

# AIC NEWS

January 1994

Volume 19, Number 1

## Ergonomics in Conservation: How to Limit the Risk of Injury

The tools and tasks of the conservator contribute to a work environment that is conducive to injuries caused by excessive stress to muscles,

tendons, ligaments and joints. Conservators work with the available tools in limited and often repetitive ways. Since the tools are often designed for the task, not for the conservator, sometimes injury can result. Ergonomics, which seeks to adapt work or working conditions to suit the worker, offers a number of ways to avoid stress-related injuries. These injuries generally cause pain and/or swelling and may become chronic if left untreated. The best strategy is to learn about ways to alter the use of tools and the work environment before injuries result.

Injuries to which conservators may be prone in the course of their work are of several different types. Probably the most common are cumulative trauma disorders (CTDs), in which excessive stress is placed on muscles, tendons, ligaments, or joints over time. Carpal tunnel syndrome (CTS), tendonitis, epicondylitis (tennis elbow), and thoracic outlet syndrome are all cumulative trauma disorders. Carpal tunnel syndrome occurs when the wrist is repeatedly bent, placing too much pressure on the median nerve, located in a narrow space in the wrist surrounded by wrist bone and ligament. Symptoms include pain, numbness or tingling, and/or a feeling of weakness or clumsiness in the

hand, thumb, or first three fingers. Typically the symptoms are worse at night. Advanced symptoms can involve muscle atrophy and difficulty with pinching motions. If left unchecked, CTS can result in permanent nerve damage and loss of muscle control. Both tendonitis and tennis elbow involve swelling and pain of the tendons. This inflammation can cause compression injury to the surrounding structures. Thoracic outlet syndrome is a compression disorder of nerves and blood vessels between the neck and the shoulder.

A second type of injury to which conservators may be prone is Reynaud's phenomenon (also called

"white fingers" or "dead fingers"). This disorder, which affects the circulation of the fingers causing them to turn pale or lose sensation, is one of a group known as vibration disorders, which are caused by pneumatic and vibrating equipment. Finally, one-time lifting of heavy artworks, tools, or other equipment can cause lifting and back disorders. Microfractures can also result from unwise use of tools and failure to plan the work environment carefully.

Since bad positioning, excessive force, and intense repetition of tasks often cause these injuries, conservators need to evaluate carefully not only their hand and body positions during tasks, but also the duration of the task. A task such as inpainting, which is not problematic as a one-hour activity, may result in injury if the conservator inpaints eight hours a day. Individual medical history and present physical condition also affect the planning of tasks.

Diagnosis of cumulative trauma disorders is often tricky, since identical symptoms can be caused by a variety of disorders. Physical tests (checking range of motion, strength, sensation, coordination, and posture), x-rays, CAT (computerized axial tomography) scans, MRIs (magnetic resonance imaging), and

### CONTENTS

From the President.....	4
From the Executive Director .....	6
Ethics & Standards Committee.....	8
Health and Safety News .....	10
Computer Users Update.....	10
JAIC News .....	11
Membership News .....	11
FAIC News .....	13
Annual Meeting News .....	14
Conference Reports .....	16
Funding Deadlines .....	17
Specialty Groups .....	18
Materials.....	20
In Memoriam .....	21
People .....	21
Worth Noting .....	22
Conferences, Courses .....	24
Research Reports.....	27
Recent Publications.....	28
Grants and Internships.....	29
Positions Available .....	30
Supplier's Corner .....	32

*AIC News* (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 301, Washington, DC 20006, (202) 452-9545, fax: (202) 452-9328.

Second-class postage paid at Washington, DC. Postmaster: Send address changes to *AIC News*, 1717 K Street, NW, Suite 301, Washington, DC 20006.

*AIC News* is mailed to members for \$18 per year as a portion of annual membership dues.

Opinions expressed in the Letters to the Editor column are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors. Copy must be typed double-spaced and sent to the AIC office; the next deadline is February 1, 1994. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Grants and Internships, Position Available, and Classified Ads is: \$.85 per word for members and \$2.00 per word for non-members; minimum charge is \$50.00.

The cost of advertising in Supplier's Corner is \$100 for 100 words.

The cost of display ads is: 1/6 page \$155; 1/3 page \$290; 1/2 page \$365; 2/3 page \$400; one full page \$600. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

*AIC News* staff: Sarah Rosenberg, Managing Editor. Carol Christensen, Editor. Marcia M. Anderson, Production Editor. Michelle Flynn, Program Assistant.

© Copyright 1994

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1984.

medical observation of the person while performing the task may be needed to confirm diagnosis. Treatment usually involves resting the injured area, and sometimes the use of ice or splints is recommended. Surgery is a last resort. Making the workplace ergonomically safer may prevent injuries from becoming so severe that surgery is needed.

### *Injury Prevention*

Conservators should avoid a number of work practices. Tightly gripping tools invites injury. However, gripping a cushioned surface is less stressful than gripping a hard one, so cushioning the handles of tools with polyethylene foam (used in plumbing) or athletic tape is a sensible way of lessening the risk of injury. Tennis players have been aware of this rule for some time, and therefore many players have rackets made with a grip that fits their hands. Tools in which the handle has a larger surface area are also less stressful to use in some situations, since they result in less cramping. Textured handles are good because they increase surface friction for cold or wet hands.

It is important to choose tools that, when gripped, direct stress away from the palm, where most of the easily damaged ligaments and tendons that control finger movement are located. For example, putty knives with Y-shaped handles are made to exert force to the base of the thumb rather than the more delicate palm.

Bending the wrist up and back (extension) or bending the wrist toward the palm (flexion) can cause musculoskeletal injury. Keep the forearm, wrist, and hands as straight as possible. Many tools are now available with curved or right-angled handles that allow the wrist and forearm to be kept straighter. It is important to note that there is no general optimum angle for tools, since the angle varies depending on how the tool will be used and how the force is applied when using it. However, any tool that allows less wrist stress is desirable. One example is a clamp that can be attached to large brushes, allowing less flexion in the user's wrist when applying a substance by brush over a large vertical surface such as a wall.

When lying on a scaffold in an uncomfortable position, try not to keep hands and limbs elevated for extended periods, since any position in which the limbs are held away from the body un-

supported increases the risk of injury. Arm or shoulder supports can be built, to provide extra leverage. Don't hold heavy objects away from the body for extended periods, whether lying down or standing, since this may fatigue the small muscles of the forearm and shoulders. A 1983 Eastman Kodak study suggests it is risky to hold objects heavier than 5.1 pounds away from the body. Hand tools that must be manipulated with precision should not weigh more than one pound. When working at a computer terminal, use foam pads to support your wrists and forearms. These pads are available from a number of sources (see below), but they can also be made using foam sold through plumbing supply companies.

If you need to stand for long periods of time, standing chairs, sometimes known as "universal workstations," can be used to prevent lower back injuries, although they can be expensive. Chairs should be adjustable to accurately fit the person sitting in them. Both the back support and seat should be adjustable, so that, for example, a woman could work comfortably one day wearing heels and the next day wearing flat-soled shoes. Similarly, the workstation or table height should allow those working to keep their backs straight and their feet firmly on the floor. If you are working seated, it is best to build up your work surface so that you are not hunched over your work. You can also use a specially designed chair that tilts forward to support your back as you lean forward.

When maneuvering heavy objects, use adjustable-height carts. Lifting guidelines suggest that the maximum weight lifted for a man aged 20-35 should be 55 pounds. For women in that age group, the weight should not exceed 33 pounds. Bend knees and keep the back straight while lifting. Be careful not to twist the spine, and keep the object being lifted close to the body.

Vibration can also cause injury. There are two ways to minimize the risk in these situations. You can either wear special vibration-minimizing gloves or apply these types of materials to the tool handle. For example, you can buy a grip kit for a drill that consists of covers made of special absorbent material that reduces vibration. When using pneumatic tools, try to keep your hands warm and away from the air

blast. Clamp the object if possible, instead of using your hands to hold it in place. This approach reduces the stress on your hand and keeps it out of the cool air blast.

When undertaking tasks such as in-painting, scraping, swab cleaning, sewing, or other tasks that are repetitive motions, warm up before starting work. Stretching the muscles lubricates the tendons and joints while increasing blood circulation. Don't stretch to the point of pain or discomfort. Take rest breaks from repetitive activities. For example, typists are advised to take a 15-minute break every two hours. Conservators may want to stop work and stretch out every 45 minutes. If your repetitive motions are in short cycles, try to redesign the task to increase the actual cycle. Whenever you can alternate hands for a task, do so. Use a tool rather than personal force to accomplish a task whenever possible. For example, it is less damaging to use a razor or pair of scissors to open a package than to rip it open with your hands. Two articles discussing cumulative trauma disorders, by Chris Stavroudis and Rosamund Westmoreland, are part of the May 1993 *WAAC Newsletter*. Many conservators may want to consult them for additional information.

These catalogs supply ergonomically designed tools and furniture:

AliMed, (800) 225-2510: Grip kits for drills, pistol grip knives, paint brush handles, computer pads, curved needle-nose pliers, footrests, standing supports, softgrip screwdrivers.

Sammons Work Therapy Catalog, (800) 323-5547: Curved-handled hammers, broom handles, seat cushions, footrests, ergonomically designed tools and furniture.

North Coast Medical Catalog, (800) 821-9319: Knives with ergonomically designed angled handles, universal pistol grip paint clamps, and other ergonomically designed tools and furniture.

Many of these catalogs also sell wrist splints and other medical products to treat injuries, but if you experience routine musculoskeletal problems, you should consult a physician to have rehabilitation, including physical therapy, arranged.

It is important to remember that you need to look carefully at everything you do, both at home or at work, to mini-

mize stress from cumulative trauma disorders. If you are working on a large object, it is better to climb up and down a stepladder or scaffolding to reach it than to jump on and off a high stool and risk a knee injury. Be careful how you lift a cast-iron frying pan when in the kitchen, since it may weigh more than the recommended limit. Alter the handles of your tools or replace them if possible when they cause stress. By paying attention to your activities, tools, and work habits, you can lessen your chances of injury in the workplace.

### Further Reading

Daum, M. 1987. Carpal tunnel syndrome in artists and craftspeople. *Art Hazards News* 10(6).

Manowitz, A., and D. Kass. 1992. *Working without pain: A paperworkers' guide to improving jobs in the converting sector*. New York: United Paperworkers International Union and Hunter College Center for Occupational and Environmental Health. (Contact (718) 522-7272.)

McCann, M. 1993. Ergonomics. *Art Hazards News* 15(5).

McLeod, D. 1982. *Strains and sprains: A worker's guide to job design*. Detroit: International Union, United Automobile, Aerospace, and Agricultural Implement Workers of America, UAW.

Norris, R. 1990. Physical disorders of visual artists. *Art Hazards News* 13(2).

Stavroudis, C. 1993. Facts about cumulative trauma disorders. *WAAC Newsletter* 15(5).

Westmoreland, R. 1993. Cumulative trauma disorders: Some cautions for conservators. *WAAC Newsletter* 15(5).

Cushman, W. H., and D. J. Rosenberg. 1991. *Human factors in product design: Advances in human factors/ergonomics 14*. New York: Elsevier Press.

*Angela Babin is director of the Art Hazards Information Center, 5 Beekman St., Ste. 820, New York, NY 10038; (212) 227-6220. She is available to supply additional sources of information on this subject.*

## Foreign Members Take Note

AIC membership dues and publication orders may be paid by transfer of funds to the AIC account.

Funds may be deposited to: Signet Bank, 11011 West Broad Street Road, Richmond, VA 23260; account no. 6671006309, routing no. 054000807. Include your name and AIC account number. Make sure the amount transferred includes any and all bank charges.

Please contact the AIC if you have questions or need additional information.

## Gettens Award Nominations: New Deadline

The board is accepting nominations for the 1994 Rutherford John Gettens Awards for outstanding service to the AIC. Please send the names of candidates and a one-page statement of each nominee's qualifications, including positions held, dates of service, and contributions to AIC projects and programs, and letters of support to the AIC board by **February 15**.

## Want to Vote on the Revised Code of Ethics in 1994? Apply Now to Become a PA!

The 1994 deadlines for Professional Associate and Fellow applications are: January 14, May 2, July 15 and October 14. Contact the AIC office to receive application forms.

## Your Dues Make the Continued Operation of AIC Possible!

Renewal notices were mailed in late-October. Reminders were sent in December. Please pay your dues promptly—a \$15 late fee will be assessed as of **February 1**.

# From the President

Debbie Hess Norris

Much of my time during the past two months has focused on representing AIC interests and communicating with federal agencies, professional affiliate organizations, and especially with our members. Two particularly important meetings require comment:

**ADOPTION OF AAM CODE OF ETHICS:** I attended the American Association of Museums Board of Directors meeting at which the new *Code of Ethics for Museums* was unanimously adopted. The code reiterates that "museums make their unique contribution to the public by collecting, preserving, and interpreting the things of the world." The code continues by stating that stewardship of collections entails "the highest public trust and carries with it the presumption of rightful ownership, permanence, care, documentation, accessibility, and responsible disposal." Regarding disposal of collections (a point of considerable recent debate), the code states that "disposal of collections through sale, trade, or research activity is solely for the advancement of the museum's mission. Proceeds from the sale of nonliving collections are to be consistent with the established standard of the museum's discipline, but in no event shall be used for anything other than acquisition or direct care of collections." I urge you to review this code carefully.

**ESTABLISHMENT OF THE NATIONAL CENTER FOR PRESERVATION TECHNOLOGY AND TRAINING:** I also met with Blaine Cliver, chief of the Preservation Assistance Division of the National Park Service, to discuss progress on the establishment of the National Center for Preservation Technology and Training, located at Northwestern State University, Natchitoches, Louisiana. This center, which recently received a \$4.3 million appropriation (\$3.3 million of which will be used for construction and renovation of facilities), has been founded to coordinate, conduct, and facilitate training and research activities

in preservation. The center will be advised by the National Preservation Technology and Training Board. Board members should be announced shortly, and I will keep you updated on these important developments.

**IMPLEMENTATION OF AIC PROGRAMS:** The 10 programs listed below serve as AIC's "working blueprint" and reflect current programs being implemented. I bring them to your attention as a reminder of where we are, what we are doing, and what you can do to help.

## Retain and recruit members.

- Our retention rate (93 percent) is high and we continue to gain new members. However, you (the membership) are in the best position to recruit new members among your colleagues and allied professionals.

## Uphold standards for the profession.

- Revision to our *Code of Ethics* and *Guidelines for Practice* is essential and will be completed in 1994 and brought to a vote of the membership. In many cases, commentaries will also be required. The membership must work in specialty groups, committees, and task forces to ensure that these commentaries are discussed and drafted in a timely manner.
- The meaning of Fellow and Professional Associate membership is somewhat ambiguous. The purpose and rationale for these membership categories must be further clarified. (I hope to address this concern in future columns.)
- Certification must be reviewed objectively.

## Prepare and enhance publications.

- AIC publications will continue to be improved. Attention will be focused on the preparation of consistent, high-quality abstracts for the 1994 annual meeting. Additional funding has been allocated to the 1994 *AIC News* to allow for increased page length.
- As funds are granted, the board will implement the Advanced Conservation Fellowship Program to ensure the development of a core body of written knowledge.

## Conduct and evaluate the annual meeting.

- Specific information on the 1994 meeting is forthcoming. The two-day session, "Establishing Original Intent: Sources, Approaches and Collaborations," promises to address a diversity of subject matter, including philosophy and methodology. New programs include a reception to foster communication and professional mentoring for students, new members, first-time meeting attendees, and Fellows. An AIC Board Open Forum is scheduled to provide an opportunity for improved membership feedback.

## Develop and offer professional education opportunities for members.

- We will identify venues for educational presentations (including courses, workshops, and seminars); work with specialty groups for subject area development; and create a database for potential instructors.
- The AIC will continue to strengthen ties and support the work of the conservation graduate programs, create brochures and information sheets addressing career opportunities and prerequisites, and facilitate sharing of information and curriculum development. An information sheet detailing undergraduate academic prerequisites of graduate-level education will be completed shortly.

## Serve as an advocate on behalf of the conservation profession.

- More frequent communication with federal agencies is planned. It is AIC's responsibility to keep these agencies informed as to the changing needs, new directions, and new priorities for our field.
- Increased cooperation with NIC is essential as we recognize our mutual interests in advocating the importance of the conservation field. Recent NIC bylaws changes have eliminated the designated AIC position on the NIC board. While unfortunate, this change reflects NIC's intention for broader representation.

## Maintain liaison and work with allied professionals.

- Programs presented at annual meetings of affiliate organizations will continue to increase awareness and



# W\*I\*N\*T\*E\*R S\*A\*L\*E



TITLE	Price	#	Total	
Written Documentation	Member <del>\$8.25</del> * \$7 *		\$	
Photodocumentation for Conservation: Procedural Guidelines and Photographic Concepts and Techniques	Member \$7.50 * \$6.75 *		\$	
AIC 1994 Directory	<del>\$47</del> * \$30 *		\$	
Japanese Scroll Paintings, A Handbook of Mounting Techniques	Member \$40 * \$8 *		\$	
On Picture Varnishes and Their Solvents	Member \$40 * \$7.50 *		\$	
Textiles and Costumes on Parade: Exhibition Successes and Disasters, Harpers Ferry Regional Textile Group, 1990	<del>\$7</del> * \$6 *		\$	
<b>PREPRINTS</b> Collections of papers presented at AIC annual meeting General Sessions				
Volume	Price	Volume(s)	#	Total
Vols. 7-10 (1979-82)	Member <del>\$12</del> * 10 each *			\$
Vol. 13-14 (1985-86)	Member <del>\$15</del> * 13 *			\$
Vol. 15 (1987)	Member <del>\$18</del> * 15 *			\$
Vol. 16 (1988)	Member <del>\$21</del> * 18 *			\$
Preprints Index (1976-88)	<del>\$40</del> * \$5 *			\$
<b>ABSTRACTS</b> Collections of abstracts of papers presented at the AIC annual meetings				
Vol. 17,18,19,21 (1989-90 & 1993)	Member <del>\$8</del> * \$6 *			\$

<b>JOURNAL OF THE AMERICAN INSTITUTE FOR CONSERVATION</b> Back Issues				
Volume	Price	Volume(s)	#	Total
Vols. 13:1	Member <del>\$3.50</del> * \$3 each*			\$
Vols. 10:2, 12:2	Member <del>\$6</del> * \$5 each*			\$
Vols. 15:1, 16:1, 17:1-2, 19:1, 20, 25:1-2, 26:2, 27:2, 28:1-2, 29:2, 30:1-2,	Member <del>\$9</del> * \$8 each*			\$
Vols. 31:2-3, 32:2-3	Member <del>\$20</del> * 18 each*			\$
Journal Indexes Vol. 16-28:1977-89 Vol. 29-32: 1990-92	<del>\$10</del> * \$5* <del>\$5</del> * \$3*			\$
<b>AIC T-Shirts and Pins</b>				
	Price	Color	#	Total
AIC Lapel Pin: Cloisonné pin with deluxe clutch depicting the AIC logo in gold and red on a black matte background. 3/8 x 3/8 inches.	<del>\$10</del> * \$8*			\$
AIC T-Shirts: Features AIC logo on front, and the slogan "Conservators Make it Last Longer" on the back above the AIC name and phone/fax numbers. Black or White. Extra Large only.	<del>\$12.50</del> * \$10*			\$
<b>TOTAL ORDER</b>				\$
SALES TAX: Washington, D.C. residents only add 6% sales tax				
POSTAGE/HANDLING: U.S. Orders: First Item \$3 / Each additional Item \$1; Canada & Mexico: First Item \$5 / Each additional Item \$2; All other countries: First Item \$10 / Each additional Item \$3; Surcharge for 5 or more : Europe add \$10; Asia & Australia add \$15.				\$
<b>TOTAL ENCLOSED</b>				\$

**TO ORDER:** All orders require prepayment prior to shipping. ALL ORDERS MUST BE PAID IN U.S. DOLLARS DRAWN ON A U.S. BANK. All Sales are Final.

Send check or money order payable to AIC to: AIC, 1717 K St., NW, # 301, Washington, DC, USA 20006; (202) 452-9545, fax: (202) 452-9328.

**SHIP TO:**

**NAME:** \_\_\_\_\_

**ADDRESS:** \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**CITY/STATE/ZIP:** \_\_\_\_\_

**DAYTIME TELEPHONE:** \_\_\_\_\_

**Sale Ends  
February 28, 1994**

understanding of our profession while providing information about AIC and its mission and activities. Likewise, continued dialogue with members of the AIC Advisory Council will help develop closer ties with allied professionals.

**Develop and implement public education and outreach.**

- Your help is needed to develop informational brochures, posters, and public programming in an attempt to increase public awareness of the importance of preservation and the existence of our conservation profession.
- FAIC will continue to operate and improve the Conservation Services Referral System.

**Study the issue of training such related professionals as collection care managers, and conservation technicians.**

- AIC recognizes the need for and plans to assist with the establishment of guidelines for the training of these professionals. The development of educational materials for technician training and collections care are a continuing need.

**Strive to increase cultural diversity within the conservation profession.**

- Consult with experts in the field of minority recruitment and develop outreach programs (targeting middle schools and high schools). The Cultural Diversity Task Force has identified the issues to be addressed in order to meet this critical need.

In future columns I will address some of these programs in greater detail. As always, I welcome your suggestions (you can now fax me at [redacted] [redacted] and comments on these and other activities or concerns.

As this year draws to a close I am reminded, once again, of words from one of my very favorite John Lennon songs: "And so it is Christmas / And what have we done / Another year over / And a new one just begun." With thanks for your collaborative efforts during the past year and looking forward to our future accomplishments and achievements in 1994—I wish you all a very happy, safe, and peaceful New Year.

## From the Executive Director

Sarah Z. Rosenberg

The results of the membership survey and planning future directions for AIC are high on our agenda these days. One interesting result of the 1993 survey is the corroboration of the importance of the specialty groups: members cited them among the three most important reasons for belonging to AIC. Presentations at annual meeting specialty group sessions were ranked along with preessions as most useful. The highest percentage of members read *JAIC* articles in their specialties, and *AIC News* specialty group columns were rated second only to Conferences and Seminars by a small margin.

In the 1990 *Strategic Plan*, AIC's eight specialty and subgroups were recognized for the important role they play in AIC and hailed as a major asset. The report read: "They are, in large measure, the core of the organization. They represent their respective areas of specialization; help to select papers presented at the annual meeting; publish postprints of papers presented at their sessions and other occasional manuscripts; alert members to new materials and techniques; work on clarifying the *Code of Ethics* and *Standards of Practice*; and often identify problems in and opportunities for the profession. These groups were also instrumental in helping to develop the membership survey and referral system."

Little has changed since then except that the specialty groups have been called on to do more and more. Now they are developing the commentaries to the *Code of Ethics*; preparing various publications; experimenting with new formats for their annual meeting sessions; and representing their interests on various task forces and committees. Two of the groups, Wooden Artifacts and Objects, are planning symposiums for 1994 and 1995: "Painted Wood" and "Gilded Metal Surfaces." At the request of the AIC office, each specialty

group has also prepared a fact sheet to acquaint potential new members with the groups' work and encourage them to join. Before this issue goes to press, the groups will have met with the board and AIC committee and task force chairs at the winter Internal Advisory Group Meeting to bring their perspectives to bear on such issues as the enforcement of the *Code* and the meaning of AIC membership categories.

Increased activities by the specialty groups have raised procedural questions about how best to work with the board and the staff. The specialty group notebooks are chock-full of guidelines and appropriate procedures for these diverse activities. They are a good reference point. It is, nonetheless, important for groups contemplating new projects and activities to discuss their ideas and work in collaboration with the director, specialty group liaison and the executive director. We welcome your ideas and are available to help facilitate them.

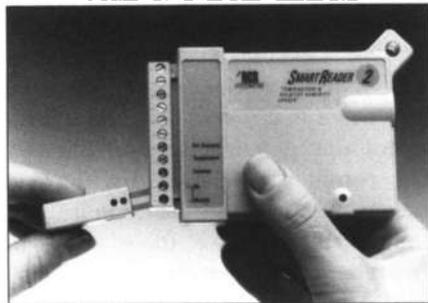
**LONG-RANGE AND STRATEGIC PLANS:** Because not everyone uses basic planning terminology similarly, it may be useful to clarify what we mean at the outset of this process. *Long-range* planning is defined as the establishment of basic overall goals and directions consistent with mission or purpose. It generally covers a 5- to 10-year period. This document is a vision of where we want to be at the turn of the century. We are well on our way in developing this plan, having circulated, revised, and published our long-range goals. *Strategic* planning refers to activities that enable fundamental choices about how to achieve long-range goals. A strategic plan is of shorter duration—usually three years. AIC's 1990 *Strategic Plan* (revised and updated each year) continues to be our blueprint and will serve as the model for the new strategic plan spanning 1995-98. Preparation of these plans began at the December board meeting. We expect to have a draft of the long-range plan available for discussion at the Internal Advisory Group meeting in Nashville.

**MEMBERSHIP RENEWALS:** Renewals are coming in at a good pace. Second notices were mailed in late-December. If you did not get your renewal form, please contact Beth Kline. Save money and help us keep costs down by renewing your membership before **February 1**, when late fees

go into effect. We continue to seek new members and subscribers as well as advertisers and exhibitors. Brochures soliciting new subscribers were mailed recently to more than 2,000 art and research libraries. If you work in a library, please ask those responsible for subscriptions to consider our offer seriously. Additional brochures and membership applications are available from the office for those who would like to enlist new subscribers and members. Please note that with this issue of *AIC News*, we offer a new opportunity—Supplier's Corner. This column is an easy, effective, and economical way to advertise new conservation-related products or services. Special flyers explaining this new format and how to use it can be mailed directly to your favorite suppliers. Just call us with their names, and we will do the rest.

The staff and I extend our best wishes for the new year. We look forward to working with all of you on the many opportunities and challenges we will surely face in 1994.

## PORTABLE TEMP/RH RECORDERS



- \* Temp/RH Logging
- \* 4 Channels
- \* Only 5 ounces
- \* Battery Powered -10 yr.
- \* Shirt Pocket Portability
- \* Computer Interface
- \* Holds 32000 Readings
- \* Lotus & Excel Output
- \* No Paper or Pens

**CASCADE GROUP, INC.**  
68 WEST MAIN STREET • OYSTER BAY, NY 11771  
616-624-9362 FAX 616-624-9363

**FREE demo disk &  
catalog call:  
1-800-800-0588**

## Public Outreach Report

Public outreach has been a busy area during 1993. Here are some highlights:

**OUTREACH PUBLICATIONS:** Members were enthusiastic about outreach in the membership survey, and we had an excellent response from members interested in writing articles for the public about general conservation issues and care of collections. Rebecca Rushfield and Sarah Melching will coordinate outreach publication efforts so that we can quickly identify authors or subjects as we receive requests. We are also targeting publications in which we would like to see articles on conservation. Our regional reporters will provide authors and subject matter for these articles. They will also identify venues—such as historical societies and libraries—for presentations about conservation and encourage their colleagues to participate. Our new brochure *Caring for Special Objects*, is available. Several additional brochures are in the works, on subjects including matting and framing, insurance, and storage materials. We also have a new postcard for use at high-volume events such as antique shows. This card can be returned to the AIC office to request brochures or information on various subjects. Contact Pam Hatchfield with ideas for future brochures.

**OUTREACH INFORMATION:** A number of materials have been produced for distribution at events such as antique shows and lectures, and the Washington Conservation Guild has developed a display booth for such events. We are now able to provide slides of the AIC fact sheet and "What is Conservation?" for use in lectures. Please let the office know if you would like materials to distribute at an event. You may have seen our materials in action at the AIC booth at Restoration '93 in Boston.

Our first press luncheon, designed to give the press a clearer picture of the conservation field, took place on November 23 at the World Monuments Fund (see p. 9).

**ANNUAL MEETING SESSION:** At an informal outreach session at the annual meeting in Nashville, we will be soliciting new ideas for outreach activities and recruiting members to write articles, present lectures, and serve as regional reporters. Materials from the presentation kits will be available.

**TRAVELING EXHIBITION:** We have begun to develop an exhibition on conservation. It will begin by comparing a rainforest and a historic monument or sculpture and make the connection between conservation of the natural and cultural environments. In a second section centered on objects in a living room setting, the exhibition will develop three concepts: the nature of materials, why they need care, and how they deteriorate. We hope to give visitors postcards that illustrate each concept. They will be able to handle a variety of materials that are partly protected, and partly exposed. As the exhibition travels, the damage caused by handling will become very clear. The third section will profile a conservator, discuss training, show some of the tools and equipment we use, and explain what a conservator does to preserve our cultural heritage. We plan to present the exhibition idea to the Smithsonian Institution Traveling Exhibition Service. These concepts and their interpretation are still in the formative stages, and we would love to hear from you with other ideas.

Many thanks to all of you who have offered to help with outreach efforts. Our recent membership survey indicated that this area remains a high priority. Please let us know if you have thoughts on these developing programs or if you see a need for programs in your community. We would be glad to help you implement them.—Pamela Hatchfield, Director, Public Information

## JAIC Deadline

The next deadline for submissions to the *Journal of the American Institute for Conservation* is **February 1**. Contact the AIC office for the revised *Guidelines for Authors*.

# From the Ethics and Standards Committee

## *Professionalism and the Code of Ethics*

As revision to the *Code of Ethics* and *Guidelines for Practice* (formerly called *Standards of Practice*) moves forward, the Ethics and Standards Committee has received the thoughtful comments of many AIC members, reflecting a serious probing of these documents, the purpose of our profession, and the place of these documents in it. In this context, it is clear that the revision is not an isolated exercise, but part of a general process of redefining the practice of conservation and its role in the preservation of cultural property. The process has been lengthy and challenging, among other reasons because:

- the conservation profession is changing in ways that demand new definitions of purpose, membership, goals, and objectives;
- conservation professionals are individuals with diverse backgrounds and interests who, according to the AIC mission statement, collectively work "to coordinate and advance the knowledge and improved methods of conservation needed to protect, preserve and maintain the condition and integrity of objects or structures"; and
- our organization must recognize that it operates within a larger context composed of other national and international preservation organizations.

## *From Practitioner to Professional*

The use of the terms *profession*, *professional*, and *professionalism* in reference to conservation signals a change in the development of the field. The first of five long-range goals recently developed by the AIC Board and shared with the membership for comment is to

"increase professionalism of the conservation field." The characteristics most commonly associated with a profession (also listed in the AIC statement of goals), include (1) a systematic and theoretical body of knowledge incorporating a written core of knowledge and defined practical skills; (2) vehicles for intensive education and training; and (3) a mechanism for self-definition, including codes, standards, membership standing, and certification. An important point to keep in mind is that "professions" exist on a continuum: as occupational groups gradually possess more and more of the above-mentioned characteristics, they become increasingly professional.

As we examine our history as a discipline, most would agree that the conservation profession is just beginning to establish a written core of knowledge, that it has relatively young training and educational programs, and that it is still wrestling with various ways of defining the profession. At the same time, the AIC has had a *Code of Ethics* document since 1967 and a *Standards of Practice* document since 1963 (both were revised in 1979). Both documents were the first of their kind for any group of art conservators, and other conservation organizations have used them as the basis for similar documents.

Ethical codes are usually associated with mature professions. Such professions have been granted authority and community sanction because they have a special expertise that the lay public does not have. Ethical codes serve to protect the *public* from abuse by professionals who have a "monopoly" power owing to their knowledge and skills. These documents usually contain a built-in regulative code that compels ethical behavior by the membership, and typically there is a mechanism for enforcement. Codes tend to be normative, not descriptive, because they assume a certain degree of consensus about what the profession does.

In considering the history of the conservation profession, one might be surprised to find that, in the absence of a systematic body of written knowledge and given the relative youth of its training and educational programs, this profession had created very detailed documents—the *Code of Ethics* and *Standards of Practice*—that endeavored to define the profession and establish the norms of ethical conservation practice,

albeit with only an informal enforcement process. Viewed from another perspective, however, these precedent-setting documents can be seen as a response to the relative paucity of the other key criteria that establish a profession. The original documents assumed the lion's share of responsibility for ensuring professionalism. They attempted to define what conservators do, how they should do it, what is and what is not good conservation practice, and, by extension, who may be called a conservator.

Today, as the *Code* and *Standards* are being revised, these documents no longer need to carry such a heavy load. The profession is evolving rapidly and takes a much broader view of conservation than was envisaged even 10 years ago. The responsibility for defining the profession has been distributed more equitably among the educational programs, the increasing body of professional literature, and through the "culture" that is passed on within the profession. The profession is cautiously able to restructure its documents based on different needs.

During the revision process, the Ethics and Standards Committee has tried to create an aspirational *Code of Ethics* that addresses the broad ethical issues, especially those that protect the public interest and do not depend on professional "fashions." This approach has also included developing broad statements of principle in the *Guidelines for Practice* that can define more clearly where our practical responsibilities lie. The committee believes that the documents must provide the foundation for individuals to make their own judgments as to the appropriateness of their actions in a range of situations. However, the committee has also recommended that commentaries be added to the *Guidelines for Practice* because unique circumstances that have a direct bearing on the decision-making process exist in each of the conservation specialties (see *AIC News*, November 1993, for a discussion of the commentaries). The committee believes that the specialty groups, when appropriate, must define the actual procedures that constitute ethical practice. These groups are in the best position to state clearly the subtle distinctions between correct and incorrect, good and bad practice, and the commentaries can address these points successfully.

## Ethical Conduct

The revision process is not yet complete. Members have raised pertinent questions in response to the proposed draft. Do we base ethical conduct on a complete description of what we do as professionals, or does ethical conduct merely address certain areas in which the behavior of professionals is prone to abuse, i.e., qualifications, disclosure, conflict of interest, use of title and designations, laws and regulations, advertising, and health and safety? Are the *Code* and *Guidelines* being expected to form a de facto certification procedure when this function would be better left to a formal process? How much can we expect from a *Code* without both a formal certification process and a more comprehensive mechanism for handling disciplinary procedures?

As the question of enforcement figures more prominently in the comments that the Ethics and Standards Committee receives, we believe that an open discussion of this issue is required, and we welcome your comments and thoughts. In preparation for a final discussion of the proposed documents, we urge each of you with lingering doubts, questions, comments, or recommendations for changes in wording or content to make your thoughts known to the committee. Please contact: Donna Strahan, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.—Carol Aiken and Donna Strahan, co-chairs, Nancy Ash, Robert Espinosa, Dan Kushel

## AIC & WMF Hold Press Luncheon

Thirteen representatives from a range of publications attended a press luncheon on November 23 in New York City hosted by the World Monuments Fund and cosponsored by AIC. "What the Media Needs to Know about Conservation: From Barbie Dolls to Historic Monuments" was the theme. The luncheon was organized to familiarize the press with aspects of conservation not typically subject to sensationalist coverage, give a fuller understanding of

what conservators do, and disseminate information about AIC. Bonnie Burnham, WMF executive director and host of the luncheon, noted the mutual interests and common goals of AIC and WMF in the preservation of our world's cultural heritage, from historic sites and monuments to artifacts. In brief opening remarks, Sarah Rosenberg explained the purposes and activities of AIC and introduced the speakers and their topics: Joyce Hill Stoner, "Conservation from Iwo Jima to Barbie Dolls"; Pamela Hatchfield, "Strange Bedfellows: Art and Technology"; and Debbie Hess Norris, "Fading Images: Saving the Past for the Future."

Joyce Hill Stoner focused on how conservators are trained and the diverse aspects of their work, from treating materials as varied as the Iwo Jima sculpture, paintings, natural history specimens, and historic toys to being involved in the planning of gallery space, light levels, humidity control, and visitor access. She noted that conservators must not be too arrogant in choosing where to invest their expertise, because it is difficult to predict what future generations will value: "Will it be the Jackson Pollocks at the Museum of Modern Art or the Barbie Dolls, Fonzie's jacket, and R2D2 at the Smithsonian?"

Pamela Hatchfield explained how conservators use technology and scientific method in the examination and treatment of works of art to gain a better understanding of the materials, methods, and thought processes used in their creation. Today, without ever laying a hand on ancient mummies, conservators use computer tomography or CT scanning to see their innermost secrets. Hatchfield also stressed that "the driving force behind the field of conservation is the essence of the importance of the arts in our lives—a sense that we need to preserve a clear image of our history in order to have a vision for the future."

Debbie Hess Norris discussed the complex nature of photographs as well as their susceptibility to irreversible fading and yellowing. She pointed out that in devising strategies for the long-term preservation of these often irreplaceable materials, conservators first examine and evaluate their composite nature, method of manufacture, and causes for deterioration. They then make careful recommendations for

preventive conservation, treatment, and compensation as needed. "Conservation treatment is governed by an informed respect for the unique significance or character of the photographic artifact in question," Norris stated, adding that conservators follow the principles delineated in AIC's *Code of Ethics*.

Bonnie Burnham reported on recent projects in the United States, focusing on the interface between architectural conservation and the building trades. Hand skills taken for granted in previous generations today are difficult to find, posing problems for architectural projects requiring large areas of restoration. Young apprentices are trained in a summer program in the crafts of metal forging, stained glass restoration, and stone carving to ensure the preservation of these skills.

All three speakers used a lively array of slides to illustrate the breadth of the field and methods of examination, documentation, preventive conservation, and treatment. Moreover, they piqued considerable interest in the field as was evidenced by the hour-long excellent question period. Several members of the press lingered to talk individually with us after the formal question period was over and the representative from the Voice of America taped an interview with the presenters for later broadcast.

Participating media representatives were: Spencer Harrington and Jessica Healey, *Archaeology Magazine*; Sylvia Hochfield, *ArtNews*; David D'Arcy, *Art Newspaper*; Nichole Bernier, *Conde Nast Traveler*; Karl Katz, *Muse*; Karen Rose Gonon, *American Arts Quarterly*; Peter Slatin, *Oculus*; Eve Glasburg, *Travel and Leisure*; Ed Ball, *Village Voice*; Edie Smith, *Voice of America*; Casper Citron; and Elaine Robbins. Each received a press kit containing information about AIC, statements from each of the speakers, and AIC brochures.

Given that this was AIC's first foray in recent years into this realm, it is fair to say that we succeeded. And now comes the commercial: we need your help with follow-up activities. We hope to do more of this kind of event, as it presents an excellent opportunity to develop a real dialogue with the press. These journalists seemed very interested in forthcoming projects, and we'd like to be able to provide them with subject matter for stories. It is

crucial that you let us know about interesting projects you are working on. Contact: Pamela Hatchfield, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115; (617) 267-9300.

## Health & Safety News

Interested AIC members are needed to join the Health and Safety Committee. Involvement can range from reading assigned periodicals to overseeing complete projects. Health and safety experience is not required. New ideas are welcome. Contact the committee chair, Sandra Blackard, [redacted] days or evenings.

### In the News

**LEAD ROOFS:** Lead roofing materials are regaining popularity for new construction and for replacing lead gutters, flashing, and roofing at some historic sites. Artificial patinas can be applied to help stabilize lead surfaces, but can they really be trusted to prevent lead runoff, especially in the face of today's acid rain? The literature for one artificial patina describes the product as "insoluble and strongly adhering," but the material is basically a synthetic resin. According to ACTS, "since the problem of lead corrosion is so well known, parties specifying lead for roofs may be liable for damage from lead patina runoff in soil or water." Conservators faced with reroofing decisions should consider recommending other materials when possible. For more information, contact Arts, Crafts, and Theater Safety (ACTS), (212) 777-0062. "Alert: Lead Roofs," *ACTS Facts* 7, no. 2 (February 1993). Monona Rossol, editor, [redacted] New York, NY 10012.

**TOXIC WASTE FROM ALLOYS:** The Environmental Protection Agency is denying petitions from cutlery, fastener, and ironwork companies to delete chromium, nickel, and copper from reporting under the Emergency Planning and Community Right-to-Know Act "on the grounds that certain forms of the alloys (e.g., dusts, grind-

ings, and shavings) can be reasonably anticipated to corrode to soluble forms of the metals." EPA also says that nickel, its compounds, and an oxidation product of chromium are known carcinogens and that "copper is very toxic to aquatic life and causes some adverse human health effects." Artists or conservators using metals are reminded that grinding and shaving dusts from alloys containing these or other toxic metals must be disposed of as toxic waste or recycled. Pigments containing these metals carry the same disposal restrictions. "Waste from Alloys of Chromium, Nickel, Copper Are Toxic," *ACTS Facts* 7, no. 8 (August 1993). Monona Rossol, editor, [redacted] New York, NY 10012.

**DANGERS OF PREPOLYMERIZED ISOCYANATES:** Artists and museum workers using any two-component urethane foam or resin product should use local exhaust ventilation or air-supplied respirators even if the Material Safety Data Sheet (MSDS) does not indicate it is hazardous. MSDSs on some urethanes warn of serious hazards because they contain toluene diisocyanate (TDI) or methylene bi phenyl isocyanate (MDI), which are known to be dangerous and have exceedingly low TLVs (0.005 ppm). However, MSDSs may not warn users about products containing isocyanates that have been chemically altered in any way, including prepolymerizing (adding urethane units). This process turns them into technically new and untested chemicals. These new chemicals may be described on MSDSs as chemicals for which there are no TLVs or other applicable OSHA regulations. People often assume that this means they are safe. While some of these new chemicals are slightly safer because they are not as volatile as MDI and TDI, they still must contain a reactive isocyanate group in order to function. Isocyanates are potent irritants and sensitizers in extremely small amounts. They also may be carcinogenic, since TDI and a related chemical are considered carcinogens by NIOSH and the International Agency for Research in Cancer (IARC). *ACTS Facts* 7, no. 7 (July 1993). Monona Rossol, editor, [redacted] New York, NY 10012.

## Publications

**WAX:** A four-page article, "All About Wax," is available from ACTS at no charge. The article has direct application for conservators using heated wax products of any kind. Hazards, air quality standards, and protective working methods are described. Send a self-addressed, stamped envelope with a request for the article published in *ACTS Facts* 7 no. 10 (October 1993). Monona Rossol, editor, [redacted] New York, NY 10012.

**INHALED MINERALS:** A 19-page article, "Biological Effects of Inhaled Minerals," by George D. Guthrie, Jr., Los Alamos National Laboratory geologist, is available from ACTS for copying costs of \$4. It "compiles available data on the biological effects of many non-asbestos clays, zeolites, and other minerals." ACTS notes that the author wrongly concludes that talc is not fibrogenic or carcinogenic but recommends the article to ceramicists, sculptors, conservators, jewelers, and other mineral-using artists. "Non-Asbestos Minerals Also May Affect Health," *ACTS Facts* 7, no. 5 (May 1993). Monona Rossol, editor, [redacted] New York, NY 10012.

## Computer User's Update

Conservation Information for Museum Collection Databases, the session cosponsored by AIC and the Museum Computer Network (MCN), enjoyed great success at the MCN meeting November 3-6, in Seattle. Nearly 300 attended the conference held as mutual outreach by the two organizations. Lisa Mibach focused on integrating conservation information into museum collection databases. Henry Lie spoke of commercial imaging software. Bob Futernick introduced his scanning system, an innovative approach to surveys and tracking. Using bar code labels on object folders, housings, and shelves, he tracks locations from storage to the copy stand. Katharine Untch detailed the technical

issues involved in the design of a museum collection database, including documenting database fields essential to conservation and how this information might lead to responsible exhibit choices. Look to the spring issue of *Spectra*, MCN's newsletter, for further information about Untch's talk. To learn more about *Spectra*, contact Michelle Divine at [REDACTED]. MCN has expressed an interest in holding a joint meeting with the AIC in the future. Mibach, [REDACTED], has been named the AIC liaison to the MCN. Mibach will coordinate with Suzanne Quigley [REDACTED], the MCN liaison to the AIC. Quigley, of MCN, can be reached at [REDACTED].

**ANNUAL MEETING:** Lisa Mibach is organizing a computer drop-in center for the AIC meeting in Nashville. Drop in to demonstrate software and share information with other interested AIC members. The center plans to sponsor a session on e-mail and modems; contact Mibach to contribute. Pamela Campbell, [REDACTED], is trying to secure IBM compatible and Mac computers for the center; contact her with ideas or if you know of a computer that would like an all-insured visit to the meeting.

**NETWORK NEWS:** Diana Alper, on behalf of the Smithsonian Institution, the Library of Congress, the National Park Service, and the National Archives and Records Administration, has introduced a *Primer on Disaster Preparedness, Management, and Response: Paper-Based Materials*. To access the six-file document, FTP (file transfer protocol) to FTP.CU.NIH.GOV (128.231.64.7). Log on as an anonymous user and type in your network address at the password prompt. The primer is found under the NARA\_PRESERVATION directory.

The Smithsonian Institution's National Museum of Natural History announced the Smithsonian Natural History Gopher Server (a gopher is a tool that browses the Internet). The service provides access to more than 120 million collections, including associated data, as well as information and tools for the study of the natural world. Contact the server at NMNHGOPH.SI.EDU (160.111.64.84).

Walter Henry announced the addition of the archives of PHOTOHST to

Conservation OnLine(CoOL). PHOTOHST is an open discussion of the history and criticism of photography; to join, contact Richard Pearce-Moses through Internet at IACRPM@ASUVM.INRE.ASU.EDU or via Bitnet at IACRPM@ASUACAD. To search the PHOTOHST archives, contact cool-photohst through WAIS at ALDUS.STANFORD.EDU, port 210. To gain full documentation on CoOL send the message INFO COOL to WAISCOOL@ALDUS.STANFORD.EDU.

If you have information you would like to share in this column or have any questions or comments, please contact: Pamela Campbell, National Archives Document Conservation Lab, Washington, DC 20408; (202) 501-5360.

## JAIC News

The following individuals have served as manuscript reviewers for the journal from November 1992 through October 1993. (Reviewers who have not consented to having their names listed are not included.) The associate editors and I are deeply indebted to them for their unstinting assistance as we work toward a goal of a truly professional publication.—Elisabeth West FitzHugh, Editor, *JAIC*

Barbara Berrie	Ann Boulton
Martin Burke	John Burke
E. René de la Rie	J. Claire Dean
Eugene Farrell	Robert Feller
Margaret Fikioris	Mary-Lou E. Florian
Robert Futernick	Virginia Greene
Paul Himmelstein	Wendy Claire Jessup
Alexander Katlan	Richard Kerschner
John Krill	Judith Levinson
Andrew Lins	John Maseman
Lisa Mibach	Robert Mussey
Richard Newman	Helen Mar Parkin
Karen Pavelka	Nancy Purinton
Brian L. Ramer	Pamela Y. Randolph
William A. Real	Chandra L. Reedy
Valerie J. Reich	Julie Reilly
Carol Snow	Valentine Talland
Sarah S. Wagner	Steven Weintraub
Terry Drayman Weisser	

## Membership News

The Membership Committee is pleased to announce the following new Fellows and PAs:

### Fellows

John Hartman                      Pamela Hatchfield  
Suzanne Thomassen-Krauss

### Professional Associates

Theresa M. Andrews    Deborah Ann Budz  
Claudia Deschu    Mary Clerkin Higgins  
Werner Katzenberger    William Minter  
Kathleen Orlenko    Elizabeth J. Osiak  
Nancy Reinhold    Bruce Schuettinger  
Lee Sturma    Carol Turchan

## New Fellow Profiles

**Editor's Note:** The information in the following profiles was compiled by: Ed Sayre for Karen Garlick's profile; Judy Walsh for Constance McCabe's profile; and Meg Loew Craft for Christine del Re's profile.

### Karen Garlick

Head of the Paper Conservation Laboratory of the Smithsonian Institution's National Museum of American History, Karen Garlick has also worked for the Folger Shakespeare Library, the Library of Congress, and the National Archives. She is presently chief editor of *Infinity*, the newsletter of the Preservation Section of the Society of American Archivists (SAA). She has lectured and published extensively and has served on AIC's Membership Committee and represented SAA on the External Advisory Group. She has also been secretary of the Book and Paper group and a reviewer for *JAIC*. Garlick earned an M.A. degree in English literature at Catholic University (1974 and 1980). She received her formal training through a three-year National Museum Act Award, Stipends to Individuals for

Conservation Studies. Her training also includes studies under Frank Mowery at the Folger Library, Marian Dirda at the Library of Congress, Antoinette Owen at the Hirshhorn Museum, and Dianne van der Reyden at the National Museum of American History. Garlick also holds an M.A. in Museum Studies from George Washington University with a specialization in library science and collections management.

### Constance McCabe

Constance McCabe is the consulting photograph conservator at the National Gallery of Art, Washington, DC, and past chair of AIC's Photographic Materials group. She is a co-founder of Photo Preservation Services in Alexandria, Virginia, which offers high-quality negative duplication and archival prints made possible through uniquely adapted photo equipment. She is co-author of *Baseball's Golden Age: The Photographs of Charles M. Conlon* and has published widely on the manufacture, care, and storage of photographic materials. Her training includes an M.A. from the Rochester Institute of Technology and additional study with James Reilly, Image Permanence In-

stitute, and Grant Romer, George Eastman House.

### Christine Del Re

Christine Del Re is associate conservator at the Field Museum of Natural History in Chicago. She has also worked at the Milwaukee Public Museum, the University Museum at the University of Pennsylvania, Philadelphia, the Mississippi Museum in Memphis, the North Carolina Museum of Art in Raleigh, and as a field conservator at archaeological excavations in Crete and Greece. Her training includes a B.S. in archaeological conservation (minor in ethnographic conservation) from the Institute of Archaeology, University of London. She has published and lectured widely at the symposia and conferences of the American Institute for Conservation of Historic and Artistic Works, International Institute for Conservation of Historic and Artistic Works-Canadian Group, American Association of Museums, and Society for the Preservation of Natural History Collections. She has served as a reviewer for *JAIC*, IMS Conservation Project Support Grants, and for NIC publications.

## FAIC Endowment Deadlines

Three FAIC Endowments provide financial support to the membership for various AIC-related activities:

**THE GEORGE STOUT MEMORIAL FUND** supports students' attendance at professional meetings and the cost of invited George Stout lecturers at annual meetings. Applicants must be AIC members.

**THE CAROLYN HORTON FUND** supports continuing education or training of professional book and paper conservators who are members of AIC's Book and Paper Specialty Group. Funds may be applied to attendance at professional meetings, seminars, workshops, and other educational events.

**THE PUBLICATIONS FUND** supports publications costs for the conservation field. These grants are outright awards made solely on the basis of the merits of a publishable manuscript.

Application deadlines for 1994 are **February 1** (Stout and Horton funds) and **August 1** (Publications fund). Guidelines and application forms are available from the FAIC office.

**FREE !**

### Proceedings of the ICOM Waterlogged Wood Working Group Conference, Ottawa 1981

In order to contribute to the dissemination of information on the conservation of waterlogged wood (and to reduce stocks), the ICOM-CC-Waterlogged Wood Working Group is offering this publication **free of charge** to anyone interested.

Edited by David W. Grattan  
Special discussions edited by J. Cliff McCawley  
Published by the ICOM-CC-WWWG, Ottawa 1982  
Soft cover, 292 pages, ISBN 0-9691073-0-7

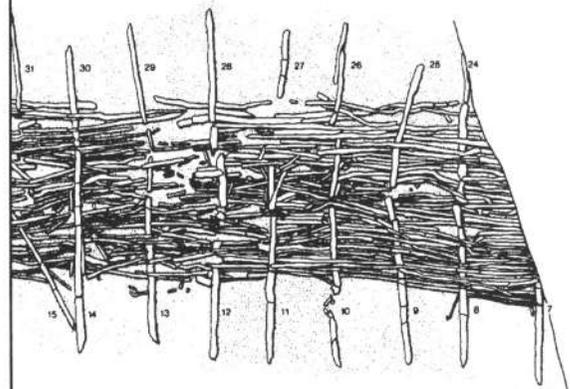
#### Order from:

Tom Daley, Canadian Conservation Institute,  
1030 Innes Road, Ottawa, Ontario, Canada K1A 0C8, telephone: 613-998-3721, fax 613-998-4721.

General Editor  
David W. Grattan  
Editor Special Discussions  
J. Cliff McCawley

Proceedings of the  
ICOM Waterlogged  
Wood Working Group  
Conference

Ottawa 1981



Published by:  
The International Council of Museums,  
Committee for Conservation  
Waterlogged Wood Working Group

# FAIC NEWS

## Annual Giving Campaign

We are heartened by the many donations received toward the 1993 Annual Giving Campaign during October and November. The FAIC Board and staff thank the following recent donors. We truly appreciate your support of FAIC programs.

<i>Konstanze Bachmann</i>	<i>Arthur Beale</i>
<i>Kory Berrett</i>	<i>Nancy Buenger</i>
<i>Karen Clark</i>	<i>Elisabeth Eldridge</i>
<i>Sarah Fisher</i>	<i>Carolyn Gammon</i>
<i>Elizabeth Hollyday</i>	<i>Jane Hutchins</i>
<i>Marlene Jaffe</i>	<i>Mary Canales Jary</i>
<i>Dan Kushel</i>	<i>Emily McClintock</i>
<i>T. K. McClintock</i>	<i>Lisa Mibach</i>
<i>Pauline Mohr</i>	<i>Jay Scott Odell</i>
<i>Yolanda Ortega</i>	<i>Sarah Z. Rosenberg</i>
<i>Katherine Singley</i>	<i>Nora Jean Smith</i>
<i>Richard Smith</i>	<i>David Strohmaier</i>
<i>Jane Sugarman</i>	<i>Hilda de Utermohlen</i>
<i>Alice Warshaw</i>	<i>Phoebe Dent Weil</i>
<i>Terry D. Weisser</i>	<i>Glenn Wharton</i>
<i>Lynn Wicks</i>	<i>Marina Yashina</i>
<i>Shannon Zachary</i>	<i>Joyce Zucker</i>

We ask other members to join these donors. Remember, it's not how much you give, but give as much as you can to show your support.

## 1994 Patrons of Conservation

Patrons of Conservation are individuals who donate \$1,000 each year. In 1991, the FAIC Board took action to extend the annual giving campaign beyond the AIC membership and enlist 25 patrons.

We are pleased to announce that RUTH BOWMAN has renewed her patronage for the third time. If you know of individuals, institutions, or corporations who may be interested in becoming patrons, please contact Sarah Rosenberg at the AIC office.

## FAIC Endowment Donations in Memory of Sheldon Keck

*Dee Minault*      *Abigail Quandt*  
*Cynthia Kelsey Stow*

## Referral System Handles "Special Objects"

The AIC office receives approximately 20 calls each day requesting referrals from the FAIC Conservation Services Referral System. The requests are varied: paintings, quilts, antiques, sculpture, books, and other items. Some stand out because of their unique qualities, either their composition or the damage that has been inflicted. They truly are "special objects."

**EMERGENCY—911!:** A request was received for help with a painting damaged by a shooting in a law office. The painting had been splattered with blood, and the caller was especially anxious to contact someone soon since it was in the trunk of her car and she wanted it out.

**FOUR BOYS FROM LIVERPOOL:** A woman called in need of a wallpaper conservator because her mother was planning to remove her vintage 1960s Beatles wallpaper from her former room. The caller hoped it could be removed without destroying it.

**CHECK OR CASH, NORMA JEAN?:** A caller from California had a check written and signed by Marilyn Monroe. The check was encased in plastic and he wanted to find out whether it could be removed safely.

**G.I. BLUES:** A museum staffer called to request a textiles conservator. It seems that Elvis's army uniform was suffering from mold damage.

**LOCKET WITH LOCKS OF LOVERS' HAIR:** No, it's not a tongue twister. A caller requested a conservator who could retie a "lovers' knot" of hair in a gold locket.

**RAINFOREST CONSERVATION:** A request was made for advice on how to preserve a Shuar Indian blowgun from the Upper Amazon Basin. The materials used in the blowgun were drying up in the more arid midwestern U.S. climate.

The Conservation Services Referral System has received calls from people interested in conserving autographed baseballs, a horsedrawn vehicle, a Blessed Virgin statue made of wood, ivory, and hair, an autographed playbill, and teddy bears. We've been told of rugs soiled by pets, a vase broken by a rambunctious cat, papers and photos exposed to radioactive contamination, and many other accidents. In all cases, referral lists are generated and mailed or faxed. The Conservation Services Referral System is an informational service to the public, but sometimes the public informs us of the wide spectrum of objects, ordinary and unique, in need of conservation.—Kristen Wenzel

## Call for Nominations: The Sheldon & Caroline Keck Award

In establishing the Sheldon and Caroline Keck award, the AIC wishes to recognize the dedication and commitment of senior conservators and conservation scientists who have given freely and graciously of their time and expertise to future members of the profession.

The award is intended to recognize a sustained record of excellence by an AIC Professional Associate (PA) or Fellow in the education and training of conservation professionals. These achievements may take one or more of the following forms:

1. The introduction of pre-program applicants into a private, regional, or museum conservation laboratory to explain the basics of conservation procedures, approaches, and ethics in any specialty, including conservation science
2. The organization and supervision of internship and apprenticeship training in any specialty

(continued on page 20)

# ANNUAL MEETING NEWS



## LAC Advisory: Make Your Nashville Travel Plans Early!

The Local Arrangements Committee has alerted us to the fact that getting to Nashville is going to take some early planning. Travelers to AIC's 22nd annual meeting will have to compete with two traditional events—the Summer Lights Festival and the Country Music Fan Fare—for airline seats. Book early—call American Airlines, (800) 433-1790. Refer to star file # SO164FT.

The Summer Lights Festival, June 2-5, is the city's largest music, arts, and dance festival. It features live music ranging from country to classical, jazz, gospel and more; all performed on downtown streets. If you come early you can watch artists at work, and theater and dancing at its best. The Country Music Fan Fare, June 6-12, sponsored by the Grand Ole Opry and the Country Music Association, is a musical celebration for country music fans, with stage shows, musical events, and picture and

## Final Call for Posters

Abstracts for the 1994 Poster Session are due **January 14, 1994**. See your September 1993 *AIC News* (p. 14) for details. Send your abstracts, ideas, and questions to: Kory Berrett, AIC Poster Session Chair, [redacted] Oxford, PA 19363.

## Provisional Angel Announcement

We are looking for a suitable host institution, with Angel Day tentatively planned for the Sunday or Monday (June 5 or 6) preceding the AIC meeting. Due to infernally interfering work commitments, however, Gabriel can provide background and guidance but will need someone else to do the organizing this year. Organizing includes contacting the host institution and eliciting assent and a designated contact; designing flexible projects according to the institution's needs; compiling supply lists; organizing specialty teams; coordinating accommodations, food, and t-shirts with the host institution; and providing press information (prototypes available).

If you are interested in Angeling, please call or write and let me know: (a) how likely you are to come; (b) which day is preferable; (c) your conservation specialty; and (d) if you are interested in doing all or some of the organizing.—Lisa Mibach, [redacted] Oberlin, OH 44074; [redacted]

## Library Collections Conservation Discussion Group

**ANNUAL MEETING:** Four people will articulate the issues and emerging themes of contemporary book repair in a 45-minute presentation in the general session. At a full-day postconference session on Sunday, June 12, Sue Allen will address the history of 19th-century publishers' bindings. There is a \$50 fee. Look for it on the annual meeting registration form.

**THE BOOK ON BOOK REPAIR:** Drafts were received from every group in mid-November. The slides and black-and-white contact prints are beautiful. Work has begun to revise the drafts, while illustration is on hold until the whole book takes form.

**AIC/ALA:** The AIC Board is supporting us in our effort to keep librarians informed about our work. Randy Silverman will attend the American Library Association mid-winter meeting to give a presentation to

the Physical Quality and Treatment Discussion Group about options for repair of 19th-century books.

**RELATED NEWS:** Grant proposals were submitted to NEH for support of regional training programs for repair technicians in the Pacific Northwest region, California and Hawaii, the Mountain-Plains states, and the South. The Southwest will offer training on a cost-recovery basis in the spring of 1994.—Maria Grandinette [redacted]

[redacted] Randy Silverman [redacted]

## Members' Art Wanted

**SECOND CALL FOR ENTRIES.** If you are interested in showing your work at the third annual exhibit of AIC members' original works of art and craft, please send a slide or photograph along with a written description of the piece, including title, date, technique/medium, support, dimensions, and how it should be displayed (i.e., hung from a wall, on a base, on the floor, in front of the window) to: AIC, Attn: Art Exhibit, 1717 K St., NW, Ste. 301, Washington, DC 20006. The deadline for submission of the slide or photo and information sheet is **February 15, 1994**. For more information see the November 1993 *AIC News* or contact the AIC office.

## IMS to Host Workshop for CP Grant Reviewers

The Institute of Museum Services will conduct a preconference workshop on June 6, 1:30-5:30 P.M., in Nashville. The workshop will focus on strengthening the grant review process for the Conservation Project (CP), and is geared towards AIC members who have served as CP reviewers or who are interested in becoming reviewers. Information will be provided on IMS policy, the role of the reviewer in the CP program, and the application and review process. Presentations will be made by IMS staff and David Goist, a former CP field reviewer and panelist. A hands-on simulated application review will be conducted. Registrations forms will be included in the AIC annual meeting registration packets to be mailed in February.

# Conference Reports

## Historians of Netherlandish Art Conference

The Historians of Netherlandish Art Conference held in Boston in October included a session chaired by Melanie Gifford on *The Painter in the Studio*. The session, which was intended to focus on issues of art historical import that can be resolved or illuminated by careful examination of the physical aspects of artworks, included presentations by Katie Crawford Lubber, Molly Faries, Ella Hendricks, and Kristin Belkin.

Lubber's paper, "The Construction of Pictorial Space: Albrecht Durer's *The Feast of the Rose Garlands*" discussed Durer's use of Venetian techniques, as first seen in his *Feast of the Rose Garlands*, and his attempts to achieve lifelike *chiaroscuro* and atmospheric depth through the use of color. She presented infrared reflectograms to illustrate Durer's intentions as revealed in the underdrawing stage.

"Communication in the Studio: Comments apropos Maarten van Heemskerck's *Lamentation* in Cologne," given by Faries, also utilized infrared reflectography in a compelling argument concerning the evolution of the composition of the *Lamentation*. The very complicated surface (recently treated by Christa Steinbuchel at the Wallraf-Richartz Museum) posed greater than usual barriers to interpretation of the working up of the painting.

Ella Hendricks's presentation, "Judith Leyster's Studio Practice," concentrated on the study of Leyster's painting technique, with special emphasis on the study of cross sections and analysis of the grounds. Parallels between Leyster's and Hals's grounds and those used by their contemporaries in other parts of the Netherlands were brought out.

"The Classification of Rubens's Drawings Collection as a Studio Resource" was the title of Kristin Belkin's talk, in which she proposed that the artist's large collection of drawings served as a reference library of type images to be used as visual resources for

his own work. Based on a group of drawings owned first by Rubens then purchased by the 17th-century artist Lankrink, she suggested that Rubens sorted and stored the collection to function as a workshop tool. Attribution issues dominated the discussion following the papers.—Catherine Metzger.

## BEVA Workshop

In the tradition of memorable and significant refresher courses, the BEVA Workshop, led by AIC Honorary Member Gustav A. Berger, was held at the laboratory of the West Lake Conservators, Ltd. (Susan Blakney, Margaret Sutton, John Sutton, and staff) in Skaneateles, New York, August 29–31, 1993. Berger, who has retired recently from private practice in painting conservation, was assisted by his wife Mira, former assistant Anne-Marie Chludzinski, and George Chludzinski of Conservator's Products Co., licensed manufacturer of BEVA products.

Participants gathered from six states and three foreign countries to spend three days in the small, picturesque community, located on beautiful Skaneateles Lake. The group listened to lectures and viewed demonstrations at the laboratory by day and relaxed at the Woodlot Cottages along the lake in the evening. Lively discussions of conservation philosophy and practices rounded out the day.

West Lake Conservators went out of their way to provide an ideal, relaxed, and congenial setting for the workshop, allowing participants to concentrate on the subject at hand. Regardless of the level of experience or previous use of BEVA, all the participants, even the skeptics, felt the workshop was beneficial.

The days at the laboratory were organized to include as much practical information as possible. The first day began with an examination and discussion of the paintings selected for treatment, which included an assortment exhibiting a variety of structural problems.

After a short slide lecture on the behavior of polymers and the mechanics of stress and deformation in paintings, Berger demonstrated one method for determining whether a painting was likely to be a "shrinker." To do this, he removed a small sample of the tacking edge, wet the reverse, and watched for

curling. He then discussed consolidation of flaking paint adjacent to a tear. In this case he used a coletta glue, but he also recommends sturgeon glue in some situations. He demonstrated the deacidification of the reverse of paintings using calcium carbonate powder and showed preparations for a moisture treatment on the hot table. He talked about strip lining preparation and full semirigid lining using BEVA 371. Berger uses a variety of materials for lining. One type demonstrated consisted of a 0.5 mm Mylar sheet sandwiched between two layers of a polyester blend fabric. For transparent linings, Berger substitutes Stabiltex for the polyester blend fabric, or he uses Pecap with BEVA film. At the request of some of the participants, he also demonstrated the reversal of a BEVA lining using mild solvents.

The second day involved continuation of the work begun the day before, as well as a demonstration of a moisture-vapor treatment to reduce cupping in a small 19th-century painting. Of particular interest were demonstrations of lining without a membrane, a technique useful for fragile, friable, or heat-sensitive surfaces. The use of facing materials, depending on the requirements of the painting, was also explored. Berger often uses wet strength tissue with either coletta or BEVA as the facing adhesive. For solvent-sensitive paintings, he may use BEVA gel diluted with water to the consistency of light cream. This system is used only if the facing will be in place no more than a month. Another technique mentioned was the use of nylon mending tissue, softened in place with toluene, to cover areas of high, soft impasto. The areas are warmed, allowing the nylon fibers to conform to the impasto. Since the nylon is softer than cellulose facing tissue, it is less likely to leave an impression on the delicate paint.

The third day began with a slide lecture on compression in paint films. Much of the day was taken up with demonstrations of filling, inpainting, and varnishing techniques. Berger's inpainting medium of choice is PVA AYAB, now supplied as Mowolith 20, applied over a base coat of watercolor. BEVA gesso, prepared by adding calcium carbonate to diluted BEVA 371, was demonstrated as a filling material. The use of the various coatings made by Conservator's Products, including

Isolating Varnish (PVA AYAF and Mowolith 20), Finishing UVS, and Retouch UVS (hydrogenated polystyrenes to which Tinuvin 292, an antioxidant, can be added) was discussed, as was the adjustment of uneven surface gloss using alternating sprays of the different coatings. Finally, the removal of the previously applied facings was carried out, and the use of the Mitka Suction Table for the repair of severe tears was demonstrated. Berger demonstrated the consolidation of burned and blistered paint using BEVA 371. He sometimes softens blistered paint using polyethylene glycol and/or a mixture of solvents. He uses a Leicester Labor tool to warm the area before any pressure is applied. He then gently massages the area into plane with his finger and uses a warm tacking iron to confirm the bond.

Although considerable background material was given on BEVA products, we did not have the feeling that Berger was promoting their exclusive use. Rather, he said, in many cases these materials were, from his experience and testing, the ones that worked best. He modestly admitted that other time-honored materials might work as well or better in some cases.

A screening of the film on the Atlanta Cyclorama treatment highlighted Berger's skills and knowledge. We could understand why he received a standing ovation when it was shown at AIC some years ago. We were also impressed by Berger's commitment to ongoing research in the field and his innovative treatment solutions.

What made this workshop special was the delightful setting provided by our hosts at West Lake Conservators and, of course, Gustav Berger himself. We wish to extend our thanks to Susan Blakney and her staff. When the staff of a private laboratory extends itself to the field by selecting a topic, organizing the program, and devoting countless hours, they deserve high praise. We encourage the FAIC to sponsor more valuable workshops like this one.—Helen Mar Parkin and Joyce Zucker

## Conservation of Ancient Sites Along the Silk Road

"Conservation of Ancient Sites along the Silk Road" was the subject of an international conference at Dunhuang, Gansu province, People's Republic of China, October 3-8, 1993. Organized by the Dunhuang Academy, the Getty Conservation Institute, and the Chinese National Institute of Cultural Property, the conference was intended to encourage the exchange of ideas, experiences, methods, techniques, and research findings on the conservation and management of grotto sites, particularly the Buddhist sites along the Silk Road, which share important cultural traditions with similar sites elsewhere in Asia. It was also designed to stimulate international dialogue among specialists in all aspects of cultural preservation and improve contacts among professionals from East and West. About 150 delegates from more than 15 countries attended; several papers were the result of international collaboration.

The conference met at the Dunhuang Academy at the Mogao grottoes. Delegates visited the grottoes, where Buddhist wall paintings and sculpture in nearly 500 caves had been carved and painted from the 4th and 14th centuries. They also toured the nearby Yulin grottoes, open especially for them, where 42 caves contain 5th-12th-century sculpture and paintings. After the conference, 50 delegates took a six-day overland tour to Urumqi in Xinjiang province, visiting the Silk Road towns of Hami and Turfan and the historic sites around them.

More than 60 papers were presented in six sessions. The introductory session dealt with the history and cultural significance of the Dunhuang grottoes, the history of their conservation, and an overview of grotto protection in China. A collaborative project was described involving the Getty Conservation Institute and the State Bureau of Cultural Property in the conservation of the Mogao grottoes and the 5th-century Yungang grottoes in Datong, Shanxi province.

The keynote paper for the second session on grotto site management was by Sharon Sullivan from the Australian Heritage Commission. She described a course for grotto conservation and management personnel held at Yungang

and discussed general site management issues. Other papers covered site management at Asian locations in Indonesia, Laos, Cambodia, India, Nepal, Sri Lanka, Pakistan, and Afghanistan and outside Asia at Canyon de Chelly, Arizona, and the Lascaux cave in France.

The third session was keynoted by Sharon Cather from the Conservation of Wall Paintings Department, Courtauld Institute of Art, London. In her talk on "Conservation Principles and Practices: Complexity and Communication," she indicated the problems peculiar to conservation *in situ* as opposed to that of discrete objects. She pointed out that our improved knowledge of materials and decay mechanisms should bear directly on our principles and practice and that the results of multidisciplinary problem solving should be comprehensible outside the individual discipline involved.

Papers in this session described conservation of wall paintings and floor tiles at Mogao; of the seventh-century Great Buddha Grotto at Dafosi; and of Chinese Ming dynasty wall paintings in the Birmingham Museum of Art, Denver Art Museum, and Memorial Art Gallery, Rochester. Other projects discussed were the examination and proposed treatment of a Ming dynasty palace hall, painted on wood, in the Philadelphia Museum of Art and the conservation of the large number of paintings on silk and paper from Dunhuang in the British Museum. Conservation of mural paintings in the southwestern United States from Pueblo and other sites in which the principle of minimum intervention proved to be appropriate were described; they are similar in their execution and deterioration to Silk Road paintings.

The keynote talk for the fourth session by Robert E. Engelkirk of Robert Engelkirk Consulting Structural Engineers, Los Angeles, was on "Geotechnical Issues in the Conservation of Sites." He noted the two problems of grotto conservation that are exclusively technical in nature: the decomposition of the grotto structure itself and water intrusion. He used the Mogao and Yungang grottoes as examples. Application of geological engineering as well as other means of stabilization of ancient sites—particularly cave sites—were discussed in this session. Solutions being used or researched included

various kinds of bolting, rock consolidation, grouting, and drainage control. The use of polymers and geosynthetic materials is being investigated. At Mogao, experiments are being conducted in the control of sand migration with a windbreak fence and desert-adapted plants.

The keynote paper for the fifth session by Jacques L. Brunet of the Laboratoire de Recherche des Monuments Historiques, Paris, was "The Conservation of Subterranean Historic and Manmade Monuments: The Importance of Environment and Microclimate." He discussed the factors affecting the stability of paintings underground and the measurements that can be made of these factors. He provided examples of studies of the Lascaux cave.

The papers in this session dealt with the deposition of airborne particles in the Mogao and Yungang grottoes, the microclimate in the Mogao caves, and the effect of environmental factors and recent increases in tourism at Mogao on the paintings' deterioration. Monitoring of environmental pollutants has been carried out in the area of Mogao and Yungang and at the site of the third-century terra cotta army at Xi'an. Related studies described a nondestructive technique to determine the depth of weathering of stone statuary that was applied at Yungang and the investigation of the deterioration of the sandstone Great Buddha grotto at Dafosi.

The sixth and final session was concerned with the materials used to create the polychrome surfaces of the wall paintings and painted sculpture. Pigments and binding media were identified from Mogao, Yangang, and Dafosi; from the fourth- and fifth-century Tiantishan grottoes, Wuwei; and on the terra cotta army figures. Several papers described analyses of alteration products of pigments and the resulting color changes. A color measurement project on the Mogao wall paintings aims to monitor the long-term stability of the pigments. Two papers dealt with barium copper silicate pigments that are unique to China, and some exploratory lead isotope analyses were presented of some Central Asian pigments. Publication of the proceedings is planned.—  
Elisabeth West FitzHugh

## FUNDING DEADLINES

### JANUARY 21

IMS, General Operating Support

### JANUARY 28

IMS/AAM, MAP II, Collections Management Assessment

### FEBRUARY 1

FAIC, George Stout and Carolyn Horton Funds  
NEA, Museum Training; Fellowships for Museum Professionals  
NHPRC, Level 3 & 4 Objectives (Archival Management and Projects)

### FEBRUARY 15

GWU, Collections Care Training Stipends

### FEBRUARY 25

IMS/AAM, MAP III, Public Dimension Assessment

### MARCH 1

NHPRC, Fellowships in Archival Administration  
Smithsonian, Fellowships in Museum Practice

### MARCH 18

IMS, Professional Services

### APRIL 1

IMS, Conservation Project Support

### APRIL 29

IMS/AAM, MAP I, Institutional Assessment

### FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, 41 E. 65th St., New York, NY 10021-6508; (212) 517-4200; fax: (212) 517-4893.

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

Conservation Center for Art and Historic Artifacts, Preservation Services Office, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313.

George Washington University (GWU), Museum Studies Program, Academic Center, T-215, George Washington University, Washington, DC 20052; (202) 994-7030.

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

National Endowment for the Arts (NEA), Museum Program, 1100 Pennsylvania Ave., NW, Rm. 624, Washington, DC 20506; (202) 682-5442.

National Endowment for the Humanities (NEH), 1100 Pennsylvania Ave., NW, Washington, DC 20506; Museum Program, (202) 606-8284; Preservation Office: (202) 606-8750.

National Historic Publications and Records Commission (NHPRC), National Archives Building, Washington, DC 20408; (202) 501-5600.

National Institute for the Conservation of Cultural Property (NIC), 3299 K St., NW, Washington, DC 20007; (202) 625-1495.

National Science Foundation (NSF), Public Information Office, 1800 G St., NW, Washington, DC 20550; (202) 357-9498.

Smithsonian Institution, Office of Museum Programs, Arts and Industries Bldg., Rm. 2235, Stop 427, Washington, DC 20560; (202) 357-3101.

# SPECIALTY GROUPS

## ARCHITECTURE

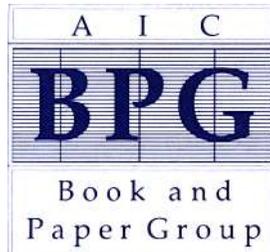


Dallas/Fort Worth was the location for the American Institute for Testing and Materials (ASTM) International Symposium on Standards for Preservation and Rehabilitation, October 10-11. It was sponsored by ASTM Committee E-6 on Performance of Buildings and its Subcommittee E06.24 on Building Preservation and Rehabilitation Technology in cooperation with American Society of Civil Engineers, American Society for Nondestructive Testing, Association for Preservation Technology and AIC.

Engineers, architects, material scientists, geologists, architectural historians, and architectural conservators presented approximately 30 papers on topics related to preservation standards. The papers ranged from comments on and philosophical discussions of existing standards such as the *Secretary of the Interior's Standards for the Treatment of Historic Properties* to case studies of conservation and repair of specific architectural materials and elements. The symposium was composed of four sessions: Perspectives on Preservation, Methodologies for Preservation, Preservation and Building Systems, and Preservation and Building Materials. Each session was moderated by a representative of a sponsoring organization. There was general agreement that the overall quality of the papers was quite high and that the symposium publication will be a significant contribution to the literature. It was apparent from the presentations that there have been tremendous strides in the advancement of historic preservation methodology, which now firmly embraces a conservation ethic. The symposium underscored the value and benefits of formal and informal communication among all professionals involved in preservation efforts.

The papers presented at the symposium, as well as approximately 10 other papers that were submitted, will be peer reviewed by professionals chosen by the symposium chair and co-chairs. Selected papers will be published in an ASTM Special Technical Publication. Papers were received from Sweden, Italy, France, and Great Britain as well as the U.S.—Mary Hardy, Secretary/Treasurer, Architectural Resources Group, Pier 9, The Embarcadero, San Francisco, CA 94111; (415)421-1680; fax: (415)421-0127.

## BOOK AND PAPER



**NOMINATIONS '94:** Nominations for this year's assistant chair and assistant program chair are due February 1. Each will serve one year as the assistant and then automatically succeed to serve one year as the chair. Nominations should be sent to the Nominating Committee chair, Robert Espinosa. Other members of this year's committee are Nancy Ash, Jane Klinger, and Abigail Quandt.

Members responding to the Denver questionnaire were in favor of keeping the BPG Executive Board a mix from the various subspecialties to assure access to different groups and ideas. The respondents were divided equally, however, on the question of whether to retain contested elections. The matter will, therefore, be left up to the Nominating Committee to decide.

Job descriptions for the two positions were included in the membership mailing a year ago. However, potential candidates may be interested in a current report on what the jobs entail. For the chair, the transfer of responsibilities is going very smoothly with the year's training as assistant chair. In addition, the Specialty Group Chair Notebook is very helpful. The time requirements for the chair position are erratic but are roughly equivalent to one day a month. The time is spent keeping in touch with other members of the BPG Executive Council, writing the bimonthly *AIC News* column, and responding as the group's representative on a variety of AIC matters. The problems are interesting, the people enjoyable, and the time demands flexible. The assistant chair keeps in close touch, may stand in for the chair at meetings, and takes on projects as they arise in anticipation of the following year.

Maria Fredericks says that the program chair's main responsibility is for the form and content of the program: soliciting abstracts and speakers, organizing discussions or building themes, and arranging for the audiovisual and room needs, the breaks, and any social events. The program chair is the primary liaison between the BPG and the prospective speakers and the AIC office. A considerable amount of time is spent on paperwork (forms to fill out, abstracts to be made camera ready, etc.) and on the phone.

The bulk of the work comes between October and March, requiring about a half-day each week. Thereafter, there are intermittent deadlines and arrangements and, of course, many things to attend to at the conference itself. The assistant program chair plays a substantive role in planning, although the actual work load as delegated by the chair may vary from year to year.

**NASHVILLE '94:** Our program chairs report that the BPG program is in the final planning stages. We will have a strong lineup of speakers and an excellent balance between treatment techniques/case histories, technical and scientific research, and treatment philosophy/ethics. The papers selected for the program address conservation issues for the BPG subspecialties but also relate well to each other and should be of interest to all. Therefore, no concurrent or split sessions have been planned. The day will begin as it did last year, with a BPG-sponsored breakfast and business meeting. There will be a ticketed luncheon—an easy and enjoyable way to see friends and colleagues and still make the afternoon session. Presently, the end of the day is reserved for Short Topics and Tips: 10-minute presentations and useful odds and ends. Although there is no specific deadline for these, please contact the program chairs as soon as possible so that they can plan the time. Many, many thanks to everyone who submitted abstracts and ideas for the program.—Betsy Palmer Eldridge, Chair, [REDACTED]

## CIPP CONSERVATORS IN PRIVATE PRACTICE

The Saturday, June 11, all-day CIPP program at the Nashville meeting will open with the CIPP annual business meeting. Next will come topical presentations focusing on effective management of business relations with allied and support professionals. This program will apply to areas such as conservation, technical analysis, design, engineering, curation/scholarship, collection management, public relations, law, accounting, and banking. Insurance will be the featured area. There will also be a session of Studio (Business) Tips and a CIPP Open Forum on topics of interest and concern.

John Scott, Program Chair and leader, "Managing Professional Relations," moderator, "Open Forum" [REDACTED];

fax: (212) 714-0149. Lorraine Schnabel, leader, "Managing Insurance," [redacted] [redacted] Ann Boulton, leader, "Studio (Business) Tips," [redacted] [redacted].—John Scott

## OBJECTS



**EDITOR'S NOTE:** Many thanks to John Maseman and Joseph Sembrat who answered my call for volunteer reporters. They will be reviewing two recent conferences, on Conservation and the Antiquities Trade (London) and Outdoor Sculpture (Chicago) in the next issue of *AIC News*. It is in part because of their willingness to put in extra time and effort in gathering information that the newsletter is improving in quality. If you are attending an upcoming conference and would like to share it with AIC members, let us hear from you.—Carol Christensen, [redacted] [redacted] between 8:30 A.M. and 2 P.M. or [redacted] before 10 P.M.

We are in the process of finalizing the programs for the Nashville meeting. Part of our session will be devoted to discussing commentaries for inclusion in the revised *AIC Code of Ethics and Guidelines for Practice*. In order to offer an agenda that fairly represents the opinions and concerns of our membership, we will be mailing you a short questionnaire concerning these commentaries. We strongly urge you to take the time to answer it and return it to us. Discussions of commentaries were included in the Objects column and in an Ethics and Standards Committee report in the November *AIC News*. A review of these articles, and of the Ethics and Standards Committee supplements to *AIC News* (September 1991-May 1992), might be helpful in targeting those areas of the *Code and Guidelines* that, in your opinion, require clarification. Please ensure that your views are heard; be on the lookout for this questionnaire in your mail!—Ellen Pearlstein, Cochair, Conservation, Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238; (718) 638-5000, ext. 276 and Michele Marincola, Cochair, Conservation Dept., The Cloisters, Ft. Tryon Park, New York, NY 10040; (212) 923-3700, ext. 140.

## RESEARCH AND TECHNICAL STUDIES

No column submitted.

## PAINTINGS



**EDITOR'S NOTE:** Many thanks to Sarah McElroy who answered my call for volunteer reporters. She will be reviewing the Fall 1994 UKIC Lining Conference in an upcoming issue of *AIC News*. It is in part because of her willingness to put in extra time and effort in gathering information that the newsletter is improving in quality. If you are attending an upcoming conference and would like to share it with AIC members, let us hear from you.—Carol Christensen, [redacted] [redacted] between 8:30 A.M. and 2 P.M. or [redacted] before 10 P.M.

The Paintings Specialty Group meeting in Nashville this year promises to be one of the best ever due to the abundance of excellent abstracts received. Talks will range from the practical, such as reweaving a canvas tear, to presentations that include viewpoints of both the conservator and curator. The theme of artistic intent will be addressed with regard to particular artists (such as Andy Warhol and Clyfford Still), as well as particular murals and paintings that have been altered either in shape or composition. Other highlights will include *The Aftermath of Hurricane Andrew* and *The Making of Snow White*.

Please plan to attend. More specific information will be included in upcoming newsletters. In addition, be thinking about recommendations for next year's vice-chair and any other topics for the business meeting.—Marcia C. Steele, Chair, Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106; (216) 421-7340, ext. 572.

## WOODEN ARTIFACTS



I am pleased to report that the Nashville meeting details are firming up and that we will have a particularly interesting group of papers this year. The conference theme—"Original Intent"—has turned out to be ideally suited to the decorative/utilitarian nature of objects that occupy so much of the time of wood conservators. Most of the

papers were specifically solicited to raise ethical and philosophical issues directly addressing the theme. A tentative list of topics includes horsedrawn vehicles, traditional watercraft, gilded furniture, and period print sources for furniture finish appearance.

Following the rave reviews after the Denver conference, our business meeting will be held at a local restaurant on Thursday night. (Unfortunately, there do not seem to be any great microbreweries in the area!) Again, dinner will be subsidized for WAG members, but nonmembers may attend at full price. A major agenda item will be the issue of WAG's relationship to the Objects group. An argument can be made, and has been made, in favor of WAG becoming a subgroup of Objects. We will explore this idea initially in our business meeting and then at the end of our specialty group meeting on Saturday. This will allow for a day of informal discussion amongst ourselves and Objects group members as well as more formal discussion during the Saturday meeting which would, of course, be open to other specialty groups. Any decisions or action taken will only be made by a WAG quorum at the end of the specialty group meeting. Please bring this issue to the attention of your colleagues who are members of other specialty groups. We urge all WAG members to attend this very important conference.—Michael S. Podmaniczky, Chair

## PHOTOGRAPHIC MATERIALS



1994 ANNUAL MEETING, NASHVILLE: With a little hounding, Barbara Brown has assembled nearly a full day of talks for Nashville. Believe it or not, the program had to be to AIC by December 10 (hence the hysteria). We will still take tips from those of you willing to share useful insights on an informal and brief basis.

FYI: The April and December issues of *Views: The Newsletter of the Visual Materials Section, Society of American Archivists* (edited by Laurie Baty), include the following information:

A new listserv related to the history of photography is available by sending subscriptions to Listserv@ASUACAD sub PHOTOHST Fname Lname (Bitnet) or Listserv@ASUVM.INRE.ASU.EDU Sub PHOTOHST Fname Lname (Internet).

This database includes bibliographies and discussions devoted generally to questions of aesthetics and history of the medium. Contact: Richard Pierce-Moses, Curator of Photographs, Archives, and Manuscripts, University Libraries, Arizona State University, Tempe, AZ 85287-1006; (602) 965-9276; fax: (602) 965-9165; Bitnet: IACRPM@ASACAD.

The *Daguerrian Annual 1992*, consisting of unjuried papers presented at the 1992 Daguerrian Society's annual meeting, is available. Peter E. Palmquist, ed. *The Daguerrian Annual 1992* (Arcata, CA: The Daguerrian Society, 1992). 256 pp., \$30 plus \$3 shipping. Send checks payable to Daguerrian Society to: Peter Palmquist, [redacted] Arcata, CA 95521.

Luis Nadeau's *History and Practice of Platinum Printing* is being revised. Anyone wishing to contribute to the history or conservation chapters is invited to contact him. In addition, his new book, *History and Practice of Photoceramic Processes*, will have chapters on the history and conservation aspects of photoceramics. According to Nadeau, although there is a considerable body of literature on ceramics in *ATA Abstracts*, he has not seen anything specifically related to photoceramics. Can anyone help? Contact: Luis Nadeau, [redacted] Fredericton, NB E3B 4X5, Canada; [redacted] fax: [redacted] email: Inadeau@unb.ca@unbmvs1.csd.unb.ca.

Susan Barger mentions that the last interview with Beaumont Newhall was filmed as part of the *Colors!* program by KNME-TV. It is available for \$29.95 plus \$3 shipping from: KNME-TV, 1130 University Blvd., NE, Albuquerque, NM 87102; (800) 328-5663. It was first shown April 22, 1992.—Sarah Wagner, Chair

## TEXTILES



I am writing this column just after Thanksgiving and realizing that you will be reading it just after the New Year, which gives rise to the usual thoughts about how quickly the year is going! I'm hoping that you've all had good holidays and wish you the best for 1994. While I'm at it, I'll wish for (and we should all work for) a productive year for the TSG, too!

**NOMINATING COMMITTEE:** To help make 1994 a good year for the TSG, this year's Nominating Committee (Audrey Spence, Susan Heald, and Dorothy Alig) will soon be calling TSG members to seek candidates for vice-chair, secretary, and

treasurer. Last year, to make the Nominating Committee's work easier, we prepared informal job descriptions for each board position. If you think you might want to consider serving on the TSG Board, you can contact any current board member to talk about the position, or Audrey Spence [redacted] to request a copy of the job descriptions. The Nominating Committee says they will welcome volunteers, so don't hesitate to put yourself forward.

**POSTPRINTS:** A volunteer (or pair of volunteers) is also sought to serve as editor for the 1994 volume of *TSG Postprints*. The process has become quite streamlined as we have established guidelines for postprint submissions. This issue should be a particularly easy one to edit, as we will only have a half day of papers. Contact Catherine McLean, [redacted], to discuss your interest.

**UKIC TEXTILE SECTION:** Mary Brooks of the UKIC Textile Section has sent their 1993-94 program to us. Offerings range from lectures to collections visits to study tours of continental labs and museums. She also sent information on their publications. For further information, please contact me. If you are interested in joining the UKIC Textile Section, write to: Jaqueline Human, Textile Restoration Studio, 20 Hargreaves Rd., Timperley, Altrincham, Cheshire WA15 7BB, UK.

**ANNUAL MEETING:** We are planning to have a half-day session of papers, a tips session, a working session on the textile conservation catalog, and, of course, our annual social event. Very soon after receiving this newsletter, you will be receiving the brochures for annual meeting registration. Look for details of our program there, and plan on joining us in Nashville! To contribute to the "tips" session, contact: Suzanne Thomassen-Krauss [redacted].

**STUDENTS:** Remember that funds are available from the FAIC George Stout Memorial Fund to support your attendance at the AIC meeting. The application deadline is **February 1**. Guidelines and applications are available from the FAIC office. The TSG has contributed money to this fund to help sponsor a textile conservation student. The TSG also voted last year to implement student dues of \$8 and to devote funds for TSG student members (those who are not sponsored by the Stout Fund) to attend our social event at the annual meeting. Those who are interested in taking advantage of this should write to the TSG Board, c/o Deborah Trupin, NYS Bureau of Historic Sites, Peebles Island, Waterford, NY 12188.—Deborah Trupin, Chair, [redacted], ext. 241.

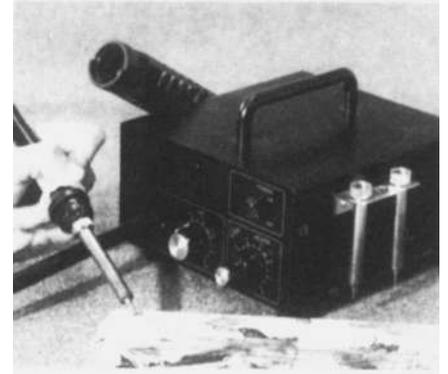
## Materials

Holly Maxson, a conservator of art and artifacts on paper, would like to hear from AIC members who have information about

At Last...

...a HOT AIR TOOL  
designed specifically for  
Conservation

BETTER CONTROL...  
PRACTICAL TEMPERATURES...  
GREATER COMFORT...  
HALF THE PRICE!



 SPC  
Conservation Tools

(505) 983-2528  
1570 Pacheco, E-13  
Santa Fe, NM 87501

the composition of a product called Gonzo Wonder Sponge, distributed by Starcrest of California (Perris, CA 92599). The sponge is of the type used by fire reclamation companies to remove soot and smoke residues from surfaces without the addition of solvents, water, or soap and seems similar to Wishab (distributed by Akachemie of Weilhem/Teck, Germany). Contact: Holly Maxson, [redacted] New York, NY 10003; [redacted].

## Keck Award

(continued from page 13)

3. The instruction of students at a college or university in a pre-program preparatory conservation program, a master's level program, or a doctoral program

4. The organization and teaching of courses and workshops

Candidates should have readily accepted mentoring roles, regularly providing advice, consultation, and encouragement to beginners, nonacademic trainees with high craft skills, practitioners who wish to broaden their skills, or student conservators at all levels. Nominations should be made to the AIC board on forms available from the AIC office. Please call [redacted].

## In Memoriam

### *Benjamin B. G. Nistal-Moret*

Benjamin B. G. Nistal-Moret, 49, an AIC member and architectural conservator, died October 6, 1993, of liver failure. Born in Madrid, Spain, Nistal-Moret earned a B.A. at the University of Puerto Rico, an M.A. in U.S. history at the University of Maryland, and a Ph.D. in Latin American history at the State University of New York, Stony Brook. After 14 years of university teaching, he entered Columbia University, earning an M.S. in historic preservation and then launching his career in architectural conservation. He worked for the Southeast Region of the National Park Service, in Atlanta, Georgia, the World Monuments Fund in New York and Puebla, Mexico—where he opened the Mexican World Monuments Foundation to promote the conservation of the Mexican cultural heritage—and most recently for the Getty Conservation Institute in Marina del Rey, California.

Nistal-Moret was skilled as a gourmet chef and was also involved in social activism in Peru and work with the homeless, AIDS patients, and the imprisoned. He is survived by his companion Mark Delany Grotke, his adoptive parents, and a brother. Donations may be made to the AIDS Counseling and Assistance Program of the Gay and Lesbian Resource Center of Santa Barbara.—Mark Delany Grotke.

### *Katherine Baden Stewart*

Katherine Baden Stewart, 85, paper conservator at the Baltimore Museum of Art, died in Baltimore on October 10, 1993, of pneumonia. Her lifelong love and respect for works of art made her ideally suited to paper conservation. She was John Krill's first student and was devoted to the care of the museum's collection following her training. Thanks in large part to her gentle but persistent advocacy, a professional paper conservation lab was established at the museum. Always curious, she was at once a thoughtful assistant to other paper conservators and a perceptive observer of works of art. Her last project was surveying and performing

remedial treatments on the fine collection of illustrated books.

Born in Croom, Maryland, Stewart earned a B.A. in 1930 from Mount Holyoke College. Upon graduation, she worked for the U.S. Department of Agriculture. She married John Stewart and later accompanied him on his diplomatic postings in Denmark and Paris, returning to Maryland in 1950 to become secretary to the director of the Baltimore Museum of Art. She began training in paper conservation following retirement from her secretarial duties in 1970. She was a Fellow of AIC, a member of IIC, and a member of the museum's Print and Drawing Society.

Katherine Stewart is survived by her sister, Dorothy Baden Elliott, a paintings conservator in Sarasota, Florida, and by her nephew Geoffrey Stamm.

Katherine will be missed dearly, for she was one of the most genuinely charming people her many friends were privileged to know. Teatime, her favorite time of day, will be duller without the delightful, fascinating stories of the events that filled Katherine's busy life. With her passing, we have lost not only a fine conservator but a gracious, vital lady.—Mary Sebera, Senior Conservator, Baltimore Museum of Art

### *Felrath Hines*

Felrath Hines, 79, an AIC Fellow and abstract painter, died October 3, 1993, after a heart attack. Born in Indianapolis, he served in the Civilian Conservation Corps, then attended the Art Institute of Chicago. Hines was a paintings conservator at the Museum of Modern Art, New York, National Portrait Gallery, and Hirshhorn Museum and Garden. He was also a painter whose works are in private collections, Hampton University, and the National Museum of American Art. In addition, he was a member of the Spiral Group, an association of African American artists, and a trustee of the Maryland College of Art and Design.

Hines is survived by his wife, Dorothy C. Fisher of Silver Spring, and a sister, Marie Griffin of Chicago. A tribute to Hines by Claire Munzenrider will appear in the March issue of *AIC News*.

## People

The Preservation and Conservation Studies for Libraries and Archives program of the Graduate School of Library and Information Science, University of Texas at Austin is pleased to announce the following students have entered the first class of conservators in Texas: SCOTT WALKER DEVINE, TRACY BROOKE GRIMM, YASMEEN RAUF KHAN, ERIKA LINDENSMITH, RUSSELL MARTIN, ALAN PUGLIA, MARK RUTLEDGE, and NANCY ELLEN STANFILL.

MARIA GRANDINETTE has taken a new position as preservation officer at the Hoover Institution on War, Revolution, and Peace. Her new work address is: Hoover Institution, Stanford, CA 94305-6010; (415) 723-0141.

CARL GRIMM has been named head paintings conservator of the Fine Arts Museums of San Francisco. His new address is: M. H. de Young Memorial Museum, Golden Gate Park, San Francisco, CA 94118; (415) 750-3645.

The Walters Art Gallery announces the following: KAREN FRENCH has been appointed assistant paintings conservator; CATHERINE ROGERS has accepted a one-year position to treat a large painting by Tiepolo; PETER NELSON will be working part-time with Catherine Rogers on the Tiepolo painting; JANE WILLIAMS is beginning a one-year Mellon Fellowship in objects conservation; PAULA ARTALISBRAND, from the State University College at Buffalo, has begun an internship in objects conservation; and SARI URICHECK, NANCY LEV, and ERIN LOFTUS are volunteering part-time, Sari in objects and Nancy and Erin in rare book and manuscript conservation.

FRANK MATERO, associate professor of architecture and director of the Architectural Conservation Laboratory, Graduate School of Fine Arts, University of Pennsylvania, was awarded the Oliver Torrey Fuller Award for best publication of 1992 in the *Bulletin of the Association for Preservation Technology*. The article, "Understanding Regional

Painting Traditions: The New Orleans Exterior Finishes Study," examines the origins and development of exterior architectural painting traditions within the culturally diverse context of 18th- and 19th-century New Orleans and their implications in the establishment of a color plan for the city.

The Strong Museum announces the appointment of SUZANNE MARTIN GRAMLY as conservator of paper, part-time.

MARIA FREDERICKS is now working at the Huntington Library as conservator of rare books. She can be reached at: Huntington Library, 1151 Oxford Rd., San Marino, CA 91108; (818) 405-2197; fax: (818) 405-0225.

## Worth Noting

### UNIVERSITY OF PENNSYLVANIA RECEIVES TWO RESEARCH GRANTS

The Architectural Conservation Laboratory of the Graduate School of Fine Arts, University of Pennsylvania, has received two research grants to study appropriate techniques for stabilization and reattachment of exfoliating calcareous sandstones at two sites: the great ruins of Mission San Juan Capistrano (California) and the rock art site of El Morro National Monument (New Mexico). Although both sites are very different cultural resources, they present unusual technical and philosophical issues centered on the stabilization of ruins and natural rock formations. The grants will be undertaken as funded conservation theses for two historic preservation students and conducted separately under the auspices of the National Park Service, Southwest Region, and the Diocese of Orange County (Los Angeles). Both projects follow last year's research grants focused on stone conservation at Mission San Jose in San Antonio, Texas.

### NYU SPONSORS CONSERVATION FORUM

On February 4 and 5, the New York University School of Continuing Education will sponsor "Fine Art Conservation: Issues for the 21st Century,"

featuring a workshop, lectures, and a panel discussion. The speakers will include Albert Albano, James Beck, Gordon Bloom, David Bull, Paul Himmelstein, Walter Persegati, and Robert Simon. Contact: Jenny Gibbs-Barton, Division of Arts, Sciences, and Humanities, NYU School of Continuing Education, 50 W. 4th St., Rm. 332, New York, NY 10012; (212) 998-7130.

### CLEANING OF FLORENCE CATHEDRAL AND BAPTISTERY CRITICIZED

Work on the exterior of the Cathedral of Santa Maria del Fiore and at the nearby Baptistery of San Giovanni in Florence was recently criticized by Carlo Cresti, an Italian university architectural historian, and James Beck, of Columbia University. Enzo Viciani, director of the Opera del Duomo, which has undertaken the work, replied that the baptistery was washed only with a fine spray of water and afterward was polished in the traditional manner using beeswax. Cresti's criticism was that the cleaning has not restored the brightness of the contrast between the green and white marble. According to a report in *The Art Newspaper*, "indeed the white does seem to have yellowed, and the serpentine-green to have faded." Viciani pointed out that between 1938 and 1943 as much as 60 percent of the Baptistery marble slabs were replaced. These replacements were much lighter in color than those already present. The original marble was not excavated in the normal way but was instead taken from old buildings. *The Art Newspaper* 4 no. 32, (November 1993):19.

### A REDISCOVERED CARAVAGGIO ON VIEW

A November 1993 exhibition at the National Gallery of Ireland, Dublin, focused on *The Taking of Christ*, a recently rediscovered Caravaggio painted in Rome in 1602. The painting was recognized by Sergio Benedetti, a senior conservator at the National Gallery, during a survey at a nearby Jesuit institution in 1991. The painting had been regarded as lost, although it is known through a number of copies scattered worldwide. Following cleaning, the painting was authenticated by Caravaggio experts Denis Mahon, Mina

Gregori, and Claudio Strinati. The Jesuits had been given the painting many years ago by the widow of a Scottish police officer, who bought it in Edinburgh as a copy for 8 guineas (about \$13). Its present worth is estimated at about \$30.6 million. ("The Eight Guinea Caravaggio," *Art News*, November 1993, 70) [Editor's note: the history and attribution of the painting, which is on permanent loan to the National Gallery of Ireland, is discussed by Benedetti in the November 1993 issue of *The Burlington Magazine*.]

### MOTHS REMOVED FROM KIENHOLZ DODGE

Edward Kienholz's 1966 work *Back Seat Dodge '38*, in the collection of the Los Angeles County Museum of Art, recently underwent treatment for infestation by webbing clothes moths. The work, which depicts a couple "courting" in a realistically modeled section of a car, was attacked most severely in the carpet, although the moths also sampled the upholstery and door panel fabric, according to LACMA conservator Steven Colton. The treatment, a joint project between LACMA, the Getty Museum, and the Getty Conservation Institute, involved encasing the sculpture in a large plastic bag, removing the oxygen inside it and replacing it with nitrogen, thereby suffocating the moths. The highly successful operation took 10 days. (*The Art Newspaper*, Oct. 1993, 22)

### PIERO FRESCO RESTORED

The restoration of Piero della Francesca's fresco *Madonna del Parto* was completed this past summer in Monterchi, Italy and the painting was on view as the centerpiece of an exhibition there this past fall. The fresco's paint was lifting in many areas, caused, according to conservator Guido Botticelli, by the expansion of Piero's *terra verde*. The fresco was otherwise structurally secure; the plaster support put on the fresco in 1910 was found to be in good condition. Treatment consisted of cleaning and consolidation. Historical research during treatment revealed that the fresco's environment had been radically altered during the 18th century causing the painting to appear smaller, asymmetrically placed, and creating an impression that the Madonna listed in one

direction. Following treatment the fresco, which is presently attached to a movable metal frame, was replaced in its original position within the building. The painting is now visible through a climate controlled bullet-proof-glass case lit by fiber optics. *The Art Newspaper*, Oct. ober 1993, 22.

### PHILADELPHIA ROGIER VAN DER WEYDEN DIPTYCH RESTORED AND REINSTALLED

Rogier van der Weyden's large diptych *Crucifixion with Virgin and St. John* was recently returned to view in a new installation following an 18-month absence, during which it underwent intensive conservation treatment by Mark Tucker, senior painting conservator at the Philadelphia Museum of Art. The painting is quite changed by the treatment which returns the painting more nearly to its original appearance. During a misguided restoration done some time before 1941, the original dark blue paint of the sky had been removed under the mistaken assumption that it was overpaint, and after removal of the blue paint the background had been gilded. Fortunately, some traces of the original paint remained, and technical analysis undertaken in 1991 indicated that these traces were the original blue azurite used by Rogier. The decision to return the background to an approximation of its

correct appearance was made after consulting many Early Netherlandish art historians, among them van Asperen de Boer. In addition, significant parts of the foreground were found to have been abraded during the earlier restoration, as was clear from old photographs. During the recent treatment, the dark blue sky was reconstructed over the 20th-century gilding. The new installation enables the painting to be seen along a long vista through Gothic tracery and a cloister. The painting is housed in a specially built stone wall.

### DECLARATION OF INDEPENDENCE SURVIVES FOR 217 YEARS

A powerful symbol of freedom, the Declaration of Independence was 217 years old in July. The story of the document's display and preservation is a reminder of the complexities involved in caring for the nation's irreplaceable heritage.

Now on display in the National Archives Rotunda, the declaration has survived despite several narrow escapes from fire, transportation to various sites around the country, and more than 100 years on exhibit in uncontrolled environments. It was rescued from the British attack on Washington in 1814, displayed at the State Department through 1840, and exposed to strong light at the Patent Office (now the National Portrait Gallery) until 1876, when it was transported to the Centennial Exposition in Philadelphia, escaping the fire that devastated the Patent Office. Following the fire, it was displayed for another 17 years at the State Department. From 1894 to 1924, the document was kept in storage because of the fear of the signatures fading. It was then installed at the Library of Congress under protective glass with an ultraviolet filter to minimize fading. During World War II, the declaration was shipped to Fort Knox for safekeeping. George Stout and Evelyn Ehrlich of the Fogg Museum traveled in secret to the fort to examine, photograph, and treat the document. The treatment included overall flattening and repair of the upper right corner and a hole that had appeared above the word America.

Since 1952, the declaration has been displayed in a helium-filled glass housing and protected by ultraviolet filters at the National Archives. Light levels are

carefully monitored, and conservation staff regularly inspect the document. While its appearance reflects its tumultuous past, the declaration remains our nation's most enduring icon.

### CONSERVATION FOR ROMANIA: PROGRESS REPORT

The European Art Conservation Trust (EACT) reports that a field team of 12 paper conservators, bookbinders, and language tutors from the United Kingdom, the United States, and Italy spent a total of 197 working days from May to September 1993 working in Bucharest on the Conservation for Romania project. The EACT team members were welcomed at the conservation workshops of the museums, galleries, and archives in Bucharest. They have seen how collections are stored, how workshops are equipped, and how Romanian conservators have adjusted their practice to cope with shortages and isolation from professional developments.

The European Art Conservation Trust has signed a two-year collaboration agreement with the Museum of History and Art of the City of Bucharest, and fieldwork is again planned for the summer of 1994. The City Museum has extensive collections in all disciplines relating to the history of humankind on the site of what is now Bucharest. In the summer of 1993, work was performed on items from the National Library.

The City Museum, the National Literature Museum, and the National Library are now drawing up a list of topics on which they would like to focus in 1994. EACT is recruiting conservators to tackle specific problems such as the treatment of works on tracing paper, water solubility, the fading of 20th-century inks, and the conservation of photographic archives. EACT also has been invited to extend the collaboration to icons and painted woodwork. For details about serving on the 1994 summer field team, send a self-addressed, stamped envelope to: Deborah Bates and Camilla Baskcomb, Conservation for Romania, European Art Conservation Trust, 191 St. John's Hill, London SW11 1TH, UK; 071-223-1629; fax 071-931-0541.

### 1994 Directory Corrections & PA Symbols

Due to a computer error the following Professional Associates are not identified by the PA symbol in the 1994 *Directory*. Please mark them as PAs in your *Directory*: SCOTT H. MERRITT, NANCY DAVIS, THERESE O'GORMAN, and THEODORE MONNICH

If you were a Professional Associate prior to June 1993, please check to be sure that the PA symbol appears beside your name in the 1994 *Directory* and contact the office at [redacted] if it does not.

# Conferences, Courses & Seminars

## CALL FOR PAPERS

November 3-5. London. Imaging the Past: Electronic Imaging and Computer Graphics in Museums and Archaeology. Send indications of interest or paper abstracts to: Peter Main or Tony Higgins, Dept. of Scientific Research, British Museum, Great Russell St., London WC1B 3DG, UK; 071-323-8959/8953; fax: 071-323-8276; e-mail: EZBMPLM@UK.AC.UICC. ●

November 12-14. Williamsburg, VA. Painted Wood: History and Conservation. Organized by AIC Wooden Artifacts Specialty Group. The symposium theme will address all forms of painted wood. Of particular interest are: (1) cooperation between conservation and other disciplines that contributes to better understanding and interpretation of the painted wood artifact in a cultural context and (2) special concerns in dealing with painted wood, including interaction between wood and paint surface. Conservators, conservation scientists, art historians, and curators are invited to submit abstracts on such topics as history, paint technology, materials science research, deterioration problems, and conservation treatments. An abstract of 300-500 words should present a clear summary of the proposed paper to allow an evaluation of its quality and significance. Evaluation will be done by the planning committee and an advisory board of specialists in respective disciplines. Papers presented will be included in an edited postsymposium publication. Deadline for abstract submission is March 1, 1994. Send to: Valerie Dorge, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; fax: (310) 821-9409. For further information on the program contact: Valerie Dorge, (310) 821-2277. For general information contact: Carey Howlett, Colonial Williamsburg Foundation, P.O. Box C, Williamsburg, VA 23187; (804) 220-7076.

