

A·I·C Newsletter

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

Volume 2 number 1

December 1976

NEWS IN GENERAL

A Center for Research on the Materials of the Artist and the Conservator was established November 1, 1976 at the Carnegie-Mellon Institute of Research (CMIR), Pittsburgh. Director of the Center is Robert L. Feller, physical-organic chemist, President of the Committee on Conservation of the International Council of Museums, and Chairman of the National Conservation Advisory Council. The aim of the Center is to develop improved methods and materials for preserving paintings, prints, drawings, textiles, and similar organic materials in museum and archival collections. These materials deteriorate slowly in time, no matter how carefully they are preserved and maintained. The Center will study the mechanisms of this deterioration and will work to develop reliable methods of accelerated aging to facilitate that study. The new program will include the appointment of three research chemists.

Robert Wiest, Manager of the Graphic Conservation Department, R. R. Donnelley & Sons, Chicago, reports the discovery of a company in Los Angeles which builds and installs shipment monitoring equipment. Among the instruments they market is the Impact-O-Graph "Qumi-G" indicator, a mechanical recording accelerometer which monitors shocks and impacts from any direction, the Protect-A-Pak Indicator, an all-directional shock indicator, and the Thermo-Gard, an in-transit temperature recorder. The equipment is available for purchase of lease. For more information write Robert H. Lemer, The Impact-O-Graph Corp., 4943 McConnell Avenue, Los Angeles, California 90066. Tel. (213) 822-2332.

The Macbeth ColorChecker, a new color chart designed primarily for photographic use, is being marketed by the Macbeth Division of Kollmorgen Corporation. It consists of 24 color patches mounted on heavy board, each surrounded by a black border. The patches, actually a matte-surfaced paint which has been applied to smooth paper, were developed with the help of a spectrophotometer and a digital computer to insure a closer and more valid photographic response to modern-day color films. The chart has, as its lowest row, a series of patches which form a six-step gray scale ranging from white to black. Also included are patches which give the average values of flesh-tones including light and dark skin. The chart retails for \$19.95. For more information write Photomethods, P.O. Box 2923, Clinton, Iowa 52732.

Know What You See: The Examination of Paintings by Photo-Optical Techniques, an exhibition organized for the Foundation of the American Institute for Conservation (FAIC) by painting conservator Louis Pomerantz, is now touring the United States. If there is sufficient demand, the itinerary for the exhibition could be expanded. Interested parties should write Regina L. Lipsky, SITES, Smithsonian Institution, Washington, D.C. 20560. Stops currently scheduled for the exhibition include:

Tyler Museum of Art, Tyler Texas	12-11-76 to 1-9-77
University of Delaware, Newark, Delaware	1-29-77 to 2-27-77
The Currier Gallery of Art, Manchester, New Hampshire	3-19-77 to 4-17-77
Telfair Academy of Arts & Sciences, Savannah, Georgia	5-7-77 to 6-5-77
Kentucky Historical Society, Frankfort, Kentucky	6-25-77 to 7-24-77
Fort Wayne Museum of Art, Fort Wayne, Indiana	8-13-77 to 9-11-77

Munson-Williams-Proctor Institute, Utica, New York	10-1-77 to 10-30-77
Lyman Allyn Museum, New London, Connecticut	11-19-77 to 12-18-77
University of Kansas, Lawrence, Kansas	1-6-78 to 2-5-78
University of Idaho, Moscow, Idaho	2-25-78 to 3-26-78
Amarillo Art Center, Amarillo, Texas	4-15-78 to 5-14-78
Amon Carter Museum of Western Art, Fort Worth, Texas	6-3-78 to 7-2-78

CONFERENCES, SEMINARS, COURSES

The American Association for State and Local History sponsored a Seminar on the Conservation of Paper in Chicago, Illinois at the Newberry Library, December 6-10, 1976. The seminar surveyed the various techniques employed in the paper conservation field, the thinking behind them, and their results in practice. Speakers included Charles van Ravenswaay, Winterthur Museum, Winterthur, Delaware; Robert L. Feller, Mellon Institute, Pittsburgh; Paul N. Banks, The Newberry Library, Chicago; Peter Waters, Library of Congress, Washington; Antoinette King, Museum of Modern Art, New York; Carolyn Horton, New York; and Norbert Baer, New York University.

An International Conference on Museum Storage will be held in Washington, D.C. the week of December 13th, 1976. The conference, organized by the International Council of Museums and UNESCO, is intended to examine architectural, conservation, and retrieval requirements, assess the current status of compaction technologies, and suggest new directions to enhance preservation and accessibility for study. The first three days of the conference will consist of closed working sessions during which specialists will be discussing major questions relating to the subject of museum storage. The final two days, December 16 and 17, will be open sessions to which members of the museum profession in general are invited. For more information write Storage Conference, American Association of Museums, 2233 Wisconsin Avenue N.W., Washington, D.C. 20007.

A conference, "Health Hazards in the Arts," was held at the University of Illinois, Chicago Circle, November 15-16, 1976. The conference was presented to provide information to artists and teachers of art for control of hazardous materials in the studio and classroom. The program included general lectures by physicians and chemists, as well as specific discussions directed to persons working in ceramics, textile dyeing, photography, printmaking, and plastics.

The Western Interstate Library Coordinating Organization (WILCO) offered a seminar in the "Conservation of Library Materials" in late September. The seminar, offered consecutively in Burlingame, California (September 20-21, 1976) and Denver, Colorado (September 23-24, 1976) was conducted by George M. Cunha, Director, New England Document Conservation Center, and Robert Morrison, Jr., Director of Education, New England Document Conservation Center.

The Association for Preservation Technology held its 1976 Annual Meeting September 29-October 2 in Hamilton, Ontario. A three-day pre-conference training course in "Deterioration of Wood: Causes-Prevention-Cure" was also offered. For more information about the Association for Preservation Technology write Nicholas A. Pappas, Secretary-Treasurer, APT, David N.

Yerkes and Associates, Investment Building, 1511 K Street, N.W., Washington, D.C. 20005.

"Introduction to the Study of Conservation and Restoration of Historic and Artistic Works," a course at the University of Cincinnati College of Design, Art and Architecture began September 29, 1976. The course is general rather than technical, and deals with principles and philosophy of conservation. Retired conservator Charles C. Wiebold is teaching the course on a voluntary basis as a Visiting Lecturer in Art History.

A course in "The Conservation of Research Library Materials" will be offered through the University of Illinois Graduate School of Library Science at the Newberry Library, Chicago, July 11 - August 5, 1977. Taught by Paul W. Banks, Conservator of the Newberry Library, the course is designed for persons responsible for the physical care of rare books and manuscripts in research collections. The course deals with the considerations involved in making decisions about the care of collections, but is not a workshop in restoration or book repair. For information and application blanks write Richard F. Caaper, University of Illinois, Office of Continuing Education, 300 West Golf Road, Mount Prospect, Illinois 60065. Tel. (312) 255-3320.

AIC NEWS

Volume 16, Number 2 of the Journal of the American Institute for Conservation is scheduled to go to press in early December. Peter Sparks, Journal editor, is now accepting papers for the spring issue at Art Conservation Department, 219 McDowell Hall, University of Delaware, Newark, Delaware 19711.

The 1977 Annual Meeting of the AIC is scheduled to occur in Boston, Massachusetts June 6-8 at the Statler Hilton Hotel. Program Chairman for the meeting is Paul N. Banks, The Newberry Library, 60 West Walton Street, Chicago, Illinois 60610.

