 18-22, 1988, London, UK. Conserving Photographs. Practical workshops for experienced conservators aimed at introducing basic knowledge and skills in the conservation of photographic images. For more information contact I.L. and A. Moor (see address above).

August 21-25, 1988, Rochester, NY. Workshops on Preservation of Black-and-White Photographs. Contact the RIT/T&E Seminar Center, One Lomb Memorial Drive, Rochester, NY 14623, (716) 475-2757.

STONE

April 18-30, 1988, Marina del Rey, CA. Conservation of Rock Art, to be 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

April 4-8, 1988, Washington, DC. Dye Workshop. The purpose of the workshop is to build up a set of dichromatic and trichromatic dye swatch recipes for color matching in the repair of antique textiles. Contact Mary Ballard, Conservation Analytical Laboratory, Smithsonian Institution, Washington, DC 20560, (202) 287-3792.

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 Whitting Towner, Department of Art, Illinois State University, Normal, IL 61761-6901.

July 11-15, 1988, Manhattan, KS. Experimental Textiles: Textile Conservation. Contact Dr. Mary Don Peterson, Department of Clothing, Textiles and Interior Design, Justin Hall, Kansas State University, Manhattan, KS 66506, (913) 532-6993.

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.

OBJECTS

April 25-29, 1988, Washington, DC. Ancient Jewelry. A five-day course taught by Jack Ogden, instructor in the Summer Schools of the Institute of Archaeology, London. Contact Eleanor McMillan, Conservation Analytical Laboratory, Museum Support Center, Smithsonian Institution, Washington, DC 20560, (202) 287-3727

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. Contact the Summer Schools office at the Institute of Archaeology, 31-34 Gordon Square, London WC1H 0PY, (01) 387-9651 as soon as possible.

October 18-21, 1988, Bologna, Italy. International Colloquium on Archaeometallurgy. Contact Segreteria International Colloquium on Archaeometallurgy, Centro per lo studio e la conservazione di manufatti di interesse archeologico e artistico, Facolta di Chinnica Industriale, Viale Risorgimento, 4, 1-40136, Bologna BO, Italy.

WOOD ARTIFACTS

April 11-12, 1988, Oberlin, OH. Frames in Museum Collections: Connoisseurship and Conservation. Contact Jeannine Love, Inter-museum Laboratory, Allen Art Building, Oberlin, OH 44074, (216) 775-7331.

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]

June 20-25, 1988. Conservation Survey of Non-Wood Materials.

August 15-18, 1988. Painted Furniture Conservation.

December 5-7, 1988. Gilding Conservation.

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 en-

couraged. 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.

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.

CALLS FOR PAPERS

SIXTH ANNUAL CONFERENCE ON TEXTILES

The sixth annual Conference on Textiles will be hosted by the Department of Apparel, Textiles and Interior Design at North Dakota State University June 24-26, 1988. The conference is sponsored by the Charles Babbage Research Center, University of Manitoba, Winnipeg, Canada, and *ARS TEXTRINA*, a refereed professional journal.

Scholars in textile history, theory, practice, and development are encouraged to submit previously unpublished original research papers for presentation at the conference. Possible topics include history of textiles, clothing, aesthetic design, technical design, trade patterns, or economics; textile conservation and/or preservation; innovative manipulation of fabric structures; aesthetic concepts in fabric structures.

Papers will be refereed for presentation at the conference as well as publication in *ARS TEXTRINA*. At least one author of an accepted contributed paper must be present at the conference to present the paper.

Abstracts with a maximum of two typewritten pages should be sent to Dr. Cheryl Nelson, Department of Apparel, Textiles and Interior Design, North Dakota State University, Fargo, North Dakota 58105, (701) 237-7351. Deadline for contributed paper abstracts is April 1, 1988.

CONSERVATION OF HISTORIC AND ARTISTIC WORKS ON PAPER: SYMPOSIUM '88

Ottawa, Canada, October 3-7, 1988. Deadline for submission of abstracts is March 31, 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

ADVANCED INTERNSHIP—ETHNOGRAPHIC CONSERVATION

An advanced internship in ethnographic conservation, funded by the Andrew W. Mellon Foundation and the National Endowment for the Arts is available at the Pacific Regional Conservation Center of the Bishop Museum. Applicants should be recent graduates of recognized conservation training programs or an equivalent apprenticeship program. The internship is of one year duration, commencing in Fall 1988. Stipend for the internship is \$18,500 per year. Airfare is also provided to and from Hawai'i. Letters of intent, resumes, 3 laboratory reports and 3 references should be sent to the Personnel Officer, P.O. Box 19000-A, Honolulu, HI, 96817 by April 5, 1988; an equal opportunity employer. For more information, contact Laura Word at same address or phone [REDACTED]

NEW YORK UNIVERSITY

Post-Graduate Research and Teaching Fellowship. The fellowship is intended to strengthen the discipline of conservation by supporting the work of young conservators and encouraging interaction between them and the faculty and students of the Institute of Fine Arts and Conservation Center. The Fellow is expected to pursue his or her own research while at the Conservation Center. The Fellow shall supervise student projects and help with conservation/laboratory and instrumental instruction. It is hoped that the Fellow will contribute to the intellectual life of the Institute on all levels, including an informal sharing of knowledge with the Institute's faculty and students.

The \$20,000, renewable 12-month appointment is open to recent graduates of a graduate level conservation training program. Applications, including a curriculum vitae and a statement of proposed research, should be sent to M. Holben Ellis, Chairman, Conservation Center, 14 East 78th Street, New York, NY 10021.

ANDREW W. MELLON ADVANCED TRAINING FELLOWSHIPS IN CONSERVATION

The Conservation Division of the National Gallery of Art announces its program of Conservation Fellowships supported by the Andrew W. Mellon Foundation. The departments of Painting, Paper, Science, and Object Conservation will each offer one fellowship commencing September, 1988. The two-year fellowships include a stipend plus allowance for travel and research. At the option of the National Gallery, the fellowship may be extended for a third year. Each year's stipend is \$18,000 plus a \$2,500 allowance for travel. Each fellowship will be devoted to conservation treatments at the National Gallery of Art and research related to the collection. By the end of the second year, the fellow will be expected to

produce a publishable paper based on research completed during the fellowship. Lectures, symposia, and informal discussions contribute to the fellowship program, in addition to the significant resources of the Gallery, including the library, photographic archives, and the Scientific Department.

Candidates will be considered for study in painting, paper, or object conservation who have graduated from a recognized training program or have equivalent training of not less than five years. For fellows in the Science Department, consideration will be given to those who have graduated with an advanced degree in the physical or life sciences or have equivalent training of at least five years. Candidates should have a proven record of research ability. Fellowships are awarded without regard to age, sex, nationality, or race of the applicant.

Interested candidates must assemble transcripts of both undergraduate and graduate courses of academic study, a curriculum vitae including basic biographical information, off-prints of any publications or lectures, and a short statement of the candidate's interests and intent in applying for the fellowship.

Two supporting letters from professionals familiar with the candidate's work and one letter of personal reference should be sent directly to the address below. The above material should be postmarked no later than March 18, 1988 and sent to Michael Skalka, Coordinator for Conservation Programs, Conservation Division, National Gallery of Art, Washington, DC 20565. After a preliminary selection, final candidates may be invited for interviews. A portfolio of conservation treatments and research should be presented by the candidate at the interview. All applicants will be notified by May 2, 1988 of the decision of the selection committee.

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.

CONSERVATION TECHNICIAN

Georgetown University Law Center
Applications are invited for the above position.
deadline for applications: JANUARY 15th 1988.

Responsibilities: Performs a variety of conservation and repair treatments for library materials in a production setting. Performs basic and routine repair and refurbishing of textblocks and covers of books; performs basic and routine paper mending with Japanese paper and starch paste or heat-set tissue; fabricates custom protective enclosures such as phase boxes, four-flap portfolios with wrappers, pamphlet binders; participates in the selection of material for treatment; selects ap-

propriate treatment options for materials in accordance with preservation policies and priorities established by Collection Management Librarian and library administration; inventories, orders and prepares for use materials and supplies used in all treatments; trains and supervises one or more student assistants. The Conservation Technician will help develop the Library's relatively new conservation laboratory and book repair program. Minimum Qualifications: High School education and course work in conservation, art history, studio art or the physical sciences. One or two years' specialized experience in a library, archive or museum conserving paper and book bindings. Superior manual dexterity and knowledge of paper, book structure and elementary paper chemistry required. Send application to Linda Nainis, Assistant Law Librarian for Collection Management, Georgetown Law Library, 600 New Jersey Avenue, NW, Rm 213C, Washington, DC 20001, (202) 662-9171.

PAINTINGS CONSERVATOR

The Yale University Art Gallery seeks a paintings conservator, a full-time, permanent position. Some portion of his/her time may be shared with the Yale Center for British Art.

Candidate should have degree in conservation from recognized training program, or equivalent experience, plus approximately five years of work experience. Responsibilities include: setting up new paintings conservation laboratory, conserving paintings in the collection, and supervising conservation support staff. Teaching of Yale graduate students and research in conjunction with faculty and museum staff are encouraged.

Salary commensurate with experience. Yale University is an equal opportunity, affirmative action employer. Send resume and references to Mary Gardner Neill, Director, Yale University Art Gallery, 2006 Yale Station, New Haven, CT 06520.

ASSISTANT CONSERVATOR

Conducts conservation examinations, diagnoses, and treatments under the supervision of the Chief Conservator. Responsibilities include condition surveys, preventive maintenance work, preparing condition reports, photography of object conditions and undertaking treatments. Note: One-year position with possibility of renewal.

Send letter and vitae to Chief Conservator, Richard Renshaw-Beauchamp, Peabody Museum of Archaeology and Ethnology, Harvard University, 11 Divinity Avenue, Cambridge, MA 02138.

SENIOR OBJECT CONSERVATOR

The National Gallery of Art has an opening for the position of Senior Object Conservator. The incumbent would report to the Head of Object Conservation. Responsibilities include care and treatment of a wide range 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 assistance in the management of laboratory activities.

This is a permanent position at the GS-9/GS-12 level with a starting salary of \$22,907-\$33,218, dependent on qualifications. Candidates should have a graduate degree in conservation or equivalent experience. U.S. Citizenship is required.

Applicants must submit a Standard Form 171 together with a cover letter outlining training, experience, publications, research completed and names of references. Please send application materials to: Shelley Sturman, Head of Object Conservation, National Gallery of Art, Washington, DC 20565. EOE.

OBJECT CONSERVATOR

The National Gallery of Art is seeking an Object Conservator 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. This is a term position. The level is GS-9/GS-11 with starting salary of \$22,907-\$27,716. Candidates should have a graduate degree in conservation or equivalent experience. Particular emphasis will be placed on examination techniques and writing skills. In addition, the candidates must have solid object conservation skills.

Applicants must submit a Standard Form 171, a cover letter outlining training experience, research completed, and names of references together with copies of publications. Please send application materials to Michael Skalka, Coordinator of Conservation Programs, Conservation Division, National Gallery of Art, Washington, DC 20565. EOE.

SENIOR TEXTILE CONSERVATOR

The National Gallery of Art is seeking a senior Textile Conservator. Responsibilities include examination and technical analysis of works of art, preparation of reports, maintaining records on treatments, and development of procedures for the conservation of tapestries and textiles in the NGA collection. The position also requires involvement in loan exhibition treatments and methods of display.

This is a permanent position at the GS-12 level with a starting salary of \$33,218. Candidates must be U.S. citizens, have a bachelor's degree and be graduates of a conservation training program or have equivalent experience.

To apply: Candidates must 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.

PAPER CONSERVATOR

The Williamstown Regional Art Conservation Laboratory, Inc. is seeking applicants for the position of Assistant or Associate Paper Conservator. This cooperative laboratory serves the diverse collections of 35 member institutions throughout New England, New York, and Pennsylvania. In addition to treating

works on paper, our well equipped laboratory contains departments for paintings, objects, and furniture conservation.

Candidates should be graduates of a recognized training program or equivalent and have a minimum of 3 years' experience. Individuals must demonstrate a willingness to work with colleagues, curators, and museum personnel and have the ability to communicate effectively. Responsibilities include performing conservation examinations and treatments, field surveys, and participating in educational programs associated with the laboratory. Applicants must have the capacity to work independently, to develop and maintain professional client relations, and to organize and effectively manage treatment projects, records and associated correspondence.

Salary: \$20,000-\$35,000, depending upon experience and qualifications. A generous benefit package is also included. Send resume and three references to Gerald Hoepfner, Director, Williamstown Regional Art Conservation Laboratory, Inc., 225 South Street, Williamstown, MA 02167, by June 1, 1988.

ASSISTANT PAINTINGS CONSERVATOR

The Archer M. Huntington Art Gallery at the University of Texas at Austin has an immediate opening for an Assistant Paintings Conservator. Responsibilities include examination and treatment of art works, survey of collections, advising conservator on collections care (storage, environmental conditions, and loans), and an interest in researching materials and new techniques. Collection composed of 20th-century American, Australian and Latin American paintings, medieval, ancient and European art, and a collection of prints and drawings. Experience with 20th-century art and/or paper conservation helpful.

Applicants should be graduates of a recognized conservation training program or have equivalent experience.

Salary is commensurate with experience with excellent benefits. Please submit resume and references to Sara McElroy, Conservator, Archer M. Huntington Art Gallery, The University of Texas at Austin, 23rd & San Jacinto, Austin, TX 78712-1205. EOE.

PAINTINGS CONSERVATOR

The Conservation Services Laboratory of the Detroit Institute of Arts is seeking a Head of Paintings. 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, and prior experience in supervision and management of a conservation facility are required. Responsibilities include the planning, implementation, and supervision of conservation treatment; establishing and setting priorities for treatment; examination; technical analysis; condition reports for collections catalogues; 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 DIA; domestic or international travel; and other related duties.

Position available immediately. Salary commensurate with experience. Art Conservator III—\$32,600-\$34,200.

Non-residents may apply but must establish residency in the City of Detroit at the time of hire. Send resume in confidence by April 1, 1988 to Mr. Leon Johnson, Personnel Department, 314 City-County Building, Detroit, MI 48226, (313) 224-3718.

PAINTINGS CONSERVATOR

The Brooklyn Museum is seeking a conservator of paintings. The 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. Please send resumes to the Personnel Department, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238. EOE, M-F.

ASSISTANT CONSERVATOR

The American Museum of Natural History has two new openings for Assistant Conservators. These are grant-funded positions for one year. The artifacts to be worked on are largely organic and very multi-media, though the selection also includes a fair number of ceramics and metal objects. Conservators will be responsible for conditioning and treating objects, as well as working with installers on mount design and with loan officer on packing design and other considerations for travel. Graduate conservation degree or equivalent experience required. Salary low \$20's. Benefits include free medical/dental coverage, 15 paid vacation days and much more. Inquiries and resumes should be directed to Susan Kroll, Personnel Department, The American Museum of Natural History, 79th St. at Central Park West, New York, NY 10024. EOE.

PAINTINGS/MURALS CONSERVATOR

Fine Art Decorating is accepting applications for Paintings/Murals Conservators.

Send resume to David Brown, Fine Art Decorating, 45 White Street, New York, NY 10013.

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, Hawai'i 96817; an equal opportunity employer.

ASSISTANT CONSERVATOR

Two grant funded positions. Treatment/mounting North American ethnographic objects for exhibition, one includes survey European archaeological collection. Supervised by Chief Conservator. Requirements: Conservation degree/equivalent, plus one year experience; familiarity with ethnographic and archaeological treatment. Send letter and vitae to Chief Conservator, Richard Renshaw-Beauchamp, Peabody Museum of Archaeology and Ethnology, Harvard University, 11 Divinity Avenue, Cambridge, MA 02138.

PRESERVATION LIBRARIAN

Under the direction of the Head of Collections Maintenance, this position manages 7 FTE working in the four preservation units which care for the general research collections of the Library. Major duties include making treatment decisions, planning and organizing strategies to meet the preservation needs of a major research collection, conducting programs in preservation education for staff and patrons, organizing collection surveys, and supervising the brittle book/reformatting program.

ALA accredited MLS, minimum 2 years' professional library experience and experience or academic concentration in preservation administration required. Experience with brittle book programs, microfilming, preservation photocopying, and supervision desirable.

Excellent Benefits: Salary from \$24,397, based on qualifications. Please submit letter of application, resume and three references relevant to professional qualifications by March 25, 1988 to The Johns Hopkins University, 34th and Charles Sts., Baltimore, MD 21218, ATTN: Edward S. Warfield, 146 Garland Hall. AA/EOE. Excellent benefits including life and health insurance, and dental and tuition plans for staff member, spouse and dependent children.

ASSISTANT CONSERVATOR

Conducts conservation examinations, diagnoses, and treatments under the supervision of the Chief Conservator. Responsibilities include condition surveys, preventive maintenance work, preparing condition reports, photography of object conditions and undertaking treatments. Note: one-year position with possibility of renewal. Send letter and vitae to Chief Conservator, Richard Renshaw-Beauchamp, Peabody Museum of Archaeology and Ethnology, Harvard University, 11 Divinity Avenue, Cambridge, MA 02138.

AIC VOLUNTEERS

FAIC and AIC are currently seeking volunteers to assist with periodic tasks. These tasks include coordinating specific projects and general office support, among others. If you are interested in lending a helping hand, please contact Sarah Rosenberg at the AIC National Office, (202) 364-1036.

PUBLICATIONS

Artists' Techniques in Golden Age Spain. Ed. and trans. Zahira Veliz. Cambridge University Press, 1984, 224 pp., £32.50. Six primarily theoretical treatises, dating from 1615 to 1724, which together describe all of the processes of painting from brush making to varnish removal.

The Organic Chemistry of Museum Objects. John S. Mills and Raymond White. Butterworths, London, 1987, 180 pp. Nine chapters on specific materials such as natural resins or natural waxes and two general chapters on deterioration.

Fattori Microclimatologici e Conservazione dei Beni Artistici (Microclimatology and the Conservation of the Cultural Heritage). D. Camuffo and A. Bernardi. Edizioni del Laboratorio-Scuola di Documentazione e Restauro, 1985, 63 pp. [available from ENIAP, I-25082 Botticino (Brescia), Italy.] Presents and illustrates general concepts of indoor and outdoor microclimates using such examples as the Sistine Chapel, Column of Trajan, and Ducal Palace at Urbino.

CCI Newsletter. With the first issue in December, 1987, the Canadian Conservation Institute now publishes its own bilingual newsletter, which will appear twice a year, in the spring and fall. The *CCI Newsletter* is an informal publication aimed at letting museum professionals know what is happening at CCI.

The institute's present orientation and future plans are briefly discussed, as well as conservation treatments performed in the various labs, scientific research projects, services offered to museums, upcoming events, staff changes, library acquisitions, etc.

The *CCI Newsletter* is available free of charge upon request. To obtain a copy of the December 1987 issue and of future issues, send your request to the Training and Information Division, CCI, 1030 Innes Rd., Ottawa, Ontario K1A 0C8, Canada.

American Artists' Materials Suppliers Directory, by Alexander Katlan, is now available from FAIC. A directory of approx. 3,700 artists' materials suppliers in 19th c, New York and Boston areas. 460 pp., \$57.00 to AIC members, \$67.00 to non-AIC members, postage included.

ICOM MEMBERSHIP FOR AIC MEMBERS

The Conservation Committee of the International Council of Museums (ICOM) continues to be very active, making major contributions to conservation worldwide. Currently American conservators may join ICOM only by becoming members of the American Association of Museums (AAM). Although the AIC Board encourages AIC members to join AAM, we have been actively investigating mechanisms by which AIC members may join ICOM directly or through AIC. The AIC Board wishes to determine whether or not there is sufficient interest from the membership to pursue these efforts. For your information, minimal current ICOM membership dues in the following categories are: Individual Professional \$30.00, Institutional \$274.00, Corporate Individual \$110.00, and Non-Professional Institution \$2,336.00.

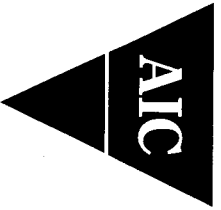
Please use the tearsheet below to indicate your interest. Return your response by April 30, 1988 to the AIC National Office, Klinge Mansion, 3545 Williamsburg Lane, NW, Washington, DC 20008.

Please check:

I am currently a member of ICOM. _____

I would like to join ICOM through membership in AAM. _____

I would like to join ICOM directly or through AIC. _____



Newsletter

*The American Institute for
Conservation of Historic
and Artistic Works*

**The Klingler Mansion
3545 Williamsburg Lane, N.W.
Washington, D.C. 20008**

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Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC AND ARTISTIC WORKS

Volume 13, Number 3

May 1988

THE CASE OF THE MISSING BYLINE

The March *Newsletter* had something new in it, a front page feature article on an issue of great importance to AIC members.

Unfortunately, Murphy's Law was in effect and at the last moment **Lois Burke Shepard's** by-line was inadvertently cut from her article, "Shaping a Conservation Plan Through General Surveys."

We regret this error and hope that in the future with new production policies in effect, such errors will be few and far between.

Moreover, we are pleased to report that **Lois Burke Shepard**, Director of the Institute of Museum Services, will continue her discussion of the importance of general surveys at our 16th Annual Meeting in New Orleans.

The title of her keynote address at the opening of the General Session on June 1, 1988, is "Caring for our Cultural Heritage (a private/public joint venture)." — Sarah Z. Rosenberg.

INSIDE

Sample letter included on page 2 as a guide for YOUR personal letter. Write today.

URGENT MESSAGE TO AIC MEMBERS *Senate Bill 1619*

As you may know, Senator Edward Kennedy of Massachusetts has introduced a bill "to amend the copyright law to secure the rights of authors of pictorial, graphic or sculptural works to prevent the distortion, mutilation, or other alteration of such works to provide for resale royalties, and for other purposes." At first

This legislation, as presently worded, would allow an artist or the artist's estate (for 50 years), to sue a conservator if he or she intentionally caused a distortion or alteration to a work of art on public display.

glance, it would seem that AIC should support such a bill since we would certainly oppose distortion or mutilation of art objects. However, the AIC Board and individual conservators are concerned that the broad nature of the wording of the bill would include ethical and professional conservation activities as "alterations." In 1986, a similar bill was introduced. At that time, hearings were held in New York, and the then Executive Director of AIC, Gil Brown, testified. Unfortunately, Senator Kennedy did not make the changes we requested in the bill; so that the provisions that concerned us in 1986

remain unchanged in the 1987 version of the bill.

Both the AIC and NIC have continued to lobby for changes by writing the members of the committee. The AIC Board has also been working closely with the legislative officer of AAM and the legislative committee of AAMD. At this time, we do not think we have succeeded in convincing the senators of the serious nature of the problem they have given us. This legislation, as presently worded, would allow an artist, or the artist's estate (for 50 years), to sue a conservator if he or she intentionally caused a distortion or alteration to a work of art on public display. **This is a very vague concept** and could cause conservators great difficulty. To protect conservators from possible litigation from an appropriate treatment which might intentionally alter a work

Since conservators are not licensed, nor do we have certification, our legislators do not want to exempt conservation from this legislation because anyone can claim to be a conservator.

of art, we have asked for an exemption for conservation treatments. Unfortunately, the situation has been complicated by a case in Maryland in which a series of

murals were alleged to be inexpertly restored, and the artist, who is still active, has claimed that the murals no longer are a proper representation of his work and that his reputation has been damaged by this restorer. Since conservators are not licensed, nor do we have certification, our legislators do not want to exempt conservation from this legislation because anyone can claim to be a conservator.

Both the AIC and NIC are continuing to lobby with the staff of the committee. However, we think it would be very important at this time to have the committee members hear from the AIC membership.

For the price of one stamp, you can become a lobbyist and make a difference.

Accordingly, we have drafted a possible letter to serve as a guide. Additions and personal observations should be made, if appropriate, since it is more effective if all letters are not identical. This is a *very important issue. It is your profession.* For the price of one stamp, you can become a lobbyist and *make a difference.*

Please send your letter to all members of the committee as listed. It is most important for those conservators in the states represented by the senators to write. Politicians do pay attention to comments from their constituents. *But everyone should write;* they will pay more attention if they find out how strong we are.

Send a copy of your letter to Sarah Z. Rosenberg at the AIC office. Knowing who has written will help in our lobbying efforts. **THANK YOU AND PLEASE WRITE. REMEMBER THIS IS YOUR PROFESSION. WE CANNOT DO THIS ALONE.**—The AIC Board.

SAMPLE LETTER FOR LOBBYING

Dear Senator _____,

I am writing to express my strong concerns about Senate Bill 1619. As an art conservator, I am concerned about the destruction of cultural property in the United States. However, I am equally concerned by the broad wording of S.1619, which would allow a conservator to be sued for ethical and appropriate conservation treatment. While I support the prohibition against “distortion” and “mutilation” in the bill, I must point out that the conservation process to save an art object can be interpreted as the intentional alteration of a work of art. Since it is not the intent of the bill to prevent the proper care of the works of art it is trying to protect, I respectfully request that you include an exemption for conservation treatment in the bill or limit the application of the bill to grossly negligent alterations. Thank you for your consideration of this matter.

Lobbying letters should be sent to:

The Honorable Edward M. Kennedy,
Massachusetts
United States Senator
323 Russell Senate Office Building
Washington, DC 20510

The Honorable Dennis DeConcini,
Arizona, Chairman
Subcommittee on Patents, Copyrights and
Trademarks
Senate Judiciary Committee
327 Hart Senate Office Building
Washington, DC 20510

The Honorable Patrick J. Leahy, Vermont
United States Senator
Russell Senate Office Building
Washington, DC 20510

The Honorable Howell Heflin, Alabama
(same address as Leahy)

The Honorable Orrin G. Hatch, Utah
(same address as Leahy)

The Honorable Alan K. Simpson,
Wyoming
(same address as Leahy)

The Honorable Charles E. Grassley, Iowa
(same address as Leahy)

Chief Counsel and Staff Director
Edward H. Baxter
Subcommittee on Patents, Copyrights and
Trademarks
327 Hart Senate Office Building
Washington, DC 20510

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Newsletter staff: Sarah Bertalan, Editor. Jill L. White, Managing Editor. Daphne Barbour, Catherine Metzger, Judy Ozone, Sylvia Rodgers, Rebecca Rushfield, Contributing Editors.

FROM THE PRESIDENT

It is with mixed feelings that I write the last column for the *Newsletter* as President of AIC. It has been a year of great strides for our organization on the professional front. In addition to making changes to promote better communication, increasing the size of our membership, and encouraging our members to achieve their appropriate professional membership status, we have also turned outward to establish relationships with other organizations. Many of these organizations deal with issues of concern to conservators by establishing policies and setting priorities for users of conservation services. AIC has established official liaisons with some of these organizations. In this issue of the *Newsletter* and in the future, you will find reports from these liaisons which will keep you informed about conservation-related activities of other organizations.

It has also been a difficult year for AIC. The enormous growth of the organization and its enlarged sphere of influence and activities, coupled with major changes in the National Office staff and the imminent move from Klinge Mansion, have created increased responsibilities for the Board and staff. We are grateful to the members of AIC for their understanding and patience during the transition in the office. Unfortunately, your patience will be needed again while the AIC office moves to its new space this summer. If you would like to volunteer to help out during this period, it would be very much appreciated.

Although it was reported previously in this *Newsletter*, some of you may not be aware that the AIC was awarded a grant from the National Historical Publications and Records Commission, which was matched by the J. Paul Getty Conservation Institute, to carry out a feasibility study on creating an archive for conservation records. To carry out this project an Archives Task Force was established which consisted of Don Hehir, Project Director and Coordinator; Roy Perkinson, Technical Chairman; Nancy Schrock, Consulting Archivist; Douglas Adler, Legal Consultant; Mary Boone Bowling, Archivist; Janet Bridgland, Program Officer, Getty Conservation Institute; Paul Himmelstein, Conservator; Norvell Jones, Conservator; Kate Singley, Conservator; and Lambertus van Zelst, Conservation Scientist. The Task Force has completed its work and has made a recommendation to the Board that a Conservation Archives Network be established "to permit preservation of and long-term access to

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Annual Meeting Information

This year we will not be taping any of the sessions because the cost is prohibitive. In past years we have not had a sufficient number of orders to justify the costs.

the vital information contained within the records of private conservators in the United States."

The AIC Board wholeheartedly endorsed this recommendation and has appointed Paul Himmelstein and Nancy Schrock as co-coordinators to act as public representatives for the network and as liaisons with the Board. In this issue of the *Newsletter* you will find an article by our new co-coordinators describing the workings of the Network more fully (see page 4). The AIC Board would like to thank the members of the Archives Task Force for carrying out their charge so successfully and in such a timely fashion. Their work will serve as a model for future projects in AIC.

On the last page of the last *Newsletter*, a tear sheet was provided for AIC members to indicate interest in joining ICOM. Under the present system, you must join AAM in order to join ICOM. A number of conservators have notified me of the problems they have encountered under the present system. These problems have included the additional cost of AAM membership on top of ICOM membership fees and the new policy of AAM that private conservators must join AAM as corporate affiliate members. ICOM's Conservation Committee is very active and benefits the conservation profession in this country. If you are interested in joining ICOM through your membership in AIC, please fill out the tear sheet from the last *Newsletter* or drop a note to the AIC office stating your preference immediately. We must demonstrate that there is a demand for this change before we can begin to negotiate.

Looking back at AIC over the seven years I have served on the Board, I cannot help but feel optimistic about our future. AIC has come a long way. There have been frustrating times and sometimes the waters have not been smooth. These are part of the growing pains we must anticipate and survive. It is imperative that we take a long view of our organization. At its last meeting, the AIC Board established a Strategic Planning Task Force. The initial charge of this task force is to develop a process for developing a strategic plan for AIC and FAIC. It is time we re-evaluate and assess our purposes, needs and goals for the future. I hope we can count on your assistance and support during this vital task.

In concluding my last column to the AIC membership, I want to thank all of the members of the Board, the committees and task forces, staff and volunteers who have served AIC and its members so well. We could not have done it without you—Terry Drayman Weissner.

TREASURER'S CAMPAIGN REACHES HALFWAY MARK

Due to the continued steady and generous giving by the AIC Membership, over \$10,000 has been raised to support the continued publication of the *Newsletter* and *Journal*. At this point, we are halfway to making up our deficit for this fiscal year; so I hope that those of you who have not had the opportunity to participate in this effort will do so now. I would like to extend my

thanks in particular to those individuals listed below who have made contributions since the printing of the last newsletter.—Sara Wolf Green

CONTRIBUTORS TO FAIC TREASURER'S CAMPAIGN

Douglas Ochs Adler, Patricia Applegate, Julia Bogacki, John Boral, Stephen W. Brooke, Frances De Bra Brown, Brook A. Bowman, Jean W. Burnham, Anne F. Clapp, Kate Colleran, V. Claire Dekle, John R. Dennis, Catherine Nicholson Donnelly, Ursula Dreibholz, Suzanne Duff, Meyer Frischling, Dan Kushel, Holly Maxson, Walter C. McCrone, Sara P. McElroy, Murray Lebwohl Studio Inc., Northern CA Art Conservators, Robert M. Organ, Guadalupe Davila Ortega, Roy Perkinson, Abigail B. Quandt, Anton W. Rajer, John C. Scott Jr., Denise P. Thomas, Washington Conservation Guild, Margaret Watherston Inc., Western Center for the Conservation of Fine Arts, Nancy Conlin Wyatt, and Martina Yamin

Joyce Zucker's name was inadvertently omitted from the list of donors to the Treasurer's Campaign published in the March issue of the AIC *Newsletter*.

FROM THE EXECUTIVE DIRECTOR

TAKING HOLD OF THE AIC

Along with the challenge and excitement that accompany a new regime comes uncertainty. In recent months, there has been, as many of you are already aware, a complete turnover of personnel in the AIC office. We will miss the talents of Cathy Salmons and Barbara Stolarz, but I am pleased to report that Tracey Ryan, Jill White and John Fitzmorris have joined our staff. They are available to answer your questions and eager to help in any way they can. To help you get acquainted, let me introduce them to you.

D. Tracey Ryan, Assistant to the Director, comes to the AIC with six years of association management experience. Most recently, she served as Director of Operations/Meeting Planner for the Pearson Group and Membership Manager at the American Society of Landscape Architects. Tracey earned a bachelor of science in Foreign Service at Georgetown University and a master's degree in General Studies in Humanities at the University of Chicago. If you have questions regarding membership (dues or otherwise), the annual meeting, mailing lists and referrals, talk to Tracey. She not only has taken charge of the computer data system, but she has already made some significant improvements in it.

Jill White, formerly a Communications Specialist at St. Francis Hospital and Medical Center in Topeka, KS, is the new Publications Assistant. She implemented a desktop publishing system in the Community Relations Department of the hospital for all its publications. She wrote, edited, designed and produced numerous newsletters, brochures and booklets; prepared news releases; and assisted with press conferences. Jill

earned her bachelor's degree in journalism at the University of Kansas William Allen White School of Journalism. If you have questions about the *Newsletter*, *Journal*, or other AIC/FAIC publications and subscriptions, Jill is the person to ask.

John P. Fitzmorris, a graduate of the University of California at Los Angeles, has joined the staff as Administrative Assistant. John recently completed an internship with the Committee on the Judiciary where he worked on the Nominations Task Force and also assisted the Chief Investigator of the Judiciary Committee in a corruption investigation. At UCLA John was involved in computer programming and also worked in publications.

Plans for the 1988 Annual Meeting in New Orleans, May 31 to June 5, are well underway. Registration information packets were mailed in mid-February. We anticipate a large turnout and look forward to meeting as many of you as possible.—Sarah Z. Rosenberg

ARCHIVES TASK FORCE COMPLETES WORK

The Archives Task Force submitted its final report to the AIC Board in December, culminating a 12-month study funded by the Getty Conservation Institute and the National Historical Publications and Records Commission. It successfully demonstrated that it would be feasible to preserve the treatment records of retiring conservators, primarily those who have been in private practice and whose records are most likely to be destroyed.

After surveying conservators and investigating a range of issues, including questions of access, security, confidentiality and legality, the Task Force recommended that AIC advocate the preservation of and access to conservation treatment records as a policy; initiate and provide archival information to conservators; and facilitate placement of endangered records. Treatment records would not be kept at AIC Headquarters, but would be placed in established archives associated with universities or research institutions that would, in time, form a Conservation Archives Network. AIC would serve as the clearinghouse for all information about archives of treatment records, and would function as a discipline history center such as the Center for the History of Physics.

The Task Force identified a number of archival repositories willing to accept conservation treatment records, including the Archives of the History of Art at the J. Paul Getty Center. A selection of repositories in different geographic regions and with different collection strengths in the arts and sciences would present a range of options to donors. Their facilities offer proper organization and storage to assure long-term preservation, and their staffs of professional archivists have the experience and expertise to handle issues of security and controlled access. AIC will maintain accurate lists of the collections and their locations, which will be available to members. For example, William Suhr's visual records are already housed at the Getty Center, and Carolyn Horton's files have recently been given to Columbia University.

The AIC Board accepted the report of the Task Force and implemented its first recommendation by appointing former Task Force members Paul Himmelstein and Nancy Carlson Schrock as Conservation Archives Coordinators. Their initial responsibilities will be to serve as liaisons between conservators or other potential donors of records and appropriate archival

repositories so that no collections are lost through neglect. They will publicize the results of the Task Force Study among conservators, archivists, historians, and other museum professionals. AIC members are requested to contact the coordinators if they have any questions about archival issues and need assistance or if they know of collections that are in jeopardy. Information about records that have been lost or destroyed should also be reported so that it can be included in the master catalog for the benefit of future researchers.

Long-term plans include providing information about records management to practicing conservators, working with specialty groups to identify potential archival collections, developing contacts with museum archivists, registrars and scientists to urge them to include treatment records in their information systems and expanding the Conservation Archive Network. In-depth indexing would be desirable as the Getty Conservation Information Network develops its thesaurus and indexing capability. The ultimate goal is to provide access to the technical information created during documentation of conservation work so that research and later treatment can be based upon as much knowledge as possible.—Nancy Schrock

MEMBERSHIP COMMITTEE

The Membership Committee is pleased to announce that the following members have become Fellows of AIC:

Valerie Baas, Sandra R. Blackard, Victoria Blyth-Hill, David Chandler, Elizabeth Harrison Court, Betty L. Engel, Inge Fiedler, David E. Findley, Betty J. Fiske, Carol W. Forsythe, James F. Hamm, Patricia Dacus Hamm, Nancy Heugh, Jay Krueger, Holly Huston Krueger, Richard A. Lorenz, Lance Mayer, Gay Myers, Nancy Odegaard, Bettina Anne Raphael, Mervin J. Richard, Janet E. Ruggles, Sonja L. Sopher, Denise Thomas, Deborah Lee Trupin, and John W. Twilley

New Professional Associates of AIC are: **Debora Mayer, Sue Murphy and Walter Henry.**

The Membership Committee met in early April and reviewed 38 Fellowship Applications and 12 applications for Professional Associate. Names of the Fellowship applicants approved at this meeting have been circulated to all Fellows for the 30-day review period, and new Fellows will be announced at the Annual Meeting.

The Membership Committee will meet next in the autumn of 1988, and applications for this meeting will be accepted through August 1, 1988. Current applications for Fellowship should be sent to Faye Wrubel, Secretary, AIC Membership Committee, The Art Institute of Chicago.

Completed applications for Professional Associate should be sent to the AIC office. The Membership Committee will be glad to answer questions regarding membership. Please feel free to contact Carolyn Rose, Karen Garlick, Faye Wrubel or Inge-Lise Eckmann.

Criteria for Fellowship include Professional Associate membership and six years of full-time conservation experience after training (seven years will be the minimum requirement beginning in 1989). Applicants for Fellowship should also show contributions such as publications, presentations, teaching, volun-

teer service to professional organizations, or public outreach to distinguish the applicant as a senior member of the field.

Fellowship candidates must have five Fellows act as sponsors. These sponsors should be familiar with the applicant and his work and should endorse the candidate. Three of these sponsors complete the sponsorship form included in the application, and two are asked to read the application and all supporting documentation before signing the application. Professional Associate members as well as Fellows can act as sponsors for Professional Associate applicants.

Copies of documentation from conservation treatment, scientific investigation, or educators' course materials and syllabi are required to support each application for Fellowship or Professional Associate membership. A review of the Code of Ethics and Standards of Practice is recommended to applicants and sponsors in preparing applications. Frequently, conservation treatment reports submitted with applications are not complete. Documents most often omitted include examination and condition reports which are prepared before treatment proposals, authorization of treatment, or after treatment reports which include complete identification of materials and techniques used. At the annual meeting in New Orleans, the Membership Committee will be available to discuss membership issues and to distribute application forms during coffee break sessions on Thursday and Friday. Several recently approved applications for Fellowship and Professional Associate will be available at the meeting to assist members in preparing their applications.—Inge-Lise Eckmann

Deadlines for submission of Applications for Fellows and Professional Associates are August 1 and December 31, 1988.

FAIC NEWS

The FAIC Board is pleased to announce that Sarah Rosenberg has been appointed acting Executive Director of FAIC. She is currently being assisted in running FAIC's programs by Leslie Kruth and Kitty Nicholson. Our thanks to these individuals for donating their time and efforts to our organization.

32 ENDOWMENT APPLICATIONS RECEIVED

Since the March 15 deadline, 32 applications for 1988 FAIC endowments have been received, processed and reviewed. This is an unprecedented number—six times as many as last year. As a result, there was a fair amount of competition for the limited grant funds of approximately \$10,000 available for distribution. Announcements of the recipients of FAIC endowment funds will be made as soon as possible. FAIC endowments include:

George Stout Memorial fund—For lectures and for assistance to students to help them attend professional meetings.

Small Session Fund—For defraying in whole or in part costs of small informative sessions.

Publications Assist Fund—For defraying costs of publications related to the concerns of conservation. The funds are to be reimbursed from the sale of the publication.

Professional Award Fund—An award for exceptional effort or performance related to the benefit of conservation. Funds may be used for activities deemed appropriate by the FAIC Board.

The Carolyn Horton Endowment Fund is a part of the Professional Development fund and is to provide financial assistance for continuing education of conservators in the field of books, manuscripts and archival materials. This is the only part of the Professional Development Fund which is currently defraying costs related to educational endeavors to support the professional development of AIC members who are beyond the status of student.

ANNOUNCEMENTS

The review panel of the Carolyn Horton Fund is pleased to announce that the Board of FAIC has approved its selection of Pamela Barrios as recipient of the first award made by the fund. Pamela will receive \$245 toward her expenses for the AIC annual meeting in New Orleans.

REMINDER: *American Artist's Suppliers Directory*, by Alexander Katlan, is now available from FAIC. A directory of about 3,700 artists' materials suppliers in 19th-century, New York and Boston areas. 460 pages, \$54.00 to AIC members, \$64.00 to non-members, if prepaid.

SPECIALTY GROUPS

New Format—In the last *Newsletter* we tried a new format for presenting the Specialty Group Reports. Several people called to say the format was difficult to follow. As a result we have modified it again in the hope that you will find it less confusing. The editor and I would like to further discuss the purpose and format of this section of the *Newsletter* with you at the Specialty Group Chairs luncheon in New Orleans.—Sarah Z. Rosenberg

PAINTINGS SPECIALTY GROUP

ANNOUNCEMENTS

Betsy Court is forming an ad hoc committee to consider possible changes in the organization of the Paintings Specialty Group such as the election of a vice-chair who would become chair the following year, thus sharing the duties of the job and improving continuity from year to year. Members of the PSG are urged to think about this or other changes and express their opinions by writing Betsy, c/o BACC, P.O. Box 3755, San Diego, CA 92103, and by being prepared to discuss the issue at the meeting in New Orleans. Betsy is also calling for nomina-

tions for the chair and vice-chair of the PSG for 1988-89. Please send nominations to her at the above address so that the PSG can have a contested election. The nominee should have agreed to run and should plan on being present at the meeting in New Orleans.

BOOK AND PAPER GROUP

ANNOUNCEMENTS

The Paper Conservation Catalogue Board is working hard to complete a number of outlines. The publication will be available to Book and Paper Group members at the New Orleans meeting. The catalogue will be mailed to those members not attending the conference.

Volume Six of the **Book and Paper Group Annual** has been sent to its membership. If you have not received your copy, please contact the AIC office.