April 1995. Chicago. The Conservation of Ethnographic Materials. Abstracts of approximately 300 words should be submitted by February 1, 1994, to: Catherine Sease, Division of Conservation, Field Museum, Roosevelt Rd. at Lake Shore Dr., Chicago, IL 60605; fax (312) 427-7269. ◆

Summer 1995. Johns Hopkins University, Baltimore. Gilded Metal Surfaces. This two and one-half day symposium will address historical, technical, aesthetic, and conservation issues of gilded metal surfaces and imitation gilding on archaeological and ethnographic objects, historical and decorative arts objects, furniture, sculpture, functional objects, outdoor sculpture and monuments, and architectural elements. The symposium is organized and sponsored by the AIC Objects Specialty Group, NACE, APT, and NIC.

The proceedings will be published, and the AIC Objects Specialty Group retains the right of first refusal of all papers presented. Papers will be selected by the planning committee. Requests for further information and registration forms should be sent as soon as possible (attendance may be limited). One-page abstracts of papers should be sent by March 15, 1994, to: Terry Drayman-Weisser, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

## CONFERENCES

March 15. Washington, DC. Ninth Annual National Archives Preservation Conference. Contact: Preservation Conference Coordinator, National Archives (NAP), Washington, DC 20408; (202) 501-5355; fax: (202) 219-9324. ◆

March 21-23. New York. New York University Conservation Environment Workshops. March 21: Conservation Environments for Museums and Libraries (establishing safe conservation environments for preservation of museum, library, and archive collections). March 22: Fundamentals of Conservation Environment Lighting (planning, designing, and maintaining practical and effective conservation environment lighting in museums, libraries, and archives). March 23: Conservation Environment Case Studies (case studies of several successful projects in various climates and at various budget levels). Contact: Real Estate Institute, New York University, 11 W. 42nd St., New York, NY 10036; (212) 790-1345.

May. Paris. Environment and Conservation of Graphic and Photographic Documents. Second international symposium of the Association pour la Recherche Scientifique sur les Arts Graphiques (ARSAG). Contact: Françoise Flieder or Sibylle Monod, ARSAG, 36 rue Geoffroy-Saint-Hilaire, 75005 Paris, France; (1) 45-87-06-12; fax: (1) 47-07-62-95.

May 11-15. St. Louis. Collections Planning and Policies. Joint meeting of the Association of Systematics Collections and the Society for the Preservation of Natural History Collections. Contact: ASC, 730 11th St., NW, 2nd Fl., Washington, DC 20001; (202) 347-2850. ◆

May 25-26. Toronto. Doing More with Less: Today's Reality, International Institute for Conservation-Canadian Group 1994 Preconference Training Workshop. For information contact coordinators: Barry Briggs, [redacted]; fax: [redacted]; or Johanna Wellheiser, [redacted]; fax: [redacted]. ◆

May 27-29. Toronto. International Institute for Conservation-Canadian Group 20th Annual Conference. Contact: Marilyn Laver, IIC-CG Conference '94 Coordinator, Toronto Area Conservation Group, P.O. Box 956, Station F, Toronto, ON M4Y 2N9, Canada; phone/fax: (416) 730-8813.\*

June 7-11. Nashville. AIC 22nd Annual Meeting. See page 14 for details.

September 12-16. Ottawa. Preventive Conservation: Practice, Theory, and Research. The

15th international congress of the International Institute for Conservation of Historic and Artistic Works (IIC) will provide a broad overview of the fundamentals of preventive conservation, with an emphasis on current theory and practice as well as new areas of research. Contact: IIC, 6 Buckingham St., London WC2N 6BA, UK; fax: 071-976-1564. ◆

October 22-23. Cambridge, MA. Pest, Insect, and Fungus Management: Nontoxic Fumigation and Alternative Control Techniques for Preserving Cultural Historic Properties and Collections. An intensive two-day conference with more than 20 museum conservators, conservation scientists, pest control specialists, and industry researchers speaking on integrated pest management; insect monitoring and identification; oxygenless, inert gas and freeze-low temperature fumigation; biological, trap, and repellent techniques; rodent control strategies; fungus monitoring and disaster site controls; building, storage, and exhibit HVAC environmental controls and duct air quality filtering and cleaning systems; and federal and state chemical health and safety regulations. Contact: Susan Schur, Technology and Conservation, 1 Emerson Pl., 16M, Boston, MA 02114; (617) 227-8581; or Robert Hauser, New Bedford Whaling Museum, (508) 997-0046; fax: (508) 997-0018.

November 24-25. London. Restoration: Is It Acceptable? The relationship between conservation and restoration is the theme of this conference, to be held at the British Museum. The program and registration forms are available from: Brenda Cannon, Restoration Conference, Dept. of Conservation, British Museum, London WC1B 3DG, UK.

## GENERAL

April 21-22. Edinburgh. Two-Day International Meeting on Exhibitions and Conservation. Scottish Society for Conservation and Restoration. Contact: Sue Wilthew, Administrator, SSCR, Glasite Meeting House, 33 Barony St., Edinburgh EH3 6NX, Scotland; 031-556-8417; fax: 031-557-0049. ◆

May-October. Mt. Carroll, IL. Collections Care Core Curricula and various other collections

◆ See November 1993 *AIC News* for more information.

● See September 1993 *AIC News* for more information.

▲ For additional information and course catalog, contact: Mary Wood Lee, Campbell Center, 203 E. Seminary St., Mt. Carroll, IL 61053; (815) 244-1173.

■ Contact: The Centre for Photographic Conservation, 233 Stanstead Rd., Forest Hill, London SE23 1HU; 081-690 3678; fax: 081-314 1940.

care courses. Designed for curatorial staff with the wide-ranging collections care responsibilities and varied collections typical of small to mid-size museums. Financial assistance available. ●

October 11-15. Mt. Carroll, IL. The Vellum Leaf. Lecture and practicum sessions on the treatment of vellum and parchment. Financial assistance may be available. ▲

## TEXTILES

May 17-21. Mt. Carroll, IL. Reweaving of Damaged Textiles. The course will provide an opportunity for textile conservators to explore reweaving as a conservation option in the treatment of damaged textiles, with an emphasis on rugs, tapestries, and upholstery. Financial assistance may be available. ▲

June 1-4. Montreal. Dress Addressed: Costume across Disciplines. This symposium, sponsored by the Costume Society of America, will review traditional and innovative methods in costume-related studies. Contact: Costume Society of America, P.O. Box 73, Earleville, MD 21919; (410) 275-2329; fax: (410) 275-8936.

## BOOK AND PAPER

January 21. Washington, DC. The Folger Shakespeare Library will present two lectures: "Discoveries in the Egyptian Desert: The Origin of the Codex" and "The Earliest Use of Wooden Boards as Covers." Contact: Conservation Office Lecture, Folger Shakespeare Library, 201 E. Capitol St., SE, Washington, DC 20003; (202) 675-0332.

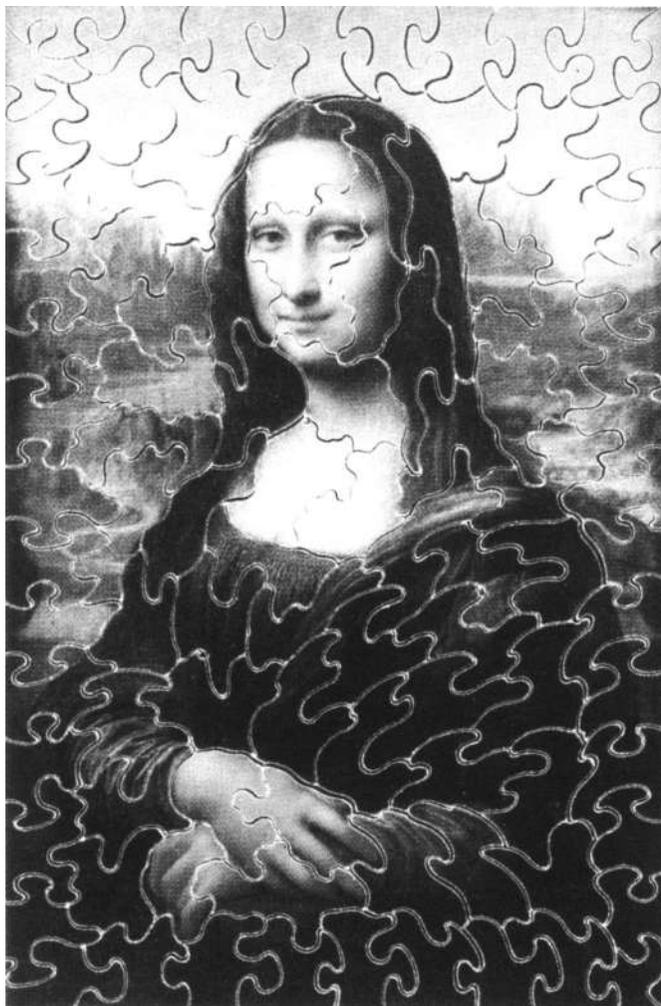
March 3-5. London. Modern Works—Modern Problems? Contact: Clare Hampson, Institute for Paper Conservation Secretary, Leigh Lodge, Leigh, Worcester WR6 5LB, UK; 088-683-2323; fax: 088-683-3688. ●

April 8-9. Sturbridge, MA. New England Museum Association and Old Sturbridge Village Museum Archives Institute. Includes an introductory program for the beginning archivist and a special topic program—a comprehensive study of photography—for the experienced archivist. Contact: Theresa Rini Percy, Research Library, Old Sturbridge Village, One Old Sturbridge Village Rd., Sturbridge, MA 01566; (508) 347-3362, ext. 203; fax: (508) 347-5375.

July 11-15 and 18-22. Santa, Idaho. Technology of the Medieval Book VII. Week 1: Fiber preparation through papermaking and sizing. Week 2: Bookbinding with oak boards and fore edge clasps. Contact: Jack C. Thompson, Thompson Conservation Laboratory, 7549 N. Fenwick, Portland, OR 97217; day: (503) 248-0046; evening: (503) 289-8723.

October 4-8. Mt. Carroll, IL. Removal of Pressure-Sensitive Tapes and Tape Stains. Lecture and practicum sessions on history, identification, and treatment options. Financial assistance may be available. ▲

# PUZZLED ABOUT YOUR HUMIDITY REQUIREMENTS?



**Nortec**  
WHEN YOU NEED HUMIDITY

NORTEC Industries Inc.  
826 Proctor Avenue,  
P.O. Box 698,  
Ogdensburg, NY 13669  
Phone (315) 425-1255

NORTEC Air Conditioning  
Industries Ltd.  
2740 Fenton Road  
Ottawa, Ontario K1G 3N3  
Phone (613) 822-0335  
Fax (613) 822-7964

Through February 1996. Baltimore. February 8-11, 1994: Hands-On Preservation Workshops. February 22-25, 1994: Advanced Book Repair. Contact: Regina Sinclair, Head, Preservation Department, Milton S. Eisenhower Library, Johns Hopkins University, 3400 N. Charles St., Baltimore, MD 21218; (410) 516-5486.

## OBJECTS

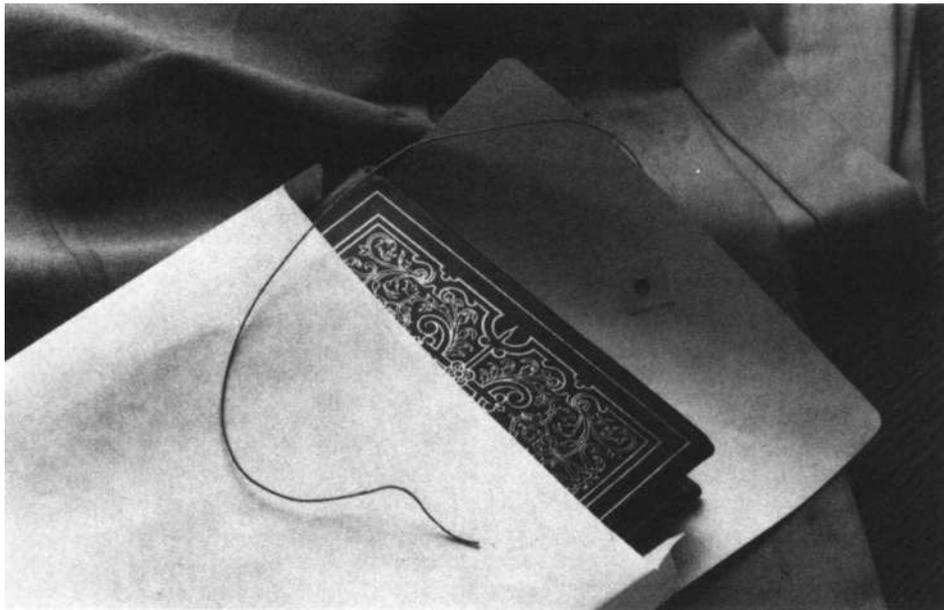
February/March. London. Conservation of Lacquerwork and Japanning. Contact: Sophie Budden, [redacted] London SW8 1QT, UK; [redacted] ◆

February 28-March 4. San Francisco. Verre Églomisé Course. Course will teach methods of

*verre églomisé*—combining precious metal (gold leaf) with paint to decorate glass. Contact: Frances Binnington, Gilding and Verre Églomisé, [redacted] San Francisco, CA 94110; [redacted]; fax: [redacted] ◆

June 21-25. Venice. Third International Symposium on the Conservation of Monuments in the Mediterranean Basin—Stone and Monuments: Methodologies for the Analyses of Weathering and Conservation. Contact: Vasco Fassina, Congress Secretariat, Laboratorio Scientifico della Misericordia, Cannaregio 3553, 30131 Venezia, Italy; phone/fax: 041-720661 ◆

October 4-8. Mt. Carroll, IL. Identification of 20th-Century Polymeric Materials. This micros-



## Presenting Archivek™ An enduring contribution to the science of preservation.

Archivek™ envelopes, available from Curtis 1000, are made from DuPont TYVEK® spunbonded olefin.



Never before have TYVEK envelopes been made available in Archival Grade to the conservation community.

ARCHIVEK was created exclusively for archival applications.

Using ARCHIVEK envelopes is as easy as slipping a precious object into an envelope or folder. ARCHIVEK envelopes offer superior moisture resistance, excellent breathability,

**CURTIS1000**

high opacity, outstanding rot and mildew resistance, and a neutral pH. Their filtration system protects encased objects against dust, dirt and pollutants. They combine a high flexural strength with a lightweight density, only half as much as paper.

No archival material offers so many important benefits in a form so easy to use. ARCHIVEK envelopes are also surprisingly cost-effective. No matter what your preservation needs may be, you'll want to learn more about ARCHIVEK. It's a name that's going to last for a long time.

For additional information and our brochure, please call Rich Cavatara at 1-800-332-0444.

TYVEK® is a DuPont registered trademark for its brand of spunbonded olefin. ARCHIVEK™ is a trademark of Curtis 1000.

copy course will enable objects conservators to identify microsamples of a variety of modern polymeric materials used in the construction and treatment of 20th-century materials. Financial assistance may be available. ▲

### PAINTINGS

Autumn. The Midlands, UK. UKIC Lining Conference. Contact: UKIC, 6 Whitehorse Mews, Westminster Bridge Rd., London SE1 7QD, UK; 071-620-3371.

September 19-22. Ottawa. Varnishes: Authenticity and Permanence. September 19-20: Colloquium will explore the advantages and disadvantages of traditional and new surface coating materials for paintings. September 21-22: Practical workshop will offer the opportunity to make individual trials with a variety of traditional, natural, and synthetic varnishes as well as varnish stabilizers and additives. Contact: Leslie Carlyle or James Bourdeau, Canadian Conservation Institute, 1030

Innes Rd., Ottawa, ON K1A 0C8, Canada; (613) 998-3721; fax: (613) 998-4721. ◆

### ARCHITECTURE

May-October. Mt. Carroll, IL. Various architectural preservation courses, including building stabilization, masonry, architectural metals, plaster, wallpaper. Financial assistance available. ▲

May 10-13. San Juan, PR. Third International Symposium of Historic Preservation in PR and the Caribbean. The principle goal is to bring together recognized specialists to share information about new or recent projects, new techniques and solutions, and historic preservation and restoration issues on colonial masonry structures in the Caribbean. Contact: Milagros Flores, Historian, National Park Service, San Juan National Historic Site, Ft. San Cristobal, Norzagaray Street, Old San Juan, PR 00901; (809)729-6777; (809) 729-6653; fax: (809) 729-6665.

## PHOTOGRAPHIC MATERIALS

April 11-16. Bath, UK. Photographs: Preserving a Moment in Time. ■ ◆

August 8-12. London. Rediscovering Historic Photographic Processes. A five-day workshop providing the opportunity to experience the magic of historic photographic processes, including photogenic drawings, calotype, salted paper prints, and albumen prints. ■

August 8-September 23. London. The Preservation and Conservation of Photographic Materials. A seven-week certified course for experienced conservators and conservation students aimed at introducing theory and practical skills in the preservation and conservation of photographic images. ■

August 22-24. London. The Identification of Photographic Processes. An in-depth examination of the processes and material characteristics necessary for the identification of historic photographic processes. ■

August 22-September 16. London. Conserving Photographs. A four-week workshop for experienced conservators and conservation students aimed at introducing theory and practical skills in the preservation and conservation of photographic images. ■

September 12-14. London. Mounting Photographs for Storage and Display. An introduction to mounting techniques, methods, and materials for the preservation storage and display of historic photographic images. ■

September 17-19. London. The Preservation and Conservation of Photographic Materials (Theory). A three-day course aimed specifically at keepers, curators, librarians, archivists, and others responsible for the care of photographic collections. ■

## Mark Your Calendars Now!

For the AIC 22nd Annual Meeting in Nashville, Tennessee, June 6-11, 1994.

Registration materials will be mailed in early February.

Information on exhibiting at the meeting is available now.  
Contact: Beth Kline, AIC Assistant Director, (202) 452-9545.

See page 14 for more annual meeting information.

# Research/ Reports

**EDITOR'S NOTE:** With this issue, Jo Hill becomes an associate editor for the Research/Reports column, gathering recent ongoing and published research from the general science literature that may be of interest to conservators.

A technical study of John Singleton Copley portrait miniatures is being undertaken as part of a larger study of the American portrait miniatures at Yale University Art Gallery. The project involves cooperative research among Theresa Fairbanks, Katherine Eirk, and others. They have discovered that Copley sometimes used a gold leaf ground in his oil paintings on copper. Any information as well as the possibility of examining oil paintings on copper is welcomed. Please contact: Theresa Fairbanks, Chief Conservator, Yale Center for British Art, P.O. Box 208280, New Haven, CT 06520-8280; (203) 432-2837. The project is supported by the Henry Luce Foundation, Inc. Publication will be forthcoming.

Sarah Boulter describes her examination of a 14th-century limestone effigy of a knight that is well preserved compared to most examples of its type. She explains the construction of the sculpture, including the use of molded tin leaf/wax for raised mail decoration, applied as appliqué. Pigment and medium analysis were undertaken, as was examination of the stone using scanning electron microscopy. "Polychrome and Petrographical Analysis of the DeLucy Effigy," *V & A Conservation Journal*, no. 8 (July 1993): 4-7.

David Bull, who treated *Genevra de' Benci* in 1991, discusses the history and condition of two portraits by Leonardo done 15 years apart. The examination, incorporating x-radiographs, infrared images, and microscopic investigation, suggests the artist softened the image of *Genevra de' Benci* with his fingers. The overpainted background of the *Lady with an Ermine* was not found to cover a window, contrary to previous theories. "Two Portraits by Leonardo: *Genevra de' Benci* and *Lady with an Ermine*," *Artibus et Historiae* 12 (1992): 67-85.

This article explains an experimental treatment to reduce foxing on platinum prints caused by residual iron using the chelating agent ethylene diamine tetra acetic acid (EDTA) and sodium dithionite solution. Although the foxing and yellowing of the prints were dramatically improved, some color change was noted in yellowed areas. No color change was noted in image areas. Megan Gent and Jacqueline Rees, "A Conservation Treatment to Remove Residual Iron from Platinum Prints," *V & A Conservation Journal*, no. 8 (July 1993): 18-20.

The use of nitrogen gas to attain low oxygen atmospheres for eradicating insect infestation of museum objects was found by the authors to be a feasible alternative to toxic gas use. The use of Ageless, the Rentokil bubble, and the conversion of ethylene oxide fumigation chambers are discussed. Vinod Daniel, Gordon Hanlon, and Shin Maekawa, "Eradication of Insect Pests in Museums Using Nitrogen," *WAAC Newsletter*, 15, no. 3 (September 1993): 15-19. The Rentokil bubble will be demonstrated at the Nashville AIC meeting, June 6-11.

The history, exterior preservation, and interior conservation of a 200-year-old mission in Tucson, Arizona, is described. Jason L. Metcalfe, "Conservation at Mission San Xavier del Bac," *WAAC Newsletter*, 15, no. 3 (September 1993): 20-23.

The authors tested the reliability of several instruments used to monitor wash water during the removal of soluble salts from ceramics. All were found satisfactory. The Conductivitystiks were less expensive and more portable than the Electro-Mho meter but had a more limited range. Werner S. Zimmt and Nancy Odegaard, "Conductivity Measurements: A Discussion and Comparison of Two Instruments Used to Follow the Removal of Soluble Salts from Ceramics," *WAAC Newsletter*, 15, no. 3 (September 1993): 25-28.

Sally Outhwaite sized linen and polyester fabric with a variety of sizes, including rabbit-skin glue, Paraloid B-72, Plextol B-500, and Vinamul 3252 to compare their behavior. Paraloid B-72 was found to be a suitable alternative to rabbit-skin glue in that it gave the same amount of stiffness but did not break down with age as did rabbit-skin glue. "An Investigation into the Properties of Sized Linen Canvas," *Bulletin of the Australian Institute for Conservation of Cultural Material*, 18, no. 3-4 (1993): 45-53.

Freezing moths to kill them is described as a pest control measure in this article. The method works well in climates where the temperature is rather mild in the winter. However, in very cold parts of the world, the moths have adapted to survive several weeks at low temperatures, so the technique is less successful. Agnes W. Brokerhoff, "Icy Insects: Freezing as a Means of Insect Control," *Bulletin of the Australian Institute for the Conservation of Cultural Material*, 18 no. 3-4 (1993): 19-23.

Mary Rose Wrangham describes the history of, rationale behind, and technique of repairing Chinese porcelain in the Chinese manner using gold leaf. "Chinese-Style Decorative Repairs in Gold Leaf: The Historical Background to Oriental Restoration Techniques," *UKIC Conservation News*, no. 51 (July 1993): 32-33.

Claire Waterhouse, a visiting British conservator, presents a description of painting conservation techniques at the Mauritshuis and the Office for Fine Arts Painting Conservation Studio, The

Netherlands. Cold-lining using Plextol was the preferred lining adhesive; wax is no longer generally used. The author noted that most Dutch conservators are now using dammar as a varnish. Paste and Beva 371 lining are less common, although Beva is used for strip linings, often in combination with loose lining. "Visit to the Netherlands and Belgium, February/March 1992," *UKIC Conservation News*, no. 51 (July 1993): 40-42.

The authors discuss the cleaning of the West Front of Bath Abbey, erected in the early 16th century but so heavily restored that the original fabric now only constitutes some 30 percent of the stonework. The cleaning utilized intermittent water spray, ammonium carbonate poultices, and pencil air abrasives in small, very decayed areas of the sculpture. Following cleaning, reconstruction of the extremely damaged faces was undertaken using the full-sized plaster casts found in the roof of the nave as a guide. Reconstruction was done using pozzolanic lime mortar. The front was covered with a shelter coat of lime, sand, and stone dusts with an addition of 5 percent casein. Nimbus Conservation Ltd., "Conservation of the West Front, Bath Abbey," *UKIC Conservation News*, no. 51 (July 1993): 13-14.

Leanne Brandis, research scientist in preservation services at the National Library of Australia, Canberra, published a review article on the pH measurements of paper. Five types of paper were tested with eight pH measurement techniques (four extraction methods and four surface methods). Brandis found that the pH values obtained were highly dependent upon the method used. Her test results showed that pH-indicating solutions yield relatively accurate estimations, that indicating pens were unreliable on alkaline paper, and that surface measuring methods were less reproducible and yield lower values than some other methods. *Bulletin, Australian Institute for the Conservation of Cultural Material*, 18(3-4):7-17.

In the popular science literature is an article on Swedish underwater archaeology and preservation methods. Lars-Åke Kvarning describes the excavation and restoration from a man-of-war ship of the 1628 Swedish fleet. Three centuries after the tragic sinking of the ship on its maiden voyage, conservators and engineers worked together to raise and preserve the ship and its contents. Kvarning describes the decisions made during the conservation process and educates the reader about polyethylene glycol (impregnation of wood), refractive indices (textile fibers and plastic solutions), and the resistance of cast-iron cannonballs to oxidation (low carbon content). "Raising the Vasa," *Scientific American*, October 1993, 84-91.

When studying, examining, or conserving glass, it is sometimes necessary to know the refractive index (RI) of the material. Various methods have been used in the past, ranging from simple approximations (density measurements) to more elaborate measures (immersion liquids or refrac-

tometers). In a recent issue of a gemology journal, New Zealand researcher T. Farrimond published a new RI method that has potential use in the field of conservation. Using modified engineer's calipers, a microscope, and an equation correcting for systematic error, the author demonstrates that this new method simply and easily estimates the RI of both mounted and unmounted stones. "Microscopic Estimation of Refractive Index Using a Dial Test Indicator and a Personal Equation," *Journal of Gemology* 23(7): 418-21.

Conservators and scientists studying modern and ancient metals may benefit from the review article published by Meredith E. Mercer, research associate of the Gemological Institute of America. Mercer compares four testing methods (density, chemical reactivity, capacitive decay, and x-ray fluorescence) and outlines the suitability and limitations of each approach. "Methods for Determining the Gold Content of Jewelry Metals," *Gems and Gemology* 28(4):222-33.

The artistry and technical expertise of Moche metalsmiths are explored in another article in the metals field. Clare Kunny describes the technology of metalworking in ancient America, focusing on the tools and materials used for the craft, the cultural importance of metal artifacts, and the recording of Moche life and philosophy in their art. "Moche Metalwork," *MetalSmith*, Fall 1993, 26-33.

## Recent Publications

Preventive Conservation, Paris 1992, Preprints, Association of Art and Archaeology Conservators (ARAAFU). Preprints from the 1992 international symposium organized by ARAAFU. Contains 40 articles on such topics as main directions of preventive conservation, architecture, environmental strategy, planning, disaster prevention, works of art in transit, case studies, and training and collaboration. Eighteen articles are in French and 22 in English. 321 pages. FF 400 (approximately \$70). To order send a check or money order in French francs drawn on a French bank to: ARAAFU Publications, 17, rue de Tolbiac, 75013 Paris, France.

Binder Vision VCR/VHS videos. Videos on bookbinding-related topics, including an interview with British bookbinder Elizabeth Greenhill, a rebacking demonstration with Bernard Middleton, a visit to Cockerell Marbled Papers, an exhibition of bindings organized by a group of young binders; and sewing techniques on tapes and cords by Angela James. Videos are available on a four-video subscription basis or in single copies. For a full description of each tape and pricing information contact: Bookbinder's Warehouse, Inc., 31

Division St., Keyport, NJ 07735-1522; (908) 264-0306; fax: (908) 264-8266.

Furniture Care and Conservation, by Robert F. McGiffin. American Association for State and Local History, revised third edition. Included are major text changes and an updated appendix containing supplier, association, and conservator listings. The clarity of photographs is much improved over the first edition. \$19.95 plus \$3.50 shipping and handling. Contact: AASLH, 172 Second Ave. N., Nashville, TN 37201.

*Art Price Index International '94*, edited by Peter Hastings Falk. This new guide to fine art at auction includes more than 142,000 entries by more than 50,000 artists. Covering the 1992-93 auction season, the two-volume set includes fine art from all periods, from old masters to moderns, and all media, including oil paintings, watercolors, pastels, drawings, miniatures, sculpture, and prints. Price estimates start at \$100 and show both what sold and the low estimate of what did not sell. \$165 plus \$3 postage. Contact: Sound View Press, 170 Boston Post Rd., Madison, CT 06443; (800) 278-4274; fax: (203) 245-3589.

*The New York Obelisk or, How Cleopatra's Needle Came to New York and What Happened When It Got Here*, by Martina D'Alton. Published by the Metropolitan Museum of Art, the book recounts the story of how the Egyptian obelisk known as Cleopatra's Needle came to New York's Central Park in January 1881. The book includes the obelisk's ancient history, the intrigue surrounding the negotiations for it, and the complex 18-month journey from Egypt. The epilogue details an 1885 waterproofing treatment and subsequent conservation efforts. Illustrated, 72 pages. \$12.95. Contact: Harry N. Abrams, Inc., 100 5th Ave., New York, NY 10110; (212) 206-7715.

*The Imperfect Image: Photographs, Their Past, Present, and Future*, published by the Centre for Photographic Conservation. The proceedings from the center's first international conference on photographic preservation and conservation, held in 1992, contain 52 papers by leading photographic conservators, conservation scientists, historians, and curators. Contact: Centre for Photographic Conservation, 233 Stanstead Rd., Forest Hill, London SE23 1HU, UK; 081-690-3678; fax: 081-314-1940.

*Materials in Art and Archaeology III*, edited by Pamela B. Vandiver, James R. Druzik, George Segan Wheeler, and Ian C. Freestone. Vol. 267 from the Materials Research Society Symposium Proceedings Series (1992 MRS Spring Meeting, San Francisco). Presents recent work on ancient materials; the technologies of selection, production, and usage by which they are transformed into the objects and artifacts found today; the science underlying their deterioration, preservation, and conservation; and socio-cultural interpretation based on an empirical methodology of observation and measurement. 84 papers, 1,097 pages. \$62.

Contact: MRS Publications Dept., 9800 McKnight Rd., Pittsburgh, PA 15237; (412) 367-3012; fax: (412) 367-4373.

*Portsmouth Furniture: Masterworks from the New Hampshire Seacoast*, edited by Brock W. Jobe. Published by the Society for the Preservation of New England Antiquities, this heavily illustrated book covers the entire history of the Piscataqua River region's furniture output from 1670 to 1840, revealing the astounding number, variety, and quality of pieces produced there. It also chronicles the lives of some of the craftsmen and their efforts at original design to meet varied customer tastes. \$65 cloth; \$39.95 paper. Contact: University Press of New England, 23 S. Main St., Hanover, NH 03755; (603) 643-7107.

*Verrocchio's Christ and St. Thomas: A Masterpiece of Sculpture from Renaissance Florence*, edited by Loretta Dolcini. Published by the Metropolitan Museum of Art to accompany an exhibition of Andrea Verrocchio's recently restored sculpture originally made for a niche in the Orsanmichele church in Florence. Essays explore Verrocchio's sculpture and its restoration. Included are contributions on the history of Orsanmichele, the harmony and intelligence in Verrocchio's work, the technical aspects of his work, metal composition analysis, and reconstruction of his working process. Illustrated. 144 pages. \$60. Contact: Harry N. Abrams, Inc., 100 5th Ave., New York, NY 10110; (212) 206-7715.

*International Standard for the Registration of Watermarks*, published by the International Association of Paper Historians. The *Standard* is an outline directing how to consistently describe the appearance and placement of watermarks and the objects on which they appear. It will facilitate the registration of watermarks on personal computers as well as the traditional card index. 26 pages. \$8 plus shipping. Contact: Ludwig Ritterpusch, Secretary, IPH, Wehrdaer Strasse 135, D-3550 Marburg-Lahn, Germany.

*Conservation and Management of Archaeological Sites*, edited by Jeanne Marie Teutonico. The first issue of this new journal, launched by James and James Science Publishers, is scheduled for release in February. The journal will report new approaches to long-term preservation and presentation of archaeological sites worldwide. It will carry peer-reviewed research papers, technical notes, commentaries on current developments, a bibliographic digest, book reviews, and conference announcements. Submissions are welcomed. For further information, contact: James and James Science Publishers, Ltd., 5 Castle Rd., London NW1 8PR, UK; 071-284-3833; fax: 071-284-3737.

# Grants & Internships

## Forbes Fellowship Freer Gallery of Art

The Freer Gallery of Art, Smithsonian Institution, Washington, DC, has established the Forbes Fellowship to be awarded annually for a project to further the scientific study of the care, conservation, and protection of works of art. Applications are sought from individuals with a background in art conservation or conservation science. Applicants with expertise in the arts of Asia will be given preference.

Applications should include a proposal describing a specific project in six or less double-spaced pages, a description of the methodology to be used in carrying out the project, a curriculum vitae, bibliography, and the names and addresses of three referees. The proposed project must be viable for and conducted at the Freer Gallery of Art. A stipend will be offered for a 12-month period based on the scholarly and professional level of the selectee.

Applications must be postmarked by February 1, 1994, received by February 15, 1994, and addressed to: Forbes Fellowship Selection Committee, Freer Gallery of Art, Smithsonian Institution, Washington, DC 20560, USA. Inquiries may be made by telephone to (202) 357-4880, ext. 206 or 274. Fax inquiries should be made to (202) 357-4911.

The Forbes Fellowship will be awarded for the general period of September 1, 1994–August 31, 1995. The recipient will be notified no later than April 15, 1994.

## Two-Year Advanced Internship Paper Conservation Northeast Document Conservation Center

The Northeast Document Conservation Center is again offering an advanced internship in paper conservation. The fellowship will be supported by the Getty Grant Program. To begin as soon as possible, it will run for two years and will include liberal travel benefits. Health insurance will be provided. Applicants should have completed a graduate conservation program or have equivalent educational and work experience with a specialty in paper conservation. Candidates should enjoy working productively on a variety of historic and artistically important materials. Since 1980, NEDCC advanced internships have provided excellent learning opportunities rich in hands-on experience. Salary for the first year is \$20,500 with an increase the second year plus a total of \$3,000 for travel/research. Send resumé and three letters of recommendation to: Mary Todd Glaser, NEDCC, 100 Brickstone Sq., Andover, MA 01810. For more information call Ms. Glaser at [redacted].

## Postgraduate Painting Conservation Fellowship Walters Art Gallery

The Walters Art Gallery is offering an Andrew W. Mellon Fellowship from fall 1994 through summer 1995, and renewable for a second year. This position is open to candidates with a specialization in paintings conservation.

Fellows serve as active staff members of the Division of Conservation. Conservation treatments will be chosen to serve the fellow's training requirements and interests as well as the museum's priorities. A research project related to the collections of the Walters and culminating in a publishable paper will also be an important component of the fellowship.

The stipend for the first year of the fellowship will be \$24,205 plus benefits, with a travel/research allowance of \$3,350.

Candidates should have graduated from a recognized conservation training program or have equivalent experience.

Send a letter of application with curriculum vitae to: Terry Drayman-Weisser, Director of Conservation and Technical Research, The Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201. Arrangements for two letters of recommendation should be made; the letters to be sent to the same address. Applications are due by February 21, 1994. EOE.

## Getty Advanced Internships Williamstown Regional Art Conservation Laboratory

The Williamstown Regional Art Conservation Laboratory is offering two advanced-level internships in conservation. Applications are being accepted in paper, paintings, objects, and furniture. Selections will be based on the specialties and qualifications of applicants. The internships, supported in part by the Getty Grant Program, will begin in September of 1994. Each internship includes an annual stipend of \$20,000, health insurance, and a \$2,000 travel and research allowance. Applicants should have completed a graduate conservation program or have equivalent educational and work experience in the discipline in which they wish to apply.

Serving the paintings, paper, furniture, sculpture, and objects collections of member museums throughout the Northeast, WRACL offers an intern the opportunity to work productively on a wide range of high-quality objects under the supervision of experienced conservators. A research project related to the collections of WRACL's members and culminating in a paper of publishable quality will also be an important component of the internship.

Please send a letter of intent, resumé, and three letters of recommendation to: Doe Zottoli, WRACL, 225 South St., Williamstown, MA 01267. Application deadline: February 15, 1994.

## Advanced Internship in Paper Conservation Conservation Center for Art and Historic Artifacts

Pending funding, the Conservation Center for Art and Historic Artifacts, the regional paper conservation laboratory located in Philadelphia, is offering a one-year advanced internship in paper conservation beginning September 1, 1994. The candidate will have the opportunity to work on a wide range of paper-based materials in a modern, well-equipped conservation laboratory. The candidate may also have the opportunity to participate in on-site collection survey and/or treatment projects.

The applicant should be a graduate of a recognized conservation training program or have equivalent experience. Stipend is based upon a salary of \$21,000 a year plus benefits, two weeks of vacation, two weeks of research leave, and a \$1,500 travel allowance. Interested applicants should send resumé, three professional references, and three sample treatment reports to: Glen Ruzicka, Chief Conservator, CCAHA, 264 S. 23rd St., Philadelphia, PA 19103. Deadline for applications is March 31, 1994.

## Getty-NEA Postgraduate Fellowship in Paper Conservation Philadelphia Museum of Art

The Philadelphia Museum of Art offers a one-year, Getty Grant Program-National Endowment for the Arts postgraduate fellowship in the conservation of works of art on paper beginning September 1, 1994. The applicant should be a graduate of a recognized conservation training program or have equivalent experience. The fellow will work on a range of treatments on works of art on paper and participate in preservation activities

throughout the museum. The National Endowment for the Arts requires grant recipients to be citizens of the United States.

The museum has one of the largest and most comprehensive collections of art on paper in the country containing 100,000 prints and 13,000 drawings of the old master, modern and contemporary periods and 15,000 photographs. The Conservation Department has a strong program of technical analysis.

The fellowship includes a stipend of \$20,000, health insurance, and a \$3,500 travel supplement. Applicants should send a cover letter including a statement of interest in the fellowship, a resumé, transcripts of undergraduate courses, several samples of examination reports and treatment records with photographs, two supporting letters from conservation professionals familiar with the candidate's work, and one letter of personal reference to: Marigene H. Butler, Head of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101-7646. All application materials must be received by March 1, 1994. EOE.

## Summer Internship Institute of Nautical Archaeology

The Institute of Nautical Archaeology offers an internship in the conservation of artifacts from submerged archaeological sites. Intended primarily for students in university programs in conservation, it will take place in July-August 1994 at the INA conservation laboratory in Bodrum, Turkey.

Stipend of \$3,100 to cover transportation and living expenses. Dormitory accommodations provided. Please write INA, P.O. Drawer HG, College Station, TX 77841 or call (409) 845-6694 for materials. Application deadline February 16, 1994.

## Samuel H. Kress Postgraduate Fellowship in Paintings Conservation Conservation Center, Institute of Fine Arts, New York University

The Conservation Center seeks applicants for a Samuel H. Kress Fellowship in paintings conservation. Applicants should be graduates of recognized training programs, or have equivalent experience, and completed at least one year of postgraduate work in paintings conservation. Some background in the treatment of old master and 19th- and 20th-century works is desirable.

The Kress Fellow will be responsible for organization of the studio, work with students on assigned pieces, and assisting and collaborating with faculty. Cleaning, restoration, and structural work will be undertaken on paintings from Kress collections under the supervision of Dianne Dwyer Modestini. Occasional travel to these collections may be necessary to survey, advise, and deal with minor conservation problems. Candidates must be able to work independently and are encouraged to pursue research related to artist's materials and techniques.

The fellowship is renewable for up to three years and carries a stipend of \$20,000 per annum.

Applicants should send resumé, including names of three references, to: Margaret Holben Ellis, Chairman, Conservation Center, Institute of Fine Arts, New York University, 14 E. 78th St., New York, NY 10021. Deadline: February 15, 1994.

## Fellowship in Paper Conservation and Internship in Conservation Science Museum of Fine Arts, Boston

The Museum of Fine Arts, Boston, offers the following training positions commencing in September 1994.

The Andrew W. Mellon fellowship in paper conservation is two years long with a stipend of \$19,000 (increased to \$20,000 the second year) plus benefits and an annual travel allowance of \$2,000. Candidates must have a master's degree in conservation and at least one year of practical

experience beyond graduation or equivalent training.

Applications for an advanced-level internship in conservation science are also being accepted. The internship will be 1-2 years long with a starting stipend of \$18,500 (increased to \$19,500 the second year) plus benefits and an annual travel allowance of \$900. Candidates must have a graduate degree in science or equivalent experience. Grant funding for this position is pending.

All applications are due February 15, 1994. Interested candidates should submit transcripts of undergraduate and graduate courses of academic study; a resumé (including publications); a short description of candidate's interests; a statement of intent on applying for the position; and letters of support from two professionals familiar with the candidate's work. All materials should be directed to: Sandra Matthews, Museum of Fine Arts, Boston, 465 Huntington Ave., Boston MA 02115. EOE.

#### NEA Advanced Fellowship in Paintings Conservation Cincinnati Art Museum

The Cincinnati Art Museum is offering an NEA advanced fellowship in paintings conservation. The candidate will be exposed to the full range of museum conservation. Training will balance practical treatment with ongoing collections care. All work will be supervised by the chief conservator with the close collaboration of the paintings curator.

Candidates must have a graduate degree in conservation or the equivalent experience. Stipend is based on a salary of \$19,000/year plus benefits. A \$3,000 travel allowance is included. Interested candidates should submit a resumé and letters of support from three professionals familiar with the candidate's work to: Stephen D. Bonadies, Chief Conservator, Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH 45202-1596. Application deadline: February 15, 1994.

## Positions Available

#### Technician National Gallery of Art

The National Gallery seeks a technician for the Paintings Conservation Department. Responsibilities may include the operation of x-ray and infrared reflectography equipment; digital image processing (capture and manipulation); monitoring and ordering of supplies; organization, maintenance and updating of technical files; and research related to works of art treated or examined by staff conservators. Work also involves filing, typing, photocopying, and computer database management.

Candidates must have a bachelor's degree with a background in art history, studio art, and/or science (especially chemistry or physics), be familiar with desktop computers, and possess good analytical and research abilities. Technicians work independently in support of conservators.

Compensation is based on the background and experience of the candidates. The hourly rate is \$12-14 per hour. The contract, to be awarded for a 24-week period, starts March 1994, with a possible renewal.

Applicants are invited to submit a cover letter, resumé, and three letters of recommendation with daytime telephone numbers to: Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565. EOE.

#### Documentation Program Coordinator Getty Conservation Institute

**Duties:** Working with the program director, deputy director, and research and support staff, assessing needs in the field, developing proposals for activities, coordinating field or research methodology, and implementing approved projects in consultation with other staff. Responsible for all phases of a project including development, budgeting, implementation, and evaluation. Anticipates and determines needs in the field and develops strategies to address them within the mandates of the program and the institute, in the role of project leader or project team member. Outcomes might take the form of innovative applications of technology, effective approaches to condition reporting, systematic strategies for tracking the progress of field interventions of various types, models for planning documentation campaigns, specialist meetings, or publications.

**Qualifications:** A graduate degree in conservation, art history, archaeology, or architecture, experience in the management of projects—preferably internationally—and four to five years' experience in museum, archaeological, or architectural conservation or closely related field. Knowledge of at least one foreign culture and language is desirable. Excellent writing, verbal, administrative, and interpersonal skills are required to deal effectively with a variety of staff and outside institutions and professionals. May travel frequently to meetings, conferences, and sites throughout the world.

**Beginning Salary:** Salary is commensurate with experience and qualifications. Position Available: Immediately

Contact: Mary Gidley, Personnel, The Getty Conservation Institute, P.O. Box 11205, Marina del Rey, CA 90292; fax: (310) 821-9409.

#### Assistant Paper Conservator Los Angeles County Museum of Art

Los Angeles County Museum of Art Paper Conservation Lab seeks assistant paper conservator for daily operations reporting to Victoria Blyth Hill, senior conservator. Incumbent independently plans and schedules his/her examinations and treatments of works of art on paper (ancient to modern) and provides intern and staff training. The museum's exhibition and gallery rotation schedule requires significant conservator involvement for treatment, installation, and travel. Position available after January 1, 1994, and, as anticipated civil service position, subject to applicable rules thereof. Minimum requirements: B.A. and graduation from recognized conservation program with paper or photo specialization; like number of years of museum conservation experience may be substituted for educational requirements. Preference may be for candidates with strong background in book, archival, and/or photograph conservation. Interested individuals must submit: curriculum vitae with current and permanent addresses and phone numbers; three professional or educational references with addresses and phone numbers; and short statement of interest and intent for the position. Send to: Ms. Cathie Crosbie, Personnel Manager, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036. Minorities are encouraged to apply. EOE/AA.

#### Assistant Professor/Paper Conservator State University College at Buffalo

Pending final budget approval, the State University College at Buffalo (SUCB) has a full-time tenure-track opening at the rank of assistant professor for a paper conservator to teach in the college's Art Conservation Department. The department is one of the few graduate programs in North America offering instruction in the theory and practice of the conservation of works of art and other cultural artifacts, awarding an M.A. degree and certificate of advanced study. The appointee will be responsible for all of the

department's lecture and laboratory courses in the conservation of art on paper and other paper artifacts presented to first-year and second-year students in a three-year program. The appointee will be encouraged to be active in research and/or scholarship. Applicants should have had previous academic teaching experience, preferably at the graduate level, and will have either a master's degree or a baccalaureate degree with 5-8 years' experience in the field of paper conservation. Evidence of research and/or scholarly work at the master's degree level is expected. A demonstrable comprehensive knowledge of the theory and practice of paper conservation, with a minimum of 5-8 years experience in paper conservation is essential, as is evidence of skill and broad experience in its applications. The applicant should also have a good command of the history, science, and technology of the production of paper, paper-based art and artifacts, and also an appreciation of their aesthetic and historic significance. Send a cover letter, resumé, three current letters of recommendation, and transcripts to: Personnel/Search Committee, Art Conservation Dept., State University College at Buffalo, 1300 Elmwood Ave., Buffalo, NY 14222-1095. SUCB is an equal opportunity, affirmative action employer and encourages applications from minorities and women.

#### Assistant Professor/Conservation Scientist State University College at Buffalo

Pending final budget approval, the State University College at Buffalo (SUCB) has a full-time tenure-track opening at the rank of assistant professor for a conservation scientist to teach in the college's Art Conservation Department. The department is one of the few graduate programs in North America offering instruction in the theory and practice of the conservation of works of art and other cultural artifacts, awarding an M.A. degree and certificate of advanced study. The appointee's principal teaching responsibility will be for the majority of the department's lecture and laboratory courses in the applications of science in the conservation of works of art and other cultural artifacts presented to first-year and second-year students in its three-year program. The appointee will be encouraged to be active in research and/or scholarship. Applicants must hold a Ph.D. in a physical science and evidence ability and experience in teaching and research at the graduate level. A knowledge of the structure, properties, and behavior of the materials used in the creation and conservation of works of art and other artifacts is highly desirable, as is experience with various methods used in their analysis and identification. Also desirable is previous experience in conservation science involving supporting work of and collaborating with conservators in conservation practice and/or research. Send a cover letter, resumé, three current letters of recommendation, and transcripts to: Personnel/Search Committee, Art Conservation Dept., State University College at Buffalo, 1300 Elmwood Ave., Buffalo, NY 14222-1095. SUCB is an equal opportunity affirmative action employer and encourages applications from minorities and women.

#### Assistant Conservator/Rare Materials Brigham Young University

**Description:** This assistant conservator provides expert conservation treatment for rare books, manuscripts, archives, and special collections. Under the direction of the head of the Conservation Laboratory, she/he examines, specifies, and performs a wide variety of treatment operations designed to preserve the historic, artifactual, and intrinsic value of materials, stabilize their condition, and protect them during storage and use. The assistant conservator may participate in survey projects involving special collections and in developing and implementing cost-effective conservation strategies for large artifact collections. He/she assists the head of the Conservation Laboratory in the operation and maintenance of the lab, including specifying supplies and maintain-

ing equipment; the supervision of conservation technicians; and in providing training to library personnel in conservation practices.

Qualifications: Three to five years' experience in the practical and theoretical problems of book and paper conservation, demonstrated through any combination of formal and/or informal training experiences, apprenticeships, internships, or work experience. Preference will be given to applicants with actual work experience in a library conservation facility.

Salary and benefits: Faculty status, generous insurance, and retirement benefits. Salary is negotiable depending on qualifications. This is a 12-month appointment with 22 days of annual leave; additional professional development time available.

To apply: Send resumé and names of three references to: Pamela Barrios, Conservation Department Chair, 3008 HBLL, Brigham Young University, Provo, UT 84602. For further information, please call Pamela Barrios at the Conservation Laboratory: (801) 378-7654. Application deadline: February 28, 1994.

**Assistant Conservator/Exhibitions and Rare Materials  
Brigham Young University**

Description: Under the direction of the head of the Conservation Laboratory, the assistant conservator provides assistance with book, paper, and photographic conservation treatments and housings on rare materials from the Special Collections, including rare books, manuscripts, and archives. He/she organizes and carries out exhibition procedures, including: identification of items in need of conservation treatment before exhibition; monitoring environmental and lighting arrangements; and final mounting for exhibition of items from the Special Collections. In addition, this assistant conservator maintains expertise in all operations in the Book Repair Laboratory, working with the head of Book Repair to coordinate efforts between Book Repair and the Conservation Laboratory.

Qualifications: One to three years' experience in the practical and theoretical problems of book and paper conservation, demonstrated through any combination of formal and/or informal training experiences, apprenticeships, internships, or work experience. Preference will be given to applicants with actual work experience in a library conservation facility or collections conservation program.

Salary and benefits: Faculty status, generous insurance, and retirement benefits. Salary is negotiable depending on qualifications. This is a 12-month appointment with 22 days of annual leave; additional professional development time available.

To apply: Send resumé and names of three references to: Pamela Barrios, Conservation Department Chair, 3008 HBLL, Brigham Young University, Provo, UT 84602. For further information, please call Pamela Barrios at the Conservation Laboratory: (801) 378-7654.

Application deadline: February 28, 1994.

**Frames Conservator  
J. Paul Getty Museum**

The J. Paul Getty Museum's Paintings Conservation Department seeks a highly skilled and creative conservator to prepare, restore, and design and construct period frames. Writes treatment proposals, condition reports, and final treatment records. Requires at least three years' experience in frames conservation, including an apprenticeship with a master framer or wood carver. Must have skills in fine woodworking and carving, mold making and casting, gilding, and joinery. We offer excellent benefits: medical/dental/vision. Send resumé and salary history to: Director of Personnel, J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90407. EOE.

**Textile Conservator  
Vanderbilt Mansion National Historic Site**

The National Park Service seeks the names of textile conservators interested in term position of

12 to 18 months planning and overseeing comprehensive soot removal project at the Vanderbilt Mansion National Historic Site. Starting date dependent on funding. For more information, contact: Curator, Roosevelt-Vanderbilt NHS, 519 Albany Post Rd., Hyde Park, NY 12538. The National Park Service is an equal opportunity employer.

**Assistant Objects Conservator  
Western Archaeological and Conservation Center**

Museum specialist, \$27,789 per annum. Duties: Conducts systematic second-level condition surveys of archaeological, ethnographic, and historical objects. Submits survey reports and treatment proposals for reviews. Treats those objects using approved proposals. Qualifications: Four years of college, three years of general and two years of specialized experience OR four years of college and graduate study (e.g., conservation training program).

For more information on vacancy announcement and application procedures, contact: Jim Roberts, [redacted]

**Senior Paper Conservator, GS-11/12  
National Park Service, Harpers Ferry Center  
Harpers Ferry, West Virginia**

The Division of Conservation, Harpers Ferry Center, is seeking an experienced paper conservator to head the division's Paper Laboratory. Conservation activities include: treatment of NPS paper collections for exhibition, training of NPS collections management staff, and professional research and publication.

This position is responsible for independent work on the NPS paper collections: examination and documentation, proposals for treatment, treatments, and preparation of collection condition surveys. May supervise other professional conser-

vators and interns, and monitor contracts. Works with NPS staff to develop broad preservation strategies for diverse NPS collections.

Candidates will have substantial experience as a practicing paper conservator, treating historic and artistic works. Must have strong management skills, demonstrated teaching ability, and research credentials. Supervisory experience is preferred, but not required. Three full years of progressively higher graduate education specializing in paper conservation, or Ph.D., or equivalent doctoral degree, may be substituted for experience at the GS-11 grade level.

The position is a permanent federal government appointment with a salary range of \$33,623-40,298 per annum. It is located in Charles Town, West Virginia. For position information, call Martin Burke, Chief, Division of Conservation, [redacted]. For application information and deadline, call Marilyn Longerbeam, Branch of Personnel, Harpers Ferry Center, (304) 535-6490.

**Mural Conservator  
Oregon State Capitol**

Oregon's Legislative Administration Committee, which has statutory responsibility for managing the Oregon State Capitol, is interested in engaging a conservator to remove, restore, and re-install four (4) large historic murals (26' by 11') and eight (8) smaller historic medallions (5' diameter) from the interior walls of the Capitol rotunda as part of a comprehensive seismic improvement/earthquake repair project on the Capitol dome. These oil on canvas murals are fastened to plaster walls with a white lead adhesive.

Interested parties may obtain further information regarding the project and the conservator selection process from: Bill Leach, Project Manager, Rm. 60-H State Capitol, Salem, OR 97310; [redacted] fax: [redacted]

**MARTIN HOROWITZ & LOU TILMONT  
THE  
GOLDLEAF FRAMEMAKERS  
OF SANTA FE**

**PROUDLY ANNOUNCE OUR FOURTH SEASON  
OF  
WATER GILDING CLASSES  
IN SANTA FE**

ALL CLASSES CONFORM TO OUR STUDENTS ABILITY  
LEVEL. FROM CLASSES FOR PROFESSIONALS  
TO CLASSES FOR BEGINNERS.

OUR CURRICULUM RANGES  
FROM CONTEMPORARY & PERIOD REPLICATIONS  
TO RESTORATION TECHNIQUES.

OUR WEEK LONG 40 HOUR CLASS  
RUNS FROM OCTOBER 1993 THRU JUNE 1994.  
ONE CLASS PER MONTH.  
ALL CLASSES LIMITED TO 4 STUDENTS.

**REAL ANSWERS! REAL FORMULAS!  
REAL FINISHES! REAL GILDING!**

**REGISTER NOW FOR NEW FALL SEASON  
1-800-873-5525**

# Supplier's Corner

*Supplier's Corner is a new advertising section of AIC News open to suppliers of conservation-related products and services. Information on advertising in Supplier's Corner is available from Marcia Anderson, AIC Publications Manager, (202) 452-9545.*

**OPTICAL DISPLAY LIGHTING, INC.** has developed and patented a fiber optic lighting system which delivers a stunning heat free brilliance never before achieved. The fiber optics can be located in areas remote from the light source such as exhibit cases and hanging artwork, supplying light virtually free of harmful UV and IR. The variety of fiber optic light sources available enables the user to obtain any desired quantity and quality of light on and/or around artifacts. (800) 833-3756.

**SANDEL PRESERVATION**, the best protection you can give artwork, is now available "cut-to-size." Single cut-to-size lites can be ordered in sizes up to 33" x 45", and delivered directly to framers within 4-7 days. There is no waste, no inventory, and no labor required. Sandel Preservation is a 2.5 mm thick glass available in both clear and non-glare. It offers over 99 percent protection from harmful UV rays, and is also shatter-resistant and penetration resistant. To order, call your Sandel glass distributor, or call (800) 255-3078 on the east coast, or (800) 277-6450 west of the Rockies.

**ARCHIVE PAPER COMPANY'S** true archival mat boards which exceed Library of Congress conservation standards are now available through the Wholesale Distributors Association, Inc.'s (WDA) 21 distribution centers located in the U.S. and Canada.

These 100 percent conservation boards are manufactured using water based adhesives; are bleed- and fade-resistant; and are of standard mat board thickness. The line includes vibrant, textured Archive Suedes on museum-quality core, Quarystone, and Windrow. Every color is available in both the 32- x 40-inch and 40- x 60-inch sizes.

To request your complimentary set of 50 archival-quality mat board corner samples, please call 1-800-817-2737 for the name and telephone/fax numbers of the WDA distributor nearest you.

A discovery by a knowledgeable conservator and user of Marvelseal has improved the product.

The conservator, who wishes to remain anonymous, discovered that the red imprinting on Marvelseal was an oxidant and posed potential problems.

Marvelseal is an aluminized polyethylene and nylon barrier film that resists transmission of water vapor and other atmospheric gases. Marvelseal is ideal for passive humidity controlled shipping and storage bags, and lining shelves, crates, and exhibits to decrease off-gassing.

**UNIVERSITY PRODUCTS** now offers Marvelseal without the imprinting, and express our thanks to all the conservators who help make our products the best in the business. University Products, Inc. P.O. Box 101, Holyoke, MA 01041-0101; (800) 628-1912.

## **D M F Leather Dressing**

DEVELOPED BY

**DEBORAH EVETTS**

Book Conservator at the Pierpont Morgan Library

&

**CHRISTOPHER CLARKSON**

Senior Conservator at West Dean College, England

ONLY  
\$12.95

4 OZ.

CONTAINS NEATSFOOT OIL ANHYDROUS LANOLIN CARNUBA WAX  
APPLY WITH SOFT CLOTH, LET STAND UNTIL ABSORBED THEN BUFF GENTLY

Order From: Laboratory Accessories Inc.  
POB 507, Millburn, N.J. 07041  
Tel: 908-889-1759 Fax: 908-889-2271

THE AMERICAN INSTITUTE  
FOR CONSERVATION OF  
HISTORIC & ARTISTIC WORKS

1717 K STREET, N.W.  
SUITE 301  
WASHINGTON, D.C. 20006



SECOND CLASS  
U.S. POSTAGE  
PAID  
WASHINGTON, D.C.

Address Correction Requested ISSN 0887-

# AIC NEWS

March 1994

Volume 19, Number 2

## Beck's Book Considered An art historian and a British journalist theorize in their new book that unnecessary and possibly inept conservation treatments are being carried out at the behest of corporate

sponsors, museum curators, and others in the art business who benefit from the resulting publicity. James Beck, the Columbia University art historian who has gained some media notoriety for his attacks on several recent conservation efforts, and Michael Daley present their theory in *Art Restoration: The Culture, the Business, and the Scandal*.

The book includes five chapters by Beck, two by Daley, and three written together. It begins with a long and highly emotional account of Beck's slander trial in Italy (the result of a lawsuit brought by an Italian conservator) that suggests he has still not recovered from the shock of this experience. In the chapters that follow, Beck criticizes the recent conservation of the Sistine Ceiling, the cleaning of the famous funerary sculpture the *Ilaria del Carretto* by Jacopo della Quercia, and the treatment of the Masaccio frescoes in the Brancacci Chapel, all treatments condoned by what he describes as a clubby and self-serving worldwide restoration establishment. Daley discusses what he feels are questionable conservation efforts at the National Gallery, London, specifically citing Uccello's *Battle of San Romano* and the 1991 treatment of Bramantino's *Adoration of the Kings*. His criticism is not of the

treatment alone. He writes that he was not given information freely and that the questions he raised after seeing a number of treatment reports were casually brushed aside by the museum's director and curators.

The problem with reviewing this book is the problem of reviewing all books describing conservation treatments. It is impossible to evaluate the conservation efforts criticized here without having seen the work before treatment and frequently during treatment and then closely examining it afterward. No conservator uninvolved in these projects can say positively what was done, despite the wealth of photographs, technical analyses, and written

reports included as evidence. The authors in some cases appear to have distorted the facts by inserting inappropriate italics in treatment reports or by using photographs with different light sources and intensities before and after treatment to make a point in their favor. It is impossible to decide from this book, however, whether unnecessary conservation is going on throughout the world or to determine the degree of competence of those treatments that have been undertaken. Beck and Daley do make a few telling points about the commercial nature of some corporate-sponsored projects. But, when they begin to discuss specific conservation treatments, we are hearing only one side of the story. They may well have a point, but their emotional presentation diminishes their argument. We do not feel that they gathered information, evaluated it, and then reached a conclusion based on the evidence. Instead, it appears that they were emotionally attached to a point of view and then went looking for information to bolster it.

Beck and Daley attribute conservators' reluctance to criticize colleagues to the insularity of the profession, and perhaps this point may sometimes be true. We are all aware that not everyone in this

### CONTENTS

From the President.....	4
From the Executive Director .....	4
Health and Safety News .....	5
Public Outreach Report .....	5
Computer Users Update.....	6
JAIC News .....	7
Membership News .....	7
IAG Report .....	8
FAIC News .....	11
Annual Meeting News .....	12
Conference Reports .....	14
Specialty Groups .....	18
In Memoriam .....	23
People .....	23
Worth Noting .....	23
Research Reports.....	25
Recent Publications.....	25
Conferences, Courses .....	27
Funding Deadlines .....	29
Grants and Internships.....	30
Positions Available .....	30
Supplier's Corner .....	32

*AIC News* (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 301, Washington, DC 20006, (202) 452-9545, fax: (202) 452-9328.

Second-class postage paid at Washington, DC. Postmaster: Send address changes to *AIC News*, 1717 K Street, NW, Suite 301, Washington, DC 20006.

*AIC News* is mailed to members for \$18 per year as a portion of annual membership dues.

Opinions expressed in the Letters to the Editor column are those of the contributors and not official statements of the AIC. Responsibility for the materials/ methods described herein rests solely with the contributors. Copy must be typed double-spaced and sent to the AIC office; the next deadline is April 1, 1994. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Grants and Internships, Position Available, and Classified Ads is: \$.85 per word for members and \$2.00 per word for non-members; minimum charge is \$50.00.

The cost of advertising in Supplier's Corner is \$100 for 100 words.

The cost of display ads is: 1/4 page \$155; 1/3 page \$290; 1/2 page \$365; 2/3 page \$400; one full page \$600. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

*AIC News* staff: Sarah Rosenberg, Managing Editor. Carol Christensen, Editor. Marcia M. Anderson, Production Editor. Michelle Flynn, Program Assistant.

© Copyright 1994

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1984.

profession operates at the highest level of competence. No one knows better than a conservator, however, how difficult it may be to interpret information correctly, and for this reason one hesitates to make a judgment based on the information presented here. When one art historian attacks another's theory, it is a different matter than when one conservator attacks another's treatment. An art historian may be mistaken in his interpretation, but a conservator who is mistaken may have damaged a priceless, unique, and irreplaceable object, so one does not make an accusation of this sort lightly.

Treatment rationales are not even clearly apparent from the treatment report excerpts that the authors include. In some cases they seem peculiar and contradictory, but they are quoted in fragments and we are not sure of the context. We can certainly share the authors' frustration that, in the end, it often seems to come down to "my word against his," despite the vast amounts of documentation that surround responsible conservation efforts of important art works.

Despite the authors' inability to enable the reader to judge specific conservation projects, this book is an important reminder to conservators that the rest of the world does not look at works of art as we do. We are used to seeing a painting or sculpture not only as a beautiful and precious visual experience, but as a physical object that has weathered centuries of benign neglect or perhaps less benign intervention. We can more easily look at a painting and imagine the glazes that are missing. We can more easily accept the ravages of age because we are used to dealing with art as an object rather than a visual illusion. However, the average viewer cannot imagine the work of art as it once was, but instead sees it only as it is now. This viewer may be less forgiving of changes or damages that have occurred over time. In contrast, many of these changes may be interesting to experts who see them as part of the history of the work.

For whom, then, does the conservator treat the work of art? The question is central to the course of treatment, since the appearance of the work after conservation may vary with the audience for whom it is intended. A lay audience may be most comfortable with a painting restored as closely as possible to its original appearance, while

an audience of art historians may be willing or even eager to accept the presence of pentimenti or other changes in the painting not visible at the time it was completed. Beck and Daley write that although it is impossible to restore a work of art to its original appearance, there are times when conservators should make a greater attempt to reconstruct lost or abraded areas, especially when there is adequate information about the original appearance of these areas. After reading Beck's book, I would want to be very sure that if I decided against this option, my decision was not based on my inability to do the reconstruction.

A thornier question is how to encourage the highest level of competence for future restoration efforts. Beck's answer is the formation of Art-Watch International, which is trying to monitor conservation and art travel worldwide to prevent what it views as further incompetent and unnecessary treatment and travel for works of art or other cultural property. Ironically, most conservators would applaud the slowing of the present rate of travel, despite the increasing safety of works in transit due to recent advances in the field. It certainly is not conservators who plan the exhibitions that require this travel.

Though well intentioned, Beck's proposal that a committee of highly regarded professionals from other fields oversee conservation efforts seems fraught with problems. Do we routinely ask award-winning novelists, humanitarians, and artists to monitor a surgeon as he is performing an operation? We do not, because these distinguished personalities, brilliant though they may be in their own specialty areas, are not able to evaluate a surgeon's competence. As the authors assert, they can certainly see that the patient is dead on the operating table. So could a five-year-old child or possibly your pet dog, but it is harder to evaluate the surgeon's level of competence should the patient not die. In the same way, most people would agree that a painting conservation treatment was incompetent if there were no image left on the canvas, but distinguishing more subtle levels of competence is much more difficult, even for other conservators if they were not present before and during treatment. At the most subtle levels of performance, there even may be some conservators who may never be able to

see the difference between a very good and a really great effort. Moreover, most conservators have had the disturbing experience of trying to explain the progress of a treatment to an art historian who has trouble understanding the process, and sometimes even the physical structure, of the work of art. If curators have trouble grasping these issues, how can we ever hope to get a clear evaluation from a person with no art training at all? Beck at one point insists that conservators should have more art training than is the norm. Yet he apparently does not feel this training is necessary for his watchdog committee, which would presumably evaluate conservators' efforts.

It would be nice to be able to respond to Beck that ArtWatch is unnecessary because we have a certification process that diminishes the likelihood of incompetent restorers working on valuable cultural property. Unfortunately, this is not the case. The fact is that our present professional organization is completely voluntary. There is no requirement necessary to call oneself a conservator. Although we can exclude "bad apples" from our organization, we never have, and in any event, our professional organization can not stop an excluded member from practice, as is the case in organizations with licensing certification. This state of affairs makes conservators particularly vulnerable to Beck's criticism. It must look very peculiar indeed to an outside observer that there are so few regulations in our profession. Most of us would prefer not to be monitored by ArtWatch, but some of us do not want to be monitored by anyone at all, and that is simply not reasonable for a group that has professional pretensions.

Despite all the difficulty of evaluating conservation efforts and Beck's imperfect suggestions for how to do it, most of us would probably agree that looking into the matter more carefully is a good idea. One wonders, however, why Beck and Daley have not investigated other controversial treatments, such as the case of Barnett Newman's *Who's Afraid of Red, Yellow and Blue*, in which the media have raised so many questions about the way the picture was treated. Instead they have chosen to attack the National Gallery, London, which these days generally represents the high end of conservation efforts. In all likelihood there are people out there

wrecking paintings, but I would be very surprised indeed if they turned out to be the present employees of the National Gallery. The authors seem to be trying to differentiate between conservators who are 95 percent and 100 percent successful, when they should be concentrating their efforts on those that are operating at a much lower level. Of course, criticizing the National Gallery and the Sistine Ceiling conservators garners much more attention, so one can understand the authors' motive. There is another factor at work here, too. Recent history suggests that the National Gallery conservators are less likely to sue the authors than the conservator who treated the Barnett Newman painting, and, at least in Beck's case, the byword may be "once burned, twice shy." And who can blame him after all? It is a sad state of affairs when a conservator, whether from Italy or Long Island, can scare critics into silence with a lawsuit.

Whatever their motives, the authors have many good points. It is important not to do unnecessary conservation. It is important that the best possible work be done, that reports be carefully written, that treatments be carefully planned, that untested materials not be used on objects of aesthetic or cultural significance, and that works of art not be treated solely to make "discoveries" or to appear sparkly new for an upcoming exhibition when they really do not need to be treated.

In short, it is important for conservators to have a sense of responsibility toward the works of art that transcends personal ambition, convenience, and political expediency in situations where the best treatment (or no treatment) collides with these considerations. However, these high ideals often make the job of a conservator very difficult, since he must do his job in the real world. Unlike Beck, he does not have the luxury of tenure to protect him, and he is often an unwelcome presence in the art establishment. While Beck's conservation criticism should not be taken lightly, one wishes that he had a little more empathy for the often difficult position of the conservator, who is frequently the target of ill-founded claims of incompetence (from critics far less informed than Beck), who upsets people by bringing unwelcome news about the condition of works of art, who stands in the way of politically

desirable exhibitions when works of art are in fragile condition.

Beck may not be aware that the present protocol in many institutions requires that treatment decisions be the carefully considered result of agreement between curators, conservators, and/or other interested parties who are knowledgeable about the art works, rather than a decision made by the conservator alone. In some museums even boards of trustees are involved in the process by being required to sign off on treatment proposals. There being no conservator's certification at present, these safeguards would appear to be the best way to ensure proper conservation efforts.

Although some critics may dismiss this book as self-serving, the issue is not so simple. Beck apparently has little to gain from the publication of this book, since it appears to have marginalized him within his profession. In a way this is a pity, because he is smart and undoubtedly sincere, however misguided some of his attacks may be. He is right to insist that conservators should not be above judgment. Though many conservators do the best job possible from a sense of personal responsibility, there is no doubt that many more will try harder knowing someone is watching. This is an unfortunate fact of human nature, and it would be hypocritical to deny it. But the watching is best done by those within the field, who know something about the subject. Otherwise good and bad conservation treatments alike will be condemned by people frustrated because they can not tell the difference between the two.

Reading Beck's proposals for how to monitor conservation brought to mind my college encounter with Plato's *Republic*. It was a great idea, except that the hypothetical country described in the essay was not a democracy, but was instead to be ruled by a wise philosopher king. And who decides who that will be?—Carol Christensen

James Beck with Michael Daley. *Art Restoration: The Culture, the Business and the Scandal* New York: W.W. Norton, 1993. 210 pages. \$22.50

# From the President

*Debbie Hess Norris*

January 1994. Another newsletter deadline. Another terrible natural disaster. This time, the Northridge quake reminds each of us, once again, of the fragility of life and the complete vulnerability of our society's "infrastructure." Thankfully, our West Coast members have so far reported only limited damage to the collections housed in affected museums, libraries, and archives. Yet numerous private homes have been condemned, their contents in ruins. Our sympathy and concern go out to our members who continue to experience this tragedy. We offer our help where it may be useful.

As conservation professionals we are well suited to assist in disaster recovery efforts, yet as a national organization we remain somewhat unprepared to respond effectively to an emergency of this magnitude. Working in partnership with the National Institute for the Conservation of Cultural Property (and other national and regional conservation agencies and institutes), we will try to develop a strategy for the dissemination of information, human resources, and supplies to disaster-stricken areas. I remain strongly committed to this effort and will report to you throughout 1994 as we move forward.

**GRANT REVIEWERS NEEDED:** In her column, Sarah Rosenberg reports on our recent enlightening and successful meetings with the heads of the National Endowment for the Humanities, National Endowment for the Arts, and Institute of Museum Services. All three agencies need additional grant reviewers. I would like to personally encourage each of you to use your extensive preservation expertise and knowledge to participate in this peer-review process. Active involvement in the process is intellectually challenging and allows one to better appreciate the practical and difficult collection management issues facing cultural institutions.

**EDUCATION & COMMUNICATION:** We must all work to promote an awareness and understanding of the important philosophical, ethical, and educational tenets of our field. James Beck's recent book (see cover story) presents a misleading picture of our field. Through formal peer review, professional lectures, informal discussions, and collaboration with our colleagues, allied professionals, and the public at large, we can effectively correct these misperceptions. In doing so, we must all take a proactive role, publicly defining what constitutes the conservation profession and what distinguishes appropriate professional practice.

I encourage each of you to take advantage of any opportunity to increase the awareness and understanding of our conservation profession. By taking this responsibility seriously, we can and will make a collective difference. We do not practice in secrecy; as a profession we must not remain in secrecy. Rather, we must use our energies to influence, educate, and, most important, communicate with others. In doing so we will ensure that preservation is a fundamental responsibility of all guardians of cultural property. Increasing awareness of and responsibility for preservation is an established long-range goal for our profession as well as a primary objective of NIC.

**LONG-RANGE PLANNING:** The development of a long-range plan for AIC enables us to reflect carefully on our organization's current activities and future directions. The board will consider carefully a number of issues (many of which were discussed during the December Internal Advisory Group meeting; see report on page 8), including the low percentage of AIC members eligible to vote, continued concerns associated with the nature and distinction of current membership categories, the advantages and disadvantages of certification, and education and training requirements for the profession. These are serious topics, and your input is critical and very welcome. "You say you got a real solution/Well, you know/we'd all love to see the plan." [The Beatles]

# From the Executive Director

*Sarah Z. Rosenberg*

In mid-January, Debbie Hess Norris and I met with the new heads of three federal agencies—Jane Alexander, chairman of the National Endowment for the Arts, Sheldon Hackney, chairman of the National Endowment for the Humanities, and Diane Frankel, director of the Institute of Museum Services—to acquaint them with our long-range goals, the changing needs of the profession, new directions, and priorities. We also discussed the positive impact each agency's conservation grants are making in the field. The meetings were very cordial, reinforced recognition of AIC as a voice for the profession, and allowed us to learn about the agencies' respective priorities and new initiatives. We also met with George Farr, director, and Laura Word, program officer, NEH Division of Preservation and Access, to discuss our ideas for submitting an application to the National Heritage Preservation Program for midcareer training programs in the care and conservation of material culture collections.

Registration packets for AIC's 22nd annual meeting were mailed in mid-February. In an effort to reach out to students and new members and welcome them to the meeting, we have added two new boxes on the registration form: one asking if you would like to serve as a mentor for a student or new member and another asking if you would like to have a mentor. The staff will arrange for the mentors and their counterparts to meet. We would appreciate your giving serious consideration to this request. Also note that two postconference workshops—"Developing Strategies for Mounting and Housing Works of Art" (Hugh Phibbs) and "Nontoxic Alternatives to Conventional Chemical Fumigants for the Disinfection of Museum Objects: Theory and Practice" (Mark Gilberg) are being offered for the first time by AIC. Registration for each is limited to 30 people on a first-come, first-served

basis, so register early. If you have not received a registration packet contact the AIC office. Remember: The deadline for the advantageous Early Bird registration is **April 15**. The Program Committee and the staff join Dee Minault (p. 12) and the Local Arrangements Committee in inviting you to attend what promises to be a lively and interesting two-day session on "Establishing Original Intent," specialty group programs, a gala opening reception at the Hermitage (beloved home and farm of President Andrew Jackson), and other stimulating events.

Watch your mailbox for the early April membership mailing, which will include the newly revised *Code of Ethics and Guidelines for Practice* (to be the focus of discussion at the issues session); the 1994 slate of officers, their biographical sketches and position statements; ballots; and the minutes of the 1993 general (business) meeting. **Please be sure to sign your ballot on the outside of the envelope.** This system allows us to verify the validity of the ballots. Thereafter, the ballots are treated in such a way as to assure secrecy. The mailing will also include the 1993 *Annual Report*.

By now, you should have in hand our latest publication, *Research Priorities in Art and Architectural Conservation: A Report of an AIC Membership Survey*. We are particularly grateful to Chandra L. Reedy and Eric F. Hansen for their Herculean efforts in putting this very complex study together and to all the specialty groups who administered the questionnaires to their members. We also want to thank the National Institute for Conservation for their generous contribution to the publication costs, which made it possible to present a copy to each AIC member.

I am pleased to report that we have had a good response to the group health, life, and long-term disability insurance program AIC is offering to members. As of early January, 385 members from across the nation requested kits explaining the various options. If you would like information on the plans, contact Hendrickson & Company, (800) 886-2980.

The staff and I look forward to welcoming you to Nashville in June. In the meantime, if you have questions, suggestions, or ideas you would like to share with us, please write or give us a call. We enjoy hearing from you.

## Health & Safety

As I was looking over the health and safety publications that I read with regularity for this column, I saw Chris Stavroudis' Health and Safety column in the *WAAC Newsletter* (vol. 16, no. 1, January 1994). He discusses safety awareness and stresses how much can be contributed by the simple act of reading health and safety periodicals regularly.

It set me thinking about this column. It is intended to inform the membership on vital health and safety issues. Beyond that, I realize that it has an additional intent: to cultivate an *active* interest in health and safety.

What I have learned in the past year and a half of reading health and safety publications and talking frequently with Center for Safety in the Arts (CSA) and Arts, Crafts, and Theater Safety (ACTS) is that each person should actively assume responsibility for his/her own protection at work and at home. Dependence on regulations, labels, and a single column like this one to provide all that is needed for protection cannot work. By contrast, self-reliance, constant questioning, and common sense can work, especially if you consider a commitment to your health as necessary to fulfill your professional goals.

The problem is that most conservators are not trained to think of personal safety first. Retraining is required to refocus our thoughts so that safety awareness can become an effortless habit. Retraining is where the simple act of reading health and safety periodicals regularly comes in. As Stavroudis notes, "It is this type of meditation that reading through *ACTS FACTS* once a month and *Art Hazards News* five times a year can initiate. Subscribe." I could not agree with him more, although I would add his column and *WAAC Newsletter's* "Articles You May Have Missed (AYMHM)" to the reading list.—Sandra Blackard

*ACTS FACTS*: Arts, Crafts, and Theater Safety, 181 Thompson St., #23, New York, NY 10012-2586. \$10 annual subscription (12 issues).

*Art Hazards News*: Center for Safety in the Arts, 5 Beekman St., Ste. 820,

New York, NY 10038. \$21 annual subscription (five issues).

*WAAC Newsletter*: Western Association for Art Conservation, Mary Piper Hough, 12110 Mitchell Ave., Los Angeles, CA 90066. \$25 annual WAAC membership (three issues).

## Public Outreach Report

Isn't it time for you to use your professional experience to help educate the public about conservation? We need you! What is conservation? How is it different from restoration or preservation? What can I do to keep my family's heirlooms in good condition? These are the types of questions the general public often asks. It is time to take the mystery out of conservation. AIC members are needed to present lectures at local historical societies, libraries, galleries, and museums, in addition to meetings of related professionals such as picture framers, antique dealers, and collectors groups. A number of members have contacted the AIC office over the past year to request brochures and other information for distribution at such meetings. If you know of a possible venue in your area, please call the office, and we will provide materials to assist in your presentation. It is also important to get conservation-related articles into print. Please let us know of any magazines, newspapers, or newsletters that would benefit from an accurate and informative article on conservation. For example, AIC members Pam Hatchfield and Marc Williams have been writing articles for the National Association of Dealers in Antiques (NADA) newsletter. AIC needs interesting, good quality photographs of conservators at work for use in future brochures. Please send them to Marcia Anderson, publications manager, at the AIC office. AIC members have participated in and distributed brochures in a number of events. Here are some examples:

- Sally Gant, Museum of Early Southern Decorative Arts, Winston-Salem, North Carolina, organized a seminar on conservation through the

museum. It went so well that they decided to do a second seminar.

- Diana Alper, National Archives, used brochures at a workshop on preservation and disaster preparedness.
- Cheryl Holland, preservation librarian, Washington University, provided *Conservation Training in the United States* brochures at a booth on preservation and conservation at a two-day career fair.
- Alexandra Dennis-Tice and the Washington Conservation Guild regularly distribute AIC brochures and postcards at their exhibit booth at local antique shows and fairs.
- Many SOS! coordinators have given brochures to the SOS! volunteers in their state.
- Laurie Booth, Midwest Conservation Services, presented a lecture to a group of American tile collectors.
- Jim Canary, Conservation Department, Lilly Library, Indiana University, conducted a workshop on preventive maintenance.
- Ron Harvey, Tuckerbrook Conservation, distributed information on AIC at the Maine Museums Association meeting and an American Quilt Study Group meeting.
- Jessica Johnson, Texas Memorial Museum, conducted an "Introduction to Conservation" course at the University of Texas at Austin.
- Margaret Holben Ellis, Conservation Center, Institute of Fine Arts, garnered a huge audience for her presentation, "The Collector as Caretaker," at New York University.
- Marlene Jaffe, Louisiana Art Conservation Alliance, organized a program, "Preserving and Restoring Historic and Artistic Works: Conservation for the Private Collector," which included a lecture, "Care and Conservation of Art on Paper," by Christine Smith, Conservation of Art on Paper, Inc.
- John Meeker, Ohio Furniture Conservation, lectured to an antique dealers group.
- Paula Volent, conservator of art on paper, taught a conservation framing course sponsored by *Picture Framing Magazine*.
- Jeannine Love, Intermuseum Laboratory, provided brochures at a Tufts University course, "Collections Care and Preservation."
- Helen Alten, Alaska State Museum, distributed information on conserva-

tion and AIC at a Museums Alaska meeting.

- Lisa Mibach, Mibach and Associates, has presented lectures and distributed brochures at many meetings, including the Museum Computer Network and the Midwest Museums Association, and at numerous seminars and workshops.

Learn more about AIC's outreach projects and activities, come to the outreach session at the annual meeting in Nashville on Thursday, June 9, 12:30-1:30 p.m. This brown-bag lunch is open to all meeting participants in order to acquaint members with AIC outreach materials (brochures, fact sheets, postcards, posters) and activities such as the AIC regional reporting network, the project to develop and disseminate accurate articles on conservation to the general public, and the proposed traveling exhibit on conservation. In addition, members will be recruited to write articles, present lectures, and serve as regional reporters. Suggestions for outreach activities, publications, and projects will be solicited. AIC staff and board members will be available to answer questions.—Michelle C. Flynn

## Computer User's Update

WHAT'S GOING ON IN NASHVILLE?: The Computer User's Group will sponsor talks relating to Internet and beyond at the Nashville conference on June 8, 6:00-7:30 p.m. Walter Henry will lead off demonstrating Internet, America Online, and an interface for Internet. Lisa Mibach will join Walter Henry from her laptop via modem to illustrate "live chat." John Scott will distribute a handout discussing online conservation resources. Bert Ward will close the talks covering the high-tech innovations of the museum world. We are still looking for an IBM and a Mac computer for the computer drop-in center and two overhead projector panels for the talks. If anyone has any ideas or is planning to bring a computer to the conference, please contact Pamela Campbell at [REDACTED]

INTERNET NEWS: Good news for those wishing to hook up to Internet in the Washington, DC, area. In order to "promote the free flow of information and ideas without regard to position or affiliation," International Internet Association is offering free Internet access through its master node in Washington, DC. For a new account ID, call [REDACTED]

fax: [REDACTED]

A web server is now available at <http://rubens.anu.edu.au> that makes art history-related images available in a temporary and experimental format. The sections include 2,800 images and associated records dealing in particular with printmaking from the 15th century to the late 19th century and a few sections on the classical architecture of the Mediterranean. Soon to join the collection will be 2,500 images of classical architecture and architectural sculpture.

The National Museum of American Art (NMAA), Smithsonian Institution, has information about its collections, publications, and activities available to America Online subscribers. Selected publications are available along with interactive bulletin boards that address art-related topics and queries. NMAA also posts information on the Smithsonian's research collections pre-1914, scheduling, brochures, and events. For more information about American Online, through which all Smithsonian online offerings can be accessed, call [REDACTED] ext. [REDACTED].

Walter Henry announced that Conservation OnLine has a new address: [palimpsest.stanford.edu](http://palimpsest.stanford.edu). Those accessing CoOL through a publicly accessible SWAIS client do not need to change the setup. Those running their own client will need to copy new src files.

If you have information you would like to share in this column or have any questions or comments, please contact: Pamela Campbell, National Archives Document Conservation Lab, Washington, DC 20408; (202) 501-5360.

### JAIC Deadline

The next deadline for receipt of journal submissions is **May 1**.

Short submissions (about 3,000 words) are encouraged.

Contact the AIC office for *Guidelines* and checklist.

# JAIC News

JAIC now has a senior editor! I am delighted that Chandra Reedy has accepted this new position on the editorial board. She will join JAIC in June at the conclusion of her term as an AIC director. The senior editor will work closely and share duties with the editor.

Chandra is an ideal person for this job. She has a scientific background, with experience in a museum laboratory at the Los Angeles County Museum of Art, and is the author of a number of publications. She is on the faculty of the University of Delaware/Winterthur Art Conservation Department, and she has a knowledge of the purposes of JAIC gained from three years on the AIC board.

I am also pleased to have two assistants to the editor, also new positions. Lydia Vagts, now at the Williamstown Regional Art Conservation Laboratory, is a 1993 Winterthur graduate with a specialty in paintings conservation. Andrew Robb is a Winterthur student, currently a third-year intern at the National Archives of Canada, with a specialty in photographic materials. Lydia and Andrew will assist with proofreading, citation checking, and other editorial tasks that are so essential to the production of a professional publication.—Elisabeth West FitzHugh

## The Cultural Diversity Task Force Needs Your Help

We are looking for examples of successful outreach projects to diverse minority groups that have increased participation, understanding, or interest of culturally diverse groups or individuals in conservation, the arts, humanities, and sciences.

We are interested in projects at a variety of levels: grade school, high school, college, and community. Please send descriptions of successful projects that you have been involved with to Bert van Zelst, task force chair, or Sarah Rosenberg, at the AIC office. Please be as detailed as possible; we want to understand what makes a project successful. Thank you for your help.

# Membership News

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

## Fellow

*Nora Kennedy*

## Professional Associates

*Steven Dykstra*      *Mary Fahey*  
*Jeanne M. Harold*      *Mark Reed*

# New Fellow Profiles

## *Donna Strahan*

Donna Strahan, senior objects conservator, Department of Conservation and Technical Research, Walters Art Gallery, became a Fellow in the fall of 1992. Strahan earned a B.A. in Chinese language from George Washington University and a M.A. in the conservation of ethnographic/archaeological objects through a joint George Washington University-Smithsonian Institution program. She has completed several technical and professional courses in addition to her formal studies.

Strahan began her conservation career in 1980 as an intern in the anthropology conservation laboratory of the National Museum of Natural History under Carolyn Rose. She worked as a contract conservator for several important Eastern ethnographic collections associated with the Smithsonian and the Walters Art Gallery, and she became an objects conservator for the Smithsonian's Conservation Analytical Laboratory in 1985. In 1988, she became senior objects conservator at the Walters. She has served on the Washington Conservation Guild Board of Directors and Nominating Committee. She is currently cochair of the AIC Ethics and Standards Committee. She has published widely in professional technical journals.—James Wermuth

## *E. John Hartmann*

E. John Hartmann is the chief conservator and head of paintings conservation for the Commonwealth Conservation Center in Harrisburg, Pennsylvania, where he administers the statewide conservation program for the collections of the Pennsylvania Historical and Museum Commission. He has also worked at the Detroit Institute of Arts and the Indianapolis Museum of Art. In his current position, Hartmann has designed and supervised the construction of a 24,000-square-foot conservation facility. In addition, he has upgraded collections storage throughout the 56 sites administered by the commission. He has been instrumental in the development of agencywide, long-range conservation planning. Outreach activities include a successful SOS! application for the state of Pennsylvania. He has lectured at conferences of AIC and the Mid-Atlantic Association of Museums and has served as field reviewer for IMS Conservation Project Support grants. Hartmann received his M.A. in art conservation from the Cooperstown Graduate Program.—Stephen D. Bonadies

## *Christy Cunningham-Adams*

Christy Cunningham-Adams has an independent conservation practice based in Connecticut. She received her diploma in paintings conservation from the Instituto Centrale del Restauro in Rome, with additional training at the Landesmuseum Conservation Laboratory in Bonn, Germany, and the Conservazione Beni Culturale Cooperative in Rome. She also completed an advanced internship in paintings conservation at the Center for Technical Studies, Fogg Art Museum. In her practice, she has undertaken substantial mural projects located at the U.S. Capitol, Trinity Church in Boston, Library of Congress, and the Statue of Liberty/Ellis Island Foundation. Her practice includes the conservation of easel paintings and polychromed sculpture as well as consulting with institutions on environmental control and collections care. In 1985 Cunningham-Adams was awarded a Fulbright fellowship, which enabled her to spend two months in Quito, Ecuador, where she

lectured and conducted training on analysis, documentation, and emergency treatment procedures and techniques. She has published in the *Yale University Art Gallery Bulletin*, and is a member of the AIC Public Sector Task Force.—Stephen D. Bonadies

## IAG Report

The fifth semiannual meeting of the Internal Advisory Group (IAG) held December 4, 1993, in Washington focused on three major topics: 1) preparation of Commentaries to the revised *Code of Ethics and Guidelines for Practice*, their role in defining appropriate practice, and enforcement issues; 2) clarification of issues raised by the specialty groups; and 3) development of equitable guidelines to evaluate applications from members seeking professional member status. Other matters addressed were: ideas for *AIC News* feature stories; current AIC programs and activities; the recent AIC-FAIC Board meeting; and the long-range and strategic planning process.

**COMMENTARIES AND ENFORCEMENT ISSUES:** Carol Aiken, cochair of the Ethics and Standards Committee, explained the important issues the revision process raised about the *Code and Standards*, the changing role of the *Code* in the conservation profession, and the problems of enforcing the present *Code*. A description of the purpose of the Commentaries and how they should be developed was published in the November *AIC News*. A thought-provoking discussion of the issues that have emerged and how professionalism, generally, relates to the *Code* appears in the January issue of *AIC News*. Aiken urged the group to review these documents and consider the basic issues they raise before beginning preparation of the Commentaries. She also pointed out that the committee recognizes that the Commentaries will vary from group to group, reflecting the purpose for which they are being written.

Furthermore, Aiken stressed that "the process of defining and preparing the material may prove to be of even greater importance than the results, for the process will provide an opportunity to initiate many needed and important discussions within the profession."

Foremost among these issues (which need to be addressed widely) is enforcement of both the *Code* and the Commentaries, including its implications. Aiken reviewed the types of recent violations brought to the Ethics and Standards Committee to illustrate the lack of adequate enforcement measures in the present *Code and Standards*. She pointed out that "the bylaws provide a mechanism for a complaint, but do not deal with sanctions or penalties. If the organization wants to take the responsibility of censoring its own members on the basis of what it believes to be right and wrong, it must also establish, as a further means of discouraging wrongdoing, agreed-upon penalties for transgressors." Moreover, she noted that "the specific points that may become a question of indisputable violation are anticipated to come overwhelmingly from the Commentaries, which will be provided by the specialty groups." Specialty groups leaders were encouraged to seriously consider these matters as they develop their Commentaries.

In the ensuing discussion, members raised the following issues and concerns: Should the membership vote on the *Code of Ethics and Guidelines for Practice* without the Commentaries? If the Commentaries are not formally part of the *Code and Guidelines*, will they be enforceable? One person felt that the Commentaries should have been developed first and need official acceptance similar to the *Code of Ethics*. Others countered that the membership has been involved in the process all along and that they will participate in creating the Commentaries, which will first be reviewed by the committee and then approved by the board. Some pointed out that the *Code of Ethics* is minimal and cannot address specific ways of working, such as what is acceptable for wooden furniture. While it is expected that the Commentaries will address these sorts of specific practices, some groups may feel that the *Code* is adequate and there is no need for Commentaries. The Commentaries should not be viewed as a handbook or rulebook. To elicit good participation from specialty group members in the preparation of the Commentaries, it was suggested that members discuss them at work during coffee and lunch breaks, at their local guild meetings, and online through the Conservation DistList.

Having a preliminary draft of the Commentaries in hand before these discussions fosters good comments.

In further discussing enforcement issues, a question was raised about what to do about Associate and Institutional members who are not required to abide by the *Code of Ethics*. This comment led to a discussion of AIC membership categories, prompting group members to explore the possible need for redefinition and perhaps restructuring of the categories. The question of who AIC is supposed to be for was also raised. It was pointed out that bringing allied professionals into AIC complicates enforcement of the *Code*. Others noted that the real problem is the lack of legal enforcement or licensing, the only penalty being lower membership level. This discussion raised a number of difficult questions and provided few definitive answers. These questions will be addressed by the board in developing the long-range plan.

**SPECIALTY GROUP ISSUES:** Elizabeth Kaiser Schulte, director, specialty/subgroup liaison, welcomed the recently established Research and Technical Studies Subgroup and reiterated the important role the specialty and subgroups play within AIC. Among the matters discussed were: holding specialty group meetings on Sunday morning following the winter IAG meeting; holding an orientation meeting with all incoming specialty group chairs following the IAG meeting in Nashville; having a brown-bag lunch meeting with chairs and treasurers; and meeting informally with program chairs to exchange ideas on formats and topics for specialty group sessions. One member suggested that it may be useful for specialty groups to share the process and software they use to maintain their financial records. The group also discussed the difficulties some of the specialty groups have experienced in trying to develop mechanisms for working with their ICOM counterparts. It was explained that the ICOM working groups are going through a reorganization, and it is probably best to aim for informal information exchanges by those who are already members of both the ICOM working groups and AIC specialty groups. If this is not feasible, each specialty group could pay dues for one of their members to join an ICOM working group and represent their

group. *AIC News*, annual meetings, and research reports were identified as good vehicles for disseminating the information gathered from working with the ICOM groups.

**EDUCATION AND TRAINING COMMITTEE REPORT:** Debora D. Mayer, chair, Education and Training Committee, reviewed the board's charge to the committee: to assist the Membership Committee in developing guidelines to evaluate applications from members seeking professional member status who have a wide variety of non-traditional training and experience. Mayer pointed out the complex issues raised by this seemingly straightforward charge—the unclear meaning of the membership categories; the lack of educational standards set by the profession; a lack of consensus on what constitutes a conservator, conservation scientist, conservation administrator, etc.; and the virtual nonexistence of "accredited" educational opportunities for conservators not trained in graduate programs. She pointed out that it is particularly difficult to evaluate apprenticeship training because there are no guidelines on how to structure the training and no requirements for trainers or for what training should include. It was further noted that what an apprentice learns depends largely on the skills of the trainer, the equipment available, and the collection used. The range of what a person learns is so great that there is no way to evaluate it.

Given these considerations, "the committee has resolved and is in full agreement on the following issues:

- 1) There is no formula to equate formal degree/certificate education in conservation with years of experience and/or apprenticeship. There is, therefore, a need to look for an alternate method to measure level of education/training in terms of curriculum, length of study, proficiency, and the most crucial point of having to pass some sort of evaluation/standard of classwork/training by some established mechanism.
- 2) Self-guided or unsupervised education/training is not measurable and therefore can not be counted as supervised education/training."

The Education and Training Committee believes that for these reasons the Membership Committee does not

have sufficiently clear criteria to evaluate applications from members seeking professional status who have a variety of nontraditional training and experience.

Meeting participants discussed previous efforts to address this issue, including the 1980 Board of Examiners document on apprenticeship training and the Certification Committee's effort to define a conservator. Comments centered on the relationships among formal training, educational content, professional capability, and how (or whether) AIC should participate in evaluating them. Among the questions raised were, Should AIC get into the business of designing graduate education programs? Could such programs free AIC from the need for certification? It was generally agreed that AIC needs to have an overall vision of what we want and where we are going before we can describe equivalency. One member stated, "Is the AIC educational or regulatory? We cannot have regulation without certification." Following a long discussion about the relative importance of educational and regulatory functions, there was consensus that the membership needs to indicate how urgently certification might be needed. Debbie Hess Norris agreed that we are not now in a position to decide whether to undertake certification but that the board has future plans to study the issue using a process similar to that used for the study and revision of the *Code of Ethics*.

The discussion came full circle with the question of what a conservator is and what you have to know to become one. Debora Mayer summarized by saying that the committee feels it has responded to some parts of the board's charge, but they do not know which road to follow. The committee will next present a discussion of the alternatives. One answer could be making additional education opportunities available. Stating that proficiency, not education, is the end, participants emphasized that we need to separate certification standards from membership issues.

**REVIEW OF AIC PROGRAMS AND ACTIVITIES:** Debbie Hess Norris reviewed current programs being implemented. Among the highlights were an update of the publications task force's activities; a review of plans for the Nashville meeting (a reception for

new members, students, the board, and Fellows; an open forum with the board; and more student mentors); a discussion of whether to hold a one-day general session and two days of specialty group meetings in 1995; the role of the AIC director of professional education to focus on developing courses and seminars for midcareer-level presessions; the continuation of the AIC-NIC disaster preparedness initiative; an update on programs presented at allied organizations and recent public outreach activities such as the joint WMF-AIC press luncheon; future outreach activities, including development of an exhibition with SITES and publication of additional brochures; the implications of recent reviews of *Art Restoration: The Culture, the Business, and the Scandal*, by James Beck with Michael Daley; and the need to find a better name for those we now call paraprofessionals.

**CRITERIA FOR FELLOWSHIP:** Chandra Reedy reviewed the new criteria for Fellowship and explained the reasoning behind the document. She also enumerated the advantages and disadvantages of the practice of sending out the 30-day postcard to all Fellows for comment on newly proposed Fellows. Several members spoke in favor of retaining the postcard, pointing out that it is like insurance or a safety net and that it is particularly important since the applicant selects the five sponsors. Others felt it is a historical anachronism and that the timing of the card (after approval by the Membership Committee) is inappropriate. It was the sense of the group that we defer action on eliminating the postcard until further clarification of the membership categories is completed.

**QUESTIONS ABOUT REPORTS FROM IAG MEMBERS:** Michael Podmaniczky explained why the Wooden Artifacts group is considering becoming a part of the Objects group and the sequence of steps they are considering. This change would, of course, include discussions with the Objects group. Debora Mayer questioned the elimination of the *JAIC* postprints issue. Lis FitzHugh explained why this step was taken, and Jay Krueger said that he is working to increase the quality of submissions to the *Abstracts*. Deborah Trupin and Lorraine Schnabel discussed their experiences with ASTM and how best to work with the organization. It was suggested that AIC needs to com-

municate with ASTM and that the newly formed Research and Technical Studies group may be a good mechanism.

Debbie Norris thanked everyone for coming, found the sessions very useful, and urged everyone to share this information with colleagues.—Sarah Z. Rosenberg

### Architecture Dinner Price Correction

Please Note: The correct charge for the Architecture Dinner / Business Meeting on Thursday, June 9 is \$19 (not \$29 as listed on the registration form). To purchase a ticket, please correct your form and submit only \$19.

### Area Code Changes

Area codes in some regions have changed in recent months. If your area code has changed, please contact the AIC office to ensure that your *Directory* listing will be correct.

### AIC News Mailing

The *AIC News* is regularly mailed on the first working day of the month of issue. It is sent second class mail, and you should expect to receive it by mid-month.

### Membership Deadline

May 2 is the next deadline for receipt of Professional Associate and Fellow applications in the AIC office. Please call the office to request an application form, [REDACTED].

## AIC WANTS TO LISTEN TO YOUR IDEAS

### Please Come To:

- \* The Open Forum with the Board, Thursday, June 9, 8:00–10:00 p.m.
- \* Discussion of Revised *Code of Ethics and Guidelines for Practice* & the General Business Meeting, Thursday, June 9, 8:30 a.m.–12:30 p.m.
- \* Public Outreach Brown Bag Lunch, Thursday, June 9, 12:30–1:00 p.m.

The AIC Board and Staff are eager to hear your views, and to socialize with you at the:

- \* Opening Reception at the Hermitage, Tuesday, June 7, 6:00–8:00 p.m.
- \* Annual Banquet and Dance, Friday, June 10, 7:30 p.m.–Midnight

AIC members are also encouraged to:

- \* Mentor a student and/or sponsor a student to attend the annual banquet. See your registration packet for details.

# Legislative Matters

On February 8th, the Senate passed Goals 2000, the major education reform bill, which now goes to conference with the House. It authorizes funding for innovative programming and requires that state and federal education agencies devise strategies for partnerships with the community. Among the partnerships likely to be forged are with museums and libraries. AIC members could take an active role by developing conservation related components to be used in implementing the partnerships.

The Lobbying Disclosure Act, HR 823, has prompted an overwhelming response from the Museum Advocacy Team (MAT) and the Washington association community led by the American Society of Association Executives (ASAE). The American Association of Museums and ASAE have received oral and written confirmation that HR 823 will not be construed to require ordinary grant writers to register as lobbyists. HR 823 will not affect AIC unless we have "at least one employee who spends 10 percent of his or her time on Federal lobbying activities (not grant writing) and unless we spend \$2,500 on these activities."

The President's 1995 budget was released on February 7th: it requests level funding (i.e., no change from 1994) for NEA \$170.23 million, NEH \$177.49 million, IMS \$28.78 million, and NSF Informal Science Education \$35 million. The IMS budget shows slight decreases in conservation related grant lines from fiscal '94.

President Clinton has recently appointed Ellen McCulloch-Lovell executive director of the President's Committee on the Arts and Humanities. She is the former director of the Vermont Council on the Arts and former chief of staff for Sen. Patrick Leahy (D-VT).—Sarah Z. Rosenberg

# FAIC NEWS

## Conservation Services Referral System

Seventy-five requests for referrals were received less than a week after an excellent article appeared in the *Los Angeles Times* mentioning the referral system and the work of two AIC members, Rosa Lowinger and Stephanie Cooper.

## Annual Giving Campaign

The FAIC Board and staff thank the following donors, whose contributions to the annual giving campaign were received since the publication of the January *AIC News*. We appreciate your generous support, which allows us to meet the rising costs of the ever-increasing demands on the referral system; provide grants to worthy applicants to the George Stout Memorial Fund, Carolyn Horton Fund, and FAIC Endowment Fund; write successful grant applications; increase the number of publications available to members, such as the recently issued *Research Priorities in Art and Architectural Conservation*; and continue other FAIC activities.

### ANNUAL GIVING CAMPAIGN

<i>Carol Aiken</i>	<i>David Bauer</i>
<i>Alice Bear</i>	<i>Gustav Berger</i>
<i>Stephen Bonadies</i>	<i>Barbara Brown</i>
<i>Dennis Calabi</i>	<i>Neil Crandall</i>
<i>Mark Fenn</i>	<i>Margaret Fikioris</i>
<i>Phillip Focer</i>	<i>Scott Fulton</i>
<i>David Galusha</i>	<i>Maria Grandinette</i>
<i>Doris Hamburg</i>	<i>Scott Haskins</i>
<i>Susan Heald</i>	<i>Barbara Heller</i>
<i>Rose Holdcraft</i>	<i>Maria Horyn</i>
<i>Harriet Irgang</i>	<i>Sian Jones</i>
<i>Hilary Kaplan</i>	<i>Nora Kennedy</i>
<i>Alexandra Klingelhofer</i>	<i>Sharon Koehler</i>
<i>Evelyn Koehnline</i>	<i>Holly Krueger</i>
<i>Jay Krueger</i>	<i>Nan Lane Terry</i>
<i>Kate Lefferts</i>	<i>Janet Smith Levy</i>
<i>Edith MacKenna</i>	<i>Peter Mustardo</i>
<i>Virginia Naudé</i>	<i>Virginia Newell</i>
<i>Debbie Norris</i>	<i>Jacqueline Olin</i>
<i>Margaret Ordonez</i>	<i>John Pofelski</i>
<i>Carol Pratt</i>	<i>Frances Prichett</i>

*Eleanor Quandt*  
*Ingrid Rose*  
*Nancy Stanfill*  
*Richard Tanton*  
*John Tredway*  
*Elizabeth Wicks*  
*Barbara Wojcik*

*Barbara Roberts*  
*Stan Schmidt*  
*F. Christopher Tahk*  
*Christine Thomson*  
*Deborah Trupin*  
*Sidney Williston*

### DONATIONS IN MEMORY OF SHELDON KECK

*Margaret Lawson*      *Elizabeth Packard*

Your donation to FAIC counts. We ask those who have yet to send in their annual giving campaign contribution to please join the above donors in supporting the activities of the foundation.

Special thanks to the **National Institute for the Conservation of Cultural Property** for their generous support of the publication *Research Priorities in Art and Architectural Conservation*.

We are also pleased to announce an anonymous donation of \$500 to the Carolyn Horton Fund bringing the total capital of the fund to \$23,000, only \$2,000 short of our goal.

## Endowment Funds

As of February 1, we have received 41 applications: 33 to the George Stout Memorial Endowment Fund and 8 to the Carolyn Horton Fund. Applicants will be notified by March 15, and the awards will be sent before April 15 to allow for "early bird" registration for the Denver meeting.

## Endowment Deadlines

THE PUBLICATIONS FUND supports publications costs for the conservation field. These grants are outright awards made solely on the basis of the merits of a publishable manuscript. Application deadline for 1994 is **August 1**. Guidelines and application forms are available from the FAIC office.

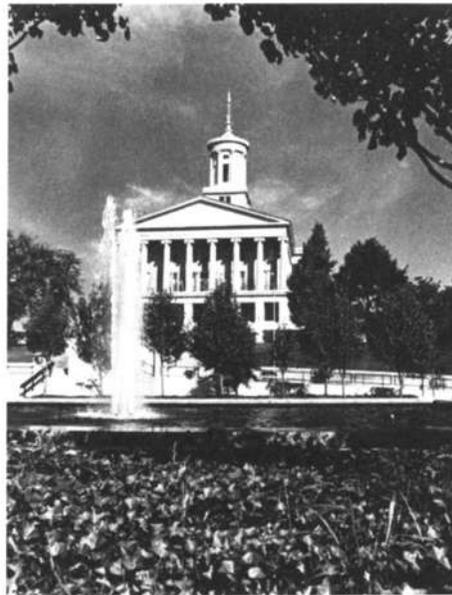
# ANNUAL MEETING NEWS

## Y'all Come To Nashville

The smallest local arrangements committee in AIC history (four) is preparing for what may be the largest AIC meeting ever. It's a daunting project, somewhere between looking forward to the visit of 1,000 of our nearest and dearest friends and preparing for the visit of 1,000 mothers-in-law. What we have going for us is Nashville, which is a *fun* place to visit. This is Music City USA, a town that's not afraid to be a little tacky. It has always been a popular venue for Midwest Regional Conservation Guild meetings, and we hope the spirit of those gatherings will extend to this larger group.

Nashville, the state capital of Tennessee, is a city with a rich and varied history. Located on the Cumberland River, it has always been a center of trade in the midsouth region. Two presidents (Andrew Jackson and James Polk) have come from nearby communities. The Civil War raged across its hills and left both physical and psychological scars behind. It is the buckle of the Bible Belt but also a rapidly growing, rapidly changing hub of advertising, publishing, insurance, and music industries.

The conference hotel, the Stouffer Nashville, is adjacent to the Nashville convention center where many of the sessions will be held, and it is located within a few blocks of almost anything there is to see downtown. You'll be across the street from the newly renovated Ryman Auditorium (former home of the Grand Ole Opry) and within walking distance of the historic warehouse district (now full of restaurants, clubs, and specialty shops), the riverfront, the Tennessee State Museum, and William Strickland's elegant State Capitol building. Unfortunately, you'll also be across the street from a massive construction site that will eventually produce a new arena for concerts and for sports events for the professional teams we don't have yet. (Sorry about the timing.) You will be a trolley ride away from the Country Music Hall of Fame and Music Row, the area of town that sets Nashville apart from all others. The Hall of



*Tennessee State Capitol. Courtesy of the Nashville Convention Bureau.*

Fame is a wonderful museum, well worth a visit even if you don't like country music, and Music Row, the strip of souvenir shops and star "museums," has to be seen to be believed.

The scheduling of your visit to Nashville could have been better. Our conference will coincide with Fan Fair, the country music industry's annual extravaganza for its fans. For four days in a row, all of the stars are available for photo ops, autograph signing, fan club gatherings, publicity events, and concerts. These events will not be open to you, unless you want to buy a package ticket and just skip the AIC conference, but you will be aware of the 25,000 fans who flock to town for the occasion. On the plus side, it adds to the energy and character of the city, and you might run into Clint Black or Reba McEntyre at a restaurant some night. That's for those of you who would recognize them.

You must not expect the usual round of activities at this conference. We don't have a big art museum to welcome you, so our opening reception will be held at the Hermitage, the home of Andrew Jackson. We think the outdoor ambiance will be the perfect introduction to a more easy-going and informal conference. There are no museum labs here, and all of us work out of small in-home studios, so we will

not be offering mass lab tours. We will direct you to the art collections, historic homes, and sites such as the Parthenon, the only full-size reproduction of the Athenian temple. If these cultural activities pall, you may want to check out our antique malls, play in our parks, or escape to Opryland, a huge amusement park that will be accessible by water taxi this summer. Incidentally, if you want to attend the Grand Ole Opry, it might be a good idea to buy tickets well in advance, since Fan Fair-ians may linger for those performances.

Expect our early summer weather to be hot, but with pleasant evenings and occasional dramatic thunderstorms. Be sure you have warm clothes to combat overzealous air-conditioning!