Greta Andersen left private practice in Richmond, Virginia to become the Associate Conservator of Paintings at the Fogg Art Museum on October 15, 1976. She will be assisted in January 1977 by Katherine Olivier, presently Assistant Conservator of Paintings at the Winterthur Museum, Wilmington, Delaware.

Louise Bluhm, recently married to Robert Jeanne, left her post as Assistant Conservator of Paper at the Fogg Art Museum in mid-September 1976 and has moved with her husband to Madison, Wisconsin. Sarah Riley will succeed her in December 1976.

Heinke Pensky married Max Adam on September 11, 1976. Ms. Pensky-Adam will retain her position in the Graphic Conservation Department at R. R. Donnelley and Sons, Chicago, as a conservation bookbinder.

Murray Lebowhl has relocated at [redacted], Alexandria, Virginia 22307. He plans to continue his work in the framing of fine art to museum standards and in the conservation of paper.

Bernard Rabin is no longer involved with the restoration work at Painting Conservation Studio, Inc., Newark, New Jersey. Alan Faranec and Dante De Florio have purchased his interest in that company, and his future involvement with them will be on a consultation basis, at their request. He will do limited work requiring special talent and experience in a small studio in his home, [redacted], Maplewood, New Jersey 07040. Tel. [redacted].

Elizabeth A. Phillimore has been named Head of the Conservation Department at the Royal Ontario Museum. Ms. Phillimore has been at the Royal Ontario Museum since 1958, and was most recently the museum's Senior Conservator of Painting.

Theodor Siegl, Conservator of Paintings, Sculpture, and Objects at the Philadelphia Museum of Art since 1951, died of a heart attack on September 4, 1976. Born in Czechoslovakia, he was trained as a master conservator at the Academy of Fine Arts in Vienna before coming to the United States in 1950. He also taught at the Pennsylvania Academy of Fine Arts in Philadelphia.

POSITIONS AVAILABLE

A Supervisory Conservation Scientist is being sought by the Conservation Analytical Laboratory, Smithsonian Institution. This person supervises conservation scientists specializing in analysis by X-ray diffraction, X-ray fluorescence, ultra-violet

emission spectrography, radiography, infra-red spectrophotometry, and microscopy. Duties also include research in the behavior and suitability of modern materials (resins, textiles, paints, paper, reagents, etc.) for either short-term treatment of or for long-term contact with museum objects or for the control of their environment. The position requires an advanced chemistry degree, a background of specialized experience in analysis of all types of materials found in museum artifacts, and a general knowledge of the theories, principles and methods of conservation. Salary within the scale of GS12 (\$19,386-\$25,200). Obtain application forms from Robert M. Organ, Chief, Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C. 20560.

The Henry Francis du Pont Winterthur Museum seeks an Assistant Paintings Conservator. Candidates should be graduates of a conservation training program or have equivalent work experience. They should also have a strong background in their area and must be able to handle all aspects of treatment. Address inquiries to George J. Reilly, Conservation Coordinator and Museum Scientist, The Henry Francis du Pont Winterthur Museum, Winterthur, Delaware 19735.

Brigham Young University Library seeks a Conservator. Candidates must have academic training and professional experience in library work; a strong background or specific training in book binding, deterioration, and preservation of library materials; and ability to train, organize and supervise full time and part time non-instructional personnel in appropriate techniques for binding, restoration and preservation of library materials. For more information write Sterling J. Albrecht, Assistant Director of Libraries, 3080 HELL, Brigham Young University, Provo, Utah 84602.

A Director-Conservator is being sought for the proposed Upper Midwest Regional Conservation Center which will take over the present painting laboratory at the Minneapolis Institute of Art in July 1977 and will serve approximately twenty museums. The position is contingent upon the approval of the application for initial funding. Applicants must be qualified to administer a regional conservation program and to carry out treatments on works of art. Experience with paper or paintings is preferred. A minimum of three years as a practicing conservator is required. Address applications and inquiries to Ms. Dare Hartwell, Conservation Department, The Minneapolis Institute of Art, 2400 Third Avenue South, Minneapolis, Minnesota 55404. Tel. (612) 824-5780.

The Provincial Archives of Manitoba seeks a Document Restorer. This person is responsible for the conservation and repair of the manuscripts and public records, bound and unbound, in the Provincial Archives. The collection includes the archives of the Hudson's Bay Company. Requirements include high school graduation and completion of a recognized course in paper conservation, or a minimum of two years practical experience in the field. Address applications to Competition #783, Civil Service Commission, Room 904, 155 Carlton Street, Winnipeg R3C 3H8 Manitoba, Canada.

The U.S. General Services Administration seeks conservators to assist in its program to restore depression-era artworks in federal buildings nationwide. As specific projects are scheduled throughout the United States, consideration will be centered around, though not limited to, local firms or individuals. Conservators who demonstrate expertise in working with large-scale murals and sculpture on site are encouraged to write GSA for a Conservator Qualification Questionnaire. The questionnaire provides the government with detailed information about the conservator's qualifications, areas of specialization, and experience. Contracts will be awarded on the basis of the Conservator Qualification Questionnaire and technical proposal for specific treatment of an individual object. For further information write Fine Arts Conservation Program, PCSB, U.S. General Services Administration, Washington, D.C. 20405. Tel. (202) 546-0950.

The Indianapolis Museum of Art seeks an Assistant Conservator who specializes in painting conservation and has additional background in object conservation. Candidates must have a degree in conservation or equivalent training and experience, and must be able to handle all aspects of painting treatment. Direct inquiries and applications to Martin Radecki, Chief Conservator, Indianapolis Museum of Art, 1200 West 38th St., Indianapolis, Indiana 46208.

The Folger Shakespeare Library seeks a Conservator/Rare Bookbinder to head its conservation program. Applicants must have appropriate training and experience to bind or restore Renaissance and early modern books, to make repairs on manuscripts and other special collection materials. Candidates should also be knowledgeable about current conservation techniques and technology. For more information write Philip A. Knachel, Associate Director, Folger Shakespeare Library, Washington, D.C. 20003.

The University of Denver, Denver, Colorado, seeks a conservator to establish and supervise a regional conservation laboratory. The position is tentative, pending final funding and approval. Qualifications include a Master of Arts degree in artistic conservation or its equivalent, three to five years full time paid professional experience in conservation, of which one year has been in a supervisory or administrative capacity, and ability to administer the laboratory within an established budget. Duties of the conservator would be to organize a regional conservation program to oversee construction of a new regional conservation laboratory facility, to carry out conservation of a specialty, and to provide graduate training. For more information write Mel Strawn, Director, School of Art, University of Denver, Denver, Colorado 80210.

PUBLICATIONS

Kodak Tech Bits #3, 1975; and Kodak Tech Bits #2, 1976. These two issues discuss slide-lecture presentations. In addition to the suggestions they make to improve slide-lectures, Tom Chase, Head Conservator in the Freer Technical Laboratory, offers the following: "You should hold up your slide at normal viewing distance (12"-14") and see if you can read it. This will guarantee that it will be visible to the audience." Mr. Chase also points out that there is an interesting paragraph on the back of Kodak Tech Bits #2, 1976 about the change from nitrate to acetate film supports. The publications are available from Eastman Kodak Company, 343 State Street, Rochester, New York 14650.