UPCOMING EVENTS

There will be a meeting of Book Conservators on Saturday, June 4 at the New Orleans AIC meeting. Time will be available for short presentations on problems or solutions that don't warrant full presentations. If you are interested in participating in this type of exchange, contact Bill Minter.—Elizabeth Kaiser Schulte

OBJECTS SPECIALTY GROUP

ANNOUNCEMENTS

Thanks are due to all of the volunteers who contributed their time and energy to the diverse projects, both completed and ongoing, of the Objects Specialty Group. Special mention is due to Richard Kerschner for his work in developing this year's Annual Program; Shelley Reisman Paine for her efforts in the design and execution of the Referral Survey; Catherine Sease for her ongoing coordination of the Objects Group program proposed to the planned Archaeological Congress in Baltimore; Carol Snow for her work with the Compendium project; Nancy Davis and members of the Materials Task Force; and many of you who so generously give to the Group as lecturers, liaisons and committed professionals. Thank you all.

UPCOMING EVENTS

A reminder to all Objects Specialty Group members: plan to attend the group's Business Meeting during the Annual Program; future officers will be elected, proposals for the 1989 program will be aired, topics for refresher courses will be considered, and the status of current projects will be reviewed. If you will not be able to attend and would like to nominate someone willing to serve; or if you are willing to stand for election; or if you have suggestions or input for consideration in any of the areas mentioned here, please submit them in writing in advance of the meeting, so that your voice can be heard. Send input to Richard Kerschner, Chief Conservator, The Shelburne Museum, Shelburne, VT 05482.—Kory Berrett

TEXTILE SPECIALTY GROUP

COMMITTEE REPORTS/CONCERNS

Margaret Ordonez, AIC/ASTM liaison reports on the two Conservation Task Groups who met on March 14, 1988. The Definitions Group have agreed upon a set of definitions. The results of the Task Group's work will be sent out for balloting.

The Task Group addressing the issue of Backing Materials for use in Textile Conservation is continuing its research on the pretreatment of backing materials. The scope of this topic has expanded to consider the variety and types of fabric sizings that may concern the conservator and what degree of sizing removal is economically feasible.

Copies of the minutes from this meeting will be available from Margaret Ordonez at the AIC Annual Meeting.—Patricia Ewer

PHOTOGRAPHIC MATERIALS GROUP

PUBLICATIONS

Luis Nadeau, formerly a Photographic Conservator with the Provincial Archives of New Brunswick, Canada, has requested that we announce to the AIC membership his forthcoming publication, **Encyclopedia of Printing, Photographic and Photochemical Processes**. This work will include some 1,400 entries. Mr. Nadeau is interested in hearing from people who would be able to contribute to this book in any way, perhaps those who have researched one or more unusual processes. Write to Atelier Luis Nadeau, P.O. Box 221, Fredericton, New Brunswick, Canada E3B479; or call (506) 452-7662.

CONSERVATORS IN PRIVATE PRACTICE

On behalf of the CIPP Board, I would like to apologize to Terry Weisser for a statement contained in a document sent to the CIPP membership in September 1987. According to the statement, Ms. Weisser indicated "personal disapproval of CIPP" during the CIPP portion of the AIC Vancouver meeting. The record shows that at no time during the meeting did Ms. Weisser verbally express disapproval of CIPP. If we have misrepresented Ms. Weisser, an apology is due. We look forward to a continued positive relationship with the AIC Board.—José Orraca

COMMITTEE REPORTS/CONCERNS

Rules of Order Committee—In late February 1988, all 364 persons on the CIPP mailing list provided by the AIC National Office were mailed a copy of the proposed **CIPP Rules of Order**, together with a stamped postcard ballot and a short explanatory message. Voting continued through March 31, 1988. As of March 28, 158 ballots had been received. The running total stands at 12 reject, 142 adopt. Four ballots were returned unmarked.

Ethics Committee (Nancy Terry, Chair)—Members are encouraged to submit questions, topics and issues which might be discussed by the panel at the CIPP portion of the New Orleans Annual Meeting in the space provided at the end of the ques-

tionnaire sent in the last membership mailing. Emphasis in the discussion will be professional and ethical issues as they relate to the conservator in private practice.

Research & Education Committee (Marilyn Weidner, Chair)—Based on responses from the training questionnaire sent out by this committee last year, a list is being compiled of private conservators who are able to assist in the training of apprentices and interns. Interested individuals are encouraged to contact Josepha Caraher to be included on this list. The revised Facilities Sharing Questionnaire will be sent out to institutions on AIC letterhead as soon as formal approval by the AIC Board has been received.

Professional Issues Committee (Charles Olin, Chair)—The Professional Issues Committee is: a) continuing to formulate guidelines for a referral system for AIC. A script to respond to the dialing of an 800 number has been prepared; b) looking into the possibility of finding new facilities and the feasibility of subsidized analysis for the private conservator; and c) organizing a panel discussion for the upcoming AIC meeting in New Orleans on the dealer/private conservator relationship. There are presently nine members on this committee.

Membership Committee (Arnold B. Wagner, Co-Chair of Eastern Region, and Judith Rienets, Co-Chair of Mid and Western Regions)—Because the mission of CIPP is to support all conservators in private practice, it is essential that our voting process accurately reflect the views of all private practitioners. Therefore, it is important that a private conservator working in a cooperative lab or as an employee of a private lab apply for his own membership and cast his vote on all issues. Please direct potential CIPP members to Judith's or Arnold's attention.

Reminder: Especially with increased mailing costs, the \$20 CIPP annual dues (as voted by the membership at the Vancouver meeting) are important for the operation of the group.

NOTE: Members who wish to participate in committee work are encouraged to contact the appropriate Committee Chair.

ANNOUNCEMENTS

Collection Surveys—CIPP has been asked to compile and make available a list of CIPP members who have experience and are willing to undertake collection surveys. A single-page information form was included in the membership mailing with the Vancouver presentations. If you wish to be included in the Collection Survey List, please complete and return the information form as soon as possible to José Orraca.

Vancouver Presentations—Copies of the CIPP presentations from the Vancouver Annual Meeting have been sent to the membership. Additional copies are available to non-members for the cost of \$3.00 by writing to Judith Eisenberg, CIPP Secretary, 355 Eighth Ave., New York, NY 10001.

Nominating Committee—Nominees are needed for Vice Chair, Secretary, two Directors and a new Nominating Committee. There are many qualified and responsible individuals who should share their skills with the CIPP! Please send all suggestions to Marilyn Weidner, [REDACTED] Philadelphia, PA 19106.

Thanks are due to Elisa Jorgensen, Franklin Shores and Elisabeth Speight for their assistance with the CIPP mailing in March.

PEOPLE

The Conservation Center, Institute of Fine Arts, New York University, announces the appointment of two new adjunct faculty, **Dianne Dwyer** and **Lawrence Becker**. Ms. Dwyer will be taking over the Paintings Technology and Structure course (Spring, 1989) previously offered by Charles von Nostitz and Lawrence Majewski. Ms. Dwyer, formerly associated with the Metropolitan Museum of Art, has recently established a private conservation practice in New York. Mr. Becker, Associate Conservator, will be offering two new courses of a practical nature in ethnographic conservation (Spring, 1989). Both Ms. Dwyer and Mr. Becker bring with them enormous knowledge and expertise, and we welcome them to the Conservation Center. Last year's newly appointed faculty, **Jack Soutanian**, **George Bisacca** and **Dorothy Mahon**, have already begun their courses which have been enthusiastically received. Announcement of the Post Graduate Fellow will be made in the spring.

Abby A. Shaw, formerly Executive Director of the Conservation Center for Art and Historic Artifacts in Philadelphia, has been appointed Marketing Manager of the Archivart Division of Lindenmeyr Paper Company.

Patricia Ewer is now Head Tapestry Conservator of the Biltmore House in Asheville, NC. Ms. Ewer will oversee the conservation of a collection of 16th-century Flemish tapestries.

Franz Mayer of Munich is pleased to announce the opening of its American studio in Fairfield, NJ. The address and phone number are: Franz Mayer of Munich Inc., U.S. Studio for Artistic Mosaics, 343 Passaic Ave., Fairfield, NJ 07006, (201) 575-4777; Telefax 201-575-5588.

Sara B. Chase has joined Biltmore, Campbell, Smith Restorations as Conservation Manager. In this position, she will be responsible for supervision of all studio work and coordination of conservation studies for off-site projects in the area of conservation, restoration, preservation, decoration and paint analysis.

Peter Nelsen has completed a Getty Foundation Grant at the Walters Art Gallery Conservation Lab and is now with Page Conservation as an Associate Conservator.

The New York Academy of Medicine reports the following personnel changes: **Elaine R. Schlefer** has been appointed Head of the Preservation Department; **Susan B. Martin** has been appointed Book Conservator; and **Pamela Barrios** has been appointed Preservation Assistant.

A joint paper by **Linda Stiber** (Paper Conservator, National Archives and Records Administration) and **Holly Maxson** (Paper Conservator, Private Practice, Philadelphia) has been accepted for presentation in London (November 1988) at the conference "Early Advances in Conservation," sponsored by the British Museum. The paper is entitled, "The Delamination of the Washington & Lee Ledger: An Overview of Cellulose Acetate Lamination and the Treatment Case History."

The AIC Board is pleased to announce that **Walter T. Angst** will be made an Honorary Member at the 16th Annual Meeting in New Orleans. The presentation will be made at the banquet on Friday, June 3.

Paul Conway has been appointed Preservation Program Officer for the Society of American Archivists, effective January 1, 1988. Mr. Conway is responsible for evaluating the effectiveness of SAA's basic archival conservation program.

Bruce Shaw is now the Director of the Division of Archives and Records Preservation of the Massachusetts Supreme Judicial Court.

Chris Mathias has been made Head of Conservation for the Massachusetts Supreme Judicial Court.

Rhonda Massie is now Conservator at the Massachusetts Supreme Judicial Court.

Marjorie B. Cohn, Head Conservator of the Center for Conservation and Technical Studies at the Harvard University Art Museums, was appointed the Philip and Lynn Straus Conservator of Works of Art on Paper in the spring of 1987. Philip A. Straus, Harvard Class of 1937, gave the endowed position in the fall of 1986 to support the research, teaching and publication activities of noted paper conservator-scholars. Ms. Cohn has been on the staff at the Center since 1963, and is a Senior Lecturer on Fine Arts at Harvard.

Fonda G. Thomsen has resigned from the National Park Service and opened a private practice, Textile Preservation Associates Inc. The new laboratory is located along Antietam Creek across from Antietam Battlefield. Her new address is P.O. Box 606, Sharpsburg, MD 21782, (301) 432-4160.

The Williamstown Regional Art Conservation Laboratory wishes to announce the appointment of **Mr. Hugh Glover** as Associate Conservator of Furniture, effective March 14, 1988.

As of April 7, 1988, **Paul Haner** will assume the position of Paintings Conservator at the Saint Louis Art Museum.

The AIC staff wished to thank the members and friends of AIC who volunteered their help in the AIC office during the past few months. Volunteers include:

Doris Hamburg
Meredith Mickelson
Susan Lake
Catherine Maynor
Murray Lebwahl
Leslie Kruth
Kitty Nicholson

We know the jobs were tedious, but we couldn't have done it without you. Your help was greatly appreciated. Thanks again.—AIC Staff

NEWS IN GENERAL

SOCIETY OF AMERICAN ARCHIVISTS

The Society of American Archivists (SAA), founded in 1936, is a professional association of individuals and institutions interested in the preservation and use of records materials such as manuscripts, films, maps, photographs, sound recordings, and machine-readable records. SAA provides a variety of educational opportunities throughout the country, maintains an active publications program, and promotes cooperation, growth and development in the field.

The Society is governed by nine council members—a President, a Vice-President/President-Elect, and a Treasurer—who meet four times a year. An Executive Committee, comprised of the three officers and a member elected by the Council, acts for the Council between meetings. The more than 3,500 individual SAA members are from federal, state and local governments, universities, businesses, churches, and other institutions and professional associations in the United States and 60 countries abroad. Individual members are eligible to vote, serve on a task force or standing committee, and hold an office. They may also join, for no additional cost, one functional section (business archives, college and university archives, government records, manuscript repositories, religious archives, and theme collections) and one institutional section (acquisition, aural and graphic records, conservation, description, oral history, and reference, access, and outreach). Each section has its own newsletters and meets at the annual meeting.

All members receive the *American Archivist* (a quarterly journal containing articles on archival theory and practice, extensive news and technical notes, and reviews of writings on archives and records management) and the *SAA Newsletter* (a bimonthly publication containing reports of SAA activities, listings of job opportunities, guidelines and reports prepared by Society committees, task forces, and sections, and other archives related news). In addition, SAA's publications service offers basic manuals on conservation appraisal and accessioning, arrangement and description, automated access, and exhibits; introductory volumes on religious, business, and museum archives; and archival classics to members at a discount. A list of SAA publications is available free of charge.

Every year, the annual meeting presents nearly 100 program sessions (featuring papers, reports of research in progress, seminars, and panels), numerous preconference workshops, and tours of local repositories over a four-day period in late summer or early fall. Throughout the year, the Society sponsors workshops and other activities designed to strengthen the knowledge and skills of archivists. SAA is represented in Washington, D.C., through its own activities and those of the National Coordinating Committee for the Promotion of History. The SAA President appoints representatives to certain joint committees and allied organizations. For more information about SAA, contact the Society of American Archivists, 600 South Federal St., Suite 504, Chicago, IL 60605; (312) 922-0140; or contact Karen Glick, AIC designated representative to the SAA. (The information in this article was taken from official SAA literature.)

ARCHIVAL CONSERVATION PROGRAM

Since 1981, the Society of American Archivists (SAA) has offered a Basic Archival Conservation Program to assist archivists, curators and librarians improve the care and handling of their collections. The program has consisted of workshops on basic conservation, workshops on administering photograph collections, a consultant service, and a two-week preservation management institute. To date, more than 900 people have attended the workshops from over 700 institutions, and 51 repositories have taken advantage of the on-site consulting program.

The entire program is now in a state of transition as a major evaluation effort gets underway. Over the next 18 months, Paul Conway, SAA's Preservation Program Officer, will be recontacting the program participants in a series of surveys and case studies. Initially, the study will be designed to find measurable evidence of institutional program development and to identify internal and external barriers that limit the acceptance of recommended actions. Ultimately, the project will attempt to clarify the role of SAA's preservation initiatives in influencing program improvements as compared to other sources of information and training, and to plan for future initiatives.

The National Endowment for the Humanities is supporting SAA's evaluation efforts in part because of the project's potential value to the entire preservation community.

Systematic evaluation of education and training programs is often undertaken haphazardly and without clear focus or systematic methods. The results of SAA's study should be of use to conservation educators and planners who want to build evaluation systems into their programs.

To support its conservation education efforts and to extend the reach of the program beyond those who participated directly, SAA has published two manuals. **Archives and Manuscripts: Conservation**, by Mary Lynn Ritzenthaler, is a very useful overview of preservation philosophy and practice from the archival perspective. The manual reviews the nature of archival materials and causes of deterioration, and describes how to create a suitable environment. More significantly, the manual describes the whys and hows of integrating preservation approaches into all aspects of an administrative program.

Archives and Manuscripts: Administration of Photograph Collections, by Mary Lynn Ritzenthaler, Gerald J. Munoff, and Margery S. Long, is focused more specifically on one type of archival material, while retaining the comprehensive, archival approach to administration. Both volumes are currently available from the Society of American Archivists, 600 S. Federal, Suite 504, Chicago, IL 60605—Paul Conway

VOLUNTEERS NEEDED FOR LOUISIANA STATE MUSEUM

The Louisiana State Museum in New Orleans has extensive mixed collections of Louisiana cultural history which are currently being surveyed under an IMS Grant.

However, a dramatic budget cut leaves the Museum without staff or money to implement conservators' recommendations, or even to reorganize storage areas.

The Museum is asking conservator volunteers on June 6-8 to help organize and improve storage and provide superficial cleaning for paintings, framed prints and decorative arts. For in-

formation, to sign up or to donate supplies, contact: Lisa Mibach, Director Intermuseum Laboratory, Oberlin, OH, 216-775-7331; Maude Lyon, former LSM Curator of Textiles, now Curator of Collections, Detroit Historical Department, 313-833-1805; Burt Harter, Acting Director of Collections, Louisiana State Museum, (504) 568-6968.

INTERMUSEUM LABORATORY COATINGS CONFERENCE

A group of researchers in the field of coatings met at the Intermuseum Laboratory in Oberlin, Ohio, on November 19 and 20, 1987, to discuss the current state of research on picture varnishes. Since it had been 30 years since the publication of *On Picture Varnishes*, by Feller, Stolow and Jones, it was an appropriate opportunity to reflect on that contribution, identify the advances of the intervening years and discuss current research needs.

The sessions were chaired by William Leisher; and those participating were David von Endt, Robert Feller, Gerry Hedley, William Jonelle, Herbert Lank, Robert Lodge, Kenneth MacLeod, Ross Merrill, Lisa Mibach, Helen Mar Parkin, Barbara Ramsey-Jolicoeur, Rene de la Rie, Steven Weintraub, Raymond White, Scott Williams, Eddy de Witte, Richard Wolbers and Lambertus van Zelst.

Discussions at the conference confirmed the enduring validity of the information in the Feller, Stolow, Jones publication. Participants generally agreed that perhaps the current state of our knowledge of picture coating materials should be more widely discussed with the conservation profession at an international conference which would permit debate and questioning, especially from practicing conservators. Several participants expressed their observations of misinformation and misunderstandings among conservators which such a meeting could correct. They agreed that European and American conservators could benefit from a frank exchange of opinions and perceptions, as well as from the results of current studies in the use of particular resins as picture varnishes. They also agreed that these discussions should take place in the near future—starting, perhaps, at national conferences such as AIC, and culminating in either a session at IIC or in a separate meeting.

Conference participants discussed current research projects they've represented at the Carnegie-Mellon Institute, the Metropolitan Museum of Art, the National Gallery in Washington, the National Gallery in London, the National Gallery of Canada and the Canadian Conservation Institute. Areas where further research is needed were identified and discussed—areas such as the leaching effects of various solvents on paint films and the physical nature of the interface between varnish and paint. Formal arrangements were made between participants for mutual assistance in current projects. Each participant also agreed to provide a contribution on his or her work for publication of the proceedings which will be coordinated by ICA. The results of this mutual "update" promise to lead to a more focused and concerted effort in providing useful information and, hopefully, products for conservators.

LETTERS

REVISED-GUIDELINES VOTE

We are disturbed that the leadership of CIPP has conducted a mail vote on the again newly revised Guidelines. In the transcript of last year's CIPP meeting in Vancouver, José Orraca stated, "And so it was decided . . . that we would postpone the final vote on the By-laws until New Orleans." The mail vote allows for no discussion of some very serious issues. Since no minutes of the Vancouver discussion have been circulated, members not present are unaware of the strong objections of various members of the group to certain provisions in the Guidelines. In addition, the provisional By-laws under which the group has been operating do not allow for votes by mail. It was clearly stated by Mr. Orraca at the meeting that the process of adoption of new Guidelines was being conducted under the existing provisional By-laws (transcript p. 15), but the mail vote shows that this is not the case. If the group has detailed guidelines, we are all obligated to abide by them. The membership of CIPP should insist on full discussion of a binding vote in New Orleans as promised.—Barbara Appelbaum and Paul Himmelstein

PAPER TREATMENTS

In the spirit of Barbara Applebaum's article in the recent *AIC Journal*, (Vol. 26, No.2, Fall 1987:65-74), I would like to make a few comments concerning treatments on paper. I have often heard, in recent years, conservation interventions referred to as resulting in no "change" or having no "effect" on a work on paper both in conversation among conservation professionals and by conservators to collectors or curators. While I have ascribed such remarks among conservators to be a kind of conversational shorthand, I've never quite felt comfortable with such remarks made to the general public. One can appreciate the considerable study that must go into conservation decisions as presented in each individual item concerning minor (local stain removal, small tear repairs) vs. radical (complete sheet involvement) treatments or no treatment at all. However, it seems apparent that many conservators do not always consider the implications of the language they use, especially with clients, and these implications could have legal consequences.

Let us consider the assertion that chemical treatments (including immersion in water—even distilled water) result in no surface change. This is simply untrue technically and scientifically, but it is largely correct in terms of appearance. No matter how much we desire to assure collectors and curators that treatments will result in improved conditions for art objects, we must not diminish the importance of the reactions reagents bring about and the nature of their effects on the materials of which objects are constructed. To be sure, any "wetting" of a "paper" object composed of cellulose fibers (or other fiber or mixture of fibers) will result in physical movement of the fibers in relation to each other, and can vary from considerable swelling to movement in reaction to changes in surface tension (Hofenk De Graaff, 1982). This is discussed by Weidner (1985) in some detail and also in Hey (1970). On a less mechanical level, the action of an aqueous medium on the bonding of cellulose or proteinaceous media (Karpowicz, 1981) as well as other

chemical relationships can cause either temporary or permanent bond disruption leading to further deterioration (von Endt, 1979). This is, of course, in reference to any moisture treatment (e.g., misting). On a macroscopic level, soluble trace elements and substances, as well as the desirable loss of degradation products and agents, (cf. Baynes-Cope, 1967:7; Hutchins, 1983) and sizing or buffering can be washed out or diminished (Cohn, 1982; Wilson, 1976). In this regard, even control samples subjected to washing only are reported by Brauchick, *et. al.*(1982) to show reflectance shifts. The type and nature of the wash water used can result in substance removal or deposition (Nelson, *et. al.*, 1982). Under certain circumstances, organic solvents form complexes with cellulose (Arney & Pollack, 1980).

During evaporation of organic solvents or water, redistribution of fibers and fiber-related substances (pigments, size, etc.) will not always result in visual changes. However, it cannot be denied that a change has occurred (see Daniels, 1980). That this change is not observed as a visual change is what is important and what we must ultimately be concerned with. That this change is not significant in terms of the overall appearance of the image (or at least interpreted in our time as an improvement) and is not detrimental but beneficial to preservation, is what we can and should want to be able to relate to the collector or curator.

My only argument with Ms. Applebaum, and one I often have with the flood of new graduates from the programs, is that what separates us from the restorers of old or the gnomish monsters in the dark recesses of frame shops, is the tendency to decide for no treatment, to regard the object's integrity as the highest value despite the boundless desires of the client. Where Ms. Applebaum misinterprets Horie (1982), is in her feeling that reversibility is somehow like relativity and that "retreatability" is a positive condition.¹ Horie's argument, in my opinion, is that once treated we can never return the object to what it was. But this is not really new. Conservators have been aware of the

limits of their materials since the days of Scott & Lucas. Many have striven after reversibility and stability of treatments as a standard for the field, and we must certainly not give up now.² Where I agree with Ms. Applebaum, and I think it is the force of her article, is in the knowledge and sensitivity of the conservator that that initial decision of to treat or not to treat (and how) is a most momentous and awesome one.

To me "retreatability" is akin to listening to oncologists talking about battering the life of cancer victims in a futile effort to prolong their lives: is the damage of treatment worth the effort (pain to the individual)? Or could the patient (object) survive just as long without our intervention?—Niccolo Caldararo

NOTES

1. Instead of throwing up our hands in despair because a new analytical technique has shown us our perception of reversibility is incorrect, wouldn't it be better to stand by our principles and now search for new and more appropriate methods and materials?

2. Antoinette Dwan, "Paper Complexity and the Interpretation of Conservation Research," *JAIC* Vol. 26 No.1, Spring, 1987:1-8, has elegantly surveyed many of the research problems we face especially with regard to deficiencies in the experimental foundations of our present treatment procedures.

HARRY L. HOFFMAN, 1871-1964

We are searching for information regarding Harry L. Hoffman's paintings. If you know the location, condition and construction of any of Hoffman's paintings, please call or write: Art Conservation Laboratory Inc., Dudley Homestead, Raymond, NH 03077, (603) 895-2639.

LETTERS...

Let us know what's on your mind.

AIC NEWSLETTER

WHAT CUSTOM MUSEUM SERVICE CAN WE PROVIDE TO YOU?



EXHIBIT SERVICES Inc. has just completed a job for the Walters Art Gallery producing fabric-covered trays used for fragment storage in conservator approved steel cabinets.

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CONFERENCES, COURSES, SEMINARS

GENERAL

1988, 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, DC 20560, (202) 357-3101.

1988, 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, SC 29208.

May 24-27, 1988, Toronto, Ontario. IIC-CG Pre-Conference Training Seminar. "Exhibitions: The Cooperative Venture." Contact Sandra Lawrence, Box 956, Station F, Toronto, Ontario, M4Y 2N9, (416) 392-7483.

May 27-30, 1988, Toronto, Ontario. 14th Annual Conference of the IIC-Canadian Group. Contact Iona McCraith, Conference Coordinator, IIC-CG Conference 1988, Box 956, Station F, Toronto, Ontario, M4Y 2N9, (416) 392-7483.

June 6-9, 1988, Rochester, NY. "Colorimetry: An Intensive Short Course for Scientists and Engineers." Contact Munsell Color Science Laboratory, Rochester Institute of Technology, One Lomb Memorial Drive, P.O. Box 9887, Rochester, NY 14623-0887, (716) 475-5842.

June 13, 1988, Syracuse, NY. Realistic Solutions to Climate Control for Small Museums and Galleries. Contact New York State Conservation Consultancy, 2199 Saw Mill River Rd., Elmsford, NY 10523, (914) 592-6726.

June 16, 1988, Yonkers, NY. Safe Materials for Exhibitions and Storage and Safe Installation Techniques. Contact New York State Conservation Consultancy, 2199 Saw Mill River Rd., Elmsford, NY 10523, (914) 592-6726.

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, U.K. IIC members in good standing will automatically receive this information. For travel and/or accommodations, contact Garber Travel,

P.O. Box 404, Brookline, Mass. 02146; Attn: Historic and Artistic Works Coordinator; or call toll free 1-800-225-4570.

September 25-30, 1988, Los Angeles, CA. Safety Issues in the Practices of Art and Art Conservation. Contact Sr. Mary Virginia Orna, Dept. of Chemistry, College of New Rochelle, New Rochelle, NY 10801.

October 4, 1988, Kansas City, KS. Symposium on Natural History Museums. Contact Paisley S. Cato, Dept. of Wildlife & Fisheries Sciences, Texas A&M University, College Station, TX 77843-2258.

October 10-14, 1988, London. "Conservation Today. 30 Year Anniversary Conference of the UKIC." (no information)

December 5-7, 1988, Orléans, France. "Colloque International: Pigments Et Colorants." Centre National De La Recherche Scientifique. Contact M. Bernard Guineau, Secrétariat du colloque "Pigments et Colorants", Institut de Recherche et d'Histoire des Textes, Centre National de la Recherche Scientifique, 45071 ORLEANS CEDEX-FRANCE. Telephone: 38 63 44 30.

April 24-28, 1989, Lausanne, Switzerland. Methods for the Preservation of Cultural Properties. Contact François Schweizer and Verena Villiger, Direction of the National Programme 16, Pavillonweg 2, 3012 Bern, Switzerland; Tel.: (031) 24 58 08.

CAMPBELL CENTER FOR HISTORIC PRESERVATION STUDIES

The Campbell Center in Mt. Carroll, IL, has announced its 1988 Workshop Series. A partial schedule is listed here.

GENERAL

- June 4-8—Textile Conservation: Principles and Practices)
- June 9-11—Advanced Textile & Costume Restoration
- June 11-15—Care of Collections
- June 13-15—Adhesives and Adhesion Science for Conservation
- July 9-13—Metals Conservation
- July 9-13—Furniture Conservation
- July 16-20—Gilding Conservation
- July 16-20—Veneer Conservation
- July 16-20—Conservation of Traditional Transparent Coatings
- July 16-20—Furniture Conservation Craftmanship
- Aug. 1-4—Curatorial Conservation: Works of Art on Paper

• Aug. 12-14—Firearms Conservation & Restoration

MARITIME

• July 9-13—Maritime Collection Conservation & Management

REGIONAL FIELD COURSES

- May 23-27—Wood Technology for Conservation & Restoration
- June 13-17—Wood Technology for Conservation & Restoration
- Aug. 20-23—Upholstery Conservation Workshop
- Aug. 22-26—Maritime Collection Conservation & Management
- Aug. 27-29—Light and Color Analysis for Conservators

For complete course descriptions, contact James A. Wermuth, Director of Education, 32 Green St., Newport, RI 02840; (401) 846-7790.

INSTITUTE OF ARCHAEOLOGY UNIVERSITY OF LONDON

The Institute of Archaeology has announced the following timetable of courses for the 1988 Conservation Summer School.

June 27-July 1:

- Conservation of Archival and Library Material
- Making Replicas of Museum Objects (Denmark)
- Ancient Jewellery & Precious Metals
- On-Site Conservation Techniques

July 4-8:

- Greek Pottery Restoration Workshop
- Conservation of Skin and Leather
- Pigments and the Polarising Microscope

July 11-15:

- Stone Conservation (until 16th)
- Pigments: History, Characteristics and Use
- Restoration of Archaeological Ceramics
- Textiles Conservation

July 18-22:

- Water Gilding
- Mounting Museum Objects for Display
- Identification of Fibres

July 25-29:

- Environmental Control in Museums
- Metallography
- Restoration of Glazed Pottery and Porcelain
- Mounting Extension Week
- Identification of Wood
- Dyes and Dyeing

August 1-5:

- Wall Paintings Conservation Seminar (Switzerland)

For more information, contact James Black, Coordinator, Summer Schools, In-

stitute of Archaeology, 31-34 Gordon Square, London WC1H OPY, phone: (01) 3879651.

PAPER

1988, Baltimore, MD. Two five-day workshops on book preservation and conservation are being given at the 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.

June 19-July 2, 1988, Santa, ID. Technology of the Medieval Book. Seminar, Jack C. Thompson and James R. Croft, instructors. Contact Jack C. Thompson, Thompson Conservation Laboratory, 7549 N. Fenwick, Portland, OR 97217, (503) 248-0046.

June 27-July 10, 1988, MN. Book and Paper Intensive, 1988. Contact Timothy Barrett/PBI, School of Art and Art History, University of Iowa, Iowa City, IA 52242.

October 3-7, 1988, Ottawa. Conservation of Historic and Artistic Works on Paper: Symposium '88 sponsored by the Canadian Conservation Institute. Contact Symposium '88, 1030 Innes Road, Ottawa, Ontario K1A 0M8, CANADA, (613) 998-3721.

October 19-21, 1988, Washington, DC. TAPPI Paper Preservation Symposium. Contact Wayne Gross, Conference Coordinator, TAPPI, 15 Technology Park, P.O. Box 105113, Atlanta, GA 30348, (404) 446-1400.

November 6-9, 1988, Urbana, IL. Conserving and Preserving Materials in Nonbook Formats. Contact the Graduate School of Library and Information Science, University of Illinois, 410 David Kinley Hall, 1407 W. Gregory Dr., Urbana, IL 61801, (217) 333-3280.

PHOTOGRAPHIC MATERIALS

1988, 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.

June 8-10, 1988, and June 15-17, 1988, London. The Preservation and Conservation of Photographic Materials.

Three-day courses aimed specifically for those with the care and responsibility for photographic collections. Contact I.L. and A. Moor, Paper and Photographic Conservators and Restorers, 233 Stanstead Rd., Forest Hill, London SE23 1HU, U.K.

June 20-July 1, 1988, and July 18-22, 1988, London. Conserving Photographs. Practical workshops for experienced conservators aimed at introducing basic knowledge and skills in the conservation of photographic images. For more information contact I.L. and A. Moor (see address above).

August 21-25, 1988, Rochester, NY. Workshops on Preservation of Black-and-White Photographs. Contact the RIT/T&E Seminar Center, One Lomb Memorial Drive, Rochester, NY 14623, (716) 475-2757.

October 17-21, 1988, Marina del Rey, CA. Preventive Care of Historic Photographs and Negatives. Contact the Training Program, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292, (213) 822-2299.

TEXTILES

June 24-26, 1988, Fargo, ND. Sixth Annual Conference on Textiles. Contact Dr. Cherilyn Nelson, Department of Apparel, Textiles and Interior Design, North Dakota State University, Fargo, ND 58105, (701) 237-7351.

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.

July 11-15, 1988, Manhattan, KS. Experimental Textiles: Textile Conservation. Contact Dr. Mary Don Peterson, Department of Clothing, Textiles and Interior Design, Justin Hall, Kansas State University, Manhattan, KS 66505, (913) 532-6993.

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.

OBJECTS

May 19, 1988, San Francisco, CA. "Will the Real Fake Stand Up! The Use of New Materials in Historic Structures." Contact WC/APT, P.O. Box 42458, San Francisco, CA 94142-2458.

June 1-3, 1988, Bowling Green, KY. Firearms Conservation and Care Seminar. Contact Dr. Terry Leeper, Director of the Center for Manufacturing Technology, Western Kentucky University, Bowling Green, KY 42101.

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. Contact the Summer Schools office at the Institute of Archaeology, 31-34 Gordon Square, London WC1HOPY, U.K., (01) 387-9651.

August 29-31, 1988, Dublin, Ireland. International Conference on Sculpture. Contact International Conference on Sculpture, Northumberland House, 44 Northumberland Rd., Dublin 4, Ireland, Tel: 688244.

October 18-21, 1988, Bologna, Italy. International Colloquium on Archaeometallurgy. Contact Segreteria International Colloquium on Archaeometallurgy, Centro per lo studio e la conservazione di manufatti di interesse archeologico e artistico, Facolta di Chinnica Industriale, Viale Risorgimento, 4, 1-40136, Bologna, BO, Italy.

October 23, 1988, Santa Monica, CA. Symposium on Clock and Watch Restoration. Contact Ward Francillon, 1024 Wildwood Road NE, Atlanta, GA 30306, (404) 875-4675.

WOOD ARTIFACTS

September 25-28, 1988, Los Angeles, CA. 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.

PAINTINGS

August 15-26, 1988, Marina del Rey, CA. Workshop on New Methods in the Cleaning of Paintings. Contact the Training Program, Getty Conservation In-

stitute, 4503 Glencoe Ave., Marina del Rey, CA 90292, (213) 822-2299.

JAPANESE WOODBLOCK PRINTS

The Intermuseum Conservation Association announces the award of a Samuel H. Kress Foundation grant in support of a five-day workshop on the conservation of Japanese woodblock prints. The workshop, scheduled to take place in June 1989, in Oberlin, OH, utilizes the combined facilities of the Laboratory and the Allen Memorial Art Museum. Registration will be announced at a later date. Advanced level paper conservators will be encouraged to apply. Instructors will be Keiko Keyes, Paper Conservator, and Roger Keyes, Art Historian.

GRANTS & INTERSHIPS

MELLON FELLOWSHIP

The Walters Art Gallery is offering a Mellon Fellowship for advanced training in Objects or Painting Conservation to begin in September 1988. This is a one-year position with the possibility of renewal for a second year. The Mellon Fellow will join in all the department's activities, including conservation treatment of The Walters Art Gallery's diverse collections, and examination and technical analysis in support of curatorial research. The Fellow is expected to carry out an independent research project related to an aspect of the collections at the Walters, culminating in a paper of publishable quality. Applicants should have a degree from a recognized conservation training program or equivalent experience.

The position offers a stipend of \$18,650, with an allowance of \$2,800 for travel and research. Send a letter of interest, a current resume and two letters of reference to: Terry Drayman Weisser, Director of Conservation and Technical Research, The Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

TEACHING MATERIALS FELLOWSHIP

The Getty Conservation Institute announces a fellowship in Teaching Materials for Training in Conservation. The fellowship will have a minimum

duration of six months and a maximum of 10 months. Starting date will be on or after July 1, 1988, to be arranged with individual candidates.

The recipient of the fellowship will have the opportunity to develop teaching materials for the training of conservators, in cooperation with the staff of the Training Program of the Getty Conservation Institute and with the assistance of specialists from the educational field.

Applicants should be conservators or conservation scientists with significant experience in conservation education. The fellowship carries a stipend of \$2,500 per month. Funds are also available for travel to and from Los Angeles. Interested candidates must submit a curriculum vitae including basic biographical information, education and professional experience; detailed information on teaching experience in the conservation field; a statement of the candidate's interest and intent in applying for the fellowship. This statement should describe the didactic materials to be developed during the fellowship, their content and their intended audience; and two letters of recommendation. Send to: Marta de la Torre, Director, Training Program, The Getty Conservation Institute, 4503 Glencoe Ave., Los Angeles, CA 90292-6573.

PAPER CONSERVATION INTERN

Nine-month, non-renewable internship for 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, at the Pierpont Morgan Library.

Salary from September 1, 1988, to May 31, 1989, \$13,500. Additional benefits include health and major medical insurance, 17 days of paid vacation, and support for attending AIC conferences.

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 St., New York, NY 10016.

Applications will be received until the position is filled.

ADVANCED INTERSHIP IN SCULPTURE CONSERVATION

An advanced internship in the conservation of modern sculpture is available at the Tate Gallery, London. Applicants should be graduates of recognized conservation programs or have equivalent work experience. The internship is of two years duration, commencing in fall 1988. In addition to general conservation work with a wide range of materials, including painted surfaces, there will be an opportunity for a short research project.

Starting salary is between £9,300 and £11,500. Airfare is NOT provided. Apply for further details and application form to: Personnel Officer, Tate Gallery, Millbank, London SW1-P4RG, ENGLAND.

Closing date for return of completed application forms is June 30, 1988.

OBJECTS CONSERVATION

The Center for Conservation and Technical Studies is extending the application deadline for internships in the Laboratory for Objects and Sculpture. Students who might benefit from this change should write or telephone us as soon as possible. The new deadline is May 25, and interviews will be conducted at the annual AIC meeting in New Orleans. Applicants should be graduates, or third-year students of a recognized training program or should have equivalent non-program training experience. A statement of intent, resume and three letters of recommendation should be addressed to Henry Lie, Senior Associate Conservator of Objects and Sculpture, Center for Conservation and Technical Studies, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138.

PRESERVATION MANAGEMENT

The University of Michigan Library has received a \$125,000 grant from the Andrew W. Mellon Foundation to establish three one-year internships in preservation management.

These positions will provide professional-level training for qualified librarians seeking administrative positions in library preservation and conservation programs. "Unlike other internships, these new positions are not entry-level," says Carla J. Montori, head of the Preservation

Office at UM Library. "The ideal candidate is someone at mid-career who wishes to devote his or her energies to preservation and conservation."

A candidate should have at least a master of library science or equivalent degree with four to five years of professional experience. Montori hopes to fill the first internship by July.

ARCHIVAL ADMINISTRATION

The Records Program of the National Historical Publications and Records Commission has extended the deadline to July 1, 1988, for one of three fellowships in Archival Administration. The fellowships, jointly funded by the Commission and the Andrew W. Mellon Foundation, will provide advanced training in archives management and administration. They carry a \$21,000 stipend and up to \$4,200 for fringe benefits for a nine- to ten-month period beginning between September and November 1988. Applicants should have between two and five years' archival work experience. Although not required, it is preferred that applicants have completed the equivalent of two semesters' graduate work in a program that includes an archival education component.

The host institutions for 1988-89 and their training programs are:

Cornell University, Ithaca, NY

The Department of Manuscripts and University Archives at Cornell University houses regional and university materials from the 19th and 20th centuries and consists of 7,000 collections totaling more than 25,000 cubic feet. In addition to working in the traditional areas of collection development, arrangement and description, and reference, the fellow will work with RLIN, participate in archival management in the research library, fiscal management, public relations and fundraising. The fellow will also be expected to take a leadership role in strengthening the preservation/conservation capabilities of the department. The main thrust of the fellowship will be in preservation management, concentrating on collection management, environmental control, treatment decision-making, survey strategy, stabilization, and preservation planning, with the end result being the development of a preservation program for the department.

New York University, New York, NY

The NYU Archives established in 1922, serves as the final repository for the historical records of the largest private institution of higher education in the United States. The collections consist of approximately 3,500 linear feet of archival records series and manuscript collections; audio-visual materials; and institutional, faculty, and student publications. The fellow at NYU will actively participate in archival and library administration, through meeting attendance and by working on joint projects with the staffs of technical services, collections management, public services, preservation, and library administration. Following this introduction to administration, the fellow will pursue specific management activities in either personnel management or automation and bibliographic control. The fellow will also participate in the NYU graduate program in Archival Management and Historical Editing by coordinating and supervising projects assigned to students in the NYU Archives and participating in classroom discussions on archival topics in which she/he has special interest and/or expertise. The fellow's technical project will be to use the higher education records appraisal criteria being developed by MIT to appraise the records at NYU and to develop an institution collection strategy.

University of Vermont, Burlington, VT

The University of Vermont Bailey/Howe Library's Special Collections unit was created in 1961 and houses over 70,000 volumes on Vermont, 8,000 linear feet of manuscripts, university archives, maps, broadsides and ephemera and over 200,000 photographs. The fellow will serve as Acting Curator of Manuscripts and Archives and will be required to participate in all aspects of the department, from technical processing and budget allocation to staff supervision. The fellow's technical project will be related to her/his background and interests and will be one of the following: 1. University Archives: refining the records group arrangement, accessioning procedures, and preparation of retention and disposition schedules for particularly voluminous record series; 2. Historical Photographs: reviewing the cataloging procedures for the 200,000 historical photographs, noting conservation needs, establishing processing priorities and preparing a guide to the entire collection; or 3. Manuscripts Collections: preparing a systems analysis of department operations

to improve efficiency in the processing of manuscripts.

For additional information, contact Laurie A. Baty of the Commission staff at (202) 523-5386.

ADVANCED INTERNSHIPS

The Balboa Art Conservation Center is accepting applications for one year advanced internships in both painting and paper beginning September 1988. Applicants should be graduates of recognized conservation training programs or have equivalent experience. Interns will receive \$18,000 stipends and \$2,000 for expenses related to travel and research. Send resume and references to Gary Wade Alden, Director, Balboa Art Conservation Center, P.O. Box 3755, San Diego, Calif. 92103.

POSITIONS AVAILABLE

LIBRARY CONSERVATOR

Library conservator to manage the library conservation lab at the Minnesota Historical Society. Responsibilities include: recommending, carrying out and documenting treatments; assisting in the formulation of policies, priorities and standards; supervising a lab assistant and an end-processing technician; monitoring storage conditions and providing education on book and paper conservation.

Requirements include: graduation from an accredited conservation program or equivalent experience. Minimum monthly salary \$2,048 with excellent benefits. Send resume to: Robert Herskovitz, head, Conservation Department, Minnesota Historical Society, 690 Cedar St., St. Paul, MN 55101.

ASSOCIATE OBJECTS CONSERVATOR

The Walters Art Gallery is seeking an Associate Objects Conservator. Treatment responsibilities include conservation of a wide variety of materials from ancient artifacts to European decorative arts. Conservators carry out technical examinations and analysis in conjunction with the curatorial division; there is opportunity for independent research. The Associate Objects Conservator shares responsibility with the Senior Objects Conservator for

training and supervising of interns. Other duties include environmental testing and consultation with other museum staff on display and storage. The salary is commensurate with experience, good benefits. Send a letter of interest, current resume and two letters of reference to: Terry Drayman Weisser, Director of Conservation and Technical Research, The Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

ETHNOGRAPHIC ARTIFACT CONSERVATOR

The UCLA Museum of Cultural History is accepting applications for an Ethnographic Artifact Conservator. The candidates should have a wide range of experience in organic and inorganic materials from the traditional arts and material cultures of Africa, Oceania, Asia and Native America. The Museum will occupy a new building in 1989, and responsibilities will include organizing a new laboratory facility.