We are eager to welcome you to our city, and we are sure you'll enjoy your visit. We plan to. After all this work, we hope all our old pals will come and play with us.

Oh, and one more thing. Graceland is in Memphis, and that's 200 miles away. Many people expect to find it in Nashville, and we don't want you to be disappointed.—Dee Minault, Cumberland Art Conservation

## FAIC Course Reunion

The students and faculty of the 1984 FAIC Historic Fibers and Unusual Plant Parts course held in Nashville are invited to a ten year anniversary party on Monday night, June 6. Prepare yourself for an unusual time. More details are to come from your party planners Harold and Shelley.

### WILL YOU REQUIRE SPECIAL SERVICES IN NASHVILLE?

Shelley Reisman Paine invites AIC members to contact her for any special needs or services they may require while in Nashville. Shelley Reisman Paine, 240 [redacted] [redacted]t [redacted], Nashville, TN 37212; phone/fax: [redacted].

## Job Service Room

A Job Service Room will again be available to AIC members, students, and prospective employers at the annual meeting. This service provides a visible centralized forum for advertising available positions in conservation and a clearinghouse where prospective employers may view the resumes of individuals seeking employment. Strict confidentiality will be used to protect the privacy of applicants. AIC members unable to attend may request copies of all jobs advertised at the conference. For additional information, contact: Jonathan M. Leader, Chief Conservator, South Carolina Institute of Archaeology and Anthropology, 1321 Pendleton St., Columbia, SC 29208; (803) 777-8170; fax: (803) 254-1338; BITNET: D060000@UNIVSCVM.

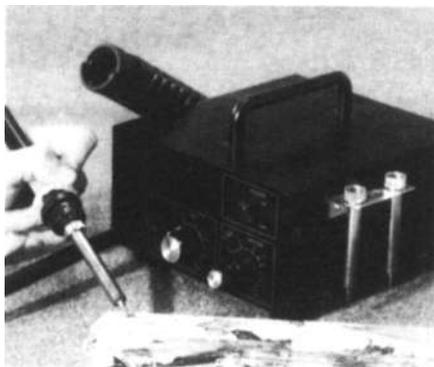
## AIC Members' Art Exhibit Canceled

Due to a lack of response from the membership, the AIC Members' Original Works of Art and Craft exhibit will not be held in Nashville. The next exhibit is planned for St. Paul in 1995.

*At Last...*

...a **HOT AIR TOOL**  
designed specifically for  
**Conservation**

**BETTER CONTROL...**  
**PRACTICAL TEMPERATURES...**  
**GREATER COMFORT...**  
**HALF THE PRICE!**



**SPC**  
**Conservation Tools**

(505) 983-2528  
1570 Pacheco, E-13  
Santa Fe, NM 87501

## Meeting Schedule at a Glance

### Monday, June 6

Noon-5:00 p.m.  
1:30-5:30 p.m.

2:00-4:30 p.m.  
5:30-6:30 p.m.

AIC Advisory Council  
Institute of Museum Services Reviewer  
Workshop  
Downtown Guided Walking Tour  
Regional Guilds and Conservation Centers  
Meeting

### Tuesday, June 7

8:30 a.m.-6:00 p.m.  
6:30-8:00 p.m.

General Session  
Opening Reception at the Hermitage

### Wednesday, June 8

8:00 a.m.-7:00 p.m.  
8:30 a.m.-6:00 p.m.  
6:00-7:00 p.m.  
7:30-9:00 p.m.  
7:30-9:00 p.m.

Exhibit Hall Setup  
General Session  
Funding Agencies Update  
Health and Safety Lecture  
Public Lecture: *The Statue of Freedom*—  
Linda Merk-Gould  
RATS Business Meeting

### Thursday, June 9

8:30 a.m.-12:30 p.m.  
9:00 a.m.-6:00 p.m.  
12:30-1:30 p.m.  
1:30-6:00 p.m.  
6:00-7:30 p.m.  
7:30-10:30 p.m.  
8:00-10:00 p.m.

General Business Meeting  
Exhibit Hall and Poster Sessions  
Meet with Poster Session Authors  
General Session  
Exhibit Hall Reception  
Archives Conservators Meeting  
Open Forum with Board

### Friday, June 10

8:00 a.m.-5:30 p.m.  
8:00 a.m.-5:30 p.m.  
8:00 a.m.-5:30 p.m.  
8:00 a.m.-5:30 p.m.  
9:00 a.m.-6:00 p.m.  
6:30-7:30 p.m.  
7:30-Midnight

Objects Group Session  
Architecture Group Session  
Paintings Group Session  
Photographic Materials Group Session  
Exhibit Hall and Poster Sessions  
Reception (Cash bar)  
Banquet and Dance

### Saturday, June 11

8:00 a.m.-5:30 p.m.  
8:00 a.m.-5:30 p.m.  
7:30 a.m.-5:30 p.m.  
8:30 a.m.-5:00 p.m.  
9:00 a.m.-2:00 p.m.  
2:00-7:00 p.m.

Wooden Artifacts  
Group Session  
Conservators in Private Practice Group  
Session  
Book and Paper Group Session  
Textiles Group Session  
Exhibit Hall  
Exhibits Tear Down

### Sunday, June 12

8:30 a.m.-Noon  
8:30 a.m.-5:00 p.m.  
9:00 a.m.-5:00 p.m.  
9:00 a.m.-5:00 p.m.

Internal Advisory Group Meeting  
Library Collections Conservation Discussion  
Group  
Matting and Framing Workshop  
Fumigation Techniques Workshop

# Conference Reports

## Conservation and the Antiquities Trade

This conference, held at the British Academy, Regent's Park, London, December 2-3, 1993, was organized by Helen Jaeschke, secretary, UKIC Archaeology Section, and Kathryn Walker Tubb, Conservation Department, Institute of Archaeology, London, for the United Kingdom Institute of Conservation, Archaeology Section.

The first day was divided into two sessions, the first addressing legal issues and the second describing case histories. Etienne Clement, UNESCO, described the 1970 UNESCO Convention to prohibit illicit transfer of ownership of cultural property and recent action taken by UNESCO to implement this convention. Lyndel Prott, also of UNESCO, outlined various national and international laws on the protection of cultural heritage. Patrick O'Keefe, an international legal consultant, described how conservators become involved in legal proceedings in the case of stolen antiquities. Maria Kouroupas, U. S. Information Agency, pointed out that the United States is the only major art-importing country that has so far adopted the convention, and she described U.S. efforts to implement it.

The second session began with a summary of U.S. laws on the recovery and restitution of stolen and illegally exported cultural property, given by Patty Gerstenblith, De Paul University, Chicago. Conservators Catherine Sease, Field Museum, Chicago, and Danai Thimme, Indiana University Art Museum, discussed the complicated legal issues surrounding the Kanakaria Mosaics of Cyprus, which were stolen from their Cypriot site, smuggled into Germany, and then sold in Switzerland to an Indianapolis dealer who claimed not to have recognized them as stolen objects. The speakers were called as expert witnesses in a lawsuit resulting from the theft. Although the mosaics bought by the Indianapolis dealer were eventually returned to Cyprus, others in the series were never recovered; they are presumably already sold or will be

hidden somewhere until the statute of limitations makes their sale legal.

Christopher Chippendale, editor of *Antiquity*, and David Gill, University College, Swansea, spoke about the sudden popularity of Cycladic art during the 1960s and how it affected trade in this area. They pointed out that the sudden high prices paid for Cycladic figures caused the market to become flooded with a large number of fakes or illegally obtained and unprovenanced objects. Their survey of the provenance of Cycladic figures indicates very few are documented as coming from known sites.

The presentation by John Browning, a British farmer and owner of a "scheduled site" in Suffolk, was greeted with cheers. He described his rapid education in British Heritage law resulting from his owning a field that contains a "listed site." He ironically noted that the adjoining field he farms is protected by stronger antitrespassing laws than the field containing the listed site, which is supposedly protected by the Heritage laws. The site is periodically raided by metal-detector-bearing "night hawks," and these periodic thefts cannot be effectively controlled unless the current British Heritage laws are changed. Geraldine Norman, *The Independent*, London, also spoke about the inadequacy of the present laws concerned with protecting antiquities. Her talk was followed by a presentation from Lawrence Kaye, partner, Herrick, Feinstein, New York, who described the repatriation of the Lydian Hoard from New York to Usak.

The second day began with a session describing the situation in the United Kingdom. Archaeologists Peter Adyman, Stewart Lyon, and Harvey Sheldon advocated stronger laws to protect listed sites, estimating that 2 million objects are recovered annually from British soil, mostly without record. The field of archaeology is impoverished by these thefts, since the origin of the object and its relation to its site can no longer be understood when objects are recovered with no documented source. Alison Sheridan, National Museums of Scotland, described Scottish laws regarding antiquities, while Eamonn Kelly, National Museum of Ireland, discussed the successful series of laws enacted in Ireland in 1987 to protect Ireland's cultural heritage. Brian Cook, retired keeper,

Department of Greek and Roman Antiquities, the British Museum, spoke about ethical questions of concern to curators and others acquiring antiquities. Carolyn Morrison, Department of National Heritage, described the United Kingdom's export policies in relation to antiquities.

A great variety of viewpoints was represented. Jerome Eisenberg, editor of *Minerva* and director of Royal-Athena Galleries, suggested that loosening rather than tightening the current import and export laws would discourage smuggling of antiquities. James Ede, Charles Ede, Ltd., an antiquities dealer, reminded conference participants that many dealers only deal in objects acquired legitimately and are involved in efforts to limit the number of antiquities derived from clandestine excavations.

A police perspective was provided by John Butler and Dick Ellis of New Scotland Yard. They described a portable computer system soon to be available to police working in the field. It can be linked to a larger system containing information and photographic images to track and identify suspected stolen objects. Peter Cannon Brooks, editor of *Museum Management and Curatorship*, described Thesaurus Information, a computer database program. The program scans auction catalog entries and can be used as a means of tracing stolen items. Ricardo Elia, Boston University, pointed out that conservators bear some responsibility if they work on stolen objects, since their work can enhance the marketability and credibility of an object. He suggested that conservators might want to consider refusing to work on recently acquired cultural objects that have no provenance. Kathryn Walker Tubb, conservator, Institute of Archaeology, concluded the conference by thanking everyone who spoke and calling for continued work on this subject.

The diverse backgrounds of the nearly 100 participants in this conference led to informative discussions before and after the lectures. A main point made during the conference was that the illegal trade in art and antiques is immense, ranking third behind illegal drug and illegal arms sales. London is a world center for the antiquities trade, and the auction houses based there have a major influence on the price and demand for specific types of antiquities.

It was also clear that the trends in the legal antiquities trade affect trends in the illegal antiquities trade. Conservators need to be aware that their treatments can affect the price of and interest in an object.

Although international laws have been enacted to control this large illegal trade, they are not enforceable unless all countries involved in the antiquities trade cooperate by enacting laws to support agreements such as the 1970 UNESCO Convention. Unfortunately, cooperation from some countries is not always forthcoming, for a variety of reasons. For example, England, the leading international center for the antiquities trade, has yet to adopt the UNESCO Convention because of concern over the high cost and large bureaucracy that would be necessary to enforce it. This means that responsibility for stopping the illegal trade is placed on the country of origin, which frequently has neither the financial means nor the organization to effectively prevent cultural objects from leaving the country. England is apparently also concerned that clamping down on the illegal antiquities market might adversely affect the legal market.

In other parts of the world, protective laws are subverted by governmental indifference or corruption. This situation results in a loss of cultural heritage from unprotected areas such as Africa, South America, and Eastern Europe and a constant flow of objects into the illegal and underground antiquities trade. Even in the United Kingdom, the loss of archaeological material from listed sites due to unauthorized metal detector use is a problem. English law is having only a limited effect in curbing the activity. Although many of the papers discussed issues as they related to the UK, the conference illustrated the need for additional examination of these issues as they relate to Native American cultural material.

Many governmental, museum, and conservation organizations on both sides of the Atlantic were conspicuous by their absence, and this was truly unfortunate, since these organizations could have added to and benefited from this conference. It was clear from the papers presented that conservation facilities and individual conservators need to develop, adopt, and announce

detailed policies with regard to accepting antiquities for treatment.

The conference proceedings will be published provided that adequate funds can be raised for this purpose. At present there is no set date for publication.—John Maseman, South Florida Conservation Center, Pompano Beach, Florida

## Gerry Hedley Memorial Forum: Mechanical Behavior of Paintings: Experience and Theory

The 140 delegates to the Hedley Forum, held at the National Gallery of Canada, October 22–23, 1993, heard lectures and discussions on conservators' experiences with lining materials used or introduced since the 1974 Greenwich lining conference. Many papers emphasized what can be learned through an evaluation of the present condition and appearance of these paintings.

Marian Barclay, National Gallery of Canada, summarized the lining history of paintings in the Canadian collection. Al Albano, Winterthur Museum, discussed his use of BEVA, PVA, and acrylic dispersions, the three adhesives discussed at the two early lining conferences in 1972 and 1974.

Two papers presented case studies of linings undertaken in the 1980s with Fabrisil, a fiberglass fabric coated with silicone pressure-sensitive adhesive. Introduced by Robert Fieux, it was withdrawn from the market in 1988. Lucy Belloli, Metropolitan Museum of Art, described how between 1977 and 1984, 50 paintings there were lined with Fabrisil. Forty-five percent of these linings have since delaminated. Although several successful uses of Fabrisil were cited, most experiences described failure either through delamination or through cracking and deformations associated with the Fabrisil lining process. Belloli concluded that lined paintings are more likely to benefit from the additional support than unlined paintings, although it was difficult to predict the behavior of either. The reverse of the canvas had to be very clean and flat to improve the bond, since even tiny variations in handling were sufficient to

cause later separation. Fabrisil was found to offer minimal restraint to the mechanical behavior of a painting composite as it responds to fluctuations in temperature and relative humidity.

Paul Schwartzbaum, Solomon R. Guggenheim Museum, described a more positive experience with Fabrisil. Nine of the 10 paintings he lined with it have remained in satisfactory condition. The one failure, a Chagall, was attributed to the breakdown of the air-conditioning system. As the RH level reached 85 percent, delamination occurred.

Wendy Baker, Ottawa Conservation Studio, discussed how a copy of a portrait of Queen Victoria was wax impregnated, while its pendant, Prince Albert, was lined onto polyester with BEVA. The subsequent instability of the former during uncontrolled environmental conditions required the painting to be lined later with BEVA. A method of quantifying the success of humidity treatments to reduce cupping of a paint film through the use of a mold and a laser scanner to map surface features before and after treatment was also briefly discussed.

The results of current research into lined paintings was presented by Debra Daly Hartin of the Canadian Conservation Institute. (Much of this information is published in the preprints of the 1993 ICOM conference.) In brief, with wax-resin the bond strength achieved depends on the texture of the support, whereas with BEVA the crucial factor is the temperature. Therefore, it is especially important during BEVA-lining on a hot table to monitor temperature throughout the table's heated surface, because if there is slightly less heat on some areas of the table, the bond at these areas will be weaker. The recommended temperature for providing an adequate bond is 60–70°C. The day concluded with a talk by Laszlo Cser, Restorart, who discussed the Constant Tension Stretcher, designed originally by Gustav Berger in 1985.

The second day focused on heat and vapor treatments. Tim Vitale, a paper conservator formerly at the Smithsonian Institution's Conservation Analytical Laboratory, concluded that prolonged contact with water vapor allows lower heat to be used for softening the paint layer. The control of temperature is vital, since the rate of absorption

doubles as temperature is raised accordingly.

After James Coddington, Museum of Modern Art, New York, presented an overview of the development of structural treatment since the Greenwich lining conference, two conservators presented case histories involving structural treatment. Sandy Easterbrook, M. J. Easterbrook Conservation Services, described her modification of a hot table by the introduction of silica gel to provide controlled humidification. Scott Haskins reported on situations in which he felt it was necessary to directly spritz the reverse of the canvas to provide adequate humidification. He warned, however, that uneven distribution increases the potential for shrinkage and emphasized the necessity for consolidation after the "relaxation" treatment to ensure continued flattening and securing of cupped paint layers.

The final session of the day discussed recent research. Stefan Michalski, Canadian Conservation Institute, noted that age and pigment type affect the behavior of oil films. An increase of 9°C is the equivalent of increasing the length of exposure by a factor of 10. Temperature has an even greater effect on glue. He stressed that trying to remove deformations by heat and humidification alone, without lining, is not likely to effect a long-lasting improvement; eventually the deformation will recur.

Rhona MacBeth, Museum of Fine Arts, Boston, evaluated the results of moisture treatments carried out at the Courtauld Institute, information presented at the recent ICOM conference. She reported that flattening of distortions across the entire surface of a painting with one level of humidity is not possible; local treatments are usually necessary. She used a thermomechanical analyser (TMA) to measure temperature and humidity levels at which different paint films soften. The softening temperature of oil paint was found to decrease with increasing relative humidity.

The final paper by Jean François Hulot and Alain Roche, Service de Restauration de la direction des Musées de France, discussed experiments with an innovative "tensiometer stretcher," an aluminum frame with tension-sensitive sensors in the corners attached to an amplifier and computer with the ability to measure variations in biaxial

tension. Their research, which is consistent with Gerry Hedley's and Marion Mecklenberg's earlier studies, demonstrated that after humidification, tension develops very quickly in the weft direction, with half the degree of tension measured in the warp. The painting responds immediately to the first humidification, while a second exposure provokes a smaller reaction that takes more time. These findings remind us how a painting's previous conservation history can affect its response to moisture, particularly during the humidification frequently used in France to reverse traditional glue linings. Roche and Hulot also found gelatin to be more reactive to humidity changes than rabbit skin glue.—Leslie Stevenson

### Preserving Cultural Heritage: The High-Tech Approach

On December 8, 1993, in Chicago the Istituto Italiano per il Commercio Estero, in cooperation with Northwestern University's International Business Development Program, held a seminar entitled "Preserving Cultural Heritage: The High-Tech Approach." This one-day event, chaired by Lambertus van Zelst, director, Conservation Analytical Laboratory, Smithsonian Institution, provided an opportunity for both the private and public sectors to discuss their experiences using "high-tech" tools in the conservation of works of art.

In his opening remarks, van Zelst differentiated between restoration, which treats the symptoms of a deteriorating artifact, and conservation, which treats the disease or source of the symptom. He emphasized the need for preservation and preventive care.

Charles Thurow, deputy commissioner, Department of Planning and Development, Landmarks Division, City of Chicago, used several Chicago buildings and monuments to illustrate how "new" materials such as reinforced concrete and terra cotta, used in the fabrication of these structures are now causing problems for those involved in their conservation. When asked to comment on the limited success of the expensive (about \$4 million) Graffiti Blasters Program, he would only say it

is under review and that structures designated as important must receive prior approval before the graffiti can be removed. The system utilizes baking soda and pressurized water (125 psi) to remove graffiti from a defaced surface.

Maurizio Diana, director, Art Assets Defense Unit, ENEA, described how his department, once involved in nuclear power projects, recently designed mathematical models that can simulate the microenvironment of a work of art, enabling conservators to determine the acceptable thresholds a work of art can withstand in order to create an ideal exhibition environment. He also explained the role of several *in situ* nondestructive testing devices in the conservation of important artifacts.

Paolo Parrini, chairman, Syremont, explained that his company is involved in the waterproofing and consolidation of masonry, graffiti prevention and removal, fresco and marble cleaning, and the conservation of paper. The company designs products tailored to each specific project after studying its environment.

Maurizio Marabelli, director, Central Restoration Institute, used a set of bronze doors to illustrate the problems caused by cyclical heating and cooling and explained how the process was monitored using acoustic emission testing. Through this analysis, it was possible to plan a conservation program that would allow for the heating and cooling to occur without damaging the doors.

Giovanna Ballaben, manager, Business Development, Environmental Systems, Alenia Spazio, explained that changes in Italian laws have provided tax incentives for companies to participate in or sponsor conservation of Italy's cultural resources. Alenia Spazio, an electronics engineering firm, was called in to assess the suitability of converting the Santa Maria Della Pace church in Rome to a mixed-use museum and convention center. Using computer-aided design (CAD), fiber optic sensors, and other electronic monitoring equipment, the company developed a three-dimensional electronic model of the entire church-cloister complex. This model included information on wall thickness, type of construction material, and previous additions. Through simulation, various restoration options were then considered until the most appropriate solu-

tion was found. Alenia Spazio was also involved in the conservation of the Riace bronzes. For this project, the company designed computerized models of the inside of the bronzes, databases for past and present conservation treatments, antiseismic bases, environmental controls, and a security system.

Heather Becker, substituting for Barry Bauman, principal, Chicago Conservation Center, discussed a transfer of a 16th-century panel painting by Defendente Ferrari to an aluminum honeycomb panel.

Van Zelst concluded the seminar by pointing out that the United States needs to seek greater cooperation between public and private institutions, as is found in Italy, to help solve the problems plaguing our cultural resources.—Joseph Sembrat, Jr., Conservator, International Center for Conservation, Chicago

## Restoration '93, Boston

This recent trade show and conference, held in early December, was aimed at site managers, those who work with historic sites, architectural conservators, preservation architects, objects conservators, those in search of these services, and especially anyone who is working on "this old house."

Although several conservators were part of the Association of Preservation Technology's pavilion, the emphasis of the show was on "restoration *cum* refinishing," rather than fine art conservation. Therefore, many products exhibited were for reproduction rather than preservation of original materials, and many were aimed at removing original materials rather than conserving them. Not all of these exhibitors are doing things that would fall within the AIC *Code of Ethics* guidelines, but it is also probable that many have never heard of the AIC *Code of Ethics* guidelines.

Booths displayed everything from wallpaper and plaster (how to take the unwanted off, how to put the new/old on, how to save what is there), to gilding supplies, roofing slate, handmade papers, custom embroidery, new "old" glass, lead testing kits, and "invisible" wheelchair ramps for historic sites.

In-depth presentations demonstrated such procedures and products as "bird-proofing," decorative and faux finishes,

videoscope remote viewing cameras for inspecting inaccessible areas, and new chemical-free systems for removing dirt, oil, rust, lead paint, and fire damage. Companies selling art and conservation supplies were also represented.

A number of professional organizations, including the United Kingdom Institute for Conservation, the National Trust for Historic Preservation, the American Association of Museums, the American Institute for Conservation of Historic and Artistic Works, the Guild of Book Workers, the American Institute of Architects, the Artist-Blacksmith's Association of North America, and the Scottish Conservation Bureau, used the event as an outreach effort. At their booth, AIC personnel spoke with many people previously unaware of the field of professional conservation. They sold AIC publications and distributed brochures, membership information, and hundreds of the new AIC postcard that explains what conservation is all about. The concurrent conference sessions were not geared for art conservators. AIC members speaking at the conference used the event mainly to educate the audience about the field.

Although the conference was only marginally useful to fine art conservators, it provided an excellent opportunity for mutual outreach and education between art conservators and other segments of the restoration community. Also valuable is the guide to suppliers, organizations, and resources, which I would be happy to share with anyone who wishes to contact me.—Sara McElroy, A. M. Huntington Art Gallery, University of Texas at Austin, with contributions from Paul Himmelstein and Sarah Rosenberg

## Materials

### Letter to the Editor

You are quite possibly not aware of the fact that "Velcro" is a registered trade mark used worldwide in respect of the original hook-and-loop fastener in commercial use since 1958-59.

In the United States, Canada, and many other countries the trade mark is owned by the Velcro Organization of 406 Brown Avenue, Manchester, New

Hampshire and in the United Kingdom and the Republic of Ireland it is owned by ourselves (Selectus, Ltd.).

You will, therefore, recognize our interest in the letter published by yourselves. [AIC News, November 1993, "Information Wanted: Velcro and Textiles" page 26.] We have already received a letter from the United Kingdom National Trust, no less, who have used our Velcro hook-and-loop fastener for approximately 30 years on many applications including the fixing of textiles to walls and in some cases the fixing of priceless tapestries, expressing their anxiety after reading your article. We cannot recall a single mishap, certainly none involving instability, discoloration, etc.

Please note that there are numerous manufacturers of hook-and-loop fasteners. Only a handful of these are trading under the trade mark Velcro including ourselves in the United Kingdom and Ireland. It follows that individual manufacturers can only speak on behalf of their own product and such comments cannot be applied universally. We, therefore, wish to point out that the negative remarks attributed to Velcro by Pilgrim Roy do not apply to fastener products produced by Selectus Limited in the United Kingdom. To the contrary, Selectus very much recommends the use of their fasteners in textiles.

Incidentally, Sarah Gates may care to examine the finish in the muslin used in connection with the damaged quilting to establish what possible effect this may have had on the quilting.

P. A. Senn  
Director, Selectus, Ltd.  
Stoke-on-Trent, England

**AUTHOR'S RESPONSE:** In writing the item I used the Velcro name in a generic way and did not intend to single out the Velcro brand of hook-and-loop fasteners. I have been made aware of the fact that there are different kinds of hook-and-loop fasteners—Velcro being only one of them. Research on hook-and-loop fasteners is being undertaken by a number of people and we hope to publish something within the next six months.

Sarah Gates  
Fine Arts Museums of San Francisco  
San Francisco, California

# SPECIALTY GROUPS

## ARCHITECTURE



**NASHVILLE MEETING:** David Wessel, ASG program chair, reports the following: Planning for the Architecture Specialty Group at the AIC annual meeting is going well, and all our activities should prove to be exciting and stimulating. Our first structured function will be the business meeting on Thursday night, June 9. It will be held at a local restaurant in the historic Germantown section of Nashville. We will most likely take over the entire establishment, which was highly recommended by a Nashville native. Lively discussion regarding important issues at hand for architectural conservators is anticipated.

The following day will be our group session, which is quite full. The morning session will consist of the presentation of six papers. The papers should be both technically interesting and philosophically provocative. In the afternoon there will be an update session and two panel discussions.

The first of the two discussions is titled "Establishing a Government Classification for Architectural Conservators." There is currently no federal agency-wide classification for architectural conservators. Panelists will include architectural and objects conservators who are knowledgeable on this topic. The discussion will begin with a summary of efforts toward developing such a classification. There will then be a general discussion of what future efforts, if any and why, should be taken. This panel discussion may be of interest to object conservators as well as architectural conservators.

The second panel discussion is titled "Meeting the Client's Needs." Panelists will be individuals who are frequently in the position of hiring architectural conservators, such as federal and state government preservation officers, architects, and engineers, as well

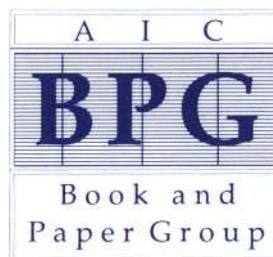
as architectural conservators in private practice. The role of the architectural conservator in architectural projects will be discussed. There will be a particular focus on how architectural conservators and their clients can work together to develop projects that are smoothly run and meet the expectations of all those involved.

On Saturday morning, June 11, there will be a walking tour of Nashville (limited to ASG members) led by a prominent preservation architect in Nashville, and we will visit a number of projects in which architectural conservation was a major component. Points of historic interest will also be included in the tour.

We expect very good attendance at all functions. A special invitation is extended to architectural conservation students to attend this meeting and become acquainted with practicing conservators. The executive planning committee hopes to see you all in Nashville!

**OTHER ASG NEWS:** It was decided at the Denver AIC meeting to revise the *Rules of Order* for the Architectural Specialty Group. You will receive a copy of the revised version one month prior to the annual meeting. Please review it carefully and send comments to me at the address below. If you have not received your copy by the appropriate time, call or fax me. We will vote on whether or not to adopt the revisions at the ASG business meeting in Nashville.—Mary Hardy, Secretary/Treasurer, Architectural Resources Group, Pier 9, The Embarcadero, San Francisco, CA 94111; (415) 421-1680; fax: (415) 421-0127.

## BOOK AND PAPER



**ELECTIONS '94:** The slate of candidates and the mail-in ballots will be

sent out April 1 to be returned by May 1. Please note that in recent years, only about 150 members have responded—less than 20 percent of the membership and fewer than normally attend the annual business meeting. In spite of this, the Denver questionnaire respondents voted strongly to keep the mail-in ballot. So this year, let us improve those numbers and that percentage: exercise your right, show your interest, and VOTE, a.s.a.p.

**BPG ANNUAL '93:** Robert Espinosa expects the *Annual* to be mailed in early March. He reports that switching to a desktop publishing program has been slow and time-consuming initially but that he is very excited about the results. The format will be much tighter and will result in a thinner volume that should be less expensive both to produce and to send.

**NASHVILLE '94:** Maria Fredericks and Debora Mayer are very pleased with the '94 program. In addition to a LCCDG presentation in the general session, the BPG session program will speak to the diverse interests of the membership by bringing together a variety of perspectives on related subjects or ideas. Three morning talks will examine the role and composition of inks in a variety of contexts: American architectural drawings, old master drawings, and copy press documents found in archival collections. A second group of speakers will address factors influencing the treatment decision-making process for materials ranging from fine art to archives to rare books. A third focus will be recent scientific research covering the DEZ mass deacidification process, tidelines in paper, the role of gelatin in paper permanence, and carbonyl groups in peroxide bleached papers. The end of the day will be devoted to short presentations on specific treatment techniques and Studio Tips—provided members step forward soon and submit them. Call Maria, (415) 421-0127.

**COMMENTARIES:** How the specialty groups should approach the commentaries was discussed in the November *AIC News* and at the December IAG meeting. Currently the BPG plan is for the subspecialties to work independently, first to identify

problem areas that need to be addressed and then to suggest appropriate wording to clarify those areas. Depending on the extent to which those results either diverge or converge, the final outcome will be either several distinct commentaries or a single unified commentary. Documentation was suggested as one of the first areas to be addressed, as it contains many troublesome questions for the different specialty and subspecialty groups. Dianne van der Reyden is assembling a group of volunteers willing to work on the commentaries. She has approached representatives of the archives and libraries subspecialties but needs representatives from rare books and fine art on paper. Washington-based liaisons with those groups would be particularly useful. Interested volunteers should contact Dianne by May 1 so that the committees can be up and working before the June meeting. Call Dianne,

**HORTON FUND:** The Carolyn Horton Fund for professional development has received a very generous and most appreciated anonymous donation of \$500. It is a big step that takes us nearer the \$25,000 goal, but we still need approximately \$2,000. Let's keep those contributions coming, big or small!—Betsy Palmer Eldridge, Chair, Toronto, ON M4W 3A3, Canada; phone/fax:

# CIPP

## CONSERVATORS IN PRIVATE PRACTICE

The CIPP Board met in October in New York City. The following subjects were discussed: lost handouts (see next paragraph); finances (we're doing fine, thanks for asking); dues (we're leaving them the same, whew); new AIC reimbursement form; updated rules of order (nothing to get excited about); CIPP catalog (we need to upgrade output reading . . . sorry); membership benefits (we'll send you something on this later); financial workshop (it's been stalled); the December Internal Advisory Group meeting (AIC administrative stuff); and the committees. In addition, the CIPP Board approved

development of a new information exchange, accessible via the Internet. CIPP vice-chair John Scott announces winter-spring testing of CBIX, the conservation business information exchange. For more information and to participate, send e-mail to @panix.com.

If you did not receive the handouts from the Denver CIPP meeting, they may have been in a box lost by UPS. If you did not receive the handout on estimating large projects, contact Christine Smith, CIPP secretary, for a copy. Please check carefully; you are on the honor system.

John Scott is actively pursuing the use of e-mail for CIPP members. Call him if you have input.

Our annual meeting in Nashville will be on Saturday, June 11. John Scott is organizing the meeting. Would you like to help? Have a comment? Call him! See you there! Best wishes for a great 1994.—Scott Haskins, Chair, Fine Art Conservation Laboratory, P.O. Box 23557, Santa Barbara, CA 93121; (805) 564-3438.

## OBJECTS



The schedule for the session on loss compensation, to be held on June 10 at the 22nd annual meeting in Nashville, is complete and promises to be extremely exciting. The session is titled "Loss Compensation: Technical and Philosophical Issues," and we are pleased to have Terry Drayman-Weisser as moderator and Rae Beaubien as scribe. Part of the OSG program will be devoted to discussing commentaries for inclusion in the revised *AIC Code of Ethics and Guidelines for Practice*. We will be mailing a questionnaire to our membership to solicit ideas for discussion; please take the time to complete the form and mail it back to us.

The question has come up as to whether the Wooden Artifacts group (WAG) should merge with the Objects group and whether the OSG should

revise its organization to better reflect the diversity of material and object types covered by our specialty. Michael Podmaniczky, WAG chair, has already devoted *AIC News* column space to a discussion of the issue (January 1994, p. 19), which the WAG members plan to discuss further at the annual meeting in Nashville. We strongly encourage OSG members to participate in that discussion. It is extremely important that OSG members consider this question and its ramifications for our group.

One proposed result of this merger is that the OSG reorganize to become a body with many specialty subgroups that each focus on different materials, i.e., wood, metals, stone. As envisioned, each of these subgroups would have a leader and the opportunity to organize a program at the annual meeting. Immediate questions arise about how long this specialty subgroup list would be (ICOM has more than 12 object-related working groups), and how many concurrent sessions would be created! This also limits the possibilities for people from different subspecialties to share ideas. Furthermore, objects conservators' interests are less likely to be divided by material than by areas formed by the use or origin of the objects, i.e., ethnographic, polychrome sculpture, Asian art, and contemporary art.

It has also been suggested that a revised OSG could have a half-day "general session" followed by a day and a half of a few concurrent, half-day, focused sessions. The topics for these focused sessions could be decided by a committee of program chairs. Is it realistic to expect this kind of participation in the form of chairs and speakers? Would the administration and coordination of such programming be unwieldy? Or should OSG have a committee of subspecialty "representatives" who help the program chair keep a unified OSG program relevant to all of these subgroups?

When you consider these proposals, please keep the following questions in mind: Would the benefits of OSG membership increase if the group further subdivided? Do you feel that the OSG would be more relevant to your practice if it was more focused? Is there anything to be lost by this change? We would be happy to discuss this further with anyone; feel free to phone or fax!

OSG members are encouraged to submit information about products used in conservation practice to the *AIC News Materials* column.—Ellen Pearlstein, Conservation, Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238; (718) 638-5000, ext. 276; fax: (718) 638-3731 and Michele Marincola, Conservation Dept., The Cloisters, Ft. Tryon Park, New York, NY 10040; (212) 923-3700, ext. 140; fax: (212) 795-3640.

## PAINTINGS



In anticipation of the AIC meeting in Nashville, the date for our specialty group session is Friday, June 10. The *Postprints* from last year's meeting should be arriving in your mailbox soon. Once again Christine Daulton has agreed to mail them—a thankless job that all of us appreciate.

Anyone who has input into the commentaries we have been asked to write can contact me. The topics for the specialty groups are documentation and compensation in the *Guidelines for Practice*.—Marcia C. Steele, Chair, Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106; (216) 421-7340, ext. 572; fax: (216) 421-0411.

**PAINTING CONSERVATION CATALOG:** Work has begun on "Surface Coating Applications," the first chapter of the *Painting Conservation Catalog*. Anyone with information or interest in contributing to this chapter, please contact Steve Prins, compiler, or Wendy Samet, editorial board liaison. The compiler will outline the chapter for editorial board review and then write the chapter itself with the input of Paintings group members. Our goal is to produce the chapter in one year. This first chapter will be a prototype for use in fund raising; it will be shown to granting agencies and possible private funding sources. Our goal is to produce three chapters a year. We are considering the format for contributions from you, the specialty group: for example, forms you could fill out to ex-

press areas of interest and expertise and send to the compiler, and a table at the annual meeting where you could talk to the editorial board members and the compiler to discuss contributions.

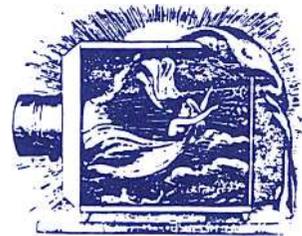
The *Painting Conservation Catalog* editorial board members are: Sarah Fisher, project director, Barbara Buckley, Sian Jones, Cathy Metzger, Wendy Samet, Mary Sebera, and Jane Tillin-ghast. We have met twice and compiled a list of catalog chapters and a basic outline to follow for each chapter. We have depended heavily on the experience of the *Paper Conservation Catalog* project, and of Kate Maynor specifically, and extend our thanks to her for all her help. We look forward to working with you all.—Sarah Fisher

*Painting Conservation Catalog* proposed chapter headings: (1) examination reports and forms; (2) treatment reports and forms; (3) visual records; (4) analytical techniques; (5) facing; (6) fabric supports: deformation; (7) fabric supports: structural damages; (8) fabric supports: lining supports; (9) fabric supports: lining adhesives; (10) fabric supports: variations on lining; (11) fabric supports: lining mechanisms; (12) fabric supports: stretchers/strainers/remounting; (13) fabric supports: transfers; (14) wood panels: localized, stationary reinforcements; (15) wood panels: localized supports with mobile elements; (16) wood panels: attached overall supports; (17) wood panels: unattached overall supports; (18) wood panels: transfer; (19) wood panels: moisture barriers; (20) wood panels: support consolidation; (21) wood panels: fumigation; (22) wood panels: improving deformations; (23) wood panels: repairing joints, splits, checks; (24) wood panels: repairing insect, mold, and mildew damage; (25) other supports; (26) paint layer: consolidation; (27) relaxing distorted paint; (28) filling; (29) inpainting; (30) surface cleaning; (31) varnish removal/reduction/reforming; (32) overpaint and stain removal; (33) surface coating application; (34) environmental control: climate control/pollution control/pest control; (35) framing/backing/glazing/mounting; (36) transportation/packing; and (37) exhibition/storage/handling.

*Painting Conservation Catalog* chapter outline: (1) title; (1.1) purpose; (1.2) factors to consider; (1.3) historical review; (1.4) materials and equipment;

(1.5) treatment variations; (1.6) bibliography; and (1.7) special considerations.

## PHOTOGRAPHIC MATERIALS



**NASHVILLE:** Information about the annual meeting was mailed to you in February via AIC. PMG will have a full day of talks, all of which promise to be interesting, if not enthralling! Topics range from 19th-century paper negatives and Stieglitz to technical reports and exhibit monitoring/guidelines for color photographs.

**UPDATE:** Debbie Hess Norris informs us that the conference "Photographs: Preserving a Moment in Time" scheduled for April has been postponed tentatively until October. For information, contact the conference convener. (See November PMG column for information.)

**ANSI STANDARDS:** The most recent change in standards for photographs involves the photographic activity test (PAT) that is used to evaluate enclosure and housing materials in terms of their likelihood to cause fading or staining of photographs. The PAT was part of *ANSI IT9.2 (rev. 1991) Photographic Film, Plates and Papers—Filing Enclosures and Storage Containers*. The PAT test method is now its own standard, *IT9.16 Photographic Activity Test*, while *IT9.2* continues to describe types of enclosures, acceptable characteristics of papers and plastics used in housing materials, acceptable designs, and the need for materials to pass the PAT as described in *IT9.16*. The new standard *IT9.16 Photographic Activity Test* has gone through all approval stages and public review and is currently in press. Printed copies should be available from ANSI in the next two to four months. Until then, the standard can be cited. Order from: ANSI, 13th Fl., 11 W. 42nd St., New York, NY 10036; (212) 642-4900; fax: (212) 398-0023. The price has not been deter-

mined but should be in the range of \$12 to \$25.

Changes to the PAT include new test methods for evaluating the chemical reactivity of materials used for the storage of diazo film, color photographs, and albums (the PAT described in *ITP.2-1991* evaluated materials in terms of reactivity towards silver photographic images only). There are also slight modifications of the test method as it pertains to silver image fading: Whatman filter paper will now be used as an interleaf between the sample and the test detector in all cases, not only when testing inks and adhesives. One of the major changes to the PAT standard will be how the results are calculated and reported. The test results for image fading will now be reported as a percent change from the control. These normalized results can now be compared easily between tests and among materials; one will be able to tell if something "just passed," failed by a lot, or passed well within the allowable limit (the criterion for failing the image component is a density changed greater than  $\pm 20$  percent). ANSI hopes that this reporting method will help eliminate the potential for confusion when a material passes in one test (at a change of 20 percent) but fails in a subsequent test (at a change of 21 percent). Unfortunately, in this type of test, a cut-off limit must be set; materials hovering around the limit will just pass or just fail. In other words, life is sometimes a continuous tone grey, not black-and-white (heh-heh).— Sarah S. Wagner, Chair; work: [redacted] home: [redacted]

## RESEARCH AND TECHNICAL STUDIES

The slate of candidates listed in the September 1993 *AIC News* was elected, with the results as follows: scientific chair, David Erhardt; conservator chair, Frank Matero; scientific vice-chair, Michelle Derrick; conservator vice-chair, Paul Jett; and secretary/treasurer, Paula Volent.

The aim of RATS is to integrate conservation science more fully into the conservation field and to elevate the level of science in conservation, rather than to establish conservation science as a separate and separable field. To this

end, we will try to establish a liaison with each of the other specialty and subgroups in order to ensure that the interests of each group is represented in RATS and that the activities of RATS mesh with those of the other groups.

As a new subgroup, RATS now must determine in which directions to go. These decisions will be determined in part by the results of the recent *Research Priorities in Art and Architectural Conservation* report prepared by the AIC Conservation Science Task Force. The results of this survey were distributed to all AIC members in January. The interim set of officers, led by Eric Hansen, has done an excellent job in outlining the types of activities RATS might engage in. The job now is to determine the true extent of interest in the group and how many activities will be feasible. Approximately 100 people had expressed an interest in joining RATS, and so far about half that number have officially signed up by checking the RATS option on the AIC dues renewal form.

Possible activities include, of course, the organization of an official conference program starting with the 1995 AIC meeting. We will practice for this by having some short, informal presentations and discussions at the 1994 business meeting in Nashville. More information will follow. If you have a topic to bring up at the meeting, please let one of us know. Other proposed activities include special topics sessions or workshops in conjunction with the annual meeting, research directories, or sponsoring the production and/or publication of monographs on scientific topics of interest to conservators.

The Infrared User's Group (IRUG, not nearly as neat an acronym as RATS) will have a two-day meeting at the Philadelphia Museum of Art on March 24-25. Topics will include sampling and techniques, spectral libraries and interpretation, case studies, and aged or mixed samples. Those of you who have already expressed an interest in the group should have received a notice. Those who did not, or who are not on the mailing list, can contact: Michelle Derrick, Getty Conservation Institute, [redacted] or Beth Price, Philadelphia Museum of Art, [redacted]

And last but not least, we need a logo. It should be something that will look good in the newsletter but that

you would not be embarrassed to wear on a T-shirt. Please submit entries to either of us at one of the addresses below. Neither the method of judging nor the prizes have been determined yet, but we will think of something.— David Erhardt, Scientific Chair, Conservation Analytical Laboratory, Smithsonian Institution, Washington, DC 20560; [redacted]; fax: [redacted] and Frank Matero, Conservator Chair, 2411 Panama St., Philadelphia, PA 19103-6406; (215) 898-3169; fax: (215) 898-9215.

## TEXTILES



This month's column is being written by Sara Reiter, who has agreed to act as liaison between TSG and the ICOM Committee for Conservation Working Group on Textiles.

On August 26, 1993, the ICOM-CC Working Group on Textiles met at the triennial meeting in Washington, DC. The majority of the 11 papers presented were on topics related to wet-cleaning. For the past three years this area of research has been designated a high priority by the working group. Presentations include: detergent monitoring, stains and stain removal methods, and various aspects of cleaning with surfactants, many of which are published in the ICOM-CC meeting *Preprints*. The remainder were published in the Working Group on Textiles *Newsletter*.

A new research area of high priority, "Textiles and Modern Materials," was chosen for the next three years. This is a huge area of concentration, which includes but is not limited to: history and technology of synthetic fibers; textiles and related artifacts made of synthetic fibers; investigation of synthetic fibers; deterioration processes of synthetic fibers and textiles made of synthetic fibers; decorations of textiles, costumes, and accessories made of synthetic polymers, their effect on the textile; synthetic dyes and finishes on textiles, including history of technology and identification; cleaning of textiles made

of synthetic fibers; cleaning of decorations of textiles, costumes, and accessories made of synthetic polymers; threads, yarns, and fabric made of synthetic polymers applied in textile conservation; adhesive methods of textile conservation; effect of synthetic materials on textile artifacts used in storage or display; and particular cases in the relation between textiles and modern materials.

Due to the size of the topic, several assistant coordinators have been assigned to collect information and case histories within specific areas. If you have information, case histories, or plan to do research in any of the areas listed above, please contact me and I will put you in touch with the appropriate coordinator. A questionnaire on "The Conservation of Modified and Synthetic Textiles" is being prepared and will be distributed in late spring. I will bring copies to the AIC annual meeting, and I hope that many TSG members will participate.

The ICOM-CC Working Group on Textiles Newsletter is an excellent resource. It is published twice a year and contains reports on textile conservation organizations throughout the world as well as meeting reviews and reports on textile conservation research in progress. If you are interested in joining the working group or receiving the newsletter, contact Ágnes Timár-Balászy, Coordinator, ICOM-CC Working Group on Textiles, 1071 Budapest, Danjanich u. 19., Hungary.

As the TSG liaison I will be preparing a report for the newsletter. If you have any information you would like to share with our international colleagues or any other questions about the ICOM-CC Working Group on Textiles, please contact me by the beginning of April.—Sara Reiter, Textile Conservation Intern, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; (213) 857-6169.

**POSTPRINTS:** The TSG *Postprints*, volumes 2 and 3, are still alive and kicking. Both are nearing completion and it is neck and neck to determine which will be printed first.

## WOODEN ARTIFACTS



Preparations continue for the Painted Wood Symposium (see the Conferences section). With Carey Howlett as chair, the planning committee met at AIC headquarters on January 28 for an all-day planning session on fund raising, public relations, and programming, and the momentum is gathering. Thanks to tremendous effort by Valerie Dorge, symposium program chair, abstracts are already coming in. Papers on diverse topics will share the common thread of discussing the decorated wood surface. Colonial Williamsburg in the fall will be a wonderful venue for the conference, and a few extra vacation days as well. Optional tours, historic site visits, and other exciting bonus activities will be available to participants, as will an all-conference banquet in one of Williamsburg's taverns. We will give you a full update in Nashville.

John Leader, program chair, has Nashville eagerly awaiting our arrival! Sammy B's restaurant and show bar will be the site of our dinner and business meeting on Thursday night. Subsidized tickets will cost group members \$10 as in the past, but full-price tickets will be available for guests and other nonmembers. (Check your registration form for details.)

There is a full schedule of exciting papers for our specialty group meeting, which will be followed by continuing discussion of our status as a specialty group in AIC and our relationship to the Objects group. You will soon receive a letter from me with complete background information on this issue. Please read the letter carefully, since it will also include formal notification of a minor change in our *Rules of Order* that we must vote on in Nashville.—Michael S. Podmaniczky, Chair, [redacted]

## The Hamilton Kerr Institute

*Fitzwilliam Museum,  
University of Cambridge*

**Bulletin no. 2: March 1994**

A survey of the Institute's research and conservation of easel paintings from 1987 to 1993. Contents include articles on:

- Lely's studio practice
- Auxiliary supports for panel paintings
- The history of eggwhite varnishes
- Sustris's *Diana and Acteon*
- Examination of Dutch flower paintings
- The conservation of Maso da San Friano's *Visitation* altarpiece

144 pages with colour and black and white illustrations

Please supply \_\_\_\_\_ copy(ies) of the Bulletin at

U.S. \$35 including postage by surface mail (allow eight weeks for delivery) \$ \_\_\_\_\_

or

U.S. \$40 including postage by air mail \$ \_\_\_\_\_

Total remittance enclosed \$ \_\_\_\_\_

Name and address for delivery of Bulletin:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Please reply to: Hamilton Kerr Institute, University of Cambridge, Whittlesford, Cambridge, CB2 4NE, UK

# In Memoriam

## *Carolyn Hixson Harris*

Faculty and staff of the Graduate School of Library and Information Science, University of Texas at Austin, are very sad to report the death of Carolyn Hixson Harris, January 15, 1994.

Carolyn was a pioneer in the conservation and preservation of library and archival material. From 1981 to 1987, she was the head of preservation for the library system at Columbia University in New York, and served as assistant director for preservation from 1987 to 1989. She began teaching for Columbia's Preservation and Conservation Programs in 1989 and was named director of the programs in 1990. In 1992, the programs under Carolyn's direction were moved to the Graduate School of Library and Information Science, University of Texas at Austin. In December 1993, the Preservation and Conservation Studies Programs dedicated their new facilities—classrooms, offices, and laboratories.

Harris received a B.A. in art history in 1969 and a master of library science in 1970 from U.T. Austin. She was manuscript cataloger at the Harry Ransom Humanities Research Center at the university from 1973 to 1980.

Carolyn published many articles, one of which won the John Brubaker Award from the Catholic Library Association in 1983. She received the Rex Dillow Award in 1990, also for distinguished writing. She was active in professional associations and served as president of the Resources and Technical Services Division, American Library Association (1988-89). She also served on preservation-related committees and advisory councils for the Northeast Document Conservation Center, the Research Libraries Group, the Society of American Archivists, and the National Information Standards Organization, and a number of others.

A Carolyn Hixson Harris endowment will be established at the University of Texas to benefit activities of the Preservation and Conservation Studies Programs. Contributions may be sent to: University of Texas at Austin, Graduate School of Library and Information Science, Austin, TX 78712.

# People

The Cincinnati Art Museum announces the appointment of FREDERICK WALLACE as assistant conservator of paintings and the promotion of MICHAEL RUZGA to associate conservator of paintings.

SCOTT KELLAR, former collections conservator at Northwestern University Library, has opened a conservation studio in Chicago. The address is: [REDACTED] Chicago, IL 60618; [REDACTED] email: 6385936@mcimail.com.

SHELLEY REISMAN PAINE has relocated her studio to: [REDACTED] Nashville, TN, 37212; [REDACTED]

# Worth Noting

## Invitation from the Commission on Preservation and Access

The Commission on Preservation and Access, Washington, DC, founded in 1986 to foster collaboration among libraries and allied organizations to ensure the preservation of the published and documentary record, is **inviting AIC members to comment on six recommended preservation science projects** that have been developed collaboratively over the past two and one-half years. The projects involve vital research that will lead to useful management tools for libraries and archives. They focus on the chemical deterioration of specific materials and address urgent questions that relate to the environmental conditions and storage of collections of paper, film, and magnetic media.

The projects were designed by a group of 20 preservation administrators and scientists convened by the commission. They have the commission's full endorsement and the unanimous support of the 20-member Preservation Science Council, which represents a broad sampling of North American research libraries and archives. The commission sponsored the work of the council to study, analyze, and set priorities for research possibilities and

then to select and develop a finite number of manageable projects of primary value. The fundamental mandate was to help administrators make decisions about the care and storage of ever-growing collections.

The commission is encouraging laboratories, research institutions, individual researchers, and funding agencies to consider undertaking these projects. While the commission is not in a position to fund the projects directly, it will help support submission of proposals for funding.

## PRESERVATION SCIENCE PROJECTS

**PAPER: LIGNIN.** Assess the influences of lignin in a paper on its permanence, including such factors as color changes upon aging and possible deleterious effects upon nonlignin papers coming into contact with lignin-containing papers.

**PAPER: MICROCLIMATE EFFECTS ON MATERIALS.** Evaluate the role of the moisture reservoir in paper and book collections under fluctuating RH and temperature conditions. Tests to include a broad range of materials and microclimate storage conditions, e.g., single isolated books, books and documents in various boxes, or shelves of boxes.

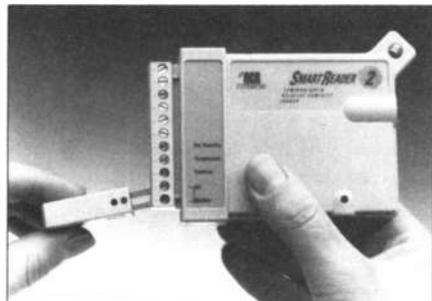
**PAPER: TEMPERATURE AND RH DEPENDENCE OF DETERIORATION.** Use of accelerated aging experiments to yield specific predictions concerning the life expectancy of five types of paper found most commonly in libraries and archives under different temperature and RH conditions.

**FILM.** Research to yield recommendations for the types of storage enclosures that are best for microfilm, movie film, and sheet film, so as to minimize acetate base degradation.

**MAGNETIC MEDIA.** Phase 1: Review the status of current research on the longevity and durability of magnetic media, identify tools useful to librarians and archivists in managing these collections, and identify the research necessary to develop the tools, leading to phase 2.

**BINDING ADHESIVES.** Design a laboratory process to accelerate the natural aging process of polyvinyl acetate adhesive (PVA) films and to test the relative performance of several widely used PVA formulations.

## PORTABLE TEMP/RH RECORDERS



- \* Temp/RH Logging
- \* 4 Channels
- \* Only 5 ounces
- \* Battery Powered -10 yr.
- \* Shirt Pocket Portability
- \* Computer Interface
- \* Holds 32000 Readings
- \* Lotus & Excel Output
- \* No Paper or Pens

**CASCADE GROUP, INC.**  
68 WEST MAIN STREET • OYSTER BAY, NY • 11771  
516-624-9362 FAX 516-624-9363

**FREE demo disk &  
catalog call:  
1-800-800-0588**

In addition to its preservation objectives, the commission seeks to provide enhanced access to scholarly information. Over the past seven years, it has progressed from an initial emphasis on preserving information in books and journals to exploring approaches to preservation and access related to digital and other evolving electronic technologies. The commission does not operate long-term programs, but instead serves as a catalyst and advocate of collaborative solutions. It contracts for research-and-development and demonstration projects, sponsors invitational meetings, publishes a newsletter and reports, and provides exhibits for conferences. Support for the commission comes from foundation grants and a growing core of sponsoring institutions and associations.

AIC members are invited to contact the commission to request more information about the science projects and other activities and to be added to a distribution list to receive all further science project mailings. Contact: Maxine Sitts, Program Officer, Com-

mission on Preservation and Access, 1400 16th St., NW, Ste. 740, Washington, DC 20036.

**PRESERVATION SCIENCE COUNCIL:** Barclay Ogden, head, Conservation Dept., University of California, Berkeley; Sherry Byrne, preservation librarian, University of Chicago Library; Janet Gertz, assistant director, Preservation, Columbia University Libraries; Jan Merrill-Oldham, head, Preservation Dept., University of Connecticut; Donald K. Sebera, consultant; Peter Sparks, consultant; James R. Druzik, conservation scientist, Getty Conservation Institute; Carolyn Clark Morrow, Malloy-Rabinowitz preservation librarian, Harvard University Library; Diane Nester Kresh, acting director, Preservation Directorate, Library of Congress; Carla Montori, preservation officer, University of Michigan; Margaret Byrnes, head, Preservation Section, National Library of Medicine; Chris Ward, chief, Bureau of Archival Services, New York State Archives & Records Administration; Richard Frieder, head, Preservation Dept., Northwestern University Library; Wes Boomgaarden, preservation officer, Ohio State University Libraries; James M. Reilly, director, Image Permanence Institute, Rochester Institute of Technology; Connie Brooks, head, Preservation Dept., Stanford University Libraries; Ellen Cunningham-Kruppa, preservation officer, University of Texas at Austin; James Stroud, chief conservation officer, Harry Ransom Humanities Research Center, University of Texas at Austin; Karen Turko, head, Preservation Services, University of Toronto Libraries; Paul Conway, head, Preservation Dept., Yale University

## Harvard's Conservation Center Receives Support

Harvard University Art Museums has received a gift of \$7.5 million from Philip A. and Lynn Straus that will be directed to the expansion, renovation, and endowment of the museums' conservation center. The center will be named the Philip A. and Lynn Straus Center for Conservation and Technical Studies. The present conservation center comprises four crowded laboratories in the Fogg Art Museum. Altered only slightly since opening in 1927, the laboratories are in desperate need of

both renovation and expansion. To this end, the art museums have commissioned a plan for the expansion and renovation of the center from New York architect Samuel Anderson, who worked on the plans for other Harvard fine arts buildings. The plan not only organizes the existing laboratory space more efficiently, but also calls for enlarging the space and creating a seminar room and library.

## Information Wanted

Joseph Sembrat, a conservator of architectural elements and sculpture, would like to hear from AIC members who have information about the use of two silicate-based corrosion converters/consolidants: SPP (Steel Preservation Penetrant), manufactured by Darchem of Rowlett, Texas; and BAG-RAT, manufactured by Hans JAKLIN Co. of Germany. The manufacturers claim that these products penetrate into fully cured reinforced concrete and react with the corroded reinforcing bars to produce the more stable minerals of goethite and magnetite. In addition to the converting ability, the manufacturers claim that the products will react with the concrete to raise its pH level and consolidate the cementitious material without altering its vapor transmission. Contact: Joseph Sembrat, Jr., [redacted] Chicago, IL 60622; [redacted].

## NOW AVAILABLE

*Research Priorities in Art &  
Architectural Conservation:  
A Report of an  
AIC Membership Survey*

Edited by Eric F. Hansen and  
Chandra L. Reedy

AIC members were sent copies in February. Additional copies are available for \$15 postpaid. Send check or money order payable to AIC in U.S. dollars, drawn on a U.S. bank to: AIC, 1717 K St., N.W., Suite 301, Washington, D.C. 20006.

## Research/ Reports

The authors outline the history of the use of ultramarine as an artist's pigment, the chemistry of ultramarine and lapis lazuli, and the use of the pigment by impressionist painters. Anthony R. Butler and Rosslyn Gash, "A Lighter Shade of Blue," *Chemistry in Britain* 29, no. 11 (November 1993).

Raman microscopy was used to identify pigments in an illuminated 13th-century Bible. The authors discuss the optical configuration of this special microscope and the techniques of the Parisian manuscript ateliers. Orpiment, red lead, realgar, lapis lazuli, and several other pigments in the Lucka Bible were identified using Raman microscopy. Stephen Best, Robin Clark, Marcus Daniels, and Robert Withnall, "A Bible Laid Open," *Chemistry in Britain* 29, no. 2 (February 1993).

Detection and identification of dyestuffs is the focus of this article. Romano-British wool textiles as well as wool and silk textiles from the Anglo-Scandinavian levels at York were analyzed using thin-layer chromatography and other techniques. Correlations between local dye plants (archaeological soil samples) and the dyes were made. G. W. Taylor, "Ancient Textile Dyes," *Chemistry in Britain* 26, no. 12 (December 1990).

A series of articles in the May 1993 issue of *Chemistry in Britain* is devoted to forensic science. Like conservation science, forensics is a field that relies on the technical examination of minute samples to find answers to vital questions. Topics in this issue range from forensic toxicology (immunoassays, gas chromatography, thin-layer chromatography) and fiber analysis (microscopy, infrared analysis) to particle analysis (radiography, photomicrography). Both forensic chemists and conservation scientists must use similar creative problem-solving approaches to solve elusive mysteries with scientific techniques.

*Chemistry in Britain* 29, no. 5 (May 1993).

Tests were made to determine whether insect control procedures using alternate freezing and thawing caused deterioration of new and old wool. Treatment of new fabrics with up to 50 cycles caused no damage to new wool and very little deterioration in old wool. Color change in a red wool dyed flag was negligible. Leo A. Holt, Chen Yi, and Wendy Dodd, "The Effect on Wool Fabrics of Multiple Freeze/Thaw Treatments for Insect Control," *Australian Institute for the Conservation of Cultural Material Bulletin* 19, nos. 1 & 2 (1993).

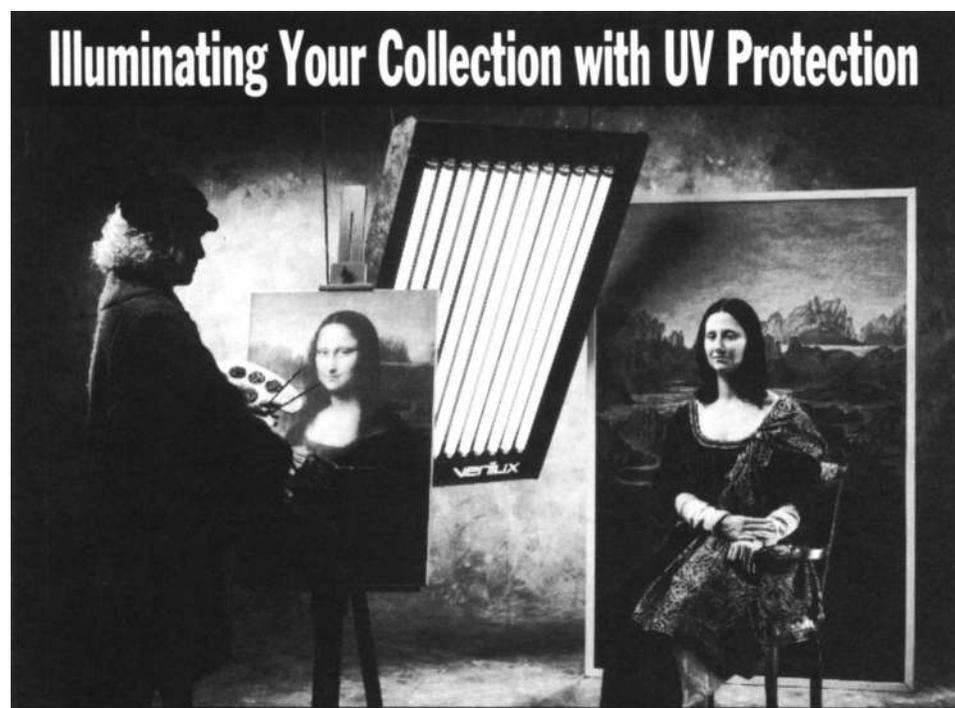
Problems of conservation of materials frozen in permafrost, especially prevention of mold growth and uncontrolled drying, are discussed in this article. Tara Grant, "Field Conservation in the Eastern Arctic," *Canadian Conservation Institute Newsletter* 12 (September 1993).

Column submitted by Jo Hill

## Recent Publications

*Measured Opinions: The Collected Papers on the Conservation of Paintings*, by Gerry Hedley, edited by Caroline Villers. This publication is divided into four areas of paintings conservation to which Gerry Hedley made a significant contribution. Each section has a short introduction, by colleagues and coauthors who worked with Hedley, explaining some of the background, context, and significance of the studies included. \$27 UKIC members/\$30 non-UKIC members, plus 20 percent for international postage. Checks or postal orders made payable to UKIC. Contact: United Kingdom Institute for Conservation, 6 Whitehorse Mews, Westminster Bridge Rd., London SE1 7QD, UK; 44-71-620-3371.

*Graphic and Photographic Documents: Analysis and Conservation*, published by the Archives Nationales and La Documentation Française. This fourth volume of the work of the CRCDG discusses 30 years of conservation, provides a history of the laboratory, and



**Illuminating Your Collection with UV Protection**

**VERILUX® UVX™ UV Filtered Fluorescent Lamps**

- Full Spectrum Natural White Light • Unparalleled UV Protection
- Easy to Install & Available in Most Sizes

**Verilux Inc. • 1-800-786-6850**

is accompanied by a complete bibliography of the articles and monographs published by researchers at the CRCDG. Articles include the study of autochromes; the phenomenon of the silver mirror on photographs; the elimination of stains on parchment; the stability of printing inks to be used on permanent paper; the influence of optical brighteners on the permanency of paper; and the stability of photocopies. 280 pages. f190. Contact: La Documentation Française, 29, quai Voltaire, 75344 Paris, France; (1) 40-15-70-00.

*Artistic Exchange: Proceedings from the 28th International Congress of the History of Arts.* Proceedings from the July 1992 International Art Congress held in Berlin and attended for the first time by art historians from Eastern Europe. This three-volume set includes insights into the problems of professional discussion about the art of Central and Eastern Europe, about the questions of the avant-garde in the East and the West, about the preservation of our cultural monuments, and about the future of museums. The volumes also profile the development of new media and inventive scientific methodologies. 1,550 pages, 1,400 figures and charts. \$245. Contact: Akademie Verlag, [redacted] New York, NY 10010-4606; [redacted]; fax: [redacted]

*Architectural Restoration in Western Europe: Controversy and Continuity*, by W. F. Denslagen. This book discusses pedantic corrections of style in historic architecture as a curious aspect of the story of restoration. One of the painful and paradoxical aspects of the history of restoration—that architecture has been altered on a grand scale, and additions and corrections have been carried out in the name of art—is examined. Criticisms aimed at restoration architects are reevaluated and tested against the arguments of architects in defense of their restorations. Illustrated, 320 pages. DFL 79.50. Contact: Architectura & Natura, Leliegracht 44, NL-1015 DH Amsterdam, The Netherlands; fax: 3120-638-23-03.

*A Primer on Disaster Preparedness, Management, and Response: Paper-Based Materials*, Smithsonian Institution, National Archives and Records Administration, Library of Congress, and National Park Service. These four in-

stitutions have revised and combined their basic disaster references into a single publication consisting of "Smithsonian Institution Staff Disaster Preparedness Procedures"; "Emergency Salvage of Flood-Damaged Family Papers" (National Archives); "Procedures for Salvage of Water-Damaged Library Materials" (Library of Congress); and "Mold and Mildew: Prevention of Microorganism Growth in Museum Collections" (NPS). The contents are free from any copying restrictions and the limited supply of the publication is being sent gratis to libraries around the country. The compilers will be collaborating on further projects and request additional topics for consideration. Contact: Preservation Directorate, Library of Congress, LMG 21, 101 Independence Ave., SE, Washington, DC 20540-4500

During the past several years, the National Gallery of Art has been developing a series of publications on artists' pigments entitled *Artists' Pigments: A Handbook of Their History and Characteristics*. Past volumes have contained chapters on pigments written by internationally regarded authors. Ashok Roy, head of the Scientific Department, The National Gallery, London is the editor of volume 2, now in press. The nine chapters include essays on azurite and blue verditer, ultramarine, lead-tin yellow, lead white, smalt, verdigris and copper resinate, vermilion and cinnabar, malachite and green verditer, and calcium carbonate whites. The chapters are developed from articles that appeared originally in *Studies in Conservation*. Each has been revised and updated by Ashok Roy. The book will be available in the spring from Oxford University Press for \$49.95. The first volume (1986), was edited by Robert L. Feller, director emeritus of the Research Center on the Materials of

MARTIN HOROWITZ & LOU TILMONT  
THE  
GOLDFLEAF FRAMEMAKERS  
OF SANTA FE

PROUDLY ANNOUNCE OUR FOURTH SEASON  
OF  
WATER GILDING CLASSES  
IN SANTA FE

ALL CLASSES CONFORM TO OUR STUDENTS ABILITY  
LEVEL. FROM CLASSES FOR PROFESSIONALS  
TO CLASSES FOR BEGINNERS.

OUR CURRICULUM RANGES  
FROM CONTEMPORARY & PERIOD REPLICATIONS  
TO RESTORATION TECHNIQUES.

OUR WEEK LONG 40 HOUR CLASS  
RUNS FROM OCTOBER 1993 THRU JUNE 1994.  
ONE CLASS PER MONTH.  
ALL CLASSES LIMITED TO 4 STUDENTS.

REAL ANSWERS! REAL FORMULAS!  
REAL FINISHES! REAL GILDING!

REGISTER NOW FOR NEW FALL SEASON  
1-800-873-5525

the Artist and conservator at the Carnegie Mellon Research Institute. It contains chapters on Indian yellow, cobalt yellow, barium sulfate, cadmium colors, green earth, red lead and minimum, zinc white, chrome yellow and related pigments, Naples yellow, and carmine. Volume 3 (expected in 1995), edited by Elisabeth West FitzHugh, research associate at the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, is nearing completion. Pigments described in this volume, which is expected to be available in early 1995, include chromium oxide greens, Egyptian blue, emerald green, gamboge, indigo, orpiment and realgar, Prussian blue, titanium dioxide white, madder, alizarin, and Vandyke brown. Barbara Berrie, senior conservation scientist at the National Gallery of Art, has been selected as editor of volume 4. Among pigments under consideration for inclusion are cobalt blues, iron earths, black pigments, and organic brown pigments. For further information, contact: Ross Merrill, Chief of Conservation, National Gallery of Art, [redacted].

# Conferences, Courses & Seminars

## CALL FOR PAPERS

November 13-18. Somerset, NJ. Conservation Science at the 33rd Eastern Analytical Symposium (EAS). EAS is one of analytical chemistry's primary annual professional meetings, with more than 30 sessions of invited or contributed papers as well as workshops, short courses, tutorials on applications of instrumental techniques, and an exposition of vendors. This year EAS debuts its session on conservation science. Abstracts of 100-200 words are due by April 1 to: EAS Program Committee, P.O. Box 633, Montchanin, DE 19710-0633. Acceptance notification in May.

March 26-31, 1995. Orlando, FL. Corrosion/95. NACE's annual conference devoted to the protection and performance of materials in evaluating materials performance in corrosive environments, new corrosion-resistant materials, and emerging materials protection systems. Technical committees sponsoring 1995 symposiums have selected topics and appointed officers. Officers must be contacted by April 15 to indicate interest in presenting a technical paper. For list of topics and officers, contact: NACE International, P.O. Box 218340, Houston, TX 77218-8340; (713) 492-0535.

April 1995. Chicago. The Conservation of Ethnographic Materials. Papers concerning the conservation and preservation of ethnographic materials are invited for a symposium sponsored jointly by the ICOM Working Group on Ethnographic Materials and the Division of Conservation, Field Museum. Papers can include any aspect of the care and conservation of material culture from Africa, Asia, Oceania, and the Americas, such as case studies, technology, materials science, curatorial and ethical problems, repatriation, and the interaction of native peoples with museum collections. In English. The proceedings will be published. The ICOM Ethnographic Working Group will hold an interim meeting in conjunction with the symposium. It's not too late! Ignore the previous deadline. If you think that you would like to attend and/or give a paper, we would like to hear from you—a postcard will do. We do not need abstracts until August 31, but we will not turn away abstracts before then. Contact: Catherine Sease or Christine Del Re, Div. of Conservation, Field Museum, Roosevelt Rd. at Lake Shore Dr., Chicago, IL 60605; fax: (312) 427-7269.

June 1995. Rome. Methods of Evaluating Products for the Conservation of Porous Building Materials in Monuments. The conference, organized by ICCROM, will focus on the problems of evaluating the suitability of products and

methodologies for the conservation of porous building materials in monuments. Topics include: evaluation of properties and performance of products for cleaning, consolidation, gap-filling, joining, and protection; study of chemical and physico-chemical characteristics of products in relationship to their performance and durability; evaluation of biocide treatments and of stone-biocide interactions; evaluation of the bioresistance of products used for the conservation of porous building materials; discussion of laboratory evaluation methods; discussion of *in situ* tests; discussion of criteria for evaluating experimental results; relationship between natural and artificial aging; and discussion of standardization problems. In English and French with simultaneous translation. Send titles and abstracts by March 31 to: Marisa Laurenzi Tabasso, Science & Technology Programme, ICCROM, Via di S. Michele, 13, 00153 Rome, Italy; 39-6-587-901; fax: 39-6-588-4265.

September 18-20, 1995. London. International Conference on the Conservation of 19th- and 20th-Century Sculpture. Papers are invited from conservators, conservation scientists, curators, and artists for a conference organized by the Tate Gallery and UKIC on all aspects relating to the conservation of modern sculptures. Abstracts of 300-500 words should be submitted on topics such as artist's intention; ethics; modern ethnographic sculpture; sculpture techniques; research; handling; storage and treatment of sculptures made from unusual media, including ephemeral material as well as traditional materials such as bronze and marble. The proceedings will be published. Send abstracts by June 1 to: Jackie Heuman, [redacted] London SW1P 4RG, UK; [redacted] fax: [redacted]

## CONFERENCES

March 21-23. New York. New York University Conservation Environment Workshops. Contact: Real Estate Institute, New York University, 11 W. 42nd St., New York, NY 10036; (212) 790-1345. \*

May. Paris. Environment and Conservation of Graphic and Photographic Documents. Second international symposium of the Association pour la Recherche Scientifique sur les Arts Graphiques (ARSAG). Contact: Françoise Flieder or Sibylle Monod, ARSAG, 36 rue Geoffroy-Saint-Hilaire, 75005 Paris, France; (1) 45-87-06-12; fax: (1) 47-07-62-95.

May 11-15. St. Louis. Collections Planning and Policies. Joint meeting of the Association of Systematics Collections and the Society for the Preservation of Natural History Collections. Contact: ASC, 730 11th St., NW, 2nd Fl., Washington, DC 20001; (202) 347-2850. ♦

May 25-26. Toronto. Doing More with Less: Today's Reality, International Institute for Conservation-Canadian Group 1994 Preconference Training Workshop. For information contact coordinators: Barry Briggs, [redacted], fax: [redacted]

[redacted] or Johanna Wellheiser, [redacted] fax: [redacted]

May 27-29. Toronto. International Institute for Conservation-Canadian Group 20th Annual Conference. Contact: Marilyn Laver, IIC-CG Conference '94 Coordinator, Toronto Area Conservation Group, P.O. Box 956, Station F, Toronto, ON M4Y 2N9, Canada; phone/fax: (416) 730-8813.\*

June 6-11. Nashville. AIC 22nd Annual Meeting. See page 12 for details.

August 28-September 3. Washington, DC. Cultures Connected: Automating Museums in the Americas and Beyond. Consecutively scheduled meetings organized by ICOM's International Documentation Committee (CIDOC) and the Museum Computer Network (MCN) will explore the many facets of automation in the museum environment. The CIDOC meeting (August 28-31) will focus on new developments in museum documentation standards and practices from around the globe with emphasis on the Americas. The MCN meeting (August 31-September 3) will emphasize interchange standards, imaging, multimedia applications, collections management, and networking. Workshops, vendor demonstrations, updates on MCN-sponsored projects, and special interest groups will be offered. Contact: Museum Computer Network, 8720 Georgia Ave., Ste. 501, Silver Spring, MD 20910; (301) 585-4413; fax: (301) 495-0810; e-mail: mdevine@cni.org.

September 12-16. Ottawa. Preventive Conservation: Practice, Theory, and Research. The 15th international congress of the International Institute for Conservation of Historic and Artistic Works (IIC). Contact: IIC, 6 Buckingham St., London WC2N 6BA, UK; fax: 071-976-1564. ♦

October 3-7. Wellington, New Zealand. AICCM/NZPG Annual Meeting. The first combined annual meeting of the Australian Institute for Conservation of Cultural Materials and the New Zealand Professional Conservators Group. The major topic will be conservation of indigenous cultural property and new museums/libraries/archives: conservation considerations. There will also be special-interest sessions and institution and site visits. Contact: Sally Groom, Museum of Vic-

♦ See November 1993 *AIC News* for more information.

\* See January 1994 *AIC News* for more information.

▲ For additional information and course catalog, contact: Mary Wood Lee, Campbell Center, 203 E. Seminary St., Mt. Carroll, IL 61053; (815) 244-1173.

■ Contact: The Centre for Photographic Conservation, 233 Stanstead Rd., Forest Hill, London SE23 1HU; 081-690 3678; fax: 081-314 1940.

torica Conservation Unit, 27 Francis St., Melbourne, Victoria 3000, Australia; 61-3-628-5978; fax: 61-3-628-5235.

October 22-23. Boston. Pest, Insect, and Fungus Management: Nontoxic Fumigation and Alternative Control Techniques for Preserving Cultural Historic Properties and Collections. An intensive two-day conference with more than 20 museum conservators, conservation scientists, pest control specialists, and industry researchers speaking on integrated pest management; insect monitoring and identification; oxygenless, inert gas, and freeze-low temperature fumigation; biological, trap, and repellent techniques; rodent control strategies; fungus monitoring and disaster site controls; building, storage, and exhibit HVAC environmental controls and duct air quality filtering and cleaning systems; and federal and state chemical health and safety regulations. Contact: Susan Schur, Technology and Conservation, 1 Emerson Pl., 16M, Boston, MA 02114; [redacted] or Robert Hauser, New Bedford Whaling Museum, [redacted] fax: [redacted]

November 24-25. London. Restoration: Is It Acceptable? Contact: Brenda Cannon, Restoration Conference, Dept. of Conservation, British Museum, London WC1B 3DG, UK.

## GENERAL

April 21-22. Edinburgh. Two-Day International Meeting on Exhibitions and Conservation. Scottish Society for Conservation and Restoration. Contact: Sue Wilthew, Administrator, SSCR, Glasite Meeting House, 33 Barony St., Edinburgh EH3 6NX, Scotland; 031-556-8417; fax: 031-557-0049. ♦

May-October. Mt. Carroll, IL. Collections Care Core Curricula and various other collections care courses. Designed for curatorial staff with the wide-ranging collections care responsibilities and varied collections typical of small to mid-size museums. Financial assistance available.

June 13-17. Rosemont, NJ. Mountmaking for Exhibitions. This workshop, to be held in Benchmark's shop and studio, is limited to 12 people and will focus on the design, fabrication, and installation of exhibition mounts. These issues will be addressed through lectures, demonstrations, and hands-on practice sessions making, painting, and padding actual mounts and pinning objects. Participants will be encouraged to discuss any specific mounting problems they may have and can bring photos, drawings, or actual objects with them to facilitate the discussion. Previous experience helpful but not necessary. Contact: David La Touche or Shelly Uhler, Benchmark, [redacted], Rosemont, NJ 08556; [redacted]

July 11-15. London. Mountmaking for Exhibitions. Offered by Benchmark in conjunction with the International Academic Projects Summer School. See description and contact information for June 13-17 workshop.

October 11-15. Mt. Carroll, IL. The Vellum Leaf. Lecture and practicum sessions on the treatment of vellum and parchment. Financial assistance may be available. ▲

## TEXTILES

May 17-21. Mt. Carroll, IL. Reweaving of Damaged Textiles. The course will provide an opportunity for textile conservators to explore reweaving as a conservation option in the treatment of damaged textiles, with an emphasis on rugs, tapestries, and upholstery. Financial assistance may be available. ▲

June 1-4. Montreal. Dress Addressed: Costume across Disciplines. Contact: Costume Society of America, P.O. Box 73, Earleville, MD 21919; (410) 275-2329; fax: (410) 275-8936.\*

## BOOK AND PAPER

April 8-9. Sturbridge, MA. New England Museum Association and Old Sturbridge Village Museum Archives Institute. Contact: Theresa Rjini Percy, Research Library, Old Sturbridge Village, One Old Sturbridge Village Rd., Sturbridge, MA 01566; (508) 347-3362, ext. 203; fax: (508) 347-5375.\*

July 11-15 and 18-22. Santa, Idaho. Technology of the Medieval Book VII. Week 1: Fiber preparation through papermaking and sizing. Week 2: Bookbinding with oak boards and fore edge clasps. Contact: Jack C. Thompson, Thompson Conservation Laboratory, [redacted] Portland, OR 97217; day: [redacted] evening: [redacted]

September. Chichester, UK. The Conservation of Rare Books and Manuscripts. This specialist workshop is intended for those who have already obtained a degree or diploma qualification in relevant subjects. Internships are available. Contact: West Dean College, West Dean, Chichester, W. Sussex PO18 0QZ, UK; 024-381-1301; fax: 024-381-1343.

October 4-8. Mt. Carroll, IL. Removal of Pressure-Sensitive Tapes and Tape Stains. Lecture and practicum sessions on history, identification, and treatment options. Financial assistance may be available. ▲

October 11-15. Mt. Carroll, IL. Inpainting Works of Art on Paper. Will combine lecture and laboratory and include: inpainting criteria; light and color theory, pigment and optical phenomena; preparation for compensation; wet and dry inpainting media and toning systems; inpainting additives; application methods and tips; and a philosophy dialogue. Financial assistance may be available. \*

## OBJECTS

June 21-25. Venice. Third International Symposium on the Conservation of Monuments in the Mediterranean Basin—Stone and Monuments: Methodologies for the Analyses of Weathering and Conservation. Contact: Vasco Fassina, Congress Secretariat, Laboratorio Scientifico della Misericor-

dia, Cannaregio 3553, 30131 Venezia, Italy; phone/fax: 041-720661 ♦

Summer 1994. New York, NY. Outdoor Bronze Conservation. An intensive short course of lectures and studio and field exercises. Contact: New York Conservation Center, 519 W. 26th St., New York, NY 10001; (212) 714-0620.

October 4-8. Mt. Carroll, IL. Identification of 20th-Century Polymeric Materials. This microscopy course will enable objects conservators to identify microsamples of a variety of modern polymeric materials used in the construction and treatment of 20th-century materials. Financial assistance may be available. ▲

## PAINTINGS

Autumn. The Midlands, UK. UKIC Lining Conference. Contact: UKIC, 6 Whitehorse Mews, Westminster Bridge Rd., London SE1 7QD, UK; 071-620-3371.

September 19-22. Ottawa. Varnishes: Authenticity and Permanence. Contact: Leslie Carlyle or James Bourdeau, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, ON K1A 0C8, Canada; (613) 998-3721; fax: (613) 998-4721. ♦

## ARCHITECTURE

April-July. Windsor, VT. Preservation Institute Workshops. April 19-22: Preservation Philosophy for People who Maintain Old Buildings; May 19-21: Repair of Dry-Laid Stone Walls at Canterbury Shaker Village; June 2-5: Plaster Repair at Kent Tavern; June 3 or 4: Outdoor Sculpture Conservation; June 9-11: Window Repair at the Lyman Grange; June 16-18: Clapboard Repair and Replacement at the Lyman Grange; June 23-26: Conservation of Decorative Finishes; and July 16-17: Photographing Preservation Projects. Contact: Historic Windsor, Inc., P.O. Box 1777, Windsor, VT 05089-0021; (802) 674-6752.

May-October. Mt. Carroll, IL. Various architectural preservation courses, including building stabilization, masonry, architectural metals, plaster, wallpaper. Financial assistance available. ▲

May 10-13. San Juan, PR. Third International Symposium of Historic Preservation in PR and the Caribbean. Contact: Milagros Flores, Historian, National Park Service, San Juan National Historic Site, Ft. San Cristobal, Norzagaray Street, Old San Juan, PR 00901; (809) 729-6777; (809) 729-6653; fax: (809) 729-6665.\*

## PHOTOGRAPHIC MATERIALS

April 11-16. Bath, UK. Photographs: Preserving a Moment in Time. ■ ♦

August-September. London. Photographic Courses. August 8-12: Rediscovering Historic Photographic Processes. August 8-September 23: The Preservation and Conservation of Photographic Materials. August 22-24: The Ident-

tification of Photographic Processes. August 22-September 16: Conserving Photographs. September 12-14: Mounting Photographs for Storage and Display. September 17-19: The Preservation and Conservation of Photographic Materials (Theory).



## WOODEN ARTIFACTS

November 12-14. Williamsburg. Painted Wood: History and Conservation. Organized by the AIC Wooden Artifacts group. This symposium will bring together for the first time nationally and internationally renowned conservators, conservation scientists, art historians, and curators to explore a broad range of topics related to paint on wood. Scientific research relating to paints and the interaction of paint and wood will be presented, along with discussions of the history of the use of paint, materials, deterioration problems, and conservation treatments. Also included will be presentations on the following topics: polychrome sculpture, painted furniture, ethnographic objects, folk art, and architectural elements. Of special interest is the cooperation between conservation and other disciplines that contributes to a better understanding and interpretation of the painted wooden artifact within a cultural context. For program information contact: Valerie Dorge, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 822-2299. For general information contact: Carey Howlett, Colonial Williamsburg Foundation, P.O. Box C, Williamsburg, VA 23187; (804) 220-7076.



## WEST DEAN COLLEGE

The Edward James Foundation

### ONE YEAR DIPLOMA COURSE IN THE CONSERVATION AND RESTORATION OF FINE METAL WORK

The object of the course is to cover most aspects of the restoration and conservation of metals, silver, bronze, pewter, gold in order to provide a professional training to enable students to work in museum studios or commercial workshops upon successful completion of the course.

#### Further information and application form from:

The Administrator, West Dean College,  
West Dean, Chichester, West Sussex  
PO18 0QZ England,  
Telephone: 0243 811301; Fax: 0243 811343

Recognised as efficient by the  
British Accreditation Council

# FUNDING DEADLINES

## MARCH 18

IMS, Professional Services

## APRIL 1

IMS, Conservation Project Support

## APRIL 29

IMS/AAM, MAP I, Institutional Assessment

## MAY 6

IMS, Technical Assistance Grants

## AUGUST 1

FAIC, Publications Fund

Fulbright Scholar Program, Council for International Exchange of Scholars

## AUGUST 5

IMS, Technical Assistance Grants

### FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, 41 E. 65th St., New York, NY 10021-6508; (212) 517-4200; fax: (212) 517-4893.

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

Conservation Center for Art and Historic Artifacts, Preservation Services Office, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313.

Council for International Exchange of Scholars, 3007 Tilden St., NW, Ste. 5M, Box GNEWS, Washington, DC 20008-3009; (202) 686-7877; Bitnet (application requests only): CIES1@GWUVM.GWU.EDU.

George Washington University (GWU), Museum Studies Program, Academic Center, T-215, George Washington University, Washington, DC 20052; (202) 994-7030.

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

National Endowment for the Arts (NEA), Museum Program, 1100 Pennsylvania Ave., NW, Rm. 624, Washington, DC 20506; (202) 682-5442.

National Endowment for the Humanities (NEH), 1100 Pennsylvania Ave., NW, Washington, DC 20506; Museum Program, (202) 606-8284; Preservation Office: (202) 606-8750.

National Historic Publications and Records Commission (NHPRC), National Archives Building, Washington, DC 20408; (202) 501-5600.

National Institute for the Conservation of Cultural Property (NIC), 3299 K St., NW, Washington, DC 20007; (202) 625-1495.

National Science Foundation (NSF), Public Information Office, 1800 G St., NW, Washington, DC 20550; (202) 357-9498.

Smithsonian Institution, Office of Museum Programs, Arts and Industries Bldg., Rm. 2235, Stop 427, Washington, DC 20560; (202) 357-3101.

## Assistant Collections Conservator

University Library Assistant III  
Preservation Department  
University of Connecticut Libraries

Under the general supervision of the Library Conservator, the anticipated incumbent performs a broad range of conservation treatments, coordinates and participates in various conservation projects, assists in the training and supervision of student workers in the Conservation Unit, and participates in disaster recovery efforts. The Conservation Unit is one of three units within the Library's Preservation Department. **Responsibilities include:** book conservation (performing minor, intermediate and major treatments), paper conservation (performing a range of routine treatments), and constructing custom-made protective enclosures. **Other responsibilities:** hiring, training, scheduling, supervising and evaluating student workers; sorting materials in the Conservation work flow by treatment category, documenting complex procedures, preparing training materials; and maintaining current awareness of conservation trends and practices and their relationship to broader preservation issues. **Required:** Bachelor's degree, minimum of two years' experience performing conservation treatments in a recognized treatment facility with increasing levels of decision-making responsibility, superior manual dexterity (candidate may be required to provide samples of completed treatments), demonstrated ability to work independently and to organize work flow in a productive manner, experience with standard microcomputer applications, and excellent oral and written communication skills. Salary will be commensurate with experience and qualifications. Anticipated salary range is \$26,625 to \$34,691. **To apply, send letter of application, resume, and the names, addresses, and telephone numbers of three professional references to:** Brinley Franklin, Associate Director of Administrative Services, University of Connecticut Libraries, Box U-5A, Storrs, CT 06269-1005.

Screening of applicants will begin immediately and will continue until the position is filled. The University of Connecticut actively solicits applications from minorities, women, and people with disabilities. (Search #4A17B)



## Grants and Internships

### Samuel H. Kress Foundation 1994 Summer Workshop for Art Historical Study Using Infrared Reflectography Indiana University

The workshop, designed to introduce art history and conservation students to the technical examination of paintings, and especially to the technique of infrared reflectography, will be held August 1-19 at the Toledo Museum of Art, Toledo, Ohio. Students will participate in IRR scannings of paintings from various schools as well as discussion and accompanying slide lectures. The workshop carries Indiana University graduate credit, so that interested students must submit an application in order to attend. For the workshop, include letter of application, CV, an outline of proposed research or research interests, and one letter of recommendation. Application deadline April 15. Prof. Molly Faries, Dept. of History of Art, Henry Radford Hope School of Fine Arts, Indiana University, Bloomington, IN 47405.

### Mellon Fellowship in Paper Conservation The Art Institute of Chicago

The Art Institute of Chicago is offering an advanced fellowship in paper conservation beginning October 1994, with the possibility of renewal

for a second year. The candidate will have the opportunity to work on a variety of treatments and will be expected to carry out a publishable research project.

Candidates must have a master's degree in conservation and at least one year of practical experience beyond graduation, or equivalent experience. Stipend is based on a salary of \$20,000/year plus benefits: two weeks' vacation, two weeks' research leave, and a \$3,000 travel allowance. Interested applicants should send resumé and three professional references to: The Paper Conservation Laboratory, Dept. of Prints and Drawings, The Art Institute of Chicago, 111 S. Michigan Ave., Chicago, IL 60603.

### Andrew Mellon Fellowship in Painting Conservation The Menil Collection, Houston

The Menil Collection is offering an advanced fellowship in painting conservation, supported by the Andrew W. Mellon Foundation. The fellowship is intended to provide an opportunity for the conservator to work with an important collection of 20th-century art, and the candidate should have an interest in the variety of issues associated with studying and caring for such a collection.

The fellowship will commence in the fall of 1994 and continue for one year. The stipend is \$21,000 with an allowance of \$3,000 for travel and research. Candidates should be graduates of a recognized training program or have the equivalent experience; special consideration will be given to conservators already practicing in the area of 20th-century art. Applications should include a curriculum vitae, a letter of intent, and two letters of recommendation and should be sent to: Carol Mancusi-Ungaro, The Menil Collection, 1511 Branard St., Houston, TX 77006.

### Marshall Steel Textile Internship The Colonial Williamsburg Foundation

Regular, full-time position for 12 months. Approximately six months will be spent working under the supervision of the curator of textiles in the Department of Collections entering curatorial data from the objects files and from a WordPerfect database into the computer system AS400. This work will be in preparation for a detailed condition survey on a portion of the collection. The remaining six months will be spent working with the textile conservator in the Department of Conservation assisting with examination, preparing treatment proposals, performing treatments, writing final reports, conducting surveys, establishing dye samples, and maintaining the dye laboratory, maintaining environmental conditions in the laboratory and in other areas where assigned.

Requires: General knowledge of and experience working with 17th through early 19th-century textiles/costumes; good oral and written communication skills; computer experience. Open to students in conservation training programs, practicing conservators, and others in related fields with an established career track in conservation.

Hours: Monday-Friday, 8:30 a.m.-5:00 p.m. Salary: \$19,500 plus benefits. For further information, contact: Loreen Finkelstein, Textile Conser-

vator, The Colonial Williamsburg Foundation, (804) 220-7077. For application, contact: The Colonial Williamsburg Foundation, Employment Dept., P.O. Box 1776, Williamsburg, VA 23187-1776.

### Library Conservation Internship Winterthur Museum, Garden, and Library Winterthur, Delaware

The Winterthur Museum Conservation Division has a library/archival conservation internship opportunity which has been made possible through a grant from the Pew Charitable Trusts. The intern will assist the library conservator in collections surveys, exhibit preparation, and treatment of books and documents from all areas of the collection. Treatment projects may be tailored to the specific interest and skills of the intern.

This internship has a variable stipend and a starting date of mid-April 1994 (flexible) with a duration of three to six months (applicants with additional sources of funding may stay longer).

The Winterthur Library collection includes approximately 80,000 bound volumes and one million historic archival documents pertaining to American decorative arts and material culture. A fully equipped conservation lab has recently been completed for the preservation of these collections.

Previous experience in traditional hand book-binding and/or previous experience at the conservation technician level working with library/archival materials is required. To apply, contact: Human Resources Division, Winterthur, Winterthur, DE 19735, by April 1, 1994. EOE

## Positions Available

### Library Conservator Minnesota Historical Society

The Minnesota Historical Society has reopened the search for a permanent, full-time library conservator, to begin July 1, 1994, following the release of funds. Working in conjunction with the archives conservator, the library conservator manages the book conservation lab in its new and expanded facility. Responsibilities include: recommending, performing, and documenting conservation treatments; supervising a lab assistant, volunteers, temporary staff, and interns; working with staff librarians, archivists, curators, and exhibits design and production personnel in selecting appropriate treatments, housings, and mounts; assisting in formulation and implementation of priorities, standards, and policies; sharing responsibilities in monitoring storage, maintaining the disaster preparedness plan, and providing conservation education to staff and advice to the public.

Requirements include graduation from an accredited conservation program and significant work experience or an equivalent combination of training and experience along with significant work experience. Preference will be given to applicants who apply by April 1, but, screening will continue until the position is filled. Interested

individuals should send letter of interest and resumé to: Robert Herskovitz, Head, Conservation Dept., Minnesota Historical Society, 345 Kellogg Blvd., W., St. Paul, MN 55102-1906. The Minnesota Historical Society is an affirmative action employer.

**Assistant Objects Conservator  
Upper Midwest Conservation Association**

The Upper Midwest Conservation Center, a regional art and artifact conservation laboratory, is seeking candidates for the position of assistant objects conservator. The position involves a wide variety of conservation projects in a busy team-work environment in a regional laboratory, under the supervision of the senior objects conservator. Responsibilities include examination, treatment, report preparation, consultation, and survey duties. Some travel is required. Salaries are competitive and will be commensurate with experience. Applicants must possess a master of arts in conservation from accredited conservation training program and have two to five years' experience as a practicing objects conservator or equivalent apprenticeship training and experience. General expertise in objects conservation is necessary, but special interest and experience in decorative arts and furniture conservation are also desired. Contact: Bill

Huebsch, Director, The Upper Midwest Conservation Association, 2400 3rd Ave. S., Minneapolis, MN 55404; (612) 870-3120.

**Conservator/Senior Conservator  
Conservation Center for Art and Historic  
Artifacts**

The Conservation Center for Art and Historic Artifacts, the regional paper conservation laboratory located in Philadelphia, is seeking a paper conservator with specialization in the treatment of archival materials. This position offers a potential for professional growth through varied and challenging treatment. The ability to work with peers as part of a team is essential, as is the ability to plan and structure one's own treatments according to a schedule. The conservator will work with clients in accessioning objects for treatment, write condition reports and treatment proposals, advise clients, and occasionally travel to participate in field service surveys, on-site projects, and workshops.

The candidate should be a graduate of a recognized conservation training program or have equivalent apprenticeship training, with at least three to five years' additional experience, including supervisory responsibilities. Salary is commensurate with experience.

Interested applicants should send resumé, three sample treatment reports, and three professional references to: Glen Ruzicka, Chief Conservator, Conservation Center for Art and Historic Artifacts, 264 S. 23rd St., Philadelphia, PA 19103.

**Director of Conservation  
UCLA Fowler Museum of Cultural History**

The UCLA Fowler Museum of Cultural History is accepting applications for a director of conservation. The candidates should be conservators of ethnographic objects with a wide range of experience in organic and inorganic materials from the traditional arts and material cultures of Africa, Oceania, Asia, and Native America. Familiarity with textiles and archaeological materials would be beneficial.

Candidates should be graduates of an accredited graduate program in conservation with a specialization in object conservation. Additional experience preferred. Immediate opening; salary starts at \$34,300 per year; excellent benefits package. Submit letter of interest, curriculum vitae, and three professional references to: Mr. Doran H. Ross, UCLA Fowler Museum of Cultural History, 405 Hilgard Ave., Los Angeles, CA 90024.

## New Position Opening in Cairo

### Technical Director for Conservation Projects

The American Research Center in Egypt, a nonprofit organization fostering an appreciation of Egypt's cultural heritage, seeks a Technical Project Director for conservation projects in Egypt. The position is to start as soon as possible.

The Technical Project Director will be responsible for providing inhouse scientific and technical expertise and will have primary responsibility for technical project monitoring and reporting independent from subproject directors and technicians. This Technical Project Director will carry out periodic on-site inspections to produce internal progress reports, review subgrantee progress reports, assist the Project Director prepare quarterly progress reports to the funding agency for each subproject, and evaluate the completion of work phases. He/she will coordinate additional technical/monitoring and evaluation consultants. In addition, he/she will provide technical support for the subgrant technical review process, including evaluation of project feasibility, etc., and liaison on technical matters, as required, with the Egyptian Antiquities Organization and other Egyptian authorities. During the first year this appointment is short-term; there will be three short-term consultancies. Based on the performance evaluation of the three short-term technical and monitoring consultants, a two-year appointment is planned. There is also the possibility that there will be a long-term contract of three years.

**QUALIFICATIONS:** Graduate degree in the areas of restoration/conservation or material sciences specialization, professional recognition, and previous conservation project implementation and monitoring and evaluating experience required. Experience on federally funded conservation projects is an advantage.

**SALARY/BENEFITS:** According to experience, previous earnings, a salary range established for the position, and funding agency requirements. Roundtrip airfare, room and board provided according to procurement policies and restrictions for short-term appointments. Allowances for the two-year appointment according to personnel/procurement policies and restrictions.

**APPLICATION REQUIREMENTS:** Current resumé, a statement of relevant experience, biographical data information (form will be supplied upon request), and the names, addresses, and telephone numbers of three professional references.

**CONTACT:** Terry Walz, Executive Director, American Research Center in Egypt, 50 Washington Square South, New York, NY 10012, telephone: (212) 998-8890, and fax (212) 995-4144; in Cairo: Mark M. Easton, Director, American Research Center in Egypt, 2 Midlan Kasr el-Doubara, Garden City, fax: 011-20-2 355-5052.

## Supplier's Corner

UNIVERSITY PRODUCTS, INC. has announced the publication of a new catalog of conservation framing materials. Already one of the most respected suppliers of archival quality materials to museums, libraries, and historical institutions, the company is now addressing the needs of the framing industry. The catalog will offer conservation quality boards and adhesives, mounting and hinging products, and a wide range of tools and equipment. In creating the catalog, University Products consulted top professionals in the framing and conservation fields. In addition to offering products, the catalog provides helpful information that allows framers to educate their customers and make informed decisions. University Products, Inc., P.O. Box 101, 517 Main St., Holyoke, MA 01041-0101; 1 (800) 628-1912.

**PROTECT YOUR COLLECTION FROM FADING AND DISCOLORATION CAUSED BY ULTRAVIOLET LIGHT.** Duro-Test's exclusive COLOR-GARD fluorescents have an internal coating of titanium dioxide which blocks the ultraviolet radiation that damages collections. COLOR-GARD protection lasts throughout fluorescent life, unlike external coatings which often fail. Available 3200K (CRI 82), 5000K (CRI 91), and 5670K (CRI 90) for critical storage and display needs. All standard wattages and sizes available, including DURO-Gard models with *permanent*, protective "shatter-safe" plastic

sleeve. *Let me solve a UV problem for you!* Call Arthur Corbin at [REDACTED] (U.S. and Canada) or [REDACTED] for details. Calls promptly returned.

PAPER TECHNOLOGIES, INC. is pleased to announce the availability of their new high-purity Photosafe Materials: PHOTOSAFE INTERLEAVING PAPER, 40 gsm weight, available in sheets 24" x 36" and rolls 60" x 100 yards, and PHOTOSAFE TISSUE PAPER, 9 gsm weight, in sheets 24" x 36". Papers are acid-free, unbuffered, and have been produced to meet the highest quality standards for photographic conservation. Paper Technologies, Inc., 929 Calle Negocio, Unit D, San Clemente, CA 92673.

TALAS has a new product: sturgeon glue recently received directly from Russia with authentic directions for preparation. Inquire. Also, Talas is delighted to announce that our newest catalog is ready for distribution. The cost is \$5.00 for U.S.A. mailing. For international mailing contact our customer service division for information. Talas, 213 West 35th St., New York, NY 10001-1996; (212) 736-7744; fax: (212) 465-8722.

**IF YOU ARE THINKING OF PURCHASING A HYGROTHERMOGRAPH, WAIT!** In the past, a hygrothermograph was the only reliable instrument available to record temperature and relative humidity. In 1990, the ACR SmartReader 2 electronic datalogger was introduced by Herzog/Wheeler to cultural institutions nationwide. Currently over 200 of these institutions are using ACR dataloggers to monitor environmental conditions. They have no charts or pens to replace, require mini-

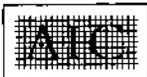
mal staff time to collect and chart data, go anywhere, are no more expensive than the hygrothermograph AND ARE RECOGNIZED BY GRANTING AGENCIES AS AN ACCEPTABLE ALTERNATIVE TO HYGROTHERMOGRAPHS! Please contact Herzog/Wheeler and Associates, [REDACTED] St. Paul MN 55105; or call [REDACTED] for more info.

OPTICAL DISPLAY LIGHTING, INC. has developed and patented a fiber optic lighting system which delivers a stunning heat free brilliance never before achieved. The fiber optics can be located in areas remote from the light source such as exhibit cases and hanging artwork, supplying light virtually free of harmful UV and IR. The variety of fiber optic light sources available enables the user to obtain any desired quantity and quality of light on and/or around artifacts. Call (800) 833-3756.

QUAKE WAX™ FROM CONSERVATION MATERIALS. This blend of microcrystalline waxes held museum objects in place during January's most damaging earthquake ever in the Los Angeles area. Quake Wax™ was used by the southern California museums as a part of their earthquake preparedness programs, but it is also superb in holding objects in place while people, toddlers, pets, and tricycles bump into display cases. It will prevent "walking" of objects from everyday mechanical vibration in most structures. Quake Wax™ contains no added oils to bleed into artifacts or sticky additives to attack furniture finishes. Safe to use anyplace you would use a micro-crystalline wax. Call us at [REDACTED] for more information.

THE AMERICAN INSTITUTE  
FOR CONSERVATION OF  
HISTORIC & ARTISTIC WORKS

1717 K STREET, N.W.  
SUITE 301  
WASHINGTON, D.C. 20006



Address Correction Requested ISSN 0887-705X

SECOND CLASS  
U.S. POSTAGE  
PAID  
WASHINGTON, D.C.

# AIC NEWS

May 1994

Volume 19, Number 3

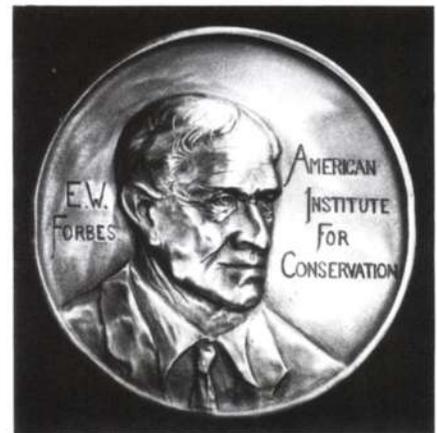
## Forbes Medal Awarded Sen. Claiborne Pell (D-RI) and Rep. Sidney Yates (D-IL), longstanding proponents of the importance of the arts and humanities in American life, are the first recipients of

AIC's Forbes Medal for distinguished contributions to the field of conservation. They were awarded the prestigious medals in Washington on March 3, 1994.

Yates and Pell were honored for their strong leadership on behalf of the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum Services and for their unstinting support for the importance of the conservation of cultural property. Since the earliest days of federal support for the arts and humanities—and against many formidable opponents—their leadership in Congress has been exemplary. Sen. Pell, who chairs the Senate Subcommittee on Education, Arts, and Humanities, and Rep. Yates, who chairs the House Appropriations Subcommittee on Interior and Related Agencies, also have a clear and sympathetic understanding of the issues and concerns of the conservation field. Grants for conservation projects from the agencies in their committees' purview—NEA, NEH, and IMS—have had a positive and lasting effect on the preservation of the nation's cultural patrimony. Sen. Pell was a key figure in the creation of the two endowments and has been a staunch supporter of conservation. Rep. Yates has been an

advocate for important new conservation programs, including the NEH Division of Preservation and Access, which supports projects to preserve the intellectual content of nationally important collections of brittle books, serials, archival materials, and other written and visual documents, and the National Heritage Preservation Program, which provides grants to help institutions preserve material culture collections important to the humanities. Both leaders have left a significant imprint on the federal commitment to supporting many aspects of conservation.

Named for Edward Waldo Forbes, director of the Fogg Art Museum, Harvard University, from



1909 to 1944, the award was established by the AIC Board to honor nonmembers of AIC who have made significant contributions to the conservation field. During his tenure at the Fogg, Forbes built a world-renowned collection and assembled an internationally respected staff. He founded the first department of conservation in the United States devoted to the scientific study and restoration of works of art. In 1942 Harvard awarded Forbes an honorary doctor of arts, and in 1958 he was elected the first honorary fellow of the International Institute for Conservation. IIC established a prize for "distinguished contribution to man's cultural heritage" in his

### CONTENTS

Call for Papers .....	2
From the President.....	4
From the Executive Director .....	6
AIC News .....	7
FAIC News .....	10
Annual Meeting News .....	11
In Memoriam .....	12
People .....	13
Materials.....	13
Conference Reports .....	14
Funding Deadlines .....	16
Ethics and Standards Committee .....	16
Code of Ethics Revised Draft .....	17
Specialty Groups .....	21
Worth Noting .....	25
Conferences, Courses .....	27
Research Reports.....	30
Recent Publications.....	31
Grants and Internships .....	33
Positions Available .....	33
Supplier's Corner .....	36

**AIC News** (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 301, Washington, DC 20006, (202) 452-9545, fax: (202) 452-9328.

Second-class postage paid at Washington, DC. Postmaster: Send address changes to *AIC News*, 1717 K Street, NW, Suite 301, Washington, DC 20006.

*AIC News* is mailed to members for \$18 per year as a portion of annual membership dues.

Opinions expressed in the Letters to the Editor column are those of the contributors and not official statements of the AIC. Responsibility for the materials/ methods described herein rests solely with the contributors. Copy must be typed double-spaced and sent to the AIC office; the next deadline is May 27, 1994. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Grants and Internships, Position Available, and Classified Ads is: \$.85 per word for members and \$2.00 per word for non-members; minimum charge is \$50.00.

The cost of advertising in Supplier's Corner is \$100 for 100 words.

The cost of display ads is: 1/4 page \$155; 1/3 page \$290; 1/2 page \$365; 2/3 page \$400; one full page \$600. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

*AIC News* staff: Sarah Rosenberg, Managing Editor. Carol Christensen, Editor. Marcia M. Anderson, Production Editor. Michelle Flynn, Program Assistant.

© Copyright 1994

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1984.



*AIC president, Debbie Hess Norris presents the Forbes Medal to Senator Claiborne Pell in his office.*

name. Forbes was truly a Renaissance man. He loved music, played the cello, harp, and guitar, and loved to sing. He also enjoyed sailing and riding. He had a keen sense of humor and great kindness.

The Forbes Medal was designed and created by Jonathan Thornton, profes-

sor of conservation in the Art Conservation Department, State University College at Buffalo, New York. Lage Carlson, Conservation Division, Library of Congress, handcrafted the presentation boxes for the medals. (For a description of the making of the medals and presentation boxes, see page 3.)

## Call for Papers

### 23rd AIC Annual Meeting, June 6-10, 1995 St. Paul, Minnesota

AIC members who wish to present a paper at the general session of the 1995 annual meeting in St. Paul should submit an abstract no later than **October 3**. The papers will be reviewed by a program committee chaired by the vice-president. Acceptances will be mailed on **November 7**. Completed camera-ready abstracts suitable for inclusion in the *AIC Abstracts* will be due in the AIC office by **February 21, 1995**.

The general session will explore the challenging and multifaceted topic of ethics in conservation. It is expected

that many complex and occasionally difficult issues can be discussed in the broad and open forum that the general session provides.