Gross, Henry. Simplified Bookbinding. New York, Scribner, 1976. \$3.95.

Professionally photographed 35mm color slides of twelve demonstration panels illustrating Helmut Ruhemann's Inpainting Methods are now available. The panels were made by Bettina Jessel and exhibited at the 1976 AIC Annual Meeting in Dearborn. The slides may be ordered from Peter Michaels, [redacted], Baltimore, Maryland 21209. Price \$8.50, including postage and handling.

The Pacific Regional Conservation Center has issued a series of six bulletins on basic conservation in museums, including climatology, lighting, toxicity of chemicals, storage and handling of collections, leather bookbindings, and Federal funds for conservation. They are available from the center for \$0.50 each. Direct orders to Anthony Werner, Pacific Regional Conservation Center, Bishop Museum, P.O. Box 6037, Honolulu, Hawaii 96818. Tel. (808) 847-3511.

The first and second issues of Technology and Conservation of Art, Architecture, and Antiquities, a controlled circulation quarterly magazine were published in June and October 1976. Articles in this journal will focus on significant developments in the application of science and technology to the analysis, conservation, restoration, security, environmental protection, and documentation of works of art, films, manuscripts, buildings, and historic sites. Editorial contributions are welcome. For information write Susan E. Schur, Publisher-Editor, Technology & Conservation, One Emerson Place, Boston, Massachusetts 02114.

REGIONAL GROUPS

The Western Association of Art Conservators (WAAC) and the Bay Area Art Conservation Guild (BAACG) met jointly in San Diego at the Fine Arts Gallery of San Diego, on November 8-9, 1976. The papers and discussions presented at the conference were organized around four general topics. These were: the state of conservation in the west, object conservation, book and paper conservation, and painting conservation. Moderators for each subject area were, respectively: Richard Buck, Balboa Art Conservation Center; David Rime, J. Paul Getty Museum; Robert Futernick, California Palace of the Legion of Honor; and James Bernstein, San Francisco Museum of Art.

The Chicago Area Conservation Group began its third season of meetings on September 1, 1976. Programs to date: Margaret Rey, a chemist at the Preservation Research and Testing Office, Library of Congress, discussed her work concerning problems in paper conservation; Richard D. Smith spoke on deacidification of paper, books and other related materials; and David J. Purcell, examiner of questioned documents, discussed the identification of forged versus authentic documents. Scheduled programs include: S. N. Hlopoff, Conservator of Furniture and Decorative Arts, "Restoration of 18th Century French Furniture." (December 9); and David Cleaver, Paper Conservator, who will

conduct a tour of the new paper conservation laboratory at the Art Institute of Chicago (January 13).

NEW MEMBERS

Associates of AIC

Gary E. Albright, [redacted], Brookhaven, Pennsylvania 19015
 Henry Weeks Aldis, [redacted], Los Angeles, California 90028
 Laurie A. Anderson, [redacted], Brighton, Massachusetts 02135
 Nancy E. Ash, [redacted], New York, New York 10023
 Catherine G. Asher, [redacted], Martinsville, Indiana 46151
 Frederick E. Bauer, Jr., American Antiquarian Society, [redacted], Worcester, Massachusetts 01609
 Martin Burke, [redacted], Washington, D.C. 20002
 Barry M. Byers, Pacific Conservation Centre, [redacted], Vancouver, British Columbia, Canada
 Gregory S. Byrne, [redacted], Washington, D.C. 20009
 Terry Ann Carlson, [redacted], Cambridge, Massachusetts 02138
 Bruce Christman, [redacted], Newark, Delaware 19711
 Maura F. Cornman, Winterthur Museum, Winterthur, Delaware 19735
 Clifford Craine, Conservation Department, Fogg Art Museum, Harvard University, Cambridge, Massachusetts 02138
 Elizabeth A. Dear, [redacted], Santa Fe, New Mexico 87501
 Phyllis Dillon, [redacted], New York, New York 10040
 Robert Du Meer, [redacted], Sarasota, Florida 33581
 Susan Blekney Fairbairn, [redacted], Smeateles, New York 13152
 Karen Zukor Fisher, [redacted], Berkeley, California 94705
 Cornelia Stewart Gill, [redacted], Bethesda, Maryland 20034
 Martin Grayson, [redacted], Rogers, Arkansas 72756
 Emmett Carl Grimm, [redacted], Arlington, Virginia 22213
 Varda Gross, [redacted], Jerusalem, Israel
 Patty Leah Harjo, American Museum of Natural History, Department of Education, [redacted], New York, New York 10024
 Susanne Marie Holm, [redacted], Quebec G1R 208, Canada
 C. Velson Horie, Department of Archaeology, The University of Newcastle-on-Tyne, England
 Nikki J. Horton, [redacted], Washington, D.C. 20003
 C. R. Jones, New York State Historical Association, Coopers-town, New York 13326
 Mary Brandon Keeler, Museum of Comparative Zoology Library, Harvard University, [redacted], Cambridge, Massachusetts 02138
 P. Christine King, [redacted], Wilmington, Delaware 19809
 Alexandra Klingelhofer, [redacted], Williamsburg, Virginia 23185
 Karen Kivelson Kropp, [redacted], Roosevelt Island, New York 10044
 Roger B. Krummel, [redacted], Gas City, Indiana 46933
 Louise Kuflik, [redacted], New York, New York 10023
 Catherine Leach, North Carolina Museum of Art, Raleigh, North Carolina 27611
 Nina Lindsay-Rayer, [redacted], Philadelphia, Pennsylvania 19104
 Terrence Shane Mahon, [redacted], Apt. 4A, New York, New York 10028
 Harold F. Mailand, Indianapolis Museum of Art, [redacted], Indianapolis, Indiana 46208
 Carol C. Mancusi-Ungaro, [redacted], East Haven, Connecticut 06513
 Candace Margles, [redacted], New York, New York 10021
 Lynda A. Matlins, [redacted], Washington, D.C.
 Joseph T. Matteis, Guilford Conservation Studio, [redacted], Guilford, Connecticut 06437
 Jane McAusland, [redacted], Lavender Hill, London SW11 5NN, England
 Elisabeth Mentian, [redacted], Hollywood, California 90068
 Linda E. Mark, Art Conservation Program, Queen's University, Kingston, Ontario, Canada
 Judith A. Murn, Centro de Bel Libro, [redacted], Switzerland
 Gay Myers, Intermuseum Conservation Laboratory, Allen Art Building, Oberlin, Ohio 44074
 Jane D. Norznan, Anthropology Conservation Laboratory, NEB 361, Smithsonian Institution, Washington, D.C. 20560
 Ruth Glaine Norton, Art Conservation Fellow, Winterthur Museum, Winterthur, Delaware 19735
 Anthony M. O'Connell, [redacted], St. Louis, Missouri 63104
 Treva Pamer, [redacted], Weehawken, New Jersey 07087
 Helen Mar Parlin, Conservation Department, Worcester Art Mu-