Candidates should be graduates of an accredited graduate program in conservation with a specialization in object conservation. Additional experience preferred. Immediate opening, salary commensurate with experience, excellent benefits package. Submit letter of interest, curriculum vitae and three professional references to Mr. Doran H. Ross, [REDACTED], Los Angeles, CA 90024. Interviews will be conducted at annual meeting in New Orleans, June 1-5.

CONSERVATION SPECIALIST

Nebraska State Historical Society, Lincoln, NE, is seeking a conservator to work in the preservation of books and paper, prepare paper items for museum exhibition, and manage conservation lab. Qualifications: BA/BS degree with advanced training and bench experience in paper and book conservation. Starting salary: \$20,022. Send resume or request for application to Nebraska Department of Personnel, P.O. Box 94905, Lincoln, NE 68509-4905. Telephone: (402) 271-2075. Closing date: May 27, 1988.

ASSISTANT CONSERVATOR

The Textile Conservation Center of the Museum of American Textile History seeks an Assistant Conservator. Responsibilities include the examination, treat-

ment, 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 numbers) of two references to Textile Conservation Center, Museum of American Textile History, 800 Massachusetts Ave., North Andover, MA 08145.

ASSISTANT CONSERVATOR

An ASSISTANT CONSERVATOR of paintings is sought by ART CONSERVATION LABORATORY INC. Candidates should have successfully completed an accredited conservation program or its equivalent and must be able to handle all aspects of treatment. In addition to conservation, some client/conservator participation is required. Entry-level position. Generous benefits. Send resume to: Barbara H. Beardsley, Chief Conservator, Art Conservation Laboratory, Inc. Dudley Homestead, Raymond, NH 03077.

SENIOR CONSERVATOR

The Winterthur Museum, a world-renowned collection of American decorative arts from seventeenth to mid-nineteenth centuries, seeks a highly-qualified individual to fill this important position. Winterthur maintains a large conservation section of 14 staff with excellent facilities. Conservation activities address three key areas: conserving the museum's extensive collections, teaching in the Winterthur/University of Delaware Art Conservation Program, and engaging in productive professional activities including research. Duties include recommendations for all conservation matters, professional and institutional leadership, administration and coordination of conservation activities, teaching, research, and opportunities to examine and treat objects in the candidate's area of specialty. Requirements include related M.A., leadership skills, minimum of 10 years conservation and administrative experience, demonstrated teaching skills, and publications. This is a senior position with salary based on qualifications. Please send resume and salary requirements to Human Resources Manager, Winterthur Museum, Winterthur, DE 19735. EOE.

PAINTINGS CONSERVATORS PAPER CONSERVATORS

The Intermuseum Laboratory in Oberlin, OH, has recently expanded its museum membership and is seeking additional conservation staff. The laboratory now serves the prime collections of 29 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 research and continued professional development by staff.

The Paintings Conservator will work on diverse collections of superior quality. He or she will work closely with a team of senior and other experienced conservators, visiting Fellows, and recent training program graduates. Responsibilities include surveys and consultations, examinations and estimates, treatments, planning and assisting with educational seminars, and maintaining contacts with representatives of member institutions.

Requirements include graduation from a recognized conservation training program or equivalent experience. An interest in or direct experience in the conservation of modern art would be an asset.

Salary levels are competitive and commensurate with experience. Benefits include 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 of experience who would be considered for future positions. All resumes will be kept in strict confidence. Send resumes with a letter of interest to the Director, Intermuseum Laboratory, Allen Art Building, Oberlin, OH, 44074.

FURNITURE AND DECORATIVE OBJECTS CONSERVATOR

Two immediate openings available for bright, competent individuals seeking associate positions with established private conservation facilities in desirable Chicago suburban location. Exposure to a broad range of cultural artifacts assured with primary focus on American furniture circa 1770-1830. Experience in water gilding, shellac finishes, and turning preferred. Excellent technical and mechanical skills required. Prefer recent

graduate from conservation program. Work will require development treatment program proposals and strict adherence to AIC standards and practices. Competitive salary and benefits. Apply to D. F. Greely Conservation, 1334 Sherman Ave., Evanston, IL 60201. (312) 491-9559 after 3 p.m. Central time.

PAINTINGS CONSERVATOR

The Yale University Art Gallery seeks a paintings conservator, a full-time, permanent position. Some portion of his/her time may be shared with the Yale Center for British Art.

Candidate should have degree in conservation from recognized training program, or equivalent experience, plus about five years of work experience. Responsibilities include: setting up new paintings conservation laboratory, conserving paintings in the collection, and supervising conservation support staff. Teaching of Yale graduate students and research in conjunction with faculty and museum staff is encouraged.

Salary commensurate with experience. Yale University is an equal opportunity, affirmative action employer. Send resume and references to Mary Gardner Neill, Director, Yale University Art Gallery, 2006 Yale Station, New Haven, CT 06520.

MUSEUM TECHNICIAN

An Equal Opportunity Employer, the National Park Service, Harpers Ferry Center is recruiting for two GS-1016-7 Museum Technician (General) positions with its Division of Conservation, located in Harpers Ferry, WV. These positions are temporary full-time, not to exceed one year. Per annum salary is \$18,726. Interested applicants should submit an SF-171, "Application for Federal Employment" and college transcript as appropriate to the National Park Service, Harpers Ferry Center, Branch of Personnel, Harpers Ferry, WV 25425. Additional information may be obtained by calling (304) 535-6371, ext. 6490.

**SCULPTURE/OBJECTS
CONSERVATOR**

Conservation Laboratory and field service based in New York City. General practice, emphasis 19th-century/Modern/Contemporary. Send information to: John Scott, Conservators, 521 W. 26th St.,

New York, NY 10001. Interviews at New Orleans or NYC.

OBJECTS CONSERVATOR

Field Museum of Natural History, Department of Anthropology seeks Assistant Conservator to undertake conservation treatment of archaeological and ethnographic specimens under supervision of Head, Division of Conservation. Assesses condition of specimens, determines conservation needs, documents conservation treatments and researches new conservation methods and procedures. Prepares condition reports on outgoing and incoming loans and new acquisitions. Provides information on care and handling of specimens to museum staff, other institutions and general public. Works with conservation and collections management staff to establish, monitor and maintain proper environmental conditions in storerooms, exhibit and work areas. Degree in conservation from recognized training program or equivalent experience required. Specialization in objects and/or ethnographic/archaeological conservation preferred. Please send resume, cover letter and salary requirements to: Kathryn Hill, Employment Coordinator, Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605.

PAINTINGS CONSERVATOR

The Shelburne Museum is seeking a paintings conservator to conduct an 18-month NEA Grant sponsored project. Candidate will be responsible for conducting a detailed condition survey of the 400+ paintings and examination and treatment of selected paintings. Graduate degree in paintings conservation or equivalent plus two years of experience desirable. Applicant should be able to work independently. Salary in low twenties, depending on training and experience. Project to begin in September 1988. Send letter of application and resume to: Richard L. Kerschner, Chief Conservator, Shelburne Museum, Rt. 7, VT 05482. (802) 985-3346.

**TEXTILES CONSERVATOR
PAINTINGS CONSERVATOR**

The Conservation Services Laboratory of the Detroit Institute of Arts seeks individuals qualifying for the above positions. Candidates must have a 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) \$24,700 to \$27,800. Generous benefits. For more information about these positions contact Mildred J. Coleman at the Detroit Institute of Arts 5200 Woodward, Detroit, Mich. 48202; or call (313) 833-1929. Non-residents may apply but must establish residence in the city of Detroit at time of hire. Send resume in confidence no later than June 3, 1988; to Mr. Michael Jozwik at: Personnel Department, City of Detroit, 314 City-County Building, Detroit, MI 48226; or call (313) 224-3718.

CHIEF CONSERVATOR

Responsibilities include administering museum's conservation program in new, well-equipped painting and paper laboratories; supervising part-time paper and assistant painting conservators; and treatment of painting collections. Expertise in painting conservation with general knowledge of procedures for all media and an interest in objects conservation highly desirable. Applicants should have a graduate degree from a recognized program, or equivalent apprenticeship training, plus five years of post-graduate experience. Position vacant, applications immediately considered. Deadline May 15. Send resume and references to Susan E. Strickler, Director of Curatorial Affairs, Worcester Art Museum, 55 Salisbury St., Worcester, MA 01609. AA/EOE.

PAINTINGS CONSERVATOR

Tatyana M. Thompson & Associates Inc., a paintings conservation studio located in Santa Monica, CA, seeks applicants for a paintings conservator. The studio treats traditional and contemporary paintings for major museums and sig-

nificant private collections in the Southern California area.

Candidates must have graduated from a recognized conservation program or have an equivalent combination of training and experience with additional work experience preferred. 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, [REDACTED] Santa Monica, CA 90404.

PAPER CONSERVATOR

The New York City Municipal Archives, a division of the Department of Records & Information Services, is seeking a paper conservator for a one-year N.E.H. grant funded position. The successful candidate will treat a collection of Central Park architectural plans and drawings from the N.Y.C. Parks Department Collection.

A minimum of two years in paper conservation is required and experience with architectural materials is desired. The successful applicant must have demonstrated ability to plan and execute appropriate conservation treatments. Salary is dependent upon qualifications, minimum \$22,000, for the term of the grant. Position will be available July 1, 1988. For further information call Peter Mustardo at [REDACTED]. Qualified candidates are requested to send a letter of application with current vitae and three references to the attention of the Preservation Section; N.Y.C. Municipal Archives, 31 Chambers St., New York, NY 10007. AA/EOE.

SENIOR PAPER CONSERVATOR

Applications are invited for the position of Senior Paper Conservator in the Conservation Office of The Research Libraries. Under the supervision of the Head of the Conservation Office, the successful candidate will oversee the examination, specification, conservation treatment, and documentation of works on paper and other non-book library materials including manuscripts, prints, drawings, maps, posters, theatre designs and other objects. The candidate will work with senior staff to develop broad treatment strategies for large artifact collections, ranging from single items of extremely high value to large collections of moderate value. Specifies and performs a

wide variety of treatment operations, and develops approaches to problems of storage and protective enclosure. Oversees work of assistant conservators and conservation technicians. Assists in general administrative responsibilities of the office. Qualified applicant will have substantial experience in archival and art-on-paper conservation, and will have a graduate degree in conservation from an accredited graduate training program. The candidate will also have a thorough working knowledge of conservation theory and techniques and demonstrated treatment skills, as well as good oral and written communication skills and the ability to motivate and impart knowledge to others. Familiarity with the preservation problems of large research libraries is highly desirable. Salary \$28,441 annually. Closing date for applications is May 23, 1988. For immediate consideration, send letter of application and resume to Francine Feuerman, New York Public Library, Human Resources Department, 8 West 40th St., New York, NY 10018. EOE/m/f.

CONSERVATOR

The Indiana State Museum seeks qualified applicants for a position as Conservator. Successful candidate will be a graduate of a recognized conservation program or an experienced apprentice in recognized conservation lab with a minimum of two years applied experience. Textile Conservator strongly preferred, object conservators may be considered. The position emphasizes preventative maintenance methods and exhibit related work, and the incumbent works closely with other museum departments and 16 State Historic Sites to design safe exhibit methods. The position is broad based with many administrative responsibilities. Incumbent must have general familiarity with basic care of variety of artifacts and acts as the Museum's contact with conservators in many disciplines. Starting salary \$19,760 with excellent benefits. Portfolio or documentation of work must be available at the time of interview. Send resume and three references by May 30, to Executive Director, Indiana State Museum, 202 N. Alabama St., Indianapolis, IN 46204.

ASSOCIATE LIBRARY CONSERVATOR

This position reports directly to the Library Conservator. Job duties are divided between work at the bench and

administrative duties related to program research and development, with a focus on the area of particular interest to the successful candidate. Opportunity to obtain a wide range of experience in the preservation of research library materials. Requirements: BA or BS undergraduate degree in liberal arts or sciences; apprenticeship in book conservation with a recognized individual or studio, or certificate in conservation studies or two years experience in a conservation department within an academic research library. A background in craft skills including hand bookbinding is essential. Some background in, or evidence of continuing education in two or more of the following areas is desirable: chemistry, history of bookbinding and book structures, history of printing and graphic techniques, paper conservation, library science, administration, studio art. Salary range +/- \$20,000. Full benefit package; partial tuition reimbursement available. Interested candidates should forward a resume to: Frank Fabry, Conservator, CWRU Libraries, 11161 East Blvd., Cleveland, OH 44106, (216) 368-3465.

TRAINING PROGRAM COORDINATOR

Under the general guidance of the Training Program Director, the Training Program Coordinator will share responsibility for the coordination of the activities of the Training Program. These include short courses, long-term training programs, professional meetings and conferences, and the production of didactic material. They take place both in-house and elsewhere in the United States. The coordinator will assist in organizing these activities, requiring preparation of course proposals, budgets and reports, some course design, close liaison with instructors, arrangements for visiting instructors and course participants, monitoring of joint ventures and liaison with other programs of the J. Paul Getty Trust. Qualifications should include: fine arts, archaeological and/or ethnographic conservation training, degree in arts or sciences, proven managerial skills and experience of teaching or training. Knowledge of foreign languages desirable. Must be free to travel. Salary commensurate with experience and qualifications. Excellent benefits. Inquiries/applications to Rona Sebastian, Manager, Administrative Services, The Getty Conservation Institute, 4503 Glen-

OBJECTS CONSERVATION
LECTURER

BOOK CONSERVATOR

The University of Michigan is seeking a Conservation Assistant. The position is under close supervision of the Head. Duties include paper conservation treatments on book pages and documents including dry cleaning, removing tape with solvents, washing deacidifying, resizing, flattening, washing deacidifying, matting. Execution of conservation bindings in various styles and materials, including case structures, unsupported sewing styles, split board, and post bindings. Construction of drop-spine boxes with inset labels and other protective enclosures. Written and photographic document of treatments. Assists Head, Conservation and Conservation Assistant II with various projects as assigned. Qualifications: 1-3 years experience in bookbinding, or in book and paper conservation under the supervision of an experienced conservator or hand bookbinder. Ability to carry out book conservation techniques with care, precision, patience and attention to detail, as demonstrated in work samples. Basic practical knowledge of the characteristics of a variety of book binding materials. Manual dexterity. Preferred undergraduate college degree. Apply to Library Personnel Office, 404 Harlan Hatcher Graduate Library, University of Michigan, Ann Arbor, MI 48109-1205. Minimum salary of \$15,730 depending on previous relevant experience. The University of Michigan is a non-discriminatory, affirmative action employer. Applications received before June 30, 1988, will be given first consideration.

PAINTING, SCULPTURE, TEXTILES

Metro-Dade Art In Public Places is seeking conservators in painting, sculpture, textiles and paper for conservation surveys and treatments. Applicants must be Fellows or Professional Associates of AIC. Please send resume. Address to Andrea Krish, Assistant Director, Art In Public Places, 111 Northwest First St., Suite 610, Miami, FL 33146-1982. Do not telephone.

The School of Applied Science at Canberra College of Advanced Education is seeking a lecturer Grade 1/2 on the conservation of objects. 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, although not essential, would be an advantage. It is expected that the successful applicant will commence duties on June 20, 1988, in order to make preparations for the oncoming teaching semester. Telephone inquiries to Dr. C. Pearson at [REDACTED]. Closing date: June 6, 1988. Reference No. 88/2027. Applicants should give personal particulars, details of qualifications and experience, present position, previous appointments, telephone during business hours and the names and addresses of three references. Applications, quoting the reference number, should be addressed to: The Secretary, Canberra College of Advanced Education, P.O. Box 1, BELCONNEN, ACT 2616, AUSTRALIA. The college is an equal opportunity employer.

BOLIVIA FULBRIGHT
RESEARCHER/LECTURESHIP

Bolivian Institute of Culture is seeking a painting conservator for research/lectureship. The time period is between three and six months, depending on candidate, for Fall 1988 in La Paz, Bolivia. The candidate will be expected to work directly with the institute's conservation staff of seven, most of whom have had intermediate training at the UNESCO center in Cusco. The emphasis of the project is the treatment of Bolivian colonial paintings. A knowledge of Spanish is helpful. For further details contact AIC NEWSLETTER, The American Institute for Conservation of Historic and Artistic Works, 3545 Williamsburg Lane N.W., Washington, DC 20008.

SENIOR PAPER CONSERVATOR

The National Gallery of Art is seeking a Senior Paper Conservator who, under the general supervision of the Head of Paper Conservation, will be responsible for the treatment of works of art on paper and for assisting in staff supervision and general work of the laboratory. Additional duties include working with curators and other gallery staff, selecting and determining treatments for artworks in the collection, and advising on safe environment.

Candidates must have a bachelor's degree, advanced training in paper conservation and professional experience demonstrating practical knowledge of treatment procedures and environmental safeguards. Candidates must submit a standard Form 171, transcripts or a listing of undergraduate and graduate work, and a cover letter outlining training experience and research completed. Salary: GS-12 @ \$33,218. Please send application materials to Ross Merrill, Chief of Conservation, National Gallery of Art, Conservation Division, Washington, DC 20565.

PAINTINGS CONSERVATORS

The Balboa Art Conservation Center seeks two paintings conservators for an active regional center. Responsibilities include examination and treatment of a wide range of paintings in the lab, and some travel to on-site museum projects and surveys. Both positions are full time and require the candidate to have a degree in conservation from a recognized training program or equivalent experience. One position will require five years additional experience. The other position will be appropriate for recent graduates. Salary commensurate with qualifications; includes good benefits. Send resume and references to Gary Wade Alden, Director, Balboa Art Conservation Center, P.O. Box 3755, San Diego, CA 92103.

PUBLICATIONS

The following publications are available from United Kingdom Institute of Conservation of Historic and Artistic Works at these prices. Please note the corrected prices.

- **Corrosion Inhibitors in Conservation, 1985.** Price \$7.00.
- **Archaeological Bone, Antler and Ivory, 1987.** Price \$13.00.
- **Restoration of Early Musical Instru-**

ments, 1987. Price \$10.00.

• **From Pinheads to Hanging Bowls: The Identification, Deterioration and Conservation of Applied Enamel and Glass Decoration on Archaeological Artifacts**, 1987. Price \$13.00.

• **The Conservation of Modern Paintings: Introductory notes on papers presented at a symposium in The Tate Gallery, 1982**. Price \$4.00.

• **Conservation in Museums and Galleries: A Survey of the facilities in the United Kingdom, 1974**. Price \$2.00.

• **Control of the Museum Environment: A Bibliography**. Out of print but an updated version will be available in October.

Prices include postage and are the same for members and non-members except where stated. Publications available from: UKIC, 37 Upper Addison Gardens, London, W14 8AJ.

Two important books from
THE METROPOLITAN MUSEUM OF ART

Art and Autoradiography: Insights into the Genesis of Paintings by Rembrandt, Van Dyck, and Vermeer, by Maryan Ainsworth, John Brealey, Egbert Haverkamp-Begemann, Pieter Meyers, and others

First published in 1982, this book presents results of a scientific study of thirty-nine paintings in the Metropolitan Museum's collections—works by seventeenth-century Dutch and Flemish artists, mainly Rembrandt and his school—using neutron activation autoradiography, a technique that provides valuable information about the substructure of paintings. 122 pages, 98 illus. (9 in full color), 4 graphs. 8 5/8" x 11 1/4". Clothbound. (E0123X) \$35.00

Orders from individuals: To order any of the above books by mail, send a check payable to The Metropolitan Museum of Art to the address given at right, below (checks must be in U.S. dollars drawn on a U.S. bank). * To place a credit card order (\$15.00 minimum), call 718-326-7050.

*Shipping charges: For orders under \$10.00, add \$2.25; from \$10.01 to \$25.00, \$2.95; from \$25.01 to \$40.00, \$3.95; from \$40.01 to \$75.00, \$4.95; over \$75.00 and all orders overseas, \$5.95. Add sales tax for deliveries in N.Y. State, N.J., and Conn. only.

The Care and Handling of Art Objects: Practices in The Metropolitan Museum of Art, by Marjorie Shelley, with contributions by the curatorial and conservation departments of The Metropolitan Museum of Art

This thorough and practical handbook reflects the latest thinking on the treatment of works of art in a museum environment. Designed primarily for Metropolitan Museum staff members and volunteers, it sets out guidelines for dealing with the entire spectrum of works in the Museum's collection. 122 pages, 26 illus. 6" x 9". Clothbound. Regular price \$16.95.

Special Museum price (E0455X) \$14.95
Paperbound. (E0465X) \$7.95

Educational institutions and libraries: Orders for the clothbound edition only of *The Care and Handling of Art Objects* must be addressed to Harry N. Abrams, Inc. Send all other orders or inquiries to the Institutional Sales Dept. at the address given below, or call 718-417-3633.

The Metropolitan Museum of Art
Special Service Office, Middle Village, N.Y. 11381



Newsletter

*The American Institute for
Conservation of Historic
and Artistic Works*

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Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

Volume 13, Number 4

July 1988

REPORT TO THE AIC MEMBERSHIP ON A PROPOSED REFERRAL SYSTEM

HISTORY

Helping the public and institutions lacking appropriate staff find qualified professional help for their conservation needs has long been a concern of the American Institute for Conservation of Historic and Artistic Works. Past presidents, among them Elisabeth West Fitz-Hugh, Perry C. Huston and Paul N. Banks, recall that this problem was frequently the topic of discussion during their tenures. One tangible result of the combined efforts of Louis Pomerantz, Jay Scott Odell and Shelley G. Sturman to solve this problem was the publication of *Guidelines for Selecting a Conservator*, first published in 1984 and revised in 1987. Individual members of the AIC also recognized the need to help the public locate qualified conservators and responded by writing articles and giving lectures on the subject. To name only a few printed examples: Mary Todd Glaser's "What is a Conservator?" (*Framing and Fine Art*, 1977); José Orraca's "Shopping for a Conservator" (*Museum News*, 1981); and Judith C. Walsh's "Choosing a Conservator" (*Drawing*, 1984). Today one can easily find advice in numerous books on conservation and disaster planning and even in newspapers such as the *Washington Post*. All of these publications either mention the AIC in passing or specifically instruct readers to contact the AIC for names of qualified conservators. This advice is being taken with growing frequency by the public at large. Ask any staff member of the AIC office and they will tell you that advising the public on finding a conservator consumes a significant amount of their time. In the first three months of 1988 alone, the AIC

office responded to 144 requests for referrals.

The recognition of this problem has not been only internal. Outside funding agencies concerned with conservation problems on a national level, such as the Institute of Museum Services (IMS), now require conservation surveys prior to awarding grants for the actual treatment of collections (the IMS funded 153 conservation surveys in 1987). They have suggested that the AIC is the organization to logically supply the names of conservators to do object surveys and to provide treatment services. Other conservation organizations have suggested that we cooperate on establishing a referral system specifically to help smaller institutions find conservators.

Despite this increasing demand for conservation services and the acknowledgement that the public and institutions need our help, no systematic method for providing the names of conservators has yet been devised.

HOW REQUESTS ARE HANDLED

To date, information that has been provided to callers by the AIC office staff includes the names of individual conservators both local and distant, known and unknown to the staff member, the names of various museums and regional centers, regardless of whether they accept private work or not, private conservation establishments and even the names of the Chairs of the Specialty Groups. While every effort is made to help the caller, the system as it now exists cannot be seen as really benefit-

ing the caller in terms of making him or her an educated consumer.

Since no system presently exists to provide referrals, much time and effort is expended by the AIC office staff in attempting to help the caller. While my own experience has been that the staff is consistently polite and as helpful as possible,

Both legally and morally, we should not view a referral system as benefiting individual AIC members by bringing them more business. We must view referrals as an opportunity to educate the public with respect to appropriate conservation practices and to enhance the public's perception of the conservation profession.

their methodology is inconsistent and the amount or type of information provided is most often dependent upon other pressing office duties or who else is around. The lack of a referral system, therefore, must also be seen as an impediment to the overall quality of response.

Since the appointment of Sarah Z. Rosenberg as Executive Director, and the acquisition of a second computer, response time and quality has significantly improved.

Finally, the lack of a systematic method of providing names impartially can be seen to favor certain conservators either known to the caller, in a more familiar area

of specialization, conservators closer to home or, quite simply, better known or shall we say "famous" conservation establishments, be they private or institutional. As a result, the public is not provided with a complete or unbiased list of conservators. While no instances of intentional discrimination have been reported, we must recognize that the possibility of it exists without an objective approach to referrals.

THE PURPOSE OF A REFERRAL SYSTEM

Based upon the long history of the problem, we must conclude that the primary purpose of a referral system is to help institutions and the public find qualified professional help for their conservation needs. For maximum benefit to them and to us as a profession, this should be done through education—by giving the caller the information necessary to choose a conservator and as complete and impartial a list as possible.

WHAT A REFERRAL SYSTEM IS NOT

Both legally and morally, we should not view a referral system as benefiting individual AIC members by bringing them more business. We must view referrals as an opportunity to educate the public with respect to appropriate conservation practices and to enhance the public's perception of the conservation profession.

Legally we are bound to uphold the purpose of a referral system as educational and of benefit to the profession as a whole. In January 1988, our attorney, Douglas Ochs Adler, provided the Board with an opinion of the legality of a referral system. Certain passages from his response underscore the importance of such a precisely defined purpose.

To the question—Would a member referral system jeopardize AIC's 501 (c)(6) tax exempt status?—Adler's associate, Brenda Ford, responded in a January 29, 1988, memorandum: "Yes. A

referral system is likely to be viewed as a system that benefits individual members of AIC rather than the community of conservators as a whole."

In terms of the FAIC's 501 (c)(3) status, Adler writes in a January 29, 1988, letter: "We have . . . determined that FAIC . . . may exchange the list with another exempt organization as long as the exchange is not conducted for profit."

He goes on to say in the same letter: "The real issue of concern to FAIC is whether its certification as a 501 (c)(3) entity would be disturbed or the organization subject to some lesser penalty if it made a referral system available to the public."

Indicating the complexity of this question, Adler closes by stating that an answer would require eight to 16 hours of his billable time.

Based upon other information contained in the memorandum, we have reason to believe that either the AIC or FAIC could provide referrals to the general public, too, if our referral system was clearly perceived as helping the public. One such system for lawyers presently exists, according to Ford's memorandum, with the stated purpose of "improving the image and functioning of the legal profession as a whole by encouraging people who are unfamiliar with lawyers to form the habit of seeking professional help."

The way, at present, seems clear for the FAIC to provide museums and other non-profit institutions with referrals. We have already seen that there exists a need for these referrals by those applying for conservation grants. The Board recommends that we initially establish a referral system to meet their needs.

As for providing referrals to the public, the Board recognizes that additional legal counsel is required in order to ensure that the AIC or FAIC can do so within its tax exempt bounds.

In order to cover the costs required for implementation (legal research, equipment, advertising, possibly additional office staff) the Board proposes applying for grant funds. Initial discussions with appropriate granting agencies have been most promising. Cooperation with other

organizations also seeing the usefulness of a referral system would presumably reduce expenses as well.

Some conservators feel that a related purpose of a referral system is to rectify the issue of institutional conservators undertaking outside private work. While this issue no doubt has serious implications for our membership, the appropriate arena for dealing with this issue is in the *Code of Ethics*, "Section IV: Relations with Colleagues, Trainees and the Profession." A referral system cannot make fair what many perceive to be unfair or unethical business practices. It must presume that those who provide conservation services to the public sector are legally entitled to do so. Conflicts of interest, fair pricing and related issues of professional conduct should be addressed by the Ethics and Standards Committee.

MEMBERSHIP INPUT— A SUMMARY

Last year at the AIC meeting in Vancouver, our seven Specialty and Sub-Groups were charged with surveying their members' thoughts and requirements for a centralized referral system. Each group was asked to devise its own method of gathering this information, to account for the various special interests of each group. In order to reach AIC members not belonging to Specialty or Sub-Groups an announcement was put into the November and January AIC *Newsletters* inviting their input. Finally the following question was inserted in the 1988 Membership Renewal Form: "In anticipation of the establishment of a centralized referral system, please indicate your willingness to be listed, as well as necessary differences in address or telephone number. I am/am not willing to be listed."

A total of 955 forms were received as of May 10, 1988. The response was as follows: 83 percent—YES; 10 percent—NO; 6 percent—NOT ANSWERED; less than 1 percent—NOT SURE.

We were not able to ascertain how many of the "NOs" or "NOT

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ANSWERED” responses were because the respondent was not a practicing conservator or consultant.

Approximately 569 responses to questionnaires were received by the Specialty Groups: Textiles—34; Objects—157; Photographic Materials—84; Book and Paper—142; Wooden Artifacts—10; Paintings—142.

Conservators In Private Practice did not sent out a questionnaire. The proposal formulated by Charles H. Olin and presented in Vancouver was circulated among CIPP members. This proposal was for an automated telephone response system that could be based at the AIC office in Washington, utilizing an ATT 800 number.

The Chairs of each Specialty Group tabulated and/or summarized the responses. Despite differences in the questionnaires or other means of soliciting information, certain trends emerged.

1. The AIC membership believes that a referral system is necessary and that it should be administered by the AIC office. (Legally this may have to be under the auspices of the FAIC.)

2. Names of conservators (members of AIC only) should be given in writing only. (While some Groups did not ask this specific question, the unanimous recommendation that literature be included with a referral implied that mail is preferred over telephone referrals.)

3. Literature should be included in written referral lists. This should be: *Guidelines for Selecting a Conservator; the Meaning of Membership in AIC; and the Code of Ethics.* (The inclusion of the *Code of Ethics* was not as strongly recommended, due more to its length and concern with other issues. Other information mentioned was a promotional AIC brochure.)

4. A disclaimer should be included.

5. Conservators should be grouped by region and specialty. (Generally this was supported, although many conservators felt that in narrower areas of specialization the region covered should be larger, since artworks are frequently shipped to the best conservator for the job.)

6. Information provided should be restricted to name, address, telephone number and membership status. (Addresses were discussed both from the point of view of security and possible favoritism toward institutional conservators. Also, although a majority agreed that limited information be provided, many conservators felt that years of experience and type of training should be included (these two types of supplemental information were most frequently mentioned). Concern was expressed over the verification of supporting information and the additional labor involved in defining it, gathering it and entering it into the computer.)

7. Institutional conservators should be included if they are permitted to accept private work.

8. Conservators should indicate their willingness to be put on a referral list, most logically at the time of membership renewal each year.

9. All levels of AIC membership should be included in a referral system—Associates, Professional Associates and Fellows. (Not surprisingly, this elicited the most discussion, but most respondents were in favor of inclusion of members rather than exclusion. This sentiment is also supported by legal guidelines prohibiting exclusion.)

10. Conservators should not be charged to be listed. (It would appear that charges to be listed are illegal.)

11. A fee may be charged for postage and handling, but the referral service should essentially be free.

RECOMMENDATIONS

Although the gathering of information from the membership by the Specialty and Sub-Groups can be criticized because of the differences from one questionnaire to another, taken together the membership has successfully conveyed to the Board its opinions about a referral system. What is clear, is that all AIC members are convinced that the public needs guidance in locating professional conservators.

Given the agreement that we have on basic issues, our present financial situation and certain legal restrictions which we know are applicable, it seems evident that a simple system is not only the fairest and most equitable for everyone involved, but also the only feasible one. There can be no doubt that this system is less than perfect. Ultimately, however, the burden rests with the user of the services; an informed consumer is a wiser one.

In conclusion, it is the recommendation of the Board that the AIC office provide lists of AIC conservators grouped by region and specialty regardless of their membership status. Literature, including *Guidelines for Selecting a Conservator, the Meaning of Membership* and a summary of the *Code of Ethics and Standards of Practice*, should be included along with a disclaimer. There will be no charge to either party. Conservators will be listed only after their permission has been received on the yearly membership renewal form. It is our expectation that such a system will not result in increased costs to our membership if grant funds are secured to cover implementation costs.

I would like to express my deep appreciation to the Chairs of the Specialty and Sub-Groups as well as those charged with gathering information from each group—Shelley Reisman Paine, Constance McCabe, Andrew Zawacki, Katherine Betts, David C. Goist, Charles H. Olin and James Grant Stroud. The results of their dedicated efforts will benefit the entire AIC membership.

It is now the responsibility of the Specialty Groups to further refine their areas of expertise and types of services provided. They must also decide which conservators should be listed nationwide rather than by region.—Margaret Holben (“Peggy”) Ellis

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ANNUAL MEETING HIGHLIGHTS

A record 813 people attended the AIC 1988 Annual Meeting in New Orleans, which began May 30.

The following is a summary of the meeting activities. The Issues Session on referrals is covered in detail in Margaret Holben Ellis's article on pages 1-3 of this issue. A summary of the strategic planning process presented in the Executive Director's annual report appears on page 6. A special section in the September *Newsletter* will cover more fully the events of the annual meeting.

BOARD OF DIRECTORS ELECTED—Lambertus van Zelst was named President of the AIC following election by ballot. Other officers elected are as follows: Paul R. Himmelstein, Vice President; Stephen D. Bonadies, Secretary; Sara Wolf Green, Treasurer; Leslie M. Kruth, Director, Specialty Group Liaison; Kory Berrett, Director, Committee Liaison; Virginia Norton Naudé, Director, Public Information.

NOMINATING COMMITTEE—Newly elected members of the nominating committee are Meg Loew Craft, Shelley Fletcher and Pieter Meyers.

FUTURE SITES CHOSEN—AIC members attending the Business Meeting voted to hold the annual meeting in Richmond, VA, in 1990, and in Albuquerque in 1991. (The 1989 meeting will be held May 31-June 4 in Cincinnati, OH.)

DUES INCREASE—Members voted to approve a membership dues increase to be grandfathered in over the next two years as follows. Fellows: from \$70 to \$100 (1989). Professional Associates: from \$55 to \$75 (1989) and from \$75 to \$85 (1990). Institutional Members: from \$100 to \$130 (1989). Associate Members: from \$55 to \$75 (1989) and from \$75 to \$85 (1990).

ANGST HONORED—Walter T. Angst was named an honorary fellow of the AIC for his many contributions to the field of conservation, especially in the area of wooden artifacts.

AIC NEWS

BOARD SETS MEETING DATES

The AIC Board has selected the following dates for its quarterly meetings: Aug. 29-30, 1988; Nov. 29-30, 1988; March 6-7, 1989; and May 29-30, 1989.

FROM THE PRESIDENT

The first thing I want to do in my first *Newsletter* column as your new AIC President is to thank our previous President, Terry Drayman Weisser, for her extraordinary contributions to the Institute. Terry served for seven continuous years on the AIC Board, first as a Director, then as Vice President and finally as President. All of us who know her, and especially those who

served on the Board with her, can testify to the dedication and enthusiasm with which she undertook enormous workloads to the benefit of our organization. On behalf of all of us, Terry, thank you very much! The Board decided to award Terry a Certificate of Meritorious Service, which will be signed by all AIC Presidents with whom she served on the Board.

Meanwhile, we are all back from New Orleans, and one of the most successful Annual Meetings in AIC history. With 813 registrants, this was one of the best attended meetings. An excellent program and well run events combined with the pleasures of New Orleans to make this a memorable event. Special kudos are due to Program Chair Shelley Fletcher, to Jessica Hack and her local arrangements committee and to AIC Executive Director Sarah Z. Rosenberg and her staff. Look out for the next issue of the *Newsletter*, which will feature highlights of the Annual Meeting. I also would like to acknowledge here the efforts of those members who volunteered to assist with the clean up of the fire-damaged collections at the Cabildo. Spontaneous provision of professional assistance such as in this case, given at no personal benefit except the satisfaction of knowing that it was given at a time and a place where it was most needed and gratefully accepted, does an unbelievable amount of good for the perception of our profession and its organization. Hats off to Marc A. Williams, Lisa Mibach and their band of volunteers who thus raised the public image of our profession!

With New Orleans behind us, there is a lot of work and activity ahead of us. First of all, the National Office will move on July 1 from the Klingle Mansion to the new location at 1400 16th Street. We left good memories behind at Klingle as well as some idiosyncracies (if buildings can have those) which we could have done without. However, as I explained at the Annual Meeting, there was no possibility for AIC to extend its stay at the Klingle Mansion, because the National Park Service decided to use the building for its own purposes, and the new office location, for which Sarah Rosenberg negotiated an excellent deal, should serve us even better than the Klingle Mansion did. The next few weeks will be hectic for the AIC staff, setting up in the new space, so please be understanding if during this period things might not always go as smoothly as you have become accustomed to.

AIC has a challenging time ahead! There is no doubt that the growing pains, which always come with an expanding organization like ours, have created some quite difficult situations. However, none of these difficulties is insurmountable, and if we all cooperate to overcome them the organization is bound to come out stronger than ever. The dues increase which was voted in by the membership at the Annual Meeting will help to solve the most pressing immediate financial problems. The Board is very gratified by the fact that the membership has shown its understanding of the basic premise that the membership of a professional organization should take the responsibility for covering the operating expenses involved in providing the membership services. While one can turn to outside funding sources for support of special projects which benefit a wider audience, basic operating expenses must in principle be carried by the members.

This in turn brings us to the fact that the time has come for a thorough, thoughtful evaluation of what our organization stands for, who our constituencies are and what services we should be providing to whom. The strategic planning process, which was announced at the Annual Meeting and about which you will find more details elsewhere in this *Newsletter*, will address these issues. This will be the most important task ahead for this year and will take a lot of thought and effort on the part of

the Board, the Committees and the Specialty Groups. Above all, however, it is you, the membership, upon whom the success of this undertaking depends. Your involvement is essential! Please use this process to raise the issues which you think should be addressed and participate in the discussions of these issues. Remember, this is your chance to affect the future of our organization; if you do not participate now you will have only yourself to blame if that future turns out quite differently from what you would have thought desirable.

This *Newsletter* already carries the first "Call for Papers" for the next Annual Meeting in Cincinnati. This may sound ironic when we are just returning from New Orleans, but our meetings have become big events and take a lot of advance planning. At its last meeting, the old Board decided to change the *Preprints'* format, and this decision, which I wholeheartedly endorse, needs some explanation. For a number of years, the *Journal*, our professional technical publication, has suffered from a stymieing lack of copy. This has resulted in irregular publication and undersized issues, and the rumblings about the overall quality of the papers has not gone unnoticed. At the same time, members have produced copious quantities of well written, illustrated and referenced articles for inclusion in the *Preprints* and presentation at the General Sessions. Many of these articles, with no or only minor modification, would have made excellent contributions to the *Journal*. Thus the larger section of the membership, which did not attend the Annual Meeting or purchase a separate copy of the *Preprints*, is denied the benefit of reading these important contributions to our professional knowledge. The authors themselves meanwhile are unable to refer in their CVs to articles published in a refereed professional journal, but instead must refer to an article in the *Preprints*, which according to academic custom does not count as a real professional publication. As an additional factor, the cost of publishing the *Preprints* in their present form, with complete articles for papers presented in the General Session and abstracts for papers presented in the Specialty Sessions, has skyrocketed to truly astronomical proportions. In view of all this, the Board decided the following: the *Preprints* for the next Annual Meeting will only contain abstracts. Those for papers presented at the General Sessions will be allowed one to two pages each, while those for

papers presented at the Specialty Sessions will retain their present format. Simultaneously, however, authors of papers, especially those presented at the General Sessions, will be expected to complete their written papers and submit them to the *Journal* as soon as possible after the end of the Annual Meeting. This will allow them to include any additional information or thoughts which may result from the discussion of their presentation at the Meeting. The Board asks all of you to cooperate in this effort to blow new life into our ailing *Journal*. A professional organization like ours cannot afford to have its professional publication lead such a lingering life! As professionals, we all share the responsibility for disseminating our knowledge to as wide a circle of colleagues as possible. Let us then use the medium most fit for that purpose, our *Journal*, to acquit ourselves of this obligation. At the same time we may then again share a pride in the quality of this publication through which we, the American conservation professionals, present ourselves to our colleagues abroad and to our outside constituencies.—Bert van Zelst

FROM THE EXECUTIVE DIRECTOR

AIC's 16th Annual Meeting in New Orleans, my first as your executive director, is one I will long remember. My hopes and expectations for this meeting were actually exceeded. The final tally is in—813 people registered for the conference. Nearly 100 of these were people who registered on-site. In truth, we were not prepared for so many on-site registrants. As a result, as many of you know, we ran out of *Preprints* and other hand-out materials. We apologize for the inconvenience that this has caused some of you and have already mailed copies of the *Preprints* to those who failed to receive them in New Orleans. We also had an unprecedented number of exhibitors—25 in all.

Many members complimented our staff for the fine job that they did in pulling the meeting together. We appreciate the kind remarks! Without the hard work and dedication of the local arrangements committee headed by Jessica Hack, we could not have done it. This group included Louise Beeson, Elise G. King, John H. Lawrence, Margaret Moreland, Don P. Morrison, Bryce Reveley and many more who volunteered to work at the registra-

CALL FOR PAPERS—17th ANNUAL MEETING CINCINNATI, OHIO, MAY 31-JUNE 4, 1989

AIC members who wish to present a paper at the general session of the 1989 Annual Meeting in Cincinnati, should submit an abstract no later than Oct. 14, 1988. The papers will be reviewed by a program committee chaired by the Vice President. Acceptances will be mailed on Nov. 18, 1988. Completed camera-ready abstracts suitable for inclusion in the *Preprints* will be due in the AIC office by Feb. 1, 1989.

Abstracts should present a summary of the subject matter to permit an evaluation of the paper's quality and significance. Papers submitted should be particularly suited to oral presentation, either because of extensive photographic materials or suitability for open discussion, rather than those with numerous graphs and charts or other materials more suited to publication. The committee will consider the following factors: 1) the general interest of the paper and its practical usefulness for the AIC membership; 2) suitability for oral presentation; 3) quality of the paper's contents and the significance of its results; 4) the importance of having an overall balance to the meeting. Papers judged more suitable for a Specialty Group session will be passed on to the appropriate group.

The paper must be one not previously published. AIC retains the first right of refusal for the *AIC Journal* for any paper given at the Annual Meeting.

For more information regarding session papers, see AIC President Bert van Zelst's article on this page and contact Paul R. Himmelstein [REDACTED].

tion desk, prepare the registration packets and man the book-booth. To all these fine folks we extend heartfelt thanks.