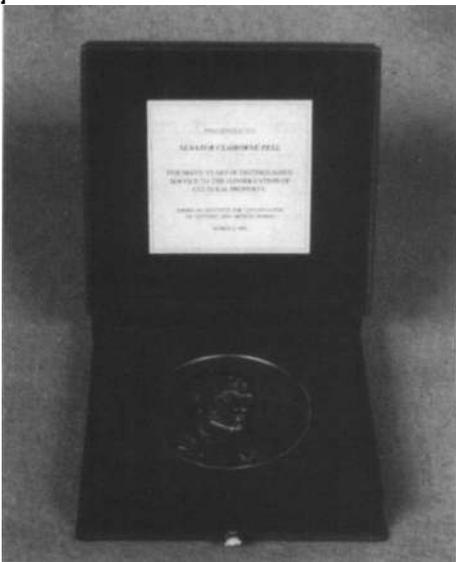
Several areas of importance and relevance to the development of the profession might be addressed. These may include: examining specific decisions regarding the degree of appropriate intervention in treatments; approaches to the treatment of large collections or large-scale projects in the public domain; the philosophy of preventive conservation and minimal intervention; defining specific selection criteria used in determining treatment priorities and general collection management given increasingly limited resources; reviewing the legal and moral rights of living artists, artists' estates, and the ethics of treating stolen art; determining appropriate documentation for unusual situations; (continued on page 26)

# Making the Presentation Cases

Lage Carlson, Library of Congress

The leather cases for the Forbes medals presented two challenging problems. First, the two interlocking trays had to fit snugly after completion. With too loose a fit, the cases would not stay closed, thereby presenting a danger to the medals; with too tight a fit, the cases would be difficult to open. The construction technique—using four-ply museum board for the base and six-ply museum board for the sides—was similar to what we use at the Library of Congress. The medal was fitted into an ethafoam block covered in brown velvet. This block fitted into the small tray covered in black Cialux bookbinding cloth. The large tray and case were covered in Oasis goatskin dyed gray and brought to a slight polish with microcrystalline wax.

The second challenge was to complete the cases in the specified time, which allowed no time for failure. The cases, picked up by courier, were ready the morning of the afternoon presentation on Capitol Hill.



# Making the Forbes Medal

Jonathan Thornton, State University College at Buffalo

The creation of the portrait medal of E. W. Forbes allowed me the opportunity to resurrect some long-dormant skills.

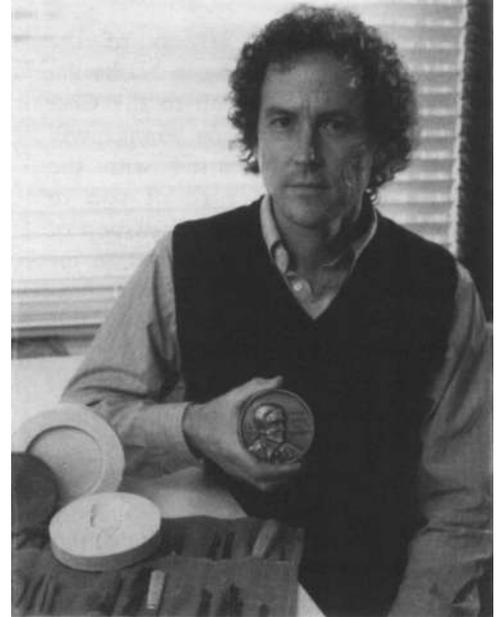
Since the late 19th century, medals and coins have been modeled over-large and then mechanically reduced using pantograph-type machines either to produce a pattern for casting or a die for striking. Since I had none of these sophisticated machines, I used methods that would have been familiar to a Renaissance medalist.

In modeling the relief portrait, I worked from a photograph, photocopies of two drawings, and an oil portrait. Since the portrait seemed somewhat idealized compared to the photograph, I tried to create a synthesis of the four two-dimensional images in a three-dimensional relief. The modeling was done with a firm nonhardening clay (Roma Plasilina #3) on a glass plate using small steel and hardwood tools.

A pattern for the body of the medal consisting of the flat background with a raised rim was turned on the lathe from pear wood, which is dense and nonporous. I laid out the inscription with pencil in an early 20th-century letter style and cut it into the pear-wood pattern with a very small "parting" (v-shaped) tool.

I molded both the portrait model and the pattern in plaster to make separate matrices. I pressed porcelain-type potter's clay into the plaster molds, sliced the portrait relief free of the excess potter's clay mass with a taut wire, and adhered it to the clay pressing of the background and inscription using fluid porcelain slip. Final modeling was done at this stage. The final clay model was allowed to dry evenly and reduce in size.

I then made a silicon-rubber mold of the clay model. This master model was sent to the Johnson Atelier Foundry for the subsequent steps: Wax patterns were made from the mold and invested using the "ceramic shell" method, which consists of building up a thin but very strong shell of refractory (heat-resistant) materials around the wax. The wax is melted out and the shell is fired to create a ceramic at the same time. This process generally yields very fine detail and few casting flaws. The medals were cast in silicon bronze (95 percent Cu, 4 percent silicon, 1 percent manganese is one example), an alloy type that gives dense nonporous castings. A dark-brown chemical patina was applied to the finished medals and rubbed with abrasive pads to highlight detail. The final coating consists of microcrystalline wax.



Jonathan Thornton with tools and several of the production patterns and molds using in creating the Forbes Medal

# From the President

Debbie Hess Norris

During the issues session of the general (business) meeting in Nashville, the final proposed revision to the *Code of Ethics and Guidelines for Practice* will be presented and discussed with the membership. I urge each of you to attend and join in the final discussion of this vital document. In preparation for this meeting, and to reach members unable to attend, I would like to take this opportunity to review some of the differences between our current code and the proposed revision and to explain the rationale for these changes.

The final proposed revision, the culmination of years of concentrated study and research, can be found in the center section of this newsletter. In drafting this document, the Ethics and Standards Committee has worked earnestly to maintain a focus on the responsibilities of the individual, thus providing a foundation for each conservation professional to make informed judgments and decisions concerning the appropriateness of actions in a wide range of situations.

Review of this proposed revision will reveal clear, concise language; consistent and appropriate terminology (the use of *conservation professional*, *cultural property*, and eradication of all gender references); realistic expectations (the term *reversible* is maintained yet limited to discussions pertaining to compensation for loss); and the elimination of unnecessary repetition and redundancies that occur with alarming frequency in our current *Code of Ethics and Standards of Practice*. Serious omissions in our current *Code* are carefully addressed in the proposed revision, including: the purpose, preservation, and access of documentation; the importance and need for preventive conservation and recommendations (following conservation treatment) for subsequent care; and issues pertaining to health and safety, emergency situations, and client confidentiality. The *Code of Ethics and Guidelines for Practice* further clarifies and codifies additional issues of concern, including the potential for conflict of in-

terest, justification and suitability for examination and/or treatment, contractual agreements and consent, laws and regulations that may have a direct bearing on professional activity, and the selection of methods and materials that may be appropriate to the objectives of specific treatment procedures.

In the revised document, an explicit distinction has been painstakingly maintained between ethical principles and more specific directives (*Guidelines*) for the pursuit of ethical practice. This important distinction simply does not exist in our current *Code and Standards*. Furthermore, in the revised document, ethical statements are no longer punitive in tone, with a resultant increased emphasis on professional expertise and experience. Conservation professionals are encouraged to use their best judgment (note the inclusion of language such as "where appropriate"). Likewise, the revised document is inclusive in tone; distinctions addressing the nature of employment (private versus institutional) have been eliminated.

A strong preamble (in the proposed revision) defines the primary goal of all conservation professionals to be "the preservation of cultural property" (a definition notably absent in our current *Code*), while acknowledging our obligations to the cultural property, to its owners and custodians, to the conservation profession, and to society as a whole. In the revised document the conservation professional is directed to attain the "highest possible standards in all aspects of conservation, including but not limited to, preventive conservation, examination, documentation, treatment, research, and education." On this issue our current code is considerably more narrow in focus, addressing only the importance of adhering to the highest standard of *treatment*.

Recognizing that circumstances may very well limit the allocation of resources applied to a particular situation, this document resolutely maintains that "the quality of work performed by a conservation professional shall not be compromised." (Note that this statement is more realistic than our current *Code*, which maintains that the "quality of treatment should never be governed by the quality or value of the object.") The guiding principle that all conservation professionals perform within a continuum of care—and will therefore rarely be the last entrusted with the

conservation of a cultural property—is clearly stated in the proposed *Guidelines*. Finally, this document reaffirms the importance of open communication with allied professionals and the ongoing need and responsibility for each of us to contribute to the evolution and growth of the profession.

*The AIC Board is confident that this carefully prepared and thoroughly reviewed document is in its final form and ready to be voted on by the AIC membership.* Very special thanks are due to all members of current and past Ethics and Standards Committees for the enormous effort, professionalism, and deliberate thought that they each contributed to this revision process.

As has been discussed in previous presentations and newsletter articles, the Ethics and Standards Committee has recommended the preparation of Commentaries to accommodate more detailed descriptions of practices appropriate to the various areas of professional specialization. These Commentaries should provide an effective mechanism for further defining specialty group and subject-specific concerns. It is very likely that the drafting and preparation process may prove even more important than the documents themselves. This process will provide an opportunity to initiate needed and important discussion within the profession and our specialty groups.

It must be understood that the *Code of Ethics and Guidelines for Practice* should, first and foremost, serve as a document of definition—a document that can provide authority and meaning to what those who practice conservation do and, by extension, who we define as conservation professionals. While the *Code of Ethics and Guidelines for Practice* is enforceable, as provided in the Bylaws and described in the *Guidelines*, its primary intent is not as an enforcement mechanism. In the short term, the AIC Ethics and Standards Committee may wish to focus their energy on rendering advisory opinions (on hypothetical or actual situations, although confidentiality must be strictly maintained), with a strong emphasis on interpretation and education.

Ethics are not a list of commandments dictated from above (ironically, as I write this, I am also catching parts of the *Ten Commandments* on television). Rather, they reflect the traditional values drawn from ex-

**NOW AVAILABLE  
IN ABRASION RESISTANT**



## **FROM SPACE VISITORS TO VOLTAIRE**

**CYRO'S ACRYLITE® OP-2 and OP-3 acrylic sheet  
deliver the properties you need.**

UV protection. Impact and abrasion resistance. Lightweight. Optical clarity. They all come together in ACRYLITE acrylic sheet from CYRO. You can preserve and protect priceless documents and artifacts with ACRYLITE OP-3 sheet at a price you can afford.

ACRYLITE OP-3 sheet provides optimum protection from damaging ultraviolet light so crucial in the preservation of historical documents. ACRYLITE OP-2 UV filtering sheet delivers exceptional edge color while affording breakage

resistance and security in display vitrines. And, both ACRYLITE OP-2 and OP-3 sheet are backed by CYRO - North America's largest producer of acrylic materials.

For all the facts call toll free 1-800-631-5384. Or write D. Artz, CYRO Industries, P.O. Box 950, 100 Valley Road, Mt. Arlington, NJ 07856. In Canada: CYRO Canada Inc. 6285 Northam Drive, Suite 300 Mississauga, Ontario L4V 1X5. Call 905-677-1388.



Quality Products • Innovative Technologies • Caring People

perience on which standards and practice are based. It is my hope that in reviewing the revised document for the final time, you will agree that this *Code of Ethics and Guidelines for Practice* very successfully define a common ground of values to which all conservation professionals can and should subscribe. This common ground was carefully defined through an inclusive and calculated process of review and comment. On many different occasions, our entire membership has had ample opportunity to comment on both the contents and scope of the revised document. I am quite certain that both the document and the process by which it was created will serve as a model for continuing projects and future initiatives within AIC.

The rewriting of the *Code of Ethics* and *Standards of Practice* has offered each of us the opportunity to reexamine our personal views of conservation. I am sure that we would all agree that our profession is rapidly changing in a way that demands a careful and constant review of its ultimate purpose, its membership, its mission statement, its goals and objectives. This proposed revision document is just the beginning of a long process of self-redefinition and reevaluation.

I hope that those of you who can attend the Nashville meeting will make every effort to come to the issues session of the business meeting scheduled for 9:00 a.m. on Thursday, June 9.

The board has allocated time during an evening session in Nashville (8:00-10:00 p.m., Thursday, June 9) for an open forum on issues facing our professional organization. The board is very interested in your thoughts and ideas as they relate to the AIC's current and proposed future programming. I view this discussion as a useful opportunity to solicit advice, opinions, and creative ideas from our membership. At the same time, I certainly appreciate that not all of you can attend, so I encourage your comments and ideas via mail, telephone, or fax.

I look forward to seeing many of you in Nashville. It certainly promises to be an interesting week!

## From the Executive Director

*Sarah Z. Rosenberg*

On a recent trip to the Getty Grant Program, I learned that the program receives very few applications for its Support for Training Midcareer Professional Conservators initiative. Support is available to enable conservators employed full-time by nonprofit institutions to further their own professional work through special training or field work, take a sabbatical to write a book, or participate in conservation training internships sponsored by institutions active in art conservation. The internship must address conservation issues and techniques that will provide specific and ongoing benefits to the conservator and to his or her institution. The request must come from the institution. There is no deadline for midcareer training applications. Those interested in this initiative should direct letters of inquiry to: Tim Whalen, program officer, Getty Grant Program (see page 16).

On the legislative front, President Clinton's fiscal year 1995 budget request for the NEA, NEH, and IMS is identical to the 1994 appropriation. The public hearing for the NEA is scheduled for May 3, and those for the NEH and IMS will be held May 9. I am working with Larry Reger, president of NIC, to coordinate our efforts at the hearings and will keep you posted of events as they unfold.

Passage of the National Community Service Trust Act and the Goals 2000 Educate America Act could in the long run be beneficial to the conservation field. The former created a new program called AmeriCorps, which will provide educational benefits to 20,000 young people in exchange for grassroots community service. We are grateful to the AAM Government Affairs staff for having convinced Congress to specifically list museums as nonprofit institutions eligible to receive funding for this program. Each state will determine eligibility. AIC members can become involved by finding out who the state contact is and working directly with

museums in their communities to become part of this initiative and thus ensure that young people are acquainted with the conservation and preservation functions of museums. The AAM has published a technical information booklet with details on AmeriCorps. For further information contact AAM Government Affairs at (202) 289-9125.

As for Goals 2000, its education reforms include, for the first time, standards for arts education on a par with other subjects. While state participation in the program is not mandatory, it has already been adopted in 10 states and is another good vehicle to educate young people about the conservation field. AAM's Museum Advocacy Team members are also working to influence telecommunication legislation (H.R. 3636) to ensure that when the telecommunications superhighway is built there will be a preferred rate for nonprofits and that grants will be made available to museums, not only to schools and libraries.

As the annual meeting approaches, the Local Arrangements Committee is working hard to assure that Nashville lives up to its reputation as "Fun City." The opening reception will include a southern barbecue buffet and, for those interested, will be followed by a bowling tournament (to sign up for bowling, see p. 11). The committee has also selected a unique decorative motif for the banquet and, given Nashville's reputation for fine music, guarantees a terrific band. With the program set and all the social events falling into place, the staff is looking forward to a highly successful and memorable meeting. Now it's up to "y'all" to come to Nashville.

### Room Availability in Nashville

The rooms AIC blocked at Stouffer Nashville Hotel for the night of Saturday, June 11 were inadequate for the unanticipated demand.

A block of rooms has been reserved for AIC meeting participants for the night of Saturday, June 11 at the nearby Holiday Inn Crown Plaza, 623 Union St. Please call (800) 447-9825 or [redacted] to make a reservation.

[redacted] we apologize for the inconvenience this has caused.

## JAIC News

If you are taking the time and effort to prepare a paper for the general session or one of the specialty group sessions at this year's annual meeting, please consider going a little further and developing your talk into a paper for *JAIC*. Your work will then become part of the permanent conservation literature. We encourage short communications, about 3,000 words, as well as longer papers, up to 30 double-spaced pages. Call the AIC office, [redacted] to request guidelines and a checklist. The next deadline for submission of papers is **August 1**.—Elisabeth West Fitz-Hugh, Editor *JAIC*

## Group Insurance Draws Interest

Hundreds of members responded to our recent insurance mailing. All interested members should have received the requested information by now, and applications for various coverages are now being processed by our administrator. Members who are still waiting for information should call [redacted] to receive material.

Many members inquired about the major medical coverage. In many cases, the plans were quite expensive, but we have found that quality major medical plans issued to individuals, even with association membership, are costly. We encourage you to inquire about other options by calling the number above.

The long-term disability insurance we offered is an outstanding plan with modest premiums. This insurance is designed to help replace lost income resulting from lengthy illnesses or accident recovery periods. This type of insurance is particularly vital to self-employed professionals.

## Membership News

### Fellow Profile: *Pamela Hatchfield*

Pamela graduated *cum laude* in 1975 from Vassar College with a B.A. degree in anthropology and art history and received a M.A. in art history with a certificate in conservation from New York University, Institute of Fine Arts in 1986. She worked in conservation at the Grenada National Museum, the Metropolitan Museum of Art, and the Fogg Art Museum, Harvard University, where she published a book on formaldehyde in the museum environment and its effects on works of art. Since 1985, Pamela has worked at the Museum of Fine Arts, Boston, where she is currently conservator of objects and sculpture. She has given numerous lectures and presentations for conservators, graduate students, curators, and the general public. She is active in all aspects of conservation, has contributed as a "Conservation Angel," and now serves on the AIC Board as director for public information.—Michele Derrick, Membership Committee

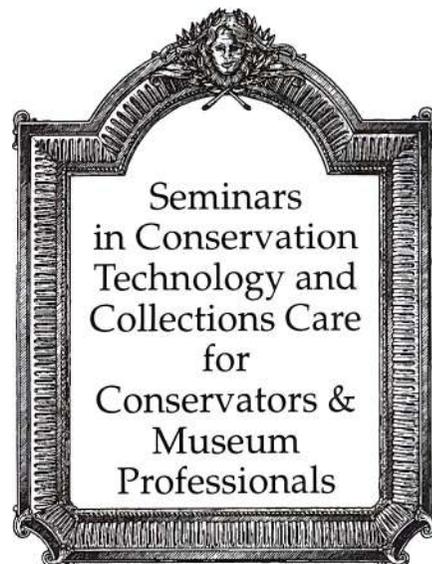
### New Fellow

The Membership Committee is pleased to announce a new Fellow:  
**ALICE BOCCIA PATERAKIS**

## APOYO Update

The Association for the Conservation of the Cultural Patrimony of the Americas' (APOYO) annual meeting will be held on Thursday, June 8, 12:30-1:30 p.m., in the Nashville Convention Center, room 207. Everyone is invited to help us celebrate our fifth anniversary. New members are welcome.

This year I have participated in AIC's Cultural Diversity Task Force, which has met to discuss issues such as the



1994  
SUMMER PROGRAM  
AT THE  
CONSERVATION CENTER  
INSTITUTE OF FINE ARTS  
NEW YORK UNIVERSITY

### Identification of Wood in Artistic and Historic Works of Art • June 14-16

R. Bruce Hoadley, Professor, University of Massachusetts at Amherst

### The Care and Conservation of Clocks and Watches • July 12-14

Francis Brodie, Conservator,  
Museum of London

### Metallography of

### Ancient Metals • August 8-12

David A. Scott, Head of Museum Services, J. Paul Getty Museum

### Chemical Microscopy of Art and Artifacts • August 29-September 2

Walter C. McCrone, founder and head of  
McCrone Research Institute

For additional information  
and brochure contact:  
Summer Program Workshops,  
IFA/NYU, 1 East 78th Street,  
New York, NY 10021  
(212) 772-5800  
Fax (212) 5807

*Space is limited in all courses.*

need to increase representation of minorities in the conservation field at large and the AIC in particular and strategies to strengthen ties between the North American AIC members and their colleagues in Central and South America and the Caribbean.

**International Activities:** During the ICOM Conservation Committee meeting in August 1993 in Washington, APOYO representatives were invited by Marc Laenen, director of ICCROM to participate in two working sessions to discuss strategies for establishing closer ties between APOYO and ICCROM. ICCROM is developing and implementing conservation projects in Latin America during 1994-95 as part of a 10-year plan to support the advancement of conservation of the cultural patrimony of Latin America and the Caribbean. ICCROM has several important events programmed, including a meeting of the National Conservation Centers of Latin America and the Caribbean, cosponsored by Colombia's Culture Institute and the Regional Cultural Urban and Environmental Heritage Project, in Santafé de Bogotá, Colombia, June 27-29; a training course on paper conservation for archives, sponsored and coordinated by Katrina Simiila of ICCROM and taught by Chilean professionals in Santiago in October; and a workshop on environmental control issues in Santafé de Bogotá, Columbia, in 1995. The manual for this workshop, written and compiled by Gaël de Guichen, will be translated into Spanish.

As part of the planning process for future conservation activities in Latin America, I have been invited to a meeting at ICCROM this spring. ICCROM would like to learn more about APOYO's information network and would like APOYO's help to identify conservation problems, regional weaknesses, and possible solutions.

The Getty Conservation Institute (GCI) has proposed to adapt their Preventive Conservation Course and offer it in Spanish in a Latin American location, using the APOYO mailing list to distribute preliminary information.

The IIC meeting next September in Ottawa is encouraging Latin American participation. The Canadian government has agreed to pay for simultaneous translation of the meeting into Spanish, French, and English to make attendance more attractive to Latin

American professionals. The organizers have submitted a proposal to the Getty Grant Program for funding to bring professionals from developing countries to the meeting.

During 1993 APOYO produced and mailed two issues of its newsletter to a mailing list that has grown to 1,300. As editor, I want to thank the volunteers who have contributed so many hours helping with translations, updating the mailing list, and fund raising; special thanks go to Ann Seibert, coeditor, and Sandy Brady, who has updated and maintained the database. The Organization of American States has continued to support APOYO by collaborating with the distribution of the newsletter. See you in Nashville!—Amparo R. de Torres, Chair, APOYO, P.O. Box 76932, Washington, DC 20013

## Health and Safety News

**SOLVENT INJURY SETTLEMENT:** The recent settlement by a well-known art institute of \$260,000 to a previous art student serves as a sobering reminder of the legal responsibility that teachers, including conservators, have to their students. The claim was that injury to the student's nervous system was caused by normal hexane and other solvents in adhesives, thinners, and fixatives and that the school failed to provide proper ventilation and hazard information to this and other students. "Art School Pays \$260,000 in Lawsuit" *Art Hazards News* 16, no. 5 (1993). Center for Safety in the Arts, 5 Beekman St., Ste. 1030, New York, NY 10038.

**D-LIMONENE DATASHEET:** D-Limonene, a citrus rind-oil-derived chemical touted as "natural" or "nontoxic," may sound like a safer substitute for turpentine, but the American Industrial Hygiene Association (AIHA) recently set a Workplace Environmental Exposure Level (WEEL) guide for it at 30ppm, which indicates that the AIHA considers d-Limonene's vapors more toxic than those of turpentine (TLV of 100ppm). The chemical is found in various solvents and oil-paint thinners including Grumtine, Permtine,

and Citrisolv. A datasheet documenting the many hazards of d-Limonene is available from ACTS. Send a self-addressed, stamped envelope. ACTS FACTS 7, no. 12 (December 1993). Monona Rossol, editor, [redacted] New York, NY 10012.

**RESPONSE PROTOCOL FOR WATER INTRUSION:** Following a flood or broken pipes, microbial growth can rapidly begin on artifacts and building materials, creating an unhealthy environment for workers. The Federal Occupational Health (FOH) protocol for water intrusion attempts to prevent or reduce microbial growth by providing a rapid and effective response. In 16 steps the protocol covers: inventorying all flooded areas for water damage; removal of wicking building materials like drywall and insulation 12 inches above the water line within 24 hours; cleaning all affected surfaces with a diluted 10 percent Clorox bleach solution (or an alternate biocide if finishes would be affected); washing and drying various types of materials; increasing air circulation and ventilation if biocides are used; immediate and periodic air hygiene and material testing for microorganisms; and a general repair and maintenance recommendation for preventing repeated problems. Microbial clean-up workers are advised to wear a full-face respirator or half-face respirator with goggles, chemical cartridge, and pre-filter, impervious gloves and coveralls. They are also advised to work during periods of minimum occupancy with the air handling units in continuous operation. It makes sense that conservators present during these operations should protect themselves similarly. "Protocol for Microbiological Control in Buildings after Water Intrusion," by Chin S. Yang and Frank A. Lewis. *Enviros—The Healthy Building Newsletter*, Frank A. Lewis, director, Office of Environmental Hygiene, U.S. Public Health Service, Division of Federal Occupational Health, Region III, 3535 Market St., Rm. 1310, Philadelphia, PA 19104; (215) 596-1888; fax: (215) 596-5024.

**STAINLESS STEEL REPLACEMENT FOR LEAD ROOFS:** Since replacement lead roofs on historic structures can perpetuate a health hazard, ACTS recommends stainless steel as a durable and easily maintained alternative. Precedents cited in a November article in the American Welding

Society's *Welding Journal* include Monticello and eight other major U.S. building projects. *ACTS FACTS* 8, no. 1 (January 1994). Monona Rossol, editor, [redacted] New York, NY 10012.

**SAFETY DATASHEET ON FABRIC DYEING:** The hazards of dyes and dyeing techniques are presented along with reasonable precautions in a datasheet prepared by Michael McCann. He notes that in general, the major risk is inhalation of dye powders and that most dyes have not been adequately studied for their long-term hazards, especially cancer risk. Specific dyes and procedures covered are: acid; azoic; basic; direct; disperse; fiber-reactive; French; household (Union); mordant; natural; and vat. Batik, tie-dyeing, and discharge dyeing are also discussed. The datasheet is adapted from chapter 21 of McCann's *Artist Beware*, 2d ed. To order the datasheet, which includes a table of known hazardous dyes by Color Index number, send \$2.50 to CSA. *Art Hazards News* 16, no. 5 (1993). Center for Safety in the Arts, 5 Beekman St., Ste. 1030, New York, NY 10038.

**NEW PERIODICALS INCLUDE HEALTH & SAFETY INFO:** *Pen, Pencil, and Paints*, National Artist's Equity Association, P.O. Box 28068, Washington, DC 20038 (\$12, 4 issues per year).

Informed Consent, International Institute of Research for Chemical Hypersensitivity, P.O. Box 1304, Minot, ND 58702-1304 (\$18, 6 issues per year).

## Computer User's Update

**WHAT'S GOING ON IN NASHVILLE?:** The Computer User's session at the Nashville annual meeting will be held on Wednesday, June 8, from 6:00 to 7:30 p.m. in Davidson A of the Stouffer Nashville Hotel. The group will discuss E-mail, modems, and Conservation Online. Tennessee State University has graciously offered to loan the equipment for the talks and for the Computer User's Drop-In Center scheduled for Wednesday, Thursday, and possibly Friday, June 8-10. The location for the Drop-In Center and the

access procedures are not yet decided and will be announced in the program.

**MUSEUM COMPUTER NETWORK NEWS:** The Museum Computer Network is pleased to announce the formation of the CIMI Consortium to continue the pursuit of a standards-based approach to automated recording and retrieval of museum information along with mechanisms for its interchange and availability on digital networks. The CIMI Consortium's mission focuses on monitoring and reporting standards issues internationally through *CIMI News*, the biannual insert in MCN's quarterly *Spectra*; promoting CIMI and the benefits of interchange standards; and undertaking pilot projects, in particular the development of interchange format specifications for objects, including their associated images, collections-based descriptions and applications profiles for a Z39.50-based information retrieval. For more information about the CIMI Consortium contact: John Perkins, JPERKINS@FOX.NSTN.NS.CA; [redacted]; fax: [redacted].

**WHAT'S NEW ON-LINE?:** Interested in alternative photo processes? Mailing list alt-photo-process discusses processes other than mainstream silver gelatin, including modified silver gelatin, gum bichromate, platinum, carbon dye transfer, cyanotype, photogravure, kallitype, Vandyke brown, and color xerox. If you have a "do-it-yourself" attitude and wish to subscribe to the mailing list, send the message "SUB ALT-PHOTO-PROCESS Your Preferred Name" to listproc@vast.unsw.edu.au.

Integrated Pest Management (IPM) is now supported on-line through the IPMnet bulletin board; IPMnet is designed to provide a free source of current international IPM information in an effort developed by the Consortium for International Crop Protection and the National Biological Impact Assessment Program. IPMnet supports a newsletter, an information exchange forum, technical reports, and databases. To access IPMnet telnet to CICP.BIOCHEM.VT.EDU.

The National Museum of American Art in conjunction with Smithsonian On-Line of America Online is hoping to offer a live programming session focused on conservation. America Online subscribers should look for this feature sometime in May.

**UPCOMING CIDOC CONFERENCE:** International Documentation Committee of the International Council of Museums (CIDOC), an organization dedicated to the documentation interests of museums, is planning a late summer conference in Washington, D.C., August 28-September 2. Entitled "Cultures Connected: Automating Museums in the Americas and Beyond," the conference will include multimedia and database survey working groups. Free membership in CIDOC can be established only through the International Council of Museums (ICOM). For ICOM membership contact: Mary Louise Wood, director, [redacted]; fax: [redacted]. For CIDOC membership contact: Andrew Roberts, [redacted]; @comuserve.com; [redacted]; fax: [redacted].

If you have information you would like to share in this column or have any questions or comments, please contact: Pamela Campbell, National Archives Document Conservation Lab, Washington, DC 20408; [redacted].

## PHEROMONE TRAPS/LURES



Indianmeal moths  
Warehouse beetles  
Flour beetles  
Cigarette beetles

Lesser grain borer  
Angoumous grain moth  
Yellowjacket traps  
Pheromone Monitoring Software *Version 3.0*



**NEW**  
CLOTHES MOTH PHEROMONE NOW AVAILABLE

**Insects Limited**  
INCORPORATED

INDIANAPOLIS/USA

Call Toll Free

1-800-992-1991

# FAIC NEWS

## Referral System Statistics, 1993

A report on the Conservation Services Referral System, along with a statistical analysis of the data collected, is included in the 1993 FAIC *Annual Report*, which was sent to members in April. Please refer to this report for information on changes and developments in 1993 as well as for information on the number and types of referrals processed.

## Endowment Awards

The FAIC Board is pleased to announce the recipients of the 1994 George Stout Memorial and Carolyn Horton awards. The George Stout Awards enable students to attend the AIC annual meeting and other professional meetings. The Carolyn Horton Award enables conservators to continue their education and training by attendance at professional meetings, seminars, workshops, or other events.

### GEORGE STOUT AWARDS

<i>Samantha Alderson</i>	<i>Paula Artal-Isbrand</i>
<i>Victoria Bunting</i>	<i>Jan Burandt</i>
<i>Christina Currie</i>	<i>Monique Fischer</i>
<i>Yasmeen Khan</i>	<i>Kathleen Kiefer</i>
<i>Molly Lambert</i>	<i>Nancy McRaney</i>
<i>Sara Reiter</i>	<i>Andrew Robb</i>
<i>Martha Simpson</i>	<i>Landis Smith</i>

### CAROLYN HORTON AWARDS

<i>Sarah Melching</i>	<i>Nancy Nitzberg</i>
-----------------------	-----------------------

### REVIEWERS

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

<i>Suzanne Deal Booth</i>	<i>Christine Daulton</i>
<i>David Erhardt</i>	<i>Nora Kennedy</i>
<i>Patricia Leavengood</i>	<i>Al Levitan</i>
<i>Michele Marincola</i>	<i>Jane Merritt</i>
<i>Jan Paris</i>	<i>Abigail Quandt</i>
<i>Shelley Sass</i>	<i>Elizabeth Schulte</i>
<i>Christine Smith</i>	<i>Marilyn Weidner</i>

## Thanks to Walter Henry

Walter Henry of Livermore, California has generously volunteered his time and expertise to FAIC in transcribing oral history tapes. His contributions are very much appreciated.

## Annual Giving Campaign

The FAIC Board and staff thank the following donors whose contributions to the annual giving campaign were received since the publication of the March 1994 *AIC News*. We appreciate your generous support, which allows us to provide grants to worthy applicants to the George Stout Memorial Fund, Carolyn Horton Fund, and FAIC Endowment Fund as well as to write successful grant applications, increase the number of publications available to

members, operate the referral system, and continue other activities of the FAIC.

If you have yet to send in your donation, we ask that you join the donors listed below:

<i>Jeanne Brako</i>	<i>William Brown</i>
<i>Barbara Buckley</i>	<i>Jan Cobert</i>
<i>Elisabeth Cornu</i>	<i>Tamsen Fuller</i>
<i>Rafail Goldberg</i>	<i>Rosa Lowinger</i>
<i>Karen Lumpkin</i>	<i>Kenneth Milton</i>
<i>Vuka Roussakis</i>	<i>Maureen Russell</i>
<i>Joan Schiff</i>	<i>Anthony Sigel</i>
<i>Shelley Sturman</i>	<i>Carolyn Tomkiewicz</i>
<i>Martina Yamin</i>	<i>Nathan Zakheim</i>

### DONATION IN MEMORY OF SHELDON KECK

*Michael Heslip*

## Illuminating Your Collection with UV Protection



**VERILUX® UVX™ UV Filtered Fluorescent Lamps**

- Full Spectrum Natural White Light • Unparalleled UV Protection
- Easy to Install & Available in Most Sizes

**Verilux Inc. • 1-800-786-6850**

# ANNUAL MEETING NEWS

## Two New Features Add Fun To Meeting

On Tuesday evening June 7, a southern-style barbeque buffet at the Hermitage, home of Andrew Jackson, will supplant the traditional opening night reception. Casual picnic dress is recommended. And, for those interested, a bowling tournament will follow (complete details below).

## Bowling for Conservation

The Local Arrangements Committee for the Nashville '94 annual meeting is proud to announce the first annual AIC tournament. AIC members are invited to come, have fun, and bowl for conservation. A bowling alley, with pool tables, has been reserved for bowlers following the opening reception (June 7) at the Hermitage. Bowlers will be taken to the alley on buses and returned to the conference hotel after the tournament. We are planning to bowl in groups or teams of four with each group or team playing three games. Choose your teammates at the lanes or form a team ahead of time if you wish. The tournament is being underwritten by Conservation Materials, Ltd., making the cost to you a remarkable \$8 per bowler. This fee even includes the bowling shoes and bowling balls. An AIC Board member and Douglas Adams of Conservation Materials, Ltd., will present bowling awards at the Swab Ball—the annual banquet—on Friday night.

Please fill out the form below and mail no later than May 23rd. Bowlers can register at the Hermitage if space permits.

### AIC BOWLING TOURNAMENT REGISTRATION FORM

1. Name of bowler \_\_\_\_\_

Address \_\_\_\_\_

Telephone \_\_\_\_\_

Team name \_\_\_\_\_

Other 3 members of team \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

## Library Collections Conservation Discussion Group Update

The Library Collections Conservation Discussion Group (LCCDG) is pleased to announce that Sue Allen will conduct "Connoisseurship of 19th-Century Bookbindings," a one-day class scheduled for Sunday, June 12, at the annual meeting in Nashville. Allen is widely recognized as the foremost American authority on publishers' cloth bookbindings. Her contributions to this area of book history have helped define the field and resulted in a number of significant publications, including: *Victorian Bookbindings: A Survey* (1972), "Floral-Patterned Endpapers in 19th-Century American Books" (*Winterthur Portfolio*, 1977), and "Machine-Stamped Bookbindings, 1834-1860" (*Antiques*, 1979). Her latest work, coauthored with Charles Gullans, is *Decorated Cloth in America: Publishers' Bindings, 1840-1910*, currently in press.

Allen's commitment to teaching this aspect of the history of the book is demonstrated through her years of lectures at Columbia's School of Library Science, and her week-long classes held annually at Books at Virginia: Rare Book School.

When LCCDG met in Buffalo and Denver, many of us wondered out loud if it is time to reevaluate our approach to the repair of 19th-century library material in our collections. To assist us in this endeavor, Allen has agreed to provide some of the historical background we will need to increase our sensitivity to and appreciation of publisher's bindings. If you are in the process of reevaluating your approach

Please send \$8 per bowler to: AIC, 1717 K St., NW, Ste. 301, Washington, DC 20006.

All checks should be made payable to AIC.

## Join Us at the Outreach Luncheon

Come to the public outreach brown-bag lunch on Thursday, June 9, 12:30-1:30 p.m., to learn more about AIC's outreach projects and activities and share your ideas with other AIC members, board, and staff.

to treatment of these materials, are thinking about reevaluating, or would simply welcome the opportunity to hear Sue Allen, this session is certain to be informative, refreshing, and fun!—Randy Silverman

## YMCA Has Everything A Member Could Want!

The downtown YMCA, within walking distance from the hotel, is the leading full-service athletic facility for men and women in Nashville. This YMCA caters to adults; children under 18 are invited to come accompanied by an adult after 6:30 p.m. or anytime on Saturday. The facility features a complete wellness center including Nautilus, free weights, stair climbers, treadmills, Lifecycle and recumbent bikes, rowing machines, Nordic Tracks, basketball, racquetball, handball, indoor and outdoor track, indoor lap pool, outdoor roof pool, sun deck, pro shop, and complete locker facilities. Coffee and towels are provided, and some sports equipment is available for use during your stay. A workout suit can be rented for \$3 per day if you don't want to deal with dirty clothes. Bring your YMCA membership card to the front desk, and enjoy the facilities at no charge. There is a \$10 per day fee if you are not a member. Call the YMCA, [redacted], and ask for Mikki if you have any questions.

## Angels Event Postponed Until 1995

Unfortunately, it was not possible to arrange an Angel event this year, but we look forward to an exciting project in St. Paul next year.—Lisa Mibach

# In Memoriam

Elisabeth C. G. Packard



Elisabeth Packard at the Walters, 1968

It is with sadness that we report the death of Elisabeth C. G. Packard, former director of conservation and technical research at the Walters Art Gallery and one of the conservation profession's foremost pioneers. Elisabeth distinguished herself as a skilled conservator, teacher, and researcher, especially in the areas of treatment of panel paintings and polychrome sculpture. Many of her treatments are models of minimal intervention when seen in the context of their time. She was known for her participation in one of the early studies of paint media and also for her precedent-setting technical entries for Federico Zeri's catalog, *Italian Paintings in the Walters Art Gallery*. Long before documentation of conservation treatment was considered the norm, she began keeping extensive records of all treatments at the Walters, even treatments others were carrying out. These records have proved invaluable to the staff who have followed her and are an archival resource for art historians as well.

Born in Baltimore, Elisabeth attended the Bryn Mawr School. She graduated with a bachelor's degree in fine arts from Bryn Mawr College outside Philadelphia, where, she once confided, she danced Greek-style in costume with fellow student Katherine Hepburn. Upon returning to Baltimore, she

taught the history of art briefly at Oldfields School. She studied archaeology in the graduate program at Johns Hopkins University and excavated with the Hopkins Expedition at Olynthus, Greece, before joining the Walters staff in 1934 as assistant registrar.

Initially, Elisabeth came to the Walters as part of a team that uncrated and cataloged the superb collection of more than 20,000 objects left to the city of Baltimore by Henry Walters. However, with a keen interest in the materials and techniques of artists, she found herself drawn to the unique combination of art and science in the Walters Technical Department. In 1937 she asked to join the laboratory as an apprentice to David Rosen, the museum's first restorer. It was the beginning of an outstanding and distinguished career in conservation. She was appointed director of the laboratory on Rosen's retirement in 1959, becoming the first woman appointed as the sole director of a conservation laboratory in a major museum in the United States. She retained that position until her retirement at the end of 1976.

Elisabeth's high professional and personal standards, as well as her leadership in revising the first AIC *Code of Ethics and Standards of Practice* in 1979, made her a strong advocate for professional standards in the field. In 1961 she was the second elected president of the American Group of the International Institute for Conservation (IIC-AG). She was the first woman to hold such a position of leadership in a major conservation organization. She was also elected to the IIC Council in 1972. In 1977, in recognition of her contributions to the conservation profession, she was made an Honorary Member of AIC.

Perhaps Elisabeth's most important contribution to the conservation profession is the legacy of her teaching. She trained a significant number of practicing conservators at the Walters and was looked to as a mentor by many others. She set standards that inspired young conservators and instilled in those around her the importance of teaching and freely sharing information. She was the first American conservator that Elisabeth West FitzHugh met, and Lis feels she learned much from her even though she never worked with her at the Walters. Betty Hollyday, Elisabeth's first apprentice at the Walters in 1954, feels that Elisabeth was

one of the people who has meant the most to her as a mentor and friend.

Elisabeth had wide-ranging interests. She felt strongly about historic preservation, restoring her landmark octagonal house in Lutherville, Maryland, and obtaining historic district status for her entire neighborhood. Until the time of her death she was actively involved with the Gallery Committee of the Maryland Historical Society.

Adventurous and fun-loving, Elisabeth traveled widely and wanted to experience everything at least once. She kept journals of her travels, which make delightful and fascinating reading today. Kate Lefferts relates that she and Elisabeth traveled after the Stockholm IIC meeting in 1975 to see the fiords. They stayed in a hotel for Scandinavians, and at a buffet breakfast Kate witnessed Elisabeth pile her plate high with reindeer meat and other Scandinavian delicacies because she did not want to miss anything.

You did not have to know Elisabeth long to become aware of her love for animals. She doted on her dogs, Cindy and Bambi. Elisabeth claimed Bambi was half coyote. Bambi's true pedigree will never be known; however, Elisabeth's friends will never forget the "family" emergencies when Bambi ate a whole bar of soap, a pound of butter, or a bag of screws.

Elisabeth will be remembered and revered for her professional contributions to the field of conservation. She will be remembered equally by those who had the good fortune to know her for her personal qualities. She had the rare gift of instilling in friends and colleagues a sense of greater dignity and an increased self-confidence while in her presence. She accomplished this quietly by unfailingly treating the opinions of others with respect. She had a mild manner, tempered by warmth and laughter, which was a remarkable foil to her strong will and sense of purpose. She was a modest, kind, and gracious person who lived by a personal code of truth and ethical behavior, always standing up for what she believed to be right, and willing to sacrifice for others or for a just cause. Elisabeth Packard was a special person who will be missed by all whose lives she touched.—Terry Drayman-Weisser with contributions by Carol Aiken, Josepha Caraher, Melanie Gifford, and Sian Jones

## Tribute to Felrath Hines

Felrath Hines, well-known conservator and artist, died October 3, 1993, just before his 80th birthday, at his home in Silver Spring, Maryland. He is survived by his wife, Dorothy Fisher, and his sister, Marie Griffin of Chicago. Born in Indianapolis, he served in the Civilian Conservation Corps, worked as a railroad dining car waiter, and attended the Art Institute of Chicago. He moved to New York in the 1940s to continue his painting. He held several jobs to support his art, including waiting tables and producing hand-painted china. In the early 1950s, Fel began working with Robert M. Kulicke in his frame shop as a mat maker and fitter; he eventually became a partner in the business. Employees at the frame shop consisted of a core of painters, sculptors, and jazz musicians who enjoyed working with and framing art works for the dynamic community of artists that made New York the art center of the world by the late 1950s. It was also at Kulicke's that Fel met St. Julian Fishburne who, around 1957, introduced him to conservation and Caroline and Sheldon Keck. Fel's professional history from this point spans much of that of conservation itself. He trained and worked with the Kecks and worked on contract at the Museum of Modern Art. He was also the head conservator at the Fine Arts Center, a private conservation studio in New York. Throughout his time in New York, he continued to paint and taught painting at Pratt and the Art Students League.

In 1972, the Smithsonian drew him to Washington. He spent 10 years at the Smithsonian, as chief conservator for the National Portrait Gallery and then for the Hirshhorn Museum, retiring in 1982. Many of us were privileged to know Fel in some or all of his many roles. Throughout his life, he loved music, particularly jazz, as cool, distilled, and intellectual as the abstract paintings and drawings he prolifically and joyously produced. His works were often exhibited in group and one-man shows, and he is represented in numerous private collections, as well as those of Hampton University and the National Museum of American Art.

Fel is remembered not only for his professional expertise, but also for his

personal elegance and grace. He had an aura of concentration while he was working, which one disturbed on peril of wrath. Yet his wry sense of humor and hearty chuckle quickly dispelled any aspect of coldness. Fel was, in every sense of the word, a gentleman. Always impeccably groomed and handsomely dressed, he cared for his clothes, particularly his beautiful shoes, as dutifully as for the works of art entrusted to him. Somehow, he seemed to view it all as a continuum, equating personal untidiness with an insufficiency of intellectual rigor and discipline. Humble and repetitive tasks, imbued with dignity, took on importance under his hand.

Fel's high standards and perfection in approaching conservation served as a constant example to those who worked around him. He seems to have achieved that perfection, in his treatments, his art, and his personal life; the rest of us are still struggling to do so. It will not be easy to live up to his example, but we will remember, and try.—Katherine Eirk with contributions from Claire Munzenrider and Rosamond Westmoreland

## People

MARION L. HUNTER JR. has relocated his practice for the conservation of photographs and works of art on paper to 62 Broad St., Charleston, SC. His mailing address and phone number will remain the same: [REDACTED], Charleston, SC 29401; [REDACTED].

The Textile Conservation Center, Museum of American Textile History, North Andover, Massachusetts, is pleased to announce the appointment of ANNE M. TYRRELL as assistant conservator.

CAROLINE RIEGER announces the establishment of her private practice, Fine Art Conservation, specializing in works on paper. Address: [REDACTED], New York, NY 10028; [REDACTED].

ANTON J. KONRAD has returned to Europe. His new address is: [REDACTED] Bad Merгентheim, Germany.

LAMBERTUS VAN ZELST, Conservation Analytical Laboratory, Smithsonian Institution, has been elected as a

member of the ICCROM Council. He will chair the Finance and Program Committee.

## Materials

**pH TESTING OF DEIONIZED WATER:** Deborah Bede (Department of Textiles and Costumes, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115) recommends the following two methods of pH testing for obtaining highly accurate readings of deionized water: 1) "Pure Water Test Kit" by Orion (available from Cole-Parmer, [REDACTED] Niles, IL 60714; [REDACTED] cat. no. G-05715-10; \$100). Designed for ultrapure water, it contains two buffers and a solution to increase ionic activity so that a regular pH meter and electrode can be used; 2) Water test kits from Hach Company (P.O. Box 389, Loveland, CO 80538; (800) 227-4224). The "multi-parameter" kit provides colorimetric analyses of pH in the 4 to 10 range, iron content, chlorine, and hardness; cat. no. 2230-02; \$126.50 (model no. CN-39WR). The "narrow-range" kit covers pH 5.5 to 8.5; cat. no. 1470-06; \$43.50 (model no. 17F). Both kits have been found to be particularly useful for testing the pH of subsequent baths when washing or bleaching is being performed.

**CREATING TEXTURED FILLS ON PAINTINGS:** Michael Swicklik describes the following system for creating textured fills on paintings: he first makes a mold (using silastic silicone rubber mold material) by taking an impression from an undamaged *varnished* area of the painting. After filling the loss with a fill material slightly below the level of surrounding original paint, he applies Plaka tempera paint, which is somewhat thick, *only in the area of the fill*. He presses the mold into the thin layer of Plaka and leaves it in place about two minutes. In this way, a fill imitating the craquelure of the original paint and/or texture of the canvas support is produced.

*Editor's note:* Conservation professionals should send notes or questions about materials and equipment they use or plan to use in their work to: Rebecca Anne Rushfield, [REDACTED] [REDACTED] [REDACTED] Flushing, NY 11367.

# Conference Reports

## ICCROM Japanese Paper Conservation Course

The Second International Japanese Paper Conservation Course (JPC-93) was held November 23–December 16, 1993, in Tokyo and Kyoto, Japan. As in 1992, the course was jointly organized by ICCROM, the Tokyo National Research Institute of Cultural Properties (TNRICP) and the Agency for Cultural Affairs (Bunkacho).

The course is ICCROM's first joint project with Japan, one of its member states since 1967, and its second training experience in Asia. ICCROM started its collaboration with Asian countries only recently, with a six-month program to address problems of mural paintings conservation in South and Southeast Asia, held in 1991–92 in India in close cooperation with the National Research Laboratory for Conservation of Cultural Property in Lucknow.

The JPC-93 program was generally aimed to introduce international paper conservators to the principles of Japanese mounting and conservation procedures, generally described as *Hyogu*. From 76 applications from all over the world, 14 participants were selected. According to ICCROM's selection criteria for international postgraduate training programs, only one candidate per country can be admitted. Preference is generally given to applicants from ICCROM member states, employees of public institutions, and conservation professionals involved in national training programs. A broad geographical distribution of attending countries also has to be considered. The following countries were represented in 1993: Australia, Austria, Belgium, France, Germany, India, Israel, Italy, New Zealand, Poland, Thailand, Turkey, United Kingdom, and United States.

All course participants were trained conservators who are actively involved in the preservation and conservation of paper collections, including library and archival holdings. Specific attention was given to professionals responsible for Far Eastern collections. The small

group size facilitated individual supervision during practical sessions and promoted active participation and discussion between lecturers and audience. To stimulate communication and exchange of professional information, participants were asked to make presentations during the course about their personal experience and individual problems in conservation practice.

The course was taught by Japanese paper conservation experts and emphasized practical work. Practical sessions were led by K. Masuda, head of the Paper and Textile Section, Department of Restoration Techniques, TNRICP, and K. Oryu, a researcher from the same institution. Both lecturers were trained as *Hyogushi* and have experience teaching at an institutional and multicultural level. Other staff members from the cooperating institutions, including the Kyoto National Museum and the Tokyo University of Fine Arts and Music, contributed theoretical lectures on specific topics and guided visits. As the host institution in Kyoto, the Kyoto National Museum established contacts between course participants and Japanese paper conservators at its conservation center.

Based on the experience in 1992 and participants' evaluations, the 24-day 1993 program was slightly modified and extended. The first day of the course featured ICCROM's and TNRICP's presentations illustrating their respective activities in conservation training and relevant research. The second day was dedicated primarily to theoretical lectures, which covered "Conservation Policy in Japan" and "Traditional Materials" used for Japanese pictorial art. Participants visited the Tokyo National Museum to study the historical development of different categories of Chinese and Japanese pictorial art and to discuss current policies for the care and display of these objects. "Japanese Culture and Art" was also covered later in the course to introduce the participants to the main trends and developments of Japanese art history.

The course staff and participants then moved to Kyoto, where, at the Kyoto National Museum, the two-week practical workshop was organized. The seminar was held at the Sankokan, an annex of the museum's conservation center, which had been rearranged for ICCROM's participants. The first floor was fully equipped as a traditional

Japanese paper conservation studio, while the second floor had been adapted as a common room, allowing participants to rest during lunch and coffee breaks in a comfortable atmosphere. Television and video facilitated lectures, presentations, and discussion sessions.

The practical workshop started with an introduction to the use of traditional tools and materials in *Hyogu*. Emphasis was given to the proper handling of different brushes and the preparation of wheat starch paste as the main adhesive in mounting and conservation procedures. These sessions were important, as several participants already used Japanese materials and tools, but often incorrectly due to a lack of information.

The manufacture, properties, and aging characteristics of *Washi*, Japanese handmade paper, were covered in a lecture. In the following practical sessions, participants were introduced to the different types of handmade paper and their specific use for mounting and conservation procedures. Outside Japan, a limited range of Japanese paper often is available and used in conservation work, mainly due to a shortage of information and suppliers. Visits to specialized paper and conservation material shops were also arranged to help participants purchase high-quality tools and materials and establish contacts with suppliers in Japan.

After these introductory sessions, experts gave daily demonstrations of the steps involved in mounting paper and textiles in scroll conservation. Participants then practiced these processes. The aim of these exercises was to create a full understanding of the complex material composition of scrolls and of the various procedures for their manufacture, mounting, and conservation. Practical sessions included the manufacture of *Suminagashi* (Japanese marbled paper) and *Sunago-maki* (papers decorated with gold and silver leaf) and their mounting and assembling as hanging scrolls. The lining of oversized paper objects was carried out as well, a treatment that can be applied successfully to large Western paper artifacts, especially oversized maps and posters. Further emphasis throughout the course was given to the construction of *Karibari* boards which are used as the major means of drying and flattening lined paper and textiles. By the end of the practical sessions, seven *Karibari*

had been completed. The practical sessions also helped participants get acquainted with the technology of folding screens that have a composition and structure similar to *Karibari*. The course concluded with a workshop on the handling and display of Far Eastern scroll paintings, including a discussion of their proper storage.

Several study visits and excursions complemented the program. The course participants were welcomed at the Conservation Center of the Kyoto National Museum, twice visiting its famous paper conservation studios, in which the majority of Japanese national treasures are restored. Here, the various steps of mounting and conservation procedures could be studied in detail and discussed with experts. The exchange of information and working experiences was enhanced by the attendance of many Japanese colleagues at the participants' presentation and discussion sessions. The heads of the conservation studios also invited course participants to attend the annual Mounters' Union Exhibition, in which mounters show their recent works and awards are given for the most appreciated mountings. This show was extremely interesting because it gave insights into current mounting trends and allowed a comparison of different styles used in museums and private collections. During their stay in Kyoto, participants had free access to the collections of the Kyoto National Museum to study masterpieces of Japanese calligraphy and painting. A discussion on the different mounting styles was also arranged.

On December 3 and 4, participants took a two-day study tour to Nara and Yoshino. They saw the special exhibition on Buddhist paintings at the Nara National Museum and visited the *Todai-ji* Buddhist Temple, the largest wooden construction in the world, and the *Horyu-ji*, the oldest temple district in Japan. They also visited the paper makers' village in the Yoshino area, including *Udagami* and *Misugami* manufacturers. Handmade papers produced in this area are of high quality and therefore mostly applied in conservation work. The paper makers welcomed participants and invited them to learn about the raw materials of *Washi* and observe the various steps of manufacture. The visit concluded with a practical workshop on paper making.

Apart from the official course program, additional events introduced participants—most of whom had never been to Japan—to Japanese art, culture, and life. A highlight of these events was a Tea Ceremony at the Tea House of the Kyoto National Museum, which was kindly arranged by the museum staff and their relatives. Participants also had some time for personal visits in Kyoto and Tokyo.

As in 1992, the course was coordinated by Katsuhiko Masuda from TNRICP and Gabriela Krist from IC-CROM. Staff members from both institutions provided additional support. The implementation of the project would not have been possible without the enormous financial support of the Japan Foundation and the Foundation for Cultural Heritage, which also provided scholarships for the participants. Invaluable technical support and collaboration was provided by the Kyoto National Museum and its conservation center, which made the renowned institution accessible and provided adequate work and study facilities. The Nara National Museum, Tokyo National Museum, and Tokyo National University of Fine Arts and Music offered further technical cooperation. The Kyoto Park Hotel helped with practical arrangements while the course was in Kyoto.

The Japanese media showed high interest in the course. Local television stations and newspapers carried several reports. A press conference was held on December 2, with representatives of the TNRICP, the Kyoto National Museum, and ICCROM explaining the development and aims of the training program.

Due to the success of the project, course sessions are planned for 1994 and 1995 to allow more conservation professionals to participate.—Gabriela Krist, JPC Course Coordinator, IC-CROM

#### REMINDER!

You're Invited to an  
Open Forum with the AIC  
Board on Thursday, June 9,  
8:00-10:00 p.m., at the AIC  
Annual Meeting in Nashville.  
*Please come and share your ideas.*

## ICOM Wet Organic Archaeological Materials

The fifth Triennial Meeting of the International Council of Museums-Wet Organic Archaeological Materials (ICOM-WOAM) group was hosted by the Spring Point Museum, South Portland, Maine, in August 1993. Fifty-four delegates representing more than 15 countries attended the four days of professional papers and a few days of sightseeing along the Maine coast. Unlike the focus of previous WOAM conferences, the emphasis this time was on the conservation of wet wood; other organic materials were seldom mentioned. Presentations included reports on new and spectacular finds, mainly boat projects; new treatments involving sucrose alternatives to PEG (polyethylene glycol) waxes for waterlogged wood; problems relating to long-term stability of treated wood and reversal for retreatment; research on and refinements to the PEG wax/freeze-drying technique, including a computer program to predict treatment duration; and reports on biocides and alternatives. A theme of increasing importance to conservators and archaeologists alike was the reburial of preserved wooden structures *in situ* and the long-term protection of wet-sites.

A number of topics were identified that would form the focus for research over the next three years. These topics included revision and updating of the PEGCON program (a free, user-friendly program developed by Clifford Cook and David Grattan to aid in the determination of PEG solution concentrations for waterlogged wood), the establishment of a database for information monitored from *in situ* preservation sites; the results of large-scale sucrose treatments; and research into the conservation of wet bark, cork, and painted wood surfaces.

The fifth Triennial Meeting conference proceedings will be edited by Per Hoffman and published in Germany. They should be available in early 1995. Past conference proceedings can be obtained inexpensively from Tom Daley, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, ON K1A 0C8, Canada.—Molly O'Guinness Carlson, Conservator, Spring Point Museum, South Portland, Maine

# FUNDING DEADLINES

## JUNE 1

NEH, U.S. Newspaper Program  
NEH, Preservation and Access Projects

## JUNE 4

NEH, Humanities Projects in Museums and Historical Organizations

## JULY 1

IMS, Museum Leadership Initiatives (see p. 26)

## AUGUST 1

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

## AUGUST 5

IMS, Technical Assistance Grants

## SEPTEMBER 15

NEA, Care of Collections

## GETTY GRANT PROGRAM: NO DEADLINE

GGP, Conservation Publication Grants  
GGP, Conservation Treatment Grants  
GGP, Conservation Survey Grants  
GGP, Conservation Training Grants: Support for Training Midcareer Professional Conservators (see p. 6, Executive Director's report)

## FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, 41 E. 65th St., New York, NY 10021-6508; (212) 517-4200; fax: (212) 517-4893.

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

Conservation Center for Art and Historic Artifacts, Preservation Services Office, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313.

Council for International Exchange of Scholars, 3007 Tilden St., NW, Ste. 5M, Box GNEWS, Washington, DC 20008-3009; (202) 686-7877; Bitnet (application requests only): CIES1@GWUVM.GWU.EDU.

George Washington University (GWU), Museum Studies Program, Academic Center, T-215, George Washington University, Washington, DC 20052; (202) 994-7030.

Getty Grant Program (GGP), 401 Wilshire Blvd., Ste. 1000, Santa Monica, CA 90401-1455; (310) 393-4244; fax: (310) 395-8642.

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

National Endowment for the Arts (NEA), Museum Program, 1100 Pennsylvania Ave., NW, Rm. 624, Washington, DC 20506; (202) 682-5442.

National Endowment for the Humanities (NEH), 1100 Pennsylvania Ave., NW, Washington, DC 20506; Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639.

National Historic Publications and Records Commission (NHPRC), National Archives Building, Washington, DC 20408; (202) 501-5600.

National Institute for the Conservation of Cultural Property (NIC), 3299 K St., NW, Washington, DC 20007; (202) 625-1495.

National Science Foundation (NSF), Public Information Office, 1800 G St., NW, Washington, DC 20550; (202) 357-9498.

## From the Ethics and Standards Committee

The Ethics and Standards Committee is pleased to present to the AIC membership the revised AIC *Code of Ethics and Guidelines for Practice*. During the past few years the committee has worked hard to produce a document that will better serve the present and future needs of our profession and that reflects the results of the intensive and productive dialogue the committee and the membership have shared during this long and difficult process.

The committee feels that it is now time for the membership to commit to a vote on this revision. A brief presentation on the document will be given at the Nashville General Business Meeting; then, in July, a mail-in ballot will be sent to AIC voting members. The committee urges all to return their ballots and cast their votes.—Donna Strahan, chair, Nancy Ash, Robert Espinosa, and Dan Kushel

## CORRECTIONS

### Beva Workshop

The January 1994 Conference Report column on the BEVA workshop contained two typographical errors.

(1) The Mylar sheet Gustav Berger uses for lining is 0.5 mil thick, not 0.5 mm (p.16).

(2) The heat blower Berger uses is a Leister Labor tool (p.17).

# CODE OF ETHICS & GUIDELINES FOR PRACTICE

---

## Preamble

The primary goal of conservation professionals, individuals with extensive training and special expertise, is the preservation of cultural property. Cultural property consists of individual objects or aggregate collections. It is material which has significance that may be artistic, historic, scientific, religious, or social, and it is an invaluable and irreplaceable legacy that must be preserved for future generations.

In striving to achieve this goal, conservation professionals assume certain obligations to the cultural property, to its owners and custodians, to the conservation profession, and to society as a whole. This document, the *Code of Ethics and Guidelines for Practice* of the American Institute for Conservation of Historic and Artistic Works (AIC), sets forth the principles that guide conservation professionals and others who are involved in the care of cultural property.

## Code of Ethics

- I. The conservation professional shall strive to attain the highest possible standards in all aspects of conservation, including, but not limited to, preventive conservation, examination, documentation, treatment, research, and education.
- II. All actions of the conservation professional must be governed by an informed respect for the cultural property, its unique character and significance, and the people or person who created it.
- III. While recognizing the right of society to make appropriate and respectful use of cultural property, the conservation professional shall serve as an advocate for the preservation of cultural property.
- IV. The conservation professional shall practice within the limits of personal competence and education as well as within the limits of the available facilities.
- V. While circumstances may limit the resources allocated to a particular situation, the quality of work that the conservation professional performs shall not be compromised.
- VI. The conservation professional must strive to select methods and materials that, to the best of current knowledge, do not adversely affect cultural property or its future examination, scientific investigation, treatment, or function.
- VII. The conservation professional shall document examination, scientific investigation, and treatment by creating permanent records and reports.
- VIII. The conservation professional shall recognize a responsibility for preventive conservation by endeavoring to limit damage or deterioration to cultural property, providing guidelines for continuing use and care, recommending appropriate environmental conditions for storage and exhibition, and encouraging proper procedures for handling, packing, and transport.
- IX. The conservation professional shall treat all professional relationships with honesty and respect, seek to ensure the rights and opportunities of all individuals in the profession, and recognize the specialized knowledge of others.
- X. The conservation professional shall endeavor to contribute to the evolution and growth of the profession, a field of study that encompasses the liberal arts and the natural sciences. This contribution may be made by such means as continuing development of personal skills and knowledge, sharing of information and experience with colleagues, adding to the profession's written body of knowledge, and providing and promoting educational opportunities in the field.
- XI. The conservation professional shall promote an awareness and understanding of conservation through open communication with allied professionals and the public.
- XII. The conservation professional shall practice in a manner that minimizes personal risks and hazards to co-workers, the public, and the environment.
- XIII. Each conservation professional has the obligation to promote understanding of and adherence to this *Code of Ethics*.

# Guidelines for Practice

The conservation professional should use the following guidelines and supplemental commentaries together with the AIC *Code of Ethics* in the pursuit of ethical practice. The commentaries are separate documents, created by the AIC membership, that are intended to amplify this document and to accommodate growth and change in the field.

## *Professional Conduct*

1. **Conduct:** Adherence to the *Code of Ethics* and *Guidelines for Practice* is a matter of personal responsibility. The conservation professional should always be guided by the intent of this document, recognizing that specific circumstances may have a legitimate bearing on professional decisions.
2. **Disclosure:** In professional relationships, the conservation professional should share complete and accurate information relating to the efficacy and value of materials and procedures. In seeking and disclosing such information, and that relating to analysis and research, the conservation professional should recognize the importance of published information that has undergone formal peer review.
3. **Laws and Regulations:** The conservation professional should be cognizant of laws and regulations that may have a bearing on professional activity. Among these laws and regulations are those concerning the rights of artists and their estates, occupational health and safety, sacred and religious material, excavated objects, endangered species, human remains, and stolen property.
4. **Practice:** Regardless of the nature of employment, the conservation professional should follow appropriate standards for safety, security, contracts, fees, and advertising.
  - 4a. **Health and Safety:** The conservation professional should be aware of issues concerning the safety of materials and procedures and should make this information available to others, as appropriate.
  - 4b. **Security:** The conservation professional should provide working and storage conditions designed to protect cultural property.
  - 4c. **Contracts:** The conservation professional may enter into contractual agreements with individuals, institutions, businesses, or government agencies provided that such agreements do not conflict with provisions of the *Code of Ethics* and *Guidelines for Practice*.
  - 4d. **Fees:** Fees charged by the conservation professional should be commensurate with services rendered. The division of a fee is acceptable only when based on the division of service or responsibility.
  - 4e. **Advertising:** Advertising and other representations by the conservation professional should present an accurate description of credentials and services. Limitations concerning the use of the AIC name or membership status should be followed as stated in the AIC Bylaws, section II, 13.
5. **Communication:** Communication between the conservation professional and the owner, custodian, or authorized agent of the cultural property is essential to ensure an agreement that reflects shared decisions and realistic expectations.
6. **Consent:** The conservation professional should act only with the consent of the owner, custodian, or authorized agent. The owner, custodian, or agent should be informed of any circumstances that necessitate significant deviations from the agreement. When possible, notification should be made before such deviations occur.
7. **Confidentiality:** Except as provided in the *Code of Ethics* and *Guidelines for Practice*, the conservation professional should consider relationships with an owner, custodian, or authorized agent as confidential. Information derived from examination, scientific investigation, or treatment of the cultural property should not be published or otherwise made public without written permission.
8. **Supervision:** The conservation professional is responsible for work delegated to other professionals, students, interns, volunteers, subordinates, or agents and assignees. Work should not be delegated or subcontracted unless the conservation professional can supervise the work directly, can ensure proper supervision, or has sufficient knowledge of the practitioner to be confident of the quality of the work. When appropriate, the owner, custodian, or agent should be informed if such delegation is to occur.
9. **Education:** Within the limits of knowledge, ability, time, and facilities, the conservation professional is encouraged to become involved in the education of conservation personnel. The objectives and obligations of the parties shall be agreed upon mutually.
10. **Consultation:** Since no individual can be expert in every aspect of conservation, it may be appropriate to consult with colleagues or, in some instances, to refer the owner, custodian, or authorized agent to a professional

who is more experienced or better equipped to accomplish the required work. If the owner requests a second opinion, this request must be respected.

11. **Recommendations and References:** The conservation professional should not provide recommendations without direct knowledge of a colleague's competence and experience. Any reference to the work of others must be based on facts and personal knowledge rather than on hearsay.
12. **Adverse Commentary:** A conservation professional may be required to testify in legal, regulatory, or administrative proceedings concerning allegations of unethical conduct. Testimony concerning such matters should be given at these proceedings or in connection with paragraph 13 of these *Guidelines*.
13. **Misconduct:** Allegations of unethical conduct should be reported in writing to the AIC president as described in the AIC Bylaws, section II, 12. As stated in the bylaws, all correspondence regarding alleged unethical conduct shall be held in the strictest confidence. Violations of the *Code* and *Guidelines* that constitute unethical conduct may result in disciplinary action.
14. **Conflict of Interest:** The conservation professional should avoid situations in which there is a potential for a conflict of interest that may affect the quality of work, lead to the dissemination of false information, or give the appearance of impropriety.
15. **Related Professional Activities:** The conservation professional should be especially mindful of the considerable potential for conflict of interest in activities such as authentication, appraisal, or art dealing.

### *Examination and Scientific Investigation*

16. **Justification:** Careful examination of cultural property forms the basis for all future action by the conservation professional. Before undertaking any examination or tests that may cause change to cultural property, the conservation professional should establish the necessity for such procedures.
17. **Sampling and Testing:** Prior consent must be obtained from the owner, custodian, or agent before any material is removed from a cultural property. Only the minimum required should be removed, and a record of removal must be made. When appropriate, the material removed should be retained.
18. **Interpretation:** Declarations of age, origin, or authenticity should be made only when based on sound evidence.
19. **Scientific Investigation:** The conservation professional should follow accepted scientific standards and research protocols.

### *Preventive Conservation*

20. **Preventive Conservation:** The conservation professional should recognize the critical importance of preventive conservation as the most effective means of promoting the long-term preservation of cultural property. The conservation professional should provide guidelines for continuing use and care, recommend appropriate environmental conditions for storage and exhibition, and encourage proper procedures for handling, packing, and transport.

### *Treatment*

21. **Suitability:** The conservation professional performs within a continuum of care and will rarely be the last entrusted with the conservation of a cultural property. The conservation professional should only recommend or undertake treatment that is judged suitable to the preservation of the aesthetic, conceptual, and physical characteristics of the cultural property. When nonintervention best serves to promote the preservation of the cultural property, it may be appropriate to recommend that no treatment be performed.
22. **Materials and Methods:** The conservation professional is responsible for choosing materials and methods appropriate to the objectives of each specific treatment and consistent with currently accepted practice. The advantages of the materials and methods chosen must be balanced against their potential adverse affects on future examination, scientific investigation, treatment, and function.
23. **Compensation for Loss:** Any intervention to compensate for loss should be documented in treatment records and reports and should be detectable by common examination methods. Such compensation should be reversible and should not falsely modify the known aesthetic, conceptual, and physical characteristics of the cultural property, especially by removing or obscuring original material.

## Documentation

24. **Documentation:** The conservation professional has an obligation to produce and maintain accurate, complete, and permanent records of examination, sampling, scientific investigation, and treatment. When appropriate, the records should be both written and pictorial. The kind and extent of documentation may vary according to the circumstances, the nature of the object, or whether it is an individual object or a collection that is to be documented. The purposes of such documentation are:
  - to establish the condition of cultural property;
  - to aid in the care of cultural property by providing information helpful to future treatment and by adding to the profession's body of knowledge;
  - to aid the owner, custodian, or authorized agent and society as a whole in the appreciation and use of cultural property by increasing understanding of an object's aesthetic, conceptual, and physical characteristics; and
  - to aid the conservation professional by providing a reference that can assist in the continued development of knowledge and by supplying records that can help avoid misunderstanding and unnecessary litigation.
25. **Documentation of Examination:** Before any intervention, the conservation professional should make a thorough examination of the cultural property and create appropriate records. These records and the reports derived from them must identify the cultural property and include the date of examination and the name of the examiner. They also should include, as appropriate, a description of structure, materials, condition, and pertinent history.
26. **Treatment Plan:** Following examination and before treatment, the conservation professional should prepare a plan describing the course of treatment. This plan should also include the justification for and the objectives of treatment, alternative approaches, if feasible, and the potential risks. When appropriate, this plan should be submitted as a proposal to the owner, custodian, or authorized agent.
27. **Documentation of Treatment:** During treatment, the conservation professional should maintain dated documentation that includes a record or description of techniques or procedures involved, materials used and their composition, the nature and extent of all alterations, and any additional information revealed. A report prepared from these records should summarize this information and provide, as necessary, recommendations for subsequent care.
28. **Preservation of Documentation:** Documentation is an invaluable part of the history of cultural property and should be produced and maintained as permanently as practicable. Copies of reports of examination and treatment must be given to the owner, custodian, or authorized agent, who should be advised of the importance of maintaining these materials with the cultural property. Documentation is also an important part of the profession's body of knowledge. The conservation professional should strive to preserve these records and give other professionals appropriate access to them, when access does not contravene agreements regarding confidentiality.

## Emergency Situations

29. **Emergency Situations:** Emergency situations can pose serious risks of damage to or loss of cultural property that may warrant immediate intervention on the part of the conservation professional. In an emergency that threatens cultural property, the conservation professional should take all reasonable action to preserve the cultural property, recognizing that strict adherence to the *Guidelines for Practice* may not be possible.

## Amendments

**Amendments:** Proposed amendments to the *Code of Ethics* and *Guidelines for Practice* must be initiated by petition to the AIC Board of Directors from at least five members who are Fellows or Professional Associates of AIC. The board will direct the appropriate committee to prepare the amendments for vote in accordance with procedures described in Section VII of the Bylaws. Acceptance of amendments or changes must be affirmed by at least two-thirds of all AIC Fellows and Professional Associates voting.

## Commentaries

**Commentaries:** Commentaries are prepared or amended by specialty groups, task forces, and appropriate committees of AIC. A review process shall be undergone before final approval by the AIC Board of Directors.

# SPECIALTY GROUPS

## ARCHITECTURE



**NASHVILLE MEETING:** In case you did not receive a postcard from the ASG Executive Planning Committee, here is some important news: The AIC annual meeting brochure listed \$29 as the fee for the ASG business meeting dinner. Realizing that the price could discourage some members from attending, and in the interest of having as many people as possible at the business meeting, it was decided that the Architecture Specialty Group would contribute \$10 toward each member's meal. Therefore, the meal is only \$19. The AIC office is aware of this change. Don't miss the ASG banquet/ business meeting, Thursday, June 9.

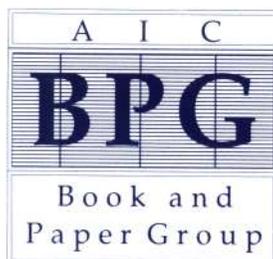
No other changes in the annual meeting program have been reported. We expect a large turnout in Nashville.

**RULES OF ORDER:** We will vote on proposed revisions to the ASG *Rules of Order* at the Nashville meeting. You should already have received a copy of the proposed changes; if not, notify me and I will send you a copy.

**OTHER ASG NEWS:** The Conservation Center of the Institute of Fine Arts at New York University is offering two classes this summer that may be of particular interest to ASG members: Bruce Hoadley's "Identification of Wood in Artistic and Historic Works of Art" (June 14-16); and Walter C. McCrone's "The Chemical Microscopy of Art and Artifacts" (August 29-September 3). Call [redacted] for registration details and fees.

**SEE YOU IN NASHVILLE!**—Mary Hardy, Secretary/Treasurer, Architectural Resources Group, Pier 9, The Embarcadero, San Francisco, CA 94111; [redacted]; fax: [redacted].

## BOOK AND PAPER



**NASHVILLE '94:** The Book and Paper group has planned a full day for its session on Saturday, June 11. The day will start with the breakfast/business meeting held in the hotel, only a few steps from the conference center. A continental breakfast will be served at 7:30 a.m. (half an hour earlier than last year) to allow time for members to get their breakfast and read the officers' reports before the business meeting starts at 8:00 a.m. The meeting will have a timed agenda again this year in order to finish promptly at 9:00 a.m. Come prepared to submit names for next year's Nominating Committee. With so few officer candidates being suggested by the membership, the role that the Nominating Committee plays becomes doubly important; a good representation both geographically and from the various subspecialties is essential in identifying interested volunteers. Financial matters, fortunately, should occupy less time this year.

The BPG lunch will be held in the hotel from 12:40 to 1:45 p.m. To save time, a fixed, vegetarian menu of cheese tortellini has been ordered.

For that evening, nothing has been officially scheduled. However, the BPG Board tentatively plans to get together informally at a convenient, to-be-announced spot following the afternoon session to be available for comments and suggestions from the membership. Former officers of the BPG Board are particularly encouraged to attend. This will be an important opportunity for the new board to collect feedback. Do plan to attend.

The program of papers and presentations stands as previously announced. To date, few "tips" have been submitted for the much requested "tip" session. Unless more are sent in, the

time will be used for discussion of one of the many issues needing the group's attention.

The following is a list of events in Nashville that are likely to be of special interest to BPG members. Thursday afternoon in the general session: LCCDG's report by Randy Silverman and Maria Grandinette. Thursday evening: the Archives Conservators' Meeting, chaired by Diana Alpers, with examples of "your most creative storage solutions." Friday all day: the Photographic Materials session. Saturday: the BPG session, which unfortunately runs concurrently with CIPP, Textiles, and Wooden Artifacts. Sunday all day: LCCDG's workshop entitled "Connoisseurship of 19th-Century Bookbindings," with Sue Allen.

**ANNUAL '93:** By now, members should have received the 1993 issue of the *Book and Paper Group Annual*, which was mailed in March. Our congratulations to Robert Espinosa and his assistants for the outstanding job they have done producing a very polished publication. The changes they implemented have resulted in an issue twice as handsome at almost half the price. It is an incredible achievement. They have put another feather—and a fancy one at that—in the BPG cap. One and all must thank that hard-working group in Utah.

**PAPER CONSERVATION CATALOG:** Kate Maynor reports that the ninth edition of the *Paper Conservation Catalog* is nearing completion. This edition, which is scheduled for publication at the end of May, will contain the following chapters: Parchment Treatments, Written Documentation, In-painting, and Mold Treatment. The editorial board thanks all who have worked so hard on these chapters.

The BPG Board hopes to see everyone in Nashville!—Betsy Palmer Eldridge, Chair, [redacted] Toronto, ON M4W 3A3, Canada; phone/fax: [redacted].

# CIPP

## CONSERVATORS IN PRIVATE PRACTICE

Important mail to arrive soon: Members should keep an eye out for a packet containing the slate of candidates and the ballot for the upcoming election. A prompt response will be greatly appreciated.—Kenneth Needleman, Fodera Fine Art Conservation, 24 W. 30th St., New York, NY 10001; (212) 889-1930

## OBJECTS



As of the deadline for this column, we have received 44 responses to the questionnaire on commentaries to the revised *Code of Ethics and Guidelines for Practice*. We thank each of you who took the time to respond. The following is a preliminary summary of the responses, indicating those commentary topics that so far seem most pressing to our membership. Unless additional responses cause the emphasis to shift, these are the topics that will be discussed in a small group format in Nashville on Friday, June 10, immediately following the OSG session on loss compensation.

The three topics ranked the most important for discussion are: 1) extent versus quality of conservation treatment, including issues of mass treatment (COE, V); 2) cognizance of laws and regulations covering artists' rights, health and safety, sacred and religious material, human remains, excavated objects, endangered species, and stolen property (GFP, 3); and 3) treatment materials and methods, including loss compensation (GFP, 22-3). Many of the written comments referred to topic 3, raising questions about the objectives used in the treatment of function-

al/technical objects and Native American objects and about how to gauge the potential adverse effects of treatment materials and methods. One respondent wanted to be sure that historically or ritually important additions to objects were considered as seriously as original materials. Issues of consent from owners or custodians (GFP, 6) and the potential for conflict of interest with related professional activities (GFP, 15) were considered much less important for discussion. The discussion of topic 3 may even be further subdivided to reflect the concerns of our subspecialties.

As you already know from the OSG mailing, we will be voting on some *Rules of Order* changes in Nashville that include adding a secretary/treasurer to the OSG officers. We consider this office so essential that, if the change passes, we will proceed with voting for the first secretary/treasurer at that same meeting. For continuity, Ellen and Michele have decided to share the position of OSG chair next year, and we will announce the name of the newly elected program chair both at Nashville and in the July *AIC News*.

The AIC Board has asked each specialty group chair to increase communication between AIC specialty groups and the ICOM working groups by appointing representatives to act as liaisons between the two. The following OSG members have generously agreed to serve: Rosa Lowinger, modern and contemporary art; Judith Levinson, ethnographic materials; Jack Soultanian, polychromed sculpture; Molly Carlson, wet organic archaeological materials; Kate Garland, stone; David Rasch, natural history collections; Linda Nieuwenhuizen, conservation of leathercraft; Lisa Pilosi, glass, ceramics, and related materials; and Ellen Howe, metals. Through their efforts, we can all look forward to more complete reporting of ICOM activities in these pages.—Ellen Pearlstein, Conservation, Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238; (718) 638-5000, ext. 276, and Michele Marincola, Conservation Dept., The Cloisters, Ft. Tryon Park, New York, NY 10040; (212) 923-3700, ext. 140.

## PAINTINGS



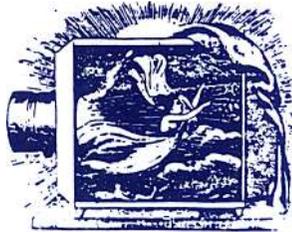
By now you have received your information/registration packets for the annual meeting in Nashville. Just a reminder that the Paintings Specialty Group meets on Friday. Other than the dynamic speakers listed in your schedule, don't forget the annual PSG business meeting. Will Shank, current vice-chair, will be assuming chairmanship. I thank Will for all his help during the past year. For those of you unfamiliar with him, Will is the chief conservator at the San Francisco Museum of Modern Art and has been there since 1985. His initial training was at the Villa Schifanoia in Florence. He pursued further studies at the Institute of Fine Arts of New York University, Harvard University Art Museums, National Portrait Gallery, and National Museum of American Art. In addition to his talents as a conservator, Will has completed competitive swims from Alcatraz to San Francisco.

In an effort to prepare commentaries for the Ethics and Standards Committee, please take a minute to look over the centerfold in this issue of *AIC News*. We would like your input on the sections about Documentation—specific practices such as photographic documentation and reports—and Compensation for Loss (see pp. 19-20). The commentaries we prepare will help AIC members by providing a more detailed description of practices appropriate to our group.

Sarah Fisher, project head for the *Paintings Conservation Catalog*, has sent a reminder that work on the catalog has begun. Editorial board members are: Barbara Buckley, Sian Jones, Cathy Metzger, Wendy Samet, Mary Sebera, and Jane Tillinghast. The first chapter is "The Application of Surface Coatings," and the chapter compiler is Steven Prins, with Wendy Samet as board liaison. Please contact Steve, Wendy, Sarah, or any of the board with offers of help, suggestions, and ideas. Sarah plans to make a presentation on

the catalog at the PSG session, and the board will be available for questions during the annual meeting.—Marcia C. Steele, Chair, Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106; (216) 421-7340, ext. 572.

## PHOTOGRAPHIC MATERIALS



**NASHVILLE:** Thank God! This will be the last time you will have to hear about this conference or city in the PMG column (on to the Washington, D.C., winter meeting)! Program chair Barbara Brown still has space for a few more tips, so anyone who is interested should contact her—anytime before she boards the plane for Nashville will be fine. Stephanie Watkins, who will be presenting a talk in Nashville on the history and development of dry-mount tissues, has asked that conservators please contact her with personal accounts, experiences, and thoughts on the removal of dry-mount materials. Your contributions will be credited or kept anonymous, depending on your inclination. She would appreciate your comments before she boards the plane for Nashville (realistically, she probably wants them by Memorial Day at the latest) and can be contacted at [redacted] fax: [redacted]. I apologize for the delay on this, since Stephanie contacted me in February. However, the *AIC News* deadline for columns is a full month prior to publication. Please keep this in mind if you have a request or a bit of information, otherwise there could be a three-month delay before you see your urgent announcement!

**ETHICS:** Those of you who read other things in the *AIC News* besides this column will remember discussions about the *Code of Ethics* (most recently in the November issue and the IAG report in the March issue). Specialty groups have been asked to write commentaries if members feel the need to clarify certain matters as they relate to

aspects of their specialty. For example, approaches to documentation might vary from the current guideline language. This matter will be brought up at the business meeting, but I would appreciate hearing now from those of you who have thoughts on this subject or would like to contribute to the commentaries. Are there any volunteers to form a committee to draft commentaries? If everyone likes the current guidelines as they pertain to photograph conservation, that's fine (more so because it is less work).—Sarah Wagner, Chair; work: [redacted]; home: [redacted].

## TEXTILES



**ANNUAL MEETING:** Plans are all set for our meeting on Saturday, June 11, in Nashville, which looks to be busy, productive, educational—and even fun! The day will open with our business meeting, featuring reports from the TSG Board and committee chairs. If there are issues anyone wishes to discuss at the meeting, please call me before June 1 so that I can plan the agenda.

The business meeting will be followed by papers. Please note that the papers by Nancy Britton and Anne Battram will be presented jointly to our group and the Wooden Artifacts Specialty Group, as they are of equal interest to both groups. At this point, they are scheduled to be given in the same room as the rest of the TSG sessions.

In the afternoon, as promised, we will be discussing and working on the *Textile Conservation Catalog*. Specifically, we will work on the sections on storage hardware (to be led by Gwen Spicer); documentation (Susan Heald); and humidification commentaries/case studies (Sara Wolf, Meredith Montague). In addition, Deborah Bede will lead a group to work on ethics. This group will discuss how "ethics" fits into the catalog but will focus primarily on the commentaries that TSG needs to provide for the new *Code of Ethics*.

The day will wrap up with a buffet dinner, organized by Jane Merritt, at Sammy B's. This restaurant, which specializes in traditional Southern food, has been recommended to us by members of the Local Arrangements Committee. Our annual evening social event has become a highlight of the AIC meeting for many TSG members and is a good time to continue discussions begun during the day's sessions. If you neglected to sign up when you registered for the AIC meeting, you may do so until June 1. Tickets are \$16; make checks payable to (and send them to) AIC.

**POSTPRINTS:** You should have volume 3 (1993) of the *Textiles Specialty Group Postprints* in hand by the time you read this. Volume 2 (1992) will follow shortly. We are still looking for an editor for the 1994 volume.

**ELECTIONS:** Thanks to good work on the part of the Nominating Committee (Susan Heald, chair, Dorothy Alig, and Audrey Spence), we have a good slate of candidates for next year's TSG Board. They are: Jane Merritt (chair); Marlene Jaffe (vice-chair); Vicki Cassman, Christine Giuntini, and Meredith Montague (secretary); and Nancy Pollak, Sara Reiter, and Gwen Spicer (treasurer). Ballots (see below) must be postmarked by **May 15**; results will be announced at the annual meeting and the July *AIC News* column.

**MAILINGS:** By now every TSG member (dues paid as of March) should have received two mailings: a *Textile Conservation Catalog* and a mailing with the minutes from the 1993 annual meeting and the 1994 slate of candidates and ballot for the TSG Board. If you have not received these, please call me as soon as possible for another copy.—Deborah Trupin, Chair; [redacted], ext. [redacted].

### Country Rock Band Scheduled for Annual Banquet

The Jackson-Crain Band is scheduled to perform at the Annual Banquet and Dance, June 10, 7:30 p.m.—Midnight in Nashville. The band members include Beau Jackson, a Grammy winning song writer and Tommy Crain, a lead guitarist in Charlie Daniel's band for ten years.

## WOODEN ARTIFACTS



The Nashville meeting is coming up fast, and as I wrote in the last issue, there will be a particularly interesting program at our specialty group session. The proposal to discuss possibilities for a closer relationship between WAG and the Objects Specialty Group has generated a great deal of communication already. I am delighted with, and particularly thankful for, the very well-presented overview of the proposal that appeared in the last OSG column. This is a complex and potentially disruptive subject that nonetheless needs to be explored, if not necessarily acted upon at this time. The open-minded and constructive cooperation of the OSG is greatly appreciated. At a recent gathering, a noted decorative arts curator stopped the conversation with a puzzled expression: "Wait a minute. . . I'm confused about what you mean by objects conservator." Given where we have come, the same could be said about "wooden artifacts conservator." Our discussion in Nashville will focus on the implications.

Right now, however, the action is with the Painted Wood Symposium. The full planning advisory board, cochaired by Valerie Dorge and Carey Howlett, met March 25-26 at Colonial Williamsburg to review the abstracts that had been submitted. Because the time available for the symposium is limited to three days, only half of the abstracts could be accepted. Given the high quality of papers that were submitted, there were many difficult choices, but the result was an excellent range of presentations that we can all look forward to in November. We were particularly pleased with the number of areas that will be addressed: polychrome sculpture, architecture, folk art, painted furniture, and ethnographic objects, to name a few. Inquiries should be directed to Carey or Valerie.—Michael S. Podmaniczky, Chair; [REDACTED]

## Letters to the Editor

As former chair of the AIC Committee on Accreditation and Certification, I wish to register strong concern with regard to references to "licensing certification" in Carol Christensen's book review presented as the cover story in the March 1994 *AIC News*. There is no such thing as "licensing certification." The two are entirely different processes. Licensing is carried out by individual states in order to control those practicing a trade or profession. Because of the small number of conservators and the reluctance of states to take on more work when it does not affect "life or limb," there is no chance that licensing will happen in the foreseeable future. Certification is, on the other hand, a completely voluntary process carried out under the auspices of a professional society. If AIC offered a certification program, it would have to be open to non-AIC members; establishing it would cost more than \$100,000 because it would have to be impregnable to lawsuits over restraint of trade; it would require a written, organized body of knowledge; and it would still be entirely voluntary. If, and only if, a substantial percentage of well-recognized professionals voluntarily went through the process would it have any meaning, and even then, a costly public relations campaign would be required to educate the public and museums to hire certified professionals.

I have noticed that the subject of "credentialing," as the professionals in that field call it, is coming back into conservators' discussions. It is vital that the facts be brought back to the attention of AIC members, perhaps by circulating excerpts from the previous committee's reports, so that discussion can proceed realistically. As a final point, let us all review in our minds how the certification of accountants, with an accompanying high level of specific guidelines for practice, did not prevent the savings and loan fiasco.

Barbara Appelbaum  
Appelbaum and Himmelstein  
New York, New York

The issue of certification and the subject of credentialing are very much on the minds of the board and staff and are slated to be incorporated into the long-range and strategic plans under development. There was also an extended discussion of these issues at the winter IAG meeting. It is indeed vital, as Barbara Appelbaum points out, to bring the issues surrounding certification and credentialing up for discussion with the membership. Toward that end, the board plans to establish a task force to re-examine these issues using the previous committee's report and conducting research to determine whether anything has changed since the report was issued in 1986. It is expected that the task force will follow the procedure established by the Ethics and Standards Committee to study and revise the *Code of Ethics and Guidelines for Practice*, issuing periodic newsletter supplements on its findings for discussion with the membership. In this way, we hope to clarify what consequences, costs, advantages, and shortcomings a certification program would entail. It will be a lengthy and deliberate process, and we hope that you will all bear with us as we work to gather the data needed to make informed decisions.—Sarah Z. Rosenberg

Just a word of congratulations on the last *AIC News*. I thought the review of Beck's book was masterful in its restraint and thoughtfulness. I also felt that the report on the British Academy conference was extremely well done and very useful. In short, congratulations to one and all.

Paul N. Perrot, Director  
Santa Barbara Museum of Art  
Santa Barbara, California

## Worth Noting

### Folger Shakespeare Library Receives Grant

The Folger Shakespeare Library has received a Title 2C grant to begin bibliographic access and conservation treatment of the Folger Incunabula. Linda Blaser, a senior conservator, will spend the first year of the project restoring and repairing half of the books in need to ensure that they can be handled safely in the future. In some instances the treatment will be limited to repair of tears, but in other cases the Incunabula will be disassembled, the leaves washed, and holes filled in by leafcasting techniques. The books will then be sized, re sewn, and the boards repaired and rebound.

### Getty to Conserve Bas-reliefs at Royal Palaces of Abomey

The bas-reliefs of the Royal Palaces of Abomey, one of the most famous and historically significant sites in the West African Republic of Benin, will undergo scientific study and conservation treatment by the Benin government and the Getty Conservation Institute. The four-year project is being launched to halt the deterioration of 49 polychrome earthen bas-relief panels that once adorned a palace building known as the Salle des Bijoux (Hall of the Jewels).

### Royal Mummies Return to View

An innovative and low-cost prototype storage and display case designed by the Getty Conservation Institute made possible the return of Egypt's Royal Mummies to public view at the Egyptian Museum in Cairo. The GCI prototype case is designed to preserve fragile organic materials and features a nitrogen atmosphere and a system for monitoring temperature, relative humidity, and oxygen. The nine cases manufactured by the Egyptian Antiquities Organization, based on the prototype, are the first public use of

this new preservation technology. The prototype case, which requires no mechanical or electrical operating systems, has a number of distinctive innovations. It uses nitrogen, an inexpensive, readily available gas; a flexible bellows to adjust for external changes in pressure; and an oxygen scavenger to absorb traces of oxygen.

### Leaning Tower Straightens Up

As a result of an effort begun in July 1993, the Leaning Tower of Pisa has begun to correct its list. The program, which seeks to correct the inclination one-half to one degree over four to five years, involves sinking lead ingots into the ground as a counterbalance and enclosing the tower with a steel girdle. This strategy appears to have halted further movement. (*Art Newspaper*, March 1994, 16.)

### Simone Martini's *Maesta* Restored

On April 8, Simone Martini's famous fresco the *Maesta*, completed in 1315 in the Palazzo Pubblico, Siena, Italy, went on view following restoration. Treatment focused on consolidating the fresco's surface and introducing air conditioning for the long-term stability of the work. The consolidation problems were complex because the artist incorporated small pieces of glass on a foiled ground, enamel work, paper and ink, and relief work on the plaster. The state of the painting was problematic early on; retouching was necessary only six years after its completion. The more recent problems were caused by years of salt migration through the wall on which the *Maesta* is painted. Silicon powder compresses were applied to remove many of the salt deposits. In addition, air conditioning was installed on both sides of the wall in an effort to channel salt migration to the back side of the wall supporting the fresco. The restoration was undertaken by G. Cabras, G. Gavazzi, A. Lepri, and A. Lombardini, with the Syremont Company assisting in environmental and chemical testing.

## Information Wanted

**HISTORY OF CONSERVATION IN THE U.S.:** Jean D. Portell is gathering information to write a history of art conservation in the United States, beginning with the earliest available evidence of practices in this country. This study will be a broad review of how our profession has evolved with regard to the care of fine art and decorative objects. Much of the information is expected to come from the obvious sources, including the FAIC oral history archives, IIC-AG and AIC files, and records in libraries, museums, and historical societies. Jean will be happy to hear from people who know the locations of pertinent original documents and also from those who want to contribute comments about first-hand experiences that illustrate developments in our field. Contact: Jean Portell, 13 Garden Pl., Brooklyn, NY 11201-4580;

### Rose and Agnew Among Appointees to Preservation Board

Secretary of the Interior Bruce Babbitt has appointed 12 members to the recently established National Preservation Technology and Training Board; the first meeting of the board was held April 11-14 in Natchitoches, Louisiana. A unit of the National Park Service, the center was created by the 1992 amendments to the National Historic Preservation Act to coordinate and promote preservation research, distribute information, and provide training about preservation skills and technologies. Board members were selected on the basis of outstanding professional qualifications in the fields of archaeology, architecture, conservation, curation, engineering, history, historic preservation, landscape architecture, planning, and preservation education. The 12 appointees include AIC members Carolyn L. Rose, senior research conservator, National Museum of Natural History, and Neville Agnew, special projects director, Getty Conservation Institute, as well as Nicholas Gianopolis, Jon Gibson, Alferdteen B. Harrison, James Huhta, W. James Judge, Elizabeth A. Lyon, Robert Z. Melnick, Blair F. Reeves, Frank E.

Sanchis III, and Patty Jo Watson. For further information, contact: E. Blaine Cliver, Acting Executive Director, National Center for Preservation Technology and Training, National Park Service; (202) 343-9573.

## Museum-School Partnerships Advance National Education Goals

Diane Frankel, director of the Institute of Museum Services (IMS), a federal grantmaking agency for all types of museums, has announced that grants will be available to fund projects that build on museum-school partnerships to advance the national education goals. In 1994, awards will be made for planning, including needs assessment, program development, pilot testing, and analysis of results. IMS anticipates that competitive awards will be available to implement the plans in 1995. The maximum award for 1994 will be \$40,000. Deadline for proposals is July 1. Application materials are available from: IMS, 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 606-8539.

## Records Enroute to Archives II

More than one million cubic feet of the National Archives' records are being moved from facilities in Maryland, Virginia, and the District of Columbia to Archives II, a new building in College Park, Maryland. The relocation, which will continue through December 1995, will involve the closing of certain records to researchers for varying periods of time. For details on the availability and moving schedule of specific records, contact: Textual Reference Division, Office of the National Archives, Washington, DC 20408; (202) 501-5400.

## Call for Papers

CONTINUED FROM PAGE 2

and exploring the differences in approach and the interpretation of responsibilities occasionally found between conservators in private practice and those employed by institutions.

## PUZZLED ABOUT YOUR HUMIDITY REQUIREMENTS?



**Nortec**  
WHEN YOU NEED HUMIDITY

NORTEC Industries Inc.  
826 Proctor Avenue,  
P.O. Box 698,  
Ogdensburg, NY 13669  
Phone (315) 425-1255

NORTEC Air Conditioning  
Industries Ltd.  
2740 Fenton Road  
Ottawa, Ontario K1G 3N3  
Phone (613) 822-0335  
Fax (613) 822-7964

Abstracts should present a summary of the subject matter to permit an evaluation of the paper's quality and significance. Papers should be suitable for oral presentation as well as for 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 and publication; 3) quality of the paper's content and significance of the results; and 4) importance of having an overall balance to the thematic session. Papers judged more suitable for a specialty

group session will be passed on to the appropriate group.

Abstracts should be double-spaced and a maximum of two pages. Send them by **October 3** to: Jay Krueger, AIC vice-president and program chair, National Gallery of Art, DCL, 6th St. & Constitution Ave., NW, Washington, DC 20565. Abstracts may also be sent to the AIC office; fax (202) 452-9328. If you have questions about the abstracts, please call Jay at [REDACTED]

# Conferences, Courses & Seminars

## CALL FOR PAPERS

November 2. London. Adhesives Forum II: Starch Pastes and Other Carbohydrate Adhesives for Use in Textile Conservation. The second Adhesives Forum sponsored by the Adhesives Group of the UKIC Textile Section to facilitate an exchange of ideas on starch adhesives. Papers and posters are invited for presentation on current research, recent case histories, and other aspects of starch and carbohydrate related adhesives. Postprints will be published. Offers of assistance will be gratefully received. Send abstracts of 200-400 words by May 20 and poster outlines by May 31 to: Pippa Cruickshank, Organics Conservation Section, British Museum, 48-56 Orsman Rd., London N1 5QT, UK; 44-71-323-8087.

January 25-28, 1995. San Antonio. Authenticity, Connoisseurship, and the Interpretation of Technical Studies. College Art Association Meeting. Cosponsored by AIC. The use of technical studies in general as well as authenticity studies has increased greatly. Papers are sought that demonstrate that technical data needs to be interpreted in the context of other art historical and documentary information and are often even more useful when placed in this context. Papers citing specific studies and methods are encouraged, as are collaborations between conservators and art historians. Deadline: June 15. Contact: Jim Codding, Conservation Dept., Museum of Modern Art, 11 W. 53rd St., New York, NY 10019; (212) 708-9400; fax: (212) 397-0773.

April 1995. Chicago. The Conservation of Ethnographic Materials. Papers concerning the conservation and preservation of ethnographic materials are invited for a symposium sponsored jointly by the ICOM Working Group on Ethnographic Materials and the Division of Conservation, Field Museum. Abstracts due August 31. Contact: Catherine Sease or Christine Del Re, Div. of Conservation, Field Museum, Roosevelt Rd. at Lake Shore Dr., Chicago, IL 60605; fax: (312) 427-7269. ♦

September 13-14, 1995. Aberdeen, Scotland. Resins Ancient and Modern. Second SSCR Resins Conference. The papers presented will provide insight into current developments in the use of materials and techniques in the various disciplines of conservation as well as inform about the iden-

tification and deterioration of ancient and modern resins. Preprints will be issued at the conference. A trade fair, poster, and video presentations will accompany the conference. Conservators and conservation and research scientists are invited to submit abstracts of approximately 250 words by September 1. Send abstracts to: SSCR, Glasite Meeting House, 33 Barony St., Edinburgh EH3 6NX, UK; 31-556-8417; fax: 31-557-0049. For information contact: Margot Wright, Marischal Museum, Marischal College, University of Aberdeen AB9 1AS, UK; 224-273-131; fax: 224-645-519.

September 18-20, 1995. London. International Conference on the Conservation of 19th- and 20th-Century Sculpture. Papers are invited from conservators, conservation scientists, curators, and artists for a conference organized by the Tate Gallery and UKIC on all aspects relating to the conservation of modern sculptures. Send abstracts of 300-500 words by June 1 to: Jackie Heuman, Tate Gallery, Millbank, London SW1P 4RG, UK; 071-887-8085; fax: 071-887-8082. ♦

## CONFERENCES

May 25-26. Toronto. Doing More with Less: Today's Reality, International Institute for Conservation-Canadian Group 1994 Preconference Training Workshop. For information contact coordinators: Barry Briggs, [redacted] fax: [redacted] [redacted] or Johanna Wellheiser, [redacted] [redacted] fax: [redacted]

May 27-29. Toronto. International Institute for Conservation-Canadian Group 20th Annual Conference. Contact: Marilyn Laver, IIC-CG Conference '94 Coordinator, Toronto Area Conservation Group, P.O. Box 956, Station F, Toronto, ON M4Y 2N9, Canada; phone/fax: (416) 730-8813.\*

June 6-11. Nashville. AIC 22nd Annual Meeting. See page 11 for details. For registration information contact: AIC, 1717 K St., N.W., Ste. 301, Washington, DC 20006; (202) 452-9545.

July 12-14. Baltimore. Dialogue/94: Coatings for Outdoor Metals Used in Artistic and Historic Works. Sponsored by the National Association of Corrosion Engineers, the symposium will focus on the technology needed to make informed decisions about the materials, methods, and techniques used in preservation work. Sessions will address coatings technology for outdoor metals used in artistic and historic works to prevent corrosion. Cosponsored by AIC. Advance registration through June 1. Contact: NACE, P.O. Box 218340, Houston, TX 77218-8340; (713) 492-0535, ext. 81.

August 28-September 3. Washington, DC. Cultures Connected: Automating

Museums in the Americas and Beyond. Consecutively scheduled meetings organized by ICOM's International Documentation Committee (CIDOC) and the Museum Computer Network (MCN) will explore the many facets of automation in the museum environment. Contact: Museum Computer Network, 8720 Georgia Ave., Ste. 501, Silver Spring, MD 20910; (301) 585-4413; fax: (301) 495-0810; e-mail: mdevine@cni.org. ♦

September 12-16. Ottawa. Preventive Conservation: Practice, Theory, and Research. The 15th international congress of the International Institute for Conservation of Historic and Artistic Works (IIC). Contact: IIC, 6 Buckingham St., London WC2N 6BA, UK; fax: 071-976-1564.

October 3-7. Wellington, New Zealand. AICCM/NZPG Annual Meeting. The first combined annual meeting of the Australian Institute for Conservation of Cultural Materials and the New Zealand Professional Conservators Group. Contact: Sally Groom, Museum of Victoria Conservation Unit, 27 Francis St., Melbourne, Victoria 3000, Australia; 61-3-628-5978; fax: 61-3-628-5235. ♦

October 22-23. Boston. Pest, Insect, and Fungus Management: Nontoxic Fumigation and Alternative Control Techniques for Preserving Cultural Historic Properties and Collections. Contact: Susan Schur, *Technology and Conservation*, 1 Emerson Pl., 16M, Boston, MA 02114; (617) 227-8581; or Robert Hauser, New Bedford Whaling Museum, [redacted] [redacted] fax: [redacted] ♦

November 13-18. Somerset, NJ. Conservation Science at the 33rd Eastern Analytical Symposium (EAS). This year EAS debuts its session on conservation science.

♦ See March 1994 *AIC News* for more information.

\* See January 1994 *AIC News* for more information.

▲ Thanks to a grant from the National Endowment for the Arts, Campbell Center is offering scholarships of 50% of course costs for the conservation refresher courses to be held in October of this year. For additional information and course catalog, contact: Mary Wood Lee, Campbell Center, 203 E. Seminary St., Mt. Carroll, IL 61053; (815) 244-1173.

■ Contact: The Centre for Photographic Conservation, 233 Stanstead Rd., Forest Hill, London SE23 1HU; 081-690 3678; fax: 081-314 1940.

Contact: EAS Program Committee, P.O. Box 633, Montchanin, DE 19710-0633.

November 24-25. London. Restoration: Is It Acceptable? Contact: Brenda Cannon, Restoration Conference, Dept. of Conservation, British Museum, London WC1B 3DG, UK.

## GENERAL

May-October. Mt. Carroll, IL. Collections Care Core Curricula and various other collections care courses. Designed for curatorial staff with the wide-ranging collections care responsibilities and varied collections typical of small to mid-size museums. Financial assistance available.

May 16-21. Cancun, Mexico. Materials Issues in Art and Archaeology IV. Cosponsored by the Materials Research Society, Getty Conservation Institute, Conservation Analytical Laboratory, Smithsonian Institution, and Consejo Nacional de Ciencia y Tecnologia. Contact: J. Druzik, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; fax: (310) 821-9409 or Jose Luis Galvan, Escuela Nacional de Conservacion, Restauracion y Museografia, Mexico; fax: 52-5-604-51-63.

June 12-17. Bloomington, IN. Preventive Conservation. The course will give participants a basic introduction to preventive conservation for collections on display, in storage, and in transit. The emphasis of the course will be on collective treatment and not on the treatment of individual objects. Examination, condition reports, and condition surveys of collections will be discussed, as will disaster planning, security, funding, and supply sources. Deadline: May 25. Contact: Jane Clay, Div. of Continuing Studies, 204 Owen Hall, Indiana University, Bloomington, IN 47405; (812) 855-6329; fax: (812) 855-8997.

June 13-17. Rosemont, NJ. Mountmaking for Exhibitions. Contact: David La Touche or Shelly Uhlir, Benchmark, Rosemont, NJ 08556; [redacted]

July 11-15. London. Mountmaking for Exhibitions. Offered by Benchmark in conjunction with the International Academic Projects Summer School. Contact: David La Touche or Shelly Uhlir, Benchmark, Rosemont, NJ 08556; [redacted]

October 11-15. Mt. Carroll, IL. The Vellum Leaf. Lecture and practicum sessions on the treatment of vellum and parchment. Financial assistance available. ▲

## BOOK AND PAPER

Summer 1994. New York. Center for Book Arts Summer Session. June 20-24 and

August 15-19, Book Restoration. August 8-12, Conservation Binding. August 27, Protecting Your Books and Archives. See catalog for complete course listing. Contact: Center for Book Arts, 626 Broadway, New York, NY 10012; (212) 460-9768.

July 11-15 and 18-22. Santa, Idaho. Technology of the Medieval Book VII. Week 1: Fiber preparation through papermaking and sizing. Week 2: Bookbinding with oak boards and fore edge clasps. Contact: Jack C. Thompson, Thompson Conservation Laboratory, 7549 N. Fenwick, Portland, OR 97217; day: [redacted] evening: [redacted]

July 6-8. Philadelphia. Effects of Paper Aging. ASTM's Institute for Standards Research is holding a workshop that will focus on the effects of aging on printing and writing papers. It is intended to initiate research to determine the possibility of producing specifications based on the functional requirements of the users of printing and writing papers in lieu of current prescriptive-based specifications. Papers will be presented on the first day and attendees will meet in small groups to determine research priorities on the second and third days. Contact: Kathleen Riley, Executive Director, ISR, 1916 Race St., Philadelphia, PA 19103; (215) 299-5527.

July 31-August 5. Los Angeles. Preservation Intensive Institute. A week-long institute for advanced professional education in preservation and conservation. Open to librarians, faculty of schools of library and information science, curators, archivists, record managers, and others who manage preservation activities. Consists of three courses: Preservation of Moving Images; Designing, Teaching, and Evaluating Preservation Education Programs for Staff and Users; and Beyond the Archives Wars: Revitalizing Archival Practice and Preservation. Contact: Michele V. Cloonan, Graduate School of Library and Information Science, University of California at Los Angeles, GSLIS Bldg., 405 Hilgard Ave., Los Angeles, CA 90024-1520; e-mail: mcloonan@gslis.ucla.edu.

September. Chichester, UK. The Conservation of Rare Books and Manuscripts. This specialist workshop is intended for those who have already obtained a degree or diploma qualification in relevant subjects. Internships are available. Contact: West Dean College, West Dean, Chichester, W. Sussex PO18 0QZ, UK; 024-381-1301; fax: 024-381-1343.

October 4-8. Mt. Carroll, IL. Removal of Pressure-Sensitive Tapes and Tape Stains. Lecture and practicum sessions on history, identification, and treatment options. Financial assistance available. ▲

October 11-15. Mt. Carroll, IL. Inpainting Works of Art on Paper. Will combine lecture and laboratory and include: inpainting criteria; light and color theory, pigment and optical phenomena; preparation for compensation; wet and dry inpainting media and toning systems; inpainting additives; application methods and tips; and a philosophy dialogue. Financial assistance available. \*

## OBJECTS

June 21-25. Venice. Third International Symposium on the Conservation of Monuments in the Mediterranean Basin—Stone and Monuments: Methodologies for the Analyses of Weathering and Conservation. Contact: Vasco Fassina, Congress Secretariat, Laboratorio Scientifico della Misericordia, Cannaregio 3553, 30131 Venezia, Italy; phone/fax: 041-720661

Summer 1994. New York, NY. Outdoor Bronze Conservation. An intensive short course of lectures and studio and field exercises. Contact: New York Conservation Center, 519 W. 26th St., New York, NY 10001; (212) 714-0620.

October 4-8. Mt. Carroll, IL. Identification of 20th-Century Polymeric Materials. This microscopy course will enable objects conservators to identify microsamples of a variety of modern polymeric materials used in the construction and treatment of 20th-century materials. Financial assistance available. ▲

## PAINTINGS

Autumn. The Midlands, UK. UKIC Lining Conference. Contact: UKIC, 6 Whitehorse Mews, Westminster Bridge Rd., London SE1 7QD, UK; 071-620-3371.