seum, Worcester, Massachusetts 01608
Bow G. Pinkston, [REDACTED], Springdale, Arkansas 72764
John Fogzaba, [REDACTED], Denver, Colorado 80220
Mary K. Porter, [REDACTED], Troy, New York 12180
Monica M. Radecki, [REDACTED], Indianapolis, Indiana 46208
Susan Wallace Reiling, [REDACTED], Miami, Florida
Mervin J. Richard, Jr., [REDACTED], Berlin, Ohio 44074
Alexandra Riddleberger, [REDACTED], N.W., Washington, D.C. 20015
Jeffrey M. Rigby, The Newberry Library [REDACTED], Chicago, Illinois 60610
Carolyn L. Rose, Anthropology Conservation Laboratory - NHB, Smithsonian Institution, Washington, D.C. 20560
Linda G. Scheifler, Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C. 20560
Ann Shaftel, Winterthur Museum, Winterthur, Delaware 19735
Joseph T. Siderio, [REDACTED], Williamstown, New Jersey 08094
Janet Carol Smith, [REDACTED], #711, Arlington, Virginia 22204
Donald L. Stacy, [REDACTED], New York, New York 10003
Susan G. Swartzburg, [REDACTED], Princeton, New Jersey 08540
Emily Sweeney, [REDACTED], Norman, Oklahoma 73069
Patience Parrish Taylor, [REDACTED], St. Louis, Missouri 63130
Norman Hugh Tennent, Glasgow Art Galleries & Museums, Kelvin-grove, Glasgow G3 8AG, Scotland
Robin Myron Tichane, [REDACTED], San Francisco, California 94131
Terry Drayman Weisser, The Walters Art Gallery, 600 N. Charles Street, Baltimore, Maryland 21201
Merry S. White, [REDACTED], Salt Lake City, Utah 84103

Beth E. Wladis, [REDACTED], New York, New York 10028
Sara J. Wolf, [REDACTED], Chevy Chase, Maryland 20015
David Stephenson Wood, Anthropology Department, National Museum of Victoria, 285-321 Russell St., Melbourne, Victoria, Australia 3000
Pamela J. Young, [REDACTED], Cooverstown, New York 13326

Fellows of AIC

John W. Melody, Winterthur Museum, Winterthur, Delaware 19735
A.E.A. Werner, Pacific Regional Conservation Center, Bishop Museum, P.O. Box 6037, Honolulu, Hawaii 96818

Institutional Members of AIC

Canadian Conservation Institute, Library, National Museums of Canada, Ottawa, Ontario K1A 0M6, Canada
Cordier's Fine Arts, 1619 South La Cienega Blvd., Los Angeles, California 90035
Henry Art Gallery PF-30, University of Washington, Seattle, Washington 98195
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York 14853
International Art Registry, New York, New York
Isabella Stewart Gardner Museum, Conservation Laboratory, 2 Palace Road, Boston, Massachusetts 02115
The Lilly Library, Indiana University, Bloomington, Indiana 47401
Minneapolis Institute of Arts, Conservation Department, 2400 3rd Avenue So., Minneapolis, Minnesota 55404
National Baha'i Archives, 112 Linden Avenue, Wilmette, Illinois 60091
North Carolina Museum of Art, 107 E. Morgan St., Raleigh, North Carolina 27611

Direct contributions to the AIC Newsletter to Merrily A. Smith, Editor, [REDACTED] Duluth, Minnesota 55812
Direct correspondence concerning AIC to Charlotte K. Burk, Executive Secretary, AIC, 1725 19th Street, N.W., Washington, D.C. 20009 Telephone (202) 367-6837
Direct correspondence relating to the FAIC to Joyce Hill Stoner, Executive Director, FAIC, The Winterthur Museum, Winterthur, Delaware 19735

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AIC NEWS

The ANNUAL MEETING OF AIC will not be held in the Boston Statler Hilton Hotel as published in the last Newsletter because the hotel has gone out of business. The meeting will be held instead at the Copley Plaza Hotel on Copley Square, May 30-June 2, 1977.

AIC NEWSLETTER EDITOR, Merrily A. Smith, has a new address. In the future, please address all correspondence to [REDACTED], Duluth, Minnesota 55812.

There are ELEVEN AIC COMMITTEES currently constituted and functioning. They are: By-Laws Committee; Committee on Insurance; Membership Committee; Board of Examiners for the Certification of Paper Conservators; Long-Range Planning Committee; Committee on Educational Affairs; Accreditation and Certification Committee; Ethics and Standards Committee; Committee on the Study of AIC Regional Sub-Sections. Committee members are appointed by the Board of Directors of AIC. Anyone who is interested in serving on a committee should make that interest known to the Board by writing to AIC Executive Secretary Charlotte K. Burk (1725 19th Street N.W., Washington, D.C. 20009). Following are descriptions of six of the eleven committees. The remaining five will be described in the May Newsletter (Vol. 2, Number 3).

Board of Examiners for the Certification of Paper Conservators

Chairman: Mary Todd Glaser ([REDACTED], Englewood, New Jersey 07631)

Ms. Glaser's biography: B.A., Wellesley College, 1957; M.A., Columbia University, 1960; degree in conservation, New York University, 1964; Pierpont Morgan Library, 1963-64; private practice as a conservator of paper, 1964-present; Secretary AIC, 1972-74; Chairman, Board of Examiners, 1974-present; Fellow IIC; Fellow AIC.

Committee members: Anne Clapp, Alternate and Corresponding Secretary; Marjorie Cohn, Recording Secretary; Lawrence Majewski; Peter Waters; Norbert Baer, new member replacing Donald Sebera, whose term expired.

The committee is responsible for implementing the resolution passed by the AIC in November 1973 on the certification of paper conservators and accreditation of trainers of paper conservators. Last meeting of the committee was in February 1977.

Membership Committee

Chairman: Arthur Beale (Conservation Department, Fogg Art Museum, Harvard University, Cambridge, Massachusetts 02138)

Mr. Beale's biography: B.A., Brandeis University, 1962; Boston University, 1962-64; Fogg Art Museum, 1966-present; Secretary, Membership Committee, 1973-75; currently Head Conservator at the Fogg and Director of the Center for Conservation

and Technical Studies; Fellow IIC; Fellow AIC. Committee members: Jacqueline Olin, Secretary; Louis Pomerantz; Antoinette King; Susanne Sack. The committee reviews individual applications for membership and fellowship in the AIC and reports names of individuals accepted to the Secretary of AIC; it transmits actions for review to the AIC Board; it recommends policy and action concerning membership to the AIC Board. The committee meets three or four times annually; last meeting was November 16, 1976. Correspondence concerning membership should be directed to Jacqueline Olin, Secretary.

Committee on Educational Affairs

Chairman: Louis Pomerantz ([REDACTED], Evanston, Illinois 60201)

Mr. Pomerantz's biography: Art Students League, New York, 1938-40; Academie Julian, Paris, 1949-50; apprenticed with T. G. Satinover, Paris; H. H. Mertens, Conservator, Rijksmuseum, Amsterdam; G. L. Stout; Sheldon and Caroline Keck; Conservator, Art Institute of Chicago, 1956-61; private practice as a conservator of paintings, 1961-present; Vice-Chairman, then Chairman of IIC-AG, 1964-68; Fellow IIC; Fellow AIC.

Committee members: Walter McCrone; Jose H. Orraca; Shelley Fletcher; Mervyn Ruggles; Eleanor McMillan; one vacancy remains to be filled.

The committee is responsible for gathering, maintaining, and publishing information on the state of education in the conservation field; it recommends training policies and actions to the AIC Board. The resolution establishing the committee may be found in the minutes of the AIC business meeting held at Dearborn, Michigan in 1976. The committee will meet once before the 1977 AIC annual meeting.