Of course, there were some rough spots, too. During Margaret Holben Ellis's report on the proposed referral system, an entire orchestra began a full-scale rehearsal in the room next to ours almost drowning out her presentation. The licensed parliamentarian hired to help with the business meeting did not quite measure up to the task which created some problems we didn't need. Nonetheless, the most important aspect of the meeting—the exchange of scholarly information and descriptions of recent research—went off without a hitch. I sat in on as many papers as I could and found the presentations impressive. The scientific and aesthetic qualities conservators display in their work continue to amaze me.

It was particularly pleasant for me to meet so many of the members and I regret that I didn't have a chance to meet and visit with everyone. New Orleans was a fine initiation to the rituals and traditions of AIC's annual meeting. All of us on the staff learned a lot and we hope to put it all to good use next year in Cincinnati.

The strategic plan approved by the board and set forth in my annual report was generally well received. It is summarized in a separate article on this and subsequent pages for those of you who were unable to attend the meeting in New Orleans. Its success depends on your participation in the planning process.

By the time you receive this *Newsletter* we will have moved from Klinge to 1400 16th St., NW—once again we are asking for your patience (maybe, even, your prayers) as we make the big transition and settle into our new headquarters.—Sarah Z. Rosenberg

STRATEGIC PLAN

We all know that the AIC has done many good things for its members over the years, and we know we can do even more. We also know that the demands on AIC are increasing and changing, and have not always been properly addressed. The question is how to select the proper mix of activities consistent with our mission and responsive to the needs of our membership, and how to make it workable within the constraints of the human and financial resources we have available.

To address this question the Board, at its March 1988 meeting, recognized the need for and agreed to develop a strategic plan. How, you may ask, does a strategic plan differ from other long-range planning efforts. Let me quote from George Keller, who wrote the following in *Academic Strategy*.

"To have a strategy, is to put your own intelligence, foresight and will in charge instead of outside forces and disordered concerns. The priorities are always there. The question is who selects them. When the pressures are in charge the present gets attention not the future; fighting brush fires and improvisations take precedence, not planning; defense is the game, not offense; and political and psychological infighting rules, not meeting the outside needs, threats, and opportunities. . . .

"The beginning point is self-consciousness for the first time, understanding the business you are in, or want to be in and deciding what is central for the health, growth and quality of the organization."

Strategic planning, then, involves the establishment of strategies for effective and efficient future allocation of resources. These strategies are based on program and resources and focus on results. The first step is the development of a strategic

planning process—to determine what we want to do, why, what are the steps in doing planning, who needs to get involved and how, and the result is a written strategic plan—a road map, if you will. The Board appointed a small task force, Sara Wolf Green, Leslie M. Kruth, Lambertus van Zelst and I, to develop this process. We met in April and have devised a planning process that will involve all of you. We value and need your views and will be working with you both directly and through the Specialty Group Chairs. The planning process includes the following steps.

1. **Analysis of member needs**—to look at the present composition and structure of the membership to determine what is its perception of AIC services and programs. This phase will involve preparation of overview statements on membership statistics, services, structure and resources as well as an historic review of the evolution and implementation of the AIC mission. Specialty Group Chairs and Board members will review these materials, prepare comments and suggest questions for a members questionnaire. Responses from the membership will be compiled for the March 1989 Board Meeting.

2. **Analysis of potential members and other constituencies**—to look at such questions as: What is the universe of conservators? Who are they? What are their needs? Why some are not members? This phase will result in the identification and characterization of groups of potential members and of disenfranchised ex-members, and the formulation of measures to enroll these people in AIC. Results of the analysis will be discussed at the December 1988 Board Meeting.

3. **Analysis of external factors**—to look at association competition/cooperation. Who are the allied or competing associations? What is AIC's relationship to them? Outside constituencies will be polled about their expectations and needs and the report forwarded to the Board for its September 1988 meeting.

4. **Association strategic audit**—to examine the mission and general objectives of AIC in light of current and historical traditional values. Is our mission effective? Has it changed over the years? What are we uniquely good at doing? What are our major weaknesses? This phase will include identification of resources needed to implement the various program activities and sources for additional resources. The strategic audit will be completed by the end of April 1989.

We will need your help to gather the information detailed above. Based on the results of the member needs analysis, external factors analysis and the association strategic audit, the task force will, in conjunction with the Board, study the following issues.

5. What major programs should we be doing? We will attempt to evaluate existing programs to determine whether to continue, modify or terminate them. We will examine new program possibilities as well.

6. What in terms of human resources (Staff/Board, volunteers), physical facilities, and financial resources is required to conduct the programs?

These deliberations will lead to a written strategic plan for the AIC which will be presented to the membership at the 1989 annual meeting. Basically, what we hope to accomplish with this process is to identify the needs of our members and potential members, develop strategies to meet those needs and evaluate the effectiveness of our current activities and programs. One is reminded here of Lewis Carroll's *Alice in Wonderland*. Alice asked the Cheshire Cat: "Would you please tell me which way I

ought to go from here?" To which the cat replied: "That depends on where you want to get." We will be calling on you to ask your help on how "to get there" and hope that you will take the time to help us.—Sarah Z. Rosenberg

Audio tapes of the AIC Pre-Conference Workshop on Conservation Surveys are available for \$52 a set before Sept. 1, 1988; and \$57 a set thereafter. To place an order, send a check (made out to AIC) to Paul R. Himmelstein, [redacted] New York, NY 10025.

MEMBERSHIP COMMITTEE

NEW FELLOWS

The Membership Committee is pleased to announce that the following members have become Fellows of AIC:

Lucy A. Commoner, Debra Evans, Teri Hensick, Stephen Koob, Catherine C. McLean, Helen Mar Parkin, Toby Jonathan Raphael, Diane Van Der Reyden, Marc A. Williams.

PROFESSIONAL ASSOCIATES

The Membership Committee is pleased to announce that the following members have become Professional Associates of AIC:

Walter Henry, Debora D. Mayer, Sue Beauman Murphy, Arnold B. Wagner, Glenn Wharton.

FAIC NEWS

ENDOWMENT DEADLINE

The deadline for receipt of **completed** applications to all FAIC Endowment Funds for 1989 grants is Feb. 1, 1989. Completed applications (an application without all referral information is not considered "completed") should be sent to the FAIC office.

FAIC endowments include the *George Stout Memorial Fund*, *Small Session Fund*, *Publications Assist Fund*, *Professional Award Fund*, and the *Carolyn Horton Endowment Fund*. For descriptions of these endowments, see the May 1988 AIC *Newsletter*.

NEW FAIC/ASC PUBLICATION

A Guide to Museum Pest Control, a joint publication of FAIC and the Association of Systematics Collections (ASC), will appear in late summer 1988. The book includes valuable material for every museum professional. Editor is Lynda A. Zycherman, Sculpture Conservator, Museum of Modern Art, and Assistant Editor is John Richard Schrock, Department of Biology, Emporia University. Major topics are legal aspects of

pest control, pest identification, alternative pest control methods and effects of pesticides on museum objects. This book is a revised and extensively expanded version of the ASC publication, *Pest Control in Museums, 1980*.

Special pre-publication price until Oct. 15, 1988, (payment must be made with order) is \$28. Regular price, after Oct. 15, 1988, (add \$3.60 if not paid with order) is \$36. Overseas air, add \$9. Order from Association of Systematics Collections, 730 11th St. NW, 2nd floor, Washington, DC 20001. All payments must be in U.S. dollars drawn on a U.S. bank or using an international money order.

SPECIALTY GROUPS

PAINTINGS SPECIALTY GROUP

ANNOUNCEMENTS



At the Business Meeting of the Paintings Specialty Group Session in New Orleans, the Chair, Betsy Court, proposed a resolution "that the Paintings Specialty Group have two officers, a Chair and a Vice Chair, that the Chair be in charge of organizing the program at the Annual Meeting with whatever help from the Vice Chair is mutually agreed upon, that the Vice Chair coordinate other activities of the Specialty Group with advice from the Chair including requests for response by the Specialty Group from the AIC office or Board, and that the Vice Chair become Chair the following year."

After some discussion, the resolution was passed by the membership present. **Pauline Catherine Mohr**, half-time Conservator of Paintings and Paper at the San Francisco Museum of Modern Art and half-time Paper Conservator at the Western Regional Paper Conservation Laboratory of the Fine Arts Museums of San Francisco, was elected to fill the position of Chair. The Vice Chair will be **Wendy Hartman Samet**, presently a Mellon Fellow at the Walters Art Gallery and, starting in September, Assistant Paintings Conservator at the Winterthur Museum.

Some of the issues to be addressed by all Specialty Groups this year are:

1. Assistance to the Board of the AIC in strategic planning as described by Sarah Z. Rosenberg, Executive Director, in her message in the Annual Report (and in this *Newsletter*).
2. Continued work to develop amendments to the Standards of Practice.
3. Standardization of sub-specialties within the Paintings Specialty Group to be used in the referral system being worked out by the AIC office.

NOTICE

Deadlines for submission of applications for fellows and professional associates are Aug. 1, 1988, and Dec. 31, 1988.

Please send your thoughts on these issues or suggestions for other activities of the group this year to Mohr or Samet and volunteer to help them. Also please send to them items on materials and techniques which you would like to appear in this column. This space also can be used to respond to issues raised in feature articles in this *Newsletter*, such as the referral issue.

Thank you for the opportunity to serve as the Chair of this group for the past year. It has truly been a wonderful learning experience, and I have especially enjoyed speaking with so many of you about these and other issues of concern to paintings conservators.—Betsy Court

BOOK AND PAPER GROUP

The Book and Paper Group officers for 1988-89 are: **Elizabeth Kaiser Schulte**, Chair; **David Dudley**, Vice Chair; **Mary Lynn Ritzenthaler**, Secretary/Treasurer; **Victoria S. Blyth-Hill**, Program Chair; **Thomas K. McClintock**, Assistant Program Chair.

Thanks to James Grant Stroud, Vice Chair, and Connie Brooks, Program Chair for their hard work and dedication to the Book and Paper Group over the past two years. Many thanks to Brooks and Blyth-Hill for organizing the BPG Specialty Sessions and to all the update and specialty group speakers for their informative presentations.—Elizabeth Kaiser Schulte

PUBLICATIONS

Robert J. Espinosa is accepting papers for the Book and Paper Annual, Vol. 7. Information regarding format is included in Vol. 6 of the BPG Annual. Please send papers and direct questions to Espinosa at the Harold B. Lee Library, Brigham Young University, Provo, UT 84602.

OBJECTS SPECIALTY GROUP



1988-89 OFFICERS

Objects Specialty Group Officers elected for 1988-89 are as follows: Chair, **Richard L. Kerschner**, Chief Conservator, Shelburne Museum, Rt. 7, Shelburne, VT 05482, or RR#1, Box 1796, Hines-

burg, VT 05461, (802) 985-3346; and Program Chair, **Paul S. Storch**, South Carolina State Museum, PO Box 100107, Columbia, SC 29202-3107, (802) 737-4980.

1989 OSG PROGRAM

As the new program chair for 1989, I would like to thank those members who have made suggestions for the upcoming program. This next meeting will provide an opportunity for more of our group members to participate in paper presentations, since we will be giving an "Objects Update" during the General Session. We would like to orient this update toward current knowledge and progress in case design, construction materials for safe storage and other preservation aspects of conservation. Reports of current research and testing of paints and sealers and other technical information are examples of possible topics. Suggestions for specialty group papers have included the ethics in-

involved with treating ethnographic objects, adaptation of equipment for conservation use (i.e. "gadgetry") and training programs for housekeeping staff in historic site museums. I welcome all paper proposals, so please start thinking about it now. I look forward to hearing from you.—Paul S. Storch

ANNOUNCEMENTS

Thank you to Kory Berrett who has ably served as Chair and Program Chair over the past two years. His hard work and guidance has kept the Objects Specialty Group vital within the AIC. From the size of the files he turned over to me, it is apparent that much coordination is required to implement the various projects. I am sure Kory will be very effective as the professional associate member of the AIC Board of Directors, and I look forward to continued contact with him in that position. I also wish to thank the speakers who participated in the New Orleans Specialty Group Session. The presentations were diverse and interesting, and many members commented on the quality of the overall program. Special thanks to Rosa Lowinger for moderating the ethics panel and the stimulating discussion that resulted. A summary of the business meeting and ongoing and new projects will be included in a special section of the September *Newsletter*.

MATERIALS AND TECHNIQUES

I would like to encourage group members to submit appropriate information on materials and techniques they have found useful in various aspects of objects conservation. The exchange of such technical information should be a primary function of this column, or a special section of the *Newsletter*. No technique is too insignificant to include. If you have found it useful, please share it with others. Such information is seldom published until it is in a form that is impressive enough for a major article. As we all know, the least impressive techniques are often the most useful.

PUBLICATIONS

Papers and discussions were not taped this year. We are seriously considering publication of the OSG papers from the last few years and would also like to encourage that appropriate papers be submitted to the *AIC Journal*. Since several group members have volunteered to assist with these projects, we will actively pursue this endeavor over the next few months.—Richard L. Kerschner

TEXTILE SPECIALTY GROUP



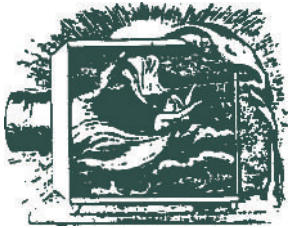
At the Textile Specialty Group Business meeting held on June 5, 1988, it was found that the ballot sent to members for the election of a new board was invalid according to our guidelines.

A revised slate of officers and ballot will be mailed to all TSG members this summer. The current board members will continue in their offices for 60 days from the meeting date of June 5, 1988.

The revised slate is: **Harold F. Mailand**, Chair; **Angela Lakwete**, Candidate for Vice-Chair; **Margaret A. Leveque**, Candidate for Vice-Chair; **Loreen Finkelstein**, Candidate for Vice-Chair; **Marlene Jaffe**, Secretary; **Nancy Conlin Wyatt**, Treasurer.

—Patricia Ewer

PHOTOGRAPHIC MATERIALS GROUP



The meeting in New Orleans of the Photographic Materials Specialty Group on June 4, 1988, was attended by about 120 members. Ten presentations were heard on a variety of topics, and the 1988 business meeting was conducted.

Douglas G. Severson and **Constance McCabe** will continue as the group's officers through May 1989, but several new appointments were made. **Robin Siegel** succeeds **Maria Holden** as Publications Coordinator. The Nominating Committee for 1989 elections will consist of **Valerie Baas**, **M. Susan Barger** and **Lynne Gilliland**. **Christine Young** will act as local arrangements coordinator for the 1989 Winter Meeting in Kansas City next March 3-4. **Debbie Norris** will assist continuing Program Chair **Nora Kennedy** in preparing the program for that upcoming meeting.

A more detailed report of PMG activities at the Annual Meeting in New Orleans will be included in the next issue of the *Newsletter*.—**Douglas G. Severson**

CIPP

CONSERVATORS IN
PRIVATE PRACTICE

ANNOUNCEMENTS

On behalf of the CIPP Board, I would like to thank **Nancy Lane Terry** and **Charles H. Olin** for planning and chairing two successful panel discussions for our New Orleans meeting, "Ethical Issues for the Private Conservator" and "The Conservator and His Professional Relationship with Dealers, Appraisers and Auctioneers." The Board would also like to thank the panelists, **Barbara Appelbaum**, **Don Etherington**, **Nathan Stolow**, **Hugh Lenox Scott**, **Karen Yager**, **Gustav A. Berger**, **Mike Melnitsky** and **George Papadopoulos**, whose contributions made for a very enjoyable and productive meeting.—**José Oraca**

The Research and Education Committee of CIPP is conducting a study, with the approval of the AIC Board of Directors, to determine which institutions in the United States may be interested in a facility sharing plan in which some institutions would serve as "benefactor institutions" and others as "recipient institutions." A benefactor institution has in-house conservation facilities willing to assist professional colleagues from other institutions and in private practice by sharing equipment and/or providing services. A recipient institution has limited in-house conservation facilities and/or staff, or contracts its conservation treatment work to conservators in private practice.

A questionnaire is being sent to conservation departments in institutions with an interest in conservation evidenced by their membership in AIC and/or NIC, either as institutional members or by individual staff memberships. A 12 percent return of the questionnaire to date indicates that 80 percent of the responding institutions may be interested in the project: 60 percent as benefactors, 40 percent as recipients; and of these, 30 percent as both a benefactor and recipient institution.

Any institution that has not received a facility sharing questionnaire and wishes to participate in this study should contact **Marilyn Weidner**, [redacted] Philadelphia, PA 19106.

The Research and Education Committee is also compiling a file containing information submitted by conservators in private practice who have indicated an interest in training conservators. The list will contain names and addresses of conservators who are willing to train other conservators in the following categories:

- a) training of interns from academic training programs (summer and/or final year interns);
- b) introductory conservation experience for pre-graduate school applicants; and
- c) training of full-time apprentices.

The information in the file will be made available to prospective students and the academic programs in the United States and abroad. If you are interested in supplying this experience and training, please contact **Joseph Caraher**, [redacted] Baltimore, MD 21212; [redacted]

"To **Londoner Don Etherington**, now Vice President, Conservation Division of Information Conservation, Inc., 911 B Northridge St., Greensboro, NC 27403. My apologies for any mention of Australia or Greenville! Sincerely, **Nancy Lane Terry**, CIPP Ethics Committee Chair."

ARCHITECTURE SPECIALTY GROUP

The first meeting of the Architecture Specialty Group was held at the AIC Annual Meeting in New Orleans. Twenty-one people attended the meeting, which was devoted to a discussion of organizational purposes and the development of a format for future meetings.

Dues were established at \$10. Any member of AIC is invited to join and it is hoped that conservators representing a wide range of fields will participate in the activities of the Specialty Group.

This is not a professional organization of architectural conservators, but an informal group focusing on the unique problems associated with the conservation of historic structures.

Inquiries should be addressed to **Thomas H. Taylor, Jr.**, Architectural Conservator, Colonial Williamsburg Foundation, Williamsburg, VA 23187; (804) 220-7432.—**Thomas H. Taylor, Jr.**

The AIC National Office moved on July 1, 1988, from its location at the Klinge Mansion to the Dupont Circle area. The new address is [redacted] NW, Suite 340, Washington, DC 20036; [redacted]

PEOPLE

VOLUNTEERS

The AIC staff wishes to thank Josepha Caraher and Elisabeth West FitzHugh for their volunteer work at the AIC office. They helped sort the files and other stored materials prior to the move.

• During December 1987 and January 1988, the Western Center for the Conservation of Fine Arts (WCCFA), Denver, and the Nelson-Atkins Museum of Art, Kansas City, MO, shared a conservator exchange between **Carl Grimm**, Director of WCCFA, and **Scott Heffley**, Paintings Conservator at the Nelson-Atkins. Grimm has taken educational leave from WCCFA to enter the doctoral art history program at the University of Delaware. He will be interrupting this program from July 1988 to July 1989 to accept a visiting scholar/conservator invitation from the J. Paul Getty Museum. WCCFA pre-program intern **Ronna Rivers** traveled to Buffalo and Winterthur for graduate school interviews this spring and was accepted by both programs. She will begin her formal art conservation training at Winterthur this summer. **Carmen Bria**, Chief Paintings Conservator, WCCFA, will be a panelist at the joint annual meeting of the Mountain-Plains Museums Association and the Midwest Museums Conference to be held Oct. 4-7, 1988, in Kansas City, addressing the topic "How to Choose a Conservator."

• On April 4, 1988, **Jim Larsen**, President of Bridgeport National Bindery, Inc., and **Paul Parisi**, President of Acme Bookbinding Company, Inc., joined **Craig Jensen** of Jensen

Bindery to form Booklab, Inc. The goal of this new company is to provide quality book related services.

• **Betty Engel** and **Gary Hulbert** have opened a private practice for paintings conservation. Their new address is Engel & Hulbert, Inc., 2120 Jimmy Durante Blvd. Ste. L, Del Mar, CA 92014; (619) 481-1098.

• The J. Paul Getty Museum recently announced the participants in its 1988-89 visiting conservator residency program: Department of Manuscripts, **Anthony Cains**, Trinity College, Dublin; Department of Photographs, **Ian Moor** and **Angela Moor**, London; Department of Drawings, **Marjorie Shelley**, the Metropolitan Museum of Art. **E. Carl Grimm** of the Western Center for the Conservation of Fine Arts, Denver, will serve a residency in the Paintings Conservation area as a guest conservator.

• **Philip Vance** resigned from the Intermuseum Laboratory, Oberlin, OH, after working there 10 and a half years as a paintings conservator.

• **Bernard Rabin** is heading a fresco conservation project at the Capitol building in Washington, DC. Constantino Brumidi's fresco "The Apotheosis of George Washington" covers about 4,700 square feet of the canopy over the eye of the inner dome of the rotunda. Other AIC members working with Rabin are **Perry Hurt**, **Todd Overturf** and **Constance Silver**. The 15-month project is expected to be completed by September 1988.

• **Paul A. Cooper**, Getty Fellow in Paintings Conservation at the Intermuseum Laboratory, Oberlin, OH, and a graduate of the Gateshead Technical College, spent the month of May working at the Pennsylvania Academy of the Fine Arts, Philadelphia, with **Mark Bockrath**, Paintings Conservator.

IN MEMORANDUM

Louis Pomerantz, who died on May 19, 1988, at the age of 68, will be mourned by the many AIC members who were inspired by his enthusiasm and benefited from his generous sharing of his knowledge and skills. Throughout his long career as a practicing conservator, he devoted time and energy to the training of students and to educating the public by means of lectures, publications, workshops and exhibits.

Pomerantz received his training as an artist at the Art Students League in New York City. Following induction in the U.S. Army in 1941, he served in North Africa and Europe until the end of World War II in 1945. Back in New York as a staff member of the Downtown Gallery, Pomerantz became interested in painting restoration and sought training abroad with T.G. Satinover, a restorer in Paris, and H.H. Mertens, Chief Restorer at the Rijksmuseum, Amsterdam. Although he established an independent studio as early as 1952 in New York, he also studied and worked with Sheldon and Caroline Keck at the Brooklyn Museum (1952-1954) with concurrent studies in chemistry at Columbia University. In 1956, Pomerantz was appointed conservator at the Art Institute of Chicago where he established that museum's first conservation laboratory. He resigned in 1961 to devote full time to private conservation practice.

Pomerantz was a founding member of the American Group of the International Institute of Conservation (IIC-AG) in 1959, and served as Treasurer, Secretary, Vice Chairman and Chairman of that group. Later, from 1978 to 1982 he was a member of the AIC Board. He worked as a volunteer after the Florence Flood disaster in 1966, and was UNESCO consultant to the Israel Museum, Jerusalem, in 1968. He also served as consultant conservator to the Milwaukee Art Center, Wisconsin, and to the National Gallery of Canada, to mention only a few of his many professional commitments. In 1982 he founded the Pomerantz Institute for the advancement of Fine Arts Conservation to help qualify students for admission to graduate school training.

Pomerantz's publications include articles in *Museum News*, *IIC-AG Bulletin*, *Preprints of AIC Meetings*, *Art Bulletin* of the College Art Association and the *AIC Newsletter*. His thoughts on the conservation of 20th-century paintings were published in 1962 *Is Your Contemporary Painting More Temporary Than You Think?* Chicago Chapter Artists Equity. The second printing of the book is by International Book Company, Chicago.

The many exhibits organized by Pomerantz for universities and regional groups resulted finally in a highly successful traveling exhibition, first circulated in 1976 by the Smithsonian Institution, "Know What You See." It is still in circulation.

By his leadership and tireless work, Pomerantz has indeed promoted the aims of AIC to "exchange, coordinate and advance knowledge and improve methods of art conservation."—Elisabeth Packard

• **Jan Paris** has accepted the position of Conservator for Special Collections at the Wilson Library, University of North Carolina at Chapel Hill. Paris can be reached at (919) 962-1143.

• **Karen Garlick** has accepted the position of Senior Conservator at the National Archives and Records Administration in Washington, DC.

• **Dr. Paul M. Whitmore** as Director of the Research Center on the Materials of the Artist and Conservator. The previous Director, **Dr. Robert L. Feller**, plans to remain associated with the laboratory on a part-time basis, completing a number of research projects and preparing data from current and past studies for publication.

LETTERS

FIRE AND FLOOD EXPERIENCE

The New York State Conservation Consultancy is interested in gathering information about conservators of paintings, objects, textiles or furniture who have had experiences dealing with disasters such as fires and floods. We would like to hear from conservators who have developed guidelines for handling artifacts in an emergency or who have developed emergency response procedures for flood or fire damaged artifacts. Our goal is to begin assembling an informal network of "disaster expertise." Having had considerable input from a good many book and paper people, we are searching for more information from the other areas. Please write or call Phyllis Dillon of the New York State Conservation Consultancy c/o the Textile Conservation Workshop, Main St., South Salem, NY 10590; (914) 763-5805.

FLORIDA CONSERVATORS

Anyone interested in organizing a disaster team that would benefit the entire state please contact Alexandra Von Hawk, Von Hawk Laboratories, Daytona Beach, FL 32018; (904) 761-7953.

TWILL TEXTURING

Marcia Goldberg is researching panel portraits by Samuel L. Waldo and William Jewett, American painters active during the first half of the 19th century. In some, the support has been scraped crosswise to resemble twill weave of canvas, a technique used by Gilbert Stuart earlier in the century. In other panels it is the ground, a waxy or putty like substance that appears to have received the impression of a twilled fabric. Examples date from the 1820s and 1830s. Comments from a few conservators indicate that this practice was not limited to Waldo and Jewett. To assess how widespread this "twill texturing" of the panel or ground was, Goldberg would appreciate hearing from conservators who have observed and examined it in 19th-century American panels. Please write her at [REDACTED], New York, NY 10022.

B-72 IN A SPRAY CAN?

Recently we have been talking to the folks at The Borden Company Ltd. This is the firm that purchases resins from Rhom and Haas to produce Krylon Products. They produce a number of spray varnishes, "Krylon Crystal Clear" (Acryloid B-66), and

a relatively new product, "Kammar" (Acryloid F-10: Acryloid B-67,3:1). We have been trying to find out why they have selected the above resins and had they ever considered formulating a spray varnish using B-72? The outcome of a very positive conversation with Pat Edgeworth, Quality Control Manager, was that if there was enough interest and demand generated it is possible that Borden Company could put out a B-72 spray varnish. She was interested in talking to conservators to help her determine the necessary specs and be reassured that there was adequate demand. She was interested in learning how we use B-72: varnish, consolidant, lacquer etc., and other possible markets; artists came to mind. If you are interested in having B-72 available in a spray can, we strongly urge you to write or call Pat Edgeworth, Quality Control Manager, The Borden Company, PO Box 280, 273 King St. West, Ingersol, Ontario, CANADA N5P 3K5; (519) 485-3550.—S. Lougheed, S. Poulin, Conservators, Ontario Ministry of Citizenship & Culture. (Reprinted from the IIC-CG/GC Newsletter, vol. XIII, no. 3, March, 1988.)

CUSTOM VACUUM HOT TABLE

Custom vacuum hot table, approximately six-by-four feet, one-quarter-inch aluminum, lab supplies, wax, pigments, fixtures, \$3,500; [REDACTED]. Custom table was owned by a well-known conservator.

OMISSION

The Newsletter staff regrets that the following list of references was inadvertently omitted from the letter by Niccolo Caldararo published in the May Newsletter.

1. Hofenk De Graaff, Judith, "The Cleaning of Paper and its Influence on the Surface," in Marta Jaro, ed., *Problems of Completion, Ethics and Scientific Investigation in Restoration*, ICMC, Budapest, 1982:69-75.

2. Weidner, Marilyn Kemp, "Water Treatments and Their Uses Within a Moisture Chamber on the Suction Table," *AIC Preprints*, Washington, DC, 1985:127-140.

3. Hey, Margaret, "The Use of the Scanning Electron Microscope in Document Restoration Problems," *Restaurator*, 1, 1970:233-44.

4. Karpowicz, Adam, "Ageing and Deterioration of Proteinaceous Media," *Studies in Conservation*, 26, 1981:153-160.

5. Von Endt, David W., "Techniques of Amino Acid Dating," in R. Humphres & D. Stanford (eds.), *Pre-Llano Cultures of the Americas: Paradoxes & Possibilities*, Washington, DC, Anthro. Society of Washington, 1979:71-100.

6. Baynes-Cope, A.D., "The Non-Aqueous Deacidification of Documents," *Restaurator*, 1, 1969:2-9.

7. Hutchins, J.K., "Water-Stained Cellulosics: A Literature Review," *JAIC*, 22:2, Spring 1983:57-61.

8. Cohn, Marjorie B., "A Hazard of Float Washing: Regeneration of Papersizing," in *Book & Paper PostPrints*, 1982.

9. Branchick, Thomas J.; Keyes, Keiko M. & Tahk, F. Christopher, "A Study of the Bleaching of Naturally Aged Paper by Artificial and Natural Light," *AIC Preprints*, Milwaukee, 1982:29-39.

10. Nelson, J.; King, A.; Indictor, N. & Cabelli, D., "Effects of Wash Water Quality on the Physical Properties of Three Papers," *JAIC*, 21, 1982:59-76.

11. Arney, J.S. & Pollack, L.B., "The Retention of Organic Solvents in Paper," *JAIC*, 19, 1980:69-74.

12. Wilson, William K., "Test Methods for Determining the Effect of Various Treatments on Paper," in Norman Brommelle & Perry Smith (eds.) *Conservation and Restoration of Pictorial Art*, IIC, Butterworths, London, 1976:210-216.

13. Daniels, Vincent, "Aqueous Deacidification of Paper," in Guy Petherbridge ed., *The Conservation of Library and Archive Materials and the Graphic Arts*, Society of Archivists & IPC, Cambridge, 1980:121-125.

14. Horie, C.V., "Reversibility of Polymer Treatments," pp 3-1 to 3-6, in *Resins in Conservation, Proceedings of the Symposium*, Edinburgh, 1982, The Scottish Society for Conservation and Restoration.

CONFERENCES, COURSES, SEMINARS

CALL FOR PAPERS

The Oklahoma Conservation Congress requests the submission of abstracts of papers for presentation at its Regional Symposium, to be held at the University of Tulsa on Nov. 18, 1988. Invited papers will reflect: technical analysis, case study or scholarly research on any conservation topic such as document, book or photograph care and restoration; environmental control; security; disaster preparedness; etc. The papers will be presented in addition to a major speaker.

Presenters should allow 12 minutes for presentation and three minutes for questions. Arrangements have been made for appropriate papers to be published in *Conservation Administration News*. Submit abstracts by Sept. 15, 1988, to Donald DeWitt, University of Oklahoma, Western History Collections, Monnet Hall Room 452, Norman, OK 73019.

GENERAL

1988, 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, DC 20560; (202) 357-3101.

1988, 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, SC 29208.

Sept. 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, U.K. 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, attention Historic and Artistic Works Coordinator; or call toll free 1-800-225-4570.

Sept. 25-30, 1988, Los Angeles, CA. "Safety Issues in the Practices of Art and Art Conservation." Contact Sr. Mary Virginia Orma, Dept. of Chemistry, College of New Rochelle, New Rochelle, NY 10801.

Oct. 4, 1988, Kansas City, KS. "Symposium on Natural History Museums." Contact Paisley S. Cato, Dept. of Wildlife & Fisheries Sciences, Texas A&M University, College Station, TX 77843-2258.

Oct. 5-8, 1988, Boston, MA. "Association for Preservation Technology, 20th Anniversary, Celebration & Conference." Contact Historic Massachusetts Inc., 45 School St., Boston, MA 02108; (617) 350-7032.

Oct. 10-14, 1988, London. "Conservation Today. 30 Year Anniversary Conference of the UKIC." (no information)

Dec. 5-7, 1988, Orléans, France. "Colloque International: Pigments Et Colorants." Centre National De La Recherche Scientifique. Contact M. Bernard Guineau, Secrétariat du colloque "Pigments et Colorants", Institut de Recherche et d'Histoire des Textes, Centre National de la Recherche Scientifique, 3B, Avenue de la Recherche Scientifique, 45071 ORLEANS CEDEX-FRANCE. Tel.: 38 63 44 30.

Dec. 15-16, 1988, London. "1988 CHArt Conference, Computers and the History of Art." Contact Anthony Hamber, CHArt, Dept. of History of Art, Birkbeck College, 43 Gordon Square, London WC1H 0PD; Tel.: 01-631-6110.

April 24-28, 1989, Lausanne, Switzerland. "Methods for the Preservation of Cultural Properties." Contact François Schweizer and Verena Villiger, Direction of the National Programme 16, Pavillonweg 2, 3012 Bern, Switzerland; Tel.: (031) 24 58 08.

CAMPBELL CENTER FOR HISTORIC PRESERVATION STUDIES

The Campbell Center in Mt. Carroll, IL, has announced its 1988 Workshop Series. A partial schedule is listed here.

GENERAL

- July 16-20—"Vener Conservation"
- July 16-20—"Conservation of Traditional Transparent Coatings"
- July 16-20—"Furniture Conservation Craftmanship"
- Aug. 1-4—"Curatorial Conservation: Works of Art on Paper"
- Aug. 12-14—"Firearms Conservation & Restoration"
- Aug. 27-29—"Light and Color Analysis for Conservators"

For complete course descriptions, contact James A. Wernuth, Director of Education, 32 Green St., Newport, RI 02840; (401) 846-7790.

INSTITUTE OF ARCHAEOLOGY UNIVERSITY OF LONDON

The Institute of Archaeology has announced the following timetable of courses for the 1988 Conservation Summer School.

July 18-22:

- "Water Gilding"
- "Mounting Museum Objects for Display"
- "Identification of Fibres"

July 25-29:

- "Environmental Control in Museums"
- "Metallography"
- "Restoration of Glazed Pottery and Porcelain"
- "Mounting Extension Week"
- "Identification of Wood"
- "Dyes and Dyeing"

Aug. 1-5:

- "Wall Paintings Conservation Seminar" (Switzerland)

For more information, contact James Black, Coordinator, Summer Schools, Institute of Archaeology, 31-34 Gordon Square, London WC1H 0PY; Tel.: (01) 3879651.

February 1989, Australia. "Graduate Diploma in the Conservation of Rock Art." A one-year graduate diploma in the conservation of rock art will be held at the Canberra College of Advanced Education as a joint project with the Getty Conservation Institute, commencing in February 1989. The course is open to candidates with a degree or equivalent in a relevant field such as earth sciences, prehistory, anthropological or social sciences, conservation, rock studies or cultural or natural heritage management. There will be an intake of 15 students of which up to seven places are reserved for overseas students. Application forms and further information are available from the Secretary, Cultural Heritage Science

Division, Canberra College of Advanced Education, PO Box 1, Belconnen, ACT, 2616, Australia; Tel. (062) 52-2369; Telex 62267 CANCOL AA; national fax number (062) 522-999; international fax number 61 62 522 999. Applications should be returned by Aug. 19, 1988; however, late applications will be considered if places are available.

PAPER

1988, Baltimore, MD. Two five-day workshops on book preservation and conservation are being given at 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.

Aug. 20-24, 1988, Shikoku Island, Japan. "Washi Making Workshop, 1988." Contact Yoichi Fujimori, Fuji Paper Mills Cooperative, CPO Box 114, Tokushima 770 Japan.

Oct. 3-7, 1988, Ottawa. "Conservation of Historic and Artistic Works on Paper: Symposium '88" sponsored by the Canadian Conservation Institute. Contact Symposium '88, 1030 Innes Rd., Ottawa, Ontario K1A 0M8, CANADA; (613) 998-3721.

Oct. 19-21, 1988, Washington, DC. "TAPPI Paper Preservation Symposium." Contact the Meetings Department, TAPPI, Technology Park/Atlanta, PO Box 105113, Atlanta, GA 30348-5113; (404) 446-1400, ext. 237.

Nov. 6-9, 1988, Champaign, IL. "Conserving and Preserving Materials in Nonbook Formats." Contact the University of Illinois at Urbana—Champaign, Graduate School of Library and Information Science, 410 David Kinley Hall, 1407 W. Gregory Dr., Urbana, IL 61801; (217) 333-3280.

PHOTOGRAPHIC MATERIALS

1988, 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, PO Box 9887, Rochester, NY 14623-0887; (716) 475-2246.

Aug. 21-25, 1988, Rochester, NY. "Workshops on Preservation of Black-and-White Photographs." Contact the RIT/T&E Seminar Center, One Lomb Memorial Dr., Rochester, NY 14623; (716) 475-2757.

Oct. 17-21, 1988, Marina del Rey, CA. "Preventive Care of Historic Photographs and Negatives." Contact the Training Program, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (213) 822-2299.

TEXTILES

Ongoing. "Textile Off-campus Televised Education." TOTE is designed to provide the textile professional with textile courses, graduate and undergraduate, at your convenience. Contact T. L. Russell, TOTE, NCSU/Textiles, Box 8301, Raleigh, NC 27695-8301; (919) 737-3761.

Nov. 3-4, 1988, Washington, DC. "Harpers Ferry Regional Textile Group Conference—20th Century Materials, Testing and Textile Conservation." Contact Kathleen Betts, Anderson House Museum, 2118 Massachusetts Ave., NW, Washington, DC 20008; (202) 785-2040. Registration fee \$75. Registration deadline is Oct. 6, 1988.

OBJECTS

Aug. 29-31, 1988, Dublin, Ireland. "International Conference on Sculpture." Contact International Conference on Sculpture, Northumberland House, 44 Northumberland Rd., Dublin 4, Ireland; Tel: 688244.

Oct. 18-21, 1988, Bologna, Italy. "International Colloquium on Archaeometallurgy." Contact Segreteria International Colloquium on Archaeometallurgy, Centro per lo Studio e la Conservazione di Manufatti di Interesse Archeologico e Artistico, Facolta di Chinnica Industriale, Viale Risorgimento, 4, I-40136, Bologna, BO, Italy.

Oct. 23, 1988, Santa Monica, CA. "Symposium on Clock and Watch Restoration." Contact Ward Francillon, 1024 Wildwood Rd. NE, Atlanta, GA 30306; (404) 875-4675.

WOOD ARTIFACTS

Sept. 26-29, 1988, Los Angeles, CA. "Archaeological Wood Symposium." Contact Roger Rowell, Forest Products Laboratory, One Gifford Pinchot Dr., Madison, WI 53705-2398.

Oct. 26-29, 1988, Philadelphia, PA. "Gilding Conservation Symposium." Contact Deborah Bigelow, 177 Grand St., Newburgh, NY 12550, or Don Williams, MSC/CAL, Smithsonian Institution, Washington, DC 20560.

POSITIONS AVAILABLE

PAINTINGS CONSERVATOR

The Shelburne Museum is seeking a paintings conservator to conduct an 18-month NEA grant-sponsored project. Candidate will be responsible for conducting a detailed condition survey of 400+ paintings and examination and treatment of selected paintings. Graduate degree in paintings conservation or equivalent plus two years experience desirable. Applicant should be able to work independently. Annual salary in low 20s, depending on training and experience. Project to begin in September 1988. Send letter of application and resume to Richard L. Kerschner, Chief Conservator, Shelburne Museum, Rt. 7, Shelburne, VT 05482; (802) 985-3346.

PAPER CONSERVATOR

The New York Historical Society is seeking an experienced paper conservator to implement the establishment of a paper conservation studio. Responsibilities include administration of the paper conservation studio, supervision of interns and treatment of objects. The conservator will also establish long-range conservation plans for the paper collection including grant funding, surveys, treatment prioritization and rehousing. Contact Holly Hotchner, Chief Conservator, The New York Historical Society, 170 Central Park West, New York, NY 10024; (212) 873-3400.

CONSERVATOR WORKS ON PAPER

The Winnipeg Art Gallery is seeking a paper conservator who will be responsible to the Curatorial Manager 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 will 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 and a graduate degree or diploma in conservation from a recognized program, practical experience in a major conservation laboratory specializing in paper conservation or equivalent work experience and the ability to exercise sound judgement and work independently. Applications in writing only, including a detailed resume and salary requirements, should be forwarded no later than Aug. 31, 1988, to Mary Anne Stayner, Personnel Administrator, Winnipeg Art Gallery, 300 Memorial Blvd., Winnipeg, Manitoba, CANADA, R3C 1V1. Financial support for this position is provided by the Museum Assistance Programmes of the National Museums of Canada and the Province of Manitoba.

CONSERVATOR FINE ARTS GENERALIST

The Winnipeg Art Gallery is seeking a conservator, a fine arts generalist with experience in the treatment of paintings, who will be responsible to the Curatorial Manager for recommending priorities, carrying out and documenting treatment for works of art in their collection and other custodial institutions in the Province of Manitoba. Other duties will 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 and a graduate degree or diploma in conservation from a recognized program, practical experience in a major conservation laboratory specializing in fine arts or equivalent work experience and the ability to exercise sound judgement and to work independently. Applications in writing only, including a detailed resume and salary requirements, should be forwarded no later than Aug. 31, 1988, to Mary Anne Stayner, Personnel Administrator, Winnipeg Art Gallery, 300 Memorial Blvd., Winnipeg, Manitoba, CANADA, R3C 1V1. Financial support for this position is provided by the Museum Assistance Programmes of the National Museums of Canada and the Province of Manitoba.

ASSISTANT CONSERVATOR

Preservation Department. Yale University Library. Responsibilities: Manages the binding unit of the Conservation Division. Performs highly skilled professional conservation treatments to preserve/protect rare and valuable books and other archival materials. Trains and supervises staff and students in binding and conservation procedures. Determines appropriate techniques, materials and procedures for conservation treatment. Qualifications: degree in book conservation or equivalent training; strong organizational and supervisory skills; two years professional experience in conservation of books or library materials; ability to communicate effectively and to coordinate work; knowledge of current principles and techniques in book and paper conservation. Professional experience in a research library preferred. Salary dependent upon qualifications and experience. To be assured of consideration, please send letter, resume and the names of three references by July 29, 1988, to Diane Y. Turner, Human Resource Specialist, Library Personnel Services, Yale University Library, Box 1603A Yale Station, New Haven, CT 06520. An EEO/AA employer.

ASSISTANT PAPER CONSERVATOR

Beinecke Rare Book and Manuscript Library, Yale University. Three-year term appointment. Responsibilities: Conserves/restores papyrus documents for the general manuscript collections of the Beinecke Rare Book and Manuscript Library. Performs advanced conservation work on manuscripts and other paper format items from the Library's five collections: American Literature, German Literature, Western Americana, the Osborn Collection of English literature and history, and the general collection. Makes treatment decisions. Qualifications: graduate degree in paper conservation or equivalent training; knowledge of all current principles and techniques in paper conservation; strong organizational skills; demonstrated ability to work effectively with others. Experience with papyrus and/or paper conservation preferred. Knowledge of ancient Greek desirable. Salary dependent upon qualifications and experience. To be assured of consideration, please send letter, resume and the names of three references by July 29, 1988, to Diane Y. Turner, Human Resource Specialist, Library Personnel Services, Yale University Library, Box 1603A Yale Station, New Haven, CT 06520. An EEO/AA employer.