September 8-10. Skaneateles, NY. BEVA Workshop. Three days of lectures and demonstrations conducted by BEVA's developer, Gustav Berger. This course will focus on the application of BEVA in painting conservation. Designed to address questions from practicing paintings conservators already familiar with BEVA and vacuum lining. Enrollment limited. Application deadline: August 1. This course, repeated from 1993 by popular demand, is scheduled to allow participants the opportunity to travel on to the IIC Conference in Ottawa, Canada. Contact: Susan Blakney or Margaret Sutton, West Lake Conservators, P.O. Box 45, Skaneateles, NY 13152; (315) 685-8534; fax: (315) 685-1220.

September 19-22. Ottawa. Varnishes: Authenticity and Permanence. Contact: Leslie Carlyle or James Bourdeau, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, ON K1A 0C8, Canada; (613) 998-3721; fax: (613) 998-4721. ◆

April 24-28, 1995. Malibu, CA. The Structural Conservation of Panel Paintings. A forum in which conservators, restorers, conservation scientists, curators, and other scholars can consider the historical, scientific, and practical aspects of the structural conservation of panel paintings. Papers have been invited from specialists in panel conservation and in wood science and technology. Simultaneous translation in English and French. Early registration is encouraged, as available places are limited. Contact: Training Program, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 822-2299; fax: (310) 821-9409.

## ARCHITECTURE

1994. Windsor, VT. Preservation Institute for the Building Crafts 12th Annual Workshop Series. June 2-5, Historic Plaster Repair at Kent Tavern; June 2 and 3, Outdoor Sculpture Conservation; June 9-11, Window Repair at the Lyman Grange; June 16-18, Clapboard Repair and Replacement at Lyman Grange; June 23-26, Restoration and Conservation of Decorative Finishes; July 16-17, Photographing Preservation Projects; July 30-31, Moldings: The Building Blocks of Classical Architecture. Deadline: 3 weeks prior to course date. Contact: Historic Windsor, P.O. Box 1777, Windsor, VT 05089; (802) 674-6752.

May-October. Mt. Carroll, IL. Various architectural preservation courses, including building stabilization, masonry, architectural metals, plaster, wallpaper. Financial assistance available. ▲

## WOODEN ARTIFACTS

November 12-14. Williamsburg, VA. Painted Wood: History and Conservation. Organized by the AIC Wooden Artifacts group. This symposium will bring together for the first time nationally and internationally renowned conservators, conservation scientists, art historians, and curators to explore a broad range of topics related to paint on wood. Scientific research relating to paints and the interaction of paint and wood will be presented, along with discussions of the history of the use of paint, materials, deterioration problems, and conservation treatments. Also included will be presentations on the following topics: polychrome sculpture, painted furniture, ethnographic objects, folk art, and architectural elements. Of special interest is the cooperation between conservation and other disciplines that contributes to a better understanding and interpretation of the painted wooden artifact within a cultural context. For program information contact: Valerie Dorge, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310)

822-2299. For general information contact: Carey Howlett, Colonial Williamsburg Foundation, P.O. Box C, Williamsburg, VA 23187; (804) 220-7076.

November 19-24. West Sussex, UK. Using Edge Tools for Conservators. An intensive foundation course in basic wood-working skills within a professional workshop series. Each person will have a bench and tools supplied. The program will consist of tool assessment (European, American, and Japanese); sharpening techniques for knives, planes, chisels, and scrapers; and their subsequent use in the preparation of book boards to precise dimensions. A brief introduction on timber technology will also be covered. Contact: West Dean College, West Dean, Chichester, West Sussex PO18 0QZ, UK; 0243-63-301; fax: 0243-63-343.

## PHOTOGRAPHIC MATERIALS

August-September. London. Photographic Courses. August 8-12, Rediscovering Historic Photographic Processes. August 8-September 23, The Preservation and Conservation of Photographic Materials. August 22-24: The Identification of Photographic Processes. August 22-September 16, Conserving Photographs. September 12-14, Mounting Photographs for Storage and Display. September 17-19, The Preservation and Conservation of Photographic Materials (Theory). ◆■

August 13-18. Rochester. Preservation of Photographs. This seminar designed to help archivists, curators, and historians identify, handle, and store photographs will provide the basics of preservation technology through practical lectures and hands-on workshop sessions. Topics include recognizing various forms of deterioration, documenting and planning preservation strategies, choosing appropriate enclosures and housings, responding to emergencies, coordinating preservation with collection management, and storing and displaying photo collections. Laboratory sessions will teach participants how to identify 19th- and 20th-century photo processes. For information, contact: RIT/T & E Seminar Center, Frank E. Gannett Bldg., 66 Lomb Memorial Dr., Rochester, NY 14623-5604, or call Val Johnson, [redacted]. To register, call: [redacted]

## TEXTILES

June 1-4. Montreal. Dress Addressed: Costume across Disciplines. Contact: Costume Society of America, P.O. Box 73, Earleville, MD 21919; (410) 275-2329; fax: (410) 275-8936.\*

September 6-8. Suitland, MD. Stain Removal for Textile Conservators: Theory and Practice. Designed for conservators with a particular interest in removal of accidental soiling and staining of porous materials, principally fabrics. Topics of particular interest are: the interrelationship of fiber type to detergent system and stain absorption, the chemistry of colorants (dyes, pigments, food, and fungal colorants) and the chemistry of their removal; and the limitation of cleaning systems as a function of the condition or previous history of the object. Lectures and laboratory sessions. Deadline: July 15. Contact: Mary Ballard, [redacted] or Francine Lewis, CAL/MSC MRC 534, Smithsonian Institution, Washington, DC 20560; (301) 238-3700.

October 11-13. Suitland, MD. Modern Dyeing: Troubleshooting. Designed for practicing textile conservators who are responsible for dyeing modern fabrics with modern synthetic dyes for conservation purposes. Participants will be expected to be familiar with standard dyeing procedures, laboratory safety, and protocols. Emphasis will be placed on achieving repeatable dyeings. Lectures and laboratory sessions. Contact: Mary Ballard, [redacted] or Francine Lewis, CAL/MSC MRC 534, Smithsonian Institution, Washington, DC 20560; (301) 238-3700.

*At Last...*

...a HOT AIR TOOL  
designed specifically for  
Conservation  
BETTER CONTROL...  
PRACTICAL TEMPERATURES...  
GREATER COMFORT...  
HALF THE PRICE!



**SPC**  
*Conservation Tools*

(505) 983-2528  
1570 Pacheco, E-13  
Santa Fe, NM 87501

# Research Reports

The column for this issue describes the current research projects of several scientists, conservators, and students at three conservation training programs and institutions: the Architectural Conservation Laboratory, Graduate Program in Historic Preservation, University of Pennsylvania; the Conservation Analytical Laboratory, Smithsonian Institution; and the Straus Center for Conservation, Harvard University Art Museums.

The Architectural Conservation Laboratory is currently engaged in a series of funded research projects focusing on several distinct conservation problems associated with the treatment of deteriorated stone and plasters. These projects play an important role in providing advanced architectural conservation internships and thesis projects for the university's graduate students.

- A one-year multiphased research program for the National Park Service will prepare a critical review of the recent technical literature on stone conservation. The review is being conducted in conjunction with a survey, analysis, and re-evaluation of previously treated stone buildings in the United States. The results of this research will be published and used in preparation for the design and implementation of a stone conservation program for the Lincoln and Jefferson Memorials.
- A one-year study will focus on testing comparative treatments using low-viscosity epoxies and ethyl silicates for the consolidation and adhesive repair of the deteriorated tuffs of Mission San Juan Capistrano, California. Evaluation will be made using physical and mechanical testing and scanning electron microscopy analysis.
- A one-year study will test reattachment techniques for the large-scale exfoliation of the Zuni sandstone petroglyphs at El Morro National Monument, New Mexico. Materials and installation systems tested will include epoxy and cementitious grouts, particularly their performance in shear strength.
- The final year of a three-year program will focus on methods to reattach lime plasters in earthen ruins using modified hydraulic lime grouts.

The final results of this work will be published in 1994.

- A one-year program will develop techniques of stabilization (reattachment, consolidation, and biological removal) and interpretation of fragments of 18th-century decorated plaster in the ruins of the Convento of Mission San Jose, San Antonio, Texas. This project is being conducted as a cooperative training program with the University of Pennsylvania and the Centro Nacional de Conservacion, Restauracion, y Museologia, Havana.
- Phase one of a multiphase program will develop a comprehensive stabilization program for the prehistoric mud plasters of Mug House, Mesa Verde National Park, Colorado.

At the Conservation Analytical Laboratory, postgraduate fellows and third-year conservation interns are currently involved in the following research projects:

- Postgraduate archives conservation fellow Fei Wen Tsai is undertaking three related technical studies: 1) treatment development through a comparative study of the effects of various humidification techniques on sensitive media and oriental paper; 2) characterization of aqueous media (watercolor, gouache, tempera, casein, and acrylic) primarily using FTIR to identify binder mixtures; and 3) characterization of selected Chinese papers primarily using SEM imaging and EDS to identify pulp stock.
- Third-year archives conservation intern Laura Steward has completed a technical study documenting the visual characterization and chronology of chromolithographic printing techniques.
- Postgraduate archaeological conservation fellow Emily Kaplan has performed a range of analytical procedures to determine the materials of which three unusual archaeological fragments are made. Resembling ceramic sherds but composed principally of textile, the fragments were excavated in a cave, Cueva de los Quetzales, in the Peten region of Guatemala by James Brady as part of the Petexbatun Regional Archaeological Project.
- Third-year archaeological conservation intern Katherine Holbrow has prepared samples of American glass for lead isotope analysis using ther-

mal ionization mass spectrometry at the National Institute for Standards and Testing under the supervision of CAL research chemist Emile Deal. Results of the analyses will be compared to those for samples of the same glass, which Holbrow analyzed with laser-desorption Fourier transform mass spectrometry (LD-FTMS) at the University of Delaware.

Current research for publication in progress by the staff and interns at the Straus Center for Conservation includes both technical studies and research on conservation treatments.

- Henry Lie, director and conservator of objects at the Straus Center, is focusing on three projects: 1) the development of image annotation software; 2) the network distribution of treatment record photography, used in conjunction with a Kodak photo compact disc; and 3) surface cleaning techniques for the treatment of outdoor bronze sculpture.
- The current research project of Eugene Farrell, senior conservation scientist, is the technical analysis of illuminated manuscripts from the Historical Library at the University of Valencia, Spain. The study is bilingual in Spanish and English.
- Farrell and Teri Hensick, conservator of paintings, are undertaking a technical examination of *Madame de Pompadour* by François Boucher.
- Mary Jo Davis, paper conservation intern, is conducting a technical examination of 10 discolored drawings and watercolors by John Ruskin.
- Monica DiLisio, objects and sculpture conservation intern, is studying compositional characterization of French medieval limestone from the Dordogne by trace element analysis and thin section microscopy.
- Paintings conservation intern Melissa Katz is doing a technical study of William Holman Hunt's *Miracle of the Holy Fire in the Church of the Sepulchre at Jerusalem*.
- Elizabeth Leto, paintings conservation intern, is conducting research on the methods and materials used by Paul Gauguin in his 1879 work *The Market Gardens at Vauclair*.
- Objects and sculpture conservation intern Sarah-Jane Rennie is focusing on the identification of original decoration on a collection of white ground lekythoi.

Column submitted by Jo Hill

## Recent Publications

*Conservation Research*, vol. 41 in *Studies in the History of Art*, National Gallery of Art, Washington.

There is a particular pleasure in collections of technical studies published by museums that is not to be found elsewhere in the ever-proliferating number of conservation journals and conference proceedings. If they are as good as *Conservation Research*, recently published by the National Gallery of Art, Washington, they can give an intriguing glimpse of a great institution at work, of the specialties and preoccupations of its staff, of a supreme art collection literally under the microscope.

Emulating, but not imitating, the long-established *Technical Bulletin* of its London counterpart, the National Gallery's *Conservation Research* is a welcome addition to the genre. Handsomely produced and reasonably priced, it combines a satisfying variety of topics from several areas within the collection. Unlike regular conservation journals, papers such as these can freely mix art history and technology and can be as discursive as each author wishes—in deed, they are described as "essays" rather than "papers." They provide interdisciplinary research of a high order, the sort of research that ideally is carried out within the context of a museum: it is object-led and yet fully aware of wider historical and art historical issues. Moreover, we get a very real sense that the authors are following personal enthusiasms, and they communicate their enjoyment to us most effectively.

Three of the essays are about paintings and painting techniques, one is on Renaissance bronzes, one is on medieval pastepoints, and one is about the Japanese papers used by Whistler. All illuminate important corners of the technical history of art and some offer definitive surveys of their subjects.

The first article, by Daphne Barbour and Lisha Glinsman, is concerned with a series of small bronze busts of Pope Paul III, hitherto attributed to Guglielmo della Porta, who worked in Rome in the third quarter of the 16th century. Techniques of bronze casting as described by Benvenuto Cellini are compared with the method of manufacture of these busts in an admirably clear

way, and the composition of the alloys is reported. The telltale absence of certain impurities leads to the conclusion that these bronzes could not be of the 16th century but may instead date from the 19th.

Sara Bertalan surveys an unfamiliar but appealing art form—the medieval pastepoint. Now rare and invariably deteriorated, pastepoints are small reliefs made of paper, resin, and metal foil, inked and pigmented so that the relief pattern shows clearly. It is difficult to imagine that the techniques and problems of pastepoints could be more clearly described than they are here, and the point about their relationship with metalcut plates is also well made.

Carol Christensen's discussion of the materials and techniques of Gauguin is exemplary and, together with its notes, bibliography, and appendices, will be a standard text for the foreseeable future. It not only describes Gauguin's materials and techniques with great clarity, including valuable appendices listing his pigment usages, but also places his working methods in the context of his life and personality, drawn largely from his letters. An enormously satisfying, rounded picture emerges of a painter at work, experimenting endlessly, defying his critics, struggling in the end against ever-mounting difficulty, but remaining dedicated to his personal vision.

Antoinette Dwan provides a useful classification of Japanese papers available in the 19th century, based on authentic Japanese paper names, in her essay. Two hundred prints by Whistler were surveyed for this study, and numerous Beta-radiographs (although not labeled as such) are reproduced. These will undoubtedly constitute a valuable reference for conservators investigating these papers.

Susanna Griswold's study of El Greco was prompted by the presence in the National Gallery's collection of two versions of *St. Martin and the Beggar*, as well as several other versions elsewhere. The perennial question—are the small versions of El Greco's compositions subsequent *ricordi*, as is usually the case, or preliminary *modelli*—is intelligently analyzed for this particular case, and along the way we are reminded of much of interest concerning wider aspects of El Greco's painting technique. The smaller painting did indeed follow the larger altarpiece but was probably a product of the workshop and only possibly touched up by El Greco himself.

The final essay by Michael Swicklik considers the use of varnish in French painting between 1750 and 1900 and is a most impressive and important contribution to the field. It should be required reading for any student of painting techniques and, indeed, for any curator or conservator of French 18th- or 19th-century painting. It scrupulously documents the attitudes of painters, dealers, and critics toward the use of varnish on paintings and quotes much unfamiliar and fascinating material. It is especially interesting to note that the impressionists were by no means unanimous in rejecting the use of varnish after the late 1870s and were certainly inconsistent about their reasons for doing so.

On the evidence of these essays, the first *Conservation Research* may be judged a success, and one can only hope that plans are already in hand for future issues. Publications of this kind are what a great national museum should be producing to demonstrate a commitment to scholarship, and all credit goes to the National Gallery's conservators for making their research available in such an accessible and lucid form.—David Bromford, National Gallery, London

*Conservation Research* is an occasional publication of the National Gallery of Art. Vol. 41, 180 pages, 123 illustrations, 37 color plates, \$19.95. Vol. 42 (*Studies of 15th to 19th-Century Tapestry*) is also available. 120 pages, 107 illustrations, \$25. To order, contact: National Gallery of Art, Publications Mail Order Dept., (301) 322-5900.

The Conservator as Art Historian, edited by Anna Hulbert, a compilation of papers given at a 1992 UKIC Wall Paintings Section Conference in Abingdon, Oxfordshire, published with a grant from the Pilgrim Trust. The meeting, chaired by Allan Doig, and subsequent publication aim to form a starting point for the collection of historical information encountered during conservation work, both for the benefit of art historians who often have no easy access to these unpublished discoveries and for the encouragement of awareness in conservators with regard to the usefulness of their professional examination. Titles include: "Exeter Cathedral: Exterior Polychromy"; "Notes on Several 13th- and 14th-Century Wall Paintings in Buckinghamshire"; "The Recovery of the Jesse Tree sequence of

panels in St. Helen's, Abingdon"; and "Examination and Analysis Prior to the Restoration of a 14th-Century Stained Glass Window, Originally From Winchester College." 44 pages, 20 black-and-white photographs, 12 line drawings, bibliography. \$12 UKIC members/\$16 non-UKIC members, plus 20 percent for international postage. Checks made payable to UKIC. Contact: United Kingdom Institute for Conservation, 6 Whitehorse Mews, Westminster Bridge Rd., London SE1 7QD, UK; 44-71-620-3371.

*Federal Historic Preservation Laws*, revised edition, compiled by Sara K. Blumenthal, revised by Emogene A. Bevitt. Beginning with the Antiquities Act of 1906, this volume lists the key laws enacted by Congress to conserve our cultural resources for future generations. It includes recent legislation such as the Native American Graves Protection and Repatriation Act and the 1992 amendments to the National Historic Preservation Act as well as updates to many other laws that provide the basis for key federal preservation programs. 96 pages. GPO stock number: 024-005-01124-2. \$3 postpaid. 25 percent discount for orders of 100 or more to the same address. Credit card orders contact: Government Printing Office, (202) 783-3238. Checks made payable to Superintendent of Documents, P.O. Box 371954, Pittsburgh, PA 15250-7954.

*Biodeterioration of Cultural Property 2*, edited by Kenzo Toishi, Hideo Arai, Toshiko Kenjo, and Katsuju Yamano. Proceedings of the Second International Conference of Biodeterioration of Cultural Property, held at Yokohama, Japan, in 1992. The conference consisted of the following topics: general; architecture; stone; wood; textiles; insect pests and birds; archives; painting; foxing; and control methods. The proceedings include 61 papers from 23 countries. English. 625 pages. 17,000 Japanese yen, postpaid (surface). Bank transfer to: Bank of Tokyo, Marunouchi Branch, account name: ICBCP-2, account number: 0978132. Contact: Japan Institute of Insect Damage to Cultural Properties, Grand Mer Ochiai No. 203, 1-9-11 Kami-Ochiai, Shinjuku-ku, Tokyo 161, Japan; phone/fax: 03-3362-8298.

*Preserving Archives and Manuscripts*, by Mary Lynn Ritzenthaler. Published by the Society of American Archivists, this

manual proposes solutions to preservation problems and issues to assist archivists in caring for their collections. It is written for those who have administrative, custodial, or curatorial responsibility for archival and manuscript holdings and addresses the points of convergence between archival functions and sound preservation practice, emphasizing practical means of building preservation programs within archival settings. It stresses ways to preserve large quantities of diverse materials rather than unique single items. The manual defines core elements in an archives preservation program and broadly discusses the nature of archival materials and the factors that affect their long-term keeping. Appendices include a glossary, bibliography, sources of supplies, and instructions for a number of basic preservation procedures. 232 pages. \$23.25 SAA member/\$30.75 non-SAA member, including postage and handling. Contact: Society of American Archivists, 600 S. Federal St., Ste. 504, Chicago, IL 60605; (312) 922-0140.

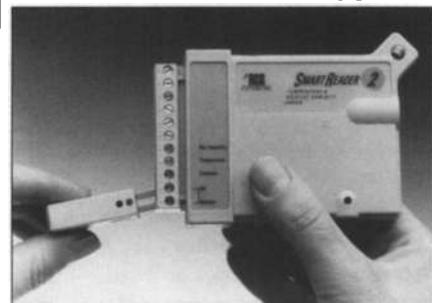
*Art and Architecture Thesaurus, Second Edition*, Toni Petersen, director. Includes the *Guide to Indexing and Cataloging with the Art and Architecture Thesaurus*, one free AAT workshop registration, and subscription to *User Friendly: A Newsletter for AAT Users*. More than 2,000 conservation terms were added to the 85,000 terms in this edition of the AAT. Each term was rigorously reviewed by noted conservators. The AAT, with the addition of the conservation terminology, now forms the most comprehensive vocabulary for the cataloging, description, and treatment of objects, textual materials, and images of art, architecture, and material culture of the Western world from antiquity to the present. Five volumes. \$375.

The AAT electronic version, the *Authority Reference Tool, 2.0*, is designed to give immediate and intuitive access to the AAT. Conservators using the electronic version can navigate among the various levels of the thesaurus and "cut and paste" terms into a wordprocessing document or database record. Anyone desiring easy access to the rich conservation terminology of the AAT while working on a computer file will find this version invaluable. \$475 for AAT with the *Authority Reference Tool, 2.0*.

*The Guide to Indexing and Cataloging with the Art and Architecture Thesaurus*, edited by Toni Peterson and Patricia J. Barnett is available separately for \$35. To order contact: Oxford University Press, Humanities and Social Sciences, Marketing Order Dept., 200 Madison Ave., New York, NY 10016; (800) 451-7556. For more information about conservation terminology in the AAT, contact: Claudia Hill, Editor, Conservation Terminology, AAT, 62 Stratton Rd., Williamstown, MA 01267; (413) 458-2151; fax: (413) 458-3757; CIN e-mail: USA-AAT.2

*Bibliography on the Preservation, Restoration, and Rehabilitation of Earthen Architecture*, published by the International Center for the Study of the Preservation and Restoration of Cultural Property (ICCROM) as part of the ICCROM-CRATerre-EAG Gaia Project on Earthen Architecture. 156 pages. \$30. Contact: ICCROM, 13 Via di S. Michele, I-00153 Rome, Italy; (39-6) 587-901; fax: (39-6) 588-4265.

## PORTABLE TEMP/RH RECORDERS



- \* Temp/RH Logging
- \* 4 Channels
- \* Only 5 ounces
- \* Battery Powered -10 yr.
- \* Shirt Pocket Portability
- \* Computer Interface
- \* Holds 32000 Readings
- \* Lotus & Excel Output
- \* No Paper or Pens

**CASCADE GROUP, INC.**  
68 WEST MAIN STREET • OYSTER BAY, NY • 11771  
516-624-9362 FAX 516-624-9363

**FREE demo disk &  
catalog call:  
1-800-800-0588**

# Grants & Internships

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

The Society for the Preservation of New England Antiquities Conservation Center is offering a one-year, Kress-funded advanced internship in furniture conservation beginning September 1994. Candidates must have completed graduate-level work in furniture conservation at a recognized training program, or an equivalent apprenticeship. Current stipend level is \$18,000.

Please send curriculum vitae, three or more letters of recommendation, and a statement summarizing your interest. Application materials and correspondence should be sent by June 1, 1994, to: Elise M. Ciregna, Administrative Coordinator, SPNEA Conservation Center, 185 Lyman St., Waltham, MA 02154.

## 1994-95 IMS Book Conservation and NEA Paper Conservation Internships Pierpont Morgan Library

The Pierpont Morgan Library offers two full-time advanced internships in book and paper conservation beginning October 1994. These internships will provide experience working with conservation problems from the Morgan's unique collection. Stipends are \$16,000 for a 9-month book conservation internship and \$22,000 for a 12-month paper conservation internship, both pending funding. Benefits include health and major medical insurance, 17 days of paid vacation, and registration, travel, and per diem for the AIC conference. Application is open to U.S. citizens and permanent residents who are recent graduates of recognized conservation programs, or students with equivalent experience. Interested candidates should send a short description of interests, with curriculum vitae, two or more letters of recommendation, and copies of reports of two recent conservation treatments (accomplished since the completion of training) to: Ms. Evetts, Book Conservator, or Mrs. Reyes, Paper Conservator, The Pierpont Morgan Library, 29 E. 36th St., New York, NY 10016. Applications will be received until the positions are filled.

## Advanced Conservation Fellowships in Paintings and Paper/Photographs San Francisco Museum of Modern Art

The San Francisco Museum of Modern Art is offering two advanced fellowships, one in paintings conservation and another in paper/photographs conservation, dependent upon anticipated grant funding. The fellowships will commence in the fall of 1994 and continue for one year with the possibility of renewal for a second year. Candidates for each fellowship must have a demonstrated interest in 20th-century art and its conservation challenges. Fellowship recipients will have the opportunity to work in newly designed conservation laboratories housed in the new SFMOMA Museum Building scheduled to open in January 1995.

Candidates should be graduates of a recognized training program or have the equivalent ex-

perience, and must be U.S. citizens. Interested applicants should submit a letter of interest, curriculum vitae, and the names of three professional references to: William Shank, Chief Conservator, San Francisco Museum of Modern Art, 401 Van Ness Ave., San Francisco, CA 94102-4582.

# Positions Available

## Research Assistant National Gallery of Art

The Scientific Research Department seeks a research assistant starting in September 1994. The incumbent will assist scientists in the study of artists' materials and techniques and the study of conservation materials.

The position has a starting salary of \$19,000. Candidates must possess a B.S. or equivalent, be familiar with the equipment and nature of a chemistry laboratory, and demonstrate a strong interest in art conservation.

Applicants must submit a resumé and cover letter describing their interest in the Scientific Research Department.

Please send documentation to: Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565. EOE.

## Bookbinding Instructor North Bennet Street School, Boston

North Bennet Street School is looking for an instructor in hand bookbinding skills to begin September 1994. Modern book conservation practice is emphasized in a course that focuses primarily on the development of traditional skills and techniques. The instructor is responsible for teaching 12 students in a two-year curriculum that now includes: nonadhesive bindings; several case binding structures; limited edition binding; binding of single sheets; protective enclosures; paper mending; washing and deacidification of paper; tool preparation; leather split-board binding; laced-board, tight-joint structures; finishing in blind and gold; and limp vellum binding.

NBSS is one of the earliest craft training schools in the U.S., currently training for employment in fields as diverse as carpentry, locksmithing, jewelry making and repair, piano technology, and violin making and restoration. The teaching environment is informal but of professional standard. The group of advisors for the bookbinding course is active and very supportive.

The bookbinding course meets 8:00-2:00, Monday through Friday, September through June. The bookbinding class is usually divided between six first-year and six second-year students. There is an excellent collection of books and other printed material, as well as a videotape library in the bindery. A small budget is available for guest speakers and local field trips.

The instructor is responsible for classroom teaching and demonstration, preparation, evaluation of students, ordering materials. The bindery is available for personal work when not otherwise scheduled. July and August are not scheduled, but we offer opportunities to teach in short-term summer workshops for professionals.

Candidates are expected to have substantial bookbinding experience gained through supervised

formal training programs and benchwork employment in the field. We are also looking for someone with teaching experience or proven ability to communicate with groups and individuals. North Bennet Street School is an equal opportunity employer. It is expected that the salary will be near \$30,000 for the 10-month year. Health insurance, retirement, and other benefits are included.

Please send letter of interest and resumé to: Walter McDonald, Associate Director, North Bennet Street School, 39 N. Bennet St., Boston, MA 02113.

## Assistant Paper Conservator Williamstown Regional Art Conservation Laboratory

The Williamstown Regional Art Conservation Laboratory is seeking an assistant conservator of paper. This is a one-year position to begin in the fall of 1994 with the expectation for renewal. Applicants should have a graduate degree from a recognized conservation program or equivalent plus one to two years' postgraduate internship or similar work experience.

Working with the head of the paper lab, the assistant paper conservator will be responsible for examining and treating works from the collections of the lab's 55 member museums and other clients; for conducting surveys; organizing and presenting educational programs; and assisting in the supervision of interns. Applicants should enjoy working productively and independently on a variety of fine art and historic collections.

Salary commensurate with experience; excellent benefits package. Please send cover letter, resumé, and three letters of recommendation to: Doe Zottoli, WRACL, 225 South St., Williamstown, MA 01267.

## Assistant to Paintings Conservator Smyrna, Georgia

Assistant to paintings conservator in private practice located in the Atlanta, Georgia, area. Conservation degree preferred. Contact: [REDACTED]

## Director SPNEA Conservation Center

The Society for the Preservation of New England Antiquities seeks an experienced director for its Conservation Center in Waltham, Massachusetts. The center provides conservation services for buildings, furniture, and other objects in the SPNEA collections and nationally to museums, cultural agencies, and private clients on a fee-for-service basis. The director is responsible for overall administration of the center's budget, staff, marketing, intern supervision, and fund raising. Five years' experience in management of budgets and personnel essential, marketing experience a plus. Send letter of interest, resumé, and references to: SEARCH/CC, SPNEA, 141 Cambridge St., Boston, MA 02114.

## Assistant Objects Conservator Brooklyn Museum

Permanent, full-time. The museum is seeking an assistant objects conservator. This is a full-time, permanent position in the conservation department with full museum benefits. Candidates should be able to work with a diversified collection, which includes ethnographic, archaeological, and decorative arts and sculpture ranging in date

from Renaissance to contemporary. Responsibilities will involve the conservator in all aspects of conservation, preservation, and documentation of this large and diverse collection. The assistant will work with the museum staff, making recommendations on loans and acquisitions and on object handling, storage, and display. The conservation department is interdisciplinary and extremely active and offers the opportunity to work with colleagues and interns. The candidate should have a degree in conservation or the equivalent, plus museum work experience.

Please send resumé to: Personnel Dept., Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238. BOE M/F/H/V.

#### Assistant Objects Conservator Upper Midwest Conservation Association

The Upper Midwest Conservation Center, a regional art and artifact conservation laboratory, is seeking candidates for the position of assistant objects conservator. The position involves a wide variety of conservation projects in a busy team-work environment in a regional laboratory, under the supervision of the senior objects conservator. Responsibilities include examination, treatment, report preparation, consultation, and survey duties. Some travel is required. Salaries are competitive and will be commensurate with experience. Applicants must possess a master of arts in conservation from accredited conservation training program and have two to five years' experience as a practicing objects conservator or equivalent apprenticeship training and experience. General expertise in objects conservation is necessary, but special interest and experience in decorative arts and furniture conservation are also desired. Contact: Bill Huebsch, Director, The Upper Midwest Conservation Association, 2400 3rd Ave. S., Minneapolis, MN 55404; (612) 870-3120.

#### Assistant Paper Conservator McKay Lodge Fine Art Conservation Laboratory, Inc.

The McKay Lodge Conservation Laboratory in Oberlin, Ohio, seeks an assistant paper conservator for a one-year contract with the further opportunity of a future permanent staff position. This busy and expanding laboratory acts as the primary conservation resource for many museum collections ranging mainly from New York to Wisconsin to Georgia. There is an immediate need at the laboratory for an additional paper conservator to carry out a range of routine treatments on fine art and to work under the supervision of the head paper conservator on some very demanding and difficult treatments. The laboratory is sympathetic to the needs of some individuals for flexible time arrangements. The laboratory encourages and provides financial support for research and writing and professional development. A competitive salary and benefits will be offered commensurate with experience and abilities. Candidates must have completed graduate-level training in conservation or have otherwise gained equivalent knowledge and abilities. Application should be made by letter with supporting information on the applicant's education and work experience to: McKay Lodge Fine Arts Conservation Laboratory, Inc., 10915 Pyle-South Amherst Rd., Oberlin, OH 44074.

#### Paper/Photo Materials Conservator Rocky Mountain Conservation Center

The Rocky Mountain Conservation Center seeks a paper/photo materials conservator for a full-time, permanent appointment. Conservator will be a graduate of an accredited training program with experience conserving works on paper and photographic materials.

Position is responsible for examinations, proposals, estimates, treatments, written documentation, project files, and supervision of technicians/students. Will participate in organizational planning. Must be a self-starter, communicate effectively, be organized, write well, and possess IBM-PC skills. Willingness to travel and develop client relationships essential. College-level teaching opportunities.

RMCC is a dynamic, multidiscipline regional center providing a full range of services to a diversified clientele. Denver boasts an enviable quality of life and excellent climate. Salary commensurate with experience; full benefits package. Send letter of interest, resumé, and references to: Director, RMCC, 2420 S. University Blvd., Denver, CO 80208.

#### Anticipated Positions Commonwealth Conservation Center Harrisburg, PA

The Pennsylvania Historical and Museum Commission's Commonwealth Conservation Center is anticipating the posting of four one-year positions to conserve and clean damaged collections and the interior of a historic structure at the Landis Valley Museum in Lancaster, PA. This damage occurred as a result of a fire in October of 1993.

#### Two (2) Conservation Technicians Commonwealth Conservation Center

The CCC is seeking two conservation technicians (museum preparator classification) to clean the interior historic surfaces of a fire-damaged building and to clean, rehouse, and move all of the museum collections displayed or stored in the building. These positions will be based at the Landis Valley Museum in Lancaster, Pennsylvania. These employees will be under the direction of two lead conservators.

Candidates must have two years' experience as a conservation technician (museum preparator) or combined experience and training to afford applicant the required knowledge, skills, and abilities. The salary range for this one-year position is \$21,751-\$33,076 with an anticipated start date of July 1, 1994. The Pennsylvania Historical and Museum Commission is an equal opportunity employer. Interested candidates contact: John Hartmann, Commonwealth Conservation Center, 908 Market St., Harrisburg, PA 17101; (717) 787-2292 by May 20, 1994.

#### Paper Conservator Commonwealth Conservation Center

The CCC is seeking a paper conservator to treat fire- and water-damaged wallpapers, historic documents, and works of art on paper, either *in situ* or using the Paper Conservation Laboratory at the CCC in Harrisburg. This employee would co-manage the project, with a textile conservator, to clean, rehouse, and move all of the collections displayed or stored in the fire-damaged building in Lancaster, PA. This conservator would oversee

the work of assigned technicians and volunteers and will report to the chief conservator.

Candidates need to have a graduate degree in conservation and two years of postgraduate experience in paper conservation or the equivalent background. The salary range for this one-year position is \$28,342-\$43,091 with an anticipated start date of July 1, 1994. The Pennsylvania Historical and Museum Commission is an equal opportunity employer. Interested candidates contact: John Hartmann, Commonwealth Conservation Center, 908 Market St., Harrisburg, PA 17101; (717) 787-2292 by May 20, 1994.

#### Textile Conservator Commonwealth Conservation Center

The CCC is seeking a textile conservator to develop the Textile Conservation Laboratory at our facility in Harrisburg to treat fire- and water-damaged textiles, including dolls, in this laboratory and to co-manage the project, with a paper conservator, to clean, rehouse, and move all of the collections displayed or stored in the fire-damaged building in Lancaster, PA. This conservator would oversee the work of assigned technicians and volunteers and will report to the chief conservator.

Candidates need to have a graduate degree in conservation and two years of postgraduate experience in textile conservation or the equivalent background. The salary range for this one-year position is \$28,342-\$43,091 with an anticipated start date of July 1, 1994. The Pennsylvania Historical and Museum Commission is an equal opportunity employer. Interested candidates contact: John Hartmann, Commonwealth Conservation Center, 908 Market St., Harrisburg, PA 17101; (717) 787-2292 by May 20, 1994.

#### Paper Conservator Balboa Art Conservation Center

The Balboa Art Conservation Center, an active regional cooperative center, seeks an associate paper conservator. Responsibilities include examination and treatment of a wide range of paper collections, travel to on-site museum projects, and surveys. The position is full-time and requires a degree from a recognized conservation training program or equivalent experience. Additional experience of 3-5 years beyond training and experience in treatment of photographic materials is preferred. Good benefits and salary commensurate with qualifications. Send resumé and letter of interest to: Balboa Art Conservation Center, P.O. Box 3755, San Diego, CA 92163.

#### Assistant Paper Conservator Baltimore Museum of Art

The Baltimore Museum of Art is seeking an assistant conservator of paper to help care for its growing collection of prints, drawings, and photographs. Responsibilities will include examination, treatment, survey, and ongoing care of the permanent collection under the direct supervision of the head paper conservator. Participation in departmental activities is expected; administrative or supervisory duties may be included. Time is provided for professional research. Candidates should have a degree from a recognized conservation training program or equivalent and experience in a museum or established conservation center. A generous benefit package is provided. The salary is commensurate with experience. Applicants should send a resumé by June 17 to: Mary Sebera,

Senior Conservator, The Baltimore Museum of Art, Art Museum Drive, Baltimore, MD 21218.

#### Textile and Clothing Conservator Minnesota Historical Society

The Minnesota Historical Society is seeking candidates for the position of textile and clothing conservator. The conservator, working in conjunction with the head of conservation and other staff conservators, is responsible for a full range of textile conservation activities in a museum with active programs of exhibits, collections maintenance, and education. The 1,650-square-foot textile lab is one component of a fully equipped conservation suite, which also includes objects, paper, and book labs, secure holding rooms for collections, photo-documentation room, and supplies storage.

Duties include examination, assessment, planning, and executing treatments; supervision of project staff, interns, and volunteers; assisting in the formulation of priorities, procedures, standards, and policies as they relate to an extensive textile and clothing collection; working with curators, collection managers, and exhibits design and production personnel in selecting appropriate treatments, housings, and exhibit mounts; sharing responsibilities in monitoring storage conditions; contributing to the department's activities in IPM, maintenance of the disaster plan; and providing technical expertise and professional advice and education to the staff, other institutions, and public.

The qualifications for this position are normally acquired through graduation from an accredited conservation program and three years' work experience or an equivalent in education and experience in textile conservation. The qualified candidate will have extensive knowledge of conservation theory, chemistry, and practices; thorough knowledge of 19th- and 20th-century textile and clothing history, materials, and construction; demonstrably well-developed skills in the examination, evaluation, treatment, and documentation of museum collections; experience in project planning and management, supervision, promoting cooperation within and between departments, and excellent interpersonal skills.

This full-time, permanent position has minimum starting salary of \$31,320 plus allowance for relocation expenses. MHS offers excellent health and dental insurance and pension benefits. Letters of application and a resumé should be sent to: Bob Herskovitz, Head of Conservation, Minnesota Historical Society, 345 Kellogg Blvd. W., St. Paul, MN 55102-1906. MHS is an affirmative action employer.

#### Paper Conservation Department Technician National Gallery of Art

The National Gallery of Art seeks a technician for the Paper Conservation Department. Responsibilities may include monitoring and ordering supplies; organization, maintenance, and updating of technical files and database records; and research assistance related to the art treated or examined by the conservators. Technician assumes responsibility for creating and cataloging a growing collection of B-radiographic images of watermarks. Work also involves filing, typing, photocopying, and computer database management. The technician works independently in support of five conservators.

Candidates must have a bachelor's degree with a background in art history, studio art, and/or science (especially chemistry or physics), and one year of directly related specialized experience at this level, or one year of graduate training in art history or studio art. The successful candidate will be familiar with desktop computers and possess good analytical and research skills.

The museum technician (art) GS-7 position pays \$23,678 per annum. Interested candidates should apply to announcement #94-16, until May 27, 1994. Submit a Standard Form 171 to: Personnel Office, National Gallery of Art, Washington, DC 20565. A copy of the vacancy announcement may be obtained by leaving a message on (202) 842-6283. EOE.

#### Exhibits Specialist (Outdoor Statuary Conservator) National Park Service

\$42,003-\$54,601 Per Annum

National Park Service, National Capital Region, seeks to fill an exhibits specialist (outdoor statuary conservator) position. This full-time permanent position is located in Washington, D.C. with the Cultural Resource Division for Professional Services. This position will provide technical assistance, advice, and training to park staff on the conservation and maintenance of the region's 1,000+ monuments and sculptures. Those interested may apply by submitting a SF-171, Application for Federal Employment, which is available at most federal government offices or from the National Capital Region, (202) 619-7256. Applicants should apply under vacancy announcement #94-34. Submit application by May 23 to: National Park Service, NCR, 1100 Ohio Dr., SW, Personnel Office, Rm. 244, Washington, DC 20242.

#### Assistant/Associate Conservator of Paper Intermuseum Laboratory

The Intermuseum Laboratory seeks a conservator of paper materials to join its staff. Qualifications include graduation from a recognized conservation training program and several years' experience in a paper conservation laboratory or museum conservation department following graduation. The selected conservator will work with members and clients of the Intermuseum Conservation Association, examining and carrying out treatment on works of art on paper, documents, and related paper-based materials. Familiarity with photographic materials and their conservation is highly desirable.

Additional staff activities include participating in surveys, both of paper collections and carrying out CAP facility assessments, and contributing to the educational programs and other outreach activities of the laboratory. Some travel will be required.

Interested applicants should apply to the director for administration, stating qualifications and interests related to working in a regional conservation center. Salary is competitive and dependent on previous experience.

The Intermuseum Laboratory is located in the college community of Oberlin, Ohio, sharing space within the Allen Memorial Art Museum complex. The center provides conservation services in paper, paintings, and objects conservation to institutions within Ohio and throughout the Midwest. It is located within a short driving distance to collections in Cleveland, Toledo, and Columbus. Contact: Jeannine Love, Intermuseum Laboratory, 83 N. Main St., Oberlin, OH 44074.

## CONSERVATOR

### Freer Gallery of Art/ Arthur M. Sackler Gallery

The Freer Gallery of Art and the Arthur M. Sackler Gallery, Smithsonian Institution, seek an objects conservator in the Department of Conservation and Scientific Research. The conservator performs a variety of duties that support the conservation, research, and exhibition activities of the galleries. Responsibilities: examining and conserving works of art in the galleries' collections, which include objects composed of glass, ceramics, metals, stone, lacquer, and wood (special consideration will be given to experience in the conservation of archaeological and historic glass and ceramics); preparing object condition reports; conducting tests of object materials; developing and implementing treatment proposals and plans; preparing reports and documentation related to conservation activities.

Qualifications: Knowledge of the principles, techniques, materials, and methodologies related to the conservation of works of art; the ability to conduct research and to write technical and non-technical materials. This is a permanent federal civil service position with benefits. Salary range: \$28,964-\$45,561 per year. Announcement dates: May 3-July 8, 1994. To request an application package for announcement #FSG-94-004, call [redacted] ext. [redacted] and leave a voice message.

For additional information, contact: Toni Lake, Executive Assistant to the Director, Arthur M. Sackler Gallery, [redacted] Washington, DC 20560; [redacted] ext. [redacted]. Smithsonian Institution is an Equal Opportunity Employer.

# Supplier's Corner

UNIVERSITY PRODUCTS, INC. has announced the publication of its new Archival Quality Materials Catalog. Volume 26 of the company's annual catalog of conservation, preservation, and restoration supplies was mailed out at the end of March to all of University Products's customers, including members of AIC. University Products has added several new products to their catalog, including a variety of storage containers for audio/video materials such as compact discs, audio tapes, and laser discs.

If you have not received your free copy of this new catalog, call or write today. University Products, Inc., 517 Main St., Holyoke, MA 01041-0101; 1 (800) 628-1912.

PAPER TECHNOLOGIES, INC. is pleased to announce the availability of their new high-purity Photosafe Materials: PHOTOSAFE INTERLEAVING PAPER, 40 gsm weight, available in sheets 24" x 36" and rolls 60" x 100 yards, and PHOTOSAFE TISSUE PAPER, 9 gsm weight, in sheets 24" x 36". Papers are acid-free, unbuffered, and have been produced to meet the highest quality standards for photographic conservation. Paper Technologies, Inc., 929 Calle Negocio, Unit D, San Clemente, CA 92673.

HANGERS Testfabrics, Inc. offers a new hanger made of zinc coated wire. The spread at the neck allows for handling. The flexible wire hangers can be reshaped to better match the garment for which it is intended. They come in three lengths—chest, waist, and hip—and have quilted covers in matching lengths. They can be used for both men and women's garments. The covers have center front and back seams with sufficient allowances for alteration of the circumference. To further support the garment being hung, additions can be added to the cover. Sleeves are sewn in each side

panel allowing an insertion of additional batting. Folded quilted ruffles in two widths—3 and 6 inches—are available by the yard. The narrow ruffle can be used to fill in the breast areas. Both widths can be used for additions at the shoulders, supports for bustle-back skirts, and at the waist of dirndl and princess cut skirts.

HATS. Testfabrics, Inc. also offers quilted hoods as stuffers for hat crowns. The ruffles can be added as supports for brims. The hem is unstitched so that it can be folded inside to whatever length desired. The hood when hem is folded inside, is usually firm enough to stand on its own. Testfabrics, Inc. 200 Blackford Avenue, P.O. Box 420, Middlesex, NJ 08846-0420; (908) 469-6446; fax: (908) 469-1147.

OPTICAL DISPLAY LIGHTING, INC. has developed and patented a fiber optic lighting system which delivers a stunning heat free brilliance never before achieved. The fiber optics can be located in areas remote from the light source such as exhibit cases and hanging artwork, supplying light virtually free of harmful UV and IR. The variety of fiber optic light sources available enables the user to obtain any desired quantity and quality of light on and/or around artifacts. Call (800) 833-3756.

Effective October 1, 1993, MUSEUM SERVICES CORPORATION relocated to 1107 East Cliff Road, Burnsville, Minnesota 55337 USA (South of Minneapolis-St. Paul). Our precision basswood stretchers include keyed, expansion bolt, and uneven sided. Our thermobonded polyester batting is 100% pure polyester. Our art conservation equipment and accessories are manufactured in our Burnsville, Minnesota factory.

We are distributors for Archivart, Paper Technologies, Inc., University Products, and Book-Makers International. Call us with your inquiries or leave a message on our toll-free telephone line: (800)MSC-1107 (800/672-1107) within the USA. Direct telephone: (612) 895-5199; fax: (612) 895-5199.

BOOKBINDING SUPPLIES: The Bookbinder's Warehouse offers a full range of leathers, vellums, and parchments; bookcloth; nearly 200 bookbinding supplies; how-to manuals and videos on binding and restoration techniques; a full line of book-binding equipment for the hand binder; and a full line of Griffen Mill Handmade papers in both laid and wove versions available in a variety of toned shades to match nearly all 17th and 18th century papers. For a complete catalog call or write The Bookbinder's Warehouse, Inc., 31 Division St., Keyport, NJ 07735. Phone (908) 264-0306, or Fax (908) 264-8266.

ARCHIVART now has the most comprehensive line of matboard available in 2,4,6, and 8 ply with our own custom group of colors, Parson's colors, and Strathmore's colors. Also available for the first time is 100% cotton Museum Board in 60 x 104 Pure White. Other additions to the line include new Conservation Board colors and sizes: 32 x 40, 40 x 60, and new 50 x 84 and 50 x 96. And for the first time, an oversized Black Conservation Board is now available in 50 x 96. Archivart, [redacted] Moonachie, NJ 07074; [redacted] fax [redacted]

The INTERIOR STEEL EQUIPMENT Co. Museum Quality Storage Cabinets: Please call Linda at [redacted] for information regarding GSA Supply Contract.

GAYLORD announces their newest pamphlet—Pathfinder #3, The Archival Storage of Photographic Materials. This pamphlet joins their family of self-help booklets available to their customers. Other pamphlets are Pathfinder #1, A Bibliography of Preservation Selected Readings for those new to the field and Pathfinder #2, the Archival Storage of Paper. Gaylord's newest Archival Materials Catalog will be published in June and sent to everyone on the AIC membership list. If you don't receive your copy or would like an extra copy or any of our free pathfinder series, call on our toll free number, 1-800-448-6160.

THE AMERICAN INSTITUTE  
FOR CONSERVATION OF  
HISTORIC & ARTISTIC WORKS

1717 K STREET, N.W.  
SUITE 301  
WASHINGTON, D.C. 20006



Address Correction Requested ISSN 0887-705X

SECOND CLASS  
U.S. POSTAGE  
PAID  
WASHINGTON, D.C.

# AIC NEWS

July 1994

Volume 19, Number 4

## Kress Foundation Funds Advanced Conservation Publication Fellowships The Samuel H. Kress Foundation has awarded FAIC a three-year \$120,000 grant that makes available seven \$15,000 fellowships

to senior conservators. The fellowships will allow release time from work obligations to prepare book-length manuscripts to fill critical lapses in the published literature. AIC has designed a framework for these fellowships to fulfill its goal to create an organized body of knowledge for the conservation field. *AIC News* published the framework in September, and a list of suggested manuscript topics in November 1993.

Three Fellowships will be awarded in 1994-95, two in 1995-96, and two in 1996-97. All AIC Fellows and PAs are eligible to apply; guidelines and application forms will be mailed in July.

Special thanks are in order to the Publications Task Force—Barbara Appelbaum, chair, Chandra Reedy, Dan Kushel, and Sarah Z. Rosenberg—for the preparation of the successful application. The task force will continue to work with the board to gain matching funds that would double the number of fellowships for 1996 and 1997. This project will go a long way to fulfill one of AIC's primary goals: to increase professionalism in the conservation field.

## Act Now to Increase Federal Applications

AIC is very concerned about the dramatic and significant decrease in the number of applications for conservation support programs submitted to the Institute of Museum Services, the National Endowment for the Arts, and the National Endowment for the Humanities. In 1993, applications decreased 31 percent for the IMS Conservation Support Program, 20 percent for the

NEA Conservation Treatment Program, and 33 percent for the NEH National Heritage Preservation Program. Among the reasons cited for the sharp decline are budget cuts, lack of staff to prepare applications, inability of some institutions to make the required match, and misperceptions about the application guidelines, priorities, and process.

AIC is particularly concerned about the drop at IMS, and we are working with NIC to reverse this trend. To help in preparing applications, the two organizations will make available sample successful applications, tips on how to prepare a persuasive proposal, and information on how to select a conservator. **We need your help immediately to identify potential applicants for the next IMS deadline, October 7, 1994.** It is absolutely imperative that we work together to increase the number of applications.

- Identify institutions that may benefit from a Conservation Support Grant and urge them to contact an IMS program officer to discuss their project.
- If you have conducted a CAP survey and know of an institution that needs an implementation grant, please call to let them know that help is available, and offer to help

### SPECIAL SUMMER ISSUE

This is a special abridged issue of the *AIC News*. Due to an overlap of the AIC 22nd annual meeting and the *News* production schedule, several columns will not appear in this issue, but will return in September.

Call for Papers .....	4
AIC News .....	4
Funding Deadlines .....	4
FAIC News .....	6
In Memoriam .....	6
Specialty Groups .....	7
The Rome Prize .....	8
Letter to the Editor .....	9
Recent Publications .....	10
Conferences, Courses .....	12
Grants and Internships .....	14
Positions Available .....	14
Supplier's Corner .....	16

**AIC News** (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 301, Washington, DC 20006, (202) 452-9545, fax: (202) 452-9328.

Second-class postage paid at Washington, DC. Postmaster: Send address changes to *AIC News*, 1717 K Street, NW, Suite 301, Washington, DC 20006.

*AIC News* is mailed to members for \$18 per year as a portion of annual membership dues.

Opinions expressed in the Letters to the Editor column are those of the contributors and not official statements of the AIC. Responsibility for the materials/ methods described herein rests solely with the contributors. Copy must be typed double-spaced and sent to the AIC office; the next deadline is August 1, 1994. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Grants and Internships, Position Available, and Classified Ads is: \$.85 per word for members and \$2.00 per word for non-members; minimum charge is \$50.00.

The cost of advertising in Supplier's Corner is \$100 for 100 words.

The cost of display ads is: 1/6 page \$155; 1/3 page \$290; 1/2 page \$365; 2/3 page \$400; one full page \$600. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

*AIC News* staff: Sarah Rosenberg, Managing Editor. Carol Christensen, Editor. Marcia M. Anderson, Production Editor. Michelle Flynn, Program Assistant.

© Copyright 1994

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Publications and Documents in Libraries and Archives, ANSI/NISO Z39.48-1992.

prepare the conservation technical aspects of the application.

- Discuss your institution's conservation needs with those who determine which applications will be submitted in 1994, and offer to help prepare the conservation treatment aspects of the application.
- Contact previous Conservation Support Grant recipients to talk about their needs and help them develop new applications.

The AIC office will facilitate your efforts in any way we can. We also welcome your suggestions for increasing the number of applications submitted in 1994-95. Call Sarah Z. Rosenberg to discuss your ideas.

## Establishing Original Intent is Focal Point of Annual Meeting

More than 750 people attended the 22nd AIC annual meeting, June 6-11, in Nashville, Tennessee, which encompassed a variety of sessions including the general session "Establishing original intent: Sources, Approaches and Collaborations," three one-day workshops, specialty group sessions, a lecture on health hazards in conservation, an IMS grant-reviewer training session, and other special events. A complete report will appear in the September *AIC News*. The meeting highlights included:

**RESOLUTION:** The following resolution was read by Lambertus van Zelst at the business meeting and passed by acclamation of the membership:

The members of AIC, meeting in Nashville on June 9, 1994

- having heard the presentation by the Ethics and Standards Committee on the revision of the *Code of Ethics and Standards of Practice*;
- having discussed the draft prepared by the committee for a revised *Code of Ethics and Guidelines for Practice*;
- expresses its satisfaction and appreciation with this latest draft, the work of the committee, and the process by which this revision was prepared and discussed;

- looks forward to being invited to vote to accept this document as the *Code of Ethics and Guidelines for Practice of AIC*.

**ELECTIONS:** Newly elected to the Board of Directors: Betsy Palmer Eldridge, treasurer; Sarah Fisher, secretary; and Suzanne Deal Booth, director, committee liaison. Newly elected to the Nominating Committee: Melissa S. Meighan.

**AWARDS:** The Rutherford John Gettens Merit Award for outstanding service to AIC was presented to Lambertus Van Zelst, director, Conservation Analytical Laboratory, Smithsonian Institution. Perry C. Huston, Huston and Associates, and Dan Kushel, Buffalo State College, were awarded the Sheldon and Caroline Keck Award for a sustained record of excellence in the education and training of conservation professionals. Karen Jones, Jefferson County (Colorado) Public Library, received the Gaylord Bros. Collections Conservation Award.

**PROPOSED BYLAWS CHANGES:** The proposed bylaws changes as circulated to the membership were voted on and approved.

*At Last...*

...a **HOT AIR TOOL**  
designed specifically for  
Conservation

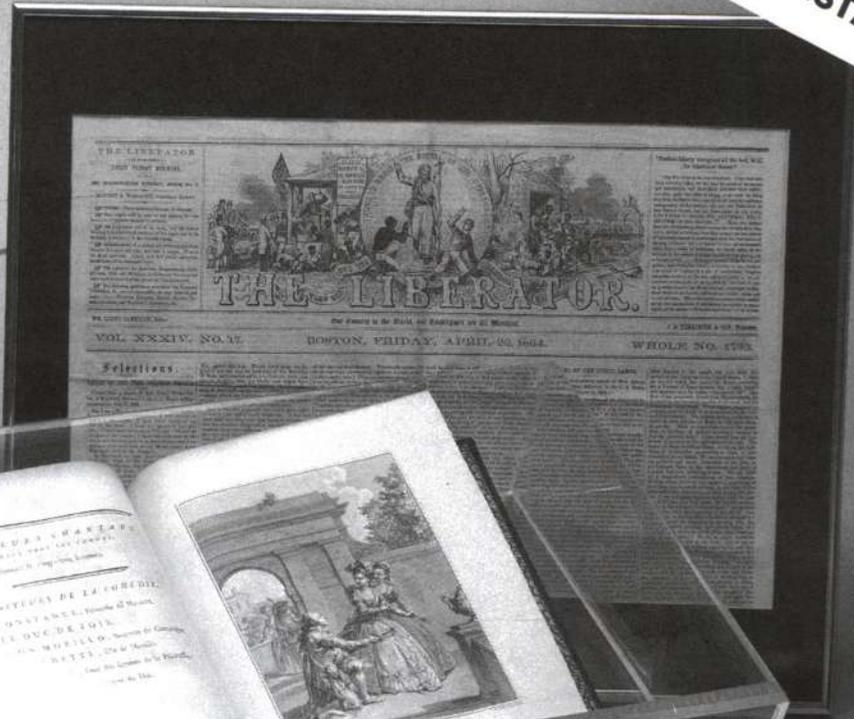
**BETTER CONTROL...**  
**PRACTICAL TEMPERATURES...**  
**GREATER COMFORT...**  
**HALF THE PRICE!**



**SPC**  
*Conservation Tools*

(505) 983-2528  
1570 Pacheco, E-13  
Santa Fe, NM 87501

NOW AVAILABLE  
IN ABRASION RESISTANT



## FROM SPACE VISITORS TO VOLTAIRE

CYRO'S ACRYLITE® OP-2 and OP-3 acrylic sheet  
deliver the properties you need.

UV protection. Impact and abrasion resistance. Lightweight. Optical clarity. They all come together in ACRYLITE acrylic sheet from CYRO. You can preserve and protect priceless documents and artifacts with ACRYLITE OP-3 sheet at a price you can afford.

ACRYLITE OP-3 sheet provides optimum protection from damaging ultraviolet light so crucial in the preservation of historical documents. ACRYLITE OP-2 UV filtering sheet delivers exceptional edge color while affording breakage

resistance and security in display vitrines. And, both ACRYLITE OP-2 and OP-3 sheet are backed by CYRO - North America's largest producer of acrylic materials.

For all the facts call toll free 1-800-631-5384. Or write D. Artz, CYRO Industries, P.O. Box 950, 100 Valley Road, Mt. Arlington, NJ 07856. In Canada: CYRO Canada Inc. 6285 Northam Drive, Suite 300 Mississauga, Ontario L4V 1X5. Call 905-677-1388.



Quality Products • Innovative Technologies • Caring People

# Call for Papers

23rd AIC Annual Meeting,  
June 6-10, 1995  
St. Paul, Minnesota

AIC members who wish to present a paper at the general session of the 1995 annual meeting in St. Paul should submit an abstract no later than **October 3**. The papers will be reviewed by a program committee chaired by the vice-president. Acceptances will be mailed on **November 7**. Completed camera-ready abstracts suitable for inclusion in the AIC *Abstracts* will be due in the AIC office by **February 21, 1995**.

The general session will explore the challenging and multifaceted topic of ethics in conservation. It is expected that many complex and occasionally difficult issues can be discussed in the broad and open forum that the general session provides.

Several areas of importance and relevance to the development of the profession might be addressed. These may include: examining specific decisions regarding the degree of appropriate intervention in treatments; approaches to the treatment of large collections or large-scale projects in the public domain; the philosophy of preventive conservation and minimal intervention; defining specific selection criteria used in determining treatment priorities and general collection management given increasingly limited resources; reviewing the legal and moral rights of living artists, artists' estates, and the ethics of treating stolen art; determining appropriate documentation for unusual situations; and exploring the differences in approach and the interpretation of responsibilities occasionally found between conservators in private practice and those employed by institutions.

Abstracts should present a summary of the subject matter to permit an evaluation of the paper's quality and significance. Papers should be suitable for oral presentation as well as for 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 and publication; 3) quality of the paper's con-

tent and significance of the results; and 4) importance of having an overall balance to the thematic session. Papers judged more suitable for a specialty group session will be passed on to the appropriate group.

Abstracts should be double-spaced and a maximum of two pages. Send them by **October 3** to: Jay Krueger, AIC vice-president and program chair, National Gallery of Art, DCL, 6th St. & Constitution Ave., NW, Washington, DC 20565. Abstracts may also be sent to the AIC office; fax (202) 452-9328. If you have questions about the abstracts, please call Jay at [REDACTED]

## Dismal Voting Participation by Fellows & PAs

I hope the headline at least caught your attention. A total of 214 PAs and Fellows voted in the most recent election for several board offices (26 percent of the PAs and 33 percent of the Fellows voted). This is less than 28 percent of the 776 members eligible to vote. We have to do better than that! It is very important that present franchised members take their voting privilege seriously, especially since they also represent a large number of members who cannot vote. Efforts to increase the number of PAs and Fellows are ongoing so that a larger percentage of our membership will have the vote, but it is a slow process.

AIC does not ask a lot of most of its members. It is quite disheartening for the members who do work hard to maintain and improve our professional organization when only 28 percent of those eligible to vote even bother to put a few checks on a sheet of paper and mail it in. The least recognized "professional" members can do to support AIC is vote.

There. I have tried to shame non-voters, and I have tried to appeal to your professional conscience. How else can AIC (which of course is each and every one of us) encourage more qualified members to vote? Perhaps we can buy some votes, offer a \$5 mem-

bership discount for members who vote, or add a \$5 surcharge for those who do not. We could start a competition between specialty groups to see which group can attain the best voting record, perhaps providing a yearly monetary award to the winning group's treasury. We could change our Bylaws to require that a professional associate or fellow vote at least every other year or be reduced in member status. Such ideas seem both sophomoric and extreme, even unprofessional, but so is failing to support your professional organization with something as important and as simple as a vote. I am requesting input on your reasons for voting or not voting, and your ideas on how to improve the situation. Above all, I am simply requesting that you vote in future elections and on issues that are important enough to be placed on the ballot.—Richard L. Kerschner, 1993-94 Nominating Committee Chair

## Membership News

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

<i>William P. Brown</i>	<i>Diana Hobart Dicus</i>
<i>Scott E. Fulton</i>	<i>Jessica S. Johnson</i>
<i>Emily Klayman</i>	<i>César Piñero</i>
<i>Nancy R. Pollak</i>	<i>A. Reyes-Vizzuett</i>
<i>Gwen Spicer</i>	<i>Elizabeth Steele</i>
<i>Thomas S. Visser</i>	<i>Frederick Wallace</i>

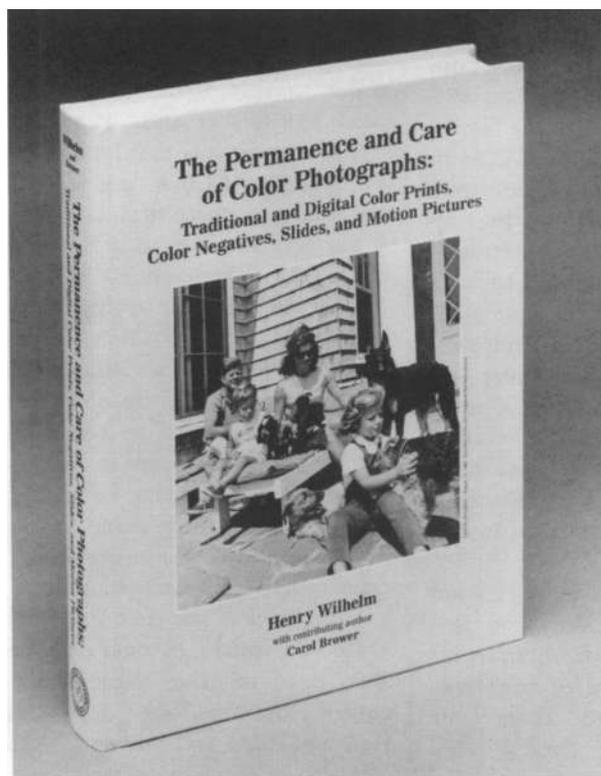
## Funding Deadlines

The first deadline for the FAIC Publications Fund is **August 1**. Application guidelines and forms are available from the AIC office.

The Complete list of funding deadlines will return in the September issue.

# The World's First and Only Book on the Permanence and Care of Color Photographs and Motion Pictures

Both Traditional and the Latest Digital Color Materials Are Covered in this Essential Guide and Reference for Photographers, Museums, Archives, and Libraries



More than 90-percent of the billions of photographs taken each year are now made in color. The essentially permanent silver images in the black-and-white photographs of years gone by have been replaced with color images formed with inherently unstable organic dyes.

Twenty years in the making, *The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures*, by Henry Wilhelm and contributing author Carol Brower, tells how these fleeting color images can be preserved for many hundreds — or even thousands — of years. This generously illustrated 744-page book includes:

- Never-before-published predictions of how long various types of color prints will last on display, including the latest high-stability Fujicolor papers and the new UltraStable and EverColor pigment color prints.

- Specific, brand-name recommendations for the longest lasting color slide films, negative films, color papers, motion picture films, and color micrographic films.

- Kodak Ektatherm dye sublimation, color ink jet, Canon Laser copier prints, Kodak ColorEdge copier prints, and other digital printing materials — and how the stability of these products compares with traditional color prints.

- Large-format production of digitized color images with Iris high-resolution color ink jet printers.

- Illustrated descriptions of the humidity-controlled cold storage facilities at the John F. Kennedy Library, NASA, the Art Institute of Chicago, the Smithsonian, the Peabody Museum, the Library of Congress, Paramount Pictures, Warner Bros., and other leading institutions.

- The *permanent* preservation of color motion pictures and cellulose nitrate base B&W and color films.

- Proper care of color slide collections, including how long various types of slide films may safely be projected.

- The best slide mounts, slide pages, negative sleeves, print enclosures, and storage boxes.

- Conservation matting and framing, and the proper display of color and B&W photographs.

- For the first time ever, a detailed investigation of the alarming light-induced deterioration of displayed B&W prints made with modern RC papers.

- Although focusing on color, the book also contains the most comprehensive set of recommendations ever published on the storage and display of B&W photographs.

ISBN: 0-911515-00-3 (hardbound, 744 pages)

\$69.95 plus \$4.95 shipping and handling

**Order Today! 1-800-335-6647 Ext. 32**

**Fax: 1-515-236-0800**

PRESERVATION PUBLISHING COMPANY  
719 State Street - Dept. AI  
Grinnell, Iowa 50112-0567 U.S.A.

# FAIC News

## Conservation Services Referral System

The Conservation Services Referral System (CSRS) Task Force has been busy for the past several months. Members (Doris Hamburg, Jay Krueger, Brian Ramer, Sarah Rosenberg, Christine Smith, and Elizabeth Wendelin) have reviewed drafts for a CSRS long-range plan by Brian Ramer and Christine Smith. We will refine and update the plan continuously and refer to it to guide our projects.

We agreed that the first activity associated with the plan should be updating the brochure *Selecting and Working with a Conservator: The Conservation Services Referral System*, which is provided with the referral list. Based on comments from both system users and AIC participants, much more explicit explanations are needed about conservation training, AIC membership levels, lack of standards or licensing in the field, and the need for users to do some research before choosing a conservator. Christine Smith drafted a revision, which has been reviewed by task force members. Until the revision is complete, CSRS lists will be mailed with a brief fact sheet about using the referral system along with the AIC brochure *Guidelines for Selecting a Conservator*. We have also strengthened the disclaimer printed at the bottom of referral lists.

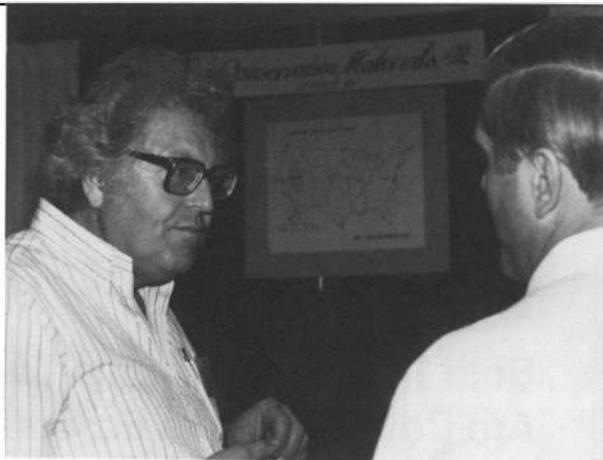
To improve our response to inquiries about unusual objects (e.g., a holograph or airplane), the AIC administrative assistant will call task force members for guidance on how to query the computer, will emphasize to the caller that it may be necessary to look beyond his/her geographic region to find appropriate professional(s), and will include a letter with the referral list explaining that conservators on the list may not be able to provide exactly the service(s) desired.

As you know, we have polled referral system users twice recently. Now we are assembling questions for members who participate in the system, and we hope to poll you in the next AIC membership survey.

If you have comments about the referral system, please contact any task force member. Our next meeting will be in August—Christine Smith, Chair

## In Memoriam

*Douglas Adams*  
(1926–1994)



Doug Adams was more than the owner of a small supply business; he created

*Doug Adams with a customer at the Conservation Materials exhibit booth at an early AIC annual meeting*

a network among conservators built on commitment, communication, humor, and a fierce passion for conservation. We were more than customers; we were all part of his family. Although Doug served as CEO for several chemical supply companies and was highly successful in the corporate world, he wanted more than corporate success—he wanted to have fun with life. He fell in love with Dorothy in the late 1970s and then found a way to bring their lives and work together—by founding a small business they called Conservation Materials. With their business cards still wet, they came to Fort Worth in 1978 and soon became leaders in our community.

Doug Adams was more than what appeared to the eye. What we saw and knew of Doug was his humor, his love of family, his love of conservation, and his concern about our families and business lives. We

remember the times he and Dorothy would laugh about running to the hardware store to add supplies to an order to ship to a stranded conservator in a far-off land. What many of us did not see was that he had both an M.S. and an M.B.A. and a thorough grounding in chemistry.

He was more than a businessman; he was a matchmaker. Doug was forever the optimist, trying to help us solve our conservation problems, whether they were an adhesive dilemma, an impossible deadline, or the need to connect us to other conservators who had been in similar circumstances. But few of us realized the sacrifices Doug made to fill our needs, such as risking a cash flow crisis rather than disappoint us.

Douglas was our mentor and friend as he was yours. He was truly unique and one of the most important contributors to our field.—Shelley Reisman Paine and Steven Weintraub

### Watch for Your Ballot!

The ballots for voting on the proposed revision to the *Code of Ethics and Guidelines for Practice* will be mailed July 15. The deadline for returning ballots to the AIC office is August 12.

### Submissions Welcomed

August 1 is the next deadline for receipt of submissions to the *Journal of the American Institute for Conservation*. Papers will be considered during a three-month review cycle. Contact the AIC office for the *Guidelines for Authors*.

# SPECIALTY GROUPS

## ARCHITECTURE

PROFESSIONAL ASSOCIATE OF AIC? Would you like to be a voting member of AIC? Have you had two years of supervised training in conservation, either in a formal program or through apprenticeship? Have you worked three years since your training? If you answered "yes" to all these questions and are not already a Professional Associate of AIC, you should apply. The process has been greatly simplified, and the AIC staff would be happy to provide information and application materials. The ASG officers have also prepared a list of the Professional Associate members in the ASG for your information.

Our ability to implement programs is limited by two factors: time and money. Increasing our membership will increase our pool of potential volunteers and at the same time generate more available funds. Do you have a colleague who is not yet a member of AIC? Send us a name and address, and we will be happy to forward information about the organization and application materials.

First CALL FOR PAPERS for the 1995 conference in St. Paul: Abstracts are due October 1. Please submit your work.

NEW ASG OFFICERS elected during the annual business meeting in Nashville are: David Wessel, chair; Joel Snodgrass, vice/program chair; and Mary Hardy, secretary/treasurer. Congratulations!—Mary Hardy, Secretary/Treasurer, Architectural Resources Group, Pier 9, The Embarcadero, San Francisco, CA 94111; (415) 421-1680; fax: (415) 421-0127

## BOOK AND PAPER

ELECTION '94: The spring election voted in Mary Wood Lee as the '95 BPG vice-chair ('96 BPG chair) and Sarah Melching as the '95 program vice-chair ('96 program chair). Our thanks go to all of the candidates for their willingness to serve. Each received strong support—a confirmation of the good work done by the Nominating Committee. Congratulations to the membership for responding to the pleas to vote and returning more than 280 ballots, almost twice last year's number. However, this is only one-

third of the BPG membership; there is still room for improvement!

The general AIC election also suffers from low voter response. Only 28 percent of the Fellows and PAs voted this past year. AIC needs to expand the voting base of Fellows and PAs. We hope that BPG as the largest specialty group will continue to do its part. While there were no new BPG Fellows this year (last year's BPG Fellow, Karen Garlick, was profiled in the January *AIC News*), our congratulations go to the 14 BPG members who have become PAs since last year's meeting: Theresa Meyer Andrews, Barbara Brown, Bonnie Jo Cullison, Michele Hamill, Emily Klayman, William Minter, Kathleen Orlenko, Paul Messier, Nancy Reinhold, Ronna Rivers, Lee Sturma, Carol Turchan, Stephanie Watkins, and Ellen Marlatt Weir.

Many thanks to the BPG Board members for their help this past year, especially to Maria Fredericks for her smooth handling of program matters. After a most interesting year as chair, I turned the baton over to the able hands of Dianne van der Reyden in Nashville in June. She will be working with Debora Mayer as program chair and Karen Potje as secretary/treasurer, plus the newly elected vice-chairs.

'95 CALL FOR PAPERS: Remember, the deadline for the submission of abstracts for the '95 BPG session is **October 1**. This is the first call for 1995 papers.—Betsy Palmer Eldridge, Outgoing Chair, 24 Castle Frank Crescent, Toronto, ON M4W 3A3, Canada; phone/fax: [REDACTED]

## OBJECTS

The OSG membership has elected Julie Lauffenberger as the new program chair, and we warmly welcome her! Even before assuming office, Julie has begun thinking about ideas for the 1995 OSG annual meeting session. She is considering two ideas: structural treatments and short-term research done by objects conservators in preparation for treatment. She would enjoy hearing from you with suggestions for these or other topics. Contact Julie at the Walters Art Gallery, (410) 547-9000, ext. 242.

Mary Clerkin Higgins has been elected as our first secretary/treasurer. We are really looking forward to working with Mary, who assumes a very important role. As each chair attempts to increase the number of OSG projects, it is important to have someone who is dedicated to keeping our records and finances straight. The addition of this office reflects the welcome growth of our specialty group.

Four committees have been established to work on commentaries for the revised *Code of Ethics and Guidelines for Practice*. These committees are focusing on (1) quality versus extent of treatment, COE V; (2) laws and regulations, GFP, 3; (3) treatment, including materials and methods, COE VI and GFP 21-23; and (4) documentation, COE VII and GFP 24-28. These committees met for the first time in Nashville, where discussions with OSG members and input from committee members not present were summarized. Please contact the committee chairs with your thoughts on this important process. They are (1) Julie Lauffenberger, (2) Valentine Talland, (3) Ann Boulton, and (4) Jeff Maish.

In the next *AIC News*, we will report on the Nashville meeting, including the session on loss compensation and results of discussions on the commentaries and the relationship between the OSG and WAG.—Ellen Pearlstein, Conservation, Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238; (718) 638-5000, ext. 276, and Michele Marincola, Conservation Dept., The Cloisters, Ft. Tryon Park, New York, NY 10040; [REDACTED], ext. [REDACTED].

NOTE: The deadline for abstracts for the 1995 Objects Specialty Group session is **October 1**. More information in the next issue.

## PAINTINGS

Thanks to everyone who attended and participated in the specialty group meeting in Nashville.

NEW OFFICERS: The incoming vice-chair for the PSG is William Real. Thanks to James Martin, who also ran for the position. Dean Yoder has agreed to continue as secretary/treasurer for one more year.

Another topic discussed at the business meeting was whether to raise the specialty group dues this year from \$15 to \$25. This increase would apply only to the upcoming year to help defray the cost of the first chapter of the Paintings Specialty Group catalog, amounting to nearly \$10,000. The voting specialty group members did agree to raising the dues. The AIC Board will be notified of this decision. Input on this or any other subject pertaining to the Paintings Specialty Group can be directed to Will Shank, incoming chair.

The Book and Paper Specialty Group received a three-year NEH grant to complete their catalog, and we are hopeful that on the completion of the prototype chapter, "Surface Coating Applications," we will be able to obtain a grant as well. Any ideas for raising money for the catalog would be more than welcome.—Marcia C. Steele, Outgoing Chair

NOTE: The deadline for abstracts for the 1995 Paintings Specialty Group session is **October 1**. More information in the next issue.

## PHOTOGRAPHIC MATERIALS

**FIRST CALL FOR PAPERS:** The deadline is **October 1** for both the PMG Winter Meeting (March 3-4, 1995) in Washington, DC and next year's AIC conference. Program chair Barbara Brown [redacted] fax: [redacted] will greatly appreciate early and timely submissions since the mailing for the winter meeting will be in early December. Local arrangements are well under way in Washington. The two-day meeting will be at the National Gallery (with tours of local institutions and a possible workshop on March 2). The hotel will be the Bellevue on Capitol Hill at \$89/night. It is located within walking distance of the National Gallery, the Capitol, and historic Union Station with its many restaurants and shops.

**CATALOG:** A catalog working session will be held during the Washington meeting. Catalog compilers have asked that people please contact them so that they can finalize outline drafts before March 1995. John McElhone [redacted] fax: [redacted] is compiling the cases objects outline, and Stephanie Watkins

[redacted] fax: [redacted] is compiling the exhibits outline. Both compilers would appreciate submissions, comments, tidbits, etc. and would greatly appreciate hearing from anyone. Drafts will be sent by request for review and comments to interested contributors.

**GAYLORD PRESERVATION PATHFINDER No. 3:** Gaylord's most recent booklet is *Archival Storage of Photographic Materials*, by Nancy Schrock. It is an excellent reference guide and is available free from Gaylord Bros. [redacted]; fax: [redacted] international fax: 315-457-8387).

## TEXTILES

Suddenly, it's the week before the annual meeting and my term as chair has almost ended! The year has gone quickly and well, and I feel I must devote much of this column to thanking the TSG Board and members who have made this true. Thanks first for all of the assistance and hard work from the rest of the TSG Board—Joy Gardiner, treasurer; Suzanne Thomassen-Kraus, secretary; and Jane Merritt, vice-chair. Jane worked closely with me on a number of projects, so I know TSG will have a terrific next year with her as the chair. I'd also like to give a special thank-you to Catherine McLean for her work in getting out the *Postprints*. She edited volume 3 and provided the push necessary to bring out volume 2, edited by Linda Eaton, Sara Reiter, and Suzanne Thomassen-Kraus. Finally, thanks to Sara Wolf, Cynthia Hughes, and Jane Merritt, *Textile Conservation Catalog* editors, and to all of the TSG members working on the catalog. Both the *Postprints* and the catalog, important projects for the TSG, have made great progress this year. We should be able to continue this progress next year, with a new and very capable TSG Board.

The 1994-95 TSG Board will consist of Jane Merritt, chair; Marlene Jaffe, vice-chair; Meredith Montague, secretary; and Nancy Pollak, treasurer. Thanks to the nominating committee, Susan Heald, Dorothy Alig, and Audrey Spence, for assembling a pool of well-qualified candidates. Best of luck to the new board. And to all other members—stay, or become, active TSG members!—Deborah Trupin, TSG Chair, 1993-94

NOTE: The deadline for abstracts for the 1995 Textiles Specialty Group session is **October 1**. More information in the next issue.

## WOODEN ARTIFACTS

**CALL FOR PAPERS, ST. PAUL:** The Wooden Artifacts group is accepting abstracts for our session at the 1995 annual meeting in St. Paul. The topic for our session will be developed by our chair Jonathan Leader, who can be reached at [redacted] or [redacted] fax: [redacted] The abstract deadline is **October 1**.

**ELECTIONS:** Mark Minor was elected program chair in Nashville. Jonathan Leader will move into the chair position.

**POSTPRINTS:** Denver *Postprints* are now available from the AIC office for \$13 (\$23 for nonmembers).—Jonathan Leader, Chair

## CONSERVATORS IN PRIVATE PRACTICE

A one-time alternate election process is now underway. In June you should have received the proposed slate prepared by the Nominating Committee along with a request for nominations (from the membership). Your response is needed by July 15. In early August you will receive the election ballot for the 1994-95 CIPP Board. It must be returned by August 29. The results of the election will be published in the November *AIC News*.

Our outgoing board members are Scott M. Haskins (chair), Christine Smith (secretary), Karen Yager (director), and Ann Boulton (director). They have served CIPP well and deserve a warm round of applause. Thanks also to the outgoing Nominating Committee—Martha-Lucia Sierra, Curtis Peterson, and Elisabeth Speight. Congratulations to John Scott, our new chair for 1994-95 (1993-94 vice-chair). We are looking forward to a productive and interesting year. Thanks, John, for all the work it took to organize our meeting in Nashville!

You may not believe this, but IMS, NEA, and NEH would like to give money away! Applications for funding projects have dropped to a critical level. We encourage all CIPP members who

service institutional collections to get the institutions to apply for these grants. Regarding personal professional development, the Kress Fellowships are available to conservators in private practice. Call the AIC office for information.

The plans to organize regional workshops for CIPP members have been put on hold. If you have an opinion about the importance of these types of activities sponsored by CIPP, contact John Scott.—Scott M. Haskins, Outgoing Chair

## The Rome Prize

### 1993 Rome Prize Winners: Roma Report

Bettina Raphael and Margaret Holben Ellis have settled into their new residence at the American Academy in Rome and are immersed in the many activities—both academic and social—to be found in Rome. As the first Fellows in conservation, they write:

The American Academy in Rome, a magnificent building by McKim, Mead, and White, sits on the Janiculum and affords breathtaking views of the city below. Each of us has a spacious sunlit studio in which to write and study, as well as comfortable private rooms (in Bettina's case, an apartment, since her daughter Lilli accompanied her). Meals are taken communally, which leads to many lively discussions among archaeologists, writers, artists, composers, art historians, classicists, and a variety of visiting scholars. In the evenings we often have the opportunity to see or hear the products of our colleagues' labors—recitals, readings, lectures, and informal *vernissages*. The week of June 6 marks the centennial of the academy. More than 200 Americans, along with many Italian colleagues, will be visiting for academy events, Roman walks and talks, and other gala festivities.

We are delighted to have been welcomed warmly to the facilities at ICCROM, a short distance away in Trastevere, where we have access to the excellent library and staff expertise. ICCROM's impressive roster of instructors is truly international, and we have been fortunate to meet many old and new friends. The city of Rome

provides an inspirational setting for our common interests in the preservation of cultural materials.

If we suffer at all, it is from conflicting desires to peek into yet one more church, stop for another cappuccino, or immerse ourselves in the pure luxury of research, writing, and scholarly exchange. We send our warmest congratulations to Cap Sease and Thomas Roby, this year's Rome Prize recipients. All readers should consider applying to this six-month program in conservation and historic preservation for an experience that will benefit both you and the conservation profession.

### 1994 Rome Prize Winners

Two AIC members, Catherine Sease and Thomas Roby, are among the 20 winners of the 1994 Rome Prize. The prizes were awarded by the American Academy in Rome at a White House ceremony celebrating the 100th anniversary of the academy. The recipients will study a variety of subjects in the arts and humanities during their stays in Rome, where the academy maintains an 11-acre campus.

**THOMAS ROBY** intends to devote his six-month fellowship to investigating ancient, traditional, and modern stone consolidation treatments employed during conservation projects of important archaeological monuments throughout Italy, particularly in Rome. His research will evaluate the long-term performance of different materials that have been used to consolidate and protect ancient stone and will compare traditional (including ancient) practices and the various modern treatments of the last 15 years. He is most interested in evaluating the consolidation treatments used on the Arch of Constantine, Arch of Septimius Severus, and the Column of Marcus Aurelius during projects carried out 7 to 10 years ago.

**CATHERINE SEASE**, an AIC Fellow and an associate editor for *JAIC*, reports on her plans for study in Rome:

While in Rome, I plan, first and foremost, to recharge my batteries, so to speak. I hope the six months away from the hurly burly (read crisis management) of everyday work at a large institution will give me a chance to regain some perspective and equilibrium. Second, I plan to write a book on archaeological conservation to com-

plement the one I have already written. This one will deal with all archaeological material, not just that on excavations. It will focus on the philosophy and ethics that guide the conservation of archaeological materials, explaining how and why they differ from the approach to other materials. It will also discuss the skills and expertise that trained conservators can bring to excavations and make the argument for why conservators should be included as members of excavation teams. It's an ambitious undertaking, but it should be fun.

The 18 other 1994 Rome Prize winners and categories are: Drew Beattie, Daniel Davidson, and Judith Shea, visual arts; Garrett Finney, architecture; Karen Bausman, design arts; Leslie A. Ryan, landscape architecture; Karl Kirchwey, literature; Edmund J. Campion, musical composition; Leah Johnson, Susann Sowers Lusnia, Anthony P. Corbeill, and Richard Lim, classical studies and archaeology; Diana Minsky, Peter J. Holliday, and Louis Rice, history of art; Katherine Ludwig Jansen, Brendan Dooley, and James Lattis, post-classical humanistic studies.

The application deadline for 1995 prizes is **November 15, 1994**. Contact: American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001; (212) 751-7200; fax: (212) 751-7220.

## Letter to the Editor

I was delighted to see in the last issue that the Forbes medal had gone to such stalwart defenders of the cause as Senator Pell and Representative Yates. None have contributed more to the welfare of our heritage, of education, and of the arts than those two.

On another subject, I am also delighted to see that the revised *Code of Ethics* and *Guidelines* are now in place. A few comments: In the preamble, I don't see any specific reference to the built environment, and I wonder whether there would be any opposition to including it. While monuments are objects, this is not always understood.

In the *Guidelines* under item 3, I would have liked to have seen specific reference to illegal export and import. Is it too late to include some reference to the UNESCO Convention? While it

may be subsumed under the words "stolen property." I think it would be advisable to refer directly to the convention. I urge that this change be considered.

I also wonder whether it is sufficient to say that a "professional should be cognizant of laws and regulations that may have a bearing on professional activity." Should there not be some requirement that they be respected?

Paul N. Perrot, Director  
Santa Barbara Museum of Art  
Santa Barbara, California

## Research Priorities: Follow-up Activities

*Research Priorities in Art and Architectural Conservation* reports on the Conservation Science Task Force's project to identify conservation research needs as practicing conservators perceive them. The results, which the task force coordinated from specialty group surveys, indicate that several follow-up activities might be desirable.

The editors of *Research Priorities* included all research questions that conservators suggested. We did not introduce our personal biases by trying to determine which questions were useful to include and which were not. We realized that some conservators and scientists would feel that certain questions have already been answered and thus are not current priorities. However, it was beyond the project scope (with only two editors, no funding, and hundreds of research questions in seven specialty areas) to carefully research existing publications pertaining to all questions raised.

The survey results indicate, however, that many conservators seem unaware of much relevant research in conservation, particularly in related fields and in industry. There is clearly a need for review articles, based on specific specialty group survey results, that would summarize and evaluate existing research relating to some of the questions submitted as priorities. The

review process must be careful and well documented, because each question was submitted by a conservator and thus represents knowledge that has not filtered adequately into the field. It must also be noted that there is some controversy about the degree to which some questions have already been answered. Furthermore, some of the research has never been published, and it is therefore unreasonable to assume that all conservators would be aware of it. Review articles that document and reference specific publications, while also critically evaluating and discussing to what extent research has addressed the questions and describing what avenues could use further research, would be of real educational benefit.

The results of the task force's survey, especially responses from specialty groups that asked their members where they find the information they use in their work, indicate that many AIC members are not reading widely even within the conservation literature, and much less in the literature of allied fields. Most respondents indicated that they obtain their information from conservation meetings and from one or two journals in the field. Very few respondents seem to use AATA, local university libraries, or other sources beyond their own personal journal subscriptions. AIC may wish to address this problem.

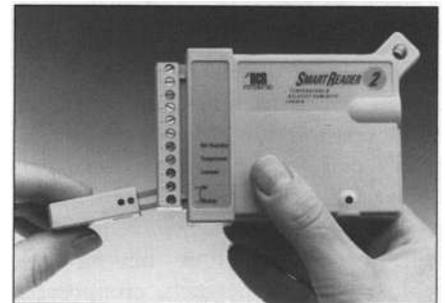
It has also been suggested that it would be useful to develop a list of the highest-priority questions within each specialty group, as this task was beyond the scope of the original project. This process needs to be done separately for each specialty group. It is important to have the greatest possible representation within each group as well, since there are many different interests and opinions. Lists developed by specialty groups would best represent the opinions and needs of the AIC membership. If the list is to be used to direct research funds to particular areas, wide representation is even more important.

Any group developing a summary list should include both conservators and scientists. Scientists might be more aware of relevant published research and could provide perspective about the practicality of certain research areas; practicing conservators are aware of what knowledge is needed to improve their practice and what problems they encounter most frequently in their work.

A short summary list of high priorities may not be possible, since the needs of the field are so complex and numerous. It was the goal of the original survey to solicit specific research questions, not just vague topics such as "deacidification." To be useful, any further prioritizing would almost certainly need to include specific research questions within wider topic areas.

It has been recommended that the specialty groups identify and designate liaisons to the RATS group for further discussion of the survey questions which could be both intellectually stimulating and useful to the field. We would be interested in hearing other ideas about possible follow-up projects to build on the work of the task force.—Eric F. Hansen, Getty Conservation Institute, and Chandra L. Reedy, Art Conservation Dept., University of Delaware

### PORTABLE TEMP/RH RECORDERS



- \* Temp/RH Logging
- \* 4 Channels
- \* Only 5 ounces
- \* Battery Powered -10 yr.
- \* Shirt Pocket Portability
- \* Computer Interface
- \* Holds 32000 Readings
- \* Lotus & Excel Output
- \* No Paper or Pens

**CASCADE GROUP, INC.**  
68 WEST MAIN STREET • OYSTER BAY, NY • 11771  
516-624-9362 FAX 516-624-9363

**FREE demo disk &  
catalog call:  
1-800-800-0588**

# Conferences, Courses & Seminars

## CALL FOR PAPERS

April 1995. Chicago. The Conservation of Ethnographic Materials. Abstracts due August 31. Contact: Catherine Sease or Christine Del Re, Div. of Conservation, Field Museum, Roosevelt Rd. at Lake Shore Dr., Chicago, IL 60605; fax: (312) 427-7269. ♦

September 13-14, 1995. Aberdeen, Scotland. Resins Ancient and Modern. Second SSCR Resins Conference. Submit abstracts of approximately 250 words by September 1. Send abstracts to: SSCR, Glasite Meeting House, 33 Barony St., Edinburgh EH3 6NX, UK; 31-556-8417; fax: 31-557-0049. For information contact: Margot Wright, Marischal Museum, Marischal College, University of Aberdeen AB9 1AS, UK; 224-273-131; fax: 224-645-519.\*

November 12. Bloomington, IN. Indiana University Art History Association's Sixth Annual Graduate Symposium. Features an open topic for interested participants. Proposals that expand or challenge the current discourse in art history, criticism, or theory are encouraged, including papers that cross academic boundaries. Submit a 250-word abstract to: Lisa Murphy and Keith Romaine, Art History Association, Indiana University, Henry Radford Hope School of Fine Arts, Rm. 132, Bloomington, IN 47405. Deadline: September 9.

February 26-28, 1995. Boston. Restoration '95. Affordable Preservation: Practical Strategies for the 90s. Gives visitors the opportunity to learn about the latest methods, products, and approaches to preservation. Conference sessions combine panel discussions, presentations, roundtable discussions, and workshops/demonstrations. Proposals should be no more than 250 words in length and typewritten. They should include the title of the presentation; name of the speaker, occupation, address, telephone, and fax; and a brief biography (not more than 100 words) outlining the speaker's background and relevant professional experience. For a list of preliminary topics, contact: Steve Schuyler, [redacted], fax: [redacted].

## CONFERENCES

August 28-September 3. Washington, DC. Cultures Connected: Automating Museums in the Americas and Beyond. Contact: Museum Computer Network, 8720 Georgia Ave., Ste. 501, Silver Spring, MD

20910; (301) 585-4413; fax: (301) 495-0810; e-mail: mdevine@cni.org. ♦

September 12-16. Ottawa. Preventive Conservation: Practice, Theory, and Research. The 15th international congress of the International Institute for Conservation of Historic and Artistic Works (IIC). Contact: IIC, 6 Buckingham St., London WC2N 6BA, UK; fax: 071-976-1564.

September 25-27. Pacific Grove, CA. Western Association for Art Conservation Annual Meeting. Contact: Lesley Bone, M. H. De Young Museum, Golden Gate Park, San Francisco, CA 94118; (415) 750-3649.

October 17-18. Washington. Selling Collections Care to Funders: 1994 Annual Meeting, National Institute for the Conservation of Cultural Property. How conservation and preservation can be used as fundraising tools. Participants will take home specific ideas and concepts to help them establish a stable base of financial support for collections care, traditionally overlooked in fund raising. Contact: NIC, 3299 K St., NW, Ste. 602, Washington, DC 20007; (202) 625-1495; fax: (202) 625-1485.

October 1995. Paris. Restoration, De-Restoration, Re-Restoration. ARAAFU's Fourth International Symposium aims to: analyze the reasons for de-restoring according to fields of application and materials; compare the approaches and motivation of the various professionals responsible for national heritage (architects, scientists, curators, art historians, archaeologists, and conservators); define de-restoration and suggest an ethical framework as a guideline for professional conduct; and offer alternative solutions, new research fields, and new approaches. Contact: Marianne Moinot, [redacted] Paris, France; 33-1-48-04-36-56.

October 3-7. Wellington, New Zealand. AICCM/NZPG Annual Meeting. Contact: Sally Groom, Museum of Victoria Conservation Unit, 27 Francis St., Melbourne, Victoria 3000, Australia; 61-3-628-5978; fax: 61-3-628-5235. ♦

October 22-23. Boston. Pest, Insect, and Fungus Management: Nontoxic Fumigation and Alternative Control Techniques for Preserving Cultural Historic Properties and Collections. Contact: Susan Schur, *Technology and Conservation*, 1 Emerson Pl., 16M, Boston, MA 02114; (617) 227-8581; or Robert Hauser, New Bedford Whaling Museum, (508) 997-0046; fax: (508) 997-0018. ♦

November 13-18. Somerset, NJ. Conservation Science at the 33rd Eastern Analytical Symposium (EAS). This year EAS debuts its session on conservation science. Contact: EAS Program Committee, P.O. Box 633, Montchanin, DE 19710-0633.

November 24-25. London. Restoration: Is It Acceptable? Contact: Brenda Cannon, Restoration Conference, Dept. of Conservation, British Museum, London WC1B 3DG, UK.

June 1995. St. Paul, MN. Gilded Metal Surfaces. Originally scheduled at Johns Hopkins University, now to be held as a pre-session at the AIC annual meeting. This two and one-half day symposium will address historical, technical, aesthetic, and conservation issues of gilded metal surfaces and imitation gilding on archaeological and ethnographic objects, historical and decorative arts objects, outdoor sculpture and monuments, and architectural elements. The symposium is organized and sponsored by the AIC Objects Specialty Group, with cosponsorship by the AIC Architecture Specialty Group, NACE, APT, and NIC. Requests for further information should be sent as soon as possible to: Terry Drayman-Weisser, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

## GENERAL

Through October. Mt. Carroll, IL. Collections Care Core Curricula and various other collections care courses. Designed for curatorial staff with the wide-ranging collections care responsibilities and varied collections typical of small to mid-size museums. Financial assistance available. ▲

October 11-15. Mt. Carroll, IL. The Vellum Leaf. Lecture and practicum sessions on the treatment of vellum and parchment. Financial assistance available. ▲

## BOOK AND PAPER

Summer 1994. New York. Center for Book Arts Summer Session. August 15-19, Book Restoration. August 8-12, Conservation Binding. August 27, Protecting Your Books and Archives. See catalog for complete course listing. Contact: Center for Book Arts, 626 Broadway, New York, NY 10012; (212) 460-9768.

July 11-15 and 18-22. Santa, Idaho. Technology of the Medieval Book VII. Week 1: Fiber preparation through paper-

♦ See March 1994 *AIC News* for more information.

\* See May 1994 *AIC News* for more information.

▲ Thanks to a grant from the National Endowment for the Arts, Campbell Center is offering scholarships of 50% of course costs for the conservation refresher courses to be held in October of this year. For additional information and course catalog, contact: Mary Wood Lee, Campbell Center, 203 E. Seminary St., Mt. Carroll, IL 61053; (815) 244-1173.

■ Contact: The Centre for Photographic Conservation, 233 Stanstead Rd., Forest Hill, London SE23 1HU; 081-690 3678; fax: 081-314 1940.

making and sizing. Week 2: Bookbinding with oak boards and fore edge clasps. Contact: Jack C. Thompson, Thompson Conservation Laboratory, 7549 N. Fenwick, Portland, OR 97217; day: (503) 248-0046; evening: (503) 289-8723.

July 31-August 5. Los Angeles. Preservation Intensive Institute. Contact: Michele V. Cloonan, Graduate School of Library and Information Science, University of California at Los Angeles, GSLIS Bldg., 405 Hilgard Ave., Los Angeles, CA 90024-1520; e-mail: mcloonan@gslis.ucla.edu.\*

September. Chichester, UK. The Conservation of Rare Books and Manuscripts. Contact: West Dean College, West Dean, Chichester, W. Sussex PO18 0QZ, UK; 024-381-1301; fax: 024-381-1343.\*

October 4-8. Mt. Carroll, IL. Removal of Pressure-Sensitive Tapes and Tape Stains. Lecture and practicum sessions on history, identification, and treatment options. Financial assistance available. ▲

October 11-15. Mt. Carroll, IL. In-painting Works of Art on Paper. Financial assistance available. \*

## OBJECTS

September 21. London. Look After the Pennies! Numismatics and Conservation in the 1990s. Museum of London seminar preceding the symposium on scientific advances in coinage being held at the British Museum. Papers include: effects of burial on analysis; analytical work on corrosion from past storage and/or treatments; investigative work at the conservation bench; and approaches to treatments of large quantities of coins at the British Museum, Museum of London, and York Archaeological Trust. The afternoon session will include discussion groups on particular issues; postprints will be published. Contact: Dana Goodburn-Brown or Helen Ganiaris, Museum of London, London Wall, London EC2Y 5HN, UK; 44-71-600-3699, ext. 351.

October 4-8. Mt. Carroll, IL. Identification of 20th-Century Polymeric Materials. This microscopy course will enable objects conservators to identify microsamples of a variety of modern polymeric materials used in the construction and treatment of 20th-century materials. Financial assistance available. ▲

## PAINTINGS

Autumn. The Midlands, UK. UKIC Lining Conference. Contact: UKIC, 6 Whitehorse Mews, Westminster Bridge Rd., London SE1 7QD, UK; 071-620-3371.

September 8-10. Skaneateles, NY. BEVA Workshop. Application deadline: August 1. Contact: Susan Blakney or Margaret Sutton, West Lake Conservators, P.O. Box 45, Skaneateles, NY 13152; (315) 685-8534; fax: (315) 685-1220.\*

September 19-22. Ottawa. Varnishes: Authenticity and Permanence. Contact: Leslie Carlyle or James Bourdeau, Canadian Conservation Institute, 1030 Innes Rd., Ottawa, ON K1A 0C8, Canada; (613) 998-3721; fax: (613) 998-4721. ◆

April 24-28, 1995. Malibu, CA. The Structural Conservation of Panel Paintings. Early registration is encouraged, as available places are limited. Contact: Training Program, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 822-2299; fax: (310) 821-9409.\*

## ARCHITECTURE

Through October. Mt. Carroll, IL. Various architectural preservation courses, including building stabilization, masonry, architectural metals, plaster, wallpaper. Financial assistance available. ▲

## WOODEN ARTIFACTS

November 12-14. Williamsburg, VA. Painted Wood: History and Conservation. Organized by the AIC Wooden Artifacts group. This symposium will bring together for the first time nationally and internationally renowned conservators, conservation scientists, art historians, and curators to explore a broad range of topics related to paint on wood. Scientific research relating to paints and the interaction of paint and wood will be presented, along with discussions of the history of the use of paint, materials, deterioration problems, and conservation treatments. Also included will be presentations on the following topics: polychrome sculpture, painted furniture, ethnographic objects, folk art, and architectural elements. Of special interest is the cooperation between conservation and other disciplines that contributes to a better understanding and interpretation of the painted wooden artifact within a cultural context. For program information contact: Valerie Dorge, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 822-2299. For general information contact: Carey Howlett, Colonial Williamsburg Foundation, P.O. Box C, Williamsburg, VA 23187; (804) 220-7076.

November 19-24. West Sussex, UK. Using Edge Tools for Conservators. Contact: West Dean College, West Dean, Chichester, West Sussex PO18 0QZ, UK; 0243-63-301; fax: 0243-63-343.\*

## PHOTOGRAPHIC MATERIALS

August-September. London. Photographic Courses. August 8-12, Rediscovering Historic Photographic Processes. August 8-September 23, The Preservation and Conservation of Photographic Materials. August 22-24: The Identification of Photographic Processes. August 22-September 16, Conserving Photographs. September

12-14, Mounting Photographs for Storage and Display. September 17-19, The Preservation and Conservation of Photographic Materials (Theory). ◆ ■

August 13-18. Rochester. Preservation of Photographs. For information, contact: RIT/T & E Seminar Center, Frank E. Gannett Bldg., 66 Lomb Memorial Dr., Rochester, NY 14623-5604, or call Val Johnson, [REDACTED] To register, call: [REDACTED]

## TEXTILES

Autumn 1994. London. Adhesives Forum II. Starch pastes and other carbohydrate adhesives for use in textile conservation. Organized by the Adhesives Group of the UKIC Textile Section. Contact: Pippa Cruickshank, Organics Conservation Section, British Museum, 48-56 Orsman Rd., London N15 QJ, UK; 44-71-323-8087.

October 6-7. New York. The Treatment and Handling of Textiles which Have Associated Problematic Materials. Textile Conservation Group. Many conservators share the frustration of having to treat textiles that have materials incompatible with the treatment for the textile component and that cannot be removed before treatment. Topics include leather, buttons, beads, assorted trims, straw and other plant materials, paper, accretions, quill work, gilded surfaces, paint media, sample books, 3-D layered assemblages, and the exhibition problems associated with the weight of these materials. For information, contact: Textile Conservation Group, c/o Cathedral of St. John the Divine, 1047 Amsterdam Ave., New York, NY 10025; (212) 316-7523.

October 10. Amsterdam. Reconstruction and Camouflage Techniques in Tapestry Conservation. Symposium coinciding with the RAI Restoration Trade Fair and organized in honor of the 10th anniversary of the Dutch Textile Conservators Group (TRON). Everyone dealing with textiles is regularly confronted with the problem of preserving the image or the pattern. Woven tapestries are the focus of this symposium because they provide such a clear example of this problem. The symposium will be in English using the CIETA terminology. The registration fee is NLG 100 (Dutch guilders) and must be paid before September 15. Registration is limited. Remittance payable to: TRON, Asperen, The Netherlands, Postbank 3142056 or Rabobank 30.40.17.442. Credit cards not accepted. Contact: TRON Symposium Secretariat, Diepenbrockstraat 14, NL-1077 VZ Amsterdam, The Netherlands; 31-20-6761416; fax: 31-23-322510.

October 11-13. Suidland, MD. Modern Dyeing: Troubleshooting. Contact: Mary Ballard, [REDACTED] or Francine Lewis, CAL/MSC MRC 534, Smithsonian Institution, Washington, DC 20560; (301) 238-3700.\*

# Grants & Internships

## Storage Preparation Project Internships Metropolitan Museum of Art

The Metropolitan Museum of Art, the Antonio Ratti Textile Center, storage preparation project internships for graduate and undergraduate students. Requirements include: interest in textiles and conservation; precision and accuracy; technical skills in art, craftwork, and handwork; ability to work independently and under direction. Full-time, five-day, 35-hour week; graduate students \$2,750, undergraduates \$2,500, for three-month intervals, beginning in June 1994. Typed application should include: name, addresses, and telephone numbers; resumé; official transcripts; list of art history and conservation courses; 500-word essay describing career goals and interest in museum work. EOE Internship Programs, Education, The Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028-1098; (212) 570-3710.

## Kress Internship in Paper Conservation New York Botanical Garden Library

Will assist with a conservation survey, stabilization, surface cleaning, rehousing of art collection; carry out research project; and prepare final report of project. Candidates must be currently enrolled in, or graduates of, recognized program in book, art, or paper conservation. This six-month, full-time position (35 hours/week) begins October 1, 1994, and offers a stipend of \$447/week. Send detailed letter of application, current resumé, and two letters of recommendation to: Judith Reed, Conservation Librarian, The New York Botanical Garden Library, Bronx, NY 10458. Application deadline: July 29, 1994. Successful applicant will be notified by August 31, 1994.

## NEA Postgraduate Fellowship Solomon R. Guggenheim Museum

The Solomon R. Guggenheim Museum is seeking applicants for a one-year postgraduate fellowship in the conservation of modern and contemporary paintings, to begin as soon as possible. Candidates should have graduated from a recognized training program or have equivalent experience. The National Endowment for the Arts requires the recipient to be a citizen of the United States.

The fellow will serve as an active staff member of the newly designed conservation department. Treatments will be selected based on the fellow's experience and interests as well as the museum's priorities. If time permits there may be an opportunity to participate in an ongoing research project investigating the reversal of wax-resin linings. Candidates should be capable of working independently and enjoy the challenges presented by the museum's active program.

The stipend for the fellowship includes \$23,000 plus health insurance and a modest travel allowance. Applicants should send resumé, three professional references, and three sample treatment reports to: Paul Schwartzbaum, Chief Conservator, Guggenheim Museum, 1071 Fifth Ave., New York, NY 10128.



## Miss the Meeting?

The following 1994 AIC annual meeting items are now available from the AIC office:

### New Poster!

*Conservation: A Capitol Idea* featuring the conservation of the Statue of Freedom. \$10 postpaid.

### 1994 Abstracts

#### Special Price!

Expanded abstracts of papers presented at the general session on establishing original intent and the specialty group sessions, and abstracts of the poster sessions. 120 pages. Prices, including postage: \$9 U.S. / \$11 Canada / \$16 All other countries

### AIC Lapel Pins

Cloisonné lapel pins with deluxe clutch depicting the AIC logo in gold and red on a black matte background.  $\frac{5}{8} \times \frac{3}{8}$  inches. \$10.

### AIC T-Shirts

Features the AIC logo on the front, and the slogan "Conservators make it last longer" on the back above the AIC name and phone/fax numbers. Available in white with black and red lettering, or in black with white and red lettering. Extra large only. \$12.50.

	Cost	Number	Total
1994 Abstracts			
Black AIC T-Shirt			
White AIC T-Shirt			
Poster			
AIC Pin			
Washington, D.C. residents only: Add 7% sales tax			
<b>TOTAL ENCLOSED</b>			

Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_

Phone \_\_\_\_\_

Orders must be prepaid in U.S. dollars drawn on a U.S. bank. Make checks payable to AIC. Send orders to: AIC, 1717 K Street, N.W., Suite 301, Washington, D.C. 20006; (202) 452-9545.

### Conservation Fellowships Detroit Institute of Arts

An Andrew W. Mellon fellowship in paintings conservation and a NEA advanced internship in analysis of museum materials are available at the Conservation Services Laboratory beginning September 1994 for one or two year duration. The fellow participates in the full range of laboratory work, doing examinations, technical analyses, and treatment of works of art from the permanent collection and various museums in the state of Michigan. The analytical intern will conduct materials analysis studies of artworks and other museum materials using optical polarizing or uv fluorescence microscopic, XRF, XRD, AES, FT-IR techniques. A research project with related travel (on a topic determined during the year) resulting in a paper of publishable quality required. Positions carry a stipend of \$21,000/year plus \$3,000 travel allowance. The applicants should be graduates of a recognized conservation training program or have equivalent educational and work experience. For the analytical position, a M.S. in chemistry is preferred together with a strong instrumental analysis background, and undergraduate and graduate transcripts. Health benefits. Interested parties should submit a resumé and three professional and/or academic letters of recommendation to: Barbara Heller, Head Conservator, Conservation Services Laboratory, Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202; (313) 833-7920.

### Getty Internship in Furniture Conservation The Colonial Williamsburg Foundation

The Colonial Williamsburg Foundation is offering a one-year postgraduate internship in furniture conservation, sponsored by the Getty Grant Program. The intern will work with an important collection of 17th- through 19th-century British and American furniture under the supervision of foundation conservators. Structural and surface treatments will be the primary focus, along with responsibilities in the operation and maintenance of the furniture lab microscopy area. In addition, the intern will devote time to an independent research project, preferably leading to a presentation or publishable paper.

Candidates should be graduates of a recognized program in conservation and have experience working with early 17th- through 19th-century furniture and wooden objects. Experience in research, conservation documentation, and microscopy is necessary, and candidates should have good communication skills. Candidates with stated research interests applicable to the study or conservation of British and/or American furniture are preferred.