Long-Range Planning Committee

Chairman: Donald Sebera (Canadian Conservation Institute, National Museums of Canada, Ottawa, Ontario K1A 0M8, Canada)

Mr. Sebera's biography: A.B., University of Chicago, 1949; S.M., Chicago, 1954; Ph.D. in organic chemistry, Chicago, 1959; Wesleyan University, 1958-70; research sabbatical N.C.R.L., National Gallery of Canada, 1967-68; Cooperstown Graduate Programs, S.U.N.Y., 1970-73; Assistant Director, Canadian Conservation Institute, 1973-present; Vice-President, then President of AIC 1974-present; Fellow AIC.

Committee members: Susanne Sack, Chairman, By-Laws Committee; Elisabeth Packard, Chairman, Ethics and Standards Committee; Louis Pomerantz, Chairman, Educational Affairs Committee; and one vacancy for the chairman of the Accreditation and Certification Committee.

The committee is responsible for planning and coordinating policies of the Ethics and Standards Committee, the Accreditation and Certification Committee, and the Educational Affairs Committee; it is responsible for reviewing the legal implications of AIC

policies and activities; it recommends policies and actions to the AIC Board. Plans for the frequency of committee meetings have not yet been announced.

Ethics and Standards Committee

Chairman: Elisabeth Packard ([REDACTED]), Lutherville, Maryland 21093)

Ms. Packard's biography: Trained in painting conservation under David Rosen, founder of the Conservation Department in the Walters Art Gallery; worked at the Walters Art Gallery from 1938-76 and retired as Director, Department of Conservation, 1 January 1977; Vice-Chairman, then Chairman of IIC-AG, 1959-62; Fellow IIC; Member of IIC Council, 1972-present; Fellow AIC.

Committee members: Clements L. Robertson; Kate C. Lefferts; Perry C. Huston; Robert M. Organ; Barbara Beardsley; one vacancy remains to be filled. The committee defines standards of practice and professional relationships for conservators. Plans for the frequency of committee meetings have not yet been announced.

Ad hoc Committee on the Study of AIC Regional Sub-Sections

Chairman: Martha Goodway ([REDACTED])
Washington, D.C. 20003)

Ms. Goodway's biography: S.B., Massachusetts Institute of Technology, 1957; Research and development in the metallurgical field for various industries, 1958-70; metallurgist, Conservation-Analytical Laboratory, Smithsonian Institution, 1970-present; President, Washington Conservation Guild, 1975-present; Member IIC; Fellow AIC.

Committee members: Robert D. Broussal; Ben B. Johnson; W. D. Richey; Robert Weinberg.

The committee functions as liaison between local conservation groups and the Board of Directors of AIC; Victor Covey is the liaison to the Board. Committee business is conducted by mail as required.

AIC MEMBERSHIP NEWS

JAMES W. HOWARD, JR. (1927-1976). Mr. Howard was a conservator of paintings; practicing privately in Boston. A graduate of Yale University, he received his conservation training from the Conservation Center, New York University. He worked at the Walters Art Gallery, Baltimore, Maryland, and was then Curator and Conservator of Paintings at the Gardner Museum until April 1974. He died in New York December 11, 1976.

DAVID L. RINNE (1941-1976). Mr. Rinne was Conservator of Antiquities at the J. Paul Getty Museum, Los Angeles, California. Trained in art history at U.C.L.A. and in conservation at the Fogg Art Museum, he joined the Getty Museum in 1973. During his tenure there he developed a sculpture conservation laboratory.

JAMES B. (PAT) SMITH, JR. (1925-1977). Mr. Smith was Conservator of Objects for the National Park Service. He was a well-known authority on the internal design and fuse mechanisms of Civil War projectiles and on the use of radiography to study them. A specialist in the conservation of archaeological materials, especially waterlogged wood, leather, and metals, he designed and equipped a modern archaeological conservation laboratory at the Harpers Ferry Center of the National Park Service. He joined the Park Service in 1966.



Elisabeth Packard

ELISABETH PACKARD retired from the Walters Art Gallery, Baltimore, Maryland on January 1, 1977. Terry Weisser, new director of the gallery's Conservation Department, offers the following tribute:

After forty years of dedicated service, Elisabeth Packard has retired from her position as Director of Conservation and Technical Research at the Walters Art Gallery. Miss Packard is well-known in the field of conservation for her technical skills in the examination and treatment of paintings, her contributions in the treatment of wood, her participation in media studies and her enthusiastic training of conservators over the years. She is also known for her open and generous personality and her energy in upholding the highest standards of the profession. She is a Fellow of IIC and AIC and a member of the Washington Conservation Guild. She was President of IIC (American Group), is presently a Council Member of IIC, and has served her colleagues on numerous committees. Elisabeth Packard's daily presence will be sorely missed by the Walters Art Gallery, and especially by the members of her staff. But the field of conservation can only benefit from her future contributions.

CLIFFORD CRAINE, who received his certificate in August for successfully completing an internship at the Fogg Art Museum's Center for Conservation and Technical Studies, returned in January as the new Assistant Conservator of Objects.

MARY TODD GLASER and LOUIS POMERANTZ are preparing lectures and 40-minute video tapes to be presented at the Professional Picture Framer Association's annual meeting in New Orleans in July 1977. Ms. Glaser will concentrate on use of proper techniques and materials in framing works of art on paper, and Mr. Pomerantz will discuss the proper framing of oil paintings.

MARY LOU WHITE, formerly affiliated with the Fogg Art Museum, is now working as a painting conservator at Art Conservation Laboratory, Inc., Dudley Homestead, Raymond, New Hampshire 03077.

LOUIS POMERANTZ taught first and second year students in the Winterthur conservation training program from February 3-7, 1977. In addition to lecturing on the philosophy and ethics of conservation, he gave practical demonstrations and slide lectures on painting conservation. While in Delaware he presented a speech at the opening of the FAIC exhibition "Know What You See" at the University of Delaware, Newark.

LUCY A. COMMONER has been appointed Conservator of Textiles at the Cooper-Hewitt Museum of Decorative Art, New York. Ms. Commoner will be equipping and organizing a textile conservation laboratory for work on the Cooper-Hewitt's collection.

GERALD R. HOEPFNER, formerly at the University of California, Davis, became painting conservator at the Clark Art Institute, Williamstown, Massachusetts on January 1, 1977.

ZDRAFKO BAROV, formerly of Bulgaria, will become Conservator on Antiquities at the J. Paul Getty Museum in March 1977. He replaces David L. Rinne.

NCAC NEWS

AIC representative to the NATIONAL CONSERVATION ADVISORY COUNCIL (NCAC), Donald K. Sebera, reports on the NCAC meeting of November 17, 1976:

The annual meeting of the NCAC was held in Washington, D.C. on November 17, 1976. In addition to the Council members, Barbara Beardsley and Louis Pomerantz were present as special guests and observers representing conservators in private practice.

Peter Powers, General Counsel of the Smithsonian Institution, reviewed recent congressional legislation. Public Law 94-462 reauthorizes the National Endowments of the Arts and Humanities for an additional three years and authorizes a Museums Services Institute through fiscal year 1980. This institute, with budgets for fiscal years 1977 and 1978 of \$15 and \$20 million respectively, represents a new additional authorization for museum services, including conservation. The budget processes for fiscal years 1977 and 1978 have been completed so the earliest budget for which funds can be appropriated and made available is fiscal year 1979. Public Law 94-422 provides substantially increased funds for national historic preservation grants; the funds accrued from the sale of oil leases on the continental shelf.