PAINTINGS CONSERVATOR

A full-time position for a painting conservator has opened at Fine Art Conservation Laboratories (FACL) in Santa Barbara, CA. FACL is a private laboratory which specializes in paintings, works of art on paper and period frames, and services collections throughout the Western United States. The position requires the ability to adapt to the challenge of production demands while maintaining an uncompromising quality of work. The applicant should have a master's degree in conservation or the equivalent in work experience. The applicant should be competent, well experienced and capable of working autonomously. Salary and benefits are commensurate with experience. Please send a copy of your resume and professional references to Scott M. Haskins, FACL, PO Box 23557, Santa Barbara, CA 93121.

PAINTINGS CONSERVATOR

The Yale University Art Gallery seeks a paintings conservator, a full-time, permanent position. Some portion of his/her time may be shared with the Yale Center for British Art. Candidate should have a degree in conservation from a recognized training program, or equivalent experience, plus about five years of work experience. Responsibilities include: setting up new paintings conservation laboratory, conserving paintings in the collection, and supervising conservation support staff. Teaching of Yale graduate students and research in conjunction with faculty and museum staff is encouraged. Salary commensurate with experience. Yale University is an equal opportunity, affirmative action employer. Send resume and references to Mary Gardner Neill, Director, Yale University Art Gallery, 2006 Yale Station, New Haven, CT 06520.

SENIOR PAPER CONSERVATOR

The Upper Midwest Conservation Association, a cooperative, not-for-profit regional conservation center housed in the Minneapolis Institute of Arts, is seeking applications for the position of senior paper conservator. The selected candidate will function as the paper conservator for this regional laboratory that

serves 48 member institutions: major repositories include the Minneapolis Institute of Arts, Walker Art Center, the Des Moines Art Center, the Elvehjem Museum of Art and the Tweed Museum of Art. Most of the material for which the conservator will be responsible includes American and European prints and drawings, pastels, watercolors, archival documents and photographs. The chosen candidate will establish the program in paper conservation at the UMCA and will eventually be responsible for hiring and supervising an assistant paper conservator as well as appointing and training any future interns in the field of paper conservation.

The candidate should be a graduate of a training program or have equivalent experience and three years of professional experience. Send letter of application with the names of three references to Upper Midwest Conservation Association, the Minneapolis Institute of Arts, 2400 Third Ave. South, Minneapolis, MN 55404; (612) 870-3120. Deadline for application is July 31, 1988.

OBJECTS CONSERVATOR

Minnesota Historical Society has an opening for an objects conservator. Responsibilities include recommending, carrying out and documenting treatments; assisting in the formation of policies, priorities and standards; involvement in exhibit planning process; involvement in the planning process for a move into a new facility in 1991; monitoring storage conditions; and providing advice and education on the care and preservation of objects. Requirements include graduation from an accredited conservation program or equivalent experience. Competitive salary and benefits. Application deadline is August 31, 1988. Send resume to Robert Herskovitz, Head of Conservation Department, Minnesota Historical Society, 690 Cedar St., St. Paul, MN 55101. AA/EOE.

CONSERVATOR

The Smithsonian Institution's National Air and Space Museum is currently recruiting for a conservator for the Collections Management Department, GS-1001-12 \$33,218.

The Collections Management Department is responsible for the overall planning and administration of the National Air and Space Museum's collections management programs to include artifact storage, care, restoration and accountability.

The incumbent serves as a highly skilled professional in the conservation of objects such as wooden/metal aircraft, spacecraft, flight material and spacesuits, instruments, engines, memorabilia, two-dimensional and paper objects. Provides guidance on establishment of basic conservation laboratory, investigates cooperative programs and researches treatment opportunities, determines by examination nature and extent of treatment required to restore or preserve objects. Performs highly complex and delicate procedures and/or processing techniques on extremely valuable objects. The incumbent will assist curators, museum specialists and exhibits staff to ensure that objects are properly cared for, preserved and exhibited.

Requires knowledge of and practices in the particular tools, techniques, procedures and methods necessary to the conservation of museum objects or the handling, storage, care and protection of a museum collection. Training and practices in the methods and techniques necessary to the preservation, restoration and conservation of collections of 20th-century objects. Incumbent should possess a knowledge of materials science and technology.

Interested applicants should forward a completed SF 171 (Application for Federal Employment) to the Smithsonian Institution Employment Office, Washington, DC 20560; attn: 88-350-F. Applications must arrive at the preceding address no later than July 20, 1988. The Smithsonian Institution is an equal opportunity employer. Applications from female and minority candidates are actively solicited.

SENIOR CONSERVATOR FLAT SHEET MATERIALS

The National Library of New Zealand is responsible for major national heritage collections of manuscripts, archives, drawings and prints, photographs and printed ephemera, as well as books. The Library's Conservation Unit wishes to recruit conservators for its growing professional team to work in a well appointed laboratory housed in the Library's new building. The duties of this position include organizing collection surveys, examining and reporting on the items in the collections and performing conservation treatments, educating staff on appropriate handling and care of the collections, advising on the conservation of material outside the library and supervising staff undertaking routine tasks. (Duties do not include the restoration of bindings.)

Minimum qualifications: formal or equivalent training in conservation; three years of conservation experience in the treatment of works of art or paper or related material; the capability to make treatment decisions.

Salary NZ\$36,600-48,600 depending on qualifications. Starting date—as soon as possible. To obtain a full job description and/or to apply, please send resume and names of three references relevant to professional qualifications to WJH Baillie, Conservation Officer, National Library of New Zealand, Private Bag, Wellington, NEW ZEALAND 6001; telex 30076; fax 64-4-743-035. Please refer to position identification 2/13/4.

PAPER CONSERVATOR

The Williamstown Regional Art Conservation Laboratory, Inc., is seeking applicants for the position of assistant or associate paper conservator. This cooperative laboratory serves the diverse collections of 36 member institutions throughout New England, New York and Pennsylvania. In addition to treating works on paper, our well equipped laboratory contains departments for paintings, objects and furniture conservation. Candidates should be a graduate of a recognized training program or equivalent and have a minimum of three years experience. Individuals must demonstrate a willingness to work with colleagues, curators and museum personnel and have the ability to communicate effectively. Responsibilities include performing conservation examinations and treatments, field surveys and participating in educational programs associated with the laboratory. Applicants must have the capacity to work independently, develop and maintain professional client relations and effectively organize and manage treatment projects, records and associated correspondence. Salary: \$20,000-35,000, depending upon experience and qualifications. A generous benefit package is also included. Send resume and three references to the Personnel Department, Williamstown Regional Art Conservation Laboratory, Inc., 225 South St., Williamstown, MA 01267.

BOOKBINDER

Full or part time. To work in the fully equipped in-house bindery of a Princeton rare books firm. Chiefly restoration, period rebacking and rebinding and protective boxes. Some fine and design binding. The applicant should have professional training in the sympathetic repair of old leather bindings as well as the ability to create fine and presentation bindings. Schedule flexible. Contact Joseph Felcone, [REDACTED]

TRAINING PROGRAM COORDINATOR

Reporting to the Training Program Director, the three training program coordinators share responsibility for the coordination of the activities of the training program. These include short courses, long-term training programs, professional meetings and conferences and the production of didactic material. They take place both in-house and elsewhere in the United States and overseas.

The coordinator will assist in organizing these activities, requiring preparation of course proposals, budgets and reports, some course design, close liaison with instructors, arrangements for visiting instructors and course participants, monitoring of joint ventures and liaison with other programs of the J. Paul Getty Trust. This is an additional position to the one advertised earlier this year.

Qualifications should include: fine arts, archaeological and/or ethnographic conservation training, degree in arts or sciences, proven managerial skills and experience of teaching or training. Knowledge of foreign languages desirable. Must be free to travel. Salary commensurate with experience and qualifications. Excellent benefits.

Enquiries/applications to: Rona Sebastian, Manager, Administrative Services, The Getty Conservation Institute, 4503 Glencoe Ave., Marina Del Rey, CA 90292-6537.

PAPER CONSERVATION FELLOWSHIP

The Fine Arts Museums of San Francisco is offering a Getty Trust sponsored fellowship for advanced training in paper conservation to begin in January 1989. The paper laboratory provides conservation service to the Museums' diverse collection of prints and drawings and to the collections of other institutions in the area. The Fellow will participate in all conservation activities including examination, technical reporting, and conservation treatment. Beyond routine conservation practice, the Fellow will be encouraged to research and explore other subjects of special interest. Applicants should have a degree from a recognized conservation training program or equivalent experience. The position offers a stipend for the 12 month training period of \$17,000 with an allowance of \$3,000 for travel and research. Medical and dental benefits are included. Send a letter of interest, resume, and two letters of reference to Robert Futernick, Chairman of Conservation, Fine Arts Museums of San Francisco, Legion of Honor, Lincoln Park, San Francisco, CA 94121. Application deadline Sept. 7, 1988.

ASSISTANT CONSERVATOR TEXTILES

Under the direction of the conservator, the assistant conservator will perform tasks in the conservation and restoration of textiles. Qualifications: must have formal training in conservation or equivalent experience and have a thorough knowledge of the technical and physical properties of three-dimensional and flat textiles; training in chemistry, weaving and textile art history; and at least one year of experience (two preferred). Send resume to Sandra Matthews, Employment Manager, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115. Affirmative Action/Equal Opportunity Employer.

GRANTS & INTERNSHIPS

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 1988. The internship will focus on the conservation of paintings, but will also include the conservation of works of art 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 Ave., San Francisco, CA 94102-4582.

MASTER APPRENTICESHIP IN PAINTING

A master apprenticeship, funded by the National Endowment for the Arts, is available at the Williamstown Regional Art Conservation Laboratory, Inc., in Williamstown, MA. Applicants should have training or experience in painting conservation. A stipend of \$13,000 for one year and a \$1,050 travel allowance will be provided, as well as a health insurance program. This position is available Sept. 1, 1988 (pending final grant approval). Please send resume, two letters of recommendation and supporting documentation of training or experience to the Personnel Department, Williamstown Regional Art

Conservation Laboratory, Inc., 225 South St., Williamstown, MA 01267.

PUBLICATIONS

Gazette Nike. Centre National d'Information pour la Conservation des Biens Culturels, Kaiserhaus, Marktgasse 37, CH-3011 Berne, Switzerland. This French language newsletter (also available in a German version under the title *NIKE-Bulletin*) contains articles, news, reports, reviews of publications and lists of meetings and courses in Switzerland and elsewhere. It is published four times a year.

Preprints of the two-day conference "Conservation Restauration des biens Culturels-Recherches et Techniques Actuelles" held in Paris in October 1987, are now available. The preprints contain 142 pages with 24 papers covering archaeology, graphic and photographic arts, textiles, easel and wall paintings, polychromy and ethnography. They are published by the Association des Restaurateurs d'Art et d'Archéologie de Formation Universitaire (ARAAFU) and cost 150 French francs plus 40 francs postage. Payment should be made by bank transfer or money order in French francs, payable to ARAAFU, account n.62 CE I 20811 97, Credit Industriel Et Commercial,

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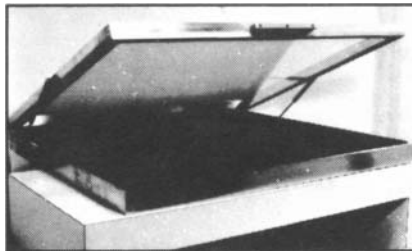
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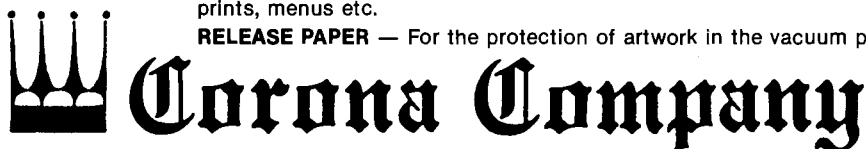
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Chemicals in Conservation: A Guide to Possible Hazards and Safe Use. 2nd ed. Amanda Clydesdale. University of Glasgow. Information on nearly 300 chemicals and commercial products commonly used by conservators of historic artifacts, providing detail on each chemical regarding properties, fire hazards, safe use, toxicity and first aid. This edition has an additional 95 entries. Of the original entries, 126 have additional information, including updated hazard, TLV, STEL and first aid information. The introduction and glossary have been expanded and the bibliography enlarged and updated. Produced in a ring-bound, loose-leaf format to accommodate revisions, with information on new chemicals, etc., which will be regularly published in the future. Order from Chemicals in Conservation, Fiona Butterfield, 100 Holeburn Rd., Newlands, Glasgow G43 2XN.

Conservation Works in Bologna and Ferrara. R. Rossi Manaresi. Fondazione Internazionale Cesare Gnudi (52 via Belle Art, 40126 Bologna, Italy), 1986, 105 pp. Presents (in a bilingual—Italian and English—text) several of the conservation projects carried out in Bologna and Ferrara under the auspices of the Fondazione Internazionale Cesare Gnudi. Projects dealing with polychrome sculptures, wall paintings, stained glass and monuments with sandstone ornamentation are detailed.

Science and Conservation. Ed. P.L. Parrini. Arca Edizioni (via Torino 44, 20123 Milan, Italy), 1986, 171 pp. Special edition; not offered for sale. Fifty-four English language abstracts of papers published in Italian in various journals between 1982 and 1985 and eight full-length papers. All of the conservation projects were carried out under the auspices of Progetto Cultura Montedison.

Our Memory at Risk. New York Document Conservation Advisory Council, available through Connie Brooks, Division of Library Development, 10-C-47 Cultural Education Center, Albany, NY 12230; (518) 474-6971. *Our Memory at Risk* presents recommendations for action by state government, libraries and other repositories, and associations and institutions concerned with the preservation of research materials. The recommendations include im-

proved identification and description of historical records and other research materials; development of standards and guidelines for use of non-acidic paper and for storage and reproduction; state advice and assistance for preservation planning; and development of a statewide disaster preparedness strategy. Recommendations for action by state government include proposals which are currently under review by the state legislature.



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Newsletter

*The American Institute for
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Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION
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September 1988

AICs 16th ANNUAL MEETING: THE GOOD TIMES REALLY DID ROLL

Laissez Les Bonnes Temps Roulez! New Orleans' motto was certainly apt. The meeting not only exceeded all of our expectations in terms of the number of attendees—813 registered participants in all—but also in its impressive scope and quality

of the presentations made there. The opening session featured a keynote address by Lois Burke Shepard, Director of the Institute of Museum Services, "Caring for Our Cultural Heritage: A Private/Public Joint Venture." This was a timely follow-

up to the pre-session workshop where the need for conservation surveys was examined from a variety of perspectives—those of the museum, the private conservator, regional conservation centers and funding agencies. The talks focused as well on climate and environment control for museums. Informal evening sessions were devoted to exploring the use of computers for surveys and support for surveys by funding agencies. These sessions attracted more than 250 people including many non-conservators.

As in previous years, students from the conservation training programs were the first to present an interesting and well researched array of papers. This was followed by an update on the activities of the NIC by Caroline Rose. The opening sessions culminated in a welcoming reception hosted by the New Orleans Museum of Art and the AIC providing opportunities to greet old friends, and make new ones while enjoying pre-prandial libations.

This year the specialty update sessions were presented to the entire membership by the Painting and Book and Paper groups. Next year the responsibility of organizing these sessions will fall to the Objects and Photographic Materials groups.

Please see Meeting, p. 2

PROFILE OF WALTER ANGST, OUR NEWEST HONORARY MEMBER OF AIC

Born 1919 in Switzerland, Walter survived a delicate childhood, often living in homes for children. He supplemented an haphazard education by omnivorous reading which initiated his great love of heraldry—the pictorial technique used by a medieval and largely illiterate European society to identify friend or foe. Mathematics, however, remained a closed book.

His work-history included: menial tasks familiar to an American student funding college, making furs, cabinet-making, writing for and actually printing a newspaper, the office work of several different businesses, administration of a branch of a large factory, and office-holding in a workers' union. In 1951 Walter left an established job and brought his wife and infant family to the U.S. knowing only a score of words in English. After months of adjusting to the unfamiliar American culture—temporary jobs and verbal agreements found to be non-binding—he eventually settled for some fifteen years in a restoration shop, working six days a week for minute wages to add to, even to multiply, the saleability of antiques. He usually left some pointer to his twentieth century work. Then in 1968 he came to the Smithsonian as a Restorer in the Office of Exhibits. This provided a second culture shock. Hitherto he had worked more or less alone, his few temporary fellow workers knowing much less than he did. Now he found



Please see Walter, p. 2

**CALL FOR PAPERS
FOR GENERAL SESSION
17th ANNUAL MEETING
CINCINNATI, OHIO
MAY 31-JUNE 4, 1989**

For details, see page 4

Walter

Continued from page 1

himself one among many, each an expert in his own field. In Exhibits he was not allowed to continue to make antiques but his familiarity with the trade helped greatly when authenticity was at issue. His unusual skills served well and he also learned some new tricks. One day in about 1972, however, the last of a series of budget crunches brought his career with Exhibits to an end: we in the Conservation Analytical Laboratory (CAL) were happy to be able to pick him up, in the hope that his tricks would supplement ours. Walter is curious by nature: he seized every opportunity to learn. He was never afraid to ask "dumb questions." The answerer often learned as much as the questioner.

None of us few in CAL could specialize in one area alone: there was just too great a variety of objects. His first tasks, until we could make a workspace for him in constricted quarters, included the translation for our Information system of papers published in German. Although best known for his furniture, he worked on many other items, including such things as a pen-knife, a car number-plate, a silver banquet center-piece, even one textile, all hallowed by historic associations, of course. In CAL he was able to indulge his natural inclination to keep proper records and to write full reports—from two to sixty-three pages in length—illustrated with many photographs. At the weekly staff meeting we could always rely on Walter for an interesting item and on a valedictory poem for anyone who was leaving the staff.

A few of his perhaps three hundred internal reports appeared as his own or as parts of another's publications. Occasionally his special knowledge brought the attribution of a piece into question and Walter developed a certain amount of diplomacy, though never to the extent of hiding the truth. After the trials of the day he did have the solace of working on his heraldry at home. Some heraldry even became official (see: *The Smithsonian Mace and its Symbolism*, Smithsonian Institution Press, City of Washington, 1984). Spanning twenty years, Walter has published about eighteen other items of heraldic interest, including a question-and-answer column in a series of journals over a period of six years.

Within AIC, Walter became a Fellow in 1978. At the Toronto Annual Meeting, 1979, he became the first Chairman of the Furniture Specialty Group. The First International WOODworking Forum was the newsletter named "FINWOOF" whose sixteen issues Walter wrote and illustrated almost single-handedly. His interest in educating others has also shown itself in lectures and videotape. In particular, many who attended the annual banquet of AIC at Washington DC in 1985 will remember his lecture on the conservators' all-purpose substance: Dry Water.

I asked Walter how he became converted from "forger" to conservator. He said that he already had a good basis but then he found a particular attitude, almost reverential, towards collection objects among his new colleagues at the Smithsonian.

While his work provided immense opportunity to learn and expand it also presented hazards. Stress during his last weeks with Exhibits led to a first heart attack. Many years later Walter became too curious and overbalanced. He broke a hip and no longer has one hip joint. Now he cannot come to work but swings about on crutches with great agility. He still "scribbles" and draws and is within sight of publication of a considerable work on heraldry. The spirit is still willing though the flesh may be weak.—R.M. Organ (Director of the Conservation Analytical Laboratory, Smithsonian Institution, 1967-83).

Acknowledgements to: CAL Information System; Newsletter, Swiss-American Historical Society, 24,2(June1988)1-50; and to Walter Angst himself.

Meeting

Continued from page 1

Fourteen excellent papers were presented at the general sessions and these were followed by lively discussion. The issues session was devoted to the proposed referral system about which a full report appeared on the front page of the July *Newsletter*. Major highlights of the business meeting were also reported in that issue. An evening symposium sponsored by the CIPP dealt with the concerns of the private practitioner and focused on: "Ethical Issues for the Private Conservator" and "The Conservator and his Professional Relationship with Dealers, Appraisers, and Auctioneers."

Two-hundred and forty-three people attended the banquet this year. The special flavors of Louisiana Creole cuisine were enjoyed by all. Following the banquet honorary membership was awarded to Walter Angst, recently retired from the Conservation Analytical Laboratory (CAL) at the Smithsonian Institution. A lively profile of Walter by former Director of CAL, Robert M. Organ appears on the front page.

The final two days of the conference were devoted to the specialty group sessions, reports of their activities appear in their respective columns on other pages of this *Newsletter*.

This year's conference also attracted a record number of exhibitors (25) book booth (15) and poster (15) participants. All were located in the French Market area in close proximity to the meeting rooms. This juxtaposition made for a lively exchange of ideas among exhibitors and AIC members.

Planning for Cincinnati is underway. Can we top New Orleans? Let's all give it a try.—Sarah Z. Rosenberg

**AIC's new address is 1400
16th St., NW, Suite 340,
Washington, DC 20036;
(202) 232-6636.**

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AIC NEWS

FROM THE PRESIDENT

The July issue of the *AIC Newsletter* was the last one edited by Sarah Bertalan. Sarah resigned because of an upcoming move outside the Washington area. We certainly owe Sarah many thanks for her work as editor and compliment her on a job well done. I also want to thank Sarah's group of contributing editors: Daphne Barbour, Catherine Metzger, Judy Ozone, Sylvia Rodgers, and Rebecca Rushfield, who want to hand over their jobs to others at this time, too. Thank you all very much for your contributions. We are very grateful to Kaiheleen Betts for being willing to take over for Sarah as editor, and hope that you will in turn be willing to help her if she approaches you to volunteer as a contributing editor.

The past few months have seen much activity in connection with the Visual Artists' Rights Bill. Many of you have written to your congressmen or senators, and we want to thank you for reacting to the call for action as well as for sending a copy of your letter to the AIC national office. Both the AIC and NIC offices have also been very active and attentive in respect to this issue. At the time of the writing of this column, we do not yet have a solution which is completely satisfactory. Changes have been made already in the proposed legislation, and our interests and concerns have evidently been brought to the attention of sponsors of the bill. Sarah Rosenberg gives more details in her column. I would especially like to thank Sue and Ned Sack and Terry Weisser for their active involvement and vigilance on behalf of AIC and its members.

Let me finish this column with an appeal to those of you who presented talks in New Orleans. I urge you to write up your presentations for submission as papers to the *AIC Journal*. Keep in mind, the *Journal* can only exist with your active participation!—Bert van Zelst

NOTICE

Deadlines for submission of applications for fellows and professional associates are Dec. 31, 1988, and Aug. 1, 1989.

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FROM THE EXECUTIVE DIRECTOR

Anyone who has moved recently knows how highly traumatic that experience can be. Some experts on stress rank moving second only to divorce. While my tenure at the Klinge Mansion was limited to eight months and involved some logistical nightmares, there were some enjoyable aspects to being in the mansion—particularly its spaciousness. Sorting through years of accumulated papers and a myriad of publications prior to the move to determine what should be kept, stored or tossed was a distinct challenge that could not have been done without the help of former AIC President, Elisabeth West FitzHugh. She spent hours pouring over files, sorting through books in the library, and advising the staff on how to handle the materials and papers amassed during the past 15 years. All staff members willingly took on the added burdens of the move while keeping up with their regular duties. We owe a special debt of gratitude to John Lambrau, a recent graduate of American University, hired temporarily to help with the move and who has, since then, competed successfully for and accepted the position of administrative assistant at AIC. John worked diligently and under extremely difficult circumstances—temperatures into the 100s and humidity at least that high—packing, carrying boxes and generally helping the staff prepare for the move. I am pleased to report that we are now settling into our new national headquarters and invite all of you to visit with us on your next trip to Washington, DC.

The response of the membership to our urgent request for letters to senators and congressmen regarding the Visual Artists' Rights Bill, S.1619, introduced by Senator Edward M. Kennedy (D-MA), was very positive. I want to thank all of you who wrote thoughtful letters and sent copies to the office. I am pleased to report that our efforts are paying off. A paragraph has been added to the language of the bill which, essentially, makes an exception for conservators. We are working to improve the bill still further to include reference to the AIC Code of Ethics as it relates to the current standards of practice. Other refinements in the wording of the bill are also being urged.

At this writing, we are busily preparing for the AIC/FAIC Board Meeting to be held on August 29-30. Foremost among the many important items the board will address is implementation of the strategic plan which I outlined for you in the July *Newsletter*. If you have any comments or suggestions to offer with respect to the plan, please let us know.—Sarah Z. Rosenberg

MEMBERSHIP COMMITTEE

NEW PROFESSIONAL ASSOCIATES

The Membership Committee is pleased to announce that the following members have become Professional Associates of AIC: David C. Bauer, Antoinette Dwan, Jan C. Jasik, Holly Maxson, and Ellen Tillapaugh.

The Membership Committee consists of Inge-Lise Eckmann, Chair; Faye Wrubel, Secretary; Carolyn L. Rose; Karen Garlick; Harold F. Mailand; and Edward V. Sayre.

SAFETY COMMITTEE

EPA PROPOSES TO DROP TITANIUM DIOXIDE

On Feb. 19, 1988, the Environmental Protection Agency (EPA) issued a proposed rule deleting titanium dioxide (TiO₂) from the list of toxic chemicals.

In reviewing the health data, EPA has found that the weight-of-evidence is not sufficient to support a determination that TiO₂ can reasonably be anticipated to cause cancer in humans and that available data does not show that the substance causes or can be reasonably be anticipated to cause any significant adverse health or environmental effect.

About half the TiO₂ available in the United States is formulated into paints and coatings, about 24 percent is used by the paper and paperboard industry and 15 percent is used in plastics.

FAIC NEWS

ENDOWMENT AWARDS

The FAIC Board is pleased to announce the following recipients of the George Stout Memorial Fund: Michael T. Bauza, Catherine A. Bell, Bonnie Curtin, Michael C. Duffy, Lisa E. Hall, Christina Krumrine, Julie Lauffenburger, Michele D. Marincola, Albert R. Marshall, Jr., Miranda K. Martin, Nancy H. Nitzberg, Jan Paris, Karen L. Pavelka, Frances Prichett, Don Sale, Harriet K. Stratis, Katherine Untch, James M. Vallano, Melvin J. Wachowiak and Carol Sue Whitehouse.

The Guilding Symposium sponsored by the Wooden Artifacts Specialty Group was awarded \$2,044 from the Small Session Fund.

FAIC DONORS

Recent contributors to the Carolyn Horton Fund include: Margaret Holben Ellis, Gary Link Frost, Lewis R. M. Hall, Shereyn Ogden and Eleanor L. Wolff.

Additional contributors to the Treasurer's Campaign are: Jane N. Carpenter, Mary-Lou E. Florian, Dennis Inch, and Ross M. Merrill.

THANKS TO FAIC FOR SUPPORT OF SYMPOSIUM

I would like to correct the record as well as offer an apology to the Board of the FAIC for my failure to mention the Foundation's grant of \$2,044 to the Gilding Conservation Symposium during the annual business meeting of the Wood Artifacts Group on June 5, 1988. The planning committee was most grateful for the board's early and continued support of our efforts. In addition to the grant which will provide much-needed financial support for our research fellows, the Foundation's sponsorship of the Gilding Conservation Symposium has enabled us to seek the additional funding necessary to host an international conference. It is with deepest appreciation that I alert the membership to this critical support given to the Wood Artifacts Group by the FAIC.—Deborah Bigelow, Project Director, Gilding Conservation Symposium, 1988.

ENDOWMENT DEADLINE

The deadline for receipt of **completed** applications to all FAIC Endowment Funds for 1989 grants is Feb. 1, 1989. Completed applications (an application without all referral information is not considered "completed") should be sent to the FAIC office.

FAIC endowments include the *George Stout Memorial Fund*, *Small Session Fund*, *Publications Assist Fund*, *Professional Award Fund*, and the *Carolyn Horton Endowment Fund*. For descriptions of these endowments, see the May 1988 AIC Newsletter.

CALL FOR PAPERS FOR GENERAL SESSION—17th ANNUAL MEETING CINCINNATI, OHIO, MAY 31-JUNE 4, 1989

AIC members who wish to present a paper at the general session of the 1989 Annual Meeting in Cincinnati, should submit an abstract no later than Oct. 14, 1988. The papers will be reviewed by a program committee chaired by the Vice President. Acceptances will be mailed on Nov. 18, 1988. Completed camera-ready abstracts suitable for inclusion in the *Preprints* will be due in the AIC office by Feb. 1, 1989.

Abstracts should present a summary of the subject matter to permit an evaluation of the paper's quality and significance. Papers submitted should be particularly suited to oral presentation, either because of extensive photographic materials or suitability for open discussion, rather than those with numerous graphs and charts or other materials more suited to publication. The committee will consider the following factors: 1) the general interest of the paper and its practical usefulness for the AIC membership; 2) suitability for oral presentation; 3) quality of the paper's contents and the significance of its results; 4) the importance of having an overall balance to the meeting. Papers judged more suitable for a Specialty Group session will be passed on to the appropriate group.

The paper must be one not previously published. AIC retains the first right of refusal for the *AIC Journal* for any paper given at the Annual Meeting.

For more information regarding session papers contact Paul R. Himmelstein [REDACTED]

NEW FAIC/ASC PUBLICATION

A Guide to Museum Pest Control, a joint publication of FAIC and the Association of Systematics Collections (ASC), will appear in late summer 1988. The book includes valuable material for every museum professional. Editor is Lynda A. Zycherman, Sculpture Conservator, Museum of Modern Art, and Assistant Editor is John Richard Schrock, Department of Biology, Emporia University. Major topics are legal aspects of pest control, pest identification, alternative pest control methods and effects of pesticides on museum objects. This book is a revised and extensively expanded version of the ASC publication, *Pest Control in Museums*, 1980.

Special pre-publication price until Oct. 15, 1988, (payment must be made with order) is \$28. Regular price, after Oct. 15, 1988, (add \$3.60 if not paid with order) is \$36. Overseas air, add \$9. Order from Association of Systematics Collections, 730 11th St. NW, 2nd floor, Washington, DC 20001. All payments must be in U.S. dollars drawn on a U.S. bank or using an international money order.

Reminder: *American Artist's Suppliers Directory*, by Alexander Katlan, is now available from FAIC. A directory of about 3,700 artists' materials suppliers in the 19th-century, New York and Boston areas. 460 pages, \$54.00 to AIC members, \$64.00 to non-members, if prepaid.

SPECIALTY GROUPS

PAINTINGS SPECIALTY GROUP



Unbelievably, it's already time to leave Cajun country behind and look north to Cincinnati and another day to ruminate, conceptualize, discuss and even argue (constructively!), and learn about all matters relating to paintings conservation.

Our membership exceeds 500, so it becomes increasingly difficult to simply sit down and exchange ideas around the proverbial round table. However, what Wendy Samet and I would like to establish for the forthcoming meeting is a day that would encompass presentations and discussions ranging from more formal presentations of 15 to 20 minutes in length to just a few brief informal talks that may be classified as "tips." We would like to keep half the day as an open session in which presentations could cover any and all concerns. The remaining half day could then serve as a time to focus on one or two related topics or as a time to separate into subgroups, permitting greater comfort and encouragement for more personal discussion. If we could focus on one broad subject, such as cleaning, varnishing, structural consolidation, research of a scientific or artistic nature, and continue such a methodology

yearly, we could conceivably begin to establish a body of knowledge in a more organized fashion.

Oftentimes, the most intriguing suggestions arise, expectedly or unexpectedly, in the daily working environment. With this in mind, it may be worthwhile to revive the "tips" sessions we've had in the past. Just a minute or two of brilliance, no slides please, to give us all a little help and understanding.

Another topic which has always mysteriously (!) appeared and disappeared is a "mistakes" session. Are we mature enough to publicly address the issues which have ultimately produced so much growth and betterment? If we were a group of five instead of 500, I doubt there would be any hesitation to share the less pleasant aspects of our work. We've all certainly created our own private confessionals and sometimes they're pretty brutal when there's no one with whom to share the problem and its solution. What we'd be interested in promoting is small, subgroup discussions which would or would not have to be topically divided, whereby open and non-judgmental interchange could help to lift some of the smoke screens that rest behind the successful solutions generally presented in formal formats.

Does any of this sound hopeful, exciting, valuable, or terrible and inappropriate? We need to hear some rumbling and mumbling from you, so please try to stir up the dust and give us suggestions. We'll hope for some response and narrow down the possibilities so that we can report to you here in the *Newsletter* or with a separate mailing to just the paintings specialty members.

Other subjects pertaining to our specialty group are: postprints of the New Orleans meeting (and former meetings), ethics and standards of a newsletter. We are definitely interested in publishing postprints of the New Orleans talks. Wendy is gathering information on how to produce such a publication. Once an approximate cost, suitable printer, etc. are established we'll be sending out a notice requesting those speakers to submit copy. Obviously, it will be months before such a booklet is actually in our hands so please be patient. Depending on the interest shown and costs involved, we would also be willing to explore the printing of previous specialty sessions' talks should the speakers be able to probe their recesses and submit printable copy. To finance such measures may require a slight increase in our dues but at the present we cannot say. We will certainly notify you soon if we foresee this is a necessity. As an alternative, we could simply charge a separate fee for the publication while keeping yearly dues constant.

At the 1986 meeting, Terrence Mahon started gathering suggestions from the paintings group to present to the Ethics and Standards Committee in hopes of revitalizing and updating the *Code of Ethics*. Input from the membership was sparse, to say the least, so we might assume that the present *Code* meets our needs or, unfortunately, figures so remotely in our thoughts as

Audio tapes of the AIC Pre-Conference Workshop on Conservation Surveys are available for \$57 a set after Sept. 1, 1988. To place an order, send a check (made out to AIC) to Paul R. Himmelstein, [redacted] New York, NY 10025.

to be irrelevant. Hopefully, the latter is not the case, so try to spend some time reviewing the *Code* and see where it rings true or false.

Because the *AIC Newsletter* actively seeks contributions of a professional, technical or personal nature, we would like any specialty group news, tips, exchanges and so forth to appear in our national *Newsletter* rather than creating yet another newsletter in our lives.

To conclude, we love to get mail so please let us know you're out there and breathing and thinking. If you're considering any of the following actions: wanting to present a paper, volunteering to help with the postprints, continuing possible revisions to the *Code of Ethics* or any other matters, please write or call Wendy Samet (for postprints) or me (for whatever else until further notice). If the charities and trial magazine subscriptions can find me, so can you!—Pauline Catherine Mohr

OBJECTS SPECIALTY GROUP



The Objects Specialty Group presentations were very interesting and well attended. A lively discussion on ethical issues in objects conservation followed various presentations on treatment techniques and ethical concerns. The business meeting was attended by 78 persons.

Kory Berrett referred to the published *Annual Report* for an update of Objects Group activities over the past year. He presented the budget which showed \$11,590.57 in the Objects Group account. This significant amount of money is available for use. Suggestions for use of these funds were solicited during the New Business portion of the meeting. Catherine Sease reported that plans were underway for members of the Objects Group to participate in the AIA Archaeological Congress to be held in January, 1989, in Baltimore. The session will provide basic conservation information for archaeologists and attempt to dispell common myths about archaeological conservation. Kory summarized Shelley N. Reisman Paine's report on the results of the referral system survey. The general membership opinion was summarized in the last issue of the *Newsletter*. Reporting the status of the **Construction Materials Task Force**, Jean D. Portell stated that not nearly enough information has been submitted to justify a separate publication. Instead, she proposed that such information received be published in the *AIC Newsletter* or appropriate user *Journal*. Carol Snow reported that very little information had been received for inclusion in the **Compendium of References and Basic Information**. She proposed concentrating on a publication of techniques/materials of objects conservation. As an offshoot of this project, Jeff P. Maisch is organizing an archaeological conservation newsletter to facilitate the exchange of information between the conservation and archaeology communities. Carolyn L. Rose summarized the actions of "Save our Sculptures," a continuation of the NIC project to survey outdoor sculptures throughout North America. Contact her for Sculpture Survey Network Sheets. She also presented a brief update on the "Society for the Preservation of Natural History Collections" which is summarized elsewhere in this newsletter.

The Chair was turned over to Richard L. Kerschner, and the first new business action was to elect a Program Chair for 1989. Paul S. Storch was elected. Program ideas for 1989 were

solicited and are summarized in the First Call for Papers published elsewhere in this newsletter. Suggestions were solicited for future refresher courses. A course in conservation concerns in historical societies was suggested and further interest was expressed in the refresher course in X-Radiography. Suggestions were solicited for the use of the funds in the Objects Group account. Suggestions are summarized and presented below in a priority generally agreed upon by members present:

(1) Funding of publication of papers presented at this year's and past year's Objects Specialty Group Sessions;

(2) Funding of Refresher Courses and Special Sessions at AIC Annual Meetings;

(3) Sponsorship of design competitions for climate controlled storage spaces, preventive conservation exhibit cases, etc..

Several group members volunteered to assist with soliciting and reviewing papers for publication.

FIRST CALL FOR PAPERS

All members of the Objects Specialty Group are invited to submit abstracts for papers that they would like to present at the 1989 Annual Meeting in Cincinnati. Please submit abstracts directly to: Paul S. Storch, South Carolina State Museum, PO Box 100107, Columbia, SC 29202-3107; (802) 737-4980. The deadline is December 1, 1988. Abstracts should succinctly summarize the paper, including the problem, materials and methods used, results and conclusions. Please type it double-spaced, and use a maximum of 250 words. Several people suggested topics at this past meeting for prospective papers and panel discussions. These topics include: exhibit case design and materials used, industrial materials and techniques, use and design of silanes, ethics involved with ethnographic objects, and mounting and maintenance of permanent exhibits. Panel discussion topics could be the use of freezing as a pest control method, and ethics involved with treating ethnographic objects. The Objects Specialty Group also has to give an Update Session in the General Session of the meeting. We would like to orient that session around the preservation aspects of conservation such as building design, exhibit and storage considerations, and the solution of problems involved in museum renovations and building additions. Any suggestions for topics not mentioned here are also welcome. Please contact me if you have questions. I look forward to hearing from you.—Paul S. Storch.

COMMITTEE REPORTS/CONCERNS

Barbara Appelbaum has agreed to chair the Publications Committee. She is presently investigating methods by which we can increase the number of objects conservation-related articles submitted to the *AIC Journal*. Anyone interested in assisting with solicitation and review of articles for submission for publication should contact Barbara.

ANNOUNCEMENTS

The Society for Preservation of Natural History Collections (SPNHC) is an international organization concerned with the management and care of natural history collections. At the first annual meeting of the Society in Washington, DC, in 1986, several working committees were formed including a standing committee for conservation which currently consists of 20 mem-

bers from Canada, the United States and Europe. The present priorities of this committee include: the dissemination of existing conservation information that applies to the preservation of natural history specimens; the accurate documentation of supplies, materials and procedures that are used to preserve specimens; the compilation of information on the specific preservation and deterioration problems which have been observed; and a preliminary determination of how various portions of specimens will be or may be used in the future. There is already significant action on these priorities. The committee has produced a book entitled *A Preliminary List of Conservation Resources for the Care of Natural History Collections*. As conservation continues to develop in this field it is envisioned that SPNHC will be working more and more closely with conservators and the American Institute for Conservation. The next annual meeting will be held in Drumheller, Alberta. Membership dues are \$15 and can be sent to: Stephen L. Williams, Membership Chairman, The Carnegie Museum of Natural History, 5800 Baum Blvd., Pittsburgh, PA 15206-3706. If you wish to help with the conservation committee, please contact Carolyn L. Rose at (202) 357-2016.

Nikki J. Horton and Martin Burke are revising and updating the Objects Specialty Group Directory which is presently on the CAL computer. If you have suggestions for types of information that should be included or format changes that would make the directory more useful to group members, please contact either Nikki or Martin at (202) 357-1735.—Richard L. Kerschner

TEXTILE SPECIALTY GROUP



Approximately 100 members registered for the Textile Specialty Group (TSG) Meeting held Sunday, June 5, 1988, in New Orleans. The 1988 business meeting was conducted in the morning; a summary of the meeting minutes will be sent to each member in the Spring of 1989.

Ten presentations were heard on a variety of topics with an emphasis on treating "composite objects." Many thanks to Patricia Ewer, past Chair, for her dedication in finalizing many projects, updating the membership over the past year, and organizing an informative TSG Session. Thanks go to all the specialty group speakers for their presentations. Special thanks go to Jessica Hack, Bryce Reveley and their colleagues for preparing a beautiful reception for members on Saturday evening. Also thanks go to Sarah Gates and Katherine Betts for completing the mail-in balloting procedures for the 1988-89 TSG officers

CALL FOR PAPERS

All members and interested persons who wish to present a paper at the annual meeting of the Textile Specialty Group (TSG) of the AIC to be held in Cincinnati, OH, Sat., June 3, 1989, should submit an abstract no later than Nov. 18, 1988. The papers will be reviewed by TSG officers and notification will be mailed on Dec. 16, 1988. Next year's session will be an open forum and those members who have not previously presented a paper are encouraged to do so. Some suggested topics to consider are: cos-

tume treatment advances; how regional and environmental differences effect collections and treatments; business practices; and organizational systems.

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.

Also a period of time will be set aside for an informal problem-solving session. Five minutes will be given to members to present slides or verbally present a conservation problem for input from the membership. Just write or call if you would like to make a presentation. No abstract required.

Any questions, abstracts and requests to participate in the problem-solving session should be sent to: Harold F. Mailand, Director, Textile Conservation Services, 928 N. Alabama St., Indianapolis, IN 46202; (317)266-8398.

1988-89 OFFICERS

Textile Specialty Group officers elected for 1988-89 are as follows: Chair, **Harold F. Mailand**; Vice-Chair, **Margaret A. Leveque**; Secretary, **Marlene Jaffe**; Treasurer, **Nancy Conlin Wyatt**.

PHOTOGRAPHIC MATERIALS GROUP



The topic of the Issues Session at this year's AIC Annual Meeting concerned the question of referrals. Each specialty group was asked to present requirements for a referral system that would reflect the needs of their area of specialization. The following statement was presented on behalf of the members of the

Photographic Materials group.

"Unlike other specialty groups, the Photographic Materials Group is not easily categorized. They can be described less by the type of object they treat than by the services they provide.

"The majority of conservators who are members of the PMG are paper conservators with responsibilities for treatment of photographs, rather than strictly photographic conservators. Members also include professionals from fields which support conservation, such as: (1) Microfilming and Duplicating Services; (2) Motion Picture and Electronic Image Preservation; and (3) Photographers who work for conservators and Picture Framers.