The internship will begin in September 1994 and continue for one year. The salary is \$19,500 plus benefits and a \$1,500 travel allowance. For information, contact: F. Carey Howlett, Furniture Conservator, The Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187-1776.

### Advanced Fellowship in Anthropological Conservation Conservation Department, Museum of New Mexico

The Conservation Department of the Museum of New Mexico is recruiting candidates for an advanced fellowship in anthropological conservation funded by the Getty Grant Program. Applicants are expected to have completed their third-year internship, with previous experience

with ethnographic and/or archaeological collections. The Getty stipend of \$19,000 is for a 12-month period, with additional funds for travel/research costs. Application is open to recent graduates of recognized training programs, or students with equivalent experience. Interested candidates should submit a letter of interest, curriculum vitae, and names of three references to: Dale Kronkright, Senior Conservator, Museum of New Mexico, P.O. Box 2087, Santa Fe, NM 87504. Deadline for applications is August 8, 1994; internship will begin October 1994.

## Positions Available

### Darkroom Manager/Production Assistant Chicago Albumen Works

The Chicago Albumen Works is seeking an experienced photographic darkroom technician to manage and operate its duplication and printing facilities. The Chicago Albumen Works specializes in the conservation, duplication, and printing of historic photographic negatives. For full job description, write: Chicago Albumen Works, Inc., P.O. Box 805, Housatonic, MA 01236. Start date: Fall 1994.

### Chief Conservator/Assistant to the President Information Conservation, Inc.

The ICI Conservation Division seeks someone with a background in paper and book conservation and a proven ability to manage people. This individual must possess the ability to conduct treatment on bound and unbound artifacts that have significant value and/or rarity and should have a minimum of five (5) years' experience in this field. These treatments will include aqueous and non-aqueous methods of deacidification, stain reduction, and sizing.

The successful applicant will also have excellent writing and verbal communications skills with staff as well as customers. Experience in establishing and maintaining work schedules is desirable, and the ability to provide direction toward the achievement of goals is a must. Applicants must be willing to live in North Carolina and a minimum amount of travel is planned.

The position reports to, and works closely with, the president of the Conservation Division. Salary range is \$30,000 to \$40,000 depending on experience and qualifications. Send letters of application, a resumé, and references to: Don Etherington, President, Conservation Division, 6204 Corporate Park Dr., Brown Summit, NC 27214.

### Special Projects Objects Conservator The Art Institute of Chicago

The Art Institute of Chicago is seeking to fill a full-time, temporary position for a special projects objects conservator. This position has been funded for a two-year period with the possibility of an extension.

The conservator will assist the senior conservator of objects, working primarily on a varied collection in the departments of Africa, Oceania and the Americas, European decorative arts, American arts, and 20th-century arts.

The candidate should be a graduate of a recognized conservation program or have equivalent

conservation experience plus a minimum of three years' postgraduate work in an established objects laboratory. Experience working with contemporary 20th-century art would be valuable.

Salary is in the mid-twenties and includes health and vacation benefits.

The position will begin in September 1994. Applications should be submitted by August 1, 1994. Send resumé and letter of application to: Louise Ivers, Assistant Director of Personnel, The Art Institute of Chicago, MC339, 111 S. Michigan Ave., Chicago, IL 60603-6110. EOE.

### Photographic Conservator George Eastman House

The George Eastman House seeks a photographic conservator to oversee the preservation of a world-class collection of photographic materials. Duties include creating and administering conservation plans to assess and preserve collections; providing conservation services, including treatment and stabilization; teaching and training in preservation and conservation of photography; developing funding plans; and participating on museum committees, including loans, exhibitions, and programming.

Qualifications: Excellent writing and interpersonal skills, a master's degree in conservation, and achievement in the field of photographic conservation. Demonstrated ability to conduct original research. Experience with institutional collections preferred. Entry-level position. Letter of interest with resumé must be received by August 1. Send letter to: Chief Curator, George Eastman House, 900 East Ave., Rochester, NY 14607. EOE.

### Assistant Conservator J. Paul Getty Museum

The J. Paul Getty Museum is seeking an assistant conservator for its Decorative Arts and Sculpture Conservation Department to work in all aspects of conservation, preservation, documentation, and analysis of the collection. Performs research on such areas as deterioration processes, techniques of fabrication, treatments, and materials used in conservation. Assists in evaluating the condition, method of manufacture, and authenticity of potential acquisitions. May perform scientific analysis. Works on all aspects of transport, analysis, storage, installation, and display of objects. Will evaluate and determine proper environmental conditions and earthquake stability for the storage and display of objects. Qualifications: Advanced degree beyond B.A. or B.S. is desirable, as are reading and conversation skills in at least one foreign language. At least two years' experience in a recognized institution, laboratory, or studio. Experience in decorative arts and sculpture. Must have strong artistic and visual ability; skills in concentration, manual dexterity; good written and verbal communications skills; must be diplomatic and discreet, creative and innovative in developing plans for the conservation of an object. We offer excellent benefits: medical/dental/vision. Send resumé and salary history to: Director of Personnel, The J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90407. EOE. No phone calls please.

### Assistant Conservator, Paper Winterthur

Winterthur, a world-renowned museum of early American decorative arts, naturalistic garden, and research library, is seeking an experienced individual to fill a grant-funded one-year post in the paper conservation program of the Conserva-

tion Division. The starting date is October 1, 1994.

Conservation activities will relate to the library's research resources on the arts and crafts and Colonial revival movements. Activities involve collection survey, treatments (including humidification, consolidation, mending, and tape removal), and innovative housings for a wide variety of archival materials. The assistant conservator will be responsible for participatory and independent work.

Two years' experience performing duties commensurate with the responsibilities of an assistant conservator in accordance with the AIC code of ethics and guidelines for practice and graduation from a three-year conservation program/master's degree in conservation or related field is requested. An equivalent combination of work experience and education is acceptable.

Winterthur offers a comprehensive compensation package, including health benefits at no cost, dental insurance options, fully funded life and disability insurances, and a pension plan. Please send your resumé, cover letter explaining your related experience, and salary requirements to: Human Resources Division, Winterthur, Winterthur, DE 19735. EOE.

#### Library Conservation Technician Winterthur

Winterthur, a world-renowned early American decorative arts museum, naturalistic garden, and research laboratory, is seeking to fill two technician positions for a year-long, grant-funded project in the Library Conservation Laboratory. The starting date is October 1, 1994.

Under the supervision of the project director, the technicians will participate in a project to rehouse, repair, and survey manuscript and printed materials relating to the arts and crafts and Colonial revival movements. Specific duties will include careful handling and rehousing of flat paper and bound materials, fabrication of custom housings such as phase boxes, simple paper repairs, and use of a computer and laser printer to generate labels.

The position requires a high school diploma; advanced degree preferred. Previous experience in a museum or library conservation facility and work with paper-based materials and/or books are desirable. Demonstrated excellent hand skills, attention to detail, organizational ability, and good communication skills are essential.

Winterthur offers a comprehensive compensation package, including health benefits at no cost, dental insurance options, fully funded life and disability insurances, and a pension plan. Please send your resumé, cover letter explaining your related experience, and salary requirements to: Human Resources Division, Winterthur, Winterthur, DE 19735. EOE.

#### Architectural Conservator Monticello

The Thomas Jefferson Memorial Foundation, which owns and operates Monticello, seeks candidates for the position of architectural conservator. Responsibilities include assessing the condition of the building fabric, conducting physical investigations, and performing conservation work. The individual reports to the director of restoration but also works closely with the curatorial and buildings departments. A knowledge of conservation practices, particularly masonry, wood, hardware, and painted finishes, is required. The position requires excellent organizational skills as

well as abilities at photography, writing, and public speaking. Any combination of education and experience equivalent to a baccalaureate degree is required. A master's degree and supervisory experience preferred. Full-time position with benefits. Send resumé, cover letter, and the names of three professional references by August 5 to: Personnel Officer, Monticello, P.O. Box 316, Charlottesville, VA 22902.

#### Art Conservator III Textiles (\$36,900-\$38,600) Detroit Institute of Arts

The Conservation Services Laboratory of Detroit Institute of Arts seeks individuals qualifying for the above position open July 1, 1994. 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 supervisory skills are required. Responsibilities include the examination, technical analysis, gallery preparation, 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 by or organized by the DIA, domestic or international travel, and other related duties. The museum has one of the great collections of historic and archaeological textiles in the country. Salary commensurate with experience: Level III—(section head) \$36,900—; generous benefits. For information about this position, contact: Barbara Heller, The Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202; (313) 833-7920.

Non-residents may apply, but must establish residence in the city of Detroit at time of hire. Send resumé in confidence to: Mr. Michael Joswick, Personnel Dept., City of Detroit, Detroit, MI 48226;

#### Assistant Paper Conservator McKay Lodge Fine Art Conservation Laboratory, Inc.

The McKay Lodge Conservation Laboratory in Oberlin, Ohio, seeks an assistant paper conservator for a one-year contract with the further opportunity of a future permanent staff position. This busy and expanding laboratory acts as the primary conservation resource for many museum collections ranging mainly from New York to Wisconsin to Georgia. There is an immediate need at the laboratory for an additional paper conservator to carry out a range of routine treatments on fine art and to work under the supervision of the head paper conservator on some very demanding and difficult treatments. The laboratory is sympathetic to the needs of some individuals for flexible time arrangements. The laboratory encourages and provides financial support for research and writing and professional development. A competitive salary and benefits will be offered commensurate with experience and abilities. Candidates must have completed graduate-level training in conservation or have otherwise gained equivalent knowledge and abilities. Application should be made by letter with supporting information on the applicant's education and work experience to: McKay Lodge Fine Arts Conservation Laboratory, Inc., 10915 Pyle-South Amherst Rd., Oberlin, OH 44074.

#### Committee Positions Available American Institute for Conservation of Historic and Artistic Works

**PROGRAM COMMITTEE:** Two or three positions on the Program Committee are available immediately. This committee is responsible for developing ideas and programs for the general session of the AIC annual meeting as well as AIC-sponsored sessions at the meetings of allied organizations. We have established an annual presence at the American Association of Museums, College Art Association, and American Library Association, and have recently sponsored sessions at the Society of American Archivists and Museum Computer Network. Plans are also underway for organizing a special joint session at the 1996 annual meetings of AIC and the Society for the Preservation of Natural History Collections in Philadelphia. All of these endeavors have been well received, and future programs are entirely dependent upon continuing to identify compelling topics and speakers. We are actively seeking to broaden the representation on this important committee, and encourage applications from any interested parties. Persons desiring more information should contact Jay Krueger, AIC Vice-President/Program Chair, To apply send resume to: Jay Krueger, Conservation Dept., National Gallery of Art, Washington, D.C. 20565.

**ETHICS & STANDARDS COMMITTEE:** The AIC Board announces two vacancies on the Ethics and Standards Committee. Members are encouraged to apply. Send rationale for wanting to serve on the committee and a resumé to: Suzanne Deal Booth, c/o AIC, 1717 K St., NW, ste. 301, Washington, DC 20006.

#### Principal Lecturer and Course Organizer in Restoration and Conservation

#### Sir John Cass Faculty of Arts, Design, and Manufacture

Uniquely located in the heart of the City of London, London Guildhall University is a center of excellence for a wide range of disciplines. The Sir John Cass Faculty of Arts, Design, and Manufacture provides a variety of academic, professional, and vocational courses and is responsible for educating some 3,000 full and part-time students each year. To support this work the faculty is seeking a principal lecturer and course organizer in restoration and conservation. It is anticipated that applicants for this post will be qualified to postgraduate level; possess substantial experience in teaching, course planning, organization, and delivery, together with experience in academic development, validation, assessment, and quality assurance within art and design higher education; and have a record of scholarly research and publication/exhibition within their chosen subject area. Specific expertise in the field of restoration and conservation is required.

Benefits include a starting salary within the range £26,020-£32,256 and the opportunity for career development in an academically innovative and internationally orientated institution. For an application package, please send a large self-addressed envelope to: The Personnel Department, 133 Whitechapel High St., London, E1 7QA, UK, quoting ref. 94/24. The university is committed to a policy of equal opportunities for all. Closing date for applications will be Wednesday, August 31, 1994.

# Supplier's Corner

**PAPER TECHNOLOGIES, INC.** is pleased to announce the availability of their new high-purity Photosafe Materials: **PHOTOSAFE INTERLEAVING PAPER**, 40 gsm weight, available in sheets 24" x 36" and rolls 60" x 100 yards, and **PHOTOSAFE TISSUE PAPER**, 9 gsm weight, in sheets 24" x 36". Papers are acid-free, unbuffered, and have been produced to meet the highest quality standards for photographic conservation. Paper Technologies, Inc., 929 Calle Negocio, Unit D, San Clemente, CA 92673.

**HANGERS** Testfabrics, Inc. offers a new hanger made of zinc coated wire. The spread at the neck allows for handling. The flexible wire hangers can be reshaped to better match the garment for which it is intended. They come in three lengths—chest, waist, and hip—and have quilted covers in matching lengths. They can be used for both men and women's garments. The covers have center front and back seams with sufficient allowances for alteration of the circumference. To further support the garment being hung, additions can be added to the cover. Sleeves are sewn in each side panel allowing an insertion of additional batting. Folded quilted ruffles in two widths—3 and 6 inches—are available by the yard. The narrow ruffle

can be used to fill in the breast areas. Both widths can be used for additions at the shoulders, supports for bustle-back skirts, and at the waist of dirndl and princess cut skirts.

**HATS.** Testfabrics, Inc. also offers quilted hoods as stuffers for hat crowns. The ruffles can be added as supports for brims. The hem is unstitched so that it can be folded inside to whatever length desired. The hood when hem is folded inside, is usually firm enough to stand on its own. Testfabrics, Inc. 200 Blackford Avenue, P.O. Box 420, Middlesex, NJ 08846-0420; (908) 469-6446; fax: (908) 469-1147.

**CLEANING AND RESTORATION OF OIL PAINTINGS:** A state of the art method developed by a Georgia Tech Materials Engineer to enable the professional and nonprofessional to clean and restore oil paintings from the 17th century through the 19th century. Precise instructional materials are included. Three kit sizes are available. A brochure is also available upon request. **ADVANCED MATERIAL TECHNOLOGY, INC.**, 3900 Lake Center Dr., Ste. A-1, Mt. Dora, FL 32757; (904) 383-8875; fax: (904) 383-8115.

**UNIVERSITY PRODUCTS, INC.** has added a variety of new products designed to help museum and library professionals deal with natural and man-made disasters. The newest edition of the company's catalog of conservation, restoration, and preservation supplies contains several timely books which discuss disaster planning and recovery. The company also offers React Pak and

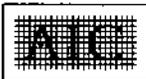
Rescube, products which are invaluable in the event of water damage resulting from floods or fire sprinklers. University Products also offers products designed to monitor insect infestation in collections, as well as several books which offer controls and solutions to insect problems. Contact: University Products Inc., P.O. Box 101, Holyoke, MA 01041-0101; (800) 628-1912.

**IF YOU ARE THINKING OF PURCHASING A HYGROTHERMOGRAPH, WAIT!** In the past, a hygrothermograph was the only reliable instrument available to record temperature and relative humidity. In 1990, the ACR SmartReader 2 electronic datalogger was introduced by Herzog/Wheeler to cultural institutions nationwide. Currently over 200 of these institutions are using ACR dataloggers to monitor environmental conditions. They have no charts or pens to replace, require minimal staff time to collect and chart data, go anywhere, are no more expensive than the hygrothermograph AND ARE RECOGNIZED BY GRANTING AGENCIES AS AN ACCEPTABLE ALTERNATIVE TO HYGROTHERMOGRAPHS! Please contact Herzog/Wheeler and Associates, 2183 Summit Ave., St. Paul MN 55105; or call (612) 647-1035 for more info.

*Supplier's Corner is a new advertising section of AIC News open to suppliers of conservation-related products and services. Information on advertising in Supplier's Corner is available from Marcia Anderson, AIC Publications Manager, ( [REDACTED] )*

THE AMERICAN INSTITUTE  
FOR CONSERVATION OF  
HISTORIC & ARTISTIC WORKS

1717 K STREET, N.W.  
SUITE 301  
WASHINGTON, D.C. 20006



Address Correction Requested ISSN 0887-705X

SECOND CLASS  
U.S. POSTAGE  
PAID  
WASHINGTON, D.C.

# AIC NEWS

September 1994

Volume 19, Number 5

## The Changing Conservation Job Market During the past year, even the most casual perusal of the position ads in *AIC News* has led many of us to wonder whether the job market for conservators is taking a

new direction. There are fewer permanent jobs listed now than 10 years ago, although many more contracts, fellowships, and advanced internships are advertised. Is the dearth of the kind of jobs conservators have come to expect merely an economic hangover from the recession of the early 1990s that will soon improve? Or is there a long-term trend away from permanent jobs and expansion? Some recent preliminary research suggests that the nature of conservation jobs may be changing fundamentally, and the field might be well advised to think about these changes in terms of future needs and training.

It is difficult to trace precisely the evolution of the conservation job market due to a lack of hard data. For this reason it should be noted that the research undertaken for this article is preliminary and seeks only to identify a trend rather than to quantify it. This research is based on several sources. First, the number of AIC members in each year from 1975 to 1993 was tallied and compared to the number and types of position ads in *AIC News* for these same years. While the number of members has been rising steadily (from 671 in 1973 to nearly 3,074 in 1993), the number of positions listed has been declining since

1987. Ratios of permanent jobs (as opposed to internships and fellowships) available each year were also tabulated beginning in 1975. It will probably surprise no one to learn that the ratio of advertised permanent jobs to advertised fellowships, internships, and contract positions has been declining over the last seven years.

To augment this data, the career paths of conservation training program graduates from Buffalo and Winterthur from 1981, 1988, 1990, and 1992 were compared to see if their anecdotal evidence confirmed what appeared to be a trend, based on falling job advertisements. Finally, the heads of two training

programs and several conservation departments at large museums were asked to share their thoughts on the subject, as were many conservators in both private and institutional practices. (continued page 2)

## Revised COE & GFP Approved Overwhelmingly

With more than 63 percent of eligible voters casting ballots, 98 percent voted to approve the newly revised *Code of Ethics and Guidelines for Practice*. This high rate of approval reflects the careful and deliberate process used in preparing the various drafts of the document as well as the membership's critical evaluation of each component. The new *Code of Ethics and Guidelines for Practice* will be published in the 1995 *Directory*. Adherence to the *Code of Ethics and Guidelines for Practice* will continue to successfully guide the work of conservation practitioners and increase professionalism of the conservation field.

Special thanks to all members of and liaisons to current and past Ethics and Standards Committees for their extraordinary efforts in the revision of this significant document.

### CONTENTS

Funding Deadlines .....	6
From the President.....	8
From the Executive Director .....	9
AIC News .....	10
FAIC News .....	12
Annual Meeting News .....	13
Call for Papers .....	14
Call for Posters .....	15
Conference Reports .....	16
Specialty Groups .....	18
People .....	24
Letter to Editor .....	25
Outreach Activities .....	25
Worth Noting .....	26
Recent Publications.....	30
Conferences, Courses .....	33
Classified .....	35
Grants and Internships .....	35
Positions Available .....	35
Supplier's Corner .....	36

*AIC News* (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 301, Washington, DC 20006, (202) 452-9545, fax: (202) 452-9328.

Second-class postage paid at Washington, DC. Postmaster: Send address changes to *AIC News*, 1717 K Street, NW, Suite 301, Washington, DC 20006.

*AIC News* is mailed to members for \$18 per year as a portion of annual membership dues.

Opinions expressed in the Letters to the Editor column are those of the contributors and not official statements of the AIC. Responsibility for the materials/ methods described herein rests solely with the contributors. Copy must be typed double-spaced and sent to the AIC office; the next deadline is October 1, 1994. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Grants and Internships, Position Available, and Classified Ads is: \$.85 per word for members and \$2.00 per word for non-members; minimum charge is \$50.00.

The cost of advertising in Supplier's Corner is \$100 for 100 words.

The cost of display ads is: 1/6 page \$155; 1/3 page \$290; 1/2 page \$365; 2/3 page \$400; one full page \$600. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

*AIC News* staff: Sarah Rosenberg, Managing Editor. Carol Christensen, Editor. Marcia M. Anderson, Production Editor. Michelle Flynn, Program Assistant.

© Copyright 1994

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Publications and Documents in Libraries and Archives, ANSI/NISO Z39.48-1992.

Comparison of the first and last years during which complete figures are available shows that in 1976 the ratio between jobs advertised and AIC members was 12.2 members per job. By 1993 that ratio had increased to 49 AIC members per advertised job (a job was defined as a full-time position lasting more than two years). However, looking at the overall number of available jobs versus the number of AIC members does not give a clear picture of the situation within individual specialties. Consider the case of paintings conservators. In 1976, 10 paintings jobs were available, and we estimate that there were about 150 conservators in that specialty. By 1993, there were nine jobs available (down from a high of 97 in 1986) and 726 AIC members calling themselves paintings specialists. Tracking career paths of recent paintings graduates confirmed that permanent paintings conservation jobs have indeed become hard to find.

The paintings specialty group is well worth looking at, because it could be the harbinger for the rest of the profession. Since more paintings conservators than conservators in other specialties came out of training programs in the first years of these programs' existence, the paintings field "filled up" earlier and is now in what marketing specialists euphemistically refer to as the "mature" (post-growth) phase. Upon completion of course work, paintings students began internships in museums that did not have conservation departments. Interns set up these departments and then were hired to head them when their internships were finished. In succeeding years, these heads of studios hired other interns to staff their expanding departments.

By the mid-1980s, however, this expansion had stopped. Recent interns have a different story to tell, a story that does not end with a job. When the year is finished, it is time to move on, often to another in a string of fellowships accepted because there is no job as an alternative. It appears that the jobs created in the 1980s will now be filled only when someone retires, and since most of the people in those jobs are not yet in their 50s, the "replacement phase" of the job market will not be occurring any time soon.

Paintings is also problematic as a specialty, because although paintings are often considered the most valuable part

of museums' collections and therefore given top priority in terms of care, they represent only .1% (some 1,267,551 objects) of museums' holdings, according to a 1987 survey done for the American Association of Museums. In the subcategory of fine art, there is seven times as much art on paper as paintings, twice as much sculpture and decorative arts (this does not count historical collections), and 60 times as many photographs. It is obvious that because of the sheer numbers of objects needing attention, job expansion is more likely in these other disciplines, the more so since the monetary value of furniture and photographs has risen so sharply in the last 30 years that they are now worth conserving in the view of those who consider conservation as a means of protecting their investments.

Another development in the field of paintings conservation is the increasingly international competition for jobs in the United States. Twenty years ago, the flow appeared to be outward to Australia, Canada, and parts of Central America. Now, however, many fellowship positions as well as quite a few jobs at the very top of American institutions are occupied by conservators from the United Kingdom, Germany, and Italy who say that by European standards, American jobs are often better paid and easier to get, and the studios are better equipped.

In spite of the rather gloomy statistics, however, some feel the situation for paintings conservators is neither so simple nor so difficult as it may at first appear. Joyce Hill Stoner, head of the University of Delaware/Winterthur Art Conservation Program, sees the present state of affairs as one full of opportunities for the enterprising. While she admits that there have been fewer permanent paintings jobs at large East Coast museums in recent years, she points out that the dearth of conservators and wealth of objects in the South makes that area a logical location for future expansion of conservation services, and demographic studies support her claim. She argues that paintings conservators need to be more willing to take jobs away from the East Coast and more flexible about what they may be required to work on. A paintings specialist who is willing to treat painted furniture and polychrome sculpture may more easily find a job

NOW AVAILABLE  
IN ABRASION RESISTANT



## FROM SPACE VISITORS TO VOLTAIRE

CYRO'S ACRYLITE® OP-2 and OP-3 acrylic sheet  
deliver the properties you need.

UV protection. Impact and abrasion resistance. Lightweight. Optical clarity. They all come together in ACRYLITE acrylic sheet from CYRO. You can preserve and protect priceless documents and artifacts with ACRYLITE OP-3 sheet at a price you can afford.

ACRYLITE OP-3 sheet provides optimum protection from damaging ultraviolet light so crucial in the preservation of historical documents. ACRYLITE OP-2 UV filtering sheet delivers exceptional edge color while affording breakage

resistance and security in display vitrines. And, both ACRYLITE OP-2 and OP-3 sheet are backed by CYRO - North America's largest producer of acrylic materials.

For all the facts call toll free 1-800-631-5384. Or write D. Artz, CYRO Industries, P.O. Box 950, 100 Valley Road, Mt. Arlington, NJ 07856. In Canada: CYRO Canada Inc. 6285 Northam Drive, Suite 300 Mississauga, Ontario L4V 1X5. Call 905-677-1388.



Quality Products • Innovative Technologies • Caring People

than one who insists on treating only easel paintings.

Not that there aren't many paintings that still need attention. Stoner, in a phone interview, noted a survey done some years ago that determined there were 60,000 portraits in the city of Richmond, Virginia, alone. Clearly, in her view, the objects are there, but the awareness of the importance of preserving them has lagged. Stoner suggests that during the last 15 years, conservators' attention has been directed inward, focusing on re-examination of conservation philosophy ("the less is more" trend). While important, this shift may have distracted conservators from efforts aimed at emphasizing the importance of conservation to allied professional organizations and the wider public. Paul Himmelstein, past AIC president, realized the importance of outreach efforts and made it a priority during his tenure, and his successor Debbie Hess Norris has continued to expand efforts in this area, though it appears that there may be a lot of catching up to do.

Both Stoner and F. Christopher Tahk, director of the State University College at Buffalo Art Conservation Department, point out that conservators can still find jobs more easily than can allied professionals in science and art history. Moreover, according to Tahk, most Buffalo program graduates are still working in the field, although close scrutiny of their work suggests it is most recently in the form of fellowships, internships, and contracts rather than permanent jobs.

One positive aspect of the present job market, says Tahk, is that newly graduated conservators now have the chance to gain additional funded training through fellowships at a time when they are at the beginning of their careers and usually less encumbered by family responsibilities than they will be later on. This additional training is good for both the object and for the conservator competing for jobs. However, the tightening job market also may have forced an increasing number of conservation program students to set up private practices upon graduation or within a year afterward because there are no jobs available. This scenario is neither good for the objects nor for the conservator, both of whom would benefit from additional experience in a

supervised setting, if such a setting were available.

Judy Walsh, paper conservator at the National Gallery of Art, Washington, raises a sensitive point that is not often discussed. In her view, before the late 1980s, the extreme shortage of trained conservators in an expanding market meant that just about anyone coming out of a training program could find a job, regardless of level of competence. The present situation represents a shake-down phase in which the super-competent can more easily find jobs than the less talented, a normal state of affairs in most professions, but previously not in ours. Walsh feels this trend is good not only for the objects but also for the less talented or less motivated conservator, who the constricted job market may now force to find a job in a field to which his or her skills may be better suited.

What of the situation in other specialties? Based on data from AIC membership renewal forms, in 1987 there were 32 paper conservators per advertised job. By 1993 there were 38 paper conservators per advertised job, with archival or library conservation jobs being in greatest demand. Anecdotal evidence seems to support a case for an expanding market in archival paper, although there have also been a few lay-offs in this area due to cutbacks in government funding.

Objects conservation also seems to offer relatively good opportunities, and this positive outlook is perhaps the reason more training program graduates have specialized in objects recently. In 1987 there were 18 professionals per advertised job, as opposed to 45 per advertised job in 1993. While this situation may sound bad to an objects conservator, it is a lot better than the 80 to 1 ratio in paintings. Moreover, objects conservation, especially furniture conservation, might have the best chance of future growth, since the objects that together make up historical, art, anthropological, archeological, and natural history collections represent two-thirds of the current holdings of museums. Objects conservators also have the advantage of less competition from Europe, at least to date.

Both textiles and conservation science appear to follow the trends of the larger conservation specialties in terms of the job market. In textiles, 1986 and 1987 were banner years, in

which 10 and 11 textiles jobs were advertised, respectively. Conservation scientists, who usually compete for a single job in a given year, could choose from seven jobs at various levels during 1986. Since then there have been fewer jobs in both specialties.

It is important to recognize that tallying job offerings from year to year does not tell the whole story about the conservation job market. Trends in government funding, which affect a significant proportion of conservators working in institutions, need to be examined. Unfortunately, AIC has no figures for the number of conservators working in public as opposed to private institutions. We also don't know how many conservators have lost their jobs because of recent federal, state, and local government cuts, but there is anecdotal evidence that it is occurring and that positions vacated by conservators are not being filled.

Funding cuts are a crucial matter. Not only do salaried conservators work in public museums, but the federal government awards conservation grants to museums who eventually hire private conservators to work on contract. A disturbing recent development has been the drop in grant applications to some agencies. Equally disturbing is the recent reduction in appropriations for conservation support programs, which have lost \$300,000 for FY 1995 (see the July 1994 *AIC News*). It is ironic that museums are not applying for available funding to undertake conservation work when there are so many conservators out there right now who are eager to do it. It is obvious that a conservator who is knowledgeable about grants might be more likely to get a museum contract if he or she could help the museum write a successful proposal for his or her services, yet conservators do not routinely think of grant writing as part of their jobs, and many are unaware of how to do it.

Whatever the factors causing a change in the job market, whether a decline in grant awards, an economic recession, or a past lack of aggressive advocacy within the field, it is clear that the market is not now offering the relatively easy opportunities once available. However, the job market is also changing geographically. It is important to recognize that museums on the East and West Coasts represent an increasingly small percentage of the market, accord-

ing to a 1987 survey by the American Association of Museums. In 1974, New England and the mid-Atlantic states accounted for 24.7 percent of American museums, and the West was the home of 19.5 per cent. By 1987 however, only 17.7 percent of museums were in the Northeast and only 9.1 percent in the West. The big growth area is the Southeast, in which 33.1 percent of American museums were located in 1987, up from a mere 12.4 percent in 1974. Recent conservation program graduates looking for jobs on the East or West Coasts, therefore, might want to note that these data support Stoner's theory that the best job opportunities lie in the South, even if there are few current job openings there.

Conservators also need to understand that in the realm of jobs, at least for the present, it's a buyer's market. Institutions now realize that they don't have to pay for the health insurance of a conservator's family if he or she is not hired as a permanent staff member. They can still get the same amount of work done for less money by hiring conservators as contractors or bringing in recent graduates as fellows. These practices are part of the downsizing that has occurred across the United States as a result of the recent recession. Economic indicators suggest that as the economy has become healthier, employers are not hiring back employees whom they laid off earlier, but have instead made those that remain more productive. Fine arts conservation is not exempt from this trend. In the future, more conservators may find themselves in private practice or in a job situation that is some amalgam of private and institution work.

What can be done about this changing and possibly tightening job market? That depends on how you identify the problem. There are those who feel it is time to recognize that the profession has reached a saturation point and to think seriously about why training programs continue to produce new conservators for whom there are few jobs.

Others feel this view is shortsighted and does not take into account the big picture. Lambertus van Zelst, head of the Smithsonian's Conservation Analytical Laboratory, believes the present job market is merely the down segment of a repetitive cycle common to most job markets. He notes that the conserva-

tion field appeared to be overcrowded around 1981, just before the mid-'80s boom. Van Zelst, along with other proponents of continued expansion, correctly observes that the present field of conservators is not at all adequate to care for the approximately 800 million objects in museum collections alone. The problem is not lack of need, but instead, as Sheldon Keck mentioned in a conversation with this writer 20 years ago, a lack of demand. That lack of demand perhaps has been exacerbated recently by a combination of factors, including government funding cuts, a recent economic recession, bad press from critics outside the field, and possibly even a newly emerging bias against a profession devoted to the care of what some would see as a product made for elite consumption with little social relevance.

Whatever the source of the problem, the implications of the changes in the job market need to be considered to determine how to pursue the best interests of our field. But those interests are complex and sometimes even conflicting. Is our obligation to those already in the field, who resent the constant training of new conservators who crowd a constricting market, or to new graduates, many of whom can't find a permanent job? Graduate schools in other professions do not concern themselves about the job market for their students. A scenario in which acting schools turned down new students because there are already too many actors and actresses competing for roles would be laughable. Why do conservators expect our training programs to become market driven when programs in other disciplines are not? On the other hand, recent scholarship suggests that those professions that have succeeded in limiting entry into their professions have been most successful in eventually raising salaries within their professions and in retaining the brightest and most talented college graduates (see "Thoughts on the *Cost of Talent*" in this issue, page 29).

If newly trained conservators are going to continue to appear on the market at the current yearly rate, then expansion of the job market is crucial. But is future expansion in our field a realistic goal? Larry Reger of the National Institute for the Conservation of Cultural Property notes that museum management personnel invariably list

conservation among their top three priorities but seldom choose to spend money on it.

At the organizational level, the solution may be more aggressive government lobbying and outreach efforts to museum curators, directors, and the public. However, at the grassroots level, the answer may lie in salesmanship. The present conservation department at the National Gallery of Art, Washington, is a case in point. In 1981 it consisted of 11 people. Thirteen years later, the staff numbers 54, 33 of them full-time permanent federal employees. While it is true that the National Gallery has access to more funding than the ordinary museum, it was also not tremendously receptive to conservation concerns when Ross Merrill became director of the conservation division in 1981. Since then, he has managed to make a case for the integral importance of conservation to decision making in the institution, whether in determining loans and acquisitions or making scholarly contributions to the field, and an expansion of the division has been the result. Merrill feels the skills that enabled him to guide the conservation department's growth were not very different from those required in any small business—common sense, political savvy, and the ability to assess correctly the needs of one's market, whatever that market is.

The lesson that Merrill has learned and that other conservators could profit from is that in today's job market, conservation professionals may need to become more creative and aggressive about establishing jobs for themselves. Stoner notes that, in a certain sense, apart from the 1980s, there has always been a lack of jobs in conservation. The pioneers working in our field in the 1940s, 1950s, and 1960s created their own jobs, and we may now have come full circle. This is of course distressing to a generation of conservators who have come to expect a job without having to hustle for it, but at the moment there's not much to be done about that. It appears that conservators who are flexible about where they live and what they work on, who can aggressively market their skills, and who can run a tight ship financially are going to be the survivors in today's market. In short, they will need to become good businesspeople.  
(continued page 6)

Are conservators well trained for this kind of future? Do they have the skills to run a small business? Do today's conservators know how to cut administrative and operating costs and increase revenue? If they are heading regional centers, do they have the political savvy, networking skills, and fund-raising and marketing abilities to keep a business afloat? If jobs in museums are found to be shrinking, do the conservators there have the communications skills and the knowledge of the rest of the institution to enable them to fight for their turf in a field of declining funding?

If there is going to be a brave new world out there for conservators, most of us would probably agree that we need to make a real effort to see how we are connected to the rest of the world and nourish that connection. Outreach efforts to related organizations, lobbying the government, and more serious fund-raising efforts for foundations like the FAIC may all become crucial strategies in a field of diminishing jobs. On an individual level, conservators will need to acquire the business skills necessary to survive in a leaner, meaner environment. Conservators must develop the imagination not only to re-create a damaged area in a work of art but also to market their skills so that the rest of the world sees their profession as important enough to fund.—Carol Christensen

Note: My thanks to Martin Burke, who read many drafts of this report, to volunteer Barbara Briggie-Smith, who compiled much of the data, and to everyone with whom I talked in developing this story.

## FUNDING RESOURCE

A good source of funding opportunities for projects in your city or state is the *National Guide to Funding in Arts and Culture*, published by the Foundation Center, 1001 Connecticut Ave., NW, Ste. 938, Washington, DC 20036; (202) 331-1400. Foundations are listed alphabetically by state and include financial data, purpose and activities, types of support, limitations, publications, application information, and recent arts and culture grants. This guide is available in many libraries.

# FUNDING DEADLINES

## OCTOBER 1

NHPRC, State Historical Records Preservation and Access Grants

## OCTOBER 7

IMS, Conservation Project Support

## OCTOBER 28

IMS (AAM), Museum Assessment Program (MAP I)

## NOVEMBER 1

NEH, Preservation and Access Projects; National Heritage Preservation Program; and U.S. Newspaper Program

## NOVEMBER 4

IMS, Technical Assistance Grants (TAG)

## NOVEMBER 7

NEA, Special Exhibitions

## NOVEMBER 15

American Academy in Rome, Rome Prize (see page 27)

## DECEMBER 1

Gaylord Brothers Collections Conservation Award (see page 15)

## DECEMBER 2

IMS (NIC), Conservation Assessment Program (CAP)

NEH, Humanities Projects in Museums and Historical Organizations

## DECEMBER 15

NSF, Collections Improvement, Collections Computerization, Collections Service Activities

## GETTY GRANT PROGRAM: NO DEADLINE

Conservation Publication Grants; Conservation Treatment Grants; Conservation Survey Grants; Conservation Training Grants; Support for Training Midcareer Professional Conservators

## FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001; (212) 751-7200; fax: (212) 751-7220

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

Conservation Center for Art and Historic Artifacts, Preservation Services Office, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313.

Council for International Exchange of Scholars, 3007 Tilden St., NW, Ste. 5M, Box GNEWS, Washington, DC 20008-3009; (202) 686-7877; Bitnet (application requests only): CIES1@GWUVM.GWU.EDU.

George Washington University (GWU), Museum Studies Program, Academic Center, T-215, George Washington University, Washington, DC 20052; (202) 994-7030.

Getty Grant Program (GGP), 401 Wilshire Blvd., Ste. 1000, Santa Monica, CA 90401-1455; (310) 393-4244; fax: (310) 395-8642.

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

National Endowment for the Arts (NEA), Museum Program, 1100 Pennsylvania Ave., NW, Rm. 624, Washington, DC 20506; (202) 682-5442.

National Endowment for the Humanities (NEH), 1100 Pennsylvania Ave., NW, Washington, DC 20506; Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639.

National Historic Publications and Records Commission (NHPRC), National Archives Building, Washington, DC 20408; (202) 501-5600.

National Institute for the Conservation of Cultural Property (NIC), 3299 K St., NW, Washington, DC 20007; (202) 625-1495.

National Science Foundation (NSF), Public Information Office, 1800 G St., NW, Washington, DC 20550; (202) 357-9498.

# GOOD ADVICE

*from A to Z*

As the world's leading archival materials supplier, University Products has consistently responded to the needs of preservation professionals. Our catalog includes everything from Acryloid Adhesive to Zen Insta-Paste, and thousands of products in between.

Our reputation was built on product innovation.

What we do NOT sell is advice. We recognize the rigorous training conservators and other preservation professionals must undergo to attain their wealth of knowledge. We also understand that, like surgery, corrective treatments cannot be performed over the telephone. For these reasons, our policy has always been to direct questions of a technical nature to an independent and qualified conservator.

The risk of damaging a valuable or historical artifact by performing work by proxy is just too great. If a customer needs advice, our Customer Service Department will gladly provide him or her with a list of independent conservators from which to choose.

If a conservator recommends University Products, you will know it is because they trust us, not because we pay them.

What we DO offer are the finest quality archival materials available. For the latest in product updates, or information concerning any of University Products' 6,000 archival quality products, call our archival Infonet on Internet at UNIVPROD@AOL.COM. You can also receive a free subscription to our preservation newsletter by contacting our Customer Service Department at 1-800-628-1912.

At University Products, we remain committed to the cause of preservation and proudly support the activities of the American Institute for Conservation (AIC), the Society of American Archivists (SAA), the Society for the Preservation of Natural History Collections (SPNHC), the American Library Association (ALA), the American Association of Museums (AAM), and the Image Permanence Institute (IPI).

 UNIVERSITY<sup>®</sup>  
PRODUCTS INC.  
*Your partner in preservation™*

Call Toll Free: 1-800-628-1912

FAX Toll Free: 1-800-532-9281

Internet #: UNIVPROD@AOL.COM

# From the President

Debbie Hess Norris

**CODE OF ETHICS ON MAIL BALLOT:** After many years of intense preparation and critical evaluation, the final draft of the *Code of Ethics and Guidelines for Practice* was accepted by AIC Professional Associates and Fellows in a mail ballot. The AIC Board has enthusiastically approved this carefully prepared document. It will replace the present *Code of Ethics and Standards of Practice*, which, since its adoption in 1967 and subsequent revisions, has successfully guided conservation practitioners.

**ADHERENCE TO CODE SHOULD BE EXPECTED OF ALL CONSERVATION PROFESSIONALS:** The board is confident that the *Code of Ethics and Guidelines for Practice* very successfully defines the common values to which all conservation professionals can and should subscribe. Ethics—the rules of conduct adopted by our profession that guide daily decisions, actions, and performance to foster excellence and public confidence—concern all of us. According to the current AIC Bylaws, however, only Professional Associates and Fellows are actually required to abide by the *Code*. As we look to the future of our professional organization, significant revisions to our bylaws may be required. I believe, for example, that we all concur that it would be both acceptable and desirable to require all conservation professionals, no matter what their membership category, to agree to abide by the principles of our code.

**CSRS WILL NOW REQUIRE ALL LISTED TO ABIDE BY CODE:** Changes in the qualifications and criteria for AIC membership categories will require careful research as well as open discussion within the membership and with legal counsel. Meanwhile, a recent change in the Conservation Services Referral System (CSRS) requires all Associate members who elect to be listed to sign a statement that they will abide by the *Code of Ethics and Guidelines for Practice* (see page 12). Although inclusion in the CSRS list does

not imply professional endorsement by FAIC/AIC, requiring adherence to our professional *Code of Ethics* by all those listed is not unreasonable. Increasing professionalism within our field by establishing and upholding professional standards is our responsibility.

**OUR ASSOCIATION MUST BE INCLUSIVE:** The rewriting of the *Code of Ethics and Standards of Practice* has offered each of us an excellent opportunity to examine and broaden our vision of conservation. Our profession continues to change in a way that requires new articulation of our association's purpose and objectives. Our professional organization must be as inclusive as our revised *Code*. For example, in acknowledging our responsibility for preventive conservation (Ethic VIII), we must also recognize the invaluable importance of collections care professionals within our association. A new Collections Care Professional Task Force, chaired by Carolyn Rose, has been charged with the evaluation and development of guidelines for the education and training of conservation technicians.

**BOARD TO PREPARE MISSION STATEMENT FOR MEMBERSHIP REVIEW:** With the advice and assistance of the Internal Advisory Group (see report, page 13), the AIC Board is preparing a mission statement as well as a list of professional long-range goals (adopted by the membership in 1993), objectives, and terminology. A draft of this document, which will reflect the long-range planning efforts conducted in 1992-93, the 1993 membership survey, and revisions to the *Code of Ethics*, should be available for your review and comment this fall.

**APPLICATIONS TO FEDERAL GRANTING AGENCIES MUST BE INCREASED:** The decline in the number of applications to conservation support programs at IMS, NEA, and NEH was addressed in the July *AIC News* and continues to be an issue of serious concern. Significant decreases in these applications may result in a permanent reduction or reallocation of federal conservation support monies. At IMS, Conservation Project Support funding for 1995 was recently recommended to be reduced by \$300,000. It appears likely that this recommendation will be approved by Congress. We cannot allow this trend to continue. *Please encourage and work with eligible institutions to*

*develop persuasive applications.* In an effort to help museums locate sources of federal funding, NIC has compiled a useful, detailed description of the various collections care grants available. If you would like copies, contact NIC at (202) 625-1495.

**THANKS:** Thanks to all who organized, coordinated, facilitated, participated in, and attended the Nashville meeting, which by all accounts was an outstanding success. *Very, very special thanks to the Local Arrangements Committee.* I understand that many AIC members, while thoroughly enjoying all that the conference and Nashville had to offer, also made the requisite pilgrimage to Graceland. (I'm still waiting for an annual meeting in Liverpool!)

**MORE THANKS:** On behalf of the entire board, I gratefully acknowledge and thank the office staff, outgoing and incoming board, committee, and task force members, and specialty and special interest group officers for their generous commitment and sincere dedication to AIC. The greatest strength of this national association remains our talented and dedicated membership. During the annual banquet in Nashville, Dorothy Adams spoke to us about the untimely and tragic death of her husband, Doug. In her speech she eloquently reminded each of us that AIC is, in fact, much more than a professional organization. We are a *community* of professionals bonded by experience, expertise, and *invaluable friendships*. Perhaps in the end it is this sense of community that allows us to work together successfully and, in doing so, accomplish so much.

**YOUR RESPONSE AND PARTICIPATION ARE CRITICAL:** I am very honored and pleased to have had the opportunity to serve as the president of this association for the past year. (My family may not be quite so enthusiastic!) I look forward to an ongoing dialogue with many of you. The *entire* board is available and interested in listening to your suggestions and concerns. (This year's Open Forum was well attended, and we intend to hold a similar session in St. Paul next June.) Do not hesitate to contact any of us by phone, fax, or mail.

In an attempt to further broaden and diversify membership participation in the functioning and governance of AIC, we have begun to announce available committee and task force positions in

*AIC News.* Please consider these opportunities, as your expertise is needed. In the end, it is the AIC membership that will determine the success of our current activities and the directions and emphasis of future programming.

## From the Executive Director

*Sarah Z. Rosenberg*

The smallest Local Arrangements Committee in recent AIC history came through for us in a big way. From the opening reception featuring a luscious southern barbecue on the spacious and beautifully landscaped grounds of the Hermitage to the Swab motif for the banquet, they attended to all the intricate details that made our Nashville meeting unique. Special thanks are in order to Shelley Reisman Paine, Dee Minault, Cynthia Kelsey Stow, and Christine Young. We truly appreciate your help and are grateful for all of your efforts on behalf of AIC. A complete report of events contributing to the success of our 22nd annual meeting in Nashville appears on page 13.

With the 1994 meeting barely behind us, we have turned our attention to the next one: June 6-11, 1995, in St. Paul, Minnesota. The first call for papers appeared in the May *AIC News* and has been repeated in subsequent issues. The Program Committee has planned what promises to be a stimulating theme for the conference—*Ethics in Conservation*—and they look forward to receiving your ideas for papers. The deadline for submission of abstracts is **October 3** (see page 14). Robert Herskovitz is heading up the Local Arrangements Committee and is already hard at work organizing museum and conservation lab tours, public relations, and other efforts. Working together, we will assure that members can take advantage of cultural and scenic resources in the area.

Our attention is also focused on implementing one of AIC's primary goals: to increase professionalism for the conservation field. Several activities in this

realm are worth noting. Passage of the new *Code of Ethics and Guidelines for Practice* is one realization of this goal. Another is the Samuel H. Kress Fellowship program, which in 1994 makes available three \$15,000 fellowships to senior conservators to prepare book-length manuscripts to fill critical lapses in the published scholarship. In July, AIC Fellows and Professional Associates received application guidelines and forms. We urge you to take advantage of this opportunity and seriously consider submitting a proposal. And speaking of submissions, Elisabeth West Fitz-Hugh and the Publications Task Force are working to increase the number of articles submitted to *JAIC*. If you are a first-time author and would like advice on preparing an article, help is available from the AIC office.

On the legislative front, for FY95 the House of Representatives voted to fund \$28.78 million for the Institute of Museum Services (IMS), \$177.49 million for the National Endowment for the Humanities (NEH), and \$167.79 million for the National Endowment for the Arts (NEA). While funding for the IMS and NEH is level with 1994, the NEA—by a vote of 222 to 204—suffered a 2 percent cut from the House Appropriations Committee recommendation. Following House passage, the Interior Appropriations Bill went to the Senate, where the Senate Appropriation Committee recommended level funding for the IMS and NEH but asked for a 5 percent cut (\$8.5 million) for NEA focused on three programs—Theater, Visual Arts, and Inter-Arts. The full Senate voted to uphold this cut. The bill now goes to a conference committee, where differences between the Interior Appropriations bills of the House and Senate will be worked out.

The devastating floods in Georgia elicited a quick response from the AIC office to a request for 50 disaster recovery packets. Hilary Kaplan is spearheading the effort through the Georgia Department of Archives and History.

In staff changes, we bid farewell to Kristen Wenzel, administrative assistant, who left in mid-July to pursue an M.A. in anthropology with an emphasis in archaeology at Eastern New Mexico University. We shall miss her. We welcome Barbara Briggie-Smith, who holds a B.A. in French with a minor in art history from the University of Iowa

and has for the past five years worked as a legal administrative assistant for a Washington law firm.

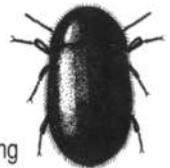
Finally, AIC's membership retention rate remains level with 1993 at 93 percent. As of July 8, we had 3,028 paid members. Your 1995 *Directory*, reflecting these and other changes including the newly adopted *Code of Ethics and Guidelines for Practice*, is in the mail. Please continue to urge your colleagues who are not members and institutions who should be members to join AIC. Membership renewal notices will be mailed in early October (see box page 36). We hope to do even better with membership retention and enrolling new members in 1995, and we count on your support. The renewal notice will allow members to list e-mail addresses and include information for those interested in being listed in the referral system. Please read the form carefully and complete *all three sections*.

## PHEROMONE TRAPS/LURES



Indianmeal moths  
Warehouse beetles  
Flour beetles  
Cigarette beetles

Lesser grain borer  
Angoumous grain moth  
Yellowjacket traps  
Pheromone Monitoring Software *Version 3.0*



**NEW**

**CLOTHES MOTH PHEROMONE NOW AVAILABLE**



**Insects Limited**  
INCORPORATED

INDIANAPOLIS/USA

Call Toll Free

**1-800-992-1991**

# Public Outreach Update

It's time to start planning *now* for participation in National Arts and Humanities Month in October. This nationwide celebration of the arts and humanities is organized by the National Cultural Alliance (NCA). AIC serves on the NCA Partnership Council and is involved with the activities surrounding this event. The AIC regional reporters are working to get conservation-related events included on each state's calendar of events for the month. Some ways to participate are:

- Join in the National Open House on Saturday, October 1, by opening your museum or lab to the public and providing information about conservation.
- Submit articles and editorials about the value of the arts and humanities, and conservation in particular, to your local newspapers.
- Present a lecture on basic care of family heirlooms through your local

## AIC Brochures and Postcards Available

The AIC has brochures and postcards available for members to distribute to the public. The postcard includes a definition of conservation and a list of available AIC brochures that may be obtained by sending in a tear-off portion of the card. This postcard was designed for large events such as antique shows and is free to members.

Seven brochures are available: a general AIC brochure, *Guidelines for Selecting a Conservator*, *Conservation Training in the United States*, *Caring for Your Treasures: Books to Help You*, *Caring for Special Objects*, *Matting and Framing Works of Art on Paper*, and *FAIC Conservation Services Referral System*. Because of high printing costs, 25 each is the maximum gratis quantity; additional brochures are 25¢ each. For presentations with a large attendance, we suggest providing postcards to allow attendees to request brochures directly from AIC.

museum, library, historic house, or community center.

Contact Michelle Flynn at the AIC office for more information.

The public outreach brown-bag lunch held in Nashville provided an opportunity to exchange ideas on directions for outreach and to hear about projects members have undertaken on their own to inform the public about conservation at many different levels—from grade schools to museum-sponsored programs. Please feel free to send your own ideas to us. If you're working on an interesting project, let us know so we can try to interest writers in covering your work. This event will be repeated in St. Paul.

The new outreach poster featuring the *Statue of Freedom* has been very well received. Copies are available from the AIC office and would be ideal to use in conjunction with a public presentation.

Ten slide sets are available to borrow from the office for use with presentations. Each set contains 12 slides with facts about AIC and a definition of conservation for the public. Please contact the office if you would like to use these slides at an upcoming event.—Pamela Hatchfield, Director, Public Information

## Health and Safety

We would like to thank Sandra Blackard for her untiring efforts as chair of the Health and Safety Committee for the past two years. Among her notable accomplishments for the committee have been her valuable columns in the *AIC News*, a table filled with health and safety publications and handouts at the annual meeting, and the compilation of a bibliography and sample texts of noteworthy publications. Thank you, Sandy, for all your hard work.

At the Nashville meeting, Shelley Sturman was appointed new chair of the committee. Current members include: Michelle Barger, Johanna Bernstein, Janice Carlson, Maggie Gleason, Hilary Kaplan, Kathy Ludwig, Dan Riss, Chris Stavroudis, Karen Trentelman, and Karen Yager. The committee is happy to hear from the membership regarding their health and safety concerns. During the year, the committee will be working on educational activities for AIC members such

as workshops on respiratory protection. Look for developments on this front in a future newsletter.

**ANNUAL MEETING:** The second annual Health and Safety Lecture during an AIC meeting was presented by Angela Babin, director, information center, Center for Safety in the Arts (CSA), New York. Her lecture focused on concerns for conservators working with potentially hazardous materials both in terms of the actual item being treated and the materials used in its treatment. She was particularly concerned that conservators understand the risks they face when treating certain materials and the long-term effects repeated exposure may have on personal health. The lecture was illustrated with slides depicting various laboratory situations. Babin provided AIC members with suggestions for minimizing hazards in our work spaces.—Shelley Sturman and Hilary Kaplan

## Membership News

The Membership Committee members are: Stephen Bonadies, chair, Deborah Bigelow, Lucy Commoner, Meg Craft, Michele Derrick, and Judy Walsh.

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

Judith S. Greenfield	Cecily Grzywacz
Robert Herskovitz	Ana B. Hofmann
Barbara E. Lemmen	James Martin
Brenda F. Parsons	Caroline Rieger
Mary F. Striegel	Timothy Vitale
John R. Watson	

## New Fellow Profiles

*Alice Paterakis*

Alice Boccia Paterakis received a B.A. in art history and anthropology from Washington University in St. Louis and studied ancient Greek history in the M.A. program of the University of LaVerne (California) in Athens. She

obtained certificates of study in conservation from the International University of Art (UIA), Florence, and from the Scientific Principles of Conservation course at ICCROM in Rome. Her most recent studies resulted in a master of art conservation from Queen's University, Kingston, Canada.

Alice has gained practical experience in conservation at the Fedeli Restoration Laboratory in Florence and in the conservation laboratories of the Washington University Technology Associates in St. Louis and the St. Louis Art Museum. She became assistant conservator of the Agora Excavations after completing an apprenticeship there. Since 1986, she has been the conservator of archaeological objects at the Agora Excavations and Museum for the American School of Classical Studies in Athens.

Alice has published several articles on the desalination and consolidation of archaeological ceramics. Her professional activities include the supervision of conservation student interns from American and European universities in the laboratory of the Agora Excavations. She has served as regional editor for Greece of the *AATA* since 1981 and as the coordinator of the ICOM Committee for Conservation Working Group for Ceramics and Glass since 1993.

### Nora Kennedy

Nora completed a B.F.A. in visual arts with a major in photography from York University in Toronto, Ontario. She received an M.S. in art conservation from Winterthur Museum/University of Delaware Art Conservation Program with a major in photograph conservation. Nora also has completed internships or research posts at the following institutions: Northeast Document Conservation Center; National Museum of American History; Atelier de Restauration de Photographies, Paris; Centre des Recherches sur la Conservation des Documents Graphiques, Paris; Image Permanence Institute; International Museum of Photography at the George Eastman House; and the Museum of Modern Art. She has held positions on the staff of the Conservation Center for Art and Historic Artifacts and as a contract conservator at the Library of Congress and the National Gallery of Art. She has been employed as conservator of

photographs at the Metropolitan Museum of Art since 1990. In addition, Nora is a partner in the Better Image, a private photograph conservation and consulting business.

Since 1993, Nora has been adjunct professor teaching photograph conservation at the Conservation Center at New York University. She also teaches regularly at the Institut Francais de Restauration des Oeuvres d'Art in Paris. She has delivered numerous lectures and conducted seminars both nationally and internationally. Her recent publications include "Contemporary Photography from a Conservation Perspective," with Peter Mustardo, published in the *Postprints of the Imperfect Image Conference* (1993).

The AIC Photographic Materials group has benefited from her participation in preparing catalogs, on past nominating committees, and as a program chair. Nora is an associate editor for photographic materials of the *AIC Journal*. She is also a regular reviewer of grants for IMS, NEH, and NHPRC.

## Computer User's Update

The Computer User's Group session at the Nashville meeting featured a wealth of useful information and introduced new computer-related projects. Lisa Mibach opened the meeting with a portable Macintosh "show and tell." To bring attendees up to date on the Internet, Walter Henry provided a list of 63 books about the Internet, sites for free public UNIX access, and information about joining. John Scott discussed Internet resources and distributed a handout of compiled resources. His talk sparked discussions about Mosaic software and other popular Internet offerings. It is worth noting that Scott uses the Internet to contact library catalog systems in order to catalog his own book collection.

Nancy Schrock of the Harvard University Library Preservation Office described a condition survey methodology software package for the Macintosh developed by her office called Surveyor. Those interested may call the office at [redacted] or write to [redacted] Cambridge, MA 02138.

Suzanne Ebersol, assistant research scientist at New York University, described her work with the university's Tish School in developing an on-site, voice-driven surveying system for conservators. The project is designed in the spirit of increased communication; the ultimate goal will be to move these images across the Internet. The Tish School team is seeking Apple funding for the project. Those on the Conservation DistList should expect to receive more detailed information from Ebersol in the near future.

In other noteworthy annual meeting events, at the poster session Gail Hariman and Anna Stenstrom presented a multimedia manual of conservation techniques for the repair of artifacts and archival materials. For a Macintosh copy of the manual contact Anna Stenstrom, Conservation Lab, Rm. 60, New York Public Library, 5th Ave. and 42nd St., New York, NY 10018; (212) 930-0723; fax: (212) 302-5328. A DOS copy will also be available in the near future.

The book arts list, Book\_Arts-L, has joined the Internet. It is open to all facets of the book arts, including binding, printing decorative papers, typography, graphic design, and collecting. To subscribe to Book\_Arts-L, send the command via email to [listserv@cornell.edu](mailto:listserv@cornell.edu): `subscribe Book_Arts-L firstname, lastname or contact Peter D. Verheyen, Rare Book Conservator, B-39 Olin Library, Cornell University, Ithaca, NY 14853; (607) 255-2484; e-mail @ pdv1@cornell.edu`.

The Center for Safety in the Arts (CSA) is offering a variety of on-line computer services. The CSA is available on CompuServe via Michael McCann [redacted], for art hazards inquiries or about 40 CSA arts hazards files in Library 1 in the Crafts Forum. Search Arts Wire on the Meta Network Gopher or at gopher site [tmn.com](http://tmn.com). CSA can also be reached via Internet at [csa@tmn.com](mailto:csa@tmn.com) and [mmccann@rdz.stjohns.edu](mailto:mmccann@rdz.stjohns.edu).

If you have information you would like to share in this column or have any questions or comments, please contact Pamela Campbell at the National Archives Document Conservation Lab, Washington, DC; [redacted].

# FAIC NEWS

## Referral System Advisory

The FAIC Conservation Services Referral System has been in operation for more than six years. During this time, more than 10,000 referral requests have been processed. The system has been carefully evaluated, refined, and changed to enhance its effectiveness based on recommendations from the Conservation Services Referral System Task Force. This year the task force and the FAIC Board have recognized the need to implement a significant change to the system that will take effect with the 1995 membership renewal notices. **All Associates who elect to be listed will be required to sign a statement that they will abide by the Code of Ethics and Guidelines for Practice** (currently only Professional Associates and Fellows formally agree to abide by the Code of Ethics and Guidelines for Practice). This requirement will serve as an interim measure that will allow for the fair enforcement of violations of the Code.

In looking to the future and preparing the 1995-98 Strategic Plan, the board is contemplating revisions to the bylaws that would change the qualifications and criteria for membership categories. This change would affect eligibility for the referral system. These proposed changes will be presented to the membership for discussion in several ways, including *AIC News* supplements, and will take a considerable amount of time to implement fully. Until the membership approves these changes, FAIC will require that Associates listed in the referral system agree in writing to abide by the Code of Ethics and Guidelines for Practice.

## Donations

The FAIC Board and staff gratefully acknowledge a generous donation from the Polly M. Stone 1992 Trust. Special thanks to the Max and Victoria Dreyfus Foundation for continued support of public education and outreach programs.

## Endowment Funds

The FAIC Board and staff thank the following additional donors, who contributed to the annual giving campaign. As of August 1, we have raised \$5,255 toward our 1994 goal of \$7,000. If you have yet to contribute to FAIC, please join those who have to help us meet our goal.

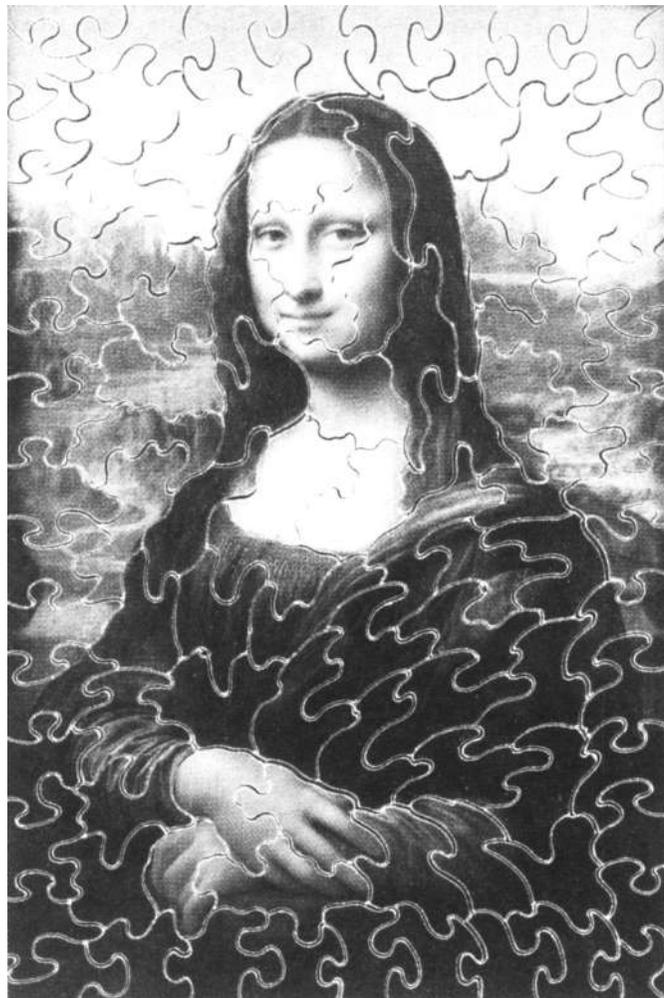
Nancy Ash  
Louis Marnella  
Faye Wrubel

Kathryn Carey  
Ronna Rivers

Donation in Memory of Sheldon Keck  
Stephen Bonadies Ingrid Rose

Donation in Memory of Jane Carpenter  
Pamela Hatchfield

## PUZZLED ABOUT YOUR HUMIDITY REQUIREMENTS?



**Nortec**  
WHEN YOU NEED HUMIDITY

NORTEC Industries Inc.  
826 Proctor Avenue,  
P.O. Box 698,  
Ogdensburg, NY 13669  
Phone (315) 425-1255

NORTEC Air Conditioning  
Industries Ltd.  
2740 Fenton Road  
Ottawa, Ontario K1G 3N3  
Phone (613) 822-0335  
Fax (613) 822-7964

# ANNUAL MEETING NEWS

## 22nd Annual Meeting Topic Highly Provocative

"Establishing Original Intent: Sources, Approaches, and Collaborations," the theme of AIC's 22nd annual meeting, stimulated widespread discussion of the relative importance, merit, practicality, and possibility of determining artist's intent. The meeting was a valuable opportunity for conservators, art historians, curators, and others to review methods used to establish intent; examine and critique the literature explaining the philosophy of artist's intent in art conservation; look at how "intent" is legally determined by using analogies of other relevant areas of law; and discuss the role of technological styles in original intent of cultural materials.

A diverse group of artists and artifacts provided evidence for the discussions. Presentations were based on investigations into the works of artists such as Alexander Calder, John Constable, John LaFarge, Frederic Edwin Church, Georges La Tour, Robert Rauschenberg, and Anselm Kiefer. Speakers discussed 19th-century stained glass, outdoor sculpture, Japanese woodblock prints, European furniture, Tibetan thangka paintings, African art objects, stucco Maya architectural sculpture, a 4th-century B.C. gold diadem, modern assemblage art, and photographs. The theme carried over into many of the specialty group sessions. Descriptive abstracts of the papers presented at the general, specialty group, research and technical studies, and poster sessions are available from the AIC office (see page 27).

The issues session was devoted to a final discussion of the proposed revisions to the *Code of Ethics and Guidelines for Practice*. Members lauded the work of the Ethics and Standards Committee, and a resolution expressing members' satisfaction and appreciation for their work was passed by acclamation. The business meeting focused on a review of AIC's goals and current programs, followed by questions and discussion. The importance of the "information superhighway" to the conser-

vation field, the dismal voting record of AIC members, and problems encountered with the Conservation Services Referral System were discussed. A warm invitation to St. Paul, site of next year's annual meeting, and a preview of its cultural resources was presented in a lively slide show. Suggestions for the 1997 meeting site were solicited, with members favoring Seattle, Las Vegas, San Antonio, San Francisco, and Austin, in that order.

Other meeting highlights: Two highly successful workshops, "Developing Strategies for Mounting and Housing Works of Art" and "Nontoxic Alternatives to Conventional Chemical Fumigants for the Disinfection of Museum Objects: Theory and Practice," were oversubscribed and well received. The Library Collections Conservation Discussion Group held a highly successful all-day session on "Connoisseurship of 19th-Century Bookbindings."

More than 250 people attended the gala Swab Ball and danced to the tunes of the Jackson Crain Band. Before the festivities, the Sheldon and Caroline Keck Award was presented to Dan Kushel and Perry Huston; Lambertus van Zelst was honored with the Rutherford John Gettens Award; and Karen Jones received the first Gaylord Brothers Collections Conservation Award. On a more somber note, special tribute was paid to Doug Adams of Conservation Materials, who was killed in an accident shortly before the meeting. Other recently deceased members were also remembered.

Forty-two exhibitors demonstrating their products, good poster sessions, and a fine book booth graced the exhibition hall.

Preparations for the 23rd annual meeting to be held June 6-11 in St. Paul are well under way. It is not too early to mark your calendars and plan to attend.

## Internal Advisory Group Meeting Report

The sixth meeting of the AIC Internal Advisory Group, held in conjunction with AIC's annual meeting in

Nashville, focused on four major topics: (1) AIC's long-range plan; (2) the need to increase the number of federal grant applications for conservation programs; (3) professional education initiatives; and (4) scheduling of future annual meetings.

**LONG-RANGE PLAN, MISSION STATEMENT, GOALS, OBJECTIVES, AND DEFINITION OF TERMS:** The board is developing AIC's 1995-98 Strategic Plan, which will delineate AIC activities and programs for that period. To help prepare this plan, the board solicited discussion and suggestions for changes to the proposed mission statement, goals, objectives, and definition of terms. Debbie Hess Norris led the discussion and stressed the importance of these documents, stating that the AIC Bylaws would be revised to reflect these changes.

The group's suggestions for changes and clarifications in the various objectives, and in particular the definition of terms, will be carefully considered by the board. The need to keep terms such as "conservation" and "preservation" consistent throughout all AIC documents, as reflected in the *Code of Ethics*, was also recognized.

**NEED TO INCREASE APPLICATIONS TO FEDERAL GRANTING AGENCIES:** Debbie Hess Norris reviewed the serious decline in the number of applications to conservation support programs at IMS, NEA, and NEH. These decreases can be perceived as declines in demand, and in one case have resulted in the reallocation of funds to another program. Participants were urged to work with their colleagues and institutions to develop persuasive proposals for the October 7 IMS deadline.

Among the reasons discussants gave for the decline were: uneven review resulting in unreasonable rejection of some applications; the lack of human and financial resources to prepare applications; misperceptions about requirements and application forms; and budgetary cutbacks, which make it difficult to meet the matching requirements. The IMS Conservation Project Support reviewer workshop held the day before the AIC meeting was lauded

as a good effort to improve the review process.

**PROFESSIONAL EDUCATION INITIATIVES:** AIC's professional education initiative is currently focused on the development and presentation of workshops for midcareer professionals. Such workshops, held for the first time this year, are planned for all future annual meetings. Workshops could be held on Sunday or concurrent with specialty group sessions not related to the workshop topic. As many as six may be held next year. The Minnesota Historical Society has offered use of its facilities to hold hands-on sessions. Martin Burke asked for suggestions for instructors. He emphasized that the workshops are not a fund-raising source for AIC, and therefore every effort will be made to keep costs low.

**SCHEDULING OF FUTURE ANNUAL MEETINGS:** The board has decided to shorten the annual meetings to four days, allowing one and a half days for the general session, a half day for the issues/business meeting, and two days for each specialty group session. The 1995 meeting will be preceded by a symposium on gilded metals. The group indicated a strong preference for starting the meeting on Wednesday, ending specialty group sessions on Saturday, and holding workshops on Sunday or prior to the general session. An evening RATS session was well received this year. However, given the high priority the membership has placed on scientific methodology and analysis, some members felt that these papers merit inclusion in the general session. It was suggested that CIPP have two half-day sessions. The group stressed the need for program chairs to hold strictly to time limits so that attendees can move between sessions and find time to visit the exhibit hall.—Michelle Flynn

## van Zelst Receives Gettens Award

Lambertus van Zelst, director of the Conservation Analytical Laboratory, Smithsonian Institution, has been devoted to the advancement of AIC. He served as AIC director for public information from 1986 to 1988 and AIC president from 1988 to 1990. Bert was a member of the AIC Nominating Committee and is currently a JAIC as-

sociate editor for science and chair of the Cultural Diversity Task Force. During his tenure as president, Bert was instrumental in the development of AIC's first *Strategic Plan*, which has, since 1990, successfully guided the work and growth of AIC. In discussing Bert's status as a leading figure in conservation, colleague Pieter Meyers said, "I believe that he has demonstrated by his actions and his leadership, to everyone who knows him, that he cares deeply for the field of conservation, that he is highly competent, and that our world of conservation is considerably better because of his involvement."

## Huston and Kushel First Keck Award Recipients

In his 28 years as a practicing conservator, Perry Huston, principal, Perry Huston and Associates, has sponsored numerous preprogram, graduate, and summer interns. Throughout his 12 years as chief conservator at the Kimbell Art Museum and subsequent years in private practice, Perry has given much of his time to teaching. He has personally conducted and sponsored workshops for midcareer conservators and has freely shared his expertise, advice, and good counsel with conservators and other professionals. In a joint letter of sponsorship, a group of conservators who benefited from Perry's guidance wrote, "Indeed, the field could not have attained its present stature without his work as a teacher and mentor."

Dan Kushel, associate professor, Art Conservation Department, State University College at Buffalo, has since 1978 supervised and guided Buffalo students through their training and internship years. He has also taught and lectured by invitation for other training programs and at numerous institutions. Emily Klayman, a former student, said, "Dan Kushel embodies everything that one wants in an instructor and mentor: Boundless enthusiasm for the field; seemingly unlimited energy for teaching; delight in the details of complicated explanations; patience while striving for quality in his work; and a sound knowledge and expertise for the subject matter at hand."

## Karen Jones Receives Gaylord Award

The first Gaylord Brothers Collections Conservation Award was made to Karen Jones of Jefferson County Public Library, Lakewood, Colorado. The award included a \$1,000 grant for professional development in the conservation of library and archival collections and an all-expense-paid trip to attend the AIC annual meeting. John Boral, director of marketing for Gaylord Brothers, presented Jones with a certificate honoring her achievement.

Jones used her grant to attend the Southwestern U.S. Collections Conservation Technician Training Course sponsored by AMIGOS Bibliographic Council, the University of Texas at Austin, and BookLab Inc. The program is part of a national initiative to increase opportunities for training in the maintenance and repair of general collections.

## Call for Papers

23rd AIC Annual Meeting,  
June 6-10, 1995  
St. Paul, Minnesota

AIC members who wish to present a paper at the general session of the 1995 annual meeting in St. Paul should submit an abstract no later than **October 3**. The papers will be reviewed by a program committee chaired by the vice-president. Acceptances will be mailed on **November 7**. Completed camera-ready abstracts suitable for inclusion in the *AIC Abstracts* will be due in the AIC office by **February 21, 1995**.

The general session will explore the challenging and multifaceted topic of ethics in conservation. It is expected that many complex and occasionally difficult issues can be discussed in the broad and open forum that the general session provides.

Several areas of importance and relevance to the development of the profession might be addressed. These may include: examining specific decisions regarding the degree of appropriate intervention in treatments; approaches to the treatment of large collections or large-scale projects in the

public domain; the philosophy of preventive conservation and minimal intervention; defining specific selection criteria used in determining treatment priorities and general collection management given increasingly limited resources; reviewing the legal and moral rights of living artists, artists' estates, and the ethics of treating stolen art; determining appropriate documentation for unusual situations; and exploring the differences in approach and the interpretation of responsibilities occasionally found between conservators in private practice and those employed by institutions.

Abstracts should present a summary of the subject matter to permit an evaluation of the paper's quality and significance. Papers should be suitable for oral presentation as well as for 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 and publication; 3) quality of the paper's content and significance of the results; and 4) importance of having an overall balance to the thematic session. Papers judged more suitable for a specialty group session will be passed on to the appropriate group.

Abstracts should be double-spaced and a maximum of two pages. Send them by **October 3** to: Jay Krueger, AIC vice-president and program chair, National Gallery of Art, DCL, 6th St. & Constitution Ave., NW, Washington, DC 20565. Abstracts may also be sent to the AIC office; fax (202) 452-9328. If you have questions about the abstracts, please call Jay at [REDACTED]

## Call for Posters

23rd AIC Annual Meeting,  
June 6-10, 1995  
St. Paul, Minnesota

All interested parties, including members and nonmembers of AIC, are invited to submit abstracts for the poster session at the 1995 AIC annual meeting in St. Paul, June 6-10. The theme of the session will echo the general session theme, conservation ethics. Other

poster session topics might include the history of conservation, unusual treatments, conservation surveys, and ongoing conservation research and technical studies.

Conservation students are particularly invited to submit abstracts. The poster session is a unique opportunity to make a presentation—a contribution to the field—in an interesting, innovative format that does not require the presenter to stand before an audience. The poster is mounted in the exhibit hall throughout the meeting, and you can discuss it with interested attendees.

The guidelines are quite simple. Basic materials and set-up are supplied, including the easel and 4 x 4 foot Fome-Cor for mounting the poster. The following are some suggestions for your poster presentation:

1. Please contact the session chair as soon as possible to discuss the subject.
2. Submit your camera-ready abstract by January 17, 1995.
3. The abstract must be typewritten, single-spaced, and cannot exceed two pages. Times Roman, 10 or 12 point typeface is preferred. Dot matrix will not be accepted.
4. Use standard 8½ x 11 inch white paper. Include the title, the author(s), and your affiliation, all in caps and boldfaced.
5. Don't fold the abstract. Send it flat. Upon receipt, a letter will be sent to you.

Your abstract is printed in the AIC 1995 *Abstracts*. The poster session is the ideal format for small discussion groups. The general goals of the poster session are to exchange information, encourage dialogue among attendees, and promote networking among AIC members.

If you are interested in contributing and in supporting the growth and development of the AIC poster session, I'd like to hear from you. We are looking for interested individuals to help with next year's planning. Send your abstracts, ideas, or questions to: Tony Rajer, AIC Poster Session Chair, P.O. Box 567, Madison, WI 53701; (608) 249-7042; fax: (608) 251-3589.

## Gaylord Award Deadline is December 1

The application deadline for the Gaylord Brothers Collections Conservation Award is **December 1**. The award consists of a \$1,000 grant plus an all-expense-paid trip to AIC's 23rd annual meeting, to be held June 6-10, 1995, in St. Paul, Minnesota. The grant is for individuals engaged full-time in the conservation of library or archival collections (books, paper, or photographic materials). Applicants must describe how they would use the \$1,000 grant to improve their ability to care for their collections. Fundable activities include workshops, seminars, courses, short-term internships, or conferences on conservation topics. The grant may be used for tuition, registration fees, travel, or accommodations. Review criteria include the quality of the proposal, qualifications of the applicant, and potential impact of the proposal on the collections in the applicant's care. For application forms contact: Gaylord Brothers, Collection Conservation Award, P.O. Box 4901, Syracuse, NY 13221-4901; (800) 448-6160.



National Arts  
and Humanities  
Month

October

**The Arts & Humanities.**  
There's something  
in it for you.

# Conference Reports

## Mural Conservation

"Mural Conservation: Materials, Environment, and Public Stewardship" was a one-day joint meeting of the Washington Conservation Guild and the Washington Chapter of the Association for Preservation Technology held April 14 at the U.S. Department of the Interior. Conservators, architects, and government administrators discussed treatment rationales as well as the process by which bids are solicited and contracts awarded, focusing on recent work on murals in public buildings in the Washington area.

Rebecca Stevens, regional historic architect for the National Park Service (NPS), explained the preservation project under way at the Lincoln and Jefferson Memorials. The award of the mural conservation contract is complicated by the number of entities involved in the process. They include a technical advisory committee, the site managers, NPS regional personnel, the NPS Denver Service Center, the U.S. Geological Survey, consultants such as the Smithsonian Institution and the Getty Conservation Institute, and various architectural and engineering firms.

The NPS's contracting process for mural conservation work is governed by federal regulations that prohibit preselection contracts and specify that "experts" involved in project consultation are excluded from bidding. The procedure used for the Lincoln Memorial mural is a negotiated contract rather than a sealed low bid. The contract is advertised, bidding is open, and consideration is given to a proposal's technical merit as well as its price. A selection committee of five to seven people, including NPS management and consulting entities such as the Smithsonian and the Getty, evaluates the proposals without seeing the price, ranks them, and makes recommendations to the contracting officer, who then balances the committee recommendations with the price proposal and bonding of the firm. To date, a microclimate study has been completed, and the contract for the scaffolding has

been awarded. The bidding process for the actual conservation work began this summer. The treatment approach will be to perform emergency stabilization of the paint and ground. While it is recognized that the work might need to be repeated in a few years, this approach buys time for environmental monitoring at both the Lincoln and Jefferson Memorials. This study, which will be carried out during the next 20 years, will record temperature, relative humidity, moisture and light levels, vibration, structural movement, wind speed, solar radiation, and rainfall.

David Kemnitzer, an architect from Einhorn, Yaffee, Prescott, discussed his firm's investigations on the Lincoln Memorial. The murals (on canvas) by Jules Guerin are mounted on the north and south walls above the Gettysburg address and Lincoln's second inaugural address. The artist, who painted the murals in the 1920s, mixed pigments and kerosene with wax to the consistency of Vaseline to render the colors permanent and waterproof. The murals appear pastel in color due to weathering and sun-promoted differential drying. They are attached to the wall with a lead paste adhesive.

The architect of the Lincoln Memorial had originally placed 9-inch-wide air shafts behind the south and north walls to heat the air above dew point in the area of the murals. However, Congress did not allow the building to become hooked into the government's steam heating plant, so a small coal-fired boiler was set up on the north side to generate steam heat. When it was found to produce too much soot, it was turned off. As a result, major condensation occurs about eight times a year. The zinc oxide ground used for these paintings, being hydrophilic, expands with resulting paint loss, which is worst along the bottom of the murals. This weathering, together with salt and organic deposits, has caused a blanched appearance. Analysis by Richard Wolbers suggests the murals were originally unvarnished.

After a year of study it is now possible to predict when the condensation is likely to occur. The restoration team is investigating reheating the air shafts with an electric or gas-powered boiler. Discharge vents and infrared heaters are also being considered to discharge dry air and pick up moisture. Possible structural solutions to an ongoing problem

with birds are also being considered.

Andrea Mones-O'Hara and Robert Wienstein, General Services Administration, discussed their agency's role in contracting conservators for mural conservation work in federal buildings. O'Hara has developed a 10-year plan for maintenance of the GSA National Capital Region's artworks. The current bidding requirements include a minimum standard, a written narrative addressing the conservator's proposal, and a copy of a report the conservator has written in the past five years documenting a mural project. Bids are evaluated using a pass/fail format. A group of competent conservators is established and asked for a bidding price. Experience, resources, and formal training are also considered.

Perry Huston, Perry Huston and Associates, discussed the conservation of five frescoes at the Department of the Interior. All were painted in true fresco technique in 1939 by Henry Varnum Poor, Edgar Button, and James M. Newell. Huston noted that Poor's fresco was not prepared as well as the others; he may have used a stronger lime in his paint. The main damages to the frescoes were scratches and gouges, vandalism, and wax (from floor maintenance), which was difficult to remove without harming the murals.

David Olin, Olin Conservation, outlined the role of a GSA consulting conservator. The duties are to review the preliminary condition report, conduct an examination, develop a cost estimate, and develop a packet for bidders. The conservator cannot bid on the project and sits as a nonvoting member on the GSA selection panel. The conservator does not know the names of the bidders or their qualifications.

The last speaker was Arthur Page, Page Conservation, who discussed his treatment of three gouache murals by Native American artists in the cafeteria at the Department of the Interior. A general contractor participated in the work, since cleaning and redirecting HVAC duct work and installing UV light filters were necessary. New marble base moldings were also prepared to keep mail and service carts from gouging the murals.

The mural, *Two Ceremonial Shields and Buffalo's Head*, by Stephen Mopope, contained a background of stippled oil, while the major design elements were executed in oil/damar. The back-

ground was cleaned with dilute ammonia. Pretreatment of food stains with ethanol was effective. Flaking paint was consolidated with dilute gelatin applied through Japanese tissue. Mylar was placed over the paper to allow a gentle glassing of the surface. Severely curled paint was coated on the curled reverse with BEVA 371, warmed with a heat lamp, and gently laid in place. Polyurethane varnish and oil repaint covering 35 percent of the surface were removed with a published Wolbers gel formulated for polyurethane removal.

A second mural by the same artist was executed in gouache over a cementlike sandy plaster. The gouache was underbound in the figures. Erasers were used for grime removal. Tidelines were minimized using brushes, slip sponges, and an airbrush. Pastel pencils were used to inpaint some of the cross-hatched figural areas. Acryloid B-72 was used to add binder to the figures.

A third mural, *Harvest Dance*, by James Auchiah, was treated in a similar manner to the second mural. Extensive repaint was removed from some of the figures using medium-tack masking tape.—Report compiled from contributions by Rae Beaubien, Stephen A. Collins, Davida Kovner, Arthur Page, and Catherine Rogers

## NARA Preservation Conference: Acetate Film

The National Archives and Records Administration ninth annual preservation conference was held on March 15 in Washington, D.C. The topic of this year's conference was "Cellulose Acetate Films: Magnitude and Nature of the Preservation Concerns." Talks focused on arresting the deterioration of the 50- to 75-year-old films now generally acknowledged to be at risk. Speakers included Peter Williamson, Museum of Modern Art (MoMa); James Reilly, Image Permanence Institute (IPI); A. Tulsi Ram, Eastman Kodak; Leslie E. Smith, National Bureau of Standards/National Institute of Standards and Technology; William Lull, Garrison/Lull Environmental Engineers; Betty Hill, NARA; and Steve Puglia, NARA.

After Reilly discussed the chemistry, technology, and history of acetate, as

well as the characteristic stages and causes of film deterioration, Williamson talked about the history of deterioration in MoMa's film holdings. The museum founded its film lending library in 1929. During the 1930s many nitrate films were copied onto acetate, which was first noticed to be deteriorating in 1958. At the time, it was assumed that the deterioration was caused by (1) increased demand for the films during World War II (leading to physical abuse of films during worldwide shipping) and (2) inferior film stock available during the war era.

MoMa staff noticed serious acetate-film deterioration in 1977-78 and recommended segregating deteriorated film as well as inspecting of viewing copies. However, by 1980 it appeared that the problem was not limited to frequently lent films. The increase in film-duplication costs resulting from silver speculation in the early 1980s led MoMa to recognize that duplication was more costly than improved storage at lower temperatures, so in 1992, MoMa began building an off-site cool storage facility.

Reilly's research showed that the rate of film deterioration depends on storage conditions and is greatly diminished by lower temperature and relative humidity. IPI has developed temperature and humidity charts that estimate how long it takes for film to reach advanced levels of deterioration.

Ram discussed recent Kodak research in color motion picture film stability. Because deteriorating acetate film releases acids, film acidity increases dramatically in closed film cans. Color dyes are very sensitive to small changes in pH and can decolorize as the pH becomes even 0.5 pH units more acidic. This sensitivity to acid, along with light and heat exposure, contributes to color fading. In an effort to control pH, Kodak has experimented with the use of molecular sieves. These small packets of chemical granules, placed in the film cans, absorb excess moisture, acids, and other off-gassing components of deteriorating film. Kodak's experiments with these sieves show improved dye and film stability when motion picture film is stored with precise amounts of the sieves in sealed cans. The sieves are being field-tested worldwide and are now commercially available through FPC (a Kodak Company) at an estimated cost of \$2-\$5 per can. Contact:

FPC, [REDACTED]  
Hollywood, CA 90038; [REDACTED]  
[REDACTED] ask for item #5150.

Smith noted that other cellulose acetate-based materials (audio disks and tapes, laminated documents, and magnetic tapes) also deteriorate. He pointed out that despite the experimental use of molecular sieves, at present the only known safe and cost-effective method for preserving large film holdings is a controlled cool, dry climate.

Lull, in his discussion of storage vault design, explained that engineers with specialized training (rather than mechanical engineers) are required when designing cold temperature vaults that can maintain a stable temperature and low relative humidity. It is also important to use contractors familiar with the requirements of film vaults as opposed to commercial refrigerated rooms found in restaurants. Essential design elements include easy equipment access for servicing, local servicing and preventive maintenance, alarmed environmental monitoring systems, a test run of several months to verify that the vault runs as desired before housing records inside, and the provision of a three-year maintenance contract by the design/build firm. Lull estimated that building costs should be \$200-\$350 per cubic foot.

Hill emphasized the complex problems of NARA's millions of film holdings, which often have aged and been subjected to unknown previous storage conditions and processing before entering the collection. She pointed out that duplication and cold storage each have disadvantages as means of preservation. When contracted to outside vendors, duplication can be costly, and it can be difficult to verify that the duplicates meet preservation quality standards. Cold storage prevents fast access to the film by researchers, since the negatives need time to come to room temperature.

Puglia suggested improving storage conditions to buy time for the entire collection and then duplicating records in order of priority. He also discussed a cost-benefit analysis he developed to compare cost of various storage vaults (taking into account capacity, energy costs, and temperature/relative humidity requirements) with duplication (size of holdings, formats, and duplication method were considered).—Sarah Wagner, Photographic Materials Group chair

# SPECIALTY GROUPS

## ARCHITECTURE



**ABSTRACTS DUE:** Your work is important. You owe it to yourself and the rest of us to present it at next year's AIC annual meeting. The deadline for submission of abstracts for the 1995 general session and specialty/subgroup sessions is **October 3**. Submit general session abstracts to the AIC program chair (see page 14) and Architecture Specialty Group abstracts to: Joel Snodgrass, ASG program chair, [redacted] l., Brooklyn, NY 11201; fax: [redacted].

**A WORD FROM THE NEW CHAIR:** At the annual meeting in Nashville, the ASG session as well as associated functions were well attended, and there was significant enthusiasm and support concerning the activities and progress of the group. There was general agreement that the quality of presentations was quite high, and the panel discussions were productive and will help the ASG focus on resolving issues important to all architectural conservators. Many members volunteered for committee work, and they will be contacted shortly! A special thank you is extended to Michael Emrick, who directed us to a great place for our banquet and provided an outstanding walking tour of Nashville. Also, thank you to all invited participants, each of whom graciously accepted the invitation to attend the meeting and were well prepared to contribute to the session. For the next meeting we will be allowed two days for our individual session. Based on the success of this past meeting, there should be no problem in developing a full program for this amount of time.—David Wessel

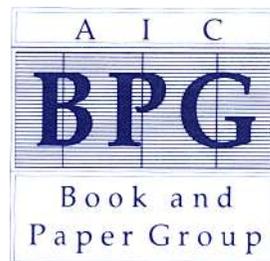
The following symposia have come to our attention and may be of interest to the ASG membership.

**EARLY NEW ENGLAND ARCHITECTURE SYMPOSIUM:** The Society for the Preservation of New

England Antiquities (SPNEA) will sponsor "Early New England Architecture," October 15, 9:00 a.m.–5:00 p.m., at the Museum of Our National Heritage in Lexington, Massachusetts. The symposium will honor the significant contributions of Dr. Abbott Lowell Cummings to the scholarship of New England architecture and material culture over the past four decades. Presentations by Ronald G. Brunskill, Bernard L. Herman, William Hosley, James Sexton, Earl Shettleworth, Jr., Robert Blair St. George, and Edward Zimmer will explore the transfer of architectural traditions to and from New England, approaches to the study of material life in New England, and the contributions of early New England architects Benjamin, Parris, and Shaw. The program will launch the SPNEA-sponsored series, Abbott Lowell Cummings Symposium on Material Life in Early New England. Contact: (617) 227-3956.

**HISTORIC MASONRY SYMPOSIUM:** A two-day symposium on preservation treatments for historic masonry will be held November 11–12 in New York City. The symposium, sponsored by the National Park Service, the Association for Preservation Technology/New York Chapter, and the Historic Preservation Education Foundation, will bring together specialists from North America and Europe who are actively involved in the preservation of historic masonry materials. The program will include formal presentations as well as roundtable discussions on the use and evaluation of masonry consolidants, coatings, and water repellents. Participants will be encouraged to raise questions and discuss their experiences with speakers and fellow practitioners. As registration will be limited, those interested in attending should call: Preservation Assistance Division, National Park Service, at (202) 343-9578, or write: Historic Masonry Symposium, P.O. Box 77160, Washington, DC 20013.—Mary Hardy, Secretary/Treasurer, Architectural Resources Group, Pier 9, The Embarcadero, San Francisco, CA 94111; (415) 421-1680; fax: (415) 421-0127

## BOOK AND PAPER



**NASHVILLE '94:** BPG members gave superb presentations in both the general and specialty sessions on a wide range of topics relevant to art, archives, and library conservators. General session talks by BPG members focused on discolored lead pigments in Japanese prints, modern media, book repair, and computer networking. The excellent BPG session included the history of media in drawings and copy press processes; investigations into DEZ, gelatin, and tidelines; strategies and techniques for repair of rare books; and innovative treatment approaches for art, maps, manuscripts, and papyrus. The tips session provided sources for many useful "tools," including graters, solvent applicators, chamois, pulp, and scuba weights. Thanks to all the presenters; we hope they will share their hard work with members not able to attend the meeting by submitting papers to *JAIC* or the *BPG Annual*. Thanks also to the hardworking outgoing BPG Board: program chair Maria Fredericks and past chair Betsy Eldridge. The new assistant chair, Mary Wood Lee, and I look forward to serving you well this year.

At the BPG business meeting, Robert Espinosa received an award for his long commitment to the *Annual*, which he has now further improved aesthetically and economically. Robert is anxious to pass on his position as editor of the *Annual* to any interested party (call him!), but he has agreed to chair a publications task force to coordinate BPG publication efforts and funding. A second award was presented to Kate Maynor for her long tenure as project manager for the *Paper Conservation Catalog* (PCC), which has now issued its last chapters. Kate has agreed to serve, during a transition period, as a contact for PCC concerns as well as chair a task

force charged with coordinating BPG commentaries to the *Code of Ethics and Guidelines for Practice*. Minutes of the BPG business meeting will be sent to members by secretary-treasurer Karen Potje. The meeting concluded with the former special interests groups (SIGs) on libraries and archives summarizing their activities, which will periodically be reported in this column by the Library Collections Conservation Discussion Group (LCCDG) and the Archives Conservation Group (ACG).

At the BPG luncheon, discussion began on whether the *Code and Guidelines* require commentaries on issues such as documentation or compensation and whether such commentaries should combine or separate practices in libraries, archives, and fine arts institutions. If you have comments, please contact the chairs of the library and archives groups, or Lyn Koehnline who has volunteered to coordinate input from museum and fine arts BPG members.

**ST. PAUL '95:** Program chair Debora Mayer reports that the deadline for abstracts is **October 3**. If you are doing interesting work or know someone who is, please share it with our membership. Topics of special interest are consolidation and ephemera, but all presentations are welcomed. They can be formatted for 20-minute lectures, "short topics," or "tips" sessions. Please contact Debora or Sarah Melching with suggestions about the meeting, or send abstracts to: Debora Mayer, 81 Stowell Rd., Bedford, NH 03110; fax: (603) 471-1954.

**LIBRARY COLLECTIONS CONSERVATION DISCUSSION GROUP (LCCDG):** Chair Maria Grandinette reports that LCCDG's AIC postsession, Connoisseurship of 19th-Century Bookbindings with Sue Allen, was attended by approximately 55 people. The event was a starting point for developing guidelines for conservation and repair of 19th-century bookbindings, the topic of next year's session. Cochair Randy Silverman attended the American Library Association (ALA) meeting in Miami and gave presentations on 19th-century bookbindings to the Physical Quality and Treatment and the Curator and Conservator discussion groups. LCCDG's proposal for a joint ALA/AIC program about repair has been approved. It will be held at the Chicago ALA meeting in June 1995.

**ARCHIVES CONSERVATION GROUP (ACG):** Chair Diana Alper reports that minutes and additional information will be sent to all those who signed in at the Nashville ACG meeting. For the 1995 AIC meeting, ACG is planning an archives component to the Angels Project and a session on staff and user training that may be presented in conjunction with ALA members working on this topic. Other ongoing activities include identifying issues for the *Code and Guidelines* commentaries and compiling public and staff educational materials. Anyone interested should contact Diana at [REDACTED] or 6705.

**OTHER NEWS:** ICOM's Working Group on Graphic Documents chair Gerhard Banik invites BPG members to the next interim meeting in Amsterdam, April 2-5, 1995. The meeting will include special presentations on wallpapers and oversized objects. Abstracts are due by September 31 (fax: 011-49-711-586-453). Maxine Sitts of the Commission on Preservation and Access reports that CPA will help BPG members seek funding for research into the effects of lignin, temperature, RH, and microclimates on paper; storage and enclosures for film; durability of magnetic media; and the aging of PVA binding adhesives. For information, phone Maxine at [REDACTED]. ASTM is preparing a request for research proposals on the effects of paper components, such as lignin, on the aging of writing and printing papers, in order to modify standards for permanence and durability. Phone Kathleen Riley for information, [REDACTED].—Dianne van der Reyden, Chair, CAL/MS, Smithsonian Institution, Washington, DC 20560; (301) 238-3700; fax: (301) 238-3709

# CIPP

## CONSERVATORS IN PRIVATE PRACTICE

**CALL FOR PARTICIPATION:** Abstracts for the St. Paul CIPP annual meeting program should be sent to John Scott, CIPP program chair, by **October 3**.

At the St. Paul meeting, CIPP will address Strategic Management and the Business Environment for Private Conservation Services. Studio business tips and the CIPP Open Forum will again round out the program. John Scott and Constance Silver, vice-chair, will produce the program with the aid of CIPP Board members. All suggestions and offers of help are welcome!

On Saturday, June 11, in Nashville, CIPP conducted an all-day program, which was well attended and very well received. Thanks to Lorraine Schnabel and James Moss (insurance), Ann Boulton and Karen Yager (studio business tips), and John Scott (managing professional assistance, CIPP Open Forum) for organizing and leading program sessions. Thanks also to insurance industry representatives Steven Fitzpatrick and Bob O'Connell and CIPP members Lisa Mibach, Kenneth Needleman, and Peter Mecklenburg for presenting in the sessions. Proceedings (edited transcripts and notes) are being provided to all CIPP members.

At the CIPP business meeting on June 11, the motion passed allowing delayed CIPP mail elections to proceed this summer. Results will be available after September 5 and will be published in the November *AIC News*. Thanks to Nominating Committee members Curtiss Peterson and Elisabeth Speight, and special thanks to Martha-Lucia Sierra, committee chair. The business meeting also approved increasing the 1994 CIPP budget as needed to pay for producing and distributing additional CIPP publications.

Thanks to Scott Haskins for thoughtful and energetic service and leadership as 1990-94 vice-chair and then chair of CIPP and to 1992-94 secretary Christine Smith and directors Ann Boulton and Karen Yager. CIPP is as good as

the CIPP members who volunteer their leadership.

Current CIPP Board members (continuing after August 1) are: John Scott, chair, Linda Morris, treasurer, and Lorraine Schnabel, director. Unopposed election candidates are: Constance Silver, vice-chair, and Genevieve Baird, secretary. Please be in touch with CIPP Board members. Help us keep CIPP a positive and effective element in AIC!

Recent CIPP Board meetings were held June 9-10 in Nashville and July 25 by teleconference. CIPP committees will now be chaired by CIPP officers or directors. Our first two appointments are director Lorraine Schnabel to chair the Committee on Insurance, and treasurer Linda Morris to chair the Committee on Records and Archives. Also being considered are committees on *Code of Ethics* commentary, membership, telecommunications/computers, business environment, and law.

The CIPP charter encompasses education, advocacy, and activism, and CIPP policies and activities are determined by the CIPP Board working together. We will deliberate any topic, issue, or action brought up by a CIPP officer or director. Please tell one or all of us about your concerns; each CIPP Board member is your potential spokesperson on the CIPP Board. We expect to meet by teleconference at least in mid-September, late November, January, and late March.—John Scott, CIPP Chair, P.O. Box 20098LT, New York, NY 10011; fax: (212) 714-0149.

## OBJECTS



We are happy to report on a very successful session at the annual meeting in Nashville. The session on loss compensation was dazzling in the quality and breadth of the papers presented. Issues addressed included the compensation of ethnographic material undertaken in consultation with native consultants, techniques for the compensation of archaeological objects and sculpture in art museum collections, structural and musical compensa-

tion of *gamelan* instruments, an evaluation of toned tissue paper fills, treatment of high-style gilt finishes, stained glass compensation, and approaches to contemporary sculpture and installations.

Discussions for the preparation of commentaries to the COE/GFP were groundbreaking! Conservators from other specialties attended to share in this exciting first step. Summaries of these discussions will follow in this and future newsletter columns.

All of the *Rules of Order* changes that you received in a mailing were passed by the membership. Our business meeting included productive discussions on how we should focus our OSG funds. It was agreed that we should make OSG-sponsored projects our first priority. As previously planned, we will dedicate funds to the Gilded Metals Symposium; to OSG *Postprints* of the 1994 talks, which OSG members will receive free of charge; and to cover the expenses of our committees working on commentaries to the *Code* and *Guidelines*.

Members present for the Wooden Artifacts group business meeting discussed the possibility of merging our two groups. WAG members did not support this idea but did like the idea of planning more collaborative programming. Collaboration will certainly be considered for future OSG programs.

Julie Lauffenburger, program chair, has been refining ideas for the next annual meeting. **October 3** is the deadline for receipt of abstracts of papers on general objects topics as well as on structural treatments. She would also like to receive abstracts for brief, less formal presentations on short-term research done by objects conservators in preparation for treatment. Please call Julie with your ideas.

The first commentary discussion to be summarized applies to treatment materials and methods, COE VI and GFP 21-23. To save space, we refer you to these documents in the 1995 *AIC Directory*. Some changes may have already been incorporated that address aspects of this discussion. We are indebted to Ann Boulton, committee chair, for her excellent summary of these issues.

One suggested form of commentary would be examples of treatments or nontreatments that seem to contradict the document as it now stands but that

illustrate the latitude necessary for an ethical objects conservator. Another general commentary, suggested for the guidelines, would encourage conservators to document treatments that are exceptions to the *Code* and *Guidelines* with an explanation of the reasons behind that treatment.

Discrete portions of the document raised further questions. The first was about how necessary examination and treatment techniques can interfere with future **scientific investigation**. Commentaries could address the fact that **function** may sometimes need to be sacrificed for the preservation of the object (i.e., tackless upholstery, mechanical objects). Single objects may sometimes represent many different time periods (and functions); sometimes one may be sacrificed to preserve another. On issues of the **preservation of the aesthetic, conceptual, and physical characteristics of cultural property**, what happens when one of these principles becomes so important as to override the other two? Should there be commentaries that allow us to follow artists' wishes, tribal concerns, or religious principles? On the issue of **mass treatment**: should there be a statement indicating that individual objects may be compromised for the benefit of a large collection?

On **loss compensation**, discussion was extensive. The statement "should be detectable by common examination methods" led conservators to ask whether these methods should be elucidated. A list compiled at the meeting included examination by a conservator using: (1) visible and raking light; (2) ultraviolet light; (3) low-power stereobinocular microscope; (4) solubility testing; and (5) comparison of before and after compensation photographs. More than one of the above methods may be necessary to detect compensation. Are there times when a desired compensation cannot successfully be documented or detectable (i.e., chemical repatination of sculpture, overvarnishing of a wooden object)?

On the issue of **reversibility**, it was brought up that this is not always possible (i.e., inpainting directly on a porous substrate when no fill or isolation layer is possible, or irreversible structural mends to outdoor sculpture necessitated by public safety). On "obscuring or removing original

material," many conservators gave examples of possible conflicts with methods such as overvarnishing, repatination, corrosion removal, paint removal in preparation for repainting outdoor sculpture, discolored varnish removal, and original upholstery replacement. Even filling a loss is in effect obscuring original material.

As you can tell, this was a productive and provocative discussion. Please share your thoughts and comments with Ann Boulton and us.—Ellen Pearlstein, Conservation, Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238; (718) 638-5000, ext. 276, and Michele Marincola, Conservation Dept., The Cloisters, Ft. Tryon Park, New York, NY 10040; (212) 923-3700, ext. 140.

## PAINTINGS



**Question:** What officer of the PSG is named "Will," studied at the Villa Schifanoia in Florence, and is head of conservation at a newly built museum of 20th-century art?

**Answer:** Both the chair and the vice-chair!

Welcome to Will Real, the new PSG vice-chair, of the Carnegie Museum of Art and the Andy Warhol Museum in Pittsburgh!

**SECOND CALL FOR PAPERS:** The group of exceptionally high-quality papers at this year's AIC meeting, coordinated by Marcia Steele, will be a hard act to follow, but *now* is the time to submit papers for the St. Paul meeting next spring. Abstracts should come to me by **October 3**.

James Martin is the PSG liaison to the new Materials Research Group. Painting conservators who have a particular interest in materials research should contact either Jamie or me with special projects, research concepts, or ideas on how this liaison might best serve our membership.

The increase in dues that was overwhelmingly approved by members in attendance at Nashville is helping to pay for a very worthwhile project: the *Painting Conservation Catalog*. Sarah

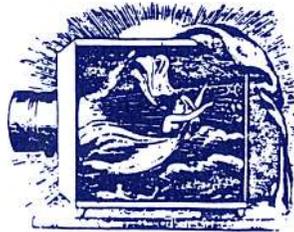
Fisher reports that work on the first chapter, Surface Coatings, is moving along on schedule, with chapter compiler Steven Prins working with an ever-expanding group of contributors. Your contributions, especially on the section on the practical aspects of the use of surface coatings, are welcome! Sarah requests that the contributors keep to the deadlines that Steve has set so that the project will stay on schedule and the chapter will be ready for next year's annual meeting. Wendy Samet, editorial board liaison for this chapter, is also available to answer specific questions.

A reminder to last year's speakers: Please keep to the deadlines sent to you by vice-chair Will Real so that the *Postprints* will reach our members before next year's meeting.

Please note my new phone and fax numbers: [redacted]; fax: [redacted]

[redacted]—Will Shank, PSG Chair, San Francisco Museum of Modern Art

## PHOTOGRAPHIC MATERIALS



**NASHVILLE:** A special thank-you to program chair Barbara Brown for assembling an excellent meeting. Of course, the stars are all of the speakers who contributed to such a strong program. Highlights included presentations on Stieglitz's palladium prints by Doug Severson and Connie McCabe. These two talks reviewed the current appearance and condition of these prints, the possible treatments performed by Steichen in the 1940s at O'Keeffe's request, and an investigation into the presumed treatment methods. In addition, original appearance and artist's intent were discussed, since O'Keeffe felt that the prints had discolored terribly when she asked Steichen to treat them. Both authors are interested in any observations or information about these treated prints or treatments used historically to reduce discoloration in platinum and palladium prints.

Henry Wilhelm also discussed artist's intent as it relates to photographer's printing styles in terms of gallery lighting conditions—that is, many photographers view their freshly printed photographs in a brightly lit section of their darkroom with lighting levels typical to that of galleries (300-1000 lux). Wilhelm feels that exhibiting these prints at 50-100 lux interferes with seeing the print as the photographer wanted it seen, since certain tonalities and colors will be reduced or change appearance at such low illumination levels. Wilhelm recommends illumination of 280 lux for short durations, densitometric monitoring of all photographs and substitution of facsimiles for long-term exhibition (three months or longer). Other talks included an excellent review of dry-mount tissue history by Stephanie Watkins, the technology of photographic processes used to reproduce architectural drawings by Lois Olcott Price, and the history of paper negatives by Lee Ann Daffner. Scientific research talks included the effects of air pollutants on black-and-white and color microfilm by Doug Nishimura of the Image Permanence Institute; the use of passive acidity monitors for film cans by Monique Fisher; and FTIR identification of film by Betty Walsh. Steve Puglia discussed a cost-benefit analysis for the preservation of film collections, while Debbie Hess Norris reviewed observations on the recovery of water damaged photographs. Finally, Andrew Robb discussed his research on the use of adhesives for hinging RC paper.

**WASHINGTON WINTER MEETING:** Barbara and I would like to repeat the quality of the Nashville program in the upcoming winter meeting (March 3-4, 1995, in Washington, D.C.). Please try to have your abstracts to her as soon as possible, so that some semblance of a slate can be included in the winter meeting mailing going out in late November. For those of you preparing travel plans now, refer to the July *AIC News* PMG column for information.

**ST. PAUL SECOND CALL FOR PAPERS:** For those of you who have a talk in mind but won't be ready for presentation by March, you still have the half-day session at the annual conference to be held in St. Paul in June. Those abstracts are due on **October 3** to Barbara Brown because of AIC

scheduling deadlines. Barbara will start phoning after Labor Day (*hint, hint*).

**CATALOG:** A reminder that catalog compilers John McElhone (Cased Objects) and Stephanie Watkins (Exhibition) need your contributions. The Inpainting Outline compiled by Debbie Hess Norris will be printed this fall.

**NASHVILLE BUSINESS MEETING:** Several important items were discussed at the business meeting, including the publication of the Inpainting Outline this fall and the printing of *Topics* vol. 7 and possibly two new outlines next spring. The Nominating Committee was convened (Robin Siegel, Valerie Baas, and Doug Severson) for next winter's election (no, yours truly is not running again, so go for it!). Other committees include the Ethics Commentaries Committee (Lee Ann Daffner, Barb Lemmen, and Sarah Wagner). If you are burning with ideas for commentaries after receiving your ethics ballot, please contact one of us! Further support for student stipends was approved again for next year. The stipend committee next year will consist of the PMG officers. This year's PMG stipend speaker was Lee Ann Daffner. Both Monique Fischer and Andrew Robb received generous support from the AIC George Stout Fund. Once again, Tuck Taylor gave a donation of \$250 to PMG to help defray the cost of stipends. Thank you Tuck!—Sarah Wagner, PMG Chair, [redacted], Silver Spring, MD 20910; [redacted], ext. [redacted].

## TEXTILES



**ANNUAL MEETING HIGHLIGHTS:** The 1994 Textiles Specialty Group business meeting and program was highly successful. Our \$500 contribution to FAIC for the Stout Award helped support the attendance of textile conservation graduate students Kathleen Kiefer and Sara Reiter at the conference.

The Research and Technical Studies Subgroup (RATS) has asked each specialty group to identify a liaison to

become involved in follow-up discussions after the publication of *Research Priorities in Art and Architectural Conservation*. Deborah Bede volunteered to be our liaison. Contact her if you would like to have input into any of these discussions.

The papers from the 1994 and 1995 annual meetings were originally planned to be published as one volume because of budget concerns. The board, however, expressed the desire to maintain our momentum and publish a separate volume this year if funds are available. The feasibility of a smaller but quality volume will be explored.