Pending a review of membership policy, the Council voted to fix the membership of NCAC at the present number.

The Report of the Committee on Architectural Conservation was approved. It is to be published after minor revisions have been made. Copies will be made available to AIC members.

The Committee on Regional Centers reported that 1400 copies of its report have been distributed. There are no plans for a new printing, but in response to concern expressed about maintenance of a high level of professional experience in those staffing or under contract to regional centers, any revised report will include strong cautionary statements.

The Committee on a National Conservation Institute delivered a progress report. Specific recommendations are to be presented at the spring meeting of the NCAC.

Robert Feller, Chairman of NCAC, had invited the AIC Board of Directors to select two individuals to present to the Council their thoughts on the concerns and interests of private conservators. Those selected, Barbara Beardsley and Louis Pomerantz, made statements to the council and responded to questions.

Louis Pomerantz stressed the fact that the members of AIC constitute the main body of professional expertise and experience in conservation. He urged that the NCAC make fuller use of this professional competence and judgment. He cited the reports on regional centers and conservation of cultural property

as publications which would have benefitted from greater participation by the AIC membership prior to their issuance. Specifically, he mentioned the need for a clearer acknowledgment of AIC as the primary agency in the definition of professional qualifications and standards. In response, the Council noted that although AIC has only one representative to the NCAC, many individuals representing institutions are AIC members and that through its reports NCAC is on record as supporting establishment by AIC of professional standards and qualifications.

Barbara Beardsley identified some of the needs of private conservators, whom she defined as persons deriving 50% or more of their income from non-salaried sources. These needs include (1) availability of grants for equipment purchases; (2) availability of grants for workshops and training courses for conservators in private practice; (3) access to library, analytical, and testing services; and (4) circulation to small museums, regional centers, fund-granting agencies and organizations of information defining standards of performance of conservators. In the absence of such information, contracts for conservation services are often awarded on the basis of cost alone.

In response to Ms. Beardsley's statement, the Council was advised that various groups and committees of the AIC are engaged in defining performance criteria and standards of conservators. It was further suggested by the AIC representative that NCAC include in a future agenda a discussion of mechanisms for funding and otherwise assisting private conservators.

Following a revision of the By-Laws for purposes of clarity and consistency, the following officers of NCAC were elected: President, Robert L. Feller (1 year); Vice-President, Victor C. B. Covey (1 year); Secretary, Gretchen Gayle (2 years); Members-at-large, Paul N. Banks (2 years), Marigene Butler (1 year), and Elliott Carroll (2 years). The date of the spring meeting was fixed as March 30, 1977.

AIC representative Donald Sebera welcomes suggestions, comments, and questions concerning the relationship of AIC to the NCAC.

NEWS IN GENERAL

The optics of three 12th century STAINED GLASS WINDOWS in the Chartres Cathedral have been irretrievably altered by cleaning and conservation, according to the Association for the Defense of French Stained-Glass Windows (*New York Times*, 1 January 1977). The windows were treated in 1974 at the Historic Monuments Laboratory of Research on Medieval Stained Glass. They were cleaned with an abrasive chemical mixture, then covered with "Viacryl," a synthetic resin containing 80% Viacryl and 20% Dismodur. The coating now appears non-reversible. In response to pressure from the Defense Association, the French Ministry of Culture has ordered all stained glass restoration suspended for an indefinite period.

BEVA 371 HAS A NEW FORMULA, writes AIC Fellow Gustav Berger. As of August 1976 toluene was eliminated from the formula and replaced with xylene. Also, a 2% calcium carbonate buffer was added to the formula to absorb any acidity which might develop in the canvas or by air pollution, and to counteract possible acid decay of vinyl acetate. The adhesive is being produced in both Canada and the United States. For more information write: Gustav A. Berger, [redacted], New York, New York 10021.

ABSTRACTS FOR AATA (Art and Archaeology Technical Abstracts), Volume 14, Number 1, are due March 15, 1977. Abstracts of the contents of motion pictures or slide series on techniques, conservation, display, or analysis of works of art and archaeology are welcome as a new AATA feature to update the 543-entry supplement in Volume 12, Number 1. To submit abstracts or request further information write: Joyce Hill Stoner, Managing Editor, AATA, NYU Conservation Center, One E. 78th Street, New York, New York 10021.

The IIC-UK PAPER GROUP is a newly-organized specialist group within the United Kingdom Conservators of the IIC which concerns itself with the conservation of paper and related materials. Its purpose is to increase professional awareness of the contemporary conservation situation by coordinating the exchange of information and facilitating contacts between its members. It is administered by an executive committee of specialist conservators elected from the membership together with co-opted technical and scientific advisors. Paper Conservation News, the group's newsletter, appears in March, June, and September of each year. It contains topical news and information relating to the profession, including short reports on techniques, equipment, and supply sources for conservation materials. The Paper Conservator is the annual journal of the Paper Group and is a forum for the dissemination and exchange of ideas and information concerning the conservation of prints and drawings, and library and archival materials. Apply for membership to: The Paper Group; Libraries, Arts & Museums Department; Bayley Lane; Coventry CV1 5RG; England.

The PACIFIC REGIONAL CONSERVATION CENTER has received two grants from the National Museum Act. One will support a three-week seminar in curatorial conservation to be held in Fiji in May 1977 for members of the Center's South Pacific institutions. The second will be used to provide six months of training in curatorial conservation to institutional staff members from Hawaii or the Pacific area at the Conservation Center.

"NEVER-DULL" METAL POLISH will safely and easily remove tarnish films on bronze, reports AIC Fellow Louis Pomerantz. Once the tarnish has been removed with the polish it is important to thoroughly remove all residues with cotton wool and petroleum benzine, and then polish with a clean soft cloth. The polish was analyzed by Walter C. McCrone of McCrone Associates, Inc., who reports: "'Never-Dull' . . . should certainly be harmless for the purpose of polishing bronze. It contains a variety of textile fibers and is undoubtedly a rag waste material. I was able to identify cotton, viscose rayon, Orlon, and Nylon as the principal fiber types present. It also contains a mixture of quartz and one of the feldspars (laboradorite) as very finely divided polishing agents. These particles are from 1 to 10 μ m in diameter and average less than 5 μ m. . . . (The polish contains) kerosene . . . mixed with . . . some fatty acids and perhaps other waxy components which would be left behind to give a polished look and some protective layer over the metal surface."

STANDARD PAPER COMPANY, the original producer of Permalife paper, went out of business June 30, 1976. All trade marks and inventory were sold to Howard Paper Company, Dayton, Ohio. Robert Finley, Vice President of Marketing for Howard Paper, says that the manufacture and stocking of Permalife paper will continue, but with an improved formula based on specifications outlined by the Library of Congress.

The improved Permalife will have all traces of iron and copper removed from it, will have a higher retention of calcium carbonate, and will be brighter. The price will remain the same. New inventory will be available by mid-March from: Chuck Wills, Standard Paper Company Division, Howard Paper Company, P.O. Box 13229, Richmond, Virginia 23225.

The SOUTHEASTERN REGIONAL CONSERVATION CENTER was established in October 1975 at the Greenville County Museum of Art, primarily for work on easel paintings on canvas, wood, metal and other composition supports. It is anticipated that the Center will soon expand its services to include conservation of paper, wood, metal, and stone. All work at the Center is conducted by Chief Conservator, John L. Petty, Jr., or by trained personnel under his direct supervision. For more information write: John L. Petty, Jr., Greenville County Museum of Art, 420 College Street, Greenville, South Carolina 29601.