"Based on the results of the questionnaire distributed to the PMG Membership, 85 percent agreed they would be able to describe their areas of expertise and services offered with reasonable accuracy within the following categories.

(1) Under Areas of Expertise: Photographic Print Materials; Photographic Film Materials, including negatives, slides and glass; Motion Picture Film; Color Photographs; Electronic Imaging and Video.

(2) Services offered other than Conservation Treatment would include: Duplication and Copying; Matting and Framing; Consultations and Surveys; Research and Testing; and Teaching.

"We hope that whatever referral system is settled upon will reflect these interests."



1.



7.



As pictured above, clockwise, starting in upper left-hand corner

1. Margaret Moreland; Jessica Hack; Bryce Reveley
2. Joyce Hill Stoner; Lois Burke Shepart; Bert van Zelst
3. Paul Himmelstein; Sara Wolf Green
4. Exhibit Hall
5. Reception at New Orleans Museum of Art
6. Inge Lise Eckmann; Elisabeth West FitzHugh
7. Jim Bernstein; Murray Lebwohl; Sarah Z. Rosenberg;
Bert van Zelst; Leslie Kruth; Elisabeth West FitzHugh;
Walter Angst

—Photos by Judy Tarantino

AIC 16th Annual Meeting
New Orleans, Louisiana



2.



3.



6.



5.



4.

UPCOMING EVENTS CALL FOR PAPERS

The next winter meeting of the PMG will be held in Kansas City, MO, on Friday and Saturday, March 3 and 4, 1989. The auditorium of the Nelson-Atkins Museum of Art will be our meeting place, and we will be staying two blocks away at the Kansas City Marriott Plaza. Thanks to Chris Young for making arrangements for the group.

Two sessions are already in the planning stages. One session will include papers of general interest to the PMG, and another will include papers dealing specifically with photographic conservation treatments, including brief presentations of conservation tips. Those wishing to give a presentation should contact Nora Kennedy, General Session Chair, at 111 West 69th St., #4B, New York, NY 10023; (212) 877-9716; or Debbie Hess Norris, Conservation Treatment Session Chair, at 106 Danforth Rd., Wilmington, DE 19180; (302) 475-5752.

PUBLICATIONS

Thanks to those who presented papers at the New Orleans Annual Meeting. Publications Coordinator Robin Siegel is compiling the papers delivered at the PMG session for publication in Volume III of *Topics in Photographic Preservation*. Remember: papers of interest to PMG will be considered for publication in *Topics* whether or not the paper was presented at a PMG Meeting. The timely submission of papers for *Topics*, Volume III to Robin by the October 1 deadline should allow for distribution of Volume III to members at the Kansas City winter meeting. Papers should be sent to Robin Siegel, Conservator, National Geographic Society, 17th and M St., NW, Washington, DC 20036; (202) 775-6168.

It has been decided that the postprints from the upcoming Kansas City Meeting will be published as the fourth volume of *Topics*.

Topics, Volume I is presently out of print. Due to the numerous requests for additional copies, Volume I will be reprinted. As soon as it is reprinted, an announcement will be made in this column, and current backorders will be filled.—Constance McCabe

CIPP CONSERVATORS IN
PRIVATE PRACTICE

COMMITTEE REPORTS

Thanks are extended to the Nominating Committee (Marilyn K. Weidner, Mary Lou White and Judith Rieniets) who prepared the election ballots for vice chair, secretary and two directors that were mailed to voting members of CIPP on July 15. Election returns were counted during the second week of August and the results will be reported in the November AIC Newsletter. Elections for the other two officers, a third director and the nominating committee will be held next year. All board members' terms are two years. Members are encouraged to run for office and/or suggest possible nominees, at the appropriate

time, to the next year's Nominating Committee. (See the Rules of Order for the procedures.)

The CIPP board and membership welcome Stanley Robertson, formerly of the National Gallery of Art, as Chair of the Business and Management Committee. A specialist in the conservation of antique picture frames and gilded wooden objects, he has conducted a successful private practice for almost two years in Bethesda, MD. The Business and Management Committee will be investigating means to assist people who plan to enter private practice. Areas of interest include: obtaining start-up capital and small business loans, understanding tax laws, contracts and insurance agreements, and exploring innovative management ideas for small businesses. He invites anyone interested in the work of the Committee to contact him at [REDACTED]

The ongoing study by the Research and Education Committee shows there is a definite desire for cooperative use of facilities and equipment among conservators and conservation organizations. Responses to the most recent institutional questionnaire indicate that 80 percent of the respondent institutions are willing to participate in either a "benefactor" or "recipient" capacity. The specific results of the survey will be included in the CIPP membership mailing this fall.

If you are a member of CIPP and did not receive a CIPP Membership Status Information Sheet in late June, please contact one of the Membership Committee Co-Chairs: Judith Rieniets [REDACTED]; or Arnold B. Wagner [REDACTED]. As you know, the past year's CIPP dues rate was inadvertently printed as \$10 instead of \$20 on the AIC renewal form. The Membership Committee and the treasurer thank all of you who have kindly sent your \$10 check (payable to AIC) to cover the balance of your 1988 membership dues.

ANNOUNCEMENTS

The Washington Conservation Guild has just received its non-profit 501(c)(3) status. The group can now serve as a conduit for grant applications by their members.

The next CIPP board meeting will be on Thurs., Oct. 13. Please contact José Orraca if you wish to attend; [REDACTED]

NOTICE: GROUP HEALTH INSURANCE

Joining your local Chamber of Commerce entitles you to low-cost health and dental insurance with their group plan. Other advantages to membership can include seminars and lectures on management and business issues, a subscription to the Chamber of Commerce newsletter, which publishes state and local legislative issues, and ready access to the network of businesses that are members of the group.—Stanley Robertson

NOTICE FROM CIPP INFORMATION OFFICER

Contributions to this newsletter column are always welcome. They can be as simple as an inexpensive source for a material or as complicated as a method for lining a concave surface evenly. (Sketches are appreciated, too.) If enough contribu-

tions are forthcoming, they will be compiled and sent at intervals to the membership. Please send all contributions to: Holly Maxon, CIPP Information Officer, 427 S. 16th St., Philadelphia, PA 19146.

"Please note: I failed to thank **Leon Sevilla** for his contributions to the panel discussion in New Orleans. My apologies."—José Orraca

ARCHITECTURE SPECIALTY GROUP

The formation of the Architecture Specialty Group (ASG) has grown out of a strong interest among museum conservators who may be called upon, in a limited way, to consider problems in an architectural context such as wallpaper, leather wall hangings, terra cotta ornaments, mosaics, stained glass, etc.. Even conservators whose expertise does not normally cover historic structures may find that the objects they are asked to conserve are housed in a building of architectural and/or historical significance.

Most of those present at the first meeting of the ASG are interested in the interrelationships between the structure and the collections housed in them. The ASG will be considering these issues in the months ahead. Anyone interested in joining the group may do so by sending a \$10 check made payable to AIC to the AIC office, 1400 16th St., NW, Suite #340, Washington, DC 20036. Please be sure to indicate on the check that it is for membership (1988) in the ASG.

We are planning the ASG program for the Cincinnati conference. It will be split between a few presentations designed to define and describe the field of architectural conservation, and a series of short talks on various specific problems and treatment, including both museum conservators and architectural conservators or architects. If you are interested in contributing to the program please contact: Thomas H. Taylor, Jr., Architectural Conservator, The Colonial Williamsburg Foundation, Drawer C, Williamsburg, VA 23187; (804) 220-7432.

PEOPLE

•**Leslie Kruth** has moved back to California. AIC members who need to get in touch with Leslie can write to her: c/o Marks, [redacted] Novato, CA 94947; [redacted].

•**Sandra Day O'Connor**, Associate Justice of the US Supreme Court, has joined the board of trustees of the Colonial Williamsburg Foundation.

•**Helmuth J. Naumer** of Santa Fe, NM, and **Richard J. Schwartz** of Scarborough, NY, have filled vacancies on the National Museum Services Board.

•**Maura Y. Duffy** of Il Istituto Per L'Arte E Il Restauro and **Susan G. Wood** of the Graduate Conservation Program at Queens University, were awarded graduate summer training project grants through Olin Conservation, Inc. **Christina L. Checkle** of the College of William and Mary has been accepted to the pre-graduate apprentice program.

•**Melanie Martin** and **Grace Owen** have completed two years of course work in the program for Library and Archives Conservation at Columbia University, NY, and will begin internships in the fall with **Anthony Cains** at Trinity College, Dublin, and with **Nicholas Pickwood** in Norwich, England, respectively.

•The Chicago Area Conservation Group has elected its

1988-89 officers: **Anna Kolata**, President; **Dudley Greeley** and **Louise Brownell**, Co-Program Chairmen; and **Honora Murphy**, Secretary/Treasurer.

•**Jean F. Rosston** will leave the Guggenheim Museum to take a position at the Kunsthau Zürich, in Zürich, Switzerland, as an assistant conservator beginning in October 1988.

•The following students have been accepted to the Conservation Center of the Institute of Fine Arts at New York University beginning with the 1988-89 academic year: **Peter Bornstein**, **Rachel Danzing**, **Patricia Griffin**, **John Hirx**, **Marycolette Hruskocy**, **Gwendolyn Jones**, **Petria Noble**, and **Jane Williams**. In addition, **Muhammadin Razak** from Indonesia has been accepted for a year as a special student. Advanced students will be interning as follows: **Felicity Campbell**, Paintings Conservation, The Walters Art Gallery, Baltimore, MD; **Jean Francois de Laperouse**, Archaeological Conservation, York Archaeological Trust, York, England; **Elizabeth Estabrook**, Paintings Conservation, Guggenheim Museum, NY; **William Hickman**, Objects Conservation, The Metropolitan Museum of Art, NY; **Michele LiCalsi**, Wall Paintings Conservation, Carlo Giantomassi, Rome, Italy; **Caroline Rieger**, Paper Conservation, Brooklyn Museum, Brooklyn, NY; **Harriet Stratis**, Paper Conservation, Art Institute of Chicago, Chicago, IL; **Serena Urry**, Paintings Conservation, Detroit Institute of Arts, Detroit, MI; **Jane Weber**, Paintings Conservation, The Metropolitan Museum of Art, NY.

•**Lyn Koehline**, paper conservator, has moved to [redacted] Chapel Hill, NC 27516. In September, she will join the staff of the Ackland Art Museum at the University of North Carolina.

•**Johanna Hershey**, on the staff of the Milton S. Eisenhower Library at the John Hopkins University since 1977, has been named its acting director. She replaces **Susan K. Martin**, who is leaving to become executive director of the National Commission on Libraries and Information Science.

•**Gerald R. Hoepfner**, Director of the Williamstown Regional Art Conservation Laboratory, Inc., resigned Sept. 1, 1988.

•**Theresa Byington Carmichael** and **Kermit Cederholm** have just opened their own paintings conservation studio at [redacted] Methuen, MA 01844; [redacted].

•**Frank Hamilton Talbot**, Executive Director of the California Academy of Sciences, has been appointed Director of the Museum of Natural History. The position will be effective Jan. 15, 1989. He replaces **Robert Hoffman**, who resigned Dec. 31, 1987, to become the Smithsonian Institution's Assistant Secretary for Research.

MATERIALS

AIRSCAN™ EXPOSURE MONITORS

Bacharach is manufacturing several low-level disposable monitoring systems for formaldehyde and ethylene oxide called AirScan™ Exposure monitors. They give readings as low as 0.035 ppm for formaldehyde, or 0.15 ppm for ethylene oxide, depending on the monitor used. The monitors are quite small, designed to be clipped onto the clothing and could easily be put in a storage cabinet or parking center. Depending on the monitor chosen, it will give readings at 15 minutes, 8 hours or 24 hours with corresponding increase in accuracy.

For more information, contact Bacharach at [REDACTED], Pittsburgh, PA 15238; [REDACTED]

HANDMADE PAPER

Twinrocker Studio Services announces the availability of Handmade Paper from its mill in Brookston, IN. Subscribers to Studio Services receive paper samples of all available colors; monthly reports of papers on hand; quantity discounts; free telephone ordering; free packing and shipping on orders over \$50. For more information, contact Twinrocker Handmade Paper, PO Box 413, Brookston, IN 47923; (317) 563-3119 or (317) 563-3210.

ARCHIVAL LEATHERS

The Hewitt Tannery has successfully developed a line of archival leathers based on the recommendations of the British Leather Manufacturers Research Association (BLMRA). Interested bookbinders and book conservators can obtain more information by contacting The Bookbinder's Warehouse, Inc., 45 Division St., Keyport, NJ 07735; (201) 264-0306.

MARK YOUR CALENDARS NOW!
It's not too early to start thinking about
AIC's 17th Annual Meeting
May 31-June 4, 1989
Omni Netherlands Hotel
Cincinnati, Ohio

CONFERENCES, COURSES, SEMINARS

CALL FOR PAPERS

Nov. 18, 1988, Tulsa, OK. "The Oklahoma Conservation Congress Regional Symposium." Submit abstracts by Sept. 15, 1988, to Donald DeWitt, University of Oklahoma, Western History Collections, Monnet Hall Room 452, Norman, OK 73019. Papers should reflect: technical analysis, case study or scholarly research on any conservation topic such as document, book or photograph care and restoration; environmental control; security; disaster preparedness; etc.

March 17-19, 1989, New Bedford, MA. "Architectural Artisanry: Preservation by Design." Abstracts due Sept. 30, 1988. Prospective authors are invited to submit abstracts for papers which address the professional, training and educational needs of artists and craftspeople who work in the context of architecture: historic preservation, new construction and public art. Contact: Philip C. Marshall, Director, Architectural Artisanry Program, Swain School of Design, 1213 Purchase St., New Bedford, MA 02740; (508) 944-0262 or (508) 997-7831.

Nov. 1989, Paris, France. "Colloquium on the Conservation of Cultural Works." Abstracts are due by Nov. 30, 1988. The program, sponsored by the As-

sociation des Restaurateurs d'Art et d'Archéologie de Formation Universitaire (ARAUFU), will be organized around two themes: (1) Presentation of a conservation project realized by a team of specialists representing several disciplines; and (2) the idea of "support" of a work of art in its many and varied aspects such as technical, plastic, historic as much from the point of view of its composition as its conservation. Presentation proposals should be in the form of a summary of 10-20 lines. Contact: ARAUFU, "Colloque 1989," 7, rue Nollat, 75017 Paris.

GENERAL

1988, 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, DC 20560; (202) 357-3101.

1988, 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, SC 29208.

Sept. 14-17, 1988, Rochester, NY. "American Association for State and Local History Annual Meeting." This year's AASLH annual meeting theme is "What is History's Future?" Copies of the meeting preliminary program are available free of charge from AASLH headquarters at 172 2nd Ave., N., Suite 102, Nashville, TN 37201; (615) 255-2971.

RESEARCH UPDATE

DUGOUT CANOE SURVEY

The Historic Preservation Associates (HPA) is requesting information on prehistoric, historic and even modern dugout canoes. Richard P. Kandare of HPA is conducting a survey of dugout canoes found in the southeastern United States. Any AIC members who have knowledge of dugout canoe discoveries or experience with the recovery, analysis or preservation of dugout canoes are encouraged to contact Kandare at PO Box 1064, Fayetteville, AR 72702.

LETTERS

"I would like to point out that my comments expressed in the letter I wrote in the May 1988 AIC *Newsletter* reflected my own opinions only and not those of members of the conservation departments of the Fine Arts Museums of San Francisco.

"I would like to make clear that my letter did not constitute a criticism of the professional practice of Ms. Barbara Appelbaum. I have the highest regard for Ms. Appelbaum's work and professional ethics. I also consider her article in the *JAIC* to which I referred to be an important contribution to the field. My comments in reference to Ms. Appelbaum's article were strictly concerned with the possible misuse of her concept of 'retreatability.' I also meant no derision to the graduates of the programs, or restorers who work in frame shops. My comments were directed solely to the scientific nature of the effects of treatments and the perceptions held of them."—Niccolo Caldaro

Sept. 25-30, 1988, Los Angeles, CA. "Safety Issues in the Practices of Art and Art Conservation." Contact Sr. Mary Virginia Orna, Dept. of Chemistry, College of New Rochelle, New Rochelle, NY 10801.

Oct. 4, 1988, Kansas City, KS. "Symposium on Natural History Museums." Contact Paisley S. Cato, Dept. of Wildlife & Fisheries Sciences, Texas A&M University, College Station, TX 77843-2258.

Oct. 5-8, 1988, Boston, MA. "Association for Preservation Technology, 20th Anniversary, Celebration & Conference." Contact Historic Massachusetts Inc., 45 School St., Boston, MA 02108; (617) 350-7032.

Nov. 14-18, 1988, Washington, DC. "Onsite Archaeological Conservation Techniques." The Conservation Analytical Laboratory (CAL), Smithsonian Institution, in coordination with the Institute of Archaeology, London, England. For conservators, conservation educators, archaeologists, curators. The course will cover treatments and techniques used in the field. Course director is Robert Payton, Conservator, Museum of London, London, England. Contact: ARCHCONS/Eleanor McMillan, Coordinator of Education and Training, CAL/MS, Smithsonian Institution, Washington, DC 20560; (301) 238-3727. Registration deadline is Oct. 14, 1988.

Dec. 5-7, 1988, Orléans, France. "Colloque International: Pigments Et Colorants." Centre National De La Recherche Scientifique. Contact M. Bernard Guineau, Secrétariat du colloque "Pigments et Colorants", Institut de Recherche et d'Histoire des Textes, Centre National de la Recherche Scientifique, 3B, Avenue de la Recherche Scientifique, 45071 OR-

LEANS CEDEX-FRANCE. Tel.: 38 63 44 30.

Dec. 15-16, 1988, London. "1988 CHArt Conference, Computers and the History of Art." Contact Anthony Hamber, CHArt, Dept. of History of Art, Birkbeck College, 43 Gordon Square, London WC1H OPD; Tel.: 01-631-6110.

After mid-January, 1989, Washington, DC. "The Conservation of Earth Sciences Collections." The Conservation Analytical Laboratory (CAL) of the Smithsonian Institution offers to conservators, collections managers, curators, conservation educators, and other museum professionals a course stressing the preservation of mineral and fossil collections. Contact: EARTHSCI/Eleanor McMillan, Coordinator of Education and Training, CAL/MS, Smithsonian Institution, Washington, DC 20560; (301) 238-3727.

April 24-28, 1989, Lausanne, Switzerland. "Methods for the Preservation of Cultural Properties." Contact François Schweizer and Verena Villiger, Direction of the National Programme 16, Pavillonweg 2, 3012 Bern, Switzerland; Tel.: (031) 24 58 08.

Aug. 1989, Washington, DC. "Furniture Conservation Training Program." The Smithsonian Institution's Conservation Analytical Laboratory (CAL) announces the triennial application competition for its training program in furniture conservation. Application deadline is Feb. 1, 1989. Contact: FCTP Application, CAL/MS, Smithsonian Institution, Washington, DC 20560; (301) 238-3700.

PAPER

1988, Baltimore, MD. Two five-day workshops on book preservation and conservation are being given at The Johns Hopkins University. Contact: Collections Maintenance Department, The Milton S. Eisenhower Library, The Johns Hopkins University, Baltimore, MD 21218; (301) 338-8380.

Oct. 3-7, 1988, Ottawa. "Conservation of Historic and Artistic Works on Paper: Symposium '88" sponsored by the Canadian Conservation Institute. Contact Symposium '88, 1030 Innes Rd., Ottawa, Ontario K1A 0M8, CANADA; (613) 998-3721.

Oct. 19-21, 1988, Washington, DC. "TAPPI Paper Preservation Symposium." Contact the Meetings Department, TAPPI, Technology Park/Atlanta, PO Box 105113, Atlanta, GA 30348-5113; (404) 446-1400, ext. 237.

Oct. 27-29, 1988, Chicago, IL. "Guild of Bookworkers' 8th Annual Seminar on the Standards of Excellence." Contact: Bonnie Jo Cullison, The Newberry Library, 60 W. Walton St., Chicago, IL 60610; (312) 943-9090, ext. 440.

Nov. 6-9, 1988, Champaign, IL. "Conserving and Preserving Materials in Nonbook Formats." Contact the University of Illinois at Urbana—Champaign, Graduate School of Library and Information Science, 410 David Kinley Hall, 1407 W. Gregory Dr., Urbana, IL 61801; (217) 333-3280.

PHOTOGRAPHIC MATERIALS

Oct. 17-21, 1988, Marina del Rey, CA. "Preventive Care of Historic Photographs and Negatives." Contact the Training Program, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (213) 822-2299.

TEXTILES

Oct. 3-7, 1988, Suitland, MD. "The Identification of Natural Dyes on Historic Textiles: Analysis and Preparation." Sponsored by the Smithsonian Institution Conservation Analytical Lab/Museum Support Center (CAL/MS), this five-day course, taught by Dr. Helmut Scheweppe, will focus on the identification of natural dyes by means of extraction tests and thin layer chromatography. Contact: CAL/MS, Smithsonian Institution, Washington, DC 20560.

Oct. 14-16, 1988, Rochester, NY. "Culture and Comfort: The Draped and Upholstered Interior, 1850-1930." A symposium sponsored by the Strong Museum that examine the aesthetics, design economics, production, and the conservation of upholstered seating furniture, draperies, center-table covers, mantel lambrequins and other furnishing fabrics found in parlors of American homes during those decades. Contact: Education Dept., The Strong Museum, One Manhattan Sq., Rochester, NY 14607; (716) 263-2700, ext. 202.

Nov. 1, 1988, Suitland, MD. "Textile Pests: Biology, Prevention, Control." Sponsored by the Smithsonian Institution CAL/MS, Dr. Gary Alpert, Entomologist, will give a one-day seminar specifically on the bionomics, prevention and control of insects which attack museum textiles. Registration fee is \$30. Deadline is Oct. 3, 1988. Contact: CAL/MS, Smithsonian Institution, Washington, DC 20560.

Nov. 3-4, 1988, Washington, DC. "Harpers Ferry Regional Textile Group Conference—20th Century Materials, Testing and Textile Conservation." Contact Katheleen Betts, Anderson House Museum, 2118 Massachusetts Ave., NW, Washington, DC 20008; (202) 785-2040. Registration deadline is Oct. 6, 1988.

Nov. 7-10, 1988, Washington, DC. "Dye Workshop." This course, sponsored by the Smithsonian Institution CAL, will help participants build a set of dichromatic and trichromatic dye swatch recipes for color matching in the repair of antique textiles. Contact: Mary Ballard, [REDACTED]

OBJECTS

Oct. 18-21, 1988, Bologna, Italy. "International Colloquium on Archaeometallurgy." Contact Segreteria Internazionale Colloquium on Archaeometallurgy, Centro per lo Studio e la Conservazione di Manufatti di Interesse Archeologico e Artistico, Facoltà di Chinnica Industriale, Viale Risorgimento, 4, 1-40136, Bologna, BO, Italy.

Oct. 23, 1988, Santa Monica, CA. "Symposium on Clock and Watch Restoration." Contact Ward Francillon, 1024 Wildwood Rd. NE, Atlanta, GA 30306; (404) 875-4675.

WOOD ARTIFACTS

Sept. 26-29, 1988, Los Angeles, CA. "Archaeological Wood Symposium." Contact Roger Rowell, Forest Products Laboratory, One Gifford Pinchot Dr., Madison, WI 53705-2398.

Oct. 26-29, 1988, Philadelphia, PA. "Gilding Conservation Symposium." Contact Deborah Bigelow, [REDACTED], Newburgh, NY 12550, or Don Williams, MSC/CAL, Smithsonian Institution, Washington, DC 20560.

POSITIONS AVAILABLE

SUPERVISOR HISTORIC HOUSE RESTORATION CREW

The City of New York Department of Parks & Recreation is seeking a skilled restoration crafts-person with supervisory experience to create and direct a pilot restoration and maintenance crew for its superb collection of 12 historic houses (c.1630-1840). Large capital reinvestments in these landmark structures will require a methodical program of preventive maintenance, repairs and restoration.

This position requires a high level of knowledge and skills in restoration carpentry, roofing, masonry, plastering, glazing, painting, metal work and use of heavy equipment, as well as general knowledge of plumbing, electrical and H.V.A.C. work.

General requirements: Five (5) years of experience in historic house restoration, two (2) years of which must have been as a foreman. Knowledge of purchasing and estimating labor time and job costs, ability to set up a repair shop. Graduate degree in preservation or equivalent experience preferred. City residency is required within 90 days of appointment. Competitive salary and good benefits package.

Send resume and salary history to Adrian Benepe, Director of Art & Antiquities, City of New York, Parks & Recreation, The Arsenal, Central Park, New York, NY 10021.

PAPER CONSERVATOR

Full-time position available in a very diversified art on paper conservation lab which treats a very broad field of work encompassing all mediums and materials. The ability to plan and execute appropriate conservation treatments is essential. Chemical knowledge and artistic ability is desired. Minimum of three years experience in conservation required. Excellent salary and benefits. Qualified applicants please send resume to Julius Lowy Frame and Restoring Company, Inc., 28 West End Ave., New York, NY 10023, to the attention of Mark Methner.

CONSERVATION ASSISTANT

The Brooklyn Museum is offering a nine-month full-time conservator's assistant position supported by NEH, to work with staff objects conservators on a survey of ethnographic objects. This collection includes basketry, feathers, ceramics, stone, wood, leather and composite objects, all collected by the museum's first curator of ethnology while on field trips to the Southwest, California, Northwest coast and the Plains. The survey will record the condition and set treatment priorities for approximately 200 of the 9,000 objects collected by Culin between 1903 and 1911. The starting date for this is September 1988, or as early as possible. To apply, or for more information, please send a resume and cover letter to: Personnel Manager, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238.

PAINTINGS CONSERVATORS

The Balboa Art Conservation Center seeks two paintings conservators for an active regional center. Responsibilities include examination and treatment of

a wide range of paintings in the lab and some travel to on-site museum projects and surveys. Both positions are full-time and require the candidate to have a degree in conservation from a recognized training program or equivalent experience. One position will require up to five years additional experience. The other position will be appropriate for recent graduates. Send resume and references to Janet Ruggles, Director, Balboa Art Conservation Center, PO Box 3755, San Diego, CA 92103.

CONSERVATION ASSISTANT

The candidate should be a graduate of a conservation training program with a specialization in textiles, or have equivalent qualifications and experience. In addition, he/she should have knowledge/interest in the history, technology and materials of American and European upholstered furniture, including twentieth-century pieces.

Working with and under the direction of the upholstery conservator, work will include examination, photography and preparation of objects for display and storage; maintaining written and photographic documentary records; and assisting the conservator with conservation treatments and the development of new upholstery conservation procedures.

Send letter of application and resume to: James H. Frantz, Conservator, Objects Conservation Department, Metropolitan Museum of Art, 5th Ave. and 82nd St., New York, NY 10028.

ASSISTANT OR ASSOCIATE PROFESSOR SCIENCE FOR ART CONSERVATION

Assistant or associate professor in art conservation, University of Delaware. Graduate degree in conservation with strong scientific background and teaching experience preferred. Send resume to Art Conservation Program, 303 Old College, Newark, DE 19716. Position to begin September 1989 or possibly sooner.

The University of Delaware is an equal opportunity employer which encourages applications from qualified minorities and women.

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 painting in 30 member institutions throughout and beyond the Midwest. In addition to on-site consultations and laboratory services, the lab provides fellowship training and educational seminars for both membership and conservation professionals.

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. Benchwork is encouraged, although considerable travel will be required in the first year.

The head conservator must have experience in conservation treatments of the highest quality on a wide variety of projects. Graduation from a recog-

nized conservation training program or equivalent background is required, with a work history of 10-15 years in progressively more responsible positions. Candidates must have experience in supervision and training, and strong interpersonal administrative skills. Previous work in a museum is an asset, as is experience in private practice. The lab is a non-profit center, but offers many of the entrepreneurial opportunities of a business.

Salary levels are highly competitive and commensurate with experience. Benefits are excellent and include 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 with the lifestyle of a small college town.

To apply, write outlining your experience relative to the responsibilities described, and your professional goals and interests, to Lisa Mibach, Director, ICA Lab, Allen Art Building, Oberlin, OH 44074, USA.

ASSISTANT CONSERVATOR

The Isabella Stewart Gardner Museum in Boston, MA, is seeking a full-time assistant objects conservator. The assistant will work with the conservator in all aspects of care of the significant and varied holdings of European sculpture and decorative arts. The sculpture collection ranges in date from antiquity through the nineteenth century, with an emphasis in medieval and Renaissance polychrome wood, terracotta and stone pieces. The decorative arts include inlaid and painted furniture, metal work, stained glass, gilt leather and a selection of ceramics. The qualified candidate should possess a degree in the conservation of works of art granted by a recognized training institution or the equivalent in experience. Further postgraduate work and/or several years employment in conservation is strongly suggested. Salary is competitive and the benefits are excellent. To apply, please send a letter of application, resume and the names of three references to the Conservator of Objects, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, MA 02115, USA.

CONSERVATION GENERALIST OPPORTUNITY TO MAKE A DIFFERENCE

Influence the comprehensive care of private collections. Conservation generalist sought for partnership in new business venture based in Los Angeles. Emphasis on evaluation of environmental factors and prevention. Must have strong experience in condition evaluation and analysis. Excellent report-writing skills. Experience with private clients desirable. Flexible and personable to work with same. Reply to PO Box 4987, Los Angeles, CA 90051.

EDITORIAL ASSISTANT

The Editorial Board of the Paper Conservation Catalog seeks an Editorial Assistant for a part-time position (20 hours per week) available immediately. Salary is \$10 per hour plus 15% for fringe benefits. Assistant will work at home, in the Washington, DC, area, with provided computer. For further information contact Kate Maynor, National Museum of American Art, (202) 357-2685.

DIRECTOR OF CONSERVATION

A director is sought by the Williamstown

Regional Art Conservation Laboratory in Williamstown, MA; a consortium of 36 museums and historical societies in New England, New York and Pennsylvania. The laboratory is housed in a recently expanded facility on the grounds of the Sterling and Francine Clark Art Institute. The professional staff includes eight conservators and between two and four interns annually. The current budget exceeds \$600,000.

The laboratory seeks an experienced conservator, art historian, or arts administrator with demonstrated administrative and personnel management skills, as well as an interest in directing a capital campaign in cooperation with the trustees and an outside consultant.

With the help of conservation department heads and an administrative assistant, the director supervises the day-to-day operations of the laboratory, including conservation treatments, member and non-member services, conferences, budgets, personnel, interns, grant applications, and long-range planning.

Salary commensurate with experience. Position available after Sept. 1, 1988. Send curriculum vitae, salary history and names of at least three references to Tom Leavitt, Chairman, Search Committee, H.F. Johnson Museum of Art, Cornell University, Ithaca, NY 14853.

ASSISTANT CONSERVATOR

The Textile Conservation Workshop is seeking applicants for an assistant conservator position. Candidates should have graduate school or equivalent experience trained in textiles, objects or paper. Primary responsibilities are: examination and performance of treatment for all kinds of textiles and costumes under the supervision of the Senior Conservator. Salary is commensurate with experience. Please send inquiry and resume to: Patsy Orlofsky, Executive Director, Textile Conservation Workshop, Main St., South Salem, NY 10590.

CONSERVATOR OF DECORATIVE ARTS AND SCULPTURE

The J. Paul Getty Museum in Malibu, CA, is seeking experienced conservator to head Department of Decorative Arts and Sculpture, overseeing a staff of 7. Candidate will have at least 10 years experience in one or more of the department's areas of expertise: furniture (16th-19th century European), sculpture (15th-19th century European stone, metal and wood), and silver, glass and ceramics (particularly Renaissance maiolica). Working with the heads of two curatorial departments, Conservator plays an active role in the acquisitions process, preparing condition reports, and overseeing the conservation and safe display of objects. Training at the graduate level in conservation, or equivalent experience, is required. Strong leadership skills are essential, as is a broad knowledge of the conservation field. Experience with the planning of conservation facilities is desirable. Salary commensurate with experience. Position available Oct. 1. Send letter, resume, salary history and references to Director of Personnel, PO Box 2112, Santa Monica, CA 90406. BOE.

ETHNOGRAPHIC OBJECTS CONSERVATORS

The Anthropology Conservation Laboratory, National Museum of Natural History, Smithsonian Institution, will be seeking ethnographic objects conservators for a variety of contract and temporary appointment positions over the next several years to assist in

the renovation of its North American Indian permanent exhibition hall. The conservators will be responsible for some collections survey work as well as stabilization and conservation of objects removed from the present exhibition and conservation of newly selected objects from existing collections. Applicants must have formal or equivalent training in conservation and have at least two years of museum experience, preferably in ethnographic conservation. Position levels: GS 9-11. Salary range: \$22,907-\$27,716. Send statement of interest and resume to National Museum of Natural History; Anthropology Conservation Laboratory; Mail Stop 112; Smithsonian Institution, Washington, DC 20560; Attn. Greta Hansen.

ASSISTANT TEXTILE CONSERVATOR

Must have either completed a comprehensive training program or finished a formal academic program in textile conservation. Experience in the field of textile conservation is highly desirable.

We are a general textile conservation laboratory with emphasis on large scale textiles, especially tapestries. A textile science background is encouraged and the ability to help manage and maintain a well organized conservation laboratory. You would be required to assist in the conservation of textile conservation interns or apprentices.

Annual salary plus 12 days vacation the first year. Specified holidays and benefits. Textile Conservation Laboratory, 1047 Amsterdam Ave., New York, NY 10025; (212) 316-7523.

PHOTO ARCHIVIST

American Heritage Center, University of Wyoming. Responsibilities: Manage the research and technical operations of the Photo Archive, including processing and cataloging the collections; applying conservation, restoration and storage techniques; assisting in maintaining the art collection; and conducting a variety of outreach and special programs. Qualifications: **Required:** a bachelor's degree and at least two years of responsible archives experience in handling photographic materials. **Preferred:** a master's degree in archives, library science, American studies, history or a related field—or equivalent combination of education and experience. Acquaintance with and appreciation of the fine arts would be helpful. **Minimum Salary:** \$17,772. Send letter of application, vita and names, addresses and telephone numbers of three references by Oct. 15, 1988, to Dr. Rolf Swensen, Administrative Archivist, American Heritage Center, PO Box 3924, University Station, Laramie, WY 82071.

GRANTS & INTERNSHIPS

FRAME APPRENTICESHIP

Pending funding, the Fine Arts Museums of San Francisco seek a National Endowment for the Arts (NEH) apprentice (part-time) in the American Paintings Dept. Working closely with curatorial and conservation staff, training will focus on research, study and connoisseurship or the styles, history and manufacture of American frames, and will include experience in frame restoration. Qualifications: BA in art history (or comparable experience); prior ex-

perience in art handling and wood working; experience in framing, matting and gilding techniques preferred. Stipend: \$10,000 (plus benefits) for a 3-day-a-week position, nine months (Jan.-Sept. 1989). Send letter of interest, resume, summary of courses and grades and three letters of recommendation to Sally Mills, de Young Museum, Golden Gate Park, San Francisco, CA 94118. Application deadline is Nov. 15, 1988.

ANDREW W. MELLON FELLOWSHIP ANALYSIS OF MUSEUM MATERIALS

The Conservation Services Laboratory, Detroit Institute of Arts, is accepting applications for a one-year, advanced fellowship in the analytical chemistry laboratory—available September 1988. The successful applicant will conduct materials analysis studies of art works and other museum materials using polarizing microscopic, energy-dispersive x-ray fluorescence, x-ray (powder) diffraction, atomic emission spectrographic and/or Fourier transform infrared spectrometric techniques under the direction of the senior research scientists. The fellow will be required to complete at least one research project resulting in a paper of publishable quality. Applicants should have a minimum of a B.S. in chemistry (M.S. preferred) together with a strong instrumental analysis background in the above mentioned areas, and either actual experience with, or a high degree of interest in the analysis of conservation and museum materials. The fellowship carries a stipend of \$18,000/year plus \$2,500 travel allowance.

Interested parties should submit a resume, undergraduate and graduate transcripts, and arrange for three letters of reference to be sent directly to: Barbara Heller, Head Conservator, Conservation Services Laboratory, The Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202; (313) 833-7920.

ANDREW W. MELLON FELLOWSHIP CONSERVATION OF SCULPTURE AND DECORATIVE ARTS

The Conservation Services Laboratory, Detroit Institute of Arts, is accepting applications for a one-year advanced fellowship in sculpture and decorative arts—available September 1988. The fellow will participate in the full range of laboratory functions, specialize in one area of expertise and will be required to complete a research project with related travel. The fellowship carries a stipend of \$18,000/year plus \$2,500 travel allowance. Applicants should be graduates of a recognized conservation training program or have equivalent educational and work experience.

Interested parties should submit a resume, and a list of references to: Barbara Heller, Head Conservator, Conservation Services Laboratory, The Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202; (313) 833-7920.

J. PAUL GETTY MUSEUM 1989-1990 STUDENT PROGRAMS

The J. Paul Getty Museum has announced its 1989-1990 student programs which are offered to graduate students to obtain practical training in art museum work. For more information, contact: the Department of Education and Academic Affairs, The J. Paul Getty Museum, PO Box 2112, Santa Monica, CA 90406; (202) 459-7611, ext. 254. Applications must be submitted by Dec. 12, 1988, for assignments

beginning on Oct. 2, 1989.

AGTPC COORDINATED SCHEDULING FOR INTERN PLACEMENT

Three members of the Association of Graduate Training Programs in Conservation (AGTPC) have agreed to cooperate in the scheduling of third- and fourth-year (pre-degree) internships for their students. It is hoped that coordinated scheduling will help both the programs and internship hosts simplify the selection process. The Buffalo State College, University of Delaware/Winterthur and New York University/Institute of Fine Arts programs offer the following schedule for the guidance of prospective internship sponsors. September-November: Initial inquiries to potential internship sites. October-December: Appointments for interviews scheduled. December 25-February 15: Students interviewed by sites. March 1-April 1: Notification of decisions.

The programs are happy to cooperate with other timetables potential hosts may already have in place. The internship candidates and their programs should be advised of the interview and decision schedule which will be followed at the time of the initial contact.

ADVANCED INTERNSHIP ARCHAEOLOGICAL CONSERVATION

The Rochester Museum and Science Center is offering a 12-month internship in archaeological conservation, funded in part by New York State Council on the Arts. The internship will focus on treatment and storage of the museum's Seneca Iroquois artifacts. Applicants should be graduates of a conservation program or have equivalent training. Beginning in September, the Internship offers a stipend of \$17,000 and a travel allowance of \$600 to be used within New York. Send resume, copies of three laboratory reports and names/addresses of three references to Nancy Davis, Conservator, RMSC, 657 East Ave., Rochester, NY 14603. For additional information contact the above at (716) 271-4320.

PUBLICATIONS

Collections Management for Museums. Cambridge, England: Museum Documentation Association, April 1988. Available from MDA, Building O, 347 Cherry Hinton Rd., Cambridge, CB1 4DH, England. Price, £30 plus £1 postage. The proceedings of an international conference held in Cambridge in September 1987. Topics covered include surveys of collections management systems, system design, procedural and policy developments in individual museums, and developments in training.

IBC Informazioni. Rivista Bimestrale dell'Istituto per i Beni Artistici Culturali e Naturali della Regione Emilia-Romagna. Available from Istituto per i Beni Artistici Culturali e Naturali, via Manzoni 2, 40124, Bologna, Italy. A bimonthly publication which reports on progress in conservation of the cultural and natural heritage of the region of Emilia-Romagna. The articles, in Italian, relate work going on in museums and at archaeological sites.

Veröffentlichungen des Deutschen Nationalkomites für Denkmalschutz. (Publications of the German National Committee for Monument Preservation). Available from Geschäftsstelle des

Deutschen Nationalkomitees für Denkmalschutz beim Bundesminister des Inneren, Hohe Strasse 67, 5300 Boon, F.R.G. A series of lavishly illustrated brochures written for both specialists and laymen. Titles include *Steinzerfall* (Stone Decay), *Denkmalschutz—Was? Warum? Wie?* (Monument Preservation—What? Why? How?), and *Bauen und Bewahren auf dem Lande* (Rural Building and Conservation).

The final report of the Government Printing Office (GPO) study as presented to the National Archives is available at cost from the Abbey Newsletter office, 320 E. Center, Provo, UT 84601, for \$2.00 (\$4/page plus postage). The report represents the first efforts to recognize xerography as a preservation process.

Federal Register (FR) Items. The FR is a compilation of all the regulations and public notices issued by federal agencies. Published daily, this vast amount of printed matter often contains items which affect the health and safety of artists, theater or crafts people.

To make this information more accessible, short bulletins on FR items are compiled at the end of each month and published in the ACTS FACTS newsletter. Individuals may subscribe for \$10 a year. ACTS will answer written and telephone inquiries about the subjects covered in ACTS FACTS. Send a self-addressed, stamped envelop with written requests for information to ACTS FACTS, 181 Thompson St., #23, New York, NY 10012; (212) 777-0062.

Materials Performance (MP), a monthly journal published by the National Association of Corrosion Engineers (NACE) is reformatted to improve readability. For more information on paper submission procedures, manuscript format and review and follow-up procedures, contact: MP Editor, NACE, PO Box 218340, Houston, TX 77218; (713) 492-0535. For subscriptions, contact: Publications Department, NACE PO Box 218340, Houston, TX 77218.

Thomas C. Cubasch, Publisher is working on a bibliography that would cover books, catalogues, journals and such on the various fields of conservation. Cubasch is requesting any information which can be provided to complete his current listings. Also, he would like conservators and librarians to make suggestions as to books they feel deserve to be reprinted or translated. Further, he would like to hear about any student projects which are of a publishable quality.

Eventually, Cubasch hopes to offer a mail-order services for the books mentioned in his bibliography. Contact: Thomas C. Cubasch (Publisher), Verlag Der Apfel, Gumpendorfer Strasse 12, A-1060 Vienna/Oesterreich.

Archaeology and Historic Preservation Federal Affairs Workbook. Foresight Science & Technology Inc. \$40 plus \$2 shipping and handling. Contact Loretta Newmann, [redacted]. To order by phone, call (202) 833-2325. Foresight, 2000 P St., NW, Suite 305, Washington, DC 20036.

IMR Sourcebook. The Institute of Metal Repair. Includes: sources for replacement parts; listing of metal repairers and restorers; metalworkers who can duplicate parts and/or do custom work; schools that teach metalworking, metal repair, conservation, restoration, and preservation; listing of preservation or-

ganizations and publications; bibliography of books and magazine articles about repairing; and tips and techniques. The *IMR Sourcebook* is updated quarterly. Cost is \$11.95. For more information, send self-addressed, stamped, legal size envelope to: IMR, 1558 S. Redwood, Escondido, CA 92095.