After the business meeting, our formal program of papers explored some complex issues in textile conservation. We joined the Wooden Artifacts group to hear two lectures on upholstery conservation. The afternoon session was devoted to work on the *Textile Conservation Catalog*. Attendees broke into discussion groups to draft new chapters and revise existing drafts.

A casual evening of good food and conversation ended the meeting day. Approximately 40 members attended the TSG group dinner. A buffet of traditional southern fare served in a relaxed atmosphere allowed friends and colleagues to catch up with one another.

**NEW OFFICERS:** The 1994-95 board includes Jane Merritt, chair, [redacted]; Marlene Jaffee, vice-chair, [redacted]; Nancy Pollak, treasurer, [redacted]; and Meredith Montague, secretary, [redacted].

**1995 ANNUAL MEETING CALL FOR PAPERS AND PARTICIPANTS:** Next year's program will be devoted to the single topic of wet cleaning. It has been 15 years since the Harpers Ferry Regional Textile Group examined this subject, and various things have changed. It is hoped that as many of our members as possible will participate in this session. The meeting will be organized into panel discussions and short papers. You are all encouraged to contribute information to a panel or be one of the speakers. The panel topics will be: *Water: What About It?*, Deborah Bede, chair; *To Clean or Not To Clean*, Deborah Trupin, chair; *How Did We Get This Far? The Development of Wet Cleaning Practices*, Suzanne Thomassen-Krauss, chair; and *The Realities of Wet Cleaning: What We Really Do*, Patricia

Ewer, chair. If you would like to participate in a panel, please contact the panel chair directly. If you would like to present a short paper on research, new techniques, problems, or interesting wet cleaning treatments, please send an abstract to Jane Merritt. The abstracts should be 200 words or less and they will be reviewed by the TSG Board for selection. Abstracts and contacts with the panel chairs are due by **October 3**.

**THANK YOU:** On behalf of the membership, I would like to express our appreciation to last year's board, especially Deborah Trupin who worked very hard to organize such a successful meeting. In addition, I would like to thank Suzanne Thomassen-Krauss, Joy Gardiner, our dedicated nominating committee, and *Postprints* editor Catherine McLean.—Jane Merritt, Textiles Specialty Group Chair, National Park Service, Division of Conservation, P.O. Box 50, Harpers Ferry, WV 25425-0050; (303) 535-6142

## WOODEN ARTIFACTS



**SECOND CALL FOR PAPERS, ST. PAUL:** The Wooden Artifacts group is accepting abstracts for our session at the 1995 annual meeting in St. Paul. Paper topics may address one or more of the following areas: ethics in wooden artifact conservation; advances in wooden artifact conservation science; and case studies in wood. Please send abstracts to: Jonathan Leader, SCIAA, 1321 Pendleton St., Columbia, SC 28208; or contact him at [redacted] fax: [redacted]. Deadline for abstracts is **October 3**.

**POSTPRINTS:** Denver *Postprints* are now available from the AIC office for \$10 (\$20 for nonmembers), plus \$3 postage and handling. Nashville *Postprints* are being compiled and will be available in the near future.

**COMMENTARY:** The theme for the 1995 annual meeting is ethics in conservation. With that in mind, please take the time to reacquaint your-

self with the AIC's *Code of Ethics* and *Guidelines for Practice* and its latest revisions. No discipline or group acting on behalf of the public trust and cultural patrimony can exist without some form of code. Producing a coherent statement acceptable to all the groups within AIC is a daunting and probably thankless task. No committee, no matter how diverse or competent, can effectively produce enforceable rules of behavior without the consent and input from the actual practitioners. It would be very helpful to all concerned if the WAG membership had on file our collective thoughts concerning the latest incarnation of the *Code of Ethics* and *Guidelines for Practice*. Our comments have great value and provide a reality check for where we are at present. I would greatly appreciate receiving comments, whether philosophical, practical, or anecdotal, from WAG members on this topic.

**PAINTED WOOD SYMPOSIUM:** We are excited about the program for Painted Wood: History and Conservation, our symposium to be held November 11-14 in Williamsburg, Virginia. Forty speakers from Europe, South America, and North America will present talks on topics ranging from European renaissance altarpieces to 20th-century carousel figures. A poster session and informal demonstrations of materials and techniques will complement the formal presentations.

We recently received some welcome support for the subsequent publication of the proceedings. The Chipstone Foundation of Milwaukee, Wisconsin, is making a generous donation of \$10,000 toward production expenses. Our new fund raiser, Lynne Spencer of Nahant, Massachusetts, is searching for additional support to reach our goal of \$100,000. Please call our fund-raising coordinators, Mike Podmaniczky or Greg Landrey, at [redacted] or [redacted] if you have any suggestions for other funding sources.—Carey Howlett, Symposium Chair

**THANKS:** I would like to publicly thank Michael Podmaniczky for doing a great job as WAG chair this last year. He was extremely busy on behalf of the group, and if I have half his energy I will count myself lucky. Michael's tackling of the perennially thorny issue of what distinguishes WAG from Objects, or any other specialty group, took courage and required a number of us to

re-evaluate our positions and goals.—Jonathan Leader, Chair, South Carolina Institute of Archaeology, 1321 Pendleton St., Columbia, SC 29208; (803) 777-8170; fax: (803) 254-1338

## RESEARCH AND TECHNICAL STUDIES

The Research and Technical Studies Sub Group met for the first time with its full slate of officers at the Nashville conference on Wednesday evening, June 8. This year's meeting offered an ambitious mix of activities and included both a technical update program and business meeting. The program began with two informative talks, the first by Eric Hansen and Michael Schilling on "The Effects of Solution Application on Some Mechanical and Physical Properties of Thermoplastic Amorphous Polymers Used in Conservation: Acryloid B-72" and the second by Mary Striegel, Dusan Stulik, Vernon Miller, Yvonne Szafran, and Louis Meluso on "Infrared and Ultraviolet Photography Revisited: New Techniques and Applications for the Examination of Works of Art." Both papers were received with enthusiasm and with hopes that the final results of the research in progress will be made available through publication.

The business meeting began with presentations by Martin Burke on the newly created National Center for Preservation Technology and Training and by Eric Hansen on the implications of the recently published *Research Priorities in Art and Architectural Conservation: A Report of an AIC Membership Survey*. As a result of the survey, research needs for many of the specialty groups are better identified and articulated. Partly as a result of the survey, it was proposed to establish through RATS a committee of specialty group liaisons to follow up on the recommendations of the survey. The formation of this committee and requests for participation were conveyed to the business meeting of each specialty group. Interested AIC and RATS members are asked to notify either Frank Matero or David Erhardt. The status of the committee will be discussed more fully in the next column.

The status of the Preservation Science Projects of the Commission on Preservation and Access also was dis-

cussed. These projects consist of a number of research proposals designed to address some of the most pressing needs of libraries and archives. Though the commission does not provide direct funding, it does provide endorsements and assistance in finding funding. At least one of the projects, determining the temperature and RH dependence of paper deterioration, is funded and under way. For more information, contact: Maxine K. Sitts, Program Officer, Commission on Preservation and Access, 1400 16th St., NW, Ste. 740, Washington, DC 20036-2217; (202) 939-3400.

The remainder of the meeting focussed on the future activities of RATS, especially the development of a program for the next annual meeting. The consensus was that more emphasis on technical research and research methodology is needed at the annual meeting. Issues considered were whether RATS should plan a session of talks, whether such a program should have a single theme, several topics, or be a free-for-all, or whether RATS should simply work toward including of more technical papers in the other general and specialty sessions. Specific questions such as the submission of abstracts, dates, the preparation of pre- or postprints, and ways of increasing the number of technical talks in other groups were discussed. The officers would very much like to hear from the membership on this question. The fundamental role of RATS has been identified as integrating conservation science more fully into the practice of conservation by providing a complementary, alternative approach to the organization of the existing specialty groups. How these goals are met and shaped by the group has a direct bearing on the nature of the annual meeting next year. Your views and comments are enthusiastically sought.

**Other news:** A two-day symposium on preservation treatments for historic masonry will be held on November 11-12 in New York City. See the ASG column for details.

And last but not least, we still need a logo.—Frank Matero, Conservator Chair, [redacted], Philadelphia, PA 19103-6406; [redacted] fax: [redacted] and David Erhardt, Scientific Chair, CAL, Smithsonian Institution, Washington, DC 20560; (301) 238-3065; fax: (301) 238-3709.

# People

The Textile Museum, Washington, D.C., announces that SARA J. WOLF, director of conservation and collections management, has received a Fulbright Scholar Award for the academic year 1994-95 and a Samuel H. Kress Foundation grant to extend her research project to a full year. Sara will undertake research on historic and contemporary rug restoration and conservation techniques in Turkey and she will teach one course each semester in preventive conservation as a visiting professor in the faculty of Fine Arts at Marmara University, Istanbul. She can be reached at the following address and fax number: Marmara University Faculty of Fine Arts, [redacted] Istanbul, Turkey; fax: [redacted].

PATRICIA A. SILENCE has been appointed conservation technician at the Textile Conservation Center, Museum of American Textile History, North Andover, Massachusetts.

HELEN MAR PARKIN has moved to: [redacted] Milford, OH 45150; [redacted].

BARBARA LEMMEN announces the establishment of her private practice in the conservation of photographic materials. Address: [redacted] W. Lebanon, NH 03784; [redacted].

The Art Conservation Department, State University College at Buffalo, takes pleasure in announcing the appointments of JUDITH J. BISCHOFF as assistant professor of conservation science and IRENE BRÜCKLE as assistant professor of paper conservation. Bischoff, previously on the faculty of the Chemistry Department at Illinois Wesleyan University, more recently held research fellowships in conservation science at the Conservation Analytical Laboratory, Smithsonian Institution, and the Detroit Institute of Arts. Beginning her career in her native Germany, Brückle obtained a fellowship for advanced internship studies in paper conservation at several major laboratories in the United States. In

1990, she was awarded the department's first Getty Senior Fellowship. Since then, she has continued in full-time teaching and research in the department under various appointments.

## STUDENT NEWS

The following new students have been accepted to begin their studies at the CONSERVATION CENTER OF THE INSTITUTE OF FINE ARTS, New York University, in the academic year 1994-95: Maria Berman, Suzanne Davis, Stephanie Hornbeck, Naomi Kroll, Sarah McGregor, Susanna Pancaldo, and Mika Koyano (special student from Japan). Advanced students, their majors, and their internship sites are: Ann Baldwin, paper, Cranmer Art Conservation, Inc., and the Brooklyn Museum; Peter Champe, objects, Metropolitan Museum of Art; Jean Dommermuth, paintings, Hamilton Kerr Institute; Jack Flotte, objects, Walters Art Gallery; Molly March, paintings, Nancy Krieg Paintings Conservation Studio; Margo McFarland, paper, Library of Congress; Elma O'Donoghue, paintings, Los Angeles County Museum of Art; and Suzanne Siano, paintings, Museum of Modern Art.

The ART CONSERVATION DEPARTMENT OF THE STATE UNIVERSITY COLLEGE AT BUFFALO is pleased to announce that the students admitted into the 1994 entering class are: Laura Berg, Katherine Brown, Stefanie Cooper, Bradford Epley, Nica Gutman, Katherine May, Isleen Poiss, Sarah Stauderman, Diane Tafilowski, and Julie Wolfe.

Department third-year students, their majors, and their internship sites are: Holly Anderson, paper, and Tania Collas, objects, Conservation Analytical Laboratory, Smithsonian Institution; Malcolm Collum, objects, National Museum of Science and Industry (London); Kenneth Grant, paper, Library of Congress; Patricia Grewe-Mullins, objects, Arizona State Museum; Renee Jones, objects, Peabody Museum of Archaeology and Ethnology, Harvard University Art Museums; Liisa Merz, paintings, Indiana Museum of Art; Alina Remba, paintings, Fine Arts Museums of San Francisco; Maria Sullivan, paint-

ings, Carnegie Museum of Art; and Christopher Swan, objects, Colonial Williamsburg Foundation.

The PH.D. PROGRAM IN ART CONSERVATION RESEARCH AT THE UNIVERSITY OF DELAWARE ART CONSERVATION DEPARTMENT currently has six students working toward doctorate degrees. The students and their dissertation topics are: Carol Aiken (M.A., New York State University, Cooperstown, 1974), "Deterioration in Portrait Miniatures: Condensation, Mold, or Unstable Glass?"; E. Carl Grimm (M.S., University of Delaware/Winterthur, 1979), "Authenticity in Paintings by Albert Pinkham Ryder"; Susan Lake (M.A., University of California, Davis, 1973), "Materials and Techniques of Willem de Kooning"; Denyse Montegut (M.A., New York University, 1991), "Authenticity of Medieval Block-Printed Textiles"; B. D. Nandadeva (M.Sc., University of Moratuwa, 1986), "Materials and Technology of Kandyan and Southern Mural Painting Traditions of Sri Lanka: Mid-18th to Late 19th Centuries"; and Eugena Ordonez (M.S., University of Delaware/Winterthur, 1984), "Lissitzky, Malevich, Popova, Working Methods and Materials: An Investigation into the Faktura of Paintings."

The PRESERVATION AND CONSERVATION STUDIES DEPARTMENT OF THE GRADUATE SCHOOL OF LIBRARY AND INFORMATION SCIENCE at the University of Texas at Austin is pleased to announce the acceptance of six graduate students for the conservator program: Margaret B. Brown, Donia Jean Conn, Mary Haude, Ethel Hellman, Susan Russick, and Michelle Smith. The following two students are recipients of the National Endowment for the Humanities stipends to complete the one-year advanced certificate program in preservation administration: Margaret (Peggy) Houston, University of Illinois Library, and Robert Seal, Los Angeles Public Library.

# Letter to the Editor

I want to add my word of thanks to Carol Christensen for her highly professional discussion of the issues surrounding James Beck's book. As Paul Perrot wrote, it was restrained and thoughtful. By comparison, Barbara Appelbaum's response revealed less of those two qualities. Carol's comments on certification were meant to be reflective and were completely innocuous; they do not deserve this type of treatment. The fact is that no one in AIC has a complete command or ownership over any one issue. All issues, especially those related to professional standards, should be open to study and discourse by any professional member of the organization. During the eight years since the original report, AIC has grown and the profession has developed. New insights and perspectives have been added. Professional issues have a very short shelf life and should be revisited on a regular basis.

In a parallel vein, I was surprised that Barbara's letter was answered by Sarah Rosenberg. With all due respect and appreciation for Sarah's efforts to keep the organization on track, certification is a professional concern that should be addressed by practicing conservation professionals. One of Sarah Rosenberg's statements is a deviation from Barbara's letter. Barbara was not saying, as Sarah's comments deduce, that the issue of certification should be brought up for discussion to the membership. What Barbara has often said is that the findings of her committee should be circulated so as to put all speculation and hopes for certification to rest. Similarly, I was concerned as to how Sarah seemed to be speaking for the Board. The AIC Board is the elected body chosen by the membership—they are accountable to us and no one else. Either Carol or Debbie Norris should have undertaken the task of answering Barbara's letter.—Jose Orraca

## Editor's Reply

I asked our executive director to answer Barbara Appelbaum's letter, since she is more familiar than I with

the legal issues surrounding certification. Sarah was speaking for the Board when she wrote that it is time to regather information on this issue, since eight years have passed since the last committee addressed the issue. The Board is in the process of appointing a task force for this purpose. Although the findings of the previous committee will certainly be used as a point of reference, it is possible that new research, legal and otherwise, may suggest a new direction on certification. Then again, it may not. We will have a better idea whether certification is possible only after new information gathering is undertaken. For this reason, it is premature to comment on certification at this time.—Carol Christensen

## Outreach Activities

### Conservation Exhibition on View in New York

"Altered States: Conservation, Analysis, and the Interpretation of Works of Art" will be on view at the National Academy of Design in New York from October 4 through November 27. The exhibition, organized by the Mount Holyoke College Art Museum with assistance from the Williamstown Regional Art Conservation Laboratory (WRACL), is partially funded by the National Endowment for the Arts.

The exhibition emphasizes the ways in which modern technology can enable the art historian and general viewer to understand more fully the circumstances of a work's creation and the changes to it brought about by aging or outside forces. Also addressed are authenticity questions, ethical concerns posed by conservation treatment, and recent advances in the field of conservation science.

The 33 works of art in the exhibition include paintings, sculpture, works of art on paper, furniture, and ceramics from antiquity to the present day. Objects on display include a Greek bronze (a possible pastiche), a Roman marble portrait bust studied with isotopic analysis to understand its Renaissance recomposition, and a Greek Panathenaic

amphora whose restoration history illustrates two centuries of differing approaches to restoration. Conservation treatments of two heavily overpainted objects, one a Florentine Renaissance sculpture and the other a ca. 1860 Renaissance Revival cabinet, are detailed.

Paintings by Gericault, Luca Signorelli, the Milanese painter Il Bergognone, and a 15th-century Spanish master are used to show how research done in the course of conservation treatment can make clearer the artist's creative process, the relationship between a painting and related works, or alterations made by later owners.

Issues faced by conservators of modern works of art are represented by a vandalized Philip Guston painting and a Calder stabile whose deteriorating paint surface required reconstruction. Authenticity and forgery questions are explored in discussions of a purported Leonardo drawing and painting by Jan Vermeer. A William Merritt Chase pastel and a chalk drawing by Camille Pissarro are used to explain how works of art change over time.

The exhibition makes the point that while the collaboration of art historians and museum curators with conservation scientists has become a critical element in art conservation today, these interdisciplinary efforts are not always accepted as essential to responsible treatment and understanding of the work of art. This is not only unfortunate but in some ways ironic, since recent advances in the technology used to examine works of art have allowed for a more integrated understanding of the artwork as both object and image, extending the study of technique to the study of meaning, knowledge as important to art historians as to conservators.

In conjunction with this exhibition, a free symposium, "The Mortality of Things: Issues in Art Conservation" will be held at the Equitable Life Assurance Society in New York on Saturday, November 12, from 10:00 a.m. to 4:00 p.m. The symposium, featuring talks by eight conservators and conservation scientists, is intended for New York-based collectors, curators and other museum professionals, dealers, conservators, and the general public.—compiled from a report by Gary Burger, Director, Williamstown Regional Art Conservation Laboratory

# Worth Noting

## Stone Conservation Research Conducted on Memorials

The Architectural Conservation Laboratory of the Graduate Program in Historic Preservation at the University of Pennsylvania, Philadelphia, has joined with the National Park Service in a cooperative agreement to conduct research leading to the design and implementation of a stone conservation program at the Lincoln and Jefferson Memorials in Washington, D.C. The research project, which began in March, is part of a comprehensive multi-year program managed by the Denver Service Center of the National Park Service to preserve and rehabilitate the two well-known memorials. The four-phase program will seek to solve both long- and short-term preservation issues. During the first year, the research will produce a comprehensive annotated bibliography on the technical literature relating to stone conservation, in particular the varieties of marble and limestone in the memorials. Topics to be examined will include cleaning, consolidation, mechanical repair, testing and evaluation methods, and condition recording techniques. The project team will also undertake an examination and analytical analysis of a select number of earlier, well-documented building-stone conservation projects to evaluate the effect of these treatments in the context of environmental and climatic conditions. These efforts will be coordinated with the National Park Service Census of Treated Monuments to ensure a comprehensive view of the theoretical and practical issues relating to the conservation of marble and limestone. The completed work will contribute to the general conservation knowledge of North American marbles and limestones.

## Getty Grant Program Awards \$7.5 Million

The Getty Grant Program awarded 189 grants totaling approximately \$7.5 million for projects in 51 countries during its 1992-93 grant year. The

awards ranged from \$10,000 to \$250,000 and supported scholarship in the history of art, conservation of art and architecture, and advancement of the understanding of art.

As in past years, the conservation of art and architecture was a major priority for the program. American university museums were well represented among the museum conservation projects, with grants going to the University of California, Berkeley (for the treatment of paintings by Hans Hofmann), the University of Pennsylvania (for ancient wooden furniture from Gordion, Turkey), and Harvard University (for a survey of ancient bronzes). Overseas, the Musée des Beaux-Arts in Valenciennes, France, will undertake the treatment of the altarpiece *The Martyrdom of Saint Stephen* by Peter Paul Rubens, as well as other works. Architectural conservation grants were awarded for various model projects. In Santa Fe, New Mexico, funds will provide for the identification of the conservation needs of the adobe Palace of the Governors. In areas as disparate as Philadelphia, Pennsylvania; Jodhpur, India; Southwell, England; and Córdoba, Argentina, grants are providing for the detailed study of the conservation needs of historic structures and the preparation of thorough conservation plans.

In a few instances, funds were provided to implement the conservation work itself. In Pakistan, a grant will help conserve the 14th-century Baltit Fort on the ancient silk route, using original building techniques for the earth and wooden structure. In Italy, grants will support the conservation of two Renaissance buildings, one residential, one religious: the Palladian Villa Saraceno e Finale in Vicenza and the church of Santa Maria dei Miracoli in Venice. In the United States, grant program funds will be used to stabilize the historic foundation and conserve the exterior of Thomas Jefferson's plantation home at Poplar Forest, Virginia.

A number of conservation training projects also received support. Examples include internships at the Frans Halsmuseum in the Netherlands and the University of Canberra, Australia; mid-career training for a furniture conservator from Quebec at the Smithsonian Institution; and an art historian/conservation internship and research project on Northern Renaissance paintings in

Bruges, undertaken by the Metropolitan Museum of Art in collaboration with the Groeningemuseum and Memlingmuseum.

## Training Programs Coordinate Internship Scheduling

Three members of the Association of Graduate Training Programs in Conservation 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 at the time of the initial contact.

## Advanced Architectural Conservation Program

The Graduate School of Fine Arts, University of Pennsylvania announces the establishment of an advanced certificate program in architectural conservation. This program has been designed to provide additional practical field and laboratory training for graduate students already in the conservation specialization of the M.S. program in historic preservation. This formal experience will encourage the creation of internship opportunities and partnerships with institutions and organizations concerned with the preservation of architectural cultural patrimony. It is our hope that trainees will not only gain better professional experience but also increase their overall understanding of the role and need for architectural conservators within the

preservation process. For more information, contact: Frank G. Matero, associate professor of architecture and director, architectural conservation laboratory, Graduate Program in Historic Preservation, Graduate School of Fine Arts, 115 Meyerson Hall, University of Pennsylvania, Philadelphia, PA 19104.

## Rome Prize Deadline November 15

The American Academy in Rome announces the 1995-96 Rome Prize fellowship competition in the fields of conservation and historic preservation. The deadline is **November 15**. Winners of the Rome Prize are selected by rotating juries of prominent artists and scholars from all regions of the country. Each recipient is given a stipend, travel funds, room and board, and a study or studio in which to pursue independent work for six months to two years at the academy's 11-acre, 10-building facility in Rome. The American Academy in Rome is the foremost American overseas center for independent study and advanced research in the fine arts and humanities. Contact: Fellowships Coordinator, American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001; (212) 751-7200. (For report of AIC 1994 winners and those in residence, see the July *AIC News*.)

## Baja Rock Art Study Underway

Conservation of the prehistoric rock art site of El Ratón in Baja California, Mexico, is now underway by the Getty Conservation Institute (GCI) in collaboration with the Instituto Nacional de Antropología e Historia (INAH), the Governorate of Baja California Sur, and Amigos del Sud California. The project will document the rock art, measure the rate of its deterioration, and determine how it can best be preserved. Another chief objective is to develop an area-wide site management plan. The work at El Ratón will be applicable to the hundreds of other rock art sites in the central Baja California mountains, one of the largest groups of cave paintings in the western hemisphere and considered among the most important in the world.

(Worth Noting continued page 30)



### Miss the Meeting?

The following 1994 AIC annual meeting items are now available from the AIC office:

#### New Poster!

*Conservation: A Capitol Idea* featuring the conservation of the *Statue of Freedom*. \$10 postpaid.

#### 1994 Abstracts

##### Special Price!

Expanded abstracts of papers presented at the general session on establishing original intent and the specialty group sessions, and abstracts of the poster sessions. 120 pages. Prices, including postage:  
\$9 U.S. / \$11 Canada /  
\$16 All other countries

#### AIC Lapel Pins

Cloisonné lapel pins with deluxe clutch depicting the AIC logo in gold and red on a black matte background.  $\frac{5}{8} \times \frac{3}{8}$  inches. \$10.

#### AIC T-Shirts

Features the AIC logo on the front, and the slogan "**Conservators make it last longer**" on the back above the AIC name and phone/fax numbers. Available in white with black and red lettering, or in black with white and red lettering. Extra large only. \$12.50.

	Cost	Number	Total
1994 Abstracts			
Black AIC T-Shirt			
White AIC T-Shirt			
Poster			
AIC Pin			
Washington, D.C. residents only: Add 7% sales tax			
<b>TOTAL ENCLOSED</b>			

Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_

Phone \_\_\_\_\_

Orders must be prepaid in U.S. dollars drawn on a U.S. bank. Make checks payable to AIC. Send orders to: AIC, 1717 K Street, N.W., Suite 301, Washington, D.C. 20006; (202) 452-9545.

# Two Recent Publications Reviewed

## *Research Priorities in Art and Architectural Conservation: A Report of an AIC Membership Survey*, edited by Eric Hansen and Chandra Reedy

In recent years, the quality of the communication between conservators and conservation scientists has improved steadily. One of the manifestations of this dialogue is Hansen and Reedy's recently published report on research priorities in art and architectural conservation. Through the efforts of the 1989-93 AIC Conservation Science Task Force, this report was compiled from the results of a survey of the members of seven AIC specialty groups. Funding for the publication of the survey results was provided by the Foundation of the American Institute for Conservation of Historic and Artistic Works (FAIC) and the National Institute for the Conservation of Cultural Property (NIC).

Earlier reports had already established the need to identify scientific needs in conservation. In 1979, the National Conservation Advisory Council and the Smithsonian Institution published a report that outlined the findings of a scientific support study committee; in 1984, NIC was given a grant to compile a list of institutions and individuals involved in conservation-related scientific research. While these efforts generated a greater overall awareness about the interrelationships between conservation practice and scientific research, specific concerns were not given the attention they deserved until the recent work of the AIC task force.

The introductory material in the report briefly describes the history of the conservation field's efforts to relate theory and research to conservation practice. It also reviews the present vital need for the identification of conservation research priorities and describes how the survey method was developed, including the design of the

questionnaires for AIC specialty groups and the methods used to compile the survey results. The conclusions presented in the introduction include a listing of the major scientific research interests of the specialty groups, based on the survey responses.

Seven AIC specialty groups were surveyed (Book and Paper, Objects, Paintings, Photographic Materials, Textiles, Wooden Artifacts, and Architecture). The report is organized to include the remarks on the questionnaire design, comments on the results of the survey, a copy of the actual questionnaire sent to the specialty group members, and finally, the actual questionnaire responses. The specific queries posed to the conservators varied somewhat among the specialty groups, as deemed appropriate by the editors and the group chairs. The seven compilations of questionnaire responses are followed by a short bibliography. The report concludes with copies of two earlier scientific research priority reports (appendices 1 and 2); these documents were used as models for the questionnaire design.

The editors state that one of the most striking and important survey findings is the marked discrepancy between perceived and actual research needs. The survey was designed as a communication tool, intended to provide a forum where art and architecture conservators could guide scientists to research efforts that are directly related to the treatment problems and issues they encounter daily. However, the editors feel that because many of the suggested research topics have already been studied in some form in the past, the survey results show the tremendous need for enhanced awareness and effective education in the field. The results also indicate the need for a better understanding of the methods, limitations, benefits, and applications of laboratory research. In addition, the editors note the importance of gleaning information and obtaining resources from allied professional fields to address practical conservation problems.

Hansen and Reedy state that the scope of the survey was limited to a compilation of the actual survey responses, organized as was appropriate for the specialty groups. While the report itself may not be the appropriate forum to discuss the many interesting and serious implications of the survey

results, the reader can find commentary, conclusions, and summary remarks only in the introductory materials at the beginning of the report and at the beginning of only three specialty groups. The sections for Book and Paper, Wooden Artifacts, and Architecture do include a few brief comments on the survey results and underlying themes in the conservators' responses, while the sections for the Objects, Paintings, Photographic Materials, and Textiles specialty groups do not.

Some questions arise as to the survey model and the report format. For instance, it is difficult to assess if the survey results are representative of the AIC community in general. The Wooden Artifacts group was the only group that failed to note the number of questionnaire responses received; on the other hand, only Wooden Artifacts and Architecture indicated the percentage of the specialty group that responded (11 percent and 13.9 percent, respectively). While the editors note that the survey respondents comprise approximately 20 percent of the AIC membership, it would be helpful to know, based on other survey models, the degree to which the results can be considered significant. Correlations between the research topics posed by the respondents and the educational background or years of conservation experience would also be helpful in understanding the implications. This type of survey is not easily reduced to a series of statistics, but it would be beneficial to place it in a firmer context. For example, if two conservators in a specialty group indicate that a certain research topic is worthy of study (particularly if the topic has already been thoroughly studied and published), does this indicate that the specialty group as a whole lacks a basic understanding of the topic, according to modern survey models?

Directions for future work are clearly indicated by the survey results presented in this report. One of the first tasks ahead is an analysis of the data. Each specialty group must study the document, discuss the implications of the responses, present in oral or written form a summary of this analysis, and, finally, adopt measures to remedy the actual gaps between current knowledge and conservators' and scientists' understanding of this knowledge. The editors assert that the issue of perceived versus actual research

needs is a controversial one; it is the task of both conservators and scientists to clarify this issue for the specific proposed research topics. If the information is already available and is not currently understood by the conservation community, steps must be taken to provide the appropriate education. Alternatively, if the research perceived as vital by the conservators has actually not been sufficiently addressed, it is the responsibility of those who study the survey results to communicate these findings to the research community so that the nature of the relationship between daily conservation practice and laboratory research will become more practical and effective.

Although the survey results were gathered and compiled according to specialty group, it will also be meaningful to study the survey responses across the disciplines, as several of the specialty groups are asking the very same questions of the scientists. The survey results will be clarified and amplified after the conservation community has studied this report thoroughly. Not only will the line of communication between conservation and conservation science be improved, but the future directions of conservation conferences, workshops, and other educational forums will be informed by these confirmed research priorities.

Along with AIC's recent strong emphasis on education for AIC members, this report is proof of the rising level of professionalism within our relatively young field. The process of self-examination that is so clearly reflected in the efforts of Hansen, Reedy, and all the other professionals who produced this report on research priorities is essential for the development of more responsible conservation treatments and appropriate scientific research. It is this context of careful attention to an excellent understanding of artifacts and materials that gave rise to this critical assessment of past work and future goals. The focus of the individual conservators who participated in the survey, the interest of the scientists who are involved in basic and applied research, and the commitment of those who will undertake the challenging task of bridging the gaps between them all provide encouraging evidence that the field of art and architectural conservation is indeed advancing.—Jo Hill, Los Angeles, CA

*Research Priorities in Art and Architectural Conservation: A Report of an AIC Membership Survey*, edited by Eric F. Hansen and Chandra L. Reedy. 180 pages. \$15 postpaid. Contact: American Institute for Conservation of Historic and Artistic Works, 1717 K St., NW, Ste. 301, Washington, DC 20006; (202) 452-9545; fax: (202) 452-9328.

### Thoughts on *The Cost of Talent* by Derek Bok

In coming months and years, as our profession begins to re-examine the important issues of certification and professional standards, any resource that can help us better understand the parameters of these issues is worth our time and consideration. One such resource is *The Cost of Talent*, written in 1993 by Derek Bok, former president of Harvard University. The book explores compensation practices in business, law, medicine, higher education, teaching, and government during the last 200 years. In carefully examining the history of these professions, Bok seeks to understand why some professions command higher remuneration than others and what effect differences in earnings have on career choices of the talented. He first studies the work of economists who have sought to understand variations in professional compensation and status, starting with Adam Smith (*The Wealth of Nations*, 1776) and then examining more recent theories proposed by economists Wicksell, Marshall, and others. In later chapters he explores the aberrant rise in salaries earned by CEOs during the 1970s and 1980s and the effect they have had on salaries demanded by the other professions.

Bok's chapter on "The Rise of the Professions" is especially relevant to our dialogue. In it, Bok concludes that the establishment of professional organizations in the fields of law, medicine, and business led to a raising of standards within these professions. One way this goal was achieved was by producing a body of professional literature and requiring knowledge of this literature through a certification process such as attendance at specialized schools and passing of a test such as the bar or medical exam. This elevation of stand-

ards led to greater status for the profession and a consequent increase in compensation in these fields.

Bok notes that not until the 1890s did physicians begin to earn significantly more than skilled laborers. In fact, in previous centuries the medical profession was without status or high remuneration, because physicians lacked an impressive body of scientific knowledge about the causes and cures for disease. Consequently, doctors found it difficult to impose educational requirements for entry into the profession.

Lawyers encountered a similar environment, with many communities trying to discourage attorneys from entering their midst. Although lawyers formed legal societies as early as the 18th century to promote mandatory college education for their members, they were unable to achieve their goals before the 1870s, since apprenticeships continued to be the preferred means to prepare for the profession until this time. Most states believed that any person of good character could teach himself to practice adequately. After 1878, with the establishment of the American Bar Association, this attitude began to change quickly.

Similarly, in the 1800s educators and civil servants suffered from lack of status and high compensation. Before the Civil War, college instructors "were not expected to do research or to possess any special knowledge or scholarly training" (p. 28). In public schools, teaching was thought to be a temporary job or a steppingstone to other professions, such as the ministry. Universities had no interest in preparing their students to teach or to manage schools. Among public servants, most were employed through political graft and few had any formal preparation.

All of this changed at the end of the 19th century, when the mood of the country turned toward greater professionalism. As knowledge increased, specialists were trained. In some professions, practitioners were able to limit entry by imposing licensing requirements, administered by professional organizations. As medical professional organizations gained control over entry to the profession, schools of doubtful merit were closed down. "In the name of quality, the number of accredited medical schools dropped by almost half [while the population was increasing],

the period of study grew longer and more demanding, and licensing requirements became more stringent" (p. 30). As a result, physicians' salaries began to rise in direct proportion to their status and perceived knowledge.

The legal profession evolved in a similar manner. The American Bar Association lobbied to improve the preparation required of lawyers. Eventually, the ABA succeeded in controlling nearly all aspects of the legal profession, including training, standards of practice, entry into the profession, and licensing. During the 1920s the ABA focused on legislation to establish tougher entrance requirements, requiring college and a law school degree from an ABA accredited institution.

In contrast, the teaching profession was not able to limit entry successfully. Even though states required teacher certification, the National Education Association never sought to control the number of students in teachers' colleges or determine what should be taught in these colleges. But the NEA could not have been successful at elevating or enforcing standards, since it lacked a specialized body of knowledge similar to that of doctors or lawyers. "Then, as now, teachers failed to persuade the world that they are highly skilled practitioners entitled to the emoluments of a learned profession" (p. 31).

Equally, university professors had a hard time convincing the public that the new Ph.D. program was a proper requirement for faculty status, with the result that professors, who were paid substantially more than doctors at the beginning of the century, lagged far behind by the 1930s. Among public servants, the Pendleton Act and "merit-based pay" helped lift educational standards for federal employees. But their compensation began to slip as confidence in the efficacy of the government eroded.

From Derek Bok's research, several observations can be made that affect the developing dialogue on certification and standards and reinforce the importance of the recently announced Samuel H. Kress Conservation Publication Fellowships.

1. Professional organizations, under the control of practicing professionals, served a key role in developing and maintaining standards for training and practice in their professions.

## Illuminating Your Collection with UV Protection

**VERILUX® UVX™ UV Filtered Fluorescent Lamps**

**• Full Spectrum Natural White Light • Unparalleled UV Protection**  
**• Easy to Install & Available in Most Sizes**

**Verilux Inc. • 1-800-786-6850**

2. The development of a body of knowledge was crucial in developing and maintaining social and professional status.

3. As a result, professional organizations were able to establish professional standards and were able to limit entry into the profession through licensing and certification.

4. By developing a body of knowledge and limiting entry, the professions were able to attract the most talented and improve standards of practice.

5. Professions that were able to establish a body of knowledge and develop and maintain standards in training and practice have also maintained high status and compensation.

6. Professions that were and have been unwilling or unable to establish a body of knowledge and develop and maintain standards in training and practice have generally failed to command respect and adequate compensation.—  
Jose Orraca

Derek Bok, *The Cost of Talent: How Executives and Professionals Are Paid and How It Affects America*. New York: Free Press. 342 pp., \$22.95.

## Worth Noting

Continued from page 27

### Instrument Swap Meet to be Held in Maryland

The Maryland Microscopical and Scientific Instrument Society will hold its 19th Semi-Annual Scientific and Technological Artifacts Trade Show and Swap Meet, 10:00 a.m.-4:00 p.m., October 23, at the Holiday Inn in Calverton, Maryland. Resource for quality older, useful instruments, accessories, tools, and literature. Contact: Dr. Samuel Koslov, [redacted], McLean, VA 22102.

## Recent Publications

*Cleaning Historic Buildings*, by Nicola Ashurst. In two volumes, this guide suggests appropriate cleaning techniques, examines the pros and cons of each, and discusses the role and need for analysis of substrates and soiling. Case studies, photographs, a bibliography, and an index are included. *Volume 1: Substrates, Soiling, and Investigation*, 264 pages. *Volume 2: Cleaning Materials and Processes*, 272 pages. \$62 per volume or \$114 for the set; shipping and handling \$4 for the first book and \$1 for each additional copy. Complete publications list available. Contact: PRG, Inc., P.O. Box 1768, Rockville, MD 20849-1768; (301) 309-2222; fax: (301) 279-7885.

After a seven-year hiatus, the Society for the Preservation of New England Antiquities is resuming publication of its journal, *Old-Time New England*, devoted to the architecture, household furnishings, domestic arts, manners and customs, and material culture of New England. The journal features pictorial, descriptive, and analytic presentations of architecture and artifacts of historical and aesthetic interest, essays on methods of identifying, interpreting, and preserving artifacts, and explorations of social history, regional craftsmanship, and aspects of daily life. The first issue will be published in March 1995; deadline for submissions to the second issue is December 1, 1994. Contact: Editor, *Old-Time New England*, SPNEA, 141 Cambridge St., Boston, MA 02114; (617) 227-3956.

*Steal This Handbook! A Template for Creating a Museum's Emergency Preparedness Plan*, written for small and mid-size museums by the Ozark Group for Emergency Resources and published by the Southeastern Registrars Association (SERA). The book covers all aspects of emergency preparedness, response, and recovery for major disasters and everyday, potentially dangerous situations. Subjects include: how to organize an emergency plan; standards for collections care and museum operations that mitigate against the effects of an emergency; procedures to follow during, immediately after, and in

recovery from an emergency; stabilization techniques for damaged collection materials and buildings; detailed appendices on such topics as developing the chain of command and phone tree, collection priorities, evacuation procedures, and resource lists; sample forms; and an extensive bibliography. 250 pages. \$20 (SERA members); \$25 (nonmembers), postpaid. Mail check or money order payable to SERA to: Michelle McKee Baker, SERA Treasurer, South Carolina State Museum, P.O. Box 100107, Columbia, SC 29202-3107.

*North American Permanent Paper*, published by Abbey Publications. Results of a survey of 60 U.S. and Canadian paper mills to identify papers that qualify as permanent under the newly revised American National Standard for permanent paper. Papers are listed by type or use, manufacturer, and name of paper. Also included are a copy of the questionnaire and background chapters on the nature of permanence; history of paper permanence research, recycled paper, standards, testing for permanence; the national policy on permanent papers; and state and local action on acid-free papers. 51 pages. \$7; overseas shipping and handling \$3. Contact: Abbey Publications, 7105 Geneva Dr., Austin, TX 78723; (512) 929-3992; fax: (512) 929-3995.

*Managing a Mold Invasion: Guidelines for Disaster Response*, first in a series of technical bulletins produced by the Conservation Center for Art and Historic Artifacts. Topics include: identifying mold; determining the extent of the mold; health concerns; first response procedures for active mold growth; inactivation procedures; fungicides and fungistats; cleaning the collection; cleaning and disinfecting the storage area; follow-up; and planning for next time. References and list of services are also included. \$3.50 postpaid. Contact: Conservation Center for Art and Historic Artifacts, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613.

*English/French and French/English Dictionary of Art Terms*, by Claude Ferment. Contains 8,000 key terms and 11,000 translations relevant to the art world. The terminology covers architecture; arms; ceramics; coins and currency; English and French furniture; gold and silver; graphic and pictorial arts;

heraldry; ivory; textiles; sculpture; and tools. 490 pages. \$70. Contact: International Book Distributors, Ltd., 24 Hudson St., Kinderhook, NY 12106; (518) 758-1411; fax: (518) 758-1959.

*Petrus Christus: Renaissance Master of Bruges*, by Maryan W. Ainsworth with contributions by Maximiliaan P. J. Martens. This new catalog accompanies a comprehensive exhibition at the Metropolitan Museum of Art of nearly three-quarters of the *oeuvre* of the major early Netherlandish painter Petrus Christus. Through archival research and technical examination, both the exhibit and this volume provide a fresh look at the life and art of Christus, who previously has been viewed as an eclectic, derivative artist. Ainsworth, senior research fellow in the Department of Paintings Conservation, Metropolitan Museum of Art, refers to earlier studies about Christus and details how, using x-radiography and infrared reflectography to examine their underdrawings and perspective construction, it is possible to reassess his paintings and the influence of manuscript illumination on his work. The extensive catalog that follows provides a complete provenance for each of the individual works in the exhibition. 244 pages, 205 illustrations. \$60. Contact: Harry N. Abrams, Inc., 100 5th Ave., New York, NY 10011; (212) 206-7715.

*Museum Careers and Training: A Professional Guide*, by Victor J. Danilov. A comprehensive guide to museum careers and training programs in the United States and abroad, describing more than 700 programs. The book is also designed to stimulate thinking about museum careers and training, describe the various museum positions including conservator, and provide guidance to those considering or pursuing formal or informal training opportunities. 560 pages. \$79.50 plus \$3.50 shipping and handling. For a credit card order, call (800) 225-5800. Contact: Greenwood Publishing Group, Inc., P.O. Box 5007, Westport, CT 06881-5007; (203) 226-3571; fax: (203) 222-1502.

The Western Association for Art Conservation's handling guide for anthropology collections is again available in both Spanish and English editions. *A Guide to Handling Anthropological Museum Collections* and *Guía para el manejo de colecciones antropológicas de*

*museos*, by Nancy Odegaard with illustrations by Grace Katterman, is designed to be used by researchers, docents, volunteers, visitors, students, staff, or others who have not received formal training in the handling of museum artifacts. 41 pages. \$8.85 postpaid (\$6.60 each for 10 or more copies). Make checks payable to WAAC and send to: Nancy Odegaard, Conservation Section, Arizona State Museum, Tucson, AZ 85721.

*Isoperms: An Environmental Management Tool*, by Donald K. Sebera. This report, designed specifically for decision makers and preservation managers, responds to top-priority research needs identified by the Commission on Preservation and Access' Preservation Science Initiative. It focuses on the isoperm method can be used as a quantitative management tool to help make choices about environmental conditions and answers a number of questions related to temperature and relative humidity that affect the useful life of collections. 16 pages. \$10 postpaid. Send check made payable to the Commission on Preservation and Access to: 1400 16th St., NW, Ste. 740, Washington, DC 20036-2217.

*The Setup Phase of Project Open Book: A Report to the Commission on Preservation and Access on the Status of an Effort to Convert Microfilm to Digital Imagery*, by Paul Conway and Shari Weaver, Yale University Library. This report outlines progress with issues of digital image quality, indexing structures, and production workflow during the second phase of Project Open Book, an effort supported in part by the commission to explore the usefulness of digital technologies for preserving and improving access to deteriorating documents. 24 pages. \$10 postpaid. Send check made payable to the Commission on Preservation and Access to: 1400 16th St., NW, Ste. 740, Washington, DC 20036-2217.

*Of Mosaics and Mosques: A Look at the Campaign to Preserve Cultural Heritage*, by David Wigg. A World Bank essay focusing on the preservation of two sites—the Old Walled City of Lahore, Pakistan, and the Roman mosaics in Paphos, Cyprus—to show how the bank is working to preserve the world's cultural heritage. Payment by check in U.S. dollars, credit card, or purchase order (institutions only). For informa-

tion on other World Bank publications, request a free copy of *Publications Update*. 49 pages. \$11.95, including postage. Contact: World Bank, Office of the Publisher, 1818 H St., NW, Rm. T-8063, Washington, DC 20433; (202) 473-1155; fax: (202) 676-0581.

*Newsletter of the ICOM Conservation Committee Working Group on Glass, Ceramics, and Related Materials*. The first issue is now available. Will be published semiannually. \$15 to subscribe for 1994-95. For information and a subscription application, contact: Stephen Koob, ICOM-CC, G & CG Coordinator, Corning Museum of Glass, One Museum Way, Corning, NY 14830; (607) 937-5371.

## In Memory of Malcolm, Douglas, and Elisabeth

Farewell dear colleagues.  
As lonely are we for your friendship,  
Gratefully, our sadness is tempered  
by memory. . .  
Outwitting even death.  
Via con Dios.

Deborah Bigelow, June 10, 1994

*Editor's Note: This poem was written in memory of Malcolm Green, Douglas Adams, and Elisabeth Packard.*

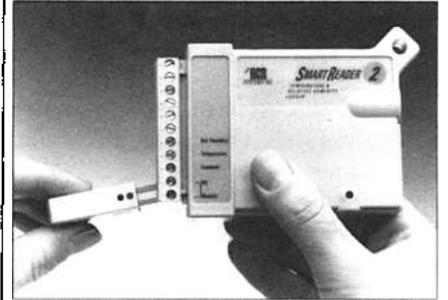
## We Need Your Help in Identifying New Potential Exhibitors and Advertisers

The staff continues to work hard to increase non-dues revenue to cover the increased cost of membership services. The 1995 Exhibitor's and Advertising Brochures will be available in late September. We'd like to know of any suppliers you have been working with who may be interested in marketing their products through AIC. Please contact us with their names and addresses and we will do the rest.

The 1995 Exhibitor's Brochure will provide the details of exhibiting at the 23rd AIC annual meeting in St. Paul. The 1995 Advertising Brochure will detail the rates and deadlines for advertising in the *AIC News, Journal, Directory*, and annual meeting publications.

To request copies of the brochures for yourself or to add a supplier's name to our mailing list, contact Beth Kline or Marcia Anderson [redacted]; fax [redacted].

## PORTABLE TEMP/RH RECORDERS



- \* Temp/RH Logging
- \* 4 Channels
- \* Only 5 ounces
- \* Battery Powered -10 yr.
- \* Shirt Pocket Portability
- \* Computer Interface
- \* Holds 32000 Readings
- \* Lotus & Excel Output
- \* No Paper or Pens

**CASCADE GROUP, INC.**  
68 WEST MAIN STREET • OYSTER BAY, NY 11771  
516-624-9362 FAX 516-624-9363

**FREE demo disk &  
catalog call:  
1-800-800-0588**

# Conferences, Courses & Seminars

## CALL FOR PAPERS

February 26-28, 1995. Boston. Restoration '95. Affordable Preservation: Practical Strategies for the 90s. Proposals should be no more than 250 words, typewritten, and should include the title of the presentation; name of the speaker, occupation, address, telephone, and fax; and a brief biography (not more than 100 words) outlining the speaker's background and relevant professional experience. For a list of preliminary topics, contact: Steve Schuyler, [redacted]; fax: [redacted].\*\*

May 26-28, 1995. Calgary, Canada. IIC-CG 21st Annual Conference. To expand on the theme of the workshop held just before this meeting, papers are invited on the topic of exhibitions and conservation. Papers are also invited on all aspects of conservation, including case studies, theory, administration, and conservation science. Presentations are usually 20 minutes long. Submit abstracts of 250-400 words by December 15. Posters are also invited. Send abstracts to: Heather Dumka or Kasey Brewer, Program Coordinators, IIC-CG Conference '95, Glenbow Museum, 130 9th Ave., SE, Calgary, Alta. T2G 0P3, Canada; (403) 268-4185; fax: (403) 265-9769. For general inquiries, contact: Gail Niinimaa, Chair, c/o [redacted], Calgary, Alta. T2M 4K4, Canada; phone/fax: [redacted].

June 6-10, 1995. St. Paul, MN. AIC 23rd annual meeting. See page 14.

## CONFERENCES

September 25-27. Pacific Grove, CA. Western Association for Art Conservation Annual Meeting. Contact: Lesley Bone, M. H. De Young Museum, Golden Gate Park, San Francisco, CA 94118; [redacted].

October 2-6. Wellington, New Zealand. AICCM/NZPG Joint Meeting. Contact: Conference Brokers, P.O. Box 40607, Upper Hutt, Wellington, Aotearoa, New Zealand; 64-4-528-7346. [CHANGE FROM JULY LISTING]

October 3-7. Berlin. Fourth International Conference on Nondestructive Testing of Works of Art. Sponsored by museums, conservation institutes, and non-destructive testing organizations in Germany and Italy. The papers presented will focus on a broad range of techniques, including radiography, modeling, dendrochronology, and image processing. Proceedings available at the conference. Working languages: German and English with simultaneous

translation. For further information, contact: Wolfgang Bock, Deutsche Gesellschaft für Zerstörungsfreie Prüfung e.V., Unter den Eichen 87, 12205 Berlin; [redacted]; fax: [redacted].

October 17-18. Washington. Selling Collections Care to Funders: 1994 Annual Meeting, National Institute for the Conservation of Cultural Property. Contact: NIC, 3299 K St., NW, Ste. 602, Washington, DC 20007; (202) 625-1495; fax: (202) 625-1485.\*\*

October 22-23. Boston. Pest, Insect, and Fungus Management: Nontoxic Fumigation and Alternative Control Techniques for Preserving Cultural Historic Properties and Collections. Contact: Susan Schur, *Technology and Conservation*, 1 Emerson Pl., 16M, Boston, MA 02114; (617) 227-8581; or Robert Hauser, New Bedford Whaling Museum, [redacted]; fax: [redacted].

October 26-30. Boston. 48th National Preservation Conference: Preservation, Economics, and Community Rebirth. Topics include: downtown revitalization, housing, financing preservation, stewardship, heritage tourism, and how preservation can boost a community's bottom line. Contact: National Trust for Historic Preservation, 1785 Massachusetts Ave., NW, Washington, DC 20036; (800) 944-NTHP.

November 15. Somerset, NJ. Conservation Science at the 33rd Eastern Analytical Symposium and Exposition, November 13-18. New this year: a session on conservation science, coordinated with the annual session on microscopy, with talks by John Scott, Suzanne Lomax, Richard Newman, Charles Tumosa, Jonathan Arney, Beth Price, Michele Derrick, A. Santiago, Mark Wypyski, and John Turner. Contact: EAS Direct Mail Committee, P.O. Box 633, Montchanin, DE 19710-0633; (302) 738-6218; fax: (302) 738-5275.

November 24-25. London. Restoration: Is It Acceptable? Contact: Brenda Cannon, Restoration Conference, Dept. of Conservation, British Museum, London WC1B 3DG, UK.

December 7-9. Glasgow. Conservation of Ancient Egyptian Materials II. Sponsored by the UKIC Archaeology Section. Materials covered are ceramics and unfired clay, silver, copper alloys, textiles, stone, cartonnage, and gesso. Topics include new work in analysis, old treatments, display, storage, and fieldwork. Contact: Carol E. Brown, Historic Scotland, [redacted], Edinburgh EH1 3LY, UK; [redacted]; fax: [redacted].

March 14, 1995. College Park, MD. 10th Annual National Archives Preservation Conference. The preservation concerns of moving archival materials from one physical location to another, as experienced in the two-year NARA move, will be addressed. Paper records (bound and loose), photographic film (rolls and sheets), maps

and engineering drawings, and magnetic tape require special packaging and handling. Speakers will describe (1) the long-range planning that went into move-readiness; (2) screening materials for packaging, housing, and storage rooms; (3) opportunities to enhance control and holdings maintenance as a part of the move; (4) the move itself; and (5) the feasibility of gaining more efficient use of space. Preregistration required: \$50. Contact: Conference Coordinator, Preservation Policy and Services Division (NNP), National Archives at College Park, College Park, MD 20740-6001; (301) 713-6705; fax: (301) 713-6653.

June 1995. St. Paul, MN. Gilded Metal Surfaces. Originally scheduled at Johns Hopkins University, now to be held as a pre-session at the AIC annual meeting. This two and one-half day symposium will address historical, technical, aesthetic, and conservation issues of gilded metal surfaces and imitation gilding on archaeological and ethnographic objects, historical and decorative arts objects, outdoor sculpture and monuments, and architectural elements. The symposium is organized and sponsored by the AIC Objects Specialty Group, with cosponsorship by the AIC Architecture Specialty Group, NACE, APT, and NIC. Requests for further information should be sent as soon as possible to: Terry Drayman-Weisser, Walters Art Gallery, [redacted], Baltimore, MD 21201.

October 1995. Paris. Restoration, De-Restoration, Re-Restoration. ARAAFU's Fourth International Symposium. Contact: Marianne Moinot, 175 rue du Temple, 75003 Paris, France; 33-1-48-04-36-56.\*\*

## GENERAL

1994-95. New York. New York Conservation Association Lecture Series. Most lectures held midweek evenings at the Institute of Fine Arts. Late September: Thomas Venturella on conservation of

\*\* See July 1994 *AIC News* for more information.

\* See May 1994 *AIC News* for more information.

▲ Thanks to a grant from the National Endowment for the Arts, Campbell Center is offering scholarships of 50% of course costs for the conservation refresher courses to be held in October of this year. For additional information and course catalog, contact: Mary Wood Lee, Campbell Center, 203 E. Seminary St., Mt. Carroll, IL 61053; (815) 244-1173.

■ Contact: The Centre for Photographic Conservation, 233 Stanstead Rd., Forest Hill, London SE23 1HU; 081-690 3678; fax: 081-314 1940.

stained glass. Early December: Judith Hof-fenck de Graaf, Central Research Laboratory, Amsterdam, on her current re-search. Lectures also planned on conserva-tion of sacred art, current technology for art packing, control of fungal infestations, and artist/conservator collaborations. There will also be group visits to local museum laboratories. Most lectures are tape recorded for review at the NYCA archive. Contact: New York Conservation Association, P.O. Box 20098LT, New York, NY 10011; (212) 714-0620; fax: (212) 714-0149.

Fall 1994. Classes and lectures on gild-ing. For information, contact: Center for the Gilding Arts, 381 Park Ave., S., New York, NY 10016; (212) 683-2840; fax: (212) 725-0308.

Through October. Mt. Carroll, IL. Col-lections Care Core Curricula and various other collections care courses. ▲

October 11-15. Mt. Carroll, IL. The Vellum Leaf. Financial assistance available. ▲

May 24-25, 1995. Calgary, Canada. Conversationally Correct: Realities and In-novations for Exhibitions. IIC-CG workshop on the role and impact of conser-vators in exhibition planning and design. Future trends in exhibitions will also be ex-plored, as well as the nuts and bolts of mounting an exhibition, including innova-tive approaches to lighting, supports, display cases, and security. Format includes papers and hands-on sessions. Contact: Jerzy Chlopicki or Karen Myrholm, [redacted] Alta. T6S 1R4, Canada; Chlopicki: [redacted]; Myrholm: [redacted]

## BOOK AND PAPER

October 4-8. Mt. Carroll, IL. Removal of Pressure-Sensitive Tapes and Tape Stains. ▲

October 11-15. Mt. Carroll, IL. In-painting Works of Art on Paper. Financial assistance available. \*

July 27-September 22, 1995. Horn and Vienna, Austria. International Course on Paper Conservation. Topics include: care of collections, climatology, and pest control; paper chemistry, history, and technology; conservation and restoration of paper ar-tifacts; Japanese methods for the restoration of Oriental paper objects; and workshops on preventive conservation and conservation of papyrus and parchment. Course format in-cludes theoretical lectures, demonstrations, practical sessions, and visits to major col-lections, research institutions, and paper res-toration labs. Working language: English. Maximum of 15 participants. Application deadline November 15. Contact: ICCROM Paper Conservation Course 1995, 13, Via di San Michele, 00153 Rome, Italy; 39-6-587901; fax: 39-6-5884265.

## OBJECTS

October 4-8. Mt. Carroll, IL. Identifica-tion of 20th-Century Polymeric Materials. Financial assistance available. ▲

March 29-June 14, 1995. Venice, Italy. 11th International Course on the Technol-ogy of Stone Conservation. Topics include: ethics of conservation; basic geology and petrography; quarrying and carving techni-ques; decay mechanisms and conservation methods of different types of stone; diagnos-tic methods; and preventive evaluation of treatments. Format includes lectures, dis-cussions, practical exercises, demonstrations, case studies, and visits. Working language: English. Maximum of 20 participants. Ap-plication deadline September 30. Contact: ICCROM Training Secretariat, 13, Via di San Michele, 00153 Rome, Italy; 39-6-587901; fax: 39-6-5884265.

## PAINTINGS

September 19-22. Ottawa. Varnishes: Authenticity and Permanence. Contact: Les-lie Carlyle or James Bourdeau, Canadian Conservation Institute, 1030 Innes Rd., Ot-tawa, ON K1A 0C8, Canada; (613) 998-3721; fax: (613) 998-4721. ◆

April 24-28, 1995. Malibu, CA. The Structural Conservation of Panel Paintings. Early registration is encouraged, as available places are limited. Contact: Training Pro-gram, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 822-2299; fax: (310) 821-9409.\*

## ARCHITECTURE

Through October. Mt. Carroll, IL. Various architectural preservation courses, including building stabilization, masonry, ar-chitectural metals, plaster, wallpaper. Financial assistance available. ▲

October 11, New York. October 12, Philadelphia. October 13, Washington. British Connection. A transatlantic ex-change of ideas on the conservation of buildings and objects. Talks by British ar-chitects, engineers, and contractors. Reser-vations required. Contact: Building Conser-vation International, [redacted], Philadelphia, PA 19103; [redacted]; fax: [redacted].

October 15. Lexington, MA. Early New England Architecture. See ASG column for details. Contact: [redacted].

November 11-12. New York. A two-day historic masonry symposium. See ASG column for details. Contact: [redacted]

## WOODEN ARTIFACTS

November 12-14. Williamsburg, VA. Painted Wood: History and Conservation. Organized by the AIC Wooden Artifacts group. This symposium will bring together for the first time nationally and internation-

ally renowned conservators, conservation scientists, art historians, and curators to ex-plore a broad range of topics related to paint on wood. Scientific research relating to paints and the interaction of paint and wood will be presented, along with discussions of the history of the use of paint, materials, deterioration problems, and conservation treatments. Also included will be presenta-tions on the following topics: polychrome sculpture, painted furniture, ethnographic objects, folk art, and architectural elements. Of special interest is the cooperation be-tween conservation and other disciplines that contributes to a better understanding and interpretation of the painted wooden artifact within a cultural context. For pro-gram information contact: Valerie Dorge, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 822-2299. For general information contact: Carey Howlett, Colonial Williamsburg Foundation, P.O. Box C, Williamsburg, VA 23187; (804) 220-7076.

November 19-24. West Sussex, UK. Using Edge Tools for Conservators. Con-tact: West Dean College, West Dean, Chichester, West Sussex PO18 0QZ, UK; 0243-63-301; fax: 0243-63-343.\*

## TEXTILES

Autumn 1994. London. Adhesives Forum II. Starch pastes and other car-bohydrate adhesives for use in textile con-servation. Organized by the Adhesives Group of the UKIC Textile Section. Con-tact: Pippa Cruickshank, Organics Conser-vation Section, British Museum, 48-56 Orsman Rd., London N15 QJ, UK; 44-71-323-8087.

October 6-7. New York. The Treat-ment and Handling of Textiles which Have Associated Problematic Materials. Textile Conservation Group. Contact: Textile Conservation Group, c/o Cathedral of St. John the Divine, 1047 Amsterdam Ave., New York, NY 10025; (212) 316-7523.\*\*

October 11-13. Suitland, MD. Modern Dyeing: Troubleshooting. Contact: Mary Ballard, [redacted] or Francine Lewis, CAL/MSRC MRC 534, Smithsonian Institu-tion, Washington, DC 20560; [redacted]

## CANCELLATION NOTICE

Due to unforeseen circumstances, the Field Museum of Natural History an-nounces the cancellation of the Eth-nographic Conservation Conference, scheduled for April 1995, at the Field Museum of Natural History, Chicago. We apologize for the inconvenience to one and all and thank you for your in-terest.—Catherine Sease and Christine Del Re

## Grants & Internships

### Internship in Paintings Conservation Olin Conservation, Inc.

Olin Conservation, Inc., is offering a one-year advanced internship in paintings conservation. Preferred applicants will have had at least three years of apprenticeship experience or have completed a graduate training program. Additional academic training is desirable. Stipend available, commensurate with experience. To receive information on the program and studio facilities, interested applicants should write to: David L. Olin, Olin Conservation, Inc., 9447 Rabbit Hill Rd., Great Falls, VA 22066.

### Advanced-Level Internship in Textile Conservation, Museum of Fine Arts, Boston

The Museum of Fine Arts, Boston, offers the following training position to commence in January 1995. The advanced-level internship in textile conservation is a one- to two-year internship, dependent on funding. The internship offers a stipend of \$18,500 for the first year and \$19,500 for the second, with benefits and an annual travel allowance of \$900. Candidates must have a graduate degree in conservation or equivalent experience. All applications are due November 1, 1994. Interested candidates should submit transcripts of undergraduate and graduate courses of academic study; a resumé (including publications); a short description of candidate's interests; a statement of intent on applying for the position; and letters of support from two professionals familiar with the candidate's work. All materials and inquiries should be directed to: Sandra Matthews, Museum of Fine Arts, Boston, 465 Huntington Ave., Boston, MA 02115. EOE.

## Positions Available

### Inpainter/Conservator Yost Painting Restoration Inc.

New York City painting conservation studio specializing in American and European 19th-century and early 20th-century oil paintings seeks full-time inpainter/conservator for permanent position. Minimum five years' experience. Commercial studio experience preferred. Competitive salary and benefits. Send resumé to: Yost Restoration, 312 E. 95th St., New York, NY 10128. No personal solicitation or calls accepted.

### Technician, Archival Materials Northeast Document Conservation Center

The Northeast Document Conservation Center, located 20 miles north of Boston, seeks a technician for the treatment of unbound archival materials such as documents,

maps, architectural plans, and photographs. Candidates should have at least two years' practical experience at the bench and a strong interest in hands-on work. NEDCC offers the opportunity to treat a wide variety of objects in a spacious state-of-the-art lab with a highly skilled and friendly staff. Good benefits package; salary commensurate with experience. Send resumé and three letters of recommendation to: Mary Todd Glaser, Director of Paper Conservation, NEDCC, 100 Brickstone Square, Andover, MA 01810; (508) 470-1010.

### Senior Furniture Conservator, GS-11/12 National Park Service, National Capital Region, Washington, D.C.

The Executive Support Facility, Office of White House Liaison, National Capital Region, is seeking an experienced furniture conservator. This position is responsible for independent conservation treatment on White House museum furniture from the late 18th through the 20th centuries. Responsibilities include: examination and documentation, proposals for treatment, treatments, and preparation of collection condition surveys. May supervise other professional conservators and interns and monitor conservation contracts. Works with White House and NPS curatorial staff to develop broad preservation guidelines for White House museum collections.

Candidates will have substantial experience as a practicing furniture conservator, specializing in the conservation of American furniture from the late 18th through the 20th centuries. Candidates should also have knowledge of conservation upholstery techniques. Three full years of progressively higher graduate education specializing in furniture conservation may be substituted for experience at the GS-11 grade level.

This position is a permanent federal government appointment with a beginning salary range of \$35,045-\$42,003 per annum. It is located in the Washington, D.C., metropolitan area. Federal positions require an SF-171 (application for federal employment), available at most federal government offices or from the National Capital Region. For further information, call Richard Napoli, Executive Support Facility, [REDACTED]

### Assistant Paintings Conservator The Fine Arts Museums of San Francisco

The Fine Arts Museums of San Francisco seeks an assistant paintings conservator to perform a broad range of museum conservation-related duties, with emphasis on the examination and treatment of European and American paintings under the supervision of the head paintings conservator. The position is full time for one year with possible annual extensions. The candidate should have a degree from a recognized conservation training program or the equivalent, with at least three years' additional experience in the field and a strong background in the treatment of European paintings. Good salary and benefits commensurate with experience. Send resumé and letter of interest to: Carl

Grimm, Head Paintings Conservator, M. H. de Young Memorial Museum, Golden Gate Park, San Francisco, CA 94118, or call (415) 750-3645.

### Research Assistant National Gallery of Art

The Scientific Research Department seeks a research assistant starting in January 1995. The incumbent will assist scientists in the study of artists' materials and techniques and the study of conservation materials.

The position has a starting salary of \$19,000. Candidates must possess a B.S. or equivalent, be familiar with the equipment and nature of a chemistry laboratory, and demonstrate a strong interest in art conservation.

Applicants must submit a resumé and cover letter describing their interest in the Scientific Research Department. Please send documentation to: Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565. EOE.

### Conservator Corning Museum of Glass

The Corning Museum of Glass seeks objects-oriented conservator. Duties include responsibility for conservation of world-renowned collection of more than 26,000 glass and glass-related objects and advising on display, storage, handling, and transportation of objects. Graduate degree in conservation and practical experience (preferably in museum) required. Excellent written and verbal communication skills desirable. Position is particularly suitable for someone with ambition to become leader in conservation generally as well as developing specialized skills in conservation of glass. Conservator will work closely with the museum's research scientist and curators. Personal research and publication will be encouraged. Competitive salary commensurate with experience and excellent benefits. Position is available immediately. Museum is nonprofit educational institution. Candidates should send resumé and names of three references to: The Director, The Corning Museum of Glass, One Museum Way, Corning, NY 14830-2253.

## Classified

### KOCH Vacuum Hot Table For Sale

1971 KOCH vacuum hot table, model C48, 7.5'x11', needs reassembly and reconditioning, complete blueprints for set-up included. \$2,000 or best offer, FOB Detroit. Contact: Conservation Services Lab, Detroit Institute of Arts; (313) 833-7920.

### Books

Historic, out-of print, and nicely used books, catalogs, journals, and other publications on the subjects of conservation, museums, technology, and the history of the material arts. For current list, please write to: Materiality, 11236 S. County Rd. K, Beloit, WI 53511.

# Supplier's Corner

Supplier's Corner: A Paid  
Advertising Section of the *AIC  
News*.

*Inclusion of advertisements in this newsletter  
does not imply endorsement of such products  
by AIC.*

**CONSERVATION LIGHTING INTERNATIONAL** offers glass fibre-optics architectural lighting which furnishes discreet, glare-proof, energy-efficient, non-disintegrating illumination free of infrared and ultraviolet rays so destructive to fugitive materials in buildings and objects. There is minimum maintenance plus possibility of rebates from utility companies. Display and museum/historical uses a specialty. Full service from design and material supply to installation. Fax: (215) 568-4572; Call: (215) 568-0923.

**ARCHIVART** has a new 800 number that can be used anywhere in the continental United States and Canada. The new number is [REDACTED] 3. Archivart, [REDACTED] Moonachie, NJ 07074.

**BOOKBINDING SUPPLIES:** The Bookbinder's Warehouse offers a full range of leathers, vellums, and parchments; bookcloth; nearly 200 bookbinding supplies; how-to manuals and videos on binding and restoration techniques; a full line of bookbinding equipment for the hand binder; and a full line of Griffen Mill Handmade papers in both laid and wove versions available in a variety of toned shades to match nearly all 17th and 18th century papers. For a complete catalog call or write The Bookbinder's Warehouse, Inc., 31 Division St., Keyport, NJ 07735. Phone (908) 264-0306, or Fax (908) 264-8266.

**UNIVERSITY PRODUCTS, INC.** will utilize a patented, deep-dyeing process that uses heat to impregnate polyester film's polymer matrix with UV blocking, to create several new products for preservation applications.

The new film is far superior to coated UV films that could flake, scratch, and adversely affect documents. The company will offer standard size envelopes, page protectors, and print holders from this unique product.

The material will be known as "INFINITY UV BLOCKING FILM" and be available in 2 mil thickness. It has passed the Photo Activity Test and will be available in rolls and sheets. Call John Dunphy at [REDACTED] for samples.

## Board Meeting Schedule

The board will meet three times in 1994-95: October 13-15, February 11-13, and June 4-5. The winter IAG meeting will be held in Washington, DC on February 12. Should you have a particular issue you would like the board to address, please submit it in writing three weeks ahead of the meeting so that it can be included on the agenda for discussion at the meeting and followed by a prompt reply.

## Journal Deadline

The next deadline for submitting papers for publications consideration to the *AIC Journal* is November 1. Short Submissions (up to 3000 words) are encouraged. Contact the AIC office to receive a copy of the JAIC Guidelines for Authors.

## AIC Membership Renewal

Renewal notices will be mailed in October. Please call the AIC office if you do not receive your notice. If you have retired, you are eligible for the reduced retired membership rate.

THE AMERICAN INSTITUTE  
FOR CONSERVATION OF  
HISTORIC & ARTISTIC WORKS

1717 K STREET, N.W.  
SUITE 301  
WASHINGTON, D.C. 20006



SECOND CLASS  
U.S. POSTAGE  
PAID  
WASHINGTON, D.C.

Address Correction Requested ISSN 0887-705X

# AIC NEWS

November 1994

Volume 19, Number 6

## What's New in Preventive Conservation "Preventive Conservation: Practice, Theory, and Research" was the theme of the 15th International Congress of the International Institute for Conservation of Historic

and Artistic Works, held in Ottawa, Canada, September 12-16. Delegates enjoyed good weather, 48 lectures, an interesting group of posters, and a number of commercial exhibits. Receptions were held at the National Gallery and the Canadian Museum of Civilization. The Forbes Lecture was given by H.W.M. Hodges, whose presentation was a hilarious but penetrating analysis of various modern re-creations of historic villages.

The program of lectures, presented by a range of specialists including conservators, scientists, archaeologists, architects, and engineers, covered many facets of preventive conservation. Environmental control and monitoring, packing and transporting objects, and storing, handling, and exhibiting objects were all addressed. One perhaps unfortunate omission was any discussion of fire prevention, fire extinguishing, and security measures.

As David Bomford pointed out in the introduction to the program notes, preventive conservation "has always been present as an instinct if not a name" within the field of conservation, but its recent emphasis reflects researchers' ability to harness and apply technologies from other fields to better understand the rates and agents of deterioration.

The advent of computers was very much evident, in the frequent references to computer-generated models, spreadsheets, and data loggers as well as in the use of computer-generated graphs in the presentations themselves. (Several attendees were overheard complaining that the three-dimensional graphs were hard to read.)

The topic of lectures by Robert Waller and Stefan Michalski was risk assessment and prioritization. Michalski presented a computer spreadsheet and collection damage model that resulted in a wall chart allowing overall prioritization of preservation deficiencies. Larry Reger and Carolyn Rose described

the Conservation Assessment Program, funded through the Institute of Museum Services and administered by the National Institute for the Conservation of Cultural Property, emphasizing its value not only as a survey but also as a fundraising tool.

Strategies for funding preventive maintenance were a leitmotif of the presentations. Eugenio LaRocca and Roberto Nardi noted how difficult it is in Italy to raise money for maintenance of recently restored cultural artifacts. They suggested emphasizing to reluctant administrators that maintenance programs actually save money by avoiding periodic extensive and costly restoration. Murray Frost, LaRocca, Chris Caple, and Michalski each stressed in their lectures that working with other museum professionals in a nonconfrontational manner is the best means to establish a successful preventive conservation program. This collaboration was essential to the success of the preventive maintenance program for an expanding archaeological collection discussed by Diane Dollery.

Jonathan Ashley-Smith et al., David Erhardt and Marion Mecklenburg, and Jonathan Brown each discussed relative humidity in their presentations. Ashley-Smith noted

### CONTENTS

From the President.....	4
From the Executive Director .....	6
AIC News .....	6
Enforcement of Code of Ethics ....	9
Funding Deadlines .....	12
FAIC News .....	13
Annual Meeting News .....	14
Specialty Groups .....	15
Materials.....	19
Outreach Activities .....	20
Letters to the Editor .....	20
People .....	22
Worth Noting .....	23
Book Review .....	24
Recent Publications.....	26
Research Reports.....	27
Conferences, Courses .....	28
Grants and Internships .....	29
Positions Available .....	30
Supplier's Corner .....	32

**AIC News** (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1717 K Street, NW, Suite 301, Washington, DC 20006, (202) 452-9545, fax: (202) 452-9328.

Second-class postage paid at Washington, DC. Postmaster: Send address changes to **AIC News**, 1717 K Street, NW, Suite 301, Washington, DC 20006.

**AIC News** is mailed to members for \$18 per year as a portion of annual membership dues.

Opinions expressed in the Letters to the Editor column are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors. Copy must be typed double-spaced and sent to the AIC office; the next deadline is December 1, 1994. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Grants and Internships, Position Available, and Classified Ads is: \$.85 per word for members and \$2.00 per word for non-members; minimum charge is \$50.00.

The cost of advertising in Supplier's Corner is \$100 for 100 words. The cost of display ads is: 1/8 page \$155; 1/4 page \$290; 1/2 page \$365; 3/4 page \$400; one full page \$600. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

**AIC News** staff: Sarah Rosenberg, Managing Editor. Carol Christensen, Editor. Marcia M. Anderson, Production Editor. Michelle Flynn, Program Assistant.

© Copyright 1994

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Publications and Documents in Libraries and Archives, ANSI/NISO Z39.48-1992.

that the standard very restrictive relative humidity and temperature requirements for special exhibitions are based on theoretical knowledge rather than on an understanding of how real objects react in actual display conditions. His experiments suggest that relative humidity requirements for wood panels could be relaxed somewhat. Erhardt and Mecklenburg explained the complex ways in which relative humidity affects objects, noting that changing RH may decrease damage due to one factor, for example, chemical mechanisms, while increasing damage due to other factors, such as mechanical ones. The optimal RH is not a specific value, but a range chosen to minimize the effects of these various factors. Jonathan Thornton stressed the need for proper calibration of the hygrothermographs normally used to monitor artworks along with the need for more accurate measurement.

A number of interesting papers demonstrated the emergence of a trend toward interaction between the cultures that created objects and the museums housing them. The presentations of Miriam Clavir et al., Marian Kaminitz and Ann Drumheller, and Bob Barclay et al. each detailed programs or specific storage and display solutions that allowed the originating culture access to the objects and input into their placement in the institution. The solutions included open storage for objects considered alive and therefore "breathing" and storage that separated gender-specific and enemy artifacts from each

other according to the wishes of the originating culture. These concessions may be especially important in Africa, where traditional museums are seen as an artifact of colonial occupation and are therefore little visited and underfunded (Barclay et al.). Catherine Sease and Valerie Thorp et al. discussed storage solutions that relieved overcrowding, minimized object handling, and adequately supported cultural artifacts, while White discussed the use of modeling dummies for the display of costumes.

Four lectures focused on preservation of rock sculpture and caves in China, Japan, Spain, and Australia. Solutions included heating and roofing the rock sculpture area (Sadatoshi Miura), controlling visitor distribution in grottoes (Shin Maekawa), and installing electrical lighting no brighter than 10 lux at Altamira (J. A. Herraes et al.). At the Australian sites, extensive data logging suggested that in some cases, minimal intervention such as planting a canopy of trees to divert heavy rain away from the site was best, while in other cases, no intervention at all was needed (Thorn).

Another group of papers addressed preventive maintenance in historic structures. Presentations by Sarah Staniforth and Helen Lloyd (primary authors) detailed measures in force at National Trust structures in Great Britain as well as a program to assess visitor damage. Timothy Padfield et al. described the control of damage to porous wall paintings by keeping the pore structure open and slowing the flow of moisture into the surface. Tone Olstad described a church plan using localized heating in seating areas. Jürgen Legrun's proposal involved adapting the inside temperature to the outside temperature to control drops in relative humidity. Bettembourg suggested external glazing to control damage to stained glass but noted that each situation must be measured individually, since condensation can otherwise result.

In a number of presentations, limitations of (T. Oreszczyn, Nathan Stolow) and alternatives to (Richard MacCormac, Peter Scott) air conditioning were discussed. MacCormac et al. explained the passive

**Statement of Ownership, Management and Circulation**  
(Required by 39 U.S.C. 3685)

1. Title of Publication: **AIC News**

2. Issue Date: **9/16/94**

3. Frequency of Issue: **Bi-monthly**

4. Complete Mailing Address of Known Office of Publication (Street, City, County, State and ZIP+4 Code (Do not print)): **1717 K Street, N.W., Suite 301 Washington, D.C. 20006-1504**

5. Complete Mailing Address of Headquarters or General Business Office of Publisher (Do not print): **American Institute for Conservation of Historic and Artistic Works 1717 K Street, N.W., Suite 301 Washington, D.C. 20006-1504**

6. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not print):  
 Publisher Name and Complete Mailing Address: **American Institute for Conservation of Historic and Artistic Works (AIC) 1717 K Street, N.W., Suite 301 Washington, D.C. 20006-1504**  
 Editor Name and Complete Mailing Address: **Carol Christensen National Gallery of Art 6th & Constitution Avenue, N.W. Washington DC 20565**  
 Managing Editor Name and Complete Mailing Address: **Sarah Z. Rosenberg SEC 1717 K Street, N.W., Suite 301 Washington D.C. 20006-1504**

7. Owner (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a single individual, his or her name and address must be given.)

Full Name	Complete Mailing Address
American Institute for Conservation of Historic and Artistic Works	1717 K Street, N.W., Suite 301 Washington, D.C. 20006-1504

8. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages or Other Securities (Do not print):

Full Name	Complete Mailing Address
None	

9. For completion by nonprofit organizations authorized to mail at Special Rates (DMR Section 402 (c)). The purpose, function, and nonprofit status of this organization and the exempt status for Federal income tax purposes (Check one):  
 Has Not Changed During Preceding 12 Months  Has Changed During Preceding 12 Months  (If changed, publisher must submit explanation of change with this statement.)

10. Extent and Nature of Circulation (Do not include circulation outside the United States)

A. Total No. Copies (Net Press Run)	Average No. Copies Each Issue During Preceding 12 Months	Actual No. Copies of Single Issue Published Nearest to Filing Date
1. Total No. Copies (Net Press Run)	3500	3500
2. Paid and/or Requested Circulation	n/a	n/a
3. Sales Through Dealers and Carriers, Street Vendors and Counter Sales		
4. Mail Subscriptions (Do not include requests)	3200	3193
5. Total Paid and/or Requested Circulation (Sum of 2, 3, and 4)	3200	3193
6. Free Distribution by Mail, Carrier or Other Means (Samples, Complimentary, and Other Free Copies)	60	60
7. Total Free Distribution (Sum of 5 and 6)	3260	3253
8. Copies Not Distributed	260	247
9. Office use, left-overs, unaccounted for after printing	n/a	n/a
10. Return from News Agents	n/a	n/a
11. TOTAL (Sum of 7, 8, 9, and 10) (Must equal net press run in A.)	3500	3500

11. I certify that the statements made by me above are correct and complete.

Signature and Title of Editor, Publisher, Business Manager, or Owner: *Sarah Z. Rosenberg, Sec. 1717 K Street, N.W., Suite 301, Washington, D.C. 20006-1504*

PS Form 3526, January 1993 (See instructions on reverse)

environmental controls in the newly built Ruskin Library, Lancaster University, England. The building was designed with dense construction and natural ventilation that eliminated the need for central air conditioning. Scott detailed the low-cost use of ventilation in tropical environments to inhibit mold growth. He also noted that mold growth is not purely a function of RH; its mechanisms are not fully understood and are dependent on the type of mold. Another air conditioning modification was the zoned system installed in the windowless storage facility equipped with mobile racks for the Museum of Science and Industry, Great Britain (Gina Laurin et al.).

Several papers discussed various strategies for measuring pollution within display cases (JoAnn Cassar, Barry Knight, Graham Martin, Cecily Grzywacz). There were discussions of off-gassing detection in cases made using metal strips (Knight) and measurement using the trace gas concentration decay test (Cassar et al.). Mark Gilberg presented the low-cost Ageless oxygen scavenger for use where oxygen-free storage is desirable.

Mervin Richard presented important research on the transport of panel paintings. He found that when panel paintings are transported in microclimate cases that are tightly wrapped in impermeable materials such as polyethylene, temperature changes will have a dramatic effect on the dimensional stability of wood; a 40°C. temperature change was equivalent to an RH change of 14–20 percent. This extreme temperature change is more likely during truck travel than during air transport. Because the change is rapid for panel paintings, thermal insulation should be included in all packing cases where the transit environment cannot be adequately controlled. Richard's preliminary research also suggested that acrylic sheets used in the construction of microclimate cases could come into contact with the surface of paintings during air transport.

David Saunders and Jo Kirby's research confirmed the damage possible from the violet end of the visible spectrum. The results of the Edward Zinn et al. study of air pollution effects on library microfilms showed that at 5 ppm, ozone and nitrogen dioxide attack and fade conventional color films at room temperature. They also found that image silver in black-and-white

# CONSERVATION OF FOUNTAINS

*Complete preservation, repair and systems engineering services for historic fountains in stone, metals and concrete.*



*Conservation of stonework.*

*Conservation of all metal, sculptural, structural and system components.*

*Reconstructive and replacement restoration of historic stone and metal components.*

*Cleaning, repatination and corrosion inhibition.*

*Reconstruction of mountings in stainless steel or bronze.*

*Repairs to historical water systems.*

*Reinstallation and updating of plumbing, pumps, jets and filter systems.*

*Water chemistry analysis for preservation of stone and metals.*



**McKAY LODGE FINE ARTS CONSERVATION LABORATORY, INC.**

10915 PYLE-SOUTH AMHERST ROAD • OBERLIN, OHIO 44074

TELEPHONE (216) 774-4215 • TELEFACSIMILE (216) 775-1368

film is extremely sensitive to combinations of oxidizing and sulfiding agents. Jesper Johnsen noted that in the recent past, tightly controlled environmental stability for photographs has been over-emphasized, since often photographic degradation has been caused by inherent instability of the object or its processing rather than by poor storage conditions. He recommends broadening the present temperature and RH requirements for photographs.

Two presentations discussed deacidification. F. Daniel et al. compared mass deacidification using diethyl zinc, the We'i To France, and FMC processes. Diethyl zinc gave the highest alkaline reserve and lowest pH.

Stephen Hackney and Torben Ernst discussed the recent deacidification of several paintings at the Tate using MMC (methoxy magnesium methyl carbonate, sold commercially as We'i To or pHizz). Hackney noted that although the process somewhat darkens the canvas fibers, even greater darkening can occur during the aging process. The process would seem to be dangerous for varnished pictures or those without a continuous oil ground.

Other lectures included a history of preventive conservation (Manfred Koller), evaluation of wood cases as RH buffers for Japanese scrolls (Nobuyuki Kamba), discussion of ongoing research into causes of cellulose

nitrate deterioration (Michele Derrick et al.), earthquake-safe vase mounting systems (Zdravko Barov et al.), and a presentation on Microchamber papers (William Hollinger).

A number of attendees commented that there was a dearth of new research presented, or that much of the research merely confirmed previously completed work. This situation could be seen as particularly unfortunate, since it is obvious that much work remains to be done in other areas of preventive conservation, especially in understanding the complex interacting mechanisms of degradation through temperature and humidity fluctuations, mold growth, and pollutants.

Nevertheless, the conference was valuable in collecting information about preventive conservation in one place. Such a collection has not been readily available in the past, and the preprints, with their detailed and clearly written summaries of the slide presentations, admirably fills this need. The preprints are 244 pages, with black-and-white illustrations and short French summaries at the end.

Compiled from the preprints and reports by Barbara Berrie, Julia Burke, and Ross Merrill

## From the President

Debbie Hess Norris

The AIC Board is in the process of completing our 1995-98 Strategic Plan. As with its predecessor, this plan carefully examines AIC's history, mission, governance, structure, membership growth, services, and demographic characteristics as well as our financial performance and overall strengths and weaknesses. Our first plan has served this organization well. I am confident that this one will provide the groundwork for continued and significant accomplishments in programs and, most important, membership services.

The recent adoption of a revised *Code of Ethics and Guidelines for Practice* by a 98 percent majority of the mem-

bership has generated renewed enthusiasm for and commitment to this professional association. Yet *Code* revision is just one of many issues and difficult challenges requiring our examination and attention. Admittedly, in the context of pressing global issues, it is difficult at times to focus so specifically on professional matters.

It is now essential that we establish strong consensus within our association as to the mission, goals, and objectives of AIC. Accurate and appropriate definitions for terms that distinguish our profession—including *conservation*, *conservation professional*, *preservation*, and *restoration*—must also be identified. (We may encounter great difficulty here as we recognize that some terms may have divergent meanings within different specialties.)

The board (with considerable help from the Internal Advisory Group) recently drafted a statement that concisely articulates the mission of AIC as a "national membership organization of conservation professionals that advances the practice and promotes the importance of the preservation of cultural property by coordinating the exchange of knowledge, research, and publications, as well as establishing and upholding professional standards." The language of this draft statement is intended to be consistent with the *Code of Ethics and Guidelines for Practice*.

Late this fall you will receive a draft document outlining a mission statement, goals, and objectives for AIC as well as definitions for your consideration. It is hoped that this document, once adopted, will provide a solid framework on which to shape future and current AIC programs and activities. *It is essential that we receive your comments on this draft to ensure that the final document reflects a clear unanimity of purpose.* It is also likely that as a result of this work, revisions to our current Bylaws will be proposed to reflect current thought.

As the Bylaws state, our ethical code is an enforceable document and as such remains a defining factor of professional conduct, responsibility, and competence. Adherence to the *Code* should be expected of all conservation professionals. Specific mechanisms for enforcement, however, may require additional thought (see page 9) and perhaps more carefully defined procedures and protocols with possible sanctions. *I en-*

*courage each of you to carefully review the Ethics and Standards Committee column in this newsletter, which focuses on enforcement, and to forward your thoughts and concerns directly to the committee.*

The current membership structure requires careful reexamination. Less than 25 percent of our members can vote for officers, directors, changes to the ethical code, or Bylaws. Such a small percentage of enfranchised members is troublesome and may ultimately result in reduced participation and commitment among our membership. An issues session devoted to membership structure is scheduled for the St. Paul annual meeting.

We recently became aware of an activity that concerns me. A limited number of territorial licenses are now being offered for the establishment of a business focused on conservation, in which owners receive "eight weeks of intensive training in repairing art and collectibles of all types." Advertised as business with an unlimited profit potential, this chain seeks practitioners who exhibit normal color vision and some artistic talent, as well as intelligence and imagination. The ramifications of this are upsetting. Certification may be a means to minimize this type of activity. For the time being, *we must all continue to actively promote an awareness and understanding of conservation so that the public can be better informed consumers.*

An updated review of the advantages and disadvantages of certification for our profession is necessary. At the same time, we must work to identify the minimum level of skills, expertise, and knowledge that may be expected of a conservation professional. The board will appoint a task force to study these issues.

I recently read an interesting book on professionalism: *Ethics and Professionalism*, by John Kultgen (University of Pennsylvania Press, 1988). Kultgen described hard work as being the "burden and privilege" of professionals. Thanks to each of you for your continued hard work and dedication. As always, your advice and input are welcome.

NOW AVAILABLE  
IN ABRASION RESISTANT



## FROM SPACE VISITORS TO VOLTAIRE

CYRO'S ACRYLITE® OP-2 and OP-3 acrylic sheet  
deliver the properties you need.

UV protection. Impact and abrasion resistance. Lightweight. Optical clarity. They all come together in ACRYLITE acrylic sheet from CYRO. You can preserve and protect priceless documents and artifacts with ACRYLITE OP-3 sheet at a price you can afford.

ACRYLITE OP-3 sheet provides optimum protection from damaging ultraviolet light so crucial in the preservation of historical documents. ACRYLITE OP-2 UV filtering sheet delivers exceptional edge color while affording breakage

resistance and security in display vitrines. And, both ACRYLITE OP-2 and OP-3 sheet are backed by CYRO - North America's largest producer of acrylic materials.

For all the facts call toll free 1-800-631-5384. Or write D. Artz, CYRO Industries, P.O. Box 950, 100 Valley Road, Mt. Arlington, NJ 07856. In Canada: CYRO Canada Inc. 6285 Northam Drive, Suite 300 Mississauga, Ontario L4V 1X5. Call 905-677-1388.



Quality Products • Innovative Technologies • Caring People

# From The Executive Director

Sarah Z. Rosenberg

The "information superhighway" is very much on my mind these days. My concern began with research I did for a section of the next Strategic Plan on the impact of technological trends on the conservation profession. Walter Henry's presentation, "Network Resources for the Conservation Profession," at the Nashville meeting added fuel to the fire, as did an Internet workshop I took at the Museum Computer Network (MCN) conference. In addition, I participated in the American Society of Association Executives (ASAE) roundtable, "Avoiding the Potholes on the Information Superhighway" and took in a breakfast meeting on the National Information Infrastructure (NII) hosted by the Getty Art History Information Program (AHIP) and MCN.

What did I learn from all of these activities? More than 20 million people around the world regularly log on to a computer network at work, hunt facts using on-line information services, or just shoot the breeze on electronic bulletin boards. It was reported at the MCN conference that the number of Internet users is growing by 12 percent a month. In September 1994 the "Net" carried more information than it did in all of 1993. Discussion at the ASAE roundtable focused on privacy, security, copyright, and other legal issues confronting those who surf the "digital frontiers." The Getty AHIP and MCN meeting addressed the need for the arts and humanities to gain a voice in the planning and development of the NII; the importance of the quality of information presented; and concerns about how to get "hooked up" and who gets served. It appears that a society once dominated by print is being revolutionized by the rise of digital technology.

The Internet, which allows individuals of diverse disciplines in distant places to discuss their work and share information, has profound implications for our profession. More and more AIC members are on-line with one or

another of the commercial services—Compuserve, America Online, Prodigy, Delphi, and a host of others. We are mastering an entire new vocabulary: *userid*, *node*, *domain*, *postmast*, *ftp*, *telnet*, and *ping*. As Walter Henry pointed out in his presentation at the Nashville meeting, the most commonly used "digital frontier" is the mailing list in which a message is sent to one location on the network and distributed to all subscribers. Of the hundreds of lists available, those focused on the physical sciences, arts, and humanities are useful to conservators. Two may be of particular interest—the Conservation DistList and Museum-L. Henry, originator of the DistList, describes the initiatives currently available and how to access it in articles in the September and November 1993 *AIC News*. A good description of Museum-L and its users appeared in the July/August 1994 *Museum News*. (For additional information about discussion lists, see *Computer Users*, page 7.) Another tool worth noting is a list by subject area of existing and proposed Internet resources published by the National Center for Preservation Technology and Training (April 1994 *Interim Report*).

The accessibility of increasing amounts of information will affect the ways conservators exchange information, communicate, keep records, and set up databases. The proliferation of readily available information will require conservators to be selective about what they go to the Internet for and what they respond to. We invite all of you to continue to share your experiences with us in the *Computer Users* column of *AIC News*.

And what is the AIC office doing to become a part of the digital frontier? David Bridge, chief of the Office of Information Management, Museum Support Center, Smithsonian Institution, has given generously of his time to advise us on upgrading office hardware to enable us to get on-line. We hope to be able to communicate with you electronically before year's end.

On a more mundane level, the site of the 1996 meeting has also occupied much of staff time and effort. Unfortunately, AIC was unable to negotiate reasonable terms for a meeting in Philadelphia as planned. We looked into Pittsburgh and Cleveland, but room rates in both cities were prohibitive and available meeting room con-

figuration was not optimal. We decided on Norfolk, Virginia where the Norfolk Marriott is nicely situated in the heart of downtown on the water-side within easy walking distance of good breakfast and lunch eateries. The area has some fine museums. The Chrysler Museum features fabulous Tiffany glass as well as an eclectic collection ranging from ancient Egyptian artifacts to contemporary American paintings by Rothko, Lichtenstein, and Diebenkorn, and other masters. The Hermitage Foundation Museum has an outstanding collection of Oriental artifacts. The Collection at the Hampton Roads Naval Museum includes underwater artifacts, period photographs, as well as naval artifacts and artworks.

Members polled at the business meeting in Nashville opted for Seattle, Las Vegas, San Antonio, San Francisco, and Austin for 1997, and we are exploring all of those options. In 1998 we come east again. Perhaps with more time available we can negotiate a good contract for Philadelphia. We must always be sensitive to the costs members incur in attending annual meetings and try to keep these costs within reason.

## Pre-Application Reviewers Needed

To increase the number and quality of applications submitted to the IMS Conservation Project (CP) support program, AIC would like to help institutions to prepare successful applications by providing the name of a conservator to review pre-applications. We need a good pool of volunteers from all specialties. If you are willing to review preliminary applications and provide suggestions for strengthening them, please contact Michelle Flynn at the AIC office. Past IMS reviewers and panelists are particularly encouraged to volunteer. The next CP deadline is March 31 and a mailing will be sent to museums across the country on January 1st to encourage submissions and offer this referral service. In addition, if you are identified as the conservator in a treatment application, ask the institution to send you the application for review before it is submitted.

Planning for the 1995 meeting in St. Paul is already well under way. The relatively modest room rate of \$85 per night should make it possible for all to attend. We hope to see you there. Mark your calendars now for June 6-11, and plan to attend.

As always, the staff welcomes your ideas and suggestions by telephone, fax, or letter.

## Membership News

The Membership Committee is pleased to announce a new Professional Associate, *Scott Carroll*, and a new Fellow, *Wendy Samet*.

## Advisers to Potential JAIC Authors

Conservation publications have always been a high priority for AIC members, but there has been a decrease in the number of articles submitted to *JAIC*. There is a concern that, as a result, much useful information will not reach the field. To encourage those who are considering articles but are reluctant to draft them, the AIC Publications Task Force has compiled a list of recent *JAIC* authors and reviewers who have agreed to serve as volunteer advisers for prospective authors. An author is free to contact any adviser on this list. All arrangements will be a matter of agreement between the author and the adviser, and the adviser is, of course, free to accept or reject any project or to suggest other names to the author. Articles should be submitted for review through the usual *JAIC* process. If you would like to know if any of the advisers have expertise in the subject on which you are writing, please contact Michelle Flynn at the AIC office.

Other AIC members, particularly those with writing experience, are invited to add their names to this list of advisers. If you are interested, the AIC office will provide a form to complete.

Publication Task Force Members: Barbara Appelbaum, chair, Dan Kushel, Chandra Reedy, and Sarah Z. Rosenberg

<i>Barbara Berrie</i>	<i>Mark F. Bockrath</i>
<i>Stephen D. Bonadies</i>	<i>Ann Boulton</i>
<i>John W. Burke</i>	<i>W. Thomas Chase</i>
<i>Jim Coddington</i>	<i>Michele Derrick</i>
<i>Robert L. Feller</i>	<i>Maria Fredericks</i>
<i>Bob Futernick</i>	<i>Mary Todd Glaser</i>
<i>Lisa Goldberg</i>	<i>Virginia Greene</i>
<i>Carol Grissom</i>	<i>Eric Hansen</i>
<i>Victoria Blyth Hill</i>	<i>Paul Himmelstein</i>
<i>Jane Hutchins</i>	<i>Wendy C. Jessup</i>
<i>Paul Jett</i>	<i>Jessica Johnson</i>
<i>Alexander Katlan</i>	<i>Richard L. Kerschmer</i>
<i>John Krill</i>	<i>Dale Kroneright</i>
<i>Susan Lake</i>	<i>Mark Leonard</i>
<i>Judith Levinson</i>	<i>Andrew Lins</i>
<i>Lance Mayer</i>	<i>Rika S. McNally</i>
<i>Melissa S. Meighan</i>	<i>Lisa Mibach</i>
<i>Pauline Mohr</i>	<i>Richard Newman</i>
<i>Nancy Odegaard</i>	<i>Karen Pavelka</i>
<i>Brian Ramer</i>	<i>Pamela Y. Randolph</i>
<i>Julie Reilly</i>	<i>Glen Ruzicka</i>
<i>Terry Schaeffer</i>	<i>Douglas Severson</i>
<i>Will Shank</i>	<i>Ted Stanley</i>
<i>Paul S. Storch</i>	<i>Donna Strahan</i>
<i>Valentine Talland</i>	<i>Tom H. Taylor, Jr.</i>
<i>Jonathan Thornton</i>	<i>Tim Vitale</i>
<i>Sarah Wagner</i>	

## Computer User's Group

Free Internet training is open to anyone willing to subscribe through the Roadmap for the Information Superhighway. This unique workshop will take place through a distribution list online. Topics include: e-mail; Listservs, Majodomo, Listproc, and other distribution systems; Usenet; FTP; Archie; Gopher; Veronica; Address Searches; WAIS; WWW; and many other topics. For those who only have e-mail access, the Roadmap workshop will also instruct users how to access Internet tools (FTP, Archie, Gopher, etc.) using e-mail. To subscribe, send the command SUB ROADMAP yourfirstname yourlastname to [LISTSERV@UA1VM.UA.EDU](mailto:LISTSERV@UA1VM.UA.EDU).

America Online has initiated Monday evening discussions on the following three topics: the virtual museum, artist-to-artist discussions, and conservation. Conservation discussions will be held every three weeks and are intended to

give America Online subscribers access to professional conservators and information on selecting a conservator. The conservation series is hosted by Joan Stahl, coordinator of image collections, National Museum of American Art. The first conservation discussion was held October 10 with Catherine Maynor and Lisa Mibach as guest conservators. The next conservation discussion is scheduled for November 21, 9:00 p.m. EST. If you are interested in participating, join in online or call Joan Stahl at the National Museum of American Art to offer suggestions. This might be a good chance to pull out the free 10 hours of America Online time offered in many computer magazines.

Pamela Campbell is looking for someone to replace her as the editor of this column. If you are interested, contact her at home at [redacted] or through Internet at [73323.3447@COMPUSERVE.COM](mailto:73323.3447@COMPUSERVE.COM).—Pam Campbell

## Health and Safety

The committee would like to share two important health and safety developments reported in the latest issue of the *Art Hazards News* (vol. 17, no. 3), reprinted with the kind permission of Center for Safety in the Arts.

The Labeling of Hazardous Art Materials Act requires art and craft manufacturers to determine whether their products have the potential to cause chronic illness and to place warning labels on those products that do. The law required that the Consumer Product Safety Commission (CPSC) develop guidelines for chronic hazards, with the intent that all manufacturers follow the same guidelines. The chronic hazard guidelines include criteria for determining: 1) chronic health effects in adults and children; 2) which chemicals in art materials can cause chronic adverse health effects such as cancer and reproductive effects; 3) how much is absorbed into the body (the bioavailability); and 4) acceptable daily intake levels for chronically hazardous substances in art materials. However, according to the final CPSC regulations, these guidelines are voluntary, not mandatory.

In another arena, the Occupational

Safety and Health Administration (OSHA) published additions and revisions to portions of the general industry safety standard concerning personal protective equipment (PEE) on April 6, 1994. The standard became effective July 5, 1994. Relevant personal protective equipment includes eye, face, foot, head, and hand protection. Revisions and additions include but are not limited to:

1) General Requirements (1910.132): A certified hazard assessment must be conducted by the employer to determine and select needed PEE. The PEE must be selected and fitted, and the worker must be provided with training. The worker must demonstrate an understanding of need, usage, maintenance, and limitations of the PEE. This training must be certified.

2) Eye and Face Protection (1919.133): The new criteria for protective eye and face devices will comply with ANSI Z87.1-1989. Eye and face protection must be provided for flying particles, molten metal, chemical vapors, radiation, and more. Corrective eye prescriptions shall be either worn under the PEE or incorporated in PEE design. A chart detailing the minimum filter shade protection numbers for various processes is provided.

3) Hand Protection (1910.136): This new section requires hand protection for potential absorption of hazardous chemicals, abrasion, punctures, burns, and more. Employers will base selection of hand protection on evaluation of task performance, condition, duration of task, and hazard identified.

4) Appendixes A and B are nonmandatory but give further information on selection of PEE.

While these revisions are already in effect, OSHA has given employers until October 5 to comply with the hazard assessment and training requirements. For further information, call James Foster at OSHA: [REDACTED]

In order to serve the needs of the AIC membership, the Health and Safety Committee is soliciting your response to the types of issues you would like to see addressed in the future through such things as workshops, newsletter columns, and speakers. Please send comments to me.—Shelley Sturman, chair, National Gallery of Art, Conservation Division, Washington, DC 20565; [REDACTED].

# Master's Programs in Museum Studies and Retail Art at F.I.T.

F.I.T., a campus of the State University of New York, offers three programs of graduate study leading to careers in the art world: Gallery and Retail Art Administration; Museum Studies: Costume and Textiles; and Museum Studies: Applied Arts. All three programs combine a scholarly emphasis on history and theory with practical management skills.

Gallery and Retail Art Administration provides the advanced skills and knowledge required not only in commercial art galleries and auction houses, but also in corporate collection and public art program administration. Explorations in art history and contemporary critical theory are supplemented by courses in business, marketing, collections management, exhibit design, and art law.

Both Museum Studies programs are also interdisciplinary, providing courses in art history, conservation, and management. The programs offer a choice of focus between costume and textile studies or the applied (i.e., decorative) arts. In each program, students have the further option of pursuing either a curatorial or a conservation emphasis. Regardless of emphasis, students take courses across a wide range of subjects, including connoisseurship and technical analysis, art history, collections management, law, finance, and the interpretation of objects in museums.

Because of F.I.T.'s location, its students can take advantage of the cultural richness of New York—its museums, galleries, libraries, conservation laboratories, and other professional resources. The graduate faculty includes working professionals in all these areas, as well as prominent historians of costume, textiles, applied arts, and contemporary art. Students are drawn from all fifty states and many countries abroad.

The tuition for full-time students is \$4,000 per academic year for qualified New York State residents, and \$8,400 per academic year for non-residents. Limited tuition assistance is available. F.I.T. is an equal opportunity institution and encourages minority applicants.

---

For further information please call or write:

Office of Graduate Studies, Room E315  
Fashion Institute of Technology  
Seventh Avenue at 27 Street  
New York City 10001-5992  
(212) 760-7714  
(212) 760-7158 Fax

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

# Enforcement of the Code of Ethics and Guidelines for Practice

The revised *Code of Ethics and Guidelines for Practice* were approved unanimously in the recent vote by Professional Associates and Fellows of AIC. This code, like the previous one, is enforceable as stated in the AIC Bylaws. Enforcement is regarded as a desirable method by which an organization deals with unethical practice. We must now work to ensure that this document functions most effectively as an enforcement standard. The AIC Board has charged the Ethics and Standards Committee to study the present enforcement mechanism.

In the past, emphasis was not on aggressive enforcement. The *Code* and *Standards* were regarded as establishing professional standards, the norms and aims of practice. Although the Bylaws provide a method for reporting allegations of unethical conduct, there are no clearly defined penalties for violations, only a statement that the board shall set any sanctions "necessary to protect the integrity of the AIC." Problems inherent in this unstructured approach became evident when the Ethics and Standards Committee was faced with the evaluation of a range of alleged ethical violations last year that highlighted the need to clarify the role of the *Code* and *Guidelines*, and perhaps to modify the evaluation process itself. The committee faced problems in attempting to adhere to the present system.

For enforcement to be effective, several issues must be addressed:

1. The purpose and goals of enforcement procedures must be defined clearly: to punish wrongdoers, to deter wrongdoing, or to demonstrate to the public that AIC strives to maintain rigorous standards of conduct among its members?

2. Can our present system, as defined in the Bylaws, accomplish the desired goals, or are modifications needed?
3. Is enforcement possible within our present organizational and membership structure? Do the membership categories, especially Associate and Institutional, require modification relative to enforcement of the *Code*?
4. Should the enforcement process remain confidential? Present Bylaws require absolute confidentiality about alleged ethical violations. If an accusation of wrongdoing appears to have merit, should the process of judgment and enforcement be made public? If no one knows that a violation has occurred or a penalty has been given, is there any deterrent effect on the violator or on others? Do cases of ethical misconduct need to be documented publicly in order to establish precedents?

Many other considerations must be discussed: What process will be implemented for evaluating claims of violations and defenses advanced to such claims? Who will adjudicate the claims? Will there be an appeals process? Will attorneys appear? Will the enforcement or adjudicative body be insured against damage suits by dissatisfied and adversely affected professionals? Will judgments be admitted in court proceedings involving claims for damages to objects alleged to have been treated in deviation from the standards or by a conservation professional who has failed to adhere to the *Code*? Will adverse judgments have an economic impact or impugn the reputation of the noncompliant conservator?

Revision of the Bylaws may be required. Section 12 of the Bylaws now provides that allegations of unethical conduct are to be reported in writing to the president, who within 30 days must notify the alleged offender(s) in writing of the charges and forward the complaint to the Ethics and Standards Committee chair with a request that the committee determine whether the complaint merits investigation. The committee must give written notice of its intent to investigate, stating the specific issues under investigation and setting a timetable for the production of evidence. Written and oral testimony is then solicited. The committee

presents such evidence to the board, which must render a written decision within 60 days of receipt of all evidence.

Recent practical experience of the Ethics and Standards Committee indicated that this procedure is not always workable. The committee had several inquiries last year and found that the desired sequence of events often does not occur. In one case the committee never received a written response from an AIC Fellow against whom allegations of misconduct were made. After several months the case remained officially open, while unofficially the problem may have been resolved for those involved. Of importance in this situation was the fact that the committee did not receive from an AIC Fellow the cooperation necessary to reach an informed decision. As the Ethics and Standards Committee lacks the authority to demand such cooperation, should the organization nominally require compliance of members? How can the organization effectively regulate or sanction the actions of its members? Recent consultation with legal counsel has advised us that in these situations, the committee can proceed with its deliberations as long as it has ensured that the accused did have adequate time to respond. Furthermore, our appeals committee procedure does allow the accused to respond later if he or she wishes to do so. The consequences of a determination of a violation—loss of PA or Fellow status are possible examples—also must be spelled out. Moreover, the organization must be fully aware of the legal ramifications and possible consequences of such decisions. It is essential to determine what is legally acceptable in terms of sanctions or punishments before the time comes when penalties are needed.

Although the AIC Board was not faced with the issue of determining sanctions in these recent matters, sanctions are an issue of great importance. Under our present system, once a violation has been determined, penalties are not defined but must be created in response to the situation. This makes the responsibility of those charged with enforcement doubly difficult, since decisions about penalties are open to potential charges of abuse or even legal action by anyone judging the decisions improper or unfair (see note 3, "Enforcing the SAA Code of Ethics,"

reprinted on page 9). The lack of stated penalties undermines any attempt at enforcement.

In dealing with actual complaints, it also became clear that alleged violations must be defined specifically by the party making the allegation. The allegations cannot be against actions that are perceived as improper; they must be specific violations of statements in the *Code* and *Guidelines*. The need to define a violation is critical to the initiation of an inquiry and essential to a fair resolution for all parties. The statements in the previous and new documents are broad, so the conduct most likely to be at issue may be that described in greater detail in the proposed commentaries, possibly through an examination of hypothetical situations. As described in the committee's column in the November 1993 *AIC News*, commentaries are to be created by specialty groups and other AIC bodies. They are planned to help AIC members determine the best means of fulfilling ethical requirements under specific circumstances by providing specific information or clarifying specific parts of the *Code* or *Guidelines*.

Because guidance and inspiration are among the functions of the *Code* and *Guidelines*, it seems that AIC should place greater emphasis on disseminating information to interpret and implement them. The proposed commentaries are one avenue for expanding on specialty group and subject-specific concerns. Individual ethical issues might be examined through discussion of actual or hypothetical situations in *AIC News*. An expanded effort to teach about the meaning and use of these documents is also essential.