In March 1977 the CENTER FOR ARCHAOMETRY, Washington University, St. Louis, Missouri, will be entering the second year of a two-year program of research and practical application in the field of conservation of outdoor bronze monuments sponsored by NEA and local groups. Center associates involved in the project include Washington University faculty members Peter Gaspar, Professor of Chemistry; Leonard Gulbransen, Professor of Metallurgy; with David Zimmerman, Senior Research Associate of Physics; and Phoebe Weil, Research Associate and Conservator.

PUBLICATIONS

The availability of BULLETINS ON CURATORIAL CONSERVATION from the Pacific Regional Conservation Center has been mentioned in the last two newsletters. The Center wishes to make it clear that these publications are not intended for use by professional conservators. They were written for member institutions to provide basic information about various aspects of curatorial conservation in a simple, precise form which can easily be understood by anyone with no prior knowledge of the subject matter. Bulletins numbered 1-6 are presently being reprinted. Now available are Numbers 7-10, which deal with protection against mold growth, control of insect infestation, matting and framing, and care of tapa.

The Conservation of Stone I; proceedings of the International Symposium, Bologna, June 19-21, 1975. Edited by R. Rossi-Manaresi. Published by Centro per la Conservazione delle Sculture all'aperto, Via de' Pignattari 1, 40124 Bologna, Italy. Price: \$20.00. The volume is 789 pages long, contains 364 illustrations, and is separated into four parts: Causes of Deterioration, Biodeterioration and Related Problems, Treatment, and Field and Laboratory Tests.

The first issue of Framing and Fine Arts, a monthly controlled-circulation trade journal produced by the Professional Picture Framers Association (PPFA), will be published in April 1977. The journal will regularly feature a "Conservator's Corner" for which AIC Fellows Marilyn Weidner and Louis Pomerantz will be technical advisers. AIC Fellows Mary Todd Glaser and W. G. Stewart will serve as contributing editors. "The magazine will be far more professional in content, style, and image than previous PPFA publications," states Jody Stone, Editor of the journal. The new publication reflects the PPFA's interest in developing a conservation consciousness among fram-

ers and in delineating the line between the provinces of professional conservators and picture framers. AIC members who inquire can obtain one complimentary copy of the journal. Subscription rate for non-members of PPA is \$9.00/year. For more information write: Jody Stone, Editor; Framing and Fine Arts, 5633 S. Laburnum Avenue, Richmond, Virginia 23231.

Ars Orientalis, Volume XI, jointly published by the Freer Gallery of Art and the University of Michigan, will be dedicated to the memory of Rutherford John Gettens. This issue will be devoted to technical and historical studies in the field of Oriental art, especially laboratory studies on works of art or archaeological materials from the countries of Asia. Articles should be submitted by July 1977 for publication during 1978. For more information and for a copy of the style sheet for this issue, write: Elisabeth West FitzHugh, Technical Laboratory, Freer Gallery of Art, Smithsonian Institution, Washington, D.C. 20560.

Proceedings of the Pacific Northwest Wet Site Wood Conservation Conference. 2 Vols. Price \$10.00. Volume 1 contains pre-prints of papers presented at the conference. Volume 2 contains edited transcripts of the discussion sessions, additional papers, and collateral material. Available from: Gerald H. Grosso, [REDACTED], Neah Bay, Washington 98357.

Emile-Mâle, Gilberte. The Restorer's Handbook of Easel Painting. Van Nostrand Reinhard, 1977. Price \$20.00. Reviewed in Library Journal, February 15, 1977, p. 476.

Young, Laurence C. Materials in Printing Processes. New York, Hastings House, 1973. Part of the Library of Printing Technology series.

Fire Protection Guide on Hazardous Materials. Boston, National Fire Protection Association. Price \$10.50 plus .39 postage. This paperback contains five separate texts: Flashpoint Index of Trade Name Liquids; Fire Hazard Properties of Flammable Liquids, Gases, and Volatile Solids; Hazardous Chemicals Data; Manual of Hazardous Chemical Reactions; Recommended System for the Identification of the Fire Hazard Materials. Available from the National Fire Protection Association, 470 Atlantic Avenue, Boston, Massachusetts 02210.

CONFERENCES, SEMINARS, COURSES

"LEGAL ASPECTS OF MUSEUM OPERATIONS," a seminar, will be held March 23-25, 1977 at the Metropolitan Museum of Art, New York. The course will cover such topics as recent legislative developments; legislative lobbying; new copyright laws; special problems of zoos and natural history museums; sleeping assets; special problems of minorities; employee relations; custody without title; and the Museum Services Act. The seminar is sponsored jointly by the American Association of Museums, the Smithsonian Institution, and the ALI-ABA Committee on Continuing Professional Education.

Several COURSES IN MICROSCOPY are being offered by the McCrone Research Institute in 1977. In Chicago: "Microscopy for Conservators of Art Objects," June 27-July 1; in London: "Macroscopy in Art and Archaeological Conservation," Sept. 5-7, and "Microscopy in Art and Archaeological Conservation," Sept. 8-16. For more information about these courses

write: McCrone Research Institute, 2508 South Michigan Avenue, Chicago, Illinois 60616. In Los Angeles: "Microscopy in Conservation," April 4-8, will be taught on site at the Los Angeles County Museum of Art. For information call Ben B. Johnson [REDACTED]. In New York City: "Microscopy in Conservation," May 16-20, will be taught on site at the Conservation Center, New York University. For more information call Norbert Baer [REDACTED].

A GETTENS MEMORIAL SEMINAR/WORKSHOP PROGRAM, the second to be sponsored by the FAIC in cooperation with the Fogg Art Museum, will be held in Boston on June 3, 1977. The day-long program is on pigment studies, and includes a morning session on "Instrumental Analysis in the Study of Paint and Pigments," and an afternoon session on "The Optical Microscope in the Study of Paint and Pigments." The seminar/workshop is made possible by a grant from the National Museum Act Program. Anyone interested in contributing a paper relevant to either of these topics should write: Arthur Beale, Director, The Center for Conservation and Technical Studies, Fogg Art Museum, Harvard University, Cambridge, Massachusetts 02138.

"COMPUTER STORAGE OF ART CONSERVATION RECORDS," a conference, will be held at Brookhaven National Laboratory April 7-9, 1977. Introductory papers will be presented by experts in the field of computer handling of museum records; by representatives of art conservation laboratories at which computer storage of art conservation data has been set up; by administrators, developers, and users of the major museum data management systems and networks; and by technical computer experts. For more information write: Edward V. Sayre, Chemistry Department, Brookhaven National Laboratory, Upton, New York 11973.

A "SYMPOSIUM ON CONSERVATION OF STAINED GLASS" was held in York, England January 9-11, 1977. The program consisted of lectures and discussions by British and overseas specialists, as well as visits to buildings containing important historic glass and to the workshops of the York Glaziers Trust. Details of the program are available from either: David Rymer, Institute of Advanced Architectural Studies, University of York, King's Manor, York YO1 2EP; or Vivien Lawson, Crafts Advisory Committee, [REDACTED], London SW1Y 4AU, England.

A "SYMPOSIUM ON EARLY EXTRACTIVE AND FABRICATION METALLURGY" will be held at the British Museum, London, April 22-23, 1977. The program will consist of about sixteen papers covering topics ranging from earliest times up to the end of the Anglo-Saxon period. For more information write: W. A. Oddy, Research Laboratory, British Museum, London WC1B 3DG, England.