Archival Quality Materials Catalog. University Products, Inc. Free upon request. Contact: Consumer Service Department, (800) 628-1912. Massachusetts customers can call collect (413) 532-9431. Or write: University Products, Inc., PO Box 101, 517 Main St., Holyoke, MA 01041.

1989 Art and Drafting Supply Catalog. Sam Flax. Send check or money order for \$5 to Sam Flax, TeleServe Dept. C, 39 West 19 St., New York, NY 10011. For more information, contact: Eileen G. Cullen, [redacted].



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Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS

Volume 13, Number 6

November 1988

FAIC - What's Happening? Where is it Going?

At present, the Foundation of the American Institute for Conservation is probably most readily recognized as the arm of the American Institute for Conservation (AIC) which provides grant assistance for students to enable them to attend Annual Meetings. But, FAIC is much more than a grant-giving entity, and in fact, FAIC has only recently undertaken that kind of activity.

INITIALLY, the FAIC was established with a mission nearly identical to that of the AIC. This is not surprising in view of the evolutionary process that resulted in the founding of the organization. To retrace a bit of the history, the AIC was formed out of the necessity to raise funds for the 1970 International Institute for Conservation (IIC) conference on the conservation of stone and wood in New York. Many members from the IIC-American Group (IIC-AG) helped to organize that meeting and to raise funds to support it. However, because of IIC-AG's legal status as part of an international organization, it was not possible for donors to make tax-deductible contributions to the group. Rather than any desire on the part of the membership to separate from IIC, it was this need for a legally separate, independent American organization that seems to have been the primary impetus for the creation of AIC.

Soon after, perhaps even coincidental with the formation of AIC, a movement began within the organization to have a certification program for its members.

The establishment of the FAIC became an organizational necessity when, in 1972, the Board of Examiners for certification was established. It appeared that under controlling Internal Revenue Service (IRS) rules for non-profit organizations, a Foundation had to be created as a separate IRS entity in order for fund raising and certain types of educational activities to continue while certification was being carried out within the AIC. FAIC was thus created and, in 1973, Elizabeth West FitzHugh was appointed as its first Executive Director.

The Bylaws of the FAIC limit the "membership" of the organization to the FAIC Executive Director and the elected members of the AIC Board. With no real budget, the major task in those early days was to define the FAIC's role in its interaction with the AIC. The first official FAIC act, in 1974, was to present AIC with \$50 from its meager treasury of \$225 to help pay the costs of the *Bulletin*, which is no longer extant.

Between 1975 and 1979, Joyce Hill Stoner was the Executive Director of the FAIC. During her tenure the FAIC demonstrated its ability to raise funds, 33% of which had to come from public or government sources, and secured its tax-free status as a 501(c)(3) entity. The source of the first significant funds raised by the Foundation was a National Endowment for the Arts grant for \$6,420 which, with private donations, supported the production of "Know What You See", an exhibit, lecture and catalogue put together by Louis Pomerantz. This

public-education exhibition about painting conservation was reproduced and circulated by SITES for several years in both the USA and abroad. FAIC continued to fulfill its public outreach role in years to come with publication support for such projects as *Wash and Gouache*, by Marjorie Cohn, and programs of lectures and films which were made available to the public. The public lectures continue today in the form of the George Stout Memorial Lecture. FAIC-supported publications are still available, ranging in content from Masako Koyano's *Japanese Scroll Painting to Why Conservation of Paintings?* from the *FAIC Little Series*.

The Oral History Project and Archives, another FAIC project begun by Joyce Hill Stoner, continues to collect material and is currently housed at Winterthur Museum. It contains interviews, clippings and photographs from senior conservators and their protégés.

In 1979, Ben Johnson, as the new Executive Director of FAIC, asked the Board of FAIC to project what they would like to see accomplished if the monies became available. Then Board member, Barbara Appelbaum, remembers

CALL FOR POSTERS
AIC 17th Annual Meeting
Cincinnati, Ohio,
May 31-June 4, 1989.
See page 11 for details.

this as a real "wish list" that seemed rather exotic at the time. Suggestions included: George Stout Lectures, with honoraria and expenses to be paid by FAIC; monetary student awards; funding of research for *Journal* articles; education of the public as to what conservation is, and pamphlets, such as *What is a Conservator?*; a speakers' bureau; an annual "retraining" conference; and a mobile van to tour the country with instructional material. Under Ben Johnson's leadership, the first monies were raised to begin an endowment fund for the FAIC -- Peter S. Bing gave \$20,000 to start the George Stout Memorial Fund.

Many of the other "wish list" ideas were further developed during Carolyn Keck's term as Executive Director beginning in 1981. Under Carolyn Keck's leadership the Foundation focused on enhancing the image of AIC with the public and advanced education opportunities for the membership. She initiated a pilot project in refresher courses backed by a grant from the Andrew Mellon Foundation. The first two courses were in Paper and Objects in the summer of 1983. The success of the pilot projects inspired future courses which originated in AIC Specialty Groups and were backed by the financial and clerical support of FAIC.

Over the following years, FAIC contributed support for the AIC Newsletter and continued to assist with publications such as "A Guide to Museum Pest Control" (now available for purchase from the Association of Systematics Collections). Carolyn Keck's generous personal financial support of FAIC and her arrangement of the sale of a Georgia O'Keefe painting added to the existing endowment and created three new funds for the support of conservation.

PRESENTLY, FAIC has a total capital fund of \$200,000 divided among the four separate endowments. Each year the interest from these endowments is distributed according to the endowment guidelines. These include: The George Stout Memorial Fund, to support lectures

and defray the cost of student attendance at professional meetings; the Small Session Fund, to support professional sessions such as Refresher Courses; The Publications Assist Fund, a reimburseable loan to defray publication costs; and the Professional Award Fund, an award for exceptional effort or performance related to the benefit of conservation.

A fifth fund, The Professional Development Fund, also has been created, but is not yet fully endowed. The interest from this fund is to be used to defray costs related to any educational endeavor intended to support the professional development of a member of AIC beyond the status of student. At the present time, the Carolyn Horton Fund is the only active portion of the Professional Development Fund, and interest earned from this fund is reserved for assistance to members of the Book and Paper Group.

STRATEGICALLY: While necessity may have been the mother of FAIC's invention, like the AIC, the FAIC has accomplished a great deal because of the motivation and energy of its executive directors and board members. These individuals molded and shaped the activities of the FAIC as well as the available resources of the Foundation, in a way that reflected their characters and goals. As the AIC organization has changed and grown, the FAIC has changed and grown in response to the needs of the membership. In 1987 it became apparent that the operating budget of the Foundation was being depleted with no obvious source of new income available. Moreover, it became clear that the FAIC would need to undergo the same kind of strategic planning process that has been necessary for AIC. Just as we have had to ask: What is the mission of AIC and is that mission appropriate? We now must ask: What is the mission of FAIC, and is that mission appropriate?

FAIC's mission statement is quite broad:

- to coordinate and advance the knowledge and improve methods of conservation needed to protect, preserve and maintain the condition and integrity of objects or structures which because of their history, significance, rarity, or workmanship have a commonly accepted value and importance for the public interest;

- to improve knowledge of all subjects related to the conservation of historic and artistic works, to encourage education, study, research, to promote proficiency and skill in the practice of conservation, and to disseminate technical and professional information related thereto;

- to publish, sell, circulate and distribute books, magazines, publications, literature, films, and magnetic tapes and to organize and otherwise participate in exhibitions dealing with the conservation, of historic and artistic works;

- to solicit funds and to receive donations and legacies for the purposes of the Corporation.

The FAIC has been operating under the guidance of these broad and ambitious statements since 1973. As its constituency causes us to evaluate where the organization has been, and we attempt to define where it should be going, we will be asking:

Is this mission statement and its objectives satisfactory, or does it need to be changed? Is the governing structure of FAIC (Executive Director, Board) adequate for this mission? What existing programs within these broad guidelines should be maintained and what new programs should be implemented? How can the organization realistically raise funds to support its operations and programs?

The FAIC Board is now addressing these issues. We challenge you, the membership of AIC who will be effected by the outcome of these issues, to address them as well. Let us hear from you. --Leslie Kruth and Sara Wolf Green (FAIC Board Members)

The AIC Newsletter (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1400 16th Street, NW, Suite 340, Washington, D.C. 20036, (202)232-6636. It is mailed to members for \$8 per year as a portion of annual membership dues. Copy must be typed double-spaced and sent to the AIC National Office; the next deadline is December 1, 1988. 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 1988. Second-class postage paid at Washington, D.C. Newsletter staff: Kathleen Betts, Editor. Rebecca Rushfield, Contributing Editor. Marcia M. Anderson, Production Editor. The cost of Position Available Ads is: \$.75 per word for members and \$1.50 per word for non-members (excluding position title). The cost of Commercial Ads is 1/4 column (20x15 picas) \$80; 1/2 column (20x30 picas) \$150; 3/4 column (20 x 45 picas) \$175; 1/2 page (43 x 28 picas) \$200; full column (20 x 60 picas) \$200. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

From the President

The AIC Board of Directors met on August 29-30, 1988 for the first time since the relocation of the AIC National Office. For several Board members, this provided a first opportunity to see the new quarters. We worked our way through a pretty heavy agenda, and I would like to share some of the decisions and issues with you.

Financially, AIC's position has shown significant improvement since the Spring. For this, we can thank not only the extremely well attended Annual Meeting in New Orleans, but especially the diligent hard work of Treasurer, Sara Wolf Green, and Executive Director, Sarah Rosenberg, both of whom deserve our compliments on their achievements. It now appears that we will be able to finish the year in the black, and thanks to the cooperative spirit of the membership which approved a dues increase at the Annual Meeting, we can expect the same for next year.

Unfortunately, the same cannot be said about FAIC. The lack of operational budget funds has forced the FAIC Board to decide on a temporary suspension of most activities other than the operation of the Endowments. The Foundation will continue to accept applications for grants from Endowments, as well as, of course, contributions to the Endowments and the Treasurer's Campaign. The strategic planning process for FAIC, which must include a master fundraising plan, will follow immediately in the wake of AIC's planning, as the two organizations and their strategic objectives are so closely interwoven. In the cover story of this issue you will find more information about the status of FAIC, put together by Sara Wolf Green and Leslie Kruth.

Vice President Paul Himmelstein is already under full steam making program preparations for the 1989 Annual Meeting in Cincinnati, and thinking ahead for subsequent meetings. He proposed, and the Board approved, the formation of a Program Committee which will advise the Program Chair in matters such as the thematic composition of the program, and will aid in providing a certain degree of

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continuity which cannot be obtained otherwise due to the regular changes of the guard on the Board.

The Board decided that all Specialty and Sub Groups will be requested to submit their Rules of Order or Guidelines to the Board for an evaluation of their consistency internally as well as with the AIC Bylaws. In other actions, the Board decided to establish task forces of Board members to plan the implementation of the referral system and to work on the next phase of the strategic planning process: the design of a membership questionnaire which we hope to send out by the end of this year.

Please do not hesitate to bring your thoughts and opinions on these and other matters to the attention of the Board members. It cannot be said enough: this is your organization, and you are not only entitled, but are really under the obligation, to participate in the decision making process. - Bert van Zelst

From the Executive Director

November 9th marks my first anniversary as your Executive Director—a good time to reflect on the past and look to the future. As many of you are already aware, taking hold of the AIC has had its "ups and downs." Together, we have overcome many difficulties and there has been a marked improvement in the services we provide to our members as well as to the general public. We had a very successful meeting in New Orleans. We survived the trauma of the move from Klinge to our new headquarters. However, we have had to face two major staff changes within the past few months. Tracey Ryan accepted a position as Director of Education with the Greater Washington Association of Association Executives and Jill White joined a national health-related association. We wish them well in their new endeavors. I am pleased to report that Elizabeth D. Kline and Marcia M. Anderson have joined our staff in their stead.

Elizabeth D. Kline, Assistant to the Director, comes to us from Columbus, Ohio with eleven years of Association experience in positions of increased responsibility. Most recently, she served as Production Coordinator for the National Registry of Emergency Medical Technicians. Her responsibilities included coordination of staff and management of Data Point and IBM PC computer data bases. Beth also edited the organization's newsletter and was responsible for various surveys developed and conducted by the association. She came on board August 8th and has, in a very short time, mastered AIC's computer data base and has contributed to the publication of the *1988/89 Directory*. Her editorial skills have been applied in preparing the *Directory*, in revising the membership application forms for 1989 and other detail oriented activities. Furthermore, Beth has expedited the processing of requests for publications, referrals, membership inquiries, invoices, deposits and disbursements continuing the trend for timely and expeditious handling of these matters. Questions regarding membership

(dues or otherwise), the annual meeting arrangements, mailing lists and referrals should be directed to Beth.

Marcia M. Anderson, formerly a museum program specialist with the Smithsonian Institution's Office of Museum Programs (OMP) is our new Publications Assis-

AIC STAFF
left to right:

Marcia M. Anderson,
Elizabeth D. Kline,
John Lambrou,
Sarah Z. Rosenberg



tant. During the four years that Marcia worked at the Smithsonian she edited such publications as the 1988 directory, *Museum Studies International*, and *The Native American Museums Program Newsletter*, managed the Awards for Minority Museum Professionals Program, coordinated special workshops, established computer databases, and supervised interns and volunteers. Marcia earned her Master's Degree in Museum Education at George Washington University and holds a B.A. in Art History from the College of William and Mary. She quickly put her skills to work in preparing our 1988/89 Directory. She has also developed a new brochure to attract exhibitors to our 17th Annual Meeting in Cincinnati, and has revised and updated membership forms and other incidental publications for next year. This and subsequent issues of the *AIC Newsletter* and the Fall issue of the *JAIC* are among her next challenges. If you have questions about the *Newsletter*, *Journal* or other AIC/FAIC publications, Marcia is the person to ask.

In other staff news, I am pleased to report that John Lambrou, our Administrative Assistant, has completed a course in Wordperfect and is updating and preparing a Cumulative Index for the *Journal* and *Preprints*. We hope to have the Index ready for sale by the end of the year.

The 1988/89 Directory was mailed in early October and you should have received your copy by now. We worked hard to eliminate errors. If you find any mistakes, please let us know.

We are moving ahead with preparation of the membership questionnaire for our strategic planning process which should be ready for distribution in early December. I hope that you will make the effort needed to respond to the questionnaire. Your opinions are vital in formulating the future directions of the AIC. We are also beginning to do the

background research for development of an equitable referral system that will accurately reflect the various areas of expertise of each of our specialty groups and the services they are willing to provide. I hope to be able to report more on that process in the January *Newsletter*. In retrospect, I think that this has been a productive year. We have made good progress both in enhancing our services to our membership and our image to the public-but there is still much to be done and it can be done only with your help and support. -- Sarah Z. Rosenberg

Membership Committee

The Membership Committee is pleased to announce that the following members have become Fellows of AIC: Susan S.

Blakney, Martin Burke, Clifford Craine, Denise Domergue, Jane Hutchins, Zoe Annis Perkins.

The Membership Committee will meet on November 17 and 18 to review applications received by the August 1 deadline and those pending since the past meeting.--Inge-Lise Eckmann.

NOTICE

Deadlines for submission of applications for Fellows and Professionals Associates are December 31, 1988 and August 1, 1989.

AIC'S NEW ADDRESS IS:

**1400 16th Street, NW
Suite 340
Washington, DC 20036
(202)232-6636.**

FAIC NEWS

FAIC Donors

Recent contributors to the Carolyn Horton Fund include: Terry Belanger, Martha B. Weyl, Robert Rosenthal, Marilyn Kemp Weidner.

Contributions to the Stout Lecture Fund were made by: Walter Angst, Richard L. Kerschner, Kendra Deereene Lovette, Elizabeth West FitzHugh. Unrestricted gifts were made by: Murray Lebwohl, Mary Lou Leary and Mr. and Mrs. Robert Besse.

Endowment Deadline

The deadline for receipt of completed applications to all FAIC Endowment Funds for 1989 grants is February 1, 1989. Completed applications (an application without referral information is considered incomplete) should be sent to the FAIC office.

FAIC endowments include: the George Stout Memorial Fund, Small Session Fund, Publications Assist Fund, Professional Award Fund, and the Carolyn Horton Endowment Fund. For descriptions of these endowments, see page 2.

SPECIALTY GROUPS

Paintings Specialty Group



Pauline and I wanted to let you know that things have been rolling since we were all in New Orleans. The long, hot summer has not slowed us down. *Postprints* of the Paintings Specialty Group talks given in New Orleans is our most recent project.

The presentations given at the Specialty Group Sessions were of excellent quality and include much information that could be very useful if only it were more accessible. We hope to begin remedying the situation by producing *Postprints*, starting with last year's AIC meeting. Pauline and I have contacted all of the speakers and have gotten a very positive response. You won't see every paper presented at the meeting in the *Postprints* as some were already committed to publication elsewhere. We hope to fill the gap so that the materials not otherwise published will become part of our literature.

The cost of producing the *Postprints* is well within our budget and will be free to all members of the Paintings Specialty Group. Those who are not members will be able to purchase the *Postprints* for a price that covers printing and mailing costs as well as a membership in our Group. We will send the *Postprints* to you this Fall.

Please feel free to contact me with any questions or suggestions you may have. You can reach me at Winterthur on Mondays, Tuesdays and Thursdays at [redacted] and at home at [redacted]. -- Wendy Samet

Book and Paper Group

The entire Book and Paper Specialty Group column submission was inadvertently omitted from the September issue of the *AIC Newsletter*. We regret the error. Pertinent dated information from the column was mailed to Book and Paper Specialty Group Members. The remainder of the text is printed in this issue.

Report of Annual Meeting The Book and Paper Group had a full agenda at the New Orleans Meeting, starting out on Thursday morning with the Book and Paper Group Update. The Update was organized with the intention of giving the other specialty groups an overall view of what was taking place in Book and Paper conservation and what topics we were thinking about. Because our membership is so diverse (including fine arts, library and archival materials and book conservation) presenting a representative overview was quite a challenge.

The first talk dealt with the *Paper Conservation Catalogue*, a valuable contribution to the conservation field that resulted from the cooperation between the conservators of the Book and Paper Group. The Book and Paper Group produces two annual publications. While the *Book and Paper Annual* is a valuable and informative publication, it is not unique in format or content. The *Paper Conservation Catalogue*, on the other hand, is probably the first publication of its kind where conservators have gotten together to compile an indepth outline of treatment techniques and procedures on specific topics. The outlines which are produced each year provide our membership and, increasingly, conservators in other specialties, with an invaluable reference tool. Its importance to the field received recognition when the NEH awarded a grant to provide support for the preparation of the latest (fifth) edition. It is felt that this type of project could serve as a viable model for other con-

servation disciplines. Presently, the *Book Conservation Catalogue* is in its formative stages.

The second presentation concerned itself with new techniques and advances in Book and Paper Conservation. The session was comprised of techniques and advances used and submitted by a wide cross section of the membership. Included was the use of a hot air gun for tape removal, the use of ultrasonic humidifiers for relaxing paper prior to flattening and for stain removal, the use of Pecap 76-T as an aid for making remoistenable backings, and discussions of non-adhesive bindings, modifying and/or redesigning traditional bindery equipment, a folding drying rack, a box binding model, and using computers to produce paper title labels for books and boxes.

The third talk's essence is contained in its title, "A Survey of Recent Scientific Research which has Caused a Re-evaluation of Commonly Used Practices in Book and Paper Conservation." Topics discussed included bleaching, deacidification (including mass and individual deacidification) water quality, fumigation, encapsulation, and changes in analytical equipment and techniques. One conclusion that can be drawn from this talk is that conservators and scientists need to talk more, so "take a scientist to lunch".

The fourth talk, "The Evolution of Phased Conservation" described the philosophical and practical approach of phased conservation started at the Library of Congress and used by many libraries and archives to address preservation and conservation needs of vast quantities of material in their collections. In recent years, the phased conservation approach has become an integral part of many paper conservation practices. To meet the needs of works of fine arts, many paper conservators have adopted and modified the ideas and techniques developed to deal with masses of library and archival materials. Phased conservation's potential for effective and efficient use of limited resources in treating large collections and its emphasis on treating materials in phases according to their individual needs makes this approach applicable to other conservation disciplines.

The last presentation of the Update consisted of two talks on modern art. The interdisciplinary nature of modern art provided a logical bridge to the Painting Update Session. Both talks were extremely thought provoking. In essence, they caused us to re-evaluate the way we view modern art and its material nature, and consequently, the way we approach conservation of modern art. Inge-Lise Eckmann put it this way, "As we near the twenty-first century, we should develop some tolerance for the evidence of aging in works of the twentieth century and greater respect for their fragile beauty through restraint in conservation treatment." (Eckmann p.217, *AIC Preprints*)

A well-attended meeting of book conservators on Saturday provided a forum for informal exchange and quick talks. Discussions concerned: treatment, material, equipment and techniques. A lively question and answer period followed the presentations which dealt with 1) washing a book without disbinding it, 2) a technique developed for the polyester encapsulation of folded signatures, and 3) a discussion of a trip to the Soviet Union in the aftermath of the Leningrad fire.

Before the Business meeting on Saturday afternoon, there was an excellent discussion of the recovery efforts after the Chicago Historical Society Flood. Cooperative efforts of the conservators was crucial to the success of the recovery.

On Sunday, several papers addressed media and techniques and problems related to the media for specific types of works of art on paper such as Persian and Indian paintings, Frederick Church drawings and Post Byzantine preliminary drawings. Other talks focused on scientific aspects of conservation such as alternatives to fumigation (aspiration), the evidence for multiple causes of foxing in paper, research on the aqueous light bleaching of paper and deacidification by ultrasonic humidification. A group of papers dealt with the problems of oversized materials such as wallpaper, maps and oversized drawings. Other presentations covered a variety of topics including making a karibari (drying board) with modern materials, the conserving of a chained binding and preserving the Thomas Jefferson Collection at the Library of Congress. (Many of the papers that were given in the Sunday Specialty Group session will be included in Volume 7 of the *Book and Paper Annual* which will be published at the end of 1988 and will be available for sale to non-members of the Book and Paper Group through the AIC office.)

Business Meeting Many issues were discussed at the business meeting. (Minutes of the business meeting will be sent to the BPG membership in a fall mailing.) Some highlights of the business meeting are as follows: The membership adopted guidelines for the group. The group felt that while guidelines were necessary, they needed to be kept simple. It was felt that simple guidelines would provide some structure while allowing the board to function easily and allowing involvement of the membership. The ethics committee evaluated the current code of ethics in terms of its appropriateness and applicability to the practice of Book and Paper Conservation. These conclusions were sent to the AIC ethics committee.

1. The existing code might profit from a new format in which the code of ethics preamble evolved into a prose statement of philosophy of conservation and the standards of practice then set out in its current form the particular procedures deemed necessary to protect the art work, the conservator and the client in the daily practice of conservation. In its prose form, the code of ethics could be offered to clients and lay people as a basic text about conservation.

2. The existing standards of practice pertaining to documentation seem to have been conceived and written for major paintings conservation treatments, and have had to be stretched to fit all other situations. In adapting them to include the needs of other categories of objects, it would be useful to acknowledge that in some specialties photographs cannot adequately document the existing structure, (as in books) or color and texture (as in paper), and in many treatments of works on paper, there is no "during" treatment state. Diagrams, color notes and intricate descriptions in reports may be better documentation than photos in many cases. A conservator ought to be given leeway to exercise his good judgement and common sense in the decision of

what type and how much photography is useful in each case.

A way to change the code to fit the reality of our work might be to distinguish between required documentation for major and minor treatments, or between structural and cosmetic treatments.

3. Book, archival and even fine art paper conservation resources are hardly ever adequate. The decision not to treat a particular object is also a treatment, and may be appropriate for a number of reasons including inadequate treatment possibilities or the relative worth of an object to a collection (in an institution). The relative glamour or interest of a treatment to a conservator, or false pride in his abilities should not be the determining factor as to which objects get treatment.

4. Conservators must carefully assess the risk in different treatments, and ought to include information on the relative risk and probable improvement of a proposed treatment in his report or discussion with a client/custodian prior to treatment. This both protects the conservator and builds respects for the field as users of conservation services learn that treatments are complex.

Referrals Prior to the New Orleans Annual Meeting, 142 members of the Book and Paper Group responded to a survey designed to assess the feelings of the membership about the development of a referral service within AIC. The responding members represented a roughly equal division: private conservators (42), institutional conservators (44), and conservators working both privately and for institutions (45).

Seventy percent of the respondents felt that the AIC should maintain some sort of referral service and 21% were unsure. A clear majority (73%) felt that the service should be operated under the auspices of the AIC national office, but a number of members felt that the regional organizations might have better knowledge of the interests and skills of conservators within a localized area. Suggestions included cooperation between National Office and groups such as the Washington Conservation Guild and the New York Conservation Group.

Responses were mixed regarding responsibility for the maintenance and verification of information included in the referral service data base files. An overwhelming 89% recommended that the service disclaim responsibility for any legal or ethical dispute between client and conservator brought together by the service. Those conservators disagreeing with the use of a disclaimer were generally those who supported verification of data included in the files. Some also expressed concerns that a disclaimer may not legally protect AIC from lawsuits.

Regarding information that should be included in the referral listings: area of specialty (98%), membership status (58%), years of experience (58%), information about training (56%), information about education (44%), and references (40%) received the most support. 14% felt information about fees would be appropriate.

Funding of the service was an important concern expressed in numerous comments, attached to returned questionnaires. The majority of respondents (51%) felt that a

subscription rate for inclusion in the referral system would be suitable and the next largest majority (39%) felt that users should also contribute to its funding. Slightly more than 25% showed approval for supporting the service through AIC dues. The majority of persons who did not believe that the service should be maintained by the AIC at all were concerned about possible high costs and an already overburdened pocketbook.

A democratic spirit prevailed with regard to inclusion of members in the list. With almost everyone supporting automatic inclusion of Fellows and Professional Associates, 58% also felt that all other members should be included. The inclusion of commercial conservation businesses, tax and grant supported (not-for-profit) businesses and regional centers was supported by well over 75% of the membership. A fairly large majority (63%) approved inclusion of full-time institutional conservators who wished to be included. Most comments regarding institutional conservators recommended that their institutional affiliations not be included and that their addresses not be listed within the institution.

The idea that being in a referral listing should be viewed as a form of professional endorsement elicited more exclamatory comments than any other issue. "One thousand times no!!!" typified most of the negative responses. Some felt that the list would be viewed as an endorsement, whether intended or not. Those who supported the idea of professional endorsement were generally very restrictive about categories of membership that should be included on the list.

Column prepared by Elizabeth Kaiser Schulte with help from James Stroud, Connie Brooks and Victoria Blyth-Hill.

Upcoming Events All Specialty and Sub-group Chairs are being asked to appoint "reporters" who will prepare summaries of the Specialty and Sub-Group Sessions at the 1989 Annual Meeting for publication in the *AIC Newsletter*. If you are interested in being a head reporter or a reporter, please notify me, Elizabeth Schulte, by November 25th.

Announcements Kate Maynor replaces Ann Craddock as NEH Grant Project Director for the *Paper Conservation Catalogue*. Many thanks are extended to Ann for her hard work and valuable contribution to the PCC.

Call for Nominations for BPG Officer positions, Chair, Secretary/Treasurer and Assistant Program Chair should be sent to: James Stroud c/o Conservation Department, HRHRC-University of Texas, P.O. Box 7219, Austin, TX 78713. See page 13 for complete information.

Publications Five Members of the Book Catalogue Committee met at the New Orleans AIC meeting. At this meeting, they decided to compile a glossary of techniques which would standardize both terminology and technique. At this point, it is not clear whether the *Glossary* will be self contained or will be built upon to produce a *Catalogue of Book Treatments*.

The initial outline focuses on sewing structures. Betsy Eldridge, who is compiler, hopes to finish the outline by November and have it ready for distribution by the Annual Meeting. Eleanore Stewart heads the Book Catalogue Committee and she can be contacted with any questions at [REDACTED]. Other members of the committee include: Gillian Boal, Walter Henry, Hillary Kaplan, Maria Fredericks, Betsy Eldridge, and Abigail Quandt.

Committee Reports The Vocabulary Control Committee has been created. It consists of two groups - a core group and an extended group. The core group, made up of librarians with computer network experience include: Mindy Dubansky, Ellen McCrady, Hillary Kaplan, Sally Roggia, and Walter Henry, who heads the committee. They are presently in the process of putting together reading lists and doing assigned reading on the subject. In the next two months, they will decide how to interface or handle liaison with other similar groups.

The extended group consists of: Leslie Kruth, Pia DeSantis, and Karen Pavelka. This group will be largely inactive until 1989. New members of the extended group are WELCOME. If interested, contact Walter Henry.

Last Call for Papers The Book and Paper Group encourages all of its members to participate in the sharing of information and experiences. The membership has expressed particular interest in hearing discussions on treatments of old master drawings, transparent or thin papers, sketch books, and deacidification. The handling of oversized materials, whether contemporary or historic, such as challenging hinging, framing and storing are topics of current interest. These are only a few suggestions to stimulate your thinking about how you can contribute to the Cincinnati meeting. We hope that we can get equal participation from the members interested in book and archival materials, as well as works of art on paper.

Your abstract should be typed and include the title, author(s) and institutional affiliation (if applicable). Please present, in approximately 200-500 words, a clear summary of the subject matter. The deadline for Book and Paper Group abstracts is December 1, 1988. Any questions and all abstracts should be sent to Victoria Blyth-Hill, Senior Paper Conservator, Los Angeles County Museum of Art, 5905 Wilshire Blvd, Los Angeles, CA 90036.

Photographic Materials

Announcements: Although the PMG is not scheduled to hold a separate specialty group session at the AIC Annual Meeting in Cincinnati next year, we will be participating, along with the Objects Group, in the Update Session. Those who attended the Annual Meeting in Chicago in

1986 will remember the excellent presentation given by Jim Reilly, Debbie Norris and Klaus Hendriks called "Photographic Conservation: The State of the Art". This next Update Session in Cincinnati will again be presented by a sterling triumvirate of PMG members. Nora Kennedy will speak on the subject of exhibiting photographs, Doug Nishimura will provide an update on research projects presently underway, and Debbie Norris has nobly agreed to speak once again, this time on the subject of surveying photographic collections and establishing long-range preservation plans. Anyone who would like to contribute ideas or suggestions for these presentations should feel free to contact the Chairman or the individual speakers themselves.

Upcoming Events: Plans are well underway for the next meeting of the PMG, to be held in Kansas City on Friday and Saturday, March 3-4, 1989. Chris Young is making arrangements for the sessions to take place at the Kansas City Marriott Plaza. A reception is also being planned for Friday evening.

The program taking shape under the auspices of Nora Kennedy and Debbie Norris already promises to provide an excellent meeting. A number of papers and commitments have been received which will be detailed in the next Newsletter and in a separate mailing to PMG members. A particularly ambitious and interesting Treatment Session will be included in this year's program. Those wishing to give a presentation in Kansas City should act quickly by contacting Nora Kennedy, General Session Chair, at the Museum of Modern Art, Conservation Department, 11 West 53rd Street, New York, NY 10019; (212)708-9416; or Debbie Hess Norris, Conservation Treatment Session Chair, 106 Danforth Place, Wilmington, Delaware, 19180; (302)475-5752.

Publications The reprint of *Volume I Topics in Photographic Preservation* is now available from the AIC office. The cost is \$12.50 per volume for members and \$15.00 for non-members and foreign addresses. Orders should be prepaid by check or money order.

Objects Specialty Group

Final Call for Papers

The upcoming Annual Meeting in Cincinnati is an important one for the Objects Specialty Group. We have been asked to give an Objects Update Session in the General Session, as well as our usual Specialty Group Session presentations. The deadline for submitting abstracts of your proposed papers is December 1, but please submit them as soon as possible. Submit abstracts directly to: Paul S. Storch, South Carolina State Museum, PO Box 100107,



Columbia, SC 29202-3107; (803)737-4980. If you are considering submitting an abstract, but have not yet written it, please call to inform me of your intentions so that I can begin the planning process. Abstracts should succinctly summarize the paper, including the problem, materials and methods used, results and conclusions. Please type double-spaced, and use a maximum of 250 words. Several people suggested topics at this past meeting for prospective papers and panel discussions. These topics include: exhibit case design and materials used, industrial materials and techniques, use and design of silanes, and mounting and maintenance of permanent exhibits. Panel discussion topics could include the use of freezing as a pest control method, and ethics involved with treating ethnographic objects. We would like to focus the Update Session around the preservation aspects of conservation such as building design, exhibit and storage considerations, and the solution of problems involved in museum renovations and building additions. Of course, papers on interesting treatments and other topics not mentioned here are also welcome. Please contact me if you have any questions. I look forward to hearing from you. -- Paul S. Storch

Specialty Group Guidelines The Board is studying the issue of Specialty Group Guidelines. We presently comply with the AIC Guidelines for Specialty and Sub-Groups and have very brief, formal guidelines outlining membership and dues structure, and the yearly election of a program chair for a one year term, who becomes the group chair the following year. The present, informal system has served us well in the past, allowing efficient organization of pre-conference seminars and refresher courses, some resulting in publications. Our annual sessions have been varied and interesting. I do not believe that we need or want more extensive formal guidelines. This is the general opinion I submitted to Leslie Kruth, the AIC Specialty and Sub-Group Board Liaison. Please contact me if you believe we should have more formal guidelines, and if you have suggestions as to what those guidelines should entail.

Announcements An archaeological conservator would like to know of any current research being conducted on Maya ceramics, particularly the elemental analysis of slip paints, stucco and post firing pigments. Also of interest would be any successful treatments developed for removal of the black burial staining characteristic of Maya and other Pre-Columbian excavated ceramics. Please contact Linda Roundhill, Duke University Museum of Art, 6845 College Station, Durham, NC 27708; (919)684-5135.

I am presently attempting to compile a list of past officers of the Objects Specialty Group and years of service since we were formed in 1979. Please contact me if you can fill in the years from 1979 to 1985. Also, please send a copy of any minutes from annual business meetings or brief summaries of special projects conducted by our group in the last 9 years. Richard L. Kerschner.

CIPP

CONSERVATORS IN
PRIVATE PRACTICE

CIPP 1988 Election Results Election of new officers and directors was held by mail vote in August. The 88 returns from 174 voting members resulted in the election of:

Vice Chair, Holly Maxson, Philadelphia, PA
Secretary, Judith Eisenburg, New York, NY
Director, Susan Blakney, Skaneateles, NY
Director, Roger Broussal, San Mateo, CA

The Nominating Committee for the 1989 Election will be: Judith Rienets, José Orraca, and Barbara Beardsley.

Congratulations to the new officers and directors!

Appreciation goes to the Voting Committee members, Carole Abercaugh and Elisabeth Speight, who counted the ballots and reported the election results. --1988 Nominating Committee Members Judith Rienets, Marilyn Weidner, Mary Lou White

COMMITTEE REPORTS

Nominating Committee The 1989 CIPP Election for the positions of Chair, Treasurer, Director, and three Nominating Committee members will take place before the AIC Annual Meeting in Cincinnati next May. The Nominating Committee (listed above) is preparing a slate for the 1989 election. All members are encouraged to run for office and/or suggest possible nominees to any of the three Nominating Committee members. As specified in the CIPP Rules of Order (IV,3,b), each nomination from the membership requires five voting member signatures. The nominee must meet the criteria set forth in (IV,3,c) of the CIPP Rules of Order. Additional copies of the Rules of Order are available from Judith Eisenberg, Treasurer.

The deadline for submission of nominations to the Nominating Committee is December 31, 1988. Once the slate is prepared, a 3 person Voting Committee will be appointed by the CIPP Board to handle the mailing of the ballots and to count the results of the vote.

Business and Management Committee

The process of forming a group of active committee members is continuing in order to combine the greatest variety of personal experience and background. People who are genuinely interested in finding (and sharing) the answers to questions involving taxes, insurance, studio design, management techniques, examination and report forms, accounting techniques, etc., should contact Stanley Robertson at [REDACTED]

Membership Committee Full-time private conservators who are general members of CIPP are eligible for voting membership by contacting either of the Membership Committee co-chairs - Judith Rieniets [redacted] or Arnold B. Wagner [redacted]. If you have not received the October mailing which includes the Facility Sharing Project Update and reports from the CIPP Meeting during New Orleans Annual Meeting, please notify Judith or Arnold immediately.

Announcements To All Members: As the Strategic Planning Process begins at AIC, each individual should take time to contribute ideas and suggestions so that the AIC can better serve its membership. This is YOUR chance to be heard!!

Call for Papers/Speakers The CIPP Committees are currently soliciting additional ideas from the membership for the Cincinnati Annual Meeting. Please contact José Orraca, CIPP Chair, or any of the Committee members with your ideas and suggestions.

Textile Specialty Group



Second 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 Cincinnati, Ohio, Saturday, June 3, 1989 should submit an abstract no later than November 18, 1988.

The papers will be reviewed by

the TSG officers and notification will be mailed on December 16, 1988. Next year's session will be an open forum and those members who have not previously presented a paper are especially requested to do so. MEMBERS ARE ALSO REQUESTED TO INFORM THE CHAIR OF PAPERS THEY WOULD LIKE TO HEAR, AND TO ENCOURAGE COLLEAGUES TO REPORT ON THEIR WORK OR RESEARCH. Some suggested topics to consider are: Costume treatment advances; treatment of costume accessories; how regional and environmental differences affect collections and treatments; business practices and organizational systems.

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.

Also, a period of time will be set aside for an informal problem solving session. Five minutes will be given to members to present slides or verbally present a conservation problem or solution for input from membership. Just write or call by November 18 if you would like to reserve a place for this format. No abstract required.

All questions, abstracts, and requests to participate in the problem solving session should be sent to: Harold Mailand, Director, Textile Conservation Services, 928 N. Alabama Street, Indianapolis, IN 46202; (317)266-8398.

The 1988-89 officers will be reviewing the Guidelines for the Textile Specialty Group. They will present any suggestions for change to the membership next Spring. Any members with constructive suggestions should please contact one of the officers by November 18, 1988.

Katheleen Betts, Kathy Dirks, Fonda Thomsen, and Harold Mailand have drafted a list of Areas of Expertise (or sub-specialties) and the types of services which would best represent our specialty in a referral listing. The newly-created AIC Referral Task Force will be compiling this information and including it in the Membership Renewal notices sent out in November. --Harold Mailand

Architecture Specialty Group

Call for Papers We are planning the ASG program for the Cincinnati conference. It will be split between a few presentations designed to define and describe the field of architectural conservation, and a series of short talks on various specific problems and treatment, including both museum conservators and architectural conservators or architects.

If you are interested in contributing to the program please contact: Thomas H. Taylor, Jr. Architectural Conservator, The Colonial Williamsburg Foundation, Drawer C, Williamsburg, VA 23187; (804)220-7432.

Wood Artifacts Group



Call for Papers Now is the time to consider presenting papers at the annual meeting in Cincinnati. 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 submissions of abstracts is December 1, 1988. I can be contacted at the Conservation Analytical Laboratory, Museum Support Center, Smithsonian Institution, Washington, D.C. 20560; (202)287-3735.

I look forward to hearing from you. - Don Williams.

ANNOUNCEMENTS

CALL FOR POSTERS

**AIC 17th Annual Meeting
Cincinnati, May 31 - June 4, 1989**

Anyone wishing to present a poster at the 1989 Annual Meeting in Cincinnati should submit an abstract no later than December 15, 1988. Abstracts should be limited to one double spaced page and include title, author's name, affiliation and address. Notice of acceptance of posters and guidelines for their preparation will be sent out by January 15, 1989. Abstracts of accepted posters will be included in the Preprints of the meeting.

The poster material should fit on one board measuring 4'x4'. However, posters are not limited to "poster" format. Some very successful past posters have included videotape recordings, computers, light boxes and hands-on displays. Special requirements should be described in a letter accompanying the abstract. **PLEASE RESPOND BY DECEMBER 15 to:** Shelley Sturman, Poster Session Chair, Conservation Division, National Gallery of Art, Washington, D.C. 20565; (202)842-6432.

Louis Pomerantz Institute Expands

Louis Pomerantz, noted art conservator and educator, devoted his energies to the field of conservation. Among his many contributions was the establishment in 1982 of the Pomerantz Institute for the Advancement of Fine Arts Conservation. Since his untimely death on May 19, 1988, efforts have been underway, not only to carry out Mr. Pomerantz's dream, but also to redefine and expand the Institute in ways that will benefit practicing conservators. Toward that goal, the Board of Directors has been enlarged and new officers have been chosen. They are:

José Orraca, President; Marilyn Weidner, Vice President and Secretary; Walter McCrone, Treasurer; Reid A. Mandel; Else Pomerantz; Mervyn Ruggles; Rick Strilky.

Now called the Louis Pomerantz Institute for the Advancement of the Conservation of Artistic and Historic Works, it is a not-for-profit organization for charitable, educational and research purposes. Contact: José Orraca, [REDACTED] New York, NY 10021.

Virginia Commonwealth University Pre-Conservation Curriculum to End in May 1989

I regret to have to announce that the administration of Virginia Commonwealth University has made the decision to terminate the Pre-Conservation Curriculum at the end of this current school year (May 1989). Anyone interested in such a program should contact either of the following individuals for information about the University of Delaware Pre-Conservation Curriculum Directed by Hilton Brown:

Hilton Brown, Mayer Center for Artists' Techniques, 303 Old College, University of Delaware, Newark, DE 19716; Joyce Hill Stoner, Director, Winterthur/University of Delaware Conservation Program, 301 Old College, University of Delaware, Newark, DE 19711. I would like to thank everyone for their support. Special thanks are due to Joyce Hill Stoner who began the VCU Program about 12 years ago and to Cleo Mullins who continued and built on what Joyce began, until 1982, when she left and I began. For my part I would like to thank all the students who made my seven years of teaching at VCU the most rewarding years of my career.--Laurence A. Pace, Conservator/Assistant Professor.

New Museum Conservation Laboratories

Robert McGiffin, Chief Conservator at the Gene Autry Western Heritage Museum, reports that construction and exhibit installation on the new museum is on schedule. Included in the 140,000 sq. ft. building is a large and well-equipped conservation center. The major collection includes fine arts, historical artifacts and research materials on the American west. Opening ceremonies are scheduled for mid-November in the Pine Meadow section of Griffith Park, Los Angeles. For information on the new museum, call (213)460-5635.

The Smithsonian Institution's Freer Gallery of Art was closed to the public on September 6, 1988 for a three year major construction and renovation project which will triple the Freer's space for art conservation and technical study, as well as increase its collection storage facilities by 70 percent and offer greater access to Freer visitors with mobility impairments. The project will also provide underground access between the Freer and the Arthur M. Sackler Gallery.