To summarize some of the issues:

- If enforcement is to be an effective function of the document, sanctions for violations, or the method for determining such sanctions, should be much more clearly defined and a carefully written procedural document drafted and adopted. In addition, the ramifications of enforcement should be kept in mind during discussion and writing of all proposed commentaries.
- In the long term, these questions also affect discussions of membership categories and the possibility of certification.
- Guidance, education, and inspiration should remain primary functions of

the document. More frequent and open discussion of ethical problems should be promoted, for example, by opinions issued on interpretations of the *Code* in a regular *AIC News* column or during special sessions at the annual meeting. A mechanism for issuing advisory opinions by the board or a special committee might be created. The article following this column provides a clear description of the implications of this approach.

- We also need to look carefully at the whole membership structure.

The AIC Board of Directors and the Ethics and Standards Committee are confident that the revised document is capable of inspiring and guiding those who wish to follow an ethical code and seek to follow principles. The committee feels that the *Code* and *Guidelines* provide less ambiguous guidance than the previous document. Because the document's enforcement role has never been clearly identified, that problem remains. It is now time to re-examine our procedures for dealing with ethical violations. Continued discussion of the role of the documents is essential. As AIC works to define itself more clearly as a professional organization, how the members' view the function of the *Code of Ethics* is critical.

The committee looks forward to hearing the membership's response to these questions. Please submit any comments in writing to: Dan Kushel, Buffalo State College, Art Conservation Dept., RH230, 1300 Elmwood Ave., Buffalo, NY 14222.—Donna Strahan, chair, Nancy Ash, Robert Espinosa, Dan Kushel

## Enforcing the SAA Code of Ethics

*Luciana Duranti*

Reprinted from *Archival Outlook*, July 1993, with the permission of the Society of American Archivists.

A code of ethics is "a written set of principles, guidelines, or rules, formulated by or for a group of individuals or organizations with a common purpose,

to improve the behavior and public-service functions provided by the group and its stature within the society it serves."<sup>1</sup>

The SAA Code of Ethics for Archivists, adopted by the Council in 1992, is defined in the Commentary attached to it as "a summary of guidelines in the principal areas of professional conduct." The same Commentary declares that the Code exists to:

1. inform new members of the profession;
2. remind experienced archivists of their responsibilities;
3. educate people who have contact with archives.<sup>2</sup>

The Commentary also points out that the Code is intended to emphasize "special professional concerns" and to give "some guidelines." Further, it states that institutional policies should comply with the principles expressed in the Code.

Thus the SAA Code of Ethics for Archivists is merely a hortatory document, exhorting members of the archival profession to follow its guide, with no legal or practical clout to ensure adherence to it. It sets forth the expectations of behavior by which the professional archivist will be judged by users, fellow professionals, and the public in general. It represents a selection of ethical problems, a codification and formal adoption of ethical attitudes and practices that have evolved over time, a public relations instrument, and a set of generally accepted principles.

The SAA Code of Ethics for Archivists was not intended to and cannot be enforced. It was not formulated as an instrument to control admission into the profession, to oversee the type of preparation required, or to discipline those who misuse their position. Therefore, it does not contain specific, concrete, and easily applicable rules (one for each single behavior), and could not withstand the fairness test as described and applied by the courts; it is not included in a contract between the SAA and its members (where it is specified that a violation of the SAA Code of Ethics will be grounds for sanction, censure, or discharge of the SAA member); and it is not linked to disciplinary procedures embedded in SAA by-laws, including powers of investigation, prosecution, adjudication, and punishment.<sup>3</sup>

The declared purposes of the 1992 SAA Code of Ethics for Archivists are to guide SAA members to proper professional conduct, and to inform the public about the behavior it should expect of every archivist. In order to see such purposes realized, the SAA Council, on June 12, 1993, has decided that a standing SAA body is to be charged with continuing responsibility for the following functions:

1. to establish programs of information and education on archival ethics for individuals and institutions;
2. to assist archival institutions in developing their own code of ethics;
3. to review on a continuing basis the SAA Code of Ethics in order to recommend periodically to Council refinements and revisions; and
4. to rewrite the SAA Code of Ethics for Archivists when needed for maintaining it in harmony with the development of the archival profession and of the society in which it operates.

The SAA Professional Standards Committee has been entrusted with the responsibility to propose to council the most appropriate body for the accomplishment of these functions.

## ENDNOTES

1. Robert C. Lind, Jr. and Alan D. Ullberg, "Are Professional Codes of Ethics Acquiring the Force of Law?" in *American Law Institute-American Bar Association, Course Materials Journal* vol. 11, no. 6 (June 1987): 63. Other sources consulted for this article are: R. B. Ferguson, "The Legal Status of the Non-Statutory Codes of Practice," *The Journal of Business Law* (London, Steven and Sons Limited, 1988): 12-19; John Kultgen, "The Ideological Use of Professional Codes," in *Ethical Issues in Professional Life*, ed. Joan C. Callahan (New York: Oxford University Press, 1988), pp. 411-21; Banks McDowell, *Ethical Conduct and the Professional's Dilemma* (New York: Quorum Books); and Ellsworth H. Brown, "Code of Ethics for Museums," *The ALL-ABA Course of Study* (Chicago: American Law Institute, 1992).

2. The SAA Code of Ethics for Archivists and the related Commentary were published as a removable insert in the *SAA Newsletter* (November 1992). The same newsletter issue contains

# PUZZLED ABOUT YOUR HUMIDITY REQUIREMENTS?





WHEN YOU NEED HUMIDITY

**NORTEC Industries Inc.**  
826 Proctor Avenue,  
P.O. Box 698,  
Ogdensburg, NY 13669  
Phone (315) 425-1255

**NORTEC Air Conditioning Industries Ltd.**  
2740 Fenton Road  
Ottawa, Ontario K1G 3N3  
Phone (613) 822-0335  
Fax (613) 822-7964

mention of the adoption of the Code by Council (p. 13). Copies of the Code are available from the SAA office.

3. It is evident from the abundant legal literature on the subject that increasingly more state courts are accepting legal actions against professional organizations which have enforced their codes of ethics through either public censure or termination of membership. Most legal actions originate from complaints

of defamation of character and are based on issues of general fairness, the reasonableness of standards of conduct outlined by the code in question, and the reasonableness of the process of censure/expulsion. The courts have accepted the validity of such actions based on the quasi-public significance of professional organizations. See for example the case of *Salkin v California Dental Association*.

## 1995 Gettens Award Nominations

The board is accepting nominations for the 1995 Rutherford John Gettens Award for outstanding service to AIC. Please send the names of candidates and a one-page statement of each nominee's qualifications, including positions held, dates of service, and contributions to AIC projects and programs, to the AIC Board by **December 15**.

## 1995 Sheldon and Caroline Keck Award

The Sheldon and Caroline Keck Award recognizes a sustained record of excellence in the education and training of conservation professionals by an AIC Professional Associate (PA) or Fellow. These achievements may take one or more of the following forms:

1. The introduction of pre-program applicants into a private, regional, or museum conservation laboratory to explain the basics of conservation procedures, approaches, and ethics in any specialty, including conservation science
2. The organization and supervision of internship and apprenticeship training in any specialty
3. The instruction of students at a college or university in a pre-program preparatory conservation program, a master's level program, or a doctoral program
4. The organization and teaching of courses and workshops

Candidates should have readily accepted mentoring roles, regularly providing advice, consultation, and encouragement to beginners, non-academic trainees with high craft skills, practitioners who wish to broaden their skills, or student conservators at all levels.

Send nominations to the AIC Board at the AIC office by **December 15**.

## FUNDING DEADLINES

### NOVEMBER 15

American Academy in Rome, Rome Prize

### DECEMBER 1

Gaylord Brothers Collections Conservation Award

### DECEMBER 2

IMS (NIC), Conservation Assessment Program (CAP)  
NEH, Humanities Projects in Museums and Historical Organizations

### JANUARY 20

IMS, General Operating Support

### JANUARY 27

IMS (AAM), Museum Assessment Program (MAP II)

### FEBRUARY 1

NEA, Professional Development  
NHPRC, Preservation, Planning, Training, and Institutional Self-Evaluation

### FEBRUARY 3

IMS, Technical Assistance Grants

### FEBRUARY 4

NEH, Humanities Projects in Libraries and Archives—Planning Grants

### FEBRUARY 24

IMS (AAM), Museum Assessment Program (MAP III)

### NO DEADLINES

NSF, Contact NSF for Program Guidelines

GETTY GRANT PROGRAM: Conservation Publication Grants; Conservation Treatment Grants; Conservation Survey Grants; Conservation Training Grants; Support for Training Midcareer Professional Conservators

### FOR MORE INFORMATION ON FUNDING:

American Academy in Rome, 7 E. 60th St., New York, NY 10022-1001; (212) 751-7200; fax: (212) 751-7220

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

Conservation Center for Art and Historic Artifacts, Preservation Services Office, 264 S. 23rd St., Philadelphia, PA 19103; (215) 545-0613; fax: (215) 735-9313.

Council for International Exchange of Scholars, 3007 Tilden St., NW, Ste. 5M, Box GNEWS, Washington, DC 20008-3009; (202) 686-7877; Bitnet (application requests only): CIES1@GWUVM.GWU.EDU.

George Washington University (GWU), Museum Studies Program, Academic Center, T-215, George Washington University, Washington, DC 20052; (202) 994-7030.

Getty Grant Program (GGP), 401 Wilshire Blvd., Ste. 1000, Santa Monica, CA 90401-1455; (310) 393-4244; fax: (310) 395-8642.

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

National Endowment for the Arts (NEA), Museum Program, 1100 Pennsylvania Ave., NW, Rm. 624, Washington, DC 20506; (202) 682-5442.

National Endowment for the Humanities (NEH), 1100 Pennsylvania Ave., NW, Washington, DC 20506; Division of Public Programs, (202) 606-8267; Division of Preservation and Access, (202) 606-8570, fax: (202) 606-8639.

National Historic Publications and Records Commission (NHPRC), National Archives, Rm. 607, Washington, DC 20408; (202) 501-5610.

National Institute for the Conservation of Cultural Property (NIC), 3299 K St., NW, Washington, DC 20007; (202) 625-1495.

National Science Foundation (NSF), 4201 Wilson Blvd., Arlington, VA 22230; (703) 306-1234 (general information); (703) 306-1990 (computer and information science); (703) 306-1840 (chemistry); (703) 306-1814 (materials research).

# FAIC NEWS

## Conservation Services Referral System Update

The Conservation Services Referral System (CSRS) Task Force (Doris Hamburg, Jay Krueger, Brian Ramer, Sarah Rosenberg, Christine Smith, and Elizabeth Wendelin) convened recently and met Barbara Briggie Smith, the new AIC administrative assistant, who assists the public using the referral system. In her two months on the job, Barbara already has a lot of experience with the system—about 50 inquiries per week.

The task force reviewed the sheet AIC members complete annually if they wish to participate in the referral system. This was the first year since I began working on the task force that no AIC member suggested a change to the form. We hope this means the glitches have been eliminated! On this year's form, you will notice a line for Associate members to sign, signifying their agreement to abide by the *Code of Ethics* and *Guidelines for Practice*. This change was discussed in Debbie Hess Norris's column and FAIC News in the September AIC News.

The brochure, *Selecting and Working with a Conservator: The Conservation Services Referral System* has been redrafted by Christine Smith and reviewed by other task force members, since both system users and AIC participants told us that more explicit explanations are needed about conservators' training, AIC membership levels, lack of standards or licensing in the field, and the need for users to do some research before choosing a conservator. To avoid reprinting the brochure for what might be a short period of usefulness, CSRS lists will be mailed with a brief fact sheet about using the referral system along with the AIC brochure *Guidelines for Selecting a Conservator* until the AIC Board completes its considerations about definitions of membership levels.

We discussed the text of our long-range plan, drafted by Brian Ramer and Christine Smith, and planned several activities based on a consensus that the primary goal for the task force is public outreach, both to those already familiar

with conservation and those to whom the profession is unfamiliar. To expand our reach despite an extremely limited budget, we are seeking press coverage. AIC member Jean Portell has offered to write a magazine article about the referral system, and since we would like several types of magazine articles, we invite you to call us if you would like to see your name in print. Christine Smith was interviewed recently for a new television program called "Willard Scott's Home and Garden Almanac" and provided information about the referral system to viewers of the nationally broadcast program. The task force will refine and update the long-range plan continuously and refer to it to guide our projects.

If you have comments about the referral system, please contact any member of the task force. Our next meeting will be in the spring.—Christine Smith, chair, Conservation of Art on Paper, Inc., 2805 Mt. Vernon Ave., Ste. B, Alexandria, VA 22301

## Endowment Deadlines

Three FAIC endowments provide financial support to the membership for various AIC-related activities:

**THE GEORGE STOUT MEMORIAL FUND** supports students' attendance at professional meetings and the cost of invited George Stout lecturers at annual meetings. Applicants must be AIC members.

**THE CAROLYN HORTON FUND** supports continuing education or training of professional book and paper conservators who are members of AIC's Book and Paper Specialty Group. Funds may be applied to attendance at professional meetings, seminars, workshops, and other educational events.

**THE PUBLICATIONS FUND** supports publications costs for the conservation field. These grants are outright awards made solely on the basis of the merits of a publishable manuscript.

Application deadlines for 1995 are **February 1** (Stout and Horton funds) and **August 1** (Publications fund). Guidelines and application forms are available from the FAIC office.

## Donations

The board and staff thank **Gaylord Brothers** for their generous donation in support of AIC/FAIC.

## Your Dues Make the Continued Operation of AIC Possible!

Renewal notices were mailed in mid-October.

Please pay your dues promptly. A \$15 late fee will be assessed as of

**February 1, 1995.**

## PHEROMONE TRAPS/LURES



Lesser grain borer  
Angoumois grain moth  
Yellowjacket traps  
Pheromone Monitoring Software *Version 3.0*



Indianmeal moths  
Warehouse beetles  
Flour beetles  
Cigarette beetles

**NEW**

**CLOTHES MOTH PHEROMONE NOW AVAILABLE**



**Insects Limited**  
INCORPORATED

INDIANAPOLIS/USA

Call Toll Free

**1-800-992-1991**

# ANNUAL MEETING NEWS

## Special Event Procedures

Individuals wishing to schedule a special session or event during the 1995 AIC annual meeting in St. Paul must complete a special events request form.

1. Contact the AIC office to obtain a special events form. The form asks for the title of the session, name of the contact person, size of the group, proposed time frame, and audiovisual and refreshment needs. **Costs associated with holding the meeting must be met by the sponsoring group or covered by tickets purchased by registrants.**

2. The deadline for submission of requests for special sessions and events is **December 1**. All scheduled events will be listed in the annual meeting program. The cost for ticketed events must appear on the registration form.

3. The AIC staff will forward the completed forms to the program chair, who will try to identify an appropriate slot for each session. Slots will be assigned on a first-come, first-served basis.

The annual meeting is the one time during the year that we can bring

together colleagues for brainstorming and problem solving. These procedures are designed to address the needs of members wanting to use the annual meeting to gather in small groups and discuss topics of mutual interest. Please call the AIC office, and get your form in early.—Jay Krueger, Program Chair

## Call for Posters

Abstracts for the 1995 Poster Session are due **January 17, 1995**. See your September 1994 *AIC News* for details. Send your abstracts, ideas, and questions to: **Tony Rajer, AIC Poster Session Chair, [redacted] Madison, WI 53701; [redacted] fax: [redacted]**

## Art Exhibit Planned

**CALL FOR ENTRIES.** Plans are under way for the third annual exhibit of AIC members' original works of art and craft. The exhibit will be non-juried. Each exhibitor will be responsible for the costs of shipping his or her

artwork to St. Paul. If possible, pieces should be retrieved at the conclusion of the annual meeting, but if they must be shipped, the exhibitor is responsible for the costs. A price list will be compiled for those who would like to offer their works for sale.

We expect the exhibit to be as compelling as in previous years, and we hope it will get some attention in the local press. If you are interested in exhibiting your work, please send a slide or photograph along with a written description of the piece, including title, date, technique/medium, support, dimensions, and how it should be displayed (i.e., hung from a wall, on a base, on the floor, in front of the window) to: AIC, Attn: Art Exhibit, 1717 K St., NW, Ste. 301, Washington, DC 20006. The deadline for submission of the slide or photo and information sheet is **February 15, 1995**. In early March, all participants will receive further details.

## Art and Archaeology Recent Setbacks Conservation: The Final Frontier

These are conservators engaged in an enterprise whose mission will last several years to explore strange new analytical techniques, to seek out new agents of deterioration and to boldly treat artifacts which no one has dared treat before.

Jean-Luc De La Poutine, Editor

*It's Really Recent Setbacks in Conservation*  
Volume 4, (44 pages), 1993, \$10.00

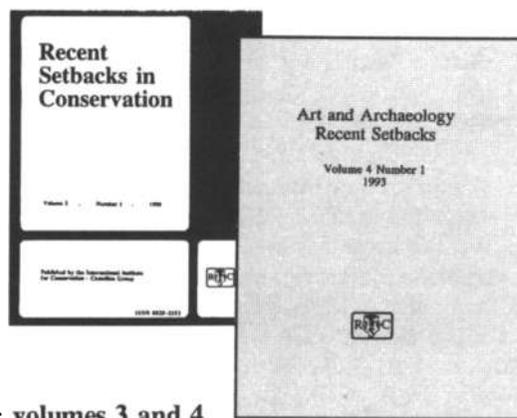
Volume 3 (1990) is still available at \$10.00, or \$17.00 for volumes 3 and 4.

**Postage and Handling:** \$3.00 for the first item and \$1.00 for each item after that. Payment must be made by cheque or money order in Canadian or US dollars. Cheques in Canadian dollars must be drawn on a Canadian Bank, US dollars on a US Bank. Please make cheque payable to the "IIC-CG", and send request with payment to: IIC-CG, P.O. 9195, Ottawa, Ontario, K1G 3T9, Canada.

Please send me \_\_\_\_\_ copy(ies) of R.S.C. vol 4 (\$10.00), \_\_\_\_\_ copy(ies) of vol 3 (\$10.00), \_\_\_\_\_ set(s) of vol 3 and 4 (\$17.00)

Name: \_\_\_\_\_ Total enclosed: \_\_\_\_\_

Address: \_\_\_\_\_



# SPECIALTY GROUPS

## ARCHITECTURE



The following resource information comes from ASG member Mary Jablonski. An expanded version is slated to appear in the October issue of the Columbia Preservation Alumni newsletter, *Memo*.

**AVERY LIBRARY TRADE CATALOG COLLECTION:** Most of us are aware of the fine architectural library at Columbia University's School of Architecture but may not know about the extensive trade catalog collection housed there or how easily that collection can be accessed.

The Avery Trade Catalog Collection includes not only a broad range of trade catalogs but also pamphlets, posters, bills, directories, trade cards, broadsides, and letterheads. The collection was built primarily through the effort of Herbert Mitchell, an Avery librarian who has recently retired. He began collecting the catalogs in the 1970s, when few institutions or individuals appreciated trade catalogs as a rich source of historical and technical information. The Avery Library was then under the direction of Adolf Plazcek. Among the people who encouraged and assisted Mitchell in acquiring the collection was ASG member Frank G. Matero who was on the Columbia faculty at that time.

About 2,300 catalogs are on black-and-white microfiche distributed nationwide by CIS Academic Editions and may be available at your local library. The Avery has tried color microfiche, but the quality is not yet adequate for colored items like the paint catalogs. Information about the trade catalogs, as well as other Avery materials, is available through CLEO, the Columbia University on-line catalog. The trade catalog material can be accessed on CLEO by subject, catalog title, or firm name.

**ASTM:** The American Society for Testing and Materials (ASTM) met October 18 in Phoenix. The next ASG column will include a report from the ASTM task groups addressing guidelines for historic preservation topics. Should you wish to attend future ASTM meetings or provide input and comment on the group's activities, please contact David Wessel at Architectural Resources Group, [REDACTED]—Mary Hardy, Secretary/Treasurer, Architectural Resources Group, Pier 9, The Embarcadero, San Francisco, CA 94111; (415) 421-1680; fax: (415) 421-0127

## BOOK AND PAPER



**ANNUAL MEETING, ST. PAUL '95:** BPG program chair Debora Mayer reports that planning for the specialty group program is going well and should be interesting to fine arts, archives, and library conservators alike. Expect two days, including one day of formal presentations (on ephemera, consolidation, fixatives, and environmental effects); one-half day session on guidelines for treatment of 19th-century books; a one-half day open forum on development of Commentaries for the *Code and Guidelines*; a breakfast business meeting; and a ticketed reception at the Minnesota Center for Book Arts. Capacity for the center is limited to 50 people, so please sign up as soon as you receive your registration packet from AIC.

**Commentaries TO THE COE AND GFP:** Now that the AIC membership passed the new *Code of Ethics and Guidelines for Practice*, the specialty groups must determine whether Commentaries should be developed. Commentaries would define the *Code and Guidelines* by providing minimum requirements, standards, or parameters.

For instance, whereas the *Guidelines* state that documentation is required or compensation is allowable, the Commentaries might define the type, form, and extent of documentation or compensation that BPG members consider acceptable. Commentaries could be used to inform the membership about minimum standards and to settle questions about violations of the *Code*, should they arise. A questionnaire has solicited BPG members' ideas about what sections require Commentaries. The deadline for response has been extended to **December 1**, and a report on the findings will appear in the next newsletter.

If necessary, committees of archives, libraries, and fine arts representatives may concentrate on special-interest concerns. For example, Commentary committee member Lyn Koehline, who recommends referencing the *Paper Conservation Catalog* wherever possible, provided for discussion the following sample Commentary on section 23—**Compensation for Loss:**

To "compensate for loss" means to replace the lost part in order to restore structural integrity and/or aesthetic unity. When the loss is in the paper support, the compensation, or "fill," is usually made by inserting another piece of paper or paper pulp of a compatible stable appearance and strength, intended to diminish damage, distortions, and distraction (rather than fool an expert observer). This fill should avoid interfering with the top surface of the original material, and it should be attached with an adhesive that is reversible (i.e., remaining soluble even after aging), so that the fill can be removed easily in the future, if necessary. Compensation for losses in the media layer on paper is also called "inpainting." Reversibility may be an ideal more difficult to achieve when compensating for this type of loss. Application of a reversible isolating layer before inpainting may cause distracting changes in properties (gloss, texture, thickness) of the inpainting. Because of the porous and absorbent nature of many papers, isolating layers, like adhesives used to attach fills, may prove difficult to completely remove, despite remaining soluble. For further consideration of

the ethical and practical issues involved in compensation for loss (such as detectability, toning of paper, selection of media), refer to published PCC chapters 26 ("Filling of Losses," 1987) and 30 ("Inpainting," 1994).

**OTHER NEWS:** Secretary-treasurer Karen Potje mailed the minutes of the 1994 business meeting, the officer's reports, Betsy Eldridge's report on special interest groups, the budget for the coming year, and the questionnaire on the Commentaries. BPG members might be interested in attending two meetings in Washington, DC, in 1995: PMG's winter meeting, March 2-4 (contact Sarah Wagner); and SAA's annual meeting, August 30-September 3. For information about SAA's preservation section, contact Charlotte Brown, [redacted]; for their newsletter, *Infinity*, contact Karen Garlick.—Dianne van der Reyden, Chair, CAL/MSC, Smithsonian Institution, Washington, DC 20560; (301) 238-3700; fax: (301) 238-3709

# CIPP

## CONSERVATORS IN PRIVATE PRACTICE

**ELECTION RESULTS:** Elections were conducted successfully this summer by the Nominating Committee, chaired by the very careful and thorough Martha-Lucia Sierra. The CIPP Board includes John Scott, chair (through June 1995), Constance Silver, vice-chair (chair after June 1995), Linda Morris, treasurer (through June 1995), Genevieve Baird, secretary (through June 1996), Lorraine Schnabel, director (through June 1995), Josepha Caraher, director (through June 1996), and Judith Rieniets, director (through June 1996). Elected to the Nominating Committee are Richard Baker, chair (St. Louis), Susan West Pallent (Meadville, PA), and Barbara Young (Philadelphia). This committee will produce a slate of candidates by late November, for publication in this column in the January issue, with voting to follow in late winter or early

spring. Volunteers are needed for CIPP leadership!

During July and September teleconference meetings, the board established three committees: *Code of Ethics* and *Guidelines for Practice* Commentaries (Constance Silver), Insurance (Lorraine Schnabel), and Records and Archives (Linda Morris). The Insurance Committee is working with industry representatives to address the need for an appropriate insurance package for private practice conservators. Other matters of importance, such as recruitment of AIC members for CIPP membership (Genevieve Baird and Josepha Caraher) and publishing materials useful to CIPP members (John Scott with the board) are ongoing and ad hoc. We have discussed the fundamental CIPP responsibility to examine and illuminate the conservation industry's business and legal environment. We continue to discuss the issue of unfair business practices and competition between taxed and untaxed organizations in art conservation. We will present a few "tidying-up" amendments to the *Rules of Order*, for CIPP membership approval. The board joins most AIC members in appreciating Carol Christensen's September *AIC News* article, "The Changing Conservation Job Market," which should draw much response and bring a lively discussion within AIC. We feel many of the article's points deserve response from private practice perspectives, and we will express our views as part of the upcoming forum on the job market in the next *AIC News*.

Our annual meeting program in St. Paul will address strategic planning in the business environment. It will also feature studio business tips and an open forum, both much-appreciated at the Nashville meeting. In the spring the board will provide CIPP members an advance publication for our St. Paul program; *Proceedings* from Nashville are expected this winter. CIPP programs at St. Paul will be scheduled for half days, Friday and Saturday mornings. We invite both CIPP members and any AIC members interested in private practice matters to participate in CIPP programs, along with those of our specialty groups.

Of great interest on the national scene is the home office tax deduction case. You will recall that an anesthesiologist whose home office deduction (on form 8829) was disallowed by

the IRS appealed the agency's ruling. The IRS lost in tax court, then lost its own appeal, and its final appeal has been accepted for decision by the Supreme Court. In the meantime, experts tell us careful recordkeeping and observance of the current IRS regulations (see IRS Pub. 587) are critical for use of the home office deduction.

Remember that CIPP acts through its board and that the board will consider any topic, issue, or action that a CIPP member convinces any board member to raise. Our next teleconference meeting is set for November 29.—John Scott, Chair, c/o New York Conservation Center, P.O. Box 20098LT, New York, NY 10011; fax: (212) 714-0149

## OBJECTS



Julie Lauffenburger, program chair, reports that the OSG session for St. Paul is taking shape. She has received several interesting abstracts dealing with structural treatments and would like to encourage people to continue to call or write with ideas. She is especially interested in hearing your ideas for the afternoon session. Julie hopes this portion of the program will be devoted to an informal look at lab experimentation, dealing with new techniques or materials that might not appear in the conservation literature. Julie is also looking into the possibility of a lab tour as an alternative to a slide lecture program. Any ideas or comments are welcome and should be sent to Julie at the Walters Art Gallery, Baltimore.

We are now in the process of choosing a printer for the 1994 Nashville *Postprints* and expect to mail them to the membership by the spring.

To continue to summarize the discussions that took place in Nashville for the development of Commentaries to the AIC *Code of Ethics* and *Guidelines for Practice*, the present column will be devoted to the *Guidelines*, Professional Conduct, 3, Laws and Regulations (please refer to the new document for

the text). We are indebted to Valentine Talland for her excellent summary of these issues.

Four areas were discussed at Nashville: the rights of artists and their estates (led by Glenn Wharton), the Native American repatriation law (led in absentia by Nancy Davis), human remains (led by Gary McGowan), and the UNESCO Code as it relates to illegally imported artifacts (led by Valentine Talland). The group did not discuss occupational health and safety (it is being treated by the AIC Health and Safety Committee), endangered species, or non-Native American sacred and religious material.

Attorney Ann Garfield's paper on artists' rights in the 1994 general session was acknowledged to be particularly timely for the discussion. The group felt that laws relevant to this topic ought to be included in this Commentary, but it was unclear how they should be presented. Glenn has provided a list of some laws and general statements, and they will be considered in future discussions.

Nancy provided a summary of the Native American Graves Protection and Repatriation Act. The group felt that the Commentary should include a summary of the law, which obligates all institutions that receive federal funding to take the following steps:

1. to document Native American human remains and cultural objects in their collections;
2. to notify Native tribal groups about these holdings; and
3. to provide a dialogue about, and possible repatriation of, human remains, objects from a burial context, and certain other objects of religious or cultural significance.

The group present at AIC was not aware of any laws pertaining to the protection of human remains that are not Native American. There was great concern about this and a feeling that AIC may want to issue a statement taking an ethical position.

Valentine presented information on the United States implementation of the 1970 UNESCO Convention and provided a current list of objects against which the United States imposes import restrictions. Because the list is expected to change over time, it was suggested that updates be published in *AIC News*. The group decided that a statement should include the Commentaries that

refers to the conservator's responsibility for cognizance of the UNESCO Convention. Drafting this statement will require further discussion. OSG members who would like to participate in this important discussion are encouraged to contact Valentine at the Isabella Stewart Gardner Museum, Boston.—Ellen Pearlstein, Cochair, Conservation, Brooklyn Museum, 200 Eastern Pkwy., Brooklyn, NY 11238; (718) 638-5000, ext. 276, and Michele Marincola, Cochair, Conservation Dept., The Cloisters, Ft. Tryon Park, New York, NY 10040; (212) 923-3700, ext. 140

## PAINTINGS



Yes, we know it's early to think about the annual meeting next June in St. Paul, but the deadline is already past for submission of specialty group papers. If you still have a brilliant idea for a fascinating presentation to your colleagues, please let me know, and we will try to include it among the entries for consideration. It might be, but need not be, related to the general session theme, Ethics in Conservation.

After a brief hiatus, the Bibliographic Project is back on track. If you have previously promised to help, or if you currently have the time and interest to help, with the creation of a bibliography of current literature available for paintings conservators, please contact Irene Konefal at the Museum of Fine Arts, Boston.

Meanwhile, Sarah Fisher reports that the PSG *Catalog* is under way and that Steven Prins has organized the surface coatings chapter on schedule, thanks to many volunteers from the specialty group. Stay tuned for further news on the *Catalog*.

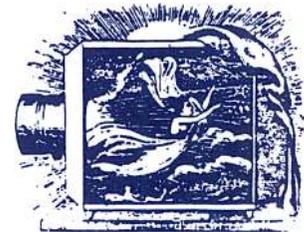
Will Real is compiling the Nashville *Postprints* for distribution. Speakers, if you have not yet submitted your paper to him, you're late! Please help keep the *Postprints* on schedule.

In other news of passing interest, conservator Stephanie Watkins notes an ad in *American Artist* magazine from the

Kohinoor-Grumbacher Company. By calling (800) FINEART, one may order a free sample kit of "MAX" paints (water clean-up oil paints). If nothing else, she notes, "They could become good naturally aged samples for future research."

I am available to the PSG membership to hear your suggestions on how we might improve the specialty group and, specifically, how we might improve on the format of the annual meeting. Alternate presentations (panel discussions, videotapes of treatments) are encouraged and welcome! Let me hear from you. A fax machine can make it painless.—Will Shank, Chair, Chief Conservator, San Francisco Museum of Modern Art, 151 Third St., San Francisco, CA 94103; (415) 357-4051; fax: (415) 357-4109

## PHOTOGRAPHIC MATERIALS



ST. PAUL THIRD CALL FOR PAPERS: Program chair Barbara Brown may still be able to take papers for St. Paul. Remember—it will be a short program so your talk may well be the highlight, earning you professional fame and stardom. Please contact her with your abstract: [redacted] fax: [redacted]

WASHINGTON, DC, WINTER MEETING, MARCH 3-4, 1995: Get your talks to Barbara Brown! By late November members should receive their winter meeting mailing containing registration information, election ballots, and the inpainting outline. The two-day winter meeting will be at the National Gallery of Art on March 3-4, 1995 (Friday and Saturday). There will be tours of local institutions on March 2. Registration is \$50 for PMG members, \$65 for all other AIC members, \$100 for all others. There is no on-site registration due to security protocols at the National Gallery of Art. Therefore, all registrations must be received by February 15 at the AIC office. The meeting hotel will be the Bellevue on

Capitol Hill at \$89 a night. Because the hotel is holding a large block of rooms for PMG, they have asked that reservations be received by **February 6, 1995** (PMG's rate may not hold after that date, although the hotel may or may not be booked). The hotel is conveniently located within walking distance of the National Gallery of Art, the Capitol, museums on the Mall, and historic Union Station with its many restaurants and shops. The mailing will list other hotel accommodations convenient to the meeting location.

**CATALOG:** A *Catalog* working session will be held during the Washington meeting for outlines in progress. Copies will be available in registration packets at the meeting. Please remember that catalog compilers John McElhone and Stephanie Watkins need your contributions. They have asked that people please contact them so that they can finalize outline drafts before the meeting. John is compiling the **cased objects** outline: [redacted]; fax: [redacted]. Stephanie is compiling the **exhibits** outline: [redacted]; fax: [redacted]. Both compilers would appreciate submissions, comments, tidbits, etc., and would greatly appreciate hearing from anyone. They will send current drafts for review and comments to interested contributors. If you haven't seen either draft recently, please contact them. It might just pique your interest enough to jot down a sentence or two as a comment, variation, experience, or observation. In other words, contributions don't have to be book length—if that's what has discouraged you.

**ON THE FRENCH FRONT:** Nora Kennedy writes that the Groupe Photographie, Section Francaise de l'Institut International de Conservation (a.k.a., Photo Group of the IIC—French Section, or GP SFIIC for short) has been formed. The Groupe Photographie also publishes a newsletter, *Eclipse: Bulletin du Groupe Photographie de la SFIIC*. Anyone wishing to join GP SFIIC or contribute to *Eclipse* can use the following address: [redacted] Duguay-Trouin, 75006 Paris, France; (42-84-37-21). I'm not sure, but I suspect that one would have to join SFIIC to become a member of GP SFIIC. However, I'm not sure if one can subscribe only to the newsletter without the added expense of joining SFIIC, etc.

**WORKSHOPS:** R. L. "Mac" McCowan announces that he teaches workshops on the carbro process every Thursday and Friday at his studio in Richmond Heights, Missouri. The workshop is called "The Carbro Process: Hands-On Instruction" and includes how to make a final print. The cost is \$600 per person for the two-day workshop (supplies and materials included in the cost) and is limited to four people per session. He can be contacted at: [redacted], Richmond Heights, MO 63117; [redacted]—Sarah Wagner, PMG Chair, [redacted], Silver Spring, MD 20910; (301) 713-6700, ext. 231

## TEXTILES



**1995 PROGRAM:** Our panel chairs are assembling a very informative program. The meeting promises to be an important compilation of information about the wet cleaning of textiles. Our goal is to document practices and provide a forum for everyone to participate. To that end, you will be receiving a survey requesting information about your wet-cleaning procedures. This information that you provide will assist both Patricia Ewer and Suzanne Thomassen-Krauss in their sessions. Please complete and return the form by the requested deadline. Your participation at every level will ensure the meeting's success.

**TEXTILE CONSERVATION CATALOG:** A new section on dyeing for repair fabrics and yarns is currently under review. Sections on drying and pH are near their final version and will be mailed to the membership later this fall. If you would like to participate in the catalog project, please contact Cynthia Hughes at [redacted], ext. 43, to be placed on the list of reviewers.

**ASTM:** Because Sara Wolf, a member of the D-13 subcommittee who received ASTM mailings, will be out of the country this year, Deborah Bede volunteered to take over this task. The TSG Board approved \$50 of membership funds to pay for the cost of these

mailings. The board felt that we needed to maintain contact with ASTM and its activity in standards development, should a topic require comment from our group. At the 1993 annual meeting, TSG formed a committee (Dorothy Alig, Deborah Bede, Christine Guintini, and Margaret Ordenez) to interact with ASTM if there is a need to do so. Deborah will pass any concerns she identifies in the mailings on to this committee for review.

**AATA:** *Art and Archaeology Technical Abstracts* has requested a complete list of all publications produced by TSG, including preprints, postprints, newsletters, and catalog sections. I am looking for a volunteer to collect this information. Please contact me at [redacted] if you can help.

**APECOT:** The Peruvian Association of Textile Conservation is a new organization whose goal is to "form an interdisciplinary group of professionals to evaluate and formulate a practical approach to the preservation of textiles." For more information about the organization or to be included in its directory, contact: APECOT, Apartado Postal 1123, Trujillo, Peru.—Jane Merritt, Chair, National Park Service, Harpers Ferry Center, Harpers Ferry, WV 25420-0050; (304) 535-6142

## WOODEN ARTIFACTS



**AIC ANNUAL MEETING, ST. PAUL:** The Wooden Artifacts group will continue accepting abstracts for the session at the 1995 annual meeting in St. Paul until November 11. We know that a lot of you are putting a great deal of effort into the Painted Wood Symposium and that myriad other responsibilities have slowed down your response to the call for papers, but we need your input now. Paper topics may address one or more of the following three areas: ethics in wooden artifact conservation; advances in wooden artifact conservation; or case studies in wood.

**CLARIFICATION:** Many of you have noticed that Jonathan Leader's name is listed as the mail drop for abstracts. This is due to the fact that Mark Minor is working on contract and will not be at his usual address to receive submissions. While the logistics are not optimum, we have worked out an arrangement to get the job done. Please continue to send abstracts to: Jonathan Leader, SCIAA, 1321 Pendleton St., Columbia, SC 29208; (803) 777-8170/734-0567; fax: (803) 254-1338. You may wish to take a moment and change Mark's address listing in the *AIC Directory* to: 403 Scott St., Salida, CA 81202.

**POSTPRINTS:** Denver *Postprints* are now available from the AIC office for \$13 (\$23 for nonmembers). Nashville *Postprints* are being compiled and will be available in the near future.

**PAINTED WOOD SYMPOSIUM:** At this writing, the Painted Wood Symposium registrations are being accepted and we anticipate a good turn out. As with past symposiums, publication of the presented papers and discussions is planned and will provide a seminal statement of the present reality and areas for future research. Institutions, foundations, or individuals interested in assisting the subvention of this publication should contact Carey Howlett at [REDACTED]

**Commentary:** Shortly after you receive this newsletter, we will have completed another ambitious and timely symposium. I have no doubt that it will succeed as an opportunity to raise the level of awareness among conservators of painted wood as to the aesthetic, scientific, and practical considerations needed to effectively deal with this medium. Well-planned thematic symposiums are an essential tool within the discipline for continuing education and topic-specific networking. Our recent focus in WAG has been toward major symposiums outside of the annual meeting structure. It is essential that we complement this approach with a smaller-scale series of inexpensive or free workshops presented at the annual meeting that reinforce the practical and scientific aspects of wooden artifact conservation. Many of our members are isolated and/or in private practice with reduced opportunities for the continuing education, peer comment, and review that are mainstays of institutional life. I suggest

that WAG needs to assist its membership in this area, and I am soliciting comments and topics for review.—Jonathan Leader, Chair, SCIAA, 1321 Pendleton St., Columbia, SC 29208; (803) 777-8170/734-0567; fax: (803) 254-1338

## Materials

### Research Conducted on Hook-and-Loop Fasteners

In the November 1993 *AIC News*, it was reported that several quilts belonging to a California folk art gallery (Pilgrim/Roy) had suffered severe damage as a result of contact with the "Velcro" fasteners used to hang the textiles. The actual brand of fastener was unknown, and in a subsequent letter to the editor (March 1994) it was correctly noted that there are many manufacturers of hook-and-loop fasteners, and it was highly unlikely a fastener trading under the Velcro trademark was responsible for the observed damage. Since this time I have contacted Pilgrim/Roy to seek further clarification of the events that transpired and to obtain a sample of the hook-and-loop fastener used to hang the quilts.

When the quilts were sent to Japan for exhibition a number of years ago, a hook-and-loop fastener was stitched across the top of each quilt with an interleaving layer of muslin. Tabs were also stitched at the bottom but without the muslin. After the quilts were returned to the United States, some, but not all, of the hook-and-loop fasteners were removed prior to rolling and storage. When examined several years later, the fabric directly behind the fastener stitched along the top of the quilts was found to be discolored. The fabric underneath the tabs secured at the bottom of the quilts, however, was "rotten" and disintegrated when the stitching was removed.

It is highly likely that something had off-gassed from the hook-and-loop fastener that was not compatible with the cotton fabric of the quilt. A sample of the hook-and-loop fastener (2-inch-wide white loop tape) used to hang the quilts was obtained from Pilgrim/Roy and forwarded to Velcro USA for

analysis. It was determined not to be a Velcro-brand product. The yarn used in the sample did not possess the same weave pattern as that used by Velcro USA. The identity of the manufacturer of the fastener, however, could not be determined.

Subsequent analysis using FTIR spectroscopy revealed that the sample was constructed from nylon. The binder was extracted with organic solvent and identified as an acrylic/polyurethane commonly used in hook-and-loop fasteners to prevent fraying. Though none of the above is surprising, the presence of an unidentified chromophore was noted during the extraction process. Unfortunately, it was not possible to ascertain if the chromophore was in the binder, the nylon yarn, or the result of some sort of surface finish. Velcro USA could not account for the appearance of the chromophore and described its occurrence as extremely unusual. The presence of this chromophore may well be responsible for the damage to the quilts noted by Pilgrim/Roy, but, a direct cause-and-effect relationship cannot be established without further testing. Indeed, this experience points to the need for more research into the use of hook-and-loop fasteners in general, to ensure that damage of this nature is avoided in the future.—Mark Gilberg, Conservation Processes Research, 5883 Lucas Valley Rd., Nicasio, CA, 94946

## 1995 Directory Correction

Please note the following corrections to the AIC Board member listing on page 4 of your 1995 *AIC Directory*:

Director, Committee Liaison  
Suzanne Deal Booth

Director, Specialty/Sub Groups  
Elizabeth Kaiser Schulte

This corrected information will be printed on a label and mailed with the fall/winter issue of the *AIC Journal* for insertion in your *Directory*.

# Outreach Activities

## Flood Response in Georgia

In the aftermath of tropical storm Alberto, which caused widespread flooding in Georgia, the Georgia Department of Archives and History responded to dozens of inquiries from flood victims. The calls we received ranged from a citizen whose Elvis collection had been soaked to a request for document recovery assistance by the Georgia Bureau of Investigation. Water-soaked cemetery log books (kept refrigerated in the bureau's morgue) were disbound, separated, and dried to help GBI personnel identify burial remains disturbed by the flood waters and return them to their proper locales.

Responding to the need for education and outreach, we distributed resource packets containing materials based on information provided by AIC and NIC. We included supplementary materials, such as regional lists of warehouses and vendor services, based on our own preparations and experiences responding to disaster situations. Archives director Ed Weldon, and conservator Hilary A. Kaplan were interviewed by Georgia Public Television on behalf of the Georgia Emergency Management Agency's effort to distribute information as widely as possible.

At the request of the Community Education Department at Phoebe Putney Hospital in Albany, Georgia, Kaplan and Southeastern Library Network preservation manager Sandra Nyberg participated in the After-the-Flood Expo. This recovery fair was designed to bring the community—one of the hardest hit areas—into direct contact with individuals who could provide advice and assistance. Lois Price's *Technical Leaflet on Mold*, generously contributed for distribution by the Conservation Center for Art and Historic Artifacts, attracted a number of citizens affected by the floods to our table. During the afternoon, more than 40 people stopped to discuss the salvage and preservation of their books and documents.—Hilary A. Kaplan, Conservator, Georgia Department of Archives and History

# Letters to the Editor

**Editor's Note:** The feature story about the current conservation job market in the September *AIC News* sparked much discussion, many phone calls to the editor, and several letters. Included below are those received to date. Readers are encouraged to write and share their views, which will be published in the next issue. If there is a large response, letters may be edited. Due to space restrictions, letters on this subject will be limited to the next issue only (deadline December 1).

## TO THE EDITOR:

Among the many points covered in her lead article, "The Changing Conservation Job Market," in the September *AIC News*, Carol Christensen reports that her "preliminary" research has identified a trend showing that permanent positions for conservators are becoming increasingly scarce. Her conclusions are based on three kinds of information, the only firm data provided being the changing ratio of number of AIC members to position vacancy announcements. She uses the increase in this ratio as evidence of the relative competition for jobs, noting that, over all the specialties, its value has gone from 12.2 in 1973 to 49 in 1993. This fourfold increase in the ratio seems bad news to those entering the field, but is it quite as grim as the numbers might suggest? In fact, the relative competition for available positions is not given by the ratio of the number of AIC members to positions announced; it is given by the ratio of the number of AIC members actively looking for jobs to openings announced. From Christensen's data, one can calculate that there were 55 permanent positions announced in 1973 and 63 in 1993. If the main source of new conservators entering the labor pool in the U.S. are the 30 to 40 graduates of the American conservation training programs, a number that has changed little since 1977, then perhaps things are not quite so bad after all.

Christensen's second measure of the employment situation, a comparison of "the career paths of conservation training program graduates from the Buffalo

and Winterthur programs from 1981, 1988, 1990, and 1992" provides, she admits, only "anecdotal" evidence on which she gives no particulars. My own survey of the employment situation of 40 Buffalo program graduates of these same four years produced the following data (employer, number of 1981, 1998, 1990, and 1992 graduates employed): permanent museum or regional center: 7, 5, 7, and 5; private practice: 2, 3, 2, and 2; postgraduate fellowship 0, 1, 1, and 3. (I have no current information on two of the 40 graduates.) Of the nine of these conservators now in private practice, not all would rather be employed by a museum or regional center. The fact that all 38 of the graduates on whom I have information are working in their field of training is in strong contrast to the much bleaker employment situation of graduates in many other professions, especially in the arts.

Christensen also notes Derek Bok's study that suggests that those professions that have succeeded in limiting entry have raised salaries and retained the brightest and most talented college graduates. She neglects to mention, however, that this occurred only after the field's professional organization had developed and maintained standards for training and practice and had established a body of knowledge that helped the field attain social and professional status. It did not occur simply by curbing enrollments in educational programs. With only about one in every 200,000 Americans a member of AIC, and with 800 million objects in museum collections and billions more in archives and libraries needing care, enrollment restriction does not seem to be an approach to be advocated by a profession committed to caring for cultural objects.

We do not need fewer conservators. Rather, the future strength of our profession lies in greater numbers of conservators who are prepared to address all conservation needs and to grow with the profession. The responsibility of conservation training programs is to provide student conservators with such preparation in as many areas as each can offer training and to give guidance on career options and opportunities. Their obligation is to maximize options and opportunities for their students, not restrict them.

If her facts are not always compelling, Christensen is surely correct in many of her general conclusions. There are, and always have been, more opportunities in areas, professional and geographical, where there is a need for conservators. Those who are able and willing to meet those needs will obtain positions. By proving their worth, and perhaps with some accompanying advocacy efforts, they often also create positions for other conservators in their own and different specialties.—F. Christopher Tahk, Director, Art Conservation Department, State University College at Buffalo

#### THE EDITOR REPLIES:

The jobs story did not advocate restricting entry to the field. The story sought to identify a trend in the job market, understand the reasons for the present situation, and look at a whole array of possible responses to that situation, among which was mentioned restricting entry. It was not my intent to endorse any one solution to the problem. On the contrary, it would be inappropriate at present to make any recommendations at all, since the situation scarcely has been explored.

I was puzzled by Tahk's assertion that the only conservators looking for jobs are the 30 to 40 students graduating each year from training programs. This assumes that everyone already in the field has a permanent job rather than a short-term contract or fellowship that forces students back in to the job market. It also assumes that everyone who has a job is never again looking for a new job. It doesn't take into account layoffs caused by cuts in government or private funding. It also discounts competition from conservators outside the United States and from non-AIC members. The letter published below, received while this story was in press and written by nine training program students graduating between 1987 and 1992, offers compelling evidence that the situation for recent graduates is not easy.

In response to Tahk's question about data sources, I too did a survey by speaking with a number of students in the classes mentioned. Although the 1992 Buffalo graduates may all be working in the field, only two have permanent jobs. Of the nine 1992 Winterthur graduates, four are on contract, two are not presently working in

the field, one painting conservator is working on painted objects, one is working as a cataloguer, and one is continuing coursework for a conservation science degree. Let me compare this to the career path of my classmates at Winterthur, who graduated in 1981. All of us stepped into jobs except for one student, who turned down a job to pursue an advanced internship. More troubling is the tally of the 1988 Cooperstown graduates, since school is now six years behind them. Of the 10, four have permanent jobs, one left a job to work privately by choice, one has a fellowship that will end in a year, and the remaining four are working privately only because there are no museum jobs available where they are currently living. When asked why they wouldn't consider moving to take a job elsewhere, replies ranged from "there are no jobs," to being weary of moving their families one more time to take yet another contract job that will not likely result in a permanent position.

It was not the intent of the jobs story to produce statistically accurate data for quantifying the degree of job market constriction. It aimed only to identify a trend. However, it is safe to say that when and if these data are collected and analyzed, no manipulation of it is going to suggest that there are now more jobs available and less conservators competing for them. Tahk's statement that things aren't so bad in our field because they are even worse elsewhere seems a weak argument in my view. It is important not to overreact to the present job situation, recognizing that the trend may eventually reverse itself if the economy improves or with greater advocacy and a more enterprising spirit on the part of future graduating students. But for now it bears watching. A solution to this situation can only be found if it can first be forthrightly discussed.—Carol Christensen

We are a group of nine recent graduates (classes 1987-92) from the five North American training programs. Along with many others in the field, we are concerned over the current lack of positions in conservation and frustrated over the lack of discussion or response by the training program faculties on this issue. Everyone is well aware that at this point, more than 20 years after the New York University training program graduated its first class, the market is

flooded with program-trained conservators. Job prospects for our generation are bleak. Yet when this subject is raised, (as it *has* been), with the program faculties, they will not even consider beginning a dialogue. . . .

The programs keep churning out approximately 35 to 40 students a year who have little hope for a job. There is also increasing competition for the small number of fellowships, internships, and jobs available with the numerous foreign-trained students whose job and internship prospects in their own countries are even bleaker. Students entering the programs today should be made aware that in some specialties, such as paintings, they will be competing for so-called "advanced-level training internships and fellowships" with those of us who have been out of school for as many as six years! That means very little prospect for employment or even living in the same place for two years in a row at anything near a decent salary for many years after graduation.

We would be interested in responses from others on this subject and think that the *AIC News* is an appropriate space for a dialogue. Let us assure you, we are not just a small disgruntled group. On the contrary, we would all go (and have been) far and wide to continue to work in our chosen profession.—Anonymous

I enjoyed reading your article in the *AIC News* and have discussed it with a number of our students and graduates. The bottom line seems to be the importance of doing advocacy work; there is great need for conservation of art and artifacts in many areas of the country, but also a great lack of awareness of our field and of the advantages of hiring professional conservators. (We talk so often to each other and never enough to the public and partner disciplines.) I especially enjoyed your reference to university theater departments. If educators had to react consistently to the job market, theater departments everywhere would have to close down. (I don't suspect that this will happen.) Your article presented many aspects of the situation and showed consideration and thought. Thank you for taking the time to write it.—Joyce Hill Stoner, Director and Chair, Art Conservation Department, University of Delaware

Thank you for your timely article. . . It very articulately presented some of the current battles for younger professionals.

Acknowledgment of the problem is the first step. Developing a dialogue and finding solutions is the second step. Implementing a course of action and sticking with the changes even through difficult times is the third step.

What I seek are methods of acquiring the skills and tools for survival in our present and future environment. How does one achieve the political savvy, the marketing and business acumen necessary without simply bumbling through, maybe finding the proper balances, or maybe not? Mentors for conservation seem to be scarce, let alone those who understand and desire to share how they effectively work within these economic conditions.

Some of the current situation can be explained by the rapid development of conservation within the last 20 years, but much of the situation is tied to our society at large. If we wish to grow and prosper, we need to develop a 100-year plan for our community like any successful long-term business.

Your article spoke to the heart of the matter and I hope it will entice further discussions. As everyone's situation is unique, I would be interested to hear how others have resolved their dilemmas. Thank you again for your article.—Stephanie Watkins

## People

Amann Conservation Associates is pleased to announce the establishment of a new art conservation facility concentrating on the treatment of paintings and sculpture of the 19th and 20th centuries, located at 211 W. 61st St., New York, NY 10023; (212) 262-3934; fax: (212) 262-4110. Associates include: SANDRA AMANN, formerly head painting conservator at Orrin Riley, Ltd., ELIZABETH ESTABROOK, formerly of the Solomon R. Guggenheim Museum of Art, and JUDITH FOX who for the past eight years has worked as a consultant for the Brooklyn Museum and the American Museum of Natural History and as the sculpture conservator at Orrin Riley, Ltd.

The Board of Trustees of the Intermuseum Conservation Association is pleased to announce that MOYNA STANTON has joined the staff of the Intermuseum Laboratory as assistant conservator of paper. She most recently was a Mellon Fellow in paper conservation at the National Gallery of Art, Washington, D.C.

National Park Service director Roger Kennedy announces the selection of JOHN ROBBINS as the new executive director of the National Center for Preservation Technology and Training located at Northwestern State University in Natchitoches, Louisiana. Robbins has had extensive experience with the preservation field, including 10 years with the National Park Service where he was affiliated with the Denver Center, and with the North Atlantic Historic Preservation Center as project architect on the restoration of the Statue of Liberty.

CHRISTOPHER FOSTER has accepted a position as associate paper conservator at the Detroit Institute of Arts, Conservation Services Laboratory, 5200 Woodward Ave., Detroit, MI 48202; (313) 833-1365.

LURIE BOOTH announces a new address for Midwest Conservation Services: 12580 Jerome Rd., Dublin, OH 43064; (614) 873-4880; fax: (614) 873-1692.

NANCY PURINTON has accepted a new position as paper conservator for the National Park Service. She is working at the Division of Conservation's new laboratories at Harpers Ferry. Her new address is: National Park Service, Harpers Ferry Center, Division of Conservation, P.O. Box 50, Harpers Ferry, WV 25425; (304) 535-6143.

John Milner Associates announces the recent designation of ALFONSO A. NARVAEZ as associate in building materials conservation.

## STUDENT NEWS

The UNIVERSITY OF DELAWARE/WINTERTHUR MUSEUM ART CONSERVATION PROGRAM announces that the following students have been accepted for the 1994-95 academic year: Brenda Bernier, David Blanchfield, Diane Fullick, Robin Han-

son, Penley Knipe, Toshiaki Koseki, Linda Lennon, Lorraine McCoy, Paula Zyats, and Virginia Whelan.

The program's third-year students, their majors, and their internship sites are: Priscilla Anderson, books, University of North Carolina; Alexander Carlisle, furniture, Philadelphia Museum of Art; Matthew Crawford, objects, Arizona State University; Leslie Guy, objects, University Museum of Archaeology and Anthropology, PA; Joan Irving, paper, Princeton University Libraries; Kathleen Kiefer, textiles, McCord Museum of Canadian History; Catherine Magee, objects, Art Institute of Chicago; Joanna Rowntree, objects, Museum of Modern Art; Julie Trospen, objects, Phoebe Hearst Museum of Anthropology; C. Mei-An Tsu, objects, Freer Gallery of Art.

Summer work project placements for the classes of 1995 and 1996 respectively were: Priscilla Anderson, Instituto da Biblioteca, Lisbon, Portugal; Alexander Carlisle, Society for the Preservation of New England Antiquities; Matthew Crawford, National Park Service, Harpers Ferry; Leslie Guy, Bishop Museum; Joan Irving, Philadelphia Museum of Art; Kathleen Kiefer, Henry Ford Museum and Greenfield Village, (MI); Catherine Magee, Museum of Underwater Archaeology, Castle of St. Peter, Bodrum, Turkey; Joanna Rowntree, Hirshhorn Museum and Sculpture Garden; Julie Trospen, Phoebe Hearst Museum of Anthropology; C. Mei-An Tsu, c/o Glenn Wharton, Turkey; Susan Adler, Rangeley Lakes Region Historical Society (ME); Joanna Ruth Harris, Alan Anderson, Ltd. (PA); Jayne G. Holt, Baltimore Museum of Art and Hagley Museum and Library; Marie Laibinis, Portland Art Museum, (OR); Linda Landrey, University of Tennessee; Mark V. Lewis and Yunhui Mao, Avignon, France, c/o Friends of French Art; Heida Slobin, Museum of the American Indian; and Christine Thede, University of Tennessee.

The program is pleased to congratulate our recent graduates: David Arnold, Christina Checkel, Julia Dennin, Monique Fischer, Katherine Holbrow, Montserrat LeMense, Mary McGinn, Nancy McRaney, Sara Reiter, and Andrew Robb.

# Revised Climate Control Guidelines

Smithsonian scientists have found that museum objects can safely tolerate a wider range of temperature and relative humidity than previously believed, according to an August 21 press release from the Smithsonian Institution. Ideal environmental conditions for museums and archives had been set at 21°C (70°F) with 50 percent relative humidity. Researchers Marion Mecklenburg, Charles Tumosa, David Erhardt, and Mark McCormick-Goodhart of the Conservation Analytical Laboratory now say there can be as much as 15 percent fluctuation in relative humidity and as much as 10°C difference in temperature. The scientists announced the results of their research at an August meeting of the American Chemical Society in Washington, D.C.

This research is part of a continuing program aimed at understanding the effects of environmental fluctuations on cultural artifacts. The first results of this research were presented in 1989, but CAL scientists have made further results available periodically as they have accumulated and understood new data.

The present research is important to museums, which now may be able to avoid installing highly specialized heating and cooling systems that are expensive to operate. According to Mecklenburg, the CAL scientists' research shows that such specialized systems are unnecessary. He said, "Most museums can adequately protect their collections with commercially available technology, such as the heating and cooling systems used in grocery or retail stores," saving thousands of dollars in the monthly energy costs required to maintain strict environmental controls. Conventional equipment also can be installed with less alteration and fewer structural changes to historic buildings than is possible with the more elaborate precision systems.

Computer modeling has been a powerful tool in predicting the response

of materials to environmental changes. These programs are able to analyze complex objects such as paintings, wherein layers of different coatings and surfaces make impossible any meaningful laboratory analysis of how they will behave in concert. The breakthrough, according to McCormick-Goodhart, is that this recent research using computer modeling is capable of defining the tolerance limits of large classes of materials represented in museum collections, eliminating the need to study every single object.

## Worth Noting

### Regional Ethnographic Coordinators Needed

The Anthropology Conservation Laboratory at the National Museum of Natural History, Smithsonian Institution, is assuming editorship of the *ICOM Ethnographic Newsletter*. This newsletter was previously edited by David Horton-James of the Sydney Museum. We are requesting regional coordinators from as many geographic areas as possible to help develop material for the newsletter. If you would care to help out in this noble information-gathering task, please contact: Natalie Firnhaber or Greta Hansen, MRC 112, National Museum of Natural History, Smithsonian Institution, Washington, DC 20560.

### Paper Aging Research

(Information taken from an article by James Reilly in the *Commission on Preservation and Access Newsletter*, no. 71)

A workshop to identify what research may be needed to develop new standards for permanent papers attracted more than 100 representatives of the paper industry, research organizations, government agencies, and the preservation community July 6-8 in Philadelphia. "The Effects of Aging on Printing and Writing Papers" was convened by the Institute for Standards Research of the American Society for Testing and Materials (ASTM) in support of the work of ASTM Subcommittee D6.50 on paper and paper products composition. The event was cosponsored by 20 organizations including U.S. and

Canadian pulp and paper companies, the National Institute for the Conservation of Cultural Property, the National Information Standards Organization, the National Library and National Archives of Canada, the National Gallery of Art (Washington), and the Canadian Conservation Institute.

Those attending discussed whether it is possible to base standards for permanent paper on functional rather than compositional criteria. Recent ANSI and ISO standards do not allow lignin-containing papers to be classified as permanent. However, as blended papers are increasingly produced, a more accurate standard of permanence based on performance rather than composition may be useful. The validity and nature of predictive accelerated tests is critical. The tests would need to be accurate in predicting natural aging processes and in reflecting actual failure patterns of paper. If standards could be developed, then paper could be specified in terms of minimum life expectancy for a particular property. ASTM will be seeking funds to conduct research into appropriate accelerated test methods.

### Compliance with NAGPRA

Any institution or state or local government agency, including any institution of higher learning, that receives federal funds and has possession of, or control over, Native American human remains or cultural items must comply with the Native American Graves Protection and Repatriation Act (NAGPRA). The phrase "receives federal funds" means the receipt of funds after November 16, 1990, from a federal agency through any grant, loan, contract (other than a procurement contract), or other arrangement by which a federal agency makes or made available assistance in the form of funds. Federal funds provided for any purpose that are received by a larger entity of which an institution is a part are considered federal funds for the purpose of NAGPRA compliance. The receipt of federal funds by a state, county, or city government requires all agencies and divisions of that government to comply with NAGPRA.

The statute requires all institutions that receive federal funds to provide

culturally affiliated Indian tribes, Alaska Native villages or corporations, or Native Hawaiian organizations with a summary of collections that might include unassociated funerary objects, sacred objects, or objects of cultural patrimony by November 16, 1993. Summaries should be sent directly to these groups. Copies of the summaries should also be sent to: C. Timothy McKeown, NAGPRA Program Leader, National Park Service, P.O. Box 37127, Washington, DC 20013-7127. The statute also requires that institutions receiving federal funds prepare, in consultation with culturally affiliated Native American groups, item-by-item inventories of all Native American human remains and associated funerary objects in their possession or control by November 16, 1995. These inventories should be sent directly to the culturally affiliated Native American groups. Copies of the inventories should also be sent to the NAGPRA program leader.

Detailed written guidance regarding definitions of cultural items covered by NAGPRA; the content and requirements for summaries and inventories; means of reaching determinations of cultural affiliation; contacts for Indian tribes, Alaska Native and corporations, and Native Hawaiian organizations; and other aspects of complying with the statute is available from the NAGPRA program leader. The statute authorizes the Secretary of the Interior to award grants to facilitate the required consultation and inventory process. Recipients for FY94 grants were recently announced by the Secretary. Guidelines for FY95 grants are now available; for additional information regarding requirements of the statute and the availability of grants, contact: C. Timothy McKeown, NAGPRA Program Leader, [REDACTED].

## Book Review

*Making and Meaning: The Wilton Diptych*, by Dillian Gordon, with an essay by Caroline M. Barron and contributions by Ashok Roy and Martin Wyld, London: National Gallery, 1993.

The National Gallery, London, has followed its highly successful series of three exhibitions, *Art in the Making*, with a new series entitled *Making and Meaning*. While *Art in the Making* focused on the painting materials and methods of groups of related paintings (*Rembrandt* in 1988, *Italian Painting before 1400* in 1989, and *Impressionism* in 1990), this new series, which opens with a study of the *Wilton Diptych*, will examine a single work of art from several aspects. These exhibitions and catalogs will address the significance of the work to its original audience and deal with the methods of its manufacture.

The *Wilton Diptych* is an enigmatic work, one of the jewels of the exceptional collections of the National Gallery. The tiny altarpiece is one of the few surviving panel paintings from Northern Europe dating before the flourishing of Netherlandish painting in the 15th century. Its quality so far outstrips that of any surviving English paintings of the period that attributing a country of origin to its artist, much less associating it with a specific name, has perplexed scholars for generations. The technique is extraordinarily refined, and the iconography is rich with meaning. Though the painting has been the subject of much previous study, the new research for this exhibition has been most fruitful. The authors had two goals: to understand the ways in which the painting's imagery was intended to illustrate and underscore Richard II's kingship and to identify the artistic environment of the unknown painter. The implications of the symbolism and the painter's methods are more complex than have been realized, but they are presented with exemplary clarity.

In the section entitled "The Meaning of the Wilton Diptych," Dillian Gordon addresses the religious and heraldic iconography of the diptych and the circumstances that might have inspired its commission. As Caroline M. Barron argues in her opening essay, Richard II, through the splendor of his court and the works of literature and art he commissioned, attempted to create the image of an unassailable and priestly monarchy. The exterior of the altarpiece is decorated with heraldic images personal to Richard. But in the interior, a more specific theme emphasizes the sacred nature of Richard's kingship. Not only the king himself but the an-

gels surrounding the Virgin wear Richard's emblems: badges depicting a white hart and collars decorated with broomcods. The king is represented with his patron saint, John the Baptist, and with two saintly predecessors as king of England: Edmund and Edward the Confessor. By placing Richard kneeling before the Virgin with the two standing kings, the artist seems to have made conscious reference to the Adoration of the Magi. The very personal character of the imagery and the intimate scale of the diptych seem to support the contention that Richard himself commissioned the work for use in his personal devotions. As the imagery makes heraldic reference to both of Richard's wives, Gordon was able to date the work sometime between 1395, when he opened negotiations to marry Isabelle of France, and 1399, when he was deposed.

Gordon opens the section "The Making of the Wilton Diptych" with an exploration of the wide range of the painting's stylistic sources: the refined figures of Simone Martini, French courtly manuscript illumination, the *Schöne Madonna* of Bohemian sculpture, and English iconographic sources. The diptych is a work of the International Style in the truest sense. Gordon outlines all the artists known to have worked for the English court during the appropriate period, but the lack of surviving panel paintings and the limited stylistic associations with manuscripts by known artists prevent a conclusive attribution. As she notes, "The dangers of attributing paintings which happen to survive to painters who happen to be recorded are evident." The closest stylistic parallels suggest that the diptych could have been executed by an artist in the circle of the German illuminator Herman Scheerre. Though we know that Scheerre was working at the English court by 1414, there is no evidence for the date of his arrival.

The discussions of the political context, the iconography, and the visual sources greatly advance the scholarship on this painting. The discussion of the painting materials and technique, which Dillian Gordon, Ashok Roy, and Martin Wyld contributed to the section on the making of the diptych, is an important contribution to an almost complete void in the literature. The technique of Italian paintings from this period has been the subject of many studies (in-

cluding the National Gallery's *Art in the Making: Italian Painting before 1400*). However, Northern European paintings from the beginning of the 15th century have barely begun to receive the attention they deserve as the predecessors to the great artists of the Northern Renaissance. Until this publication, virtually the only technical literature available has been a handful of studies carried out at the Institut Royal du Patrimoine Artistique, Brussels, primarily by Leopold Kockaert. These studies include examinations of Melchior Broederlam's *Crucifixion Altarpiece* in Dijon and two panels from a tiny Netherlandish altarpiece now in Antwerp. The proceedings of a 1993 colloquium in Leuven, now in press, will include a technical study by this author of the other two panels of that altarpiece, now in Baltimore, and a survey by Roger Van Schoute and Hélène Verougstaete of the frames and supports of pre-Eyckian paintings. In-depth studies like that of the *Wilton Diptych* are important contributions to our understanding of the artistic inheritance of the great 15th-century artists.

The technical features of the *Wilton Diptych*, like the stylistic associations, offer an intriguing glimpse of international influences. The panels are oak and the grounds chalk, as would be expected of Northern European paintings. In a previously undocumented variation of artistic practice, however, a layer of matted fibers apparently derived from parchment lies directly over the panel. The descriptions of the painting's surface vividly evoke its extraordinary refinement of technique. A range of gilding techniques were employed to contrast gold leaf with silver, burnished water gilding with unburnished mordant gilding, stippled passages of tooling with smooth unworked surfaces, and *sgraffito* with solid paint. In what must be a consciously established tension between naturalism and the emblematic, the antlers of the closely observed hart on the exterior are rendered not in paint but in stippling against a field of burnished gold. The painting technique shows an awareness of Italian practice. In every sample examined but one, the medium was identified as egg tempera, while the flesh tones were underpainted everywhere with a greenish mixture of green earth and lead white. The authors convincingly establish that one artist was

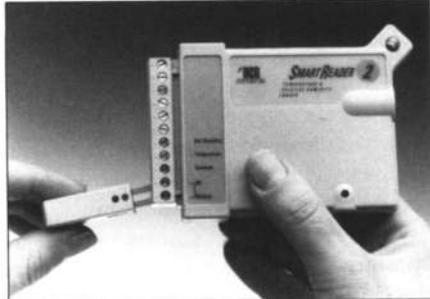
responsible for the entire project (with the possible exception of the collaboration of a heraldic specialist in the shield on the exterior, where a glue medium was identified). They point to certain layer structures and complex pigment mixtures that appear on more than one panel despite stylistic variations between the images. At present, the lack of comparable technical studies limits the degree to which these varied techniques can be used to attribute the painting.

In a final section, conservator Martin Wyld describes the evidence for the physical history of the diptych and his recent conservation treatment. Though this treatment involved the complete removal of later accretions, including the mechanical removal of oil gilding that covered the original water gilding of the frame, the reintegration of losses was limited. In losses to the flesh tones, for example, where the green earth layer below was exposed, the green was muted with a warm glaze, but the final paint layer was not recreated. A major loss from old water damage to the heraldic exterior panel was not inpainted.

The introduction describes the goals of the publication: "to explore some of the questions and some of the answers that have been proposed. But the conclusions must be left to the reader." For the most part, more-specialized readers will, in fact, be able to draw their own conclusions, though specialists will still need to turn elsewhere for the most complete data. Those particularly interested in the materials and techniques will want to consult Ashok Roy's paper on the analysis of the painting, with more complete comparisons to the technique of contemporary paintings and a table summarizing the analytical results in full. This paper will appear in the publication of papers given at the Symposium on the *Wilton Diptych* and Court Art in the Reign of Richard II, held at the National Gallery, London, in 1993, now in preparation.

The casual reader, on the other hand, will feel the lack of a final section that summarizes and interrelates the various findings. How, for example, does the new technical information relate to the range of stylistic sources and to the list of artists known to be working at the royal court? An international range of visual sources has somewhat different implications for the authorship of the

## PORTABLE TEMP/RH RECORDERS



- \* Temp/RH Logging
- \* 4 Channels
- \* Only 5 ounces
- \* Battery Powered -10 yr.
- \* **Shirt Pocket Portability**
- \* Computer Interface
- \* Holds 32000 Readings
- \* Lotus & Excel Output
- \* No Paper or Pens

**CASCADE GROUP, INC.**  
68 WEST MAIN STREET • OYSTER BAY, NY • 11771  
516-624-9362 FAX 516-624-9363

**FREE demo disk &  
catalog call:  
1-800-800-0588**

painting than a range of painting practices. As Dillian Gordon points out, virtually all the international echoes of style or iconography could have been inspired by objects that were available in England to an artist of the royal court. Reference to Bohemian sculpture does not necessarily imply that the artist was trained in Bohemia.

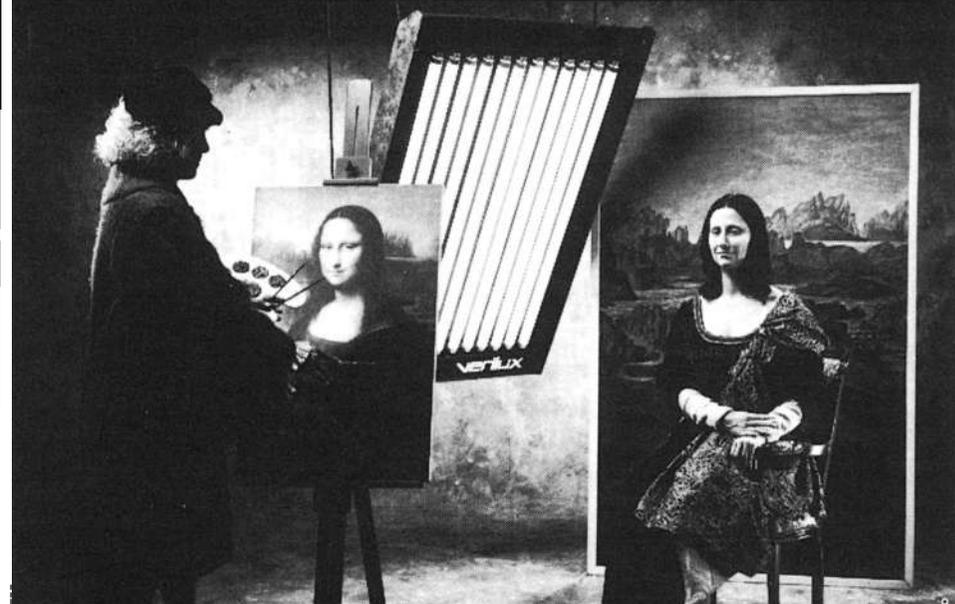
Technical procedures, however, tend more to indicate personal contact, whether through training outside of England, travel, or visits with foreign artists. The green earth undermodelling of the flesh tones may suggest time spent in Italy or personal acquaintance with an Italian artist. The chalk ground and oak panel may suggest training in Northern Europe or may reflect a utilitarian use of locally available materials. The preparatory layer of parchment fibers over the panel has, at this time, no documented parallel, but probably only because of the limited number of technical studies of other paintings from this period. (Continued page 27)

## Recent Publications

*Conservation of Stained Glass in America: A Manual for Studios and Caretakers*, by Julie L. Sloan. A comprehensive guide to the repair, conservation, and preservation of stained glass in American buildings written for both the owners of stained glass windows and for artists who restore them. Examples and illustrations are focused on American stained glass, even though many of the techniques were developed in Europe. Topics include: definitions; conservation; restoration; deterioration; comes, putty, and structure; glass paint; cleaning; documentation; protective glazing; and what to do about missing glass, breakage, devitrification, edge-gluing, fire-damaged glass, and bowed windows. 256 pages, illustrated, bibliography, index. \$24.95 plus \$4 shipping. Contact: Art in Architecture Press, Tonetta Lake Rd., Brewster, NY 10509; (914) 278-2187.

*Papermaking*, by Timothy Barrett. A series of five videotapes, three on Japanese-style papermaking (Simple Equipment and Techniques, Traditional Equipment and Techniques, and Professional Equipment and Techniques) and two on Western papermaking (Classroom Equipment and Techniques and Professional Equipment and Techniques). The series, designed for teachers, students, artists, craftspeople, conservators, book specialists, and others with an interest in the subject, emphasizes the mechanics of the process and details each step in producing finished paper. Slow- and stop-motion effects are used to highlight crucial actions. Each tape is a stand-alone program, but the tapes portray increasingly difficult approaches to both crafts and are best used as a full series. Color, VHS format. Price includes a complete transcript of each tape, a short bibliography, a list of papermaking suppliers, and packing and shipping costs. Individual tape \$60; five-tape series \$250. Contact: Papermaking Video Tapes, University of Iowa Center for the Book, 364 English-Philosophy Bldg., Iowa City, IA 52242; (319) 335-0438; fax: (319) 335-2535. Foreign-language versions are planned based on interest. If you are interested in a foreign language version, please write to the

## Illuminating Your Collection with UV Protection



**Verilux® UVX™ UV Filtered Fluorescent Lamps**

• Full Spectrum Natural White Light • Unparalleled UV Protection  
• Easy to Install & Available in Most Sizes

**Verilux Inc. • 1-800-786-6850**

Translation Laboratory, Center for the Book Papermaking Video Series, W615 Seashore Hall, University of Iowa, Iowa City, IA, 52242; (319) 335-2002, and specify the language of your choice, tapes you are interested in, and if you would like to purchase a four-minute foreign language introduction to the series for \$15, airmail postage included. Foreign-language tape prices will be \$115 per tape and \$500 for the five-tape series.

*Proceedings of the ASTM Institute for Standards Research Workshop on the Effects of Aging on Printing and Writing Papers*, sponsored by the American Society for Testing and Materials, July 6-8. Proceedings from a forum for scientists from North America and Europe to provide input into a proposed research project that would investigate lignin's role in paper deterioration and the development of accelerated aging tests that could be used to predict the useful life of a given type of paper. If successful, the research program could lead to the development of new national and international standards for permanent and durable book papers. \$95, plus shipping and handling. To order, call

National Information Standards Organization (NISO) Press at (800) 282-NISO. For more information, contact: NISO, P.O. Box 1056, Bethesda, MD 20827; (301) 975-2814.

*Wallpaper Reproduction News: The Omnibus Edition*, a collection of all back issues of WRN (April 1990 through December 1994) with a new index. The reprints are good-quality photocopies in a three-ring binder. Includes 11 technical talks, 15 major book reviews, and 9 editorials. Available in early 1995. \$45 (\$30 for nonprofits), postpaid. Send U.S. currency check or money order payable to WRN to: Box 187, Lee, MA 01238. For more information, call [REDACTED]

*Catalog C, 1994*, the third book catalog published by Libesa, the Spanish Library of Art. Lists more than 400 Spanish-language publications relating to art and art history in Spain and Latin America. Includes a section on restoration. Contact: Libesa, Apartado de Correos 47120, 28080 Madrid, Spain; phone/fax: (91) 764-6747.

# Research/ Reports

## Recent Technical and Scholarly Work: Textiles

Conservation and conservation science often draws on many resources, including academic and exhibition-related curatorial studies to understand the cultural artifacts under our care. This column focuses on some recent technical and scholarly work in the field of textiles.

At the UCLA Fowler Museum of Cultural History, Anne and John Summerfield have been studying Minangkabau textiles and Lampung *tampans*. Minangkabau, produced in Sumatra, are very fine weavings often richly embellished with gold and silver. Through field trips and analyses of Minangkabau weavings both in private collections and museums in Indonesia, the Netherlands, and the United States, more than 400 old Minangkabau textiles have been included in the Summerfields' ongoing study. The results of their research have been presented in a series of exhibitions at the Textile Museum, Washington, D.C., and at the Santa Barbara Museum of Art (supplemented by a catalog, *Fabled Cloths of Minangkabau*).

In 1998 the Summerfields will curate an exhibition on Minangkabau ceremonial weavings at the Fowler Museum. Their research includes the identification and analysis of metallic threads (commonly referred to as "gold" or "silver," but usually made of many different metals). The Summerfields are attempting to establish a set of indicators by means of which the provenance of Minangkabau weavings and their relative ages can be established.

In their study of 130 Lampung *tampans*, the Summerfields have used weaving techniques and motifs to help trace the geographic and tribal origin of the textiles. They have compared the use of ombre and multicolored stripes to link coastal and mountain textiles in regions at the tip of Sumatra. They have also found that individual village belief systems may be correlated to the choice of particular motifs, materials, and techniques in creating the textiles. Their technical and condition reports,

including thread counts, bast fiber identification, selvage border motif analysis, and photodocumentation, will be housed in the Fowler Cultural History Library.

Others are using technical analysis as an aid to understanding material culture in North America. Patricia Anawalt, director of the Center for the Study of Regional Dress at UCLA, is employing technical analysis of material, technique, and motif in her study of modern and ancient textiles from Sierra Norte de Puebla in central Mexico. The UCLA Center is an endowed research facility where students, UCLA professors, and visiting scholars can advance the study of cloth and clothing traditions through research, exhibitions, and teaching. The aesthetics of regional dress are studied in their cultural context, and the role of dress is examined as it exemplifies social, religious, and political identities. Just as archaeologists study information gleaned from technical analysis of pot shards, textile scholars can study garment shapes, weaving techniques, and textile motifs to better understand population demographics, religious beliefs and practices, and interaction with foreign influences.

The Fourth Biennial Symposium of the Textile Society of America was held at the UCLA Fowler Museum of Cultural History September 22-24. Hosted by the museum and the Center for the Study of Regional Dress, the symposium's theme was "Contact, Crossover, Continuity." Papers that may be of interest to the conservation community included "Technology and Change: The Incorporation of Synthetic Dye Techniques in South West Nigeria," by Judith A. Byfield; "Supplementary Weft on an 'Ikat' Isle: The Weaving Communities of Northwestern Flores," by Roy Hamilton; and "The Paracas Necropolis and Ocucaje: Looking at Appropriation and Identity with Only Material Remains," by Ann Peters. One of the featured papers reviewed the technical aspects of lace construction and technique; the paper was presented by Santina Levey and Milton Sondag. The conference included tours of Los Angeles textile exhibitions, films on textile techniques, and panel discussions. The proceedings will be available in December, c/o Louise W. Mackie, Royal Ontario Museum, Textile Dept., 100 Queen's Park, Toronto, Ontario M5S 2C6 Canada.—Jo Hill, UCLA Fowler Museum, Los Angeles

# Book Review

Continued from page 25

this artist as "truly European." Until other rigorous technical studies of Northern European paintings from this period are published, it seems unwise to speculate on how the artist brought together these varied painting practices.

It would, however, be fascinating if more could be learned of the background of the foreign manuscript painter Herman Scheerre, whose work has stylistic affinities with the Wilton Diptych. Gordon points out in a note that Scheerre may possibly be the same Herman of Cologne mentioned at various times in Guelders, Dijon, London, and Paris between 1388 and 1419. Studies like this one contribute important new evidence for the genuinely international quality of the International Style.

Readers who were unable to attend the exhibition will appreciate the extensive illustrations in the catalog. The 48 color plates include many details and photomicrographs of the diptych itself. The outstanding quality of these images allows the reader to appreciate the surface qualities of the painting in a way that is rarely possible from a published study.

Those who are interested in research that integrates rigorous technical study into a fully rounded consideration of works of art have looked to the publications of the National Gallery, London, as models of such study. *Making and Meaning* carries on this tradition. The exhibition series continued in October 1994 with *Making and Meaning: The Young Michelangelo*.—Melanie Gifford, National Gallery of Art, Washington, DC

## 1995 Membership Deadlines

The 1995 deadlines for  
Professional Associate and  
Fellow applications are:  
**January 14, May 2,  
July 15 and October 14.**  
Contact the AIC office for  
application forms.

# Conferences, Courses & Seminars

## CALL FOR PAPERS

May 26-28, 1995. Calgary, Canada. IIC-CG 21st Annual Conference. To expand on the theme of the workshop held just before this meeting, papers are invited on the topic of exhibitions and conservation. Papers are also invited on all aspects of conservation, including case studies, theory, administration, and conservation science. Presentations are usually 20 minutes long. Submit abstracts of 250-400 words by December 15. Posters are also invited. Send abstracts to: Heather Dumka or Kasey Brewer, Program Coordinators, IIC-CG Conference '95, Glenbow Museum, 130 9th Ave., SE, Calgary, Alta. T2G 0P3, Canada; (403) 268-4185; fax: (403) 265-9769. For general inquiries, contact: Gail Niinimaa, Chair, c/o [redacted] NW, Calgary, Alta. T2M 4K4, Canada; phone/fax: [redacted].

## CONFERENCES

November 15. Somerset, NJ. Conservation Science at the 33rd Eastern Analytical Symposium and Exposition. Contact: EAS Direct Mail Committee, P.O. Box 633, Montchanin, DE 19710-0633; (302) 738-6218; fax: (302) 738-5275. \*\*

November 24-25. London. Restoration: Is It Acceptable? Contact: Brenda Cannon, Restoration Conference, Dept. of Conservation, British Museum, London WC1B 3DG, UK.

December 6-8. Indianapolis. Fumigants and Pheromones Technical Conference and Workshops. Theme will be "Innovative Pest Management." Contact: David Mueller, Insects Limited, 10540 Jessup Blvd., Indianapolis, IN 46280-1451; (317) 846-3399.

December 7-9. Glasgow. Conservation of Ancient Egyptian Materials II. Contact: Carol E. Brown, Historic Scotland, Playfair House, 6 Broughton St. Ln., Edinburgh EH1 3LY, UK; 44-31-244-6544; fax: 44-31-244-6511. \*\*

March 14, 1995. College Park, MD. 10th Annual National Archives Preservation Conference. The preservation concerns of moving archival materials from one physical location to another, as experienced in the two-year NARA move, will be addressed. Contact: Conference Coordinator, Preservation Policy and Services Division (NNP), National Archives at College Park, College Park, MD 20740-6001; (301) 713-6705; fax: (301) 713-6653. \*\*

April 20-22, 1995. Baltimore. Joint conference of Mid-Atlantic Regional Archives Conference and Oral History in the Mid-Atlantic Region. Will explore issues of mutual concern to archivists and oral historians and feature speakers, workshops, plenary sessions, tours of Baltimore and regional attractions, and reception at Baltimore Museum of Industry. Topics will be of particular interest to folklorists, archivists, oral historians, and cultural anthropologists. For more information and registration materials: [redacted], ext [redacted].

June 1995. St. Paul, MN. Gilded Metal Surfaces. Originally scheduled at Johns Hopkins University, now to be held as a pre-session at the AIC annual meeting. This two and one-half day symposium will address historical, technical, aesthetic, and conservation issues of gilded metal surfaces and imitation gilding on archaeological and ethnographic objects, historical and decorative arts objects, outdoor sculpture and monuments, and architectural elements. The symposium is organized and sponsored by the AIC Objects Specialty Group, with cosponsorship by the AIC Architecture Specialty Group, NACE, APT, and NIC. Requests for further information should be sent as soon as possible to: Terry Drayman-Weisser, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

September 18-20, 1995. London. From Marble to Chocolate: The Conservation of Modern Sculpture. International conference at Tate Gallery on conservation of 19th- and 20th-century sculpture, covering traditional and modern materials (bronze, modern metals, stone, cement, natural and synthetic organic materials), outdoor sculpture, artist's and sculptural techniques. Conservators, artists, and curators will consider topics such as ethical boundaries and changing concepts of permanence and intent, as well as general interest subjects such as current research on new cleaning methods and imaging techniques. Early registration strongly advised; places limited. For application form: Pip Laurenson, Sculpture Conservation Dept., 20 John Islip St., London SW1P 4RG, UK; 44-71-887-8086; fax: 44-71-887-8082.

October 1995. Paris. Restoration, De-Restoration, Re-Restoration. ARAAFU's Fourth International Symposium. Contact: Marianne Moinot, 175 rue du Temple, 75003 Paris, France; 33-1-48-04-36-56. \*\*

October 9-13, 1995. San Diego. Hypermedia and Interactivity in Museums. Joint conference of International Conference on Hypermedia and Interactivity in Museums and Museum Computer Network. Technology, legal, and economic issues, design concerns, and commercial implications from perspective of museum applications. Proceedings will be distributed to participants. Commercial vendors will display their products. Topics will include: museum exhibition design; project management; audience, technology, economic, social and legal, research issues, case studies. Contact:

ICHIM '95, MCN '95, Archives and Museum Informatics, 5501 Walnut St., Ste. 203, Pittsburgh, PA 15232-2311; (412) 985-9775; fax: (412) 683-7366.

November 19-24. West Sussex, UK. Using Edge Tools for Conservators. Contact: West Dean College, West Dean, Chichester, West Sussex PO18 0QZ, UK; 0243-63-301; fax: 0243-63-343.\*

## GENERAL

Fall 1994. New York. Various programs offered by Center for Book Arts. For schedule of programs: Center for Book Arts, 626 Broadway, 5th Fl., New York, NY 10012; (212) 460-9768.

1994-95. New York. New York Conservation Association Lecture Series. Most lectures held midweek evenings at the Institute of Fine Arts. Early December: Judith Hoffenck de Graaf, Central Research Laboratory, Amsterdam, on her current research. Contact: New York Conservation Association, P.O. Box 20098LT, New York, NY 10011; (212) 714-0620; fax: (212) 714-0149. \*\*

January 19, 1995. Huntington Library, San Marino, CA. Bracing for the Next One—Earthquake Recovery and Preparedness. Speakers from area libraries will discuss experiences since the 1994 earthquake, and ways institutions might prepare for future seismic events. Facility upgrading and reinforcement, insurance/FEMA issues, regional planning and response, personnel challenges, and disaster planning will be covered. Contact: Margaret Cribbs, Los Angeles Preservation Network, [redacted].

May 24-25, 1995. Calgary, Canada. Conversationally Correct: Realities and Innovations for Exhibitions. IIC-CG workshop on the role and impact of conservators in exhibition planning and design. Contact: Jerzy Chlonicki or Karen Myrholm, [redacted] Alta. T6S 1R4, Canada; Chlonicki: [redacted]; Myrholm: [redacted]. \*\*

## BOOK AND PAPER

July 27-September 22, 1995. Horn and Vienna, Austria. International Course on Paper Conservation. Application deadline November 15. Contact: ICCROM Paper Conservation Course 1995, 13, Via di San Michele, 00153 Rome, Italy; 39-6-587901; fax: 39-6-5884265. \*\*

\*\* See September 1994 *AIC News* for more information.

\* See May 1994 *AIC News* for more information.

## OBJECTS

July 10-15, 1995. Newark, DE. Enzymatic Cleaning Techniques. Enzymatic cleaning techniques for object conservation, taught by Richard Wolbers. Limited to 20 participants. Contact: Tish Szymurski, Division of Continuing Education, University of Delaware, Newark, DE 19716-7410; (302) 831-8837.

## PAINTINGS

April 24-28, 1995. Malibu, CA. The Structural Conservation of Panel Paintings. Early registration is encouraged, as available places are limited. Contact: Training Program, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292; (310) 822-2299; fax: (310) 821-9409.\*

## TEXTILES

May 31-June 3, 1995. Detroit/Dearborn. Dressing for an Audience: Creating an Image Through Costume. 21st annual meeting of Costume Society of America. Main theme will be uses of reproduction period clothing in historic site interpretation. Contact: Costume Society of America, P.O. Box 73, Earleville, MD 21919; (410) 275-2329.

## PHOTOGRAPHIC MATERIALS

March 3-4, 1995. Washington, DC. AIC Photographic Materials Group Winter Meeting. Registration information sent to all PMG members by end of November. Non-PMG members may contact AIC office, (202) 452-9545, for registration packet. No on-site registration; all registrations must be received at AIC office by February 15.

August 14-October 27, 1995. Various courses on photographic conservation. For program schedule: Centre for Photographic Conservation, 233 Stanstead Rd., Forest Hill, London, SE23 1HU, UK; 44-81-690-3678; fax: 44-81-314-1940.

# Grants and Internships

### Textile Conservators: Contracts National Park Service

The National Park Service is compiling a list of textile conservators interested in working on a contract basis. The work must be performed at the Division of Conservation's facility near Harpers Ferry, WV. Contracts may be intermittent and for short periods of time. Possible projects will focus on documentation and storage/containerization of objects. Candidates with demonstrated experience in these areas, and a graduate degree in conservation or its equivalent, are requested to send a letter of

interest and curriculum vita to: Jane Merritt, Harpers Ferry Center, P.O. Box 50, Harpers Ferry, WV 25425.

### Fellowships in Conservation 1995-96 The Metropolitan Museum of Art

1. The Andrew W. Mellon Fellowship, through the Metropolitan Museum of Art, awards annual conservation fellowships for training in one or more of the following museum departments: paintings conservation, objects conservation (including sculpture, metalwork, glass, ceramics, furniture, and archaeological objects), musical instruments, arms and armor, paper conservation, textile conservation, the Costume Institute, and Asian art conservation. Fellowships are one year in duration with the possibility of renewal for a second year. Previous training and experience are not required for applicants in Asian art conservation. The stipend is \$20,000 based on 12 months, plus \$2,500 for travel expenses. The application deadline for the 1995-96 fellowship year is **January 6, 1995**.

2. The Polaire Weissman Fund Fellowship, through the Metropolitan Museum, awards a nine-month fellowship to qualified graduate students who have completed their studies in fine arts or costume conservation, for training in the museum's Costume Institute. These grants are awarded for a nine-month term. The application deadline is **January 6, 1995**, for fellowships beginning September 1995.

For application guidelines, interested candidates for fellowships 1-2 should contact: Pia Quintano, Coordinator for Fellowships, Education, The Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028-0198.

3. The Starr Foundation, through the Metropolitan Museum, awards fellowships for training in the conservation and mounting of Asian paintings. This apprenticeship program includes learning the properties of various materials such as silk and paper; the use of specialized tools; carpentry; and the development of technical, practical, and manual skills. Since work in this field requires the use of specialized materials and tools, no prior experience is required. Duration of the grant is determined by annual review, and the amount of the stipend will depend on funds available. **Applications can be made any time of year.** Candidates should send a brief letter stating interest in the program to: Sondra M. Castile, Asian Art Conservation, The Metropolitan Museum of Art, 1000 Fifth Ave., New York, NY 10028-0198.

### 1995-96 NEA Paper Conservation Internship The Pierpont Morgan Library

The Pierpont Morgan Library will be offering a one-year, full-time advanced internship in paper conservation beginning September 1995. The internship will provide experience working with conservation problems from the Morgan's unique collection. There is a stipend of \$15,000 for the 12-month duration, plus health and major medical insurance, paid vacation, and

registration, travel, and per diem for the AIC conference. Application is open to U.S. citizens and permanent residents who are recent graduates of recognized conservation programs or students with equivalent experience. Interested candidates should send a short description of interests, with curriculum vitae, two or more letters of recommendation, and copies of reports of two recent conservation treatments to: The Pierpont Morgan Library, attn. Mrs. Patricia Reyes, Mellon Conservator, [redacted] New York, NY 10016. Selection will be made in spring 1995.

### Andrew W. Mellon Advanced Training Fellowship in Paper Conservation National Gallery of Art

The Conservation Division of the National Gallery of Art is offering a conservation fellowship supported by the Andrew W. Mellon Foundation. The paper department will host one fellowship commencing March 1995. The two-year fellowship includes a stipend plus funds for travel and research. The stipend is \$20,000 plus a \$3,000 allowance for travel. The fellowship may be extended for one additional year. The paper fellowship will be devoted to conservation treatments at the National Gallery of Art and research related to the collections. By the end of the fellowship, the fellow will be expected to produce a publishable paper based on research completed during the fellowship.

Candidates will be considered who have graduated from a recognized training program or equivalent training. The applicant should have no more than five years' work experience. Interested candidates must submit: transcripts of both undergraduate and graduate courses of academic study (unofficial copies are acceptable); a curriculum vitae including basic biographical information and current and permanent addresses and telephone numbers; offprints of any publications or lectures; a short statement of the candidate's interest and intent in applying for the fellowship; two supporting letters from conservation professionals familiar with the candidate's work; and one letter of personal reference should be sent directly to the address below. Finalists for the fellowship may be invited for an interview and will be asked to submit a portfolio of conservation treatments and research.

Final application material should be postmarked no later than December 9, 1994, and sent to: Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565. All applicants will be notified by January 20, 1995, of the decision of the selection committee.

### Internship—Paintings Conservation Museum of Fine Arts, Boston

The Museum of Fine Arts, Boston, offers an advanced-level internship in paintings conservation commencing in January of 1995. The internship will be one to two years in length (pending grant funding) with a starting stipend of \$18,500 increased to \$19,500 the second year, plus benefits and an

annual travel allowance of \$900. Candidates must have a graduate degree in conservation or equivalent experience. All applications are due December 9, 1994. Interested candidates should submit transcripts of undergraduate and graduate courses of academic study; resumé including publications and lectures; short description of candidate's interests; statement of intent in applying for the internship; and letters of support from two professionals familiar with the candidate's work. All materials and inquiries should be directed to: Sandra Matthews, Museum of Fine Arts, Boston, 465 Huntington Ave., Boston, MA 02115. An Affirmative Action/Equal Opportunity Employer.

Advanced Internships in Conservation,  
1995-96 / Center for Conservation and  
Technical Studies  
Harvard University Art Museums

The Center for Conservation and Technical Studies, Harvard University Art Museums, offers up to five advanced-level internships in conservation beginning September 13, 1995. The internships will be divided among the three conservation laboratories (paper, paintings, and objects) and the conservation science laboratory on a flexible basis depending on the interests and needs of the intern applicants and the professional staff.

Requirements include: completion of graduate-level or equivalent apprenticeship training in conservation preferred; minimum of a bachelor of arts degree with a major in studio art or art history; one or more college-level chemistry courses; additional courses in material sciences and competence in a foreign language are desirable. For conservation science training the minimum of a master of science in the chemical or material sciences is required.

Current stipend level is \$19,000 with an additional travel and research allowance. Full medical and other university and museum benefits are also included. Stipends are contingent upon funding decision by granting agencies.

Please send: curriculum vitae, official transcripts, three or more letters of recommendation, a statement summarizing your interest in the chosen specialization (paper, paintings, objects), and a \$30 nonrefundable filing fee payable to Harvard University. Reapplications require a \$15 filing fee. Application materials and correspondence should be sent by January 15, 1995, to: Center for Conservation and Technical Studies, Advanced-Level Training Program, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138-3383. Telephone: (617) 495-2392; fax: (617) 495-9936.

Fellowship in Paper Conservation  
Los Angeles County Museum of Art

The Conservation Center at the Los Angeles County Museum of Art is offering a paper conservation fellowship with combined support from the National Endowment for the Arts and the Institute of Museum Services. The 15-month fellowship, a full-time position, includes a salary of \$1,734 per month plus benefits. A travel allowance for study/research will be allocated at the discretion of the department head. The fellowship is for one year to be devoted primarily to the study, examination, and treatment of works of art on paper from the extensive collections of the museum and for three months involving the completion of a survey and treatment of approximately 600 Japanese woodblock prints from the museum's distinguished collection. The successful candidate will gain considerable experience working in a production-oriented studio of a large institution dealing with approximately 30 rotating exhibitions per year. Symposiums, lectures, and informal discussions, as well as the significant resources of the museum and nearby institutions, contribute to the fellowship program. The position is available immediately.

**Eligibility:** Candidates will be considered who have graduated from a recognized conservation training program with a specialization in paper conservation or who are conservators with similar training or experience. AA/EOE.

**Application procedure:** Interested candidates must submit the following material: 1) a curriculum vitae including basic biographical information, current and permanent addresses, and telephone numbers; 2) names, addresses, and phone numbers of three references; 3) a short statement of the candidate's interest and intent for applying for the fellowship. The above material should be sent to: Ms. Beth Barringer, Personnel Manager, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036.

Getty Advanced-Level Internship in Paint  
Conservation  
Society for the Preservation of New  
England Antiquities

The Society for the Preservation of New England Antiquities Conservation Center is offering a one-year, advanced internship in the study and conservation of paint and decorated surfaces, as they relate to both furniture and architecture. Stipend available, partially funded by the Getty Grant Program. Training will be divided between analytical work and actual participation in conservation projects. The analysis portion will include cross-sectional analysis, pigment and binder identification, and color matching with an emphasis on historical research. The intern

will also be directly involved in conservation treatments and will participate in the development of proposals and in actual hands-on, work which will include on-site sampling, consolidation, cleaning, and compensation of painted, gilded, and clear-finished surfaces. The intern will be expected to complete a research project in a related area. Applicants should have a graduate degree in either art conservation or architectural conservation, or equivalent work experience. A resumé and a short statement describing the candidate's interests and goals should be sent to: Elise Ciregna, Administrative Coordinator, SPNEA Conservation Center, 185 Lyman St., Waltham, MA 02154. Deadline for applications is December 1, 1994.

## Positions Available

Assistant Conservator in Paintings  
Fine Arts Conservation Center

The Fine Arts Conservation Center is seeking an assistant conservator in paintings. Candidates should be graduates of a recognized program in conservation or have equivalent experience. Experience in gilding and paper conservation desirable, but not necessary. Entry-level position. Send resumé to: The Fine Arts Conservation Center, P.O. Box 271, Chestertown, MD 21620.

Textile Conservation Position  
Isabella Stewart Gardner Museum

The Isabella Stewart Gardner Museum is accepting applications for the full-time senior position of associate conservator in charge of textiles. The conservator will be responsible for the care and conservation of an extensive collection of historic 15th- to early 20th-century textiles, including tapestries, embroideries, laces, whitework, furnishing fabrics, and upholstery. The position reports directly to the chief conservator and supervises an assistant conservator of textiles, upholsteress, interns, volunteers, and contract work.

Applicants should hold a graduate degree in conservation from a recognized institution or the equivalent in training. For this senior position, applicants should have a number of years of postgraduate experience, preferably at the associate level. The candidate should possess a demonstrated ability to work well with other conservation personnel and museum departments.

Please send a personal statement of application, curriculum vitae, and the names of three references to: Human Resources Manager, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, MA 02115. A com-

petitive salary and benefit package is offered. The Isabella Stewart Gardner Museum is an Equal Opportunity Employer.

**Assistant Conservator, Textiles  
Textile Conservation Center  
Museum of American Textile History**

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. Three to five years of supervised experience in conservation is required. Competitive salary, excellent benefits. Send letter, resumé, and names of two references (with addresses and telephone numbers) to: Textile Conservation Center, Museum of American Textile History, 800 Massachusetts Ave., N. Andover, MA 01845. Equal Opportunity Employer.

**Paintings Conservator  
Art Conservation Program, Department of  
Art / Queen's University at Kingston**

Applications are invited for a full-time, tenure-track appointment to teach the conservation of paintings, effective July 1, 1995 (subject to budgetary approval). The position involves lecturing in the history, technology, and conservation of paintings and supervising graduate students in practical conservation and research. Scholarly and scientific research and publication are also expected.

The successful candidate will hold at least a master's degree (or equivalent) in art conservation with a specialization in the conservation of paintings and will have substantial experience in conservation practice and demonstrated teaching and research ability. Administrative experience will be an asset. Rank and salary will be commensurate with qualifications and experience.

In accordance with Canadian immigration requirements, this advertisement is directed to Canadian citizens and permanent residents. Queen's University has an employment equity program, welcomes diversity in the workplace, and encourages applications from all qualified candidates, including women, aboriginal peoples, people with disabilities, and visible minorities.

A letter of application, a full curriculum vitae, copies of major publications, and the names and addresses of three people who are willing to provide letters of reference should be sent to: Dr. J. Douglas Stewart, Professor and Acting Head, Dept. of Art, Queen's University, Kingston, Ont. K7L 3N6; (613) 545-6166; fax: (613) 545-6891. The deadline for applications is January 15, 1995.

**Textile Conservator  
Collections Management Department  
Royal Ontario Museum**



The Royal Ontario Museum is seeking candidates for the position of textile conservator to work in the Conservation Section of the Collections Management Department. Founded in 1912, the Royal Ontario Museum has attained international recognition for its research, collections, and the scope of its worldwide activity. The ROM is unique in Canada in its size, breadth of its programs, and its combined interest in sciences and the arts, attracting about one million visitors each year. The Conservation Section includes two documentation officers and nine other conservators covering a broad range of specializations. This position is subject to ROM budgetary considerations.

As textile conservator you plan, execute, and document treatments necessary to conserve historical and contemporary textiles and costumes, in consultation with the Textile Department and other museum departments as required. You will coordinate conservation projects relating to the galleries, the collections, and departmental conservation policy and other areas of the specialized field of textile conservation. You will undertake scientific examination of textile objects, assess the conservation requirements of the artifacts, and schedule, assign, supervise, and execute the treatment work. In your role, you will train interns and volunteers and provide technical guidance to other museum departments, outside agencies, and the public.

The qualifications: Your background includes a master's degree in conservation plus six years' relevant experience in textile conservation or an acceptable equivalent in education and experience. You are able to demonstrate a thorough knowledge of the techniques and materials used in the fabrication of historical and contemporary textiles and costumes in the museum collections. Specifically, you are trained and experienced in effective methods of examination, preservation, and treatment, supported by written and photographic documentation of their condition and treatment. You have well-developed skills in planning and managing projects under time and budgetary constraints, encouraging the cooperation and involvement of others, and supervising the work. In addition, you have excellent interpersonal and communication skills.

The salary for this position starts at \$40,233 per annum. Please send in complete confidence your resumé and a covering letter outlining your approach to conservation to: Peggy Wong, Human Resources Dept., Royal Ontario Museum, 100 Queen's Park, Toronto, Ont. M5S 2C6. We would appreciate receiving responses before January 31, 1995. **We thank all applicants in advance but will contact only those selected for an interview.**

**Conservator of Chinese Paintings  
Museum of Fine Arts, Boston**

The Museum of Fine Arts, Boston, seeks a conservator with more than 10 years' experience in conserving and mounting Chinese paintings from all periods. Candidates must be fluent in Chinese, have English language abilities, and be familiar with modern conservation practices as well as traditional materials and preservation techniques. A demonstrable knowledge of the history of Chinese paintings and their presentation is preferred. In addition to being responsible for documentation and preparing records of treatment, the job may also involve some administrative and training duties. Salary is competitive and will be commensurate with experience. Full benefits are offered. Applications, including a resumé and three professional references, are due by December 19, 1994. All materials and inquiries should be directed to: Sandra Matthews, Employment Manager, Museum of Fine Arts, Boston, 465 Huntington Ave., Boston, MA 02115; fax: (617) 247-2312. We are an equal opportunity employer and actively seek to increase diversity in our workplace.

**Collections Care Specialist  
Museum of Fine Arts, Boston**

The Museum of Fine Arts, Boston, seeks a collections care specialist to work under the Department of Objects Conservation and Scientific Research. Collections involved are three-dimensional antiquities, decorative arts, and sculpture from all periods. Duties include condition reporting; environment monitoring; handling, marking, packing, mounting, and installing objects. Candidates must have a college or university degree or equivalent and a minimum of over one year of museum experience with the care of art objects. Starting salary is \$25,948 with full benefits. Applications are due December 9, 1994. All materials and inquiries should be directed to: Myriam Negron, Museum of Fine Arts, Boston, 465 Huntington Ave., Boston, MA 02115. An Affirmative Action/Equal Opportunity Employer.

## Supplier's Corner

Supplier's Corner: A Paid  
Advertising Section of the *AIC  
News*.

*Inclusion of advertisements in this newsletter  
does not imply endorsement of such products  
by AIC.*

IF YOU ARE THINKING OF PURCHASING A HYGROTHERMOGRAPH, WAIT! In the past, a hygromograph was the only reliable instrument available to record temperature and relative humidity. In 1990, the ACR SmartReader 2 electronic datalogger was introduced by Herzog/Wheeler to cultural institutions nationwide. Currently over 200 of these institutions are using ACR dataloggers to monitor environmental conditions. They have no charts or pens to replace, require minimal staff time to collect and chart data, go anywhere, are no more expensive than the hygromograph AND ARE RECOGNIZED BY GRANTING AGENCIES AS AN ACCEPTABLE ALTERNATIVE TO HYGROTHERMOGRAPHS! Please contact Herzog/Wheeler and Associates, 2183 Summit Ave., St. Paul MN 55105; or call (612) 647-1035 for more info.

UNIVERSITY PRODUCTS, INC.  
Your Partner in Preservation: Adhesive-free encapsulation is just one of the applications the Crossweld Polyester Film Sealing Machine can provide your conservation lab. This versatile machine is already an indispensable tool in museums throughout the world. Create pockets and divisions in any configurations you choose. Even seal polyester to paper, tissue, or cardstock. The heat-seal element can also seal Tyvek, Reemay, Marvelseal, and polyethylene, providing countless numbers of conservation and archival storage applications. As always, the company will graciously provide examples of welds in sample materials of your choosing. Call John Dunphy at 1 [REDACTED]

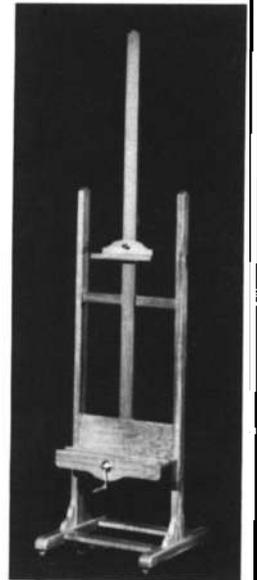
PAPER TECHNOLOGIES, INC. is pleased to announce the availability of their new acid free and lignin-free EXCEL Binders Board. Specifically designed for quality work in hand bookbinding, this high-density board is supplied in .090" caliper, off-white color, in sheets 40" x 26". In addition, a new archival boxboard of exceptional toughness is offered in .028" caliper, white, sizes 45" x 35" and 29" x 54". Paper Technologies, Inc. 929 Calle Negocio, Unit D, San Clemente, CA 92673; (714) 366-8799; fax: (714) 366-8798.

## English Easels

*Elegant  
Solid  
Practical*

FAST RISE  
SMOOTH ACTION

A traditional  
easel made of  
mahogany  
and brass by  
a master  
craftsman



Can be seen in New York at:  
DAVID DAVIS 148 Mercer St., N.Y., N.Y. 10012  
Also in: Los Angeles, Ca., Dallas, Tx.  
and Washington, D.C.

Write or telephone for details and brochure



**English Easels**

P.O. Box 993  
Silver Spring, Md. 20910  
(202) 723 3353

THE AMERICAN INSTITUTE  
FOR CONSERVATION OF  
HISTORIC & ARTISTIC WORKS

1717 K STREET, N.W.  
SUITE 301  
WASHINGTON, D.C. 20006



Address Correction Requested ISSN 0887-7053

SECOND CLASS  
U.S. POSTAGE  
PAID  
WASHINGTON, D.C.