The "FIRST SOUTHERN HEMISPHERE INTERNATIONAL CONFERENCE ON MARITIME ARCHAEOLOGY" will be held at the Western Australian Museum, Fremantle, Australia, September 3-8, 1977. The conference will include a two-day session on maritime archaeology, a two-day session on the conservation of maritime archaeological material, and a four-day trip to the Abrolhos Islands to visit the wreck sites of the Batavia (1629), the Zuytdorp (1713) and the Zeewijk (1727). There will also be a maritime archaeological film festival, and special interest excursions to the Maritime Museum, Conservation Laboratory, Maritime Archaeology Department, and to local Colonial Period wreck sites and excavations.

POSITIONS AVAILABLE

A PAPER CONSERVATOR is being sought by the Pacific Regional Conservation Center. Candidates should have either a degree from an established conservation training program or equivalent experience. For more information write: Anthony Werner, Chairman, Pacific Regional Conservation Center, Bishop Museum, P.O. Box 6037, Honolulu, Hawaii 96818.

A JOURNEYMAN CONSERVATOR OF SCULPTURE/OBJECTS is being sought by the Center for Archaeometry, Washington University, St. Louis, Missouri. Salary \$11,000. Qualifications: Successful completion of an accredited conservation training program or documented demonstration of equivalent experience and competence. The position should be most attractive to a conservator at the journeyman stage in his/her career desiring experience in the conservation of sculpture and objects of metal, stone, glass and ceramic. The position is a one-year appointment with opportunity for advancement along with the growth of the Center. Submit résumé to: Phoebe Weil, Center for Archaeometry, Box 1105, Washington University, St. Louis, Missouri 63130.

A CONSERVATOR is being sought to develop a conservation service for the South Australian Museum. Duties: is responsible for developing appropriate techniques for preserving the ethnological and archaeological artifacts of hunter-gatherers; is responsible for carrying out day-to-day preservation work as well as supervising or carrying out research. Qualifications: Should have experience in fibers, keratins, vegetable mastics, bone, or stone. For more information write: Graeme L. Pretty, South Australian Museum, Department for the Environment, North Terrace, Adelaide, South Australia 5000.

A PAPER CONSERVATOR is being sought by the Library of Congress to head its Art on Paper Conservation Section. Duties: Supervises paper conservators assigned to the Paper Conservation Section and performs duties and operations requiring a comprehensive knowledge of and experience with paper conservation, paper chemistry, materials science, and art history; has broad responsibility for the physical and aesthetic safety of paper artifacts entrusted to the Restoration Office; is responsible for developing a continuing program for the conservation of art on paper materials. Qualifications: Master's Degree in conservation or art history, or equivalent practical experience; demonstrated abilities as a fully-trained paper conservator and supervisor, as indicated by previous work experience; at least two years experience in the paper conservation field, including one year at the GS-11 level or equivalent. Salary: GS-12 \$20,442-\$26,571. Apply by announcement number SF 171 to: Library of Congress, Recruitment and Placement Office, Washington, D.C. 20540.

REVIEWS

Nikkei Eiga-Sha, Tokyo. Hand-made Japanese Paper. (Traditional Crafts Documentary Film Series, No. 4), 1976. 31 min. Color.

Over Japan, some 850 establishments are still producing washi (Japanese hand-made paper) by the traditional methods, without machines and using totally natural materials and elements. This film deals with two of these, whose practitioners and products have been designated "Important Intangible Cultural Properties" by the Japanese government.

Ichibei Iwano, in Ōtaki Village, Fukui Prefecture, produces Echizen Hoshō, the heavy paper used in the printing of woodblock art. The film details minutely the technique of cleaning, purifying, boiling, and washing the fibers of kōzo, a species of paper mulberry, and then shows how this is mixed with a vegetable mucilage known as neri, made from hibiscus root and hydrangea bark. The resulting solution is scooped into a bamboo mold for forming into sheets, much as European hand-made paper is made, except that a continuous agitation of the mold produces not only a specific thickness of paper but also a specific grain. A gradual building up of the thickness also produces a specific front and back side of the paper. The stacking, pressing, drying, and finishing of the paper by smoothing on wood boards is also illustrated.

Yukio Hamada, in Kōji Prefecture, Shikoku, produces Tengu-jo by a similar process, except that this is the very thin paper used in conservation treatments. In this process a circular agitation of the mold forms a paper with spirally entwined fibers giving it very great strength.

This film, obtainable on loan from the Library of Congress, is a beautiful expression of an art more than 1,000 years old and conveys a sense of reverence both for the "mystery" of the process itself and for the combined beauty and utility of the finished product, where quality, not quantity, is the ultimate criterion.

-- Reviewed by Donald J. Pearce

FOOTNOTE



From a letter written by George Stout from Menlo Park, California to Chicago, Illinois: "We hear dismal reports about the cruel weather in your part of the country. At the moment I can think of only one advantage to freezing cold: It hardens wads of chewing gum left on streets so that these don't stick to shoes."

* * Direct contributions to the AIC Newsletter to Merrily A. Smith, Editor, [REDACTED] Duluth, * *
Minnesota 55812

* * Direct correspondence concerning AIC to Charlotte K. Burk, Executive Secretary, AIC, 1725 19th * *
Street, N.W., Washington, D.C. 20009 Telephone (202) 387-6837

* * Direct correspondence relating to the FAIC to Joyce Hill Stoner, Executive Director, FAIC, The * *
Winterthur Museum, Winterthur, Delaware 19735

A·I·C Newsletter

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

Volume 2, Number 3

May 1977

AIC NEWS

The 1977 AIC ANNUAL MEETING will be held in Boston, Massachusetts at the Copley Plaza Hotel May 30 - June 3. There will be a tour to Old Sturbridge Village 10:00 a.m. - 5:00 p.m. May 30. Professional papers will be presented May 31, June 1, and June 2. The Gettens Memorial Seminar and Workshop on Pigment Studies is scheduled for June 3. The banquet will be on the evening of June 2, and will feature a speech by Senator Claiborne Pell (Rhode Island) on the role of the federal government in conservation.

AIC EXECUTIVE SECRETARY CHARLOTTE K. BURK has resigned, effective June 15, 1977, to return to her profession in art history/photo archives. Since the office of the AIC was located in Ms. Burk's home, suitable accommodations are being sought elsewhere in Washington, D.C. Ms. Burk and AIC Secretary Eleanor Labaree are now accepting applicants for the half-time position. Duties: maintains AIC mailing list, supplies back issues of the AIC Bulletin and AIC Newsletter, answers routine correspondence pertaining to AIC, and attends AIC Board meetings as recording secretary. Qualifications: must live in the Washington, D.C. area, and must have typing ability. Salary: \$5500 per year. Send résumé to: Eleanor Labaree, National Gallery of Art, Sixth and Constitution, N.W., Washington, D.C. 20565.

In 1976 two people were made FELLOWS OF AIC. They are Gerald R. Hoepfner, Clark Art Institute, South St., Williamstown, Massachusetts 02167; and Don B. Heller, Associate Conservator, H. F. duPont Winterthur Museum, Winterthur, Delaware 19735. Three additional Fellows were named in January 1977. They are: Johannes Hyltoft, [REDACTED], Herndon, Virginia 22070; Mervin B. Martin, H. F. duPont