Western New York Conservation Guild Announces Its Formation

Officers for the 1988-89 term are: Rick Sherin, President; Elizabeth Morse, Vice President; Dan Clement, Treasurer; and Mary Fahey, Secretary/Newsletter Editor. Contact: Rick Sherin or Elizabeth Morse at the Strong Museum, 1 Manhattan Square, Rochester, NY 14607; (716)263-2700 for more information. Membership dues are \$10 annually; \$5 for students.

NOTICES

The American Association of Museums offers two museum assistance programs: The Technical Information Service and The Museum Assessment Program (MAP and MAP II). Deadlines: MAP (for operations and programs) April 28, 1989; MAP II (for collections care and management) January 27, 1989, July 28, 1989. For information contact: AAM, 1225 Eye Street, NW, Washington, D.C. 20005; (202)289-1818.

Anyone familiar with the treatment of 19th century oil paintings on a paper support, lined on cloth with starch paste please write: Robert Hauser, Museum Conservator, New Bedford Whaling Museum, 18 Johnny Cake Hill, New Bedford, MA 02740, (518) 997-0046. Paintings are considered done on a photographic base. For additional information see: Ruggles, M. "Paintings on a Photographic Base" *AIC Journal*, Vol.24. No. 2, 1985, pps. 92-103.

FUNDING AGENCY NOTICES

NEH - Congress Recommends Increased Funding for the Office of Preservation. Funding for the Office of Preservation of the National Endowment for the Humanities could jump from 4.5 million to 12.5 million in FY 1989 if the proposed budget is passed by both Houses of Congress and signed by the President. The next grant application deadline is December 1, 1988. For additional information contact: the Office of Preservation, National Endowment for the Humanities, 1100 Pennsylvania Avenue, NW, Washington, D.C. 20506; (202)786-0570.

IMS - Cooperative Agreements Announcement for Non-Profit Museum Organizations. Lois Burke Shepard, Director of the Institute of Museum Services, announced that the following six museum associations are the recipients of federal funds through cooperative agreements with the agency: American Association of Museums, Washington, D.C.; Association of Science-Technology Centers, Washington, D.C.; Louisiana Association of Museums, Baton Rouge, LA; National Institute for the Conservation of Cultural Property, Washington, D.C.; Northeast Docu-

ment Conservation Center, Adover, MA; and Oklahoma Museums Association, Oklahoma City, OK.

NHPRC - The National Historical Publications and Records Commission (NHPRC) has awarded archival fellowship grants of \$25,700 to each of three historical records institutions. The fellowships support advanced administrative training for archivists who already have had some work experience and graduate education in their field. Each grant is made to a host institution and supports the salary and fringe benefits of a fellow for nine to ten months. The host institutions and their fellows are: Cornell University, Ithaca, NY, Kevin J. Logan; New York University, New York, NY, Paul A. Breck; and University of Vermont, Burlington, VT, Jeffrey D. Marshall.

SAFETY ISSUES

OSHA To Enforce Hazard Communication Standard (fr 53 27679)*

OSHA (The Occupational Safety and Health Administration) has given notice that beginning August 1, 1988, it will check for compliance with the Hazard Communication Standard (HCS) in all programmed inspections of non-manufacturing work places. The standard has been in effect since June 24, but was unenforced.

The HCS was instituted for the manufacturing sector in 1983 and was revised and extended in August of 1987 to include the non-manufacturing sector. Enforcement of both HCS rules means that essentially all employers (except those in the construction industries) will have to meet the provisions of this "Right-to-Know" regulation.

Compliance includes producing a written HC program, inventorying and properly labeling all toxic workplace chemicals, obtaining Material Safety Data Sheets on all hazardous products, making all HC information readily available to employees, and formally training all exposed or potentially exposed employees about the hazards and suitable precautions.

Copies of the Standard can be obtained from your local OSHA office. ACTS will be happy to answer any questions you may have about compliance. Contact: ACTS, 181 Thompson Street #23, New York, NY 10012; (212)777-0062.

Further HCS INFO (53 FR 29822-29856)*

OSHA published a request for further comment on the Hazard Communication Standard which included an appendix which clearly defines the employer's duties in establishing a program. This appendix, and two pamphlets (OSHA Publication No.'s 2254 and 3084) are recommended by ACTS for all those wishing to comply with the HCS. The pamphlets can be obtained from your local OSHA office and a copy of the appendix is available free from ACTS.

Ethylene Oxide Standard Amendments Approved (53 FR 27959-60)*

The last of the amendments to the Ethylene Oxide (EtO) Standard have been approved, especially those associated with the five parts per million excursion limit (a short term exposure limit) added last April.

Museum personnel and others using EtO should be sure they are in compliance with these and all provisions of the Standard. Copies of the standard can be obtained from your local OSHA office.

Particle Stay Extended on Asbestos Standard (53 FR 27345-6)*

The Asbestos, Tremolite, Anthophyllite and Actinolite Standard has been partially stayed since June, 1986. Now the stay has been extended to July 21, 1989 to allow OSHA to continue to collect and analyze data. The stay leaves the asbestos-related minerals (tremolite, anthophyllite and actinolite) unregulated. OSHA has proposed to regulate these minerals as strictly as asbestos.

The stay will result in the continued availability of art and craft products containing the hazardous asbestos-related minerals. These products containing the hazardous asbestos-related minerals include materials containing ceramic talcs such as low fire casting slips and many other slips, clays, and glazes, vermiculite (e.g. W.R. Grace vermiculite mined in Montana), some soapstones and steatites, some French chalks, many parting powders, and much more.

*Reprinted from *ACTS FACTS*, Monona Rossol, Ed., 181 Thompson Street, #23, New York, NY 10012; (212)777-0062.

Materials

Now Available: October 1, 1988 catalog/price list: The Bookbinders Warehouse, Inc., 45 Division Street, Keyport, N.J. 07735; (201)264-0306.

MARK YOUR CALENDARS NOW!

It's not too early to start thinking about AIC's 17th Annual Meeting May 31-June 4, 1989, Omni Netherland Plaza Hotel, Cincinnati, Ohio.

Book and Paper Group Call for Nominations

The Book and Paper Group Nominating Committee is seeking nominations from the Membership for the following positions on the B&PG Executive Council: **CHAIR**, two year term. Current Nominations: Nancy Ash and Karen Zukor. **SECRETARY/TREASURER**, two year term. Current Nominations: Kathryn Carey. **ASSISTANT PROGRAM CHAIR**, one year term and then to assume the Program Chair position for the following year. Current Nominations: Sylvia Rodgers. We would like to present a minimum of three candidates per office. Please confirm the willingness of your nominees to serve before submitting their names to the Committee. In the event an insufficient number of candidates are named by the deadline, the Committee will solicit additional nominations. A final postal ballot will be mailed to the membership at least two months prior to the 1989 AIC Annual Meeting. Election results will be announced at the B&PG Business Meeting.

Deadline for Submitting Nominations: JANUARY 15, 1989. Mail to James Stroud, Harry Ransom Center, University of Texas, PO Box 7219, Austin, TX 78713-7219; (512)471-9117.

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PEOPLE

Many thanks to **Rebecca Anne Rushfield** who has graciously agreed to continue as a contributing editor to the *AIC Newsletter*.

The Kansas State Historical Society, Topeka, Kansas, announces the following staff promotions and additions: **Bradley Woellhof** has been named Historic Properties Curator at Marais des Cygnes Massacre Park; **Bob Wilhelm** has been promoted to Historic Properties Curator II at Historic Fort Hays; **Peter Lundskow** has been hired as Conservation Technician at the Kansas Museum of History, Topeka; and **Ron Parks** has been appointed the Society's Public Information Officer.

Debbie Hess Norris has been appointed Assistant Director of the Winterthur/University of Delaware Program in the Conservation of Historic and Artistic Works.

Mark H. McCormick-Goodhart has accepted a position as Photographic Scientist at the Conservation Analytical Laboratory at the Smithsonian Institution.

Robert F. McGiffin, Chief Conservator at the Gene Autry Western Heritage Museum, may be reached at P.O. Box 1903, Fallbrook, CA 92028.

Benita Johnson is now the Lecturer of Objects Conservation at the Canberra College of Advanced Education and she can be reached at Applied Science/Conservation, CCAE, PO Box 1, Belconnner, A.C.T. 2616, Australia.

Amy Rosenberg can be reached at [REDACTED] Los Angeles, CA, 90046. She will be returning to Ann Arbor in the spring.

Laura Gorman is Visiting Curator of Conservation at the Kelsey Museum of Archaeology, University of Michigan, Ann Arbor. She will be returning to Costa Rica in March, 1989.

Patricia A. Hurdle has been promoted to the new position of deputy director, museums, at the Colonial Williamsburg Foundation.

John O. Sands has been named a director in the collections division at Colonial Williamsburg.

Alice Boccia Paterakis is studying for a MA in Conservation at Queen's University, Kingston, Ontario, the 1988/89 academic year with a Kress Foundation Fellowship in Conservation.

Bruce Levy has resigned his position as Senior Book Conservator at the Harry Ransom Humanities Research Center, University of Texas at Austin. He is now in private practice in California as a rare book conservator. His new address is: Bruce R. Levy, Book Conservation, [REDACTED] Nevada City, CA 95959; [REDACTED]

Chris Stavroudis has moved and added a studio to his private paintings conservation practice. He continues as the WAAC Newsletter Editor. His new address is: [REDACTED] Los Angeles, CA 90069.

Katherine Barns Soffer has been appointed as associate general counsel to the Advisory Council on Historic Preservation.

The Pennsylvania Academy of the Fine Arts in Philadelphia is pleased to announce that **James Martin** of the Winterthur Art Conservation Program will start in September as the Academy's first Intern in Painting Conservation, working with **Mark Bockrath**, Paintings Conservator.

The J. Paul Getty Museum announces the selection of interns for the 1988-89 academic year. The program offers opportunities for graduate students to obtain practical training in art museum work. The student interns are: **Francesca Bewer**, Institute of Archaeology, University of London, Department of Sculpture and Works of Art; **Ifigenia Dionissiadu**, Institute of Fine Arts, New York University, Department of Antiquities; **Gordon Hanlon**, The Victoria and Albert Museum, Decorative Arts and Sculpture Conservation; **Madeleine Hexter**, University of Delaware, Antiquities Conservation; **Stephen Lloyd**, Manchester University, Department of Paintings; **Maximilian Martens**, University of California at Santa Barbara, Department of Manuscripts; **Catherine McCarty**, Syracuse University, Education and Academic Affairs; **Kelly Pask**, University of Michigan at Ann Arbor, Department of Drawings; **William Stout**, Fashion Institute of Technology, State University of New York, Department of Decorative Arts; **Pjer Strolenberg**, University of Leiden, The Provenance Index; **Victoria Ungersma**, John F. Kennedy University, Registrar; **Charles Wylie**, Williams College, Department of Photographs.

The Buffalo State College Art Conservation Department welcomes the members of its fall incoming class: **Theresa Andrews**, **Richard Barden**, **Nancy Buschini**, **Margaret Contompasis**, **Rebecca Johnston**, **Emily Klayman**, **Meridith Montague**, **Lawrence Ullman-Glass**, **Gwen Spicer**, and **Frederick Wallace**. They join the present second year class: **Cecile Davis**, **Mary Fahey**, **Scott Merritt**, **Paul Messier**, **Linda Nieuwenhuizen**, **John Steele**, **Katy Untch**, **Robert Wald**, **Stepahnie Watkins**, **Marlene Worhach**. The department is also pleased to announce that its third year students are interning at the following institutions: **William Brown** (North Carolina Museum of Art - paintings); **April Berry** (National Museum of Natural History - objects); **Lage Carlson** (National Archives/National Museum of American History - paper); **Lisa Hall** (National Gallery of Art - paper); **Christine Krumrine** (Victoria and Albert Museum - objects); **Julie Lauffenburger** (Walters Art Gallery - objects); **Laura Reutter** (Cleveland Museum of Art - objects); **Catherine Rogers** (Victoria and Albert Museum - paintings); **James Vallano** (The Art Museum, Princeton University - paintings); and **Marie Von Möller** (National Gallery of Art - paintings). In August, oral examinations were held for returning interns, and the department is very pleased to congratulate the following conservators on the successful completion of their course work and on their graduation: **Mary Buonocore Kaldany** (Textile Conservation Workshop); **Janet English** (National Museum of American History); **Elisa Jorgensen** (Isabella Stewart Gardner Museum); **Cynthia Kuniej** (Art Institute of Chicago); **Beth Richwine** (National Museum of American History); **Annette Rupprecht** (Hamilton Kerr

Institute); **Mark Stevenson** (National Gallery of Art); **Valentine Talland** (Philadelphia Museum of Art); **Mark Van Gelder** (Huntington Art Gallery); and **Elizabeth Walmsley** (National Museum of American Art).

Nora Kennedy has received an appointment as Advanced Mellon Intern in the Conservation Department at the Museum of Modern Art in New York City.

Nancy Nitzberg, a student in Columbia University's Program for Conservators of Library and Archival Materials, is now an intern in the Rare Books Conservation Section at the Library of Congress.

LETTERS

B-72 In Spray Cans Available

Referring to the letter by S. Lougheed and S. Poulin*, we would like to inform your readers that we have been supplying a 4% solution of B-72 in toluene/isopropanol in 12 oz. spray cans, with a butan propellant (non CFC), with our trademark "LASCAUX-FIX" for 15 years. Initially designed as a fixative for drawings, pastels, charcoal, etc., as a light varnish for prints. It is now used by restorers as a practical, however not very economical, ready-to-use varnish in a safely low concentration, too.

For years we have been producing a 40% solution of a mixture butyl/i-butylmethacrylate in white spirit (Plexigum P 675/Plexisol P 550, 1:3), similar to the Acryloid F-10/Acryloid B-67 mixture, which is supplied in 1 lt and 5 lt cans.

In the near future we will be able to supply our customers with a 3.5% solution of this resin mixture in 12 oz. spray cans. --Alois K. Diethelm AG, Lascaux Restauro Division, P.O. Box CH - 8306, Bruttisellen Switzerland, Telex 827 358 lasc-ch/FAX -1-833 61 80.

*Ref: *AIC Newsletter* Vol 13, No. 4, July 1988, Letters page 11: "B-72 in spray can?"

Interview with Conservator Aired - But No Mention Made of AIC

On Friday August 19th, on the public radio station WAMU FM, the guest on the Mike Cuthbert show was Ms. Maria Moscovici a painting conservator in private practice in the Washington, DC area. Ms. Moscovici talked about her training in Florence and the work she did on paintings. When the phones were opened and the public called in she would answer their questions and give out her business telephone number to call for follow-up.

While this did not harm the image of conservation, it did more to help her own private practice than the field itself.

At no time during the entire one hour show was the field of conservation as a profession mentioned, nor was there any mention of how conservators were trained, what the code of ethics were, how to find professional help, what the AIC or IIC was, etc.. One wonders how Ms. Moscovici was contacted to be on the show. Why wasn't the AIC contacted if they wanted a program on conservation? Obviously, they never heard of it and still haven't.

I'm afraid this is just another example of our professional inability to deal with reality. We claim to be a profession but we don't license qualified practitioners. We don't allow individuals to advertise yet we don't use our professional society to promote the profession so that the world knows that we exist. We expect the public to find practitioners when we don't have in place a professional referral service. When the public calls an institution for a referral, the contacted conservator often moonlights the job rather than refer it on to a private practitioner and does the work at a less than reasonable price because it is "play" money since they are already salaried for their bread and butter. This makes the private practitioners fees seem outrageous to that same public.

Let's get in touch with reality. We have had formal training programs for over eighteen years now. There are plenty of competent conservators outside of institutions that are doing excellent work that need to be found by a public that is getting their objects mistreated by "restorers" in fix-it shops. We need a referral service that limits the referrals to practitioners that are in a bonafide private practice of at least 30 hours per week. A listing fee of at least \$100 or a fee per referral would be reasonable and help finance the service. We also need more public relations work for the profession. As a start, how about a call to WAMU from the AIC office on equal time for a show that will benefit all of us and not one person. --Fonda G. Thomsen, Director, Textile Preservation Associates, Inc., Fellow, AIC

REMINDER

American Artist's Suppliers Directory, by Alexander Katlan, is now available from FAIC. A directory of about 3,700 artists' materials suppliers in the 19th century, New York and Boston area.

460 pages, \$54.00 to AIC members, \$64.00 to non-members. All orders must be prepaid. Send check or money-order payable to AIC to: AIC, 1400 16th Street, NW, Suite 340, Washington, DC 20036; (202)232-6636.

CONFERENCES, COURSES, SEMINARS

Call for Papers

June 18-22, 1989, New Orleans, LA. AAM Annual Meeting. The annual meeting is AAM's primary opportunity to provide continuing education for museum professionals. The 1989 theme, "Crossroads -Museums in the Nineties," will address the wide-range of issues affecting the future of museums. Program proposal deadline: December 1, 1988. Contact: Meg McCarthy, Director of Meetings and Continuing Education, American Association of Museums, 1225 Eye Street, NW, Suite 200, Washington, D.C. 20005; (202)289-1818.

Architecture

November 5, 1988, Washington, DC. The Washington Chapter of the Association for Preservation Technology will hold a seminar on Metals and Historic Buildings at the Sumner School, 17th and M Streets, NW, Washington, D.C. Contact: Peter Wollenberg at (202)322-3990.

November 14-15, 1988, "Using Computers for Historic Preservation" and **November 18-19, 1988, "Historic Districts"** Washington, DC. National Preservation Institute (NPI). Contact: Peggy Boucher, Administrator, the National Preservation Institute, National Building Museum, Judiciary Square, NW, Washington D.C. 20001; (202)393-0038.

December 7-9, 1988, Philadelphia, PA. Interiors Conference and Exposition for Historic Buildings. Contact: The Interiors Conference and Exposition, P.O. Box 27080, Central Station, Washington, D.C. 20038-7080; (202)343-9578.

March 17-19, 1989, New Bedford, MA. "Architectural Artisanry: Preservation by Design" Symposium and Exhibit. Co-sponsored by Swain School of Design and College of Visual and Performing

Arts, Southeastern Massachusetts University. Contact: Philip C. Marshall, Director, Architectural Artisanry Program, Swain School of Design, 1213 Purchase Street, New Bedford, MA 02740; (508)994-0262 or (508)997-7831.

General

February 16-18, 1989, San Francisco, CA. College Art Association Annual Meeting. Will include the Symposium, "How Far Does Conservation Preserve the Spiritual Value of Our Cultural Heritage?" and the Workshop, "Standards in Attribution: Rembrandt and Rubens", as well as sessions such as "The Middle Ages and Renaissance in Northern Europe: The Physical Context", and "The Connoisseurship of French Painting and Drawing: I. Current Issues". Contact: Dr. Susan Ball, Executive Director, College Art Association of America, 275 Seventh Avenue, New York, NY 10001, (212)691-1051.

June 12-16, 1989, Bologna, Italy. European Symposium, "Science, Technology and European Cultural Heritage". Organized by the Commission of the European Communities, in association with the University of Bologna, The National Research Council (CNR) and Municipality of Bologna, within the framework of Bologna University's IX Centenary Celebrations, the Symposium will provide a broad, international forum for examining the role of science and technology in the protection, conservation and restoration of European cultural heritage existing in material form, including historic sites, buildings etc. Particular attention will also be given to environmental factors in the broadest sense, including pollution, natural hazards, urbanization, tourism, etc. The Symposium will be organized in such a way as to encourage a multi-disciplinary approach to the main issues, and thus to substantially improve communication between scientists, engineers and technicians working in this field and users of their output such as conservators, architects, planners, historians, as well as policy makers at the national and international level. Contact: Dr. A. Sors, Commission of the European Communities, (XII/E), 200 rue de la Loi, 1049 Brussels, Belgium, or Dr. C. Sab-

bioni, Instituto FISBATCNR, Via de Castagnoli 1, 40126 Bologna, Italy.

July 1989, Veszprém, Hungary. 7th International Restorer Seminar. The main topics of the seminar will be the problems and results in some special fields of metal conservation. The conference languages include English. Papers given at the conference will be published. Contact: Központi Múzeumi Igazgatóság (National Centre of Museums) Restaurátor osztály (Conservation Department) Budapest 100, Pf. 54, H-1476.

July 9-August 4, 1989, San Francisco, CA. Museum Management Institute. A four-week residential training program in museum management for mid- to senior-level staff from museums of all disciplines. Contact: Ricki Lederman, Administrative Coordinator, The American Federation of Arts (AFA), 270 Sutter Street, San Francisco, CA 94108; (415) 392-9222.

Archives

May 15-17, 1989, Ottawa, Canada. International Council on Archives Symposium on Current Records "Converging Disciplines in the Management of Current Records." Contact: Winston A. Gomes, Symposium Coordinator, Government Records Branch, National Archives of Canada, Ottawa, Ontario, Canada, K1A 0N3; (819)953-5711. Telex:053-3367.

STILL AVAILABLE

Audio tapes of the AIC Pre-Conference Workshop on Conservation Surveys are available for \$57 a set. To place an order, send a check (made out to AIC) to Paul R. Himmelstein, [redacted] New York, NY 10025.

POSITIONS AVAILABLE

CONSERVATOR/WOODWORKER

Challenging Opportunity for Conscientious Professional Conservator: Prestigious Studio, Earning Potential \$40K+. Direct inquiries to: Joseph Grenon, [REDACTED] VA 22314; [REDACTED]

CONSERVATOR

The New York City Municipal Archive, a division of the Department of Records and Information Services, is seeking a qualified Conservator for its Conservation Unit. The successful candidate will have a broad range of abilities and experience with flat paper documents, architectural drawings and photographic materials. Knowledge of preservation/conservation theory and demonstrable experience in protective housings and treatments is desired.

Salary is \$24,028 and the benefit package is excellent. This position is open immediately. For further information please call Peter Masterdo at [REDACTED]

Qualified candidates are requested to send a letter of application with current resume and 2 references, to the attention of: the Preservation Section, NYC Municipal Archives, 31 Chambers Street, New York, NY 10007. AA/EOE.

PROJECT COORDINATOR/ASSISTANT CONSERVATOR

The Isabella Stewart Gardner Museum in Boston, Massachusetts, has been awarded funds from the Institute of Museum Services to hire a full-time project coordinator, for a one year period beginning November 1, 1988. The position is equivalent to that of an assistant conservator and is offered with equivalent salary and full medical benefits. The coordinator will work with the project director and objects conservator in two main areas, environmental problems of the Museum and stabilization of the collections, primarily the objects collection. The latter contains important holdings of European sculpture of both stone and polychromed wood, decorative arts of inlaid and painted furniture, metalwork, stained glass, gilt leather, frames and architectural elements.

Graduate training in the conservation of works of art or the equivalent in experience is required. In addition, the candidate should have a strong interest in environmental concerns. To apply, please send a resume and three letters of recommendation to the Conservator of Objects, Isabella Stewart Gardner Museum, 2 Palace Road, Boston, MA 02115 USA.

TEXTILE AND COSTUMES CONSERVATOR

The Museum is seeking a conservator of textiles and costumes. Each candidate should have museum experience and be able to work with a diversified collection. The candidates should have a degree in conservation or the equivalent; plus significant work experience. Under the direction of the Chief Conservator, and coordinated with the activities of the

Museum's Conservation Department, the successful candidate's duties will include conditioning, maintaining and treating our collections of flat and three dimensional textiles, and carrying out other Conservation Departmental responsibilities, for example making recommendations on loans, handling and storage, reviewing acquisitions, and working with interns and maintaining the laboratory. The conservator will assist in the start-up of a museum-wide conservation program to care for the Museum's entire collections of textiles and costumes.

Please send resume to: the Personnel Department, the Brooklyn Museum, 200 Eastern Parkway, Brooklyn, New York, 11238.

ASSOCIATE PAINTING CONSERVATOR ASSOCIATE PAPER CONSERVATOR

Perry Huston and Associates, Inc. Center for the Conservation of Art is seeking applicants for the positions of Associate Painting Conservator and Associate Paper Conservator. The center serves major institutions and collectors from the Dallas-Fort Worth area and throughout the United States. In addition the center serves Governmental Agencies on the local, state and federal levels.

Candidates should have a graduate degree in conservation or equivalent training in the treatment of traditional and contemporary paintings or works of art on paper.

Working hours are flexible. The association employs five to seven conservators, three lab assistants and an office manager who assists with administrative duties. The average income for Associate Conservators last year was \$34,500.

Recent graduates seeking either temporary or permanent positions will be considered. Applicants should send resumes and references to: Perry C. Huston, Perry Huston and Associates, Inc., 7440 Whitehall, Fort Worth, Texas 76118.

SENIOR CONSERVATOR, PHASE TREATMENT

Applications are invited for the position of Senior Conservator (Phase Treatment) in the Conservation Division of the Research Libraries. Under the supervision of the Head of the Conservation Lab, the successful candidate will assist in the design, implementation, and operation of a new phase conservation treatment and collections maintenance program. The program will address preservation needs of the general Research Library collections, including protective enclosure, archival processing and rehousing, collections storage and handling operations, collection maintenance, production encapsulation and reformatting, and other "phase" conservation activities for a wide range of materials. Initially will train and oversee 2-3 FTE in production of phase boxes, and work with senior staff on a development plan for an addition to the Conservation Office designated for phase treatment and collection maintenance operations. Will recommend equipment, participate in hiring and training of new staff, assist in developing specifications and procedures for treatment, and perform treatment when necessary. Qualified applicant will have substantial experience in the field of conservation and will have a graduate degree in conservation from an accredited graduate training program or equivalent training and experience. Familiarity with the preservation problems of large research libraries, and experience in a production-oriented conservation treatment facility highly desirable.

Salary \$29,863 annually. Closing date for applications is November 30, 1988.

For immediate consideration, send letter of application and resume to: Francine Feuerman, New York Public Library, Human Resources Department, 8 West 40th Street, New York, NY 10018. Equal Employment Opportunity M/F.

CONSERVATION CENTER SUPERVISOR

Missouri Botanical Garden, the premier institution of its type, has a January 15, 1989 opening for a Conservation Center Supervisor reporting directly to the Librarian. The position is responsible for daily operations in a 110,000 volume botanical research library. Duties include preparing and recommending for implementation preservation policies, procedures, programs and quality control standards; report construction covering unit goals, budget estimates, production statistics, monthly/annual and other routine reports. Assists in preparing disaster plans and organizing/directing disaster recovery efforts; performs and documents treatments on fragile materials. Also recommends purchase of equipment and supplies.

This position also assists in hiring, training, scheduling, supervising and evaluating part-time staff and volunteers, as well as provides awareness to other staff on collection condition. Will also provide conservation related reference services to individuals and institutions.

Preferred candidates possess college degree plus experience in conservation and preservation. Those with experience equivalent to degree in book conservation principles, practices, techniques, and terminology may be considered. Ideal candidate also will know book history, have familiarity with available technical treatments, binding styles/structures and tools/equipment. Outstanding interpersonal, oral and written communication skills are a must.

MBG offers a competitive wage/benefit package, including the TIAA-CREF Plan, free parking and a high quality work environment. Applications received by November 15 will be given first consideration. MBG is committed to affirmative action and specifically invites inquiries and applications from women and ethnic minorities.

Apply to: Director, Personnel Services Department, P.O. Box 299, St. Louis, MO 63166. Cite No. ICCS on all correspondence.

PAPER CONSERVATOR

The Baltimore Museum of Art seeks an experienced conservator of paper to take primary responsibility for the care and treatment of the museum's extensive collection of prints, drawings and photographs. In addition, the successful candidate will be responsible for the daily management of the fully-equipped paper conservation facility. The paper conservation staff presently consists of a full-time assistant paper conservator and a part-time consultant conservator. A technician, a part-time matter/framer and administrative support are also available. The paper conservators enjoy a close, collegial relationship with the curators of the Prints, Drawings and Photographs department.

Candidates for the position should have a degree from a recognized training program or equivalent. Experience in a museum or established conservation center is mandatory. Applicants should be able to work independently and to organize and manage treatment projects, records and correspondence. Salary is commensurate with experience. Generous benefits are available. Applicants should send a

resume to: Mary Sebera, Baltimore Museum of Art, Art Museum Drive, Baltimore, MD 21218.

ASSISTANT CONSERVATOR

The American Museum of Natural History is seeking an Assistant Conservator to carry out conservation treatments on objects for Mangbetu exhibition. Will examine and treat objects as well as work closely with mount-makers. Must have at least three years of work experience, preferably on ethnographic artifacts or graduate level degree from conservation training program. Salary \$21,000 per annum. Benefits include free medical/dental coverage, 15 paid vacation days and 12 paid holidays per year. This is a term position until September 1989. Submit resumes to: Susan Kroll, Personnel Department, American Museum of Natural History, 79th Street at Central Park West, New York, New York 10024. An Equal Opportunity Employer.

PROGRAM OFFICER

Training in Archaeological Conservation. Initiate and coordinate advanced-level training courses, seminars and preparation of didactic material in collaboration with public, private, and international conservation organizations. Activities take place both in-house and off-site, for which willingness to travel is essential. Must have Ph.D. or equivalent in archaeology or related field, and at least 4 years' experience in development and organization of advanced-level training in conservation science. Must have experience in site and monument conservation, record of publication in professional journals, and familiarity with the international conservation community. Reading and speaking ability in French and Spanish essential. Salary \$41,900.

Send resume to: Ms. Rona Sebastian, Manager Administrative Services, Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292.

PAPER CONSERVATOR

The Newberry Library is seeking a skilled paper conservator to specify, execute and document treatments for manuscripts, maps, posters and art on paper. Other responsibilities include exhibit preparation and installation, assisting in determining treatment priorities and occasional presentations to user groups. A strong interest in library preservation is essential as is an understanding of, and adherence to, established conservation principles. Salary: \$16,000 - \$19,000. Application deadline December 1, 1988. For a complete job description contact: Bonnie Jo Cullison, Preservation Librarian, The Newberry Library, 60 W. Walton, Chicago, IL 60610.

ART CONSERVATOR I PAINTINGS/ART CONSERVATOR I TEXTILES

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, prepara-

tion 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) \$24,700 to \$27,800. Generous benefits. For more information about these positions contact Mildred J. Coleman at the Detroit Institute of Arts, 5200 Woodward, Detroit, Michigan 48202 or call (313)833-1929.

Non-residents may apply but must establish residence in the City of Detroit at time of hire. Send resume in confidence no later than December 3, 1988 to: Mr. Michael Jozwik, Personnel Department, City of Detroit, 314 City-County Building, Detroit, MI 48226; or call (313)224-3718.

PAINTING CONSERVATOR

The Museum of Modern Art is seeking an experienced Painting Conservator. Responsibilities involve all aspects of the care and treatment of objects including technical analysis, research on methods and materials of modern art and management of the daily activities of the Painting Conservation Laboratory. There is involvement with exhibitions including domestic and international travel. Applicant should have a graduate degree in conservation and at least 5 years additional training, or an equivalent combination of training and experience. Interest and experience in the treatment of modern and contemporary art is essential. Salary commensurate with experience. Send resume to: Antoinette King, Director of Conservation, Museum of Modern Art, 11 West 53rd Street, New York, NY 10019. Equal opportunity employer m/f.

ASSISTANT TEXTILE CONSERVATOR

The Textile Museum is seeking applicants for an assistant conservator position. The candidates should have either completed a comprehensive training program in textile conservation, or the equivalent apprenticeship. Primary responsibilities will be: the examination and treatment of textiles in preparation for exhibition installation under the direction of the senior Conservator. Please send a letter of application, resume and the names of three references to: Search Committee, The Textile Museum, 2320 S Street, NW, Washington, DC 20008. Deadline for application: December 1, 1988.

SENIOR PAPER CONSERVATOR

The Pacific Regional Conservation Center at Bishop Museum seeks applicants for a full time position in a very busy paper laboratory. The applicant will have the opportunity to manage and carry out a variety of duties including consultations, examinations, surveys, treatments, and educational activities. Experience in the care of fine arts as well as archival materials is essential. The individual must be able to adapt to the challenges of a regional center and work in a productive, fast paced, team work 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.

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, team-work 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.

CONSERVATION TECHNICIAN

To assist both painting and paper conservators by ordering supplies, preparing materials, repairing and constructing conservation equipment, helping with basic conservation treatments, matting, hinging, backing, framing, packing and shipping.

The candidate must have experience in a working conservation lab, or equivalent museum position, command of both hand and power tools, demonstrate ability to work both independently and in support of others, resourcefulness and ingenuity. Conservation photography experience is an asset.

Salary \$18-21,000 plus excellent benefits and medical plan.

Write describing experience with portfolio or equivalent description of treatment work to: Lisa Mibach, Director, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074.

PAINTINGS CONSERVATOR

The Intermuseum Laboratory in Oberlin, Ohio, seeks an additional Paintings Conservator to assist with an increasing workload of laboratory treatments and surveys. This position provides the opportunity to work on excellent paintings from the collections of our twenty-nine member museums. Travel opportunities and generous benefits are also provided.

Graduation from a recognized conservation training program or equivalent, plus at least two years subsequent experience, is required. Please send a letter describing experience, goals, and salary expectations, along with a resume and treatment portfolio to: Lisa Mibach, Director, Intermuseum Laboratory, Allen Art Building, Oberlin, Ohio 44074.

OBJECTS CONSERVATOR

Responsible for surveying and beginning treatment of wide range of historical artifacts to be used in long-term exhibit. M.A. in Art Conservation plus two years experience treating variety of 3-dimensional objects, or equivalent training and experience. One-year appointment. Salary mid-20s plus benefits. Send resumes immediately to: John Hartmann, Commonwealth Conservation Center, 908 King Blvd., Harrisburg, PA 17101; (717) 787-2292.

RESEARCH ASSISTANT/GETTY CONSERVATION INSTITUTE

Position will involve the scientific examination and analysis of a wide variety of museum objects

and materials and will include pigment and mineral characterization by polarized light microscopy, X-ray diffraction and X-ray fluorescence techniques, examination and evaluation of museum display materials and assisting the Section Head in the analysis of decorative art objects and antiquities. Applicant should have a good scientific background preferably with an interest or experience in the examination of art objects. An ability to communicate with conservators, scientists, and museum curators is also important. Salary is commensurate with experience. Inquiries to: David Scott, Head, Museum Services, J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90401; (213)459-7611.

CONSERVATOR/ALASKA STATE MUSEUM

The Alaska Department of Education is recruiting for the position of conservator of the Alaska State Museum. This position is based in the state capitol of Juneau. The starting minimum salary is \$2,985.00 per month plus excellent benefits.

Applicants must have at least six semester hours of graduate credits in Northern Conservation or courses pertaining to the specific care and preservation of materials such as ivory, wood, fur, hair, leather, skin, feathers, fish skins, sinew, gut, woven garments, woven grasses and roots, and old materials; or one year of experience in northern conservation, or conservation of several of the materials specified above. Other required qualifications include graduation from an accredited college with a Master's Degree in art conservation or ethnographic conservation. Three years experience in which primary duties included learning and applying theory and techniques of conservation to the preservation and/or restoration of artifacts or works of art may substitute for the required education. Application forms and complete job descriptions are available from: the Alaska State Museum, Division of Personnel, P.O. Box C, Juneau, AK, 99811-0201.

The Department of Education wishes to fill this position as soon as possible. Applications must be postmarked no later than December 31, 1988.

GRANTS & INTERNSHIPS

ADVANCED INTERNSHIP IN PAPER CONSERVATION

The New York Historical Society is seeking an advanced intern in paper conservation. The student will work with paper conservation in a new state of the art facility, participating in all conservation activities. This one year position is funded by the Samuel and May Rudin Foundation and carries a stipend of \$20-\$25,000. The position is available immediately. Please send references and resume to: Reba Fishman, Paper Conservator, The New York Historical Society, 170 Central Park West, New York, NY, 10024; (212)873-3400.

INTERNSHIPS IN CONSERVATION NATIONAL GALLERY OF ART

The Conservation Division of the National Gallery of Art is pleased to announce its program of Conservation Internships funded by an award from

the Getty Grant Program. Each internship will be awarded for a one year period. Candidates are sought in the areas of Painting, Paper, Object, Textile Conservation and Conservation Science. A total of three appointments will be made based on the qualities and skills of the candidates. The year's stipend is \$15,000. The internships will commence in September 1989.

Deadline: January 16, 1988. Contact: Michael Skalka, Coordinator for Conservation Program Conservation Division, National Gallery of Art, Washington, D.C. 20565/U.S.A.

THE GETTY CONSERVATION INSTITUTE RESEARCH FELLOW/SENIOR RESEARCH FELLOW IN CONSERVATION PROCESSES

The Scientific Department of the Getty Conservation Institute is seeking a Research Fellow capable of doing independent research as part of a small team working in the area of environment within museums/galleries. Duties will include design and implementation of research projects relating to humidity, temperature, and lighting in display and storage areas and including showcase design and performance monitoring. Evaluation of materials used by institutions to protect cultural property in collaboration with the GCI's Materials Science section comprises part of the duties. Qualifications required are either a BS or MS or equivalent in chemistry or materials conservation and preferably several years experience in the area of indoor environmental monitoring. Experience in using microcomputers in datalogging and data reduction is necessary. Prior work in conservation or experience in the museum field would be an advantage. The work is oriented towards servicing the needs of the conservation profession through publi-

cation of results of research and ability in technical report writing and preparation of manuscripts is a requirement. Salary in the range of \$25,000 - \$35,000 per annum, depending upon experience and qualifications. The appointment will be for two years. Contact: Rona Sebastian, Manager, Administrative Services - The Getty Conservation Institute, P.O. Box 11205, Marina del Rey, CA. 90292-6537; (213)822-2299.

METROPOLITAN MUSEUM OF ART FELLOWSHIPS IN CONSERVATION

The Andrew W. Mellon Foundation has made it possible for the Metropolitan Museum of Art to award annual conservation fellowships for training in one of the Departments of the Museum. The L.W. Frohlich Charitable Trust enables the Museum to award a two year fellowship in the Department of Objects Conservation. Application deadline: January 13, 1989. Contact: Fellowships in Conservation/Office of Academic Programs, The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York, NY 10028.

METROPOLITAN MUSEUM OF ART STARR FELLOWSHIP IN ASIAN PAINTINGS CONSERVATION

The Starr Foundation has made it possible for the Metropolitan Museum of Art to award a fellowship for training in the conservation and mounting of Asian paintings. Contact: Sondra M. Castile/Asian Art Conservation, The Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York, NY 10028. There is no application deadline.



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PUBLICATIONS

Preprints of the Modern Organic Materials Meeting held by SSCR in Edinburgh, April 1988 are now available. Despite the title, the emphasis of the sixteen papers presented at this international meeting was on plastics and rubber. They fell broadly into three categories: basic information about polymers, their degradation and the development of the modern industry; information on high and low-tech methods of identification in current use; case histories on a variety of objects and materials. Contact: SSCR Publications, MPG Secretarial Services, 136 Queensferry Road, Edinburgh, Scotland EH4 2BG. Price (inclusive of postage): £6.50 (SSCR members); £7.50 (UK and surface mail); £8.50 (air mail).

The following publications are now available from Ronald P. Frye and Company (Publisher), 273 King Street East, Kingston, Ontario, Canada K7L 3B1: Republication of *Artifacts: An Introduction to Early Materials and Technology* by Henry Hodges; Reprint by Keith Branigan called *Archaeology Explained*; *Duckworth catalogue* and a 1988 list of new academic books.

Your Old Books, a new American Library Association (ALA) publication, answers questions library users frequently ask about the value of their old books. The 14-panel pamphlet describes characteristics of rare books, gives tips on getting books appraised and includes a bibliography for further reading on collecting and evaluating books.

Written by Peter VanWingen, head of the Reference and Reader Services Section at the Library of Congress Rare Book and Special Collections Division, under the auspices of the ACRL Rare

Books and Manuscripts Section, *Your Old Books* is written for the general public.

Your Old Books is available in quantities of 50 pamphlets for \$20 from ALA Graphics, American Library Association, 50 E. Huron Street, Chicago, IL 60611. Single copies are \$1.00 with a self-addressed stamped #10 envelope from "Your Old Books," the Association of College and Research Libraries, ALA.

The Field Museum Kellogg Project "Museums: Agents for Public Education" is pleased to announce the publication of *Open Conservations: Strategies for Professional Development in Museums*. This new professional development resource comes at the culmination of a six-year fellowship program funded by the W.K. Kellogg Foundation of Battle Creek, Michigan.

Open Conversations is a collection of essays, case studies, and structured learning activities designed to promote reflection and discussion on challenging issues facing today's museums. It is a great resource for preparing an in-house workshop, a staff retreat, a session at the next professional meeting, or a museum studies course. To order your copy send a check for \$9.95 payable to Field Museum to: Books, Department of Education, Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605.

Synthetic Organic Chemicals - United States Production and Sales, 1986. Agency: United States International Trade Commission. 049-000-00063-4, 352 pages, paper - \$16.00. The 70th annual report of the U.S. International Trade Commission on domestic production and sales of synthetic organic chemicals and the raw materials from which they are made. The report consists of 15 sections, each covering a specified group of organic chemicals and

data have been supplied by approximately 747 producers.

Guide to Rights and Responsibilities in Resolving Disputes in the Federal Government. 1987 edition. Agency: Equal Employment Opportunity Commission. S/N: 052-015-00067-7, 120 pages, paper - \$5.50. This guide provides information on dispute resolution systems available to employees in the Federal service.

Book Preservation Technologies. 1988 edition. Agency: Office of Technology Assessment - Congress of the United States. S/N 052-003-01103-4, 128 pages, paper \$5.00. This assessment analyzes the problem of acid deterioration of books and the program underway at the Library of Congress.

Now Available: *The Dilemma of the Painter and Conservator in the Synthetic Age, The Papers and Correspondence of the Artist, Gluck*, Written and Compiled by G.H. Leback-Sitwell.

Contact: Trustees of the Estate of Miss H. Gluck Deceased c/o Grant Thornton Lees House 21 Dyke Road Brighton, England BN1 3GD.

Reprint of *Volume I of Topics in Photographic Preservation* is now available from the AIC office. The cost is \$12.50 per volume for members and \$15.00 for non-members and foreign addresses. Orders should be prepaid by check or money order. All foreign checks must be drawn on U.S. banks and payable in U.S. dollars.

The *AIC 1988-89 Annual Membership Directory*. A comprehensive listing of AIC members by name, specialty and region, the Directory also includes information on the AIC/FAIC and the Code of Ethics for Conservators. The Directory is a benefit of AIC membership but is also available to nonmembers for \$35.00 plus \$5.00 for postage and handling. Contact the AIC Office for more information.



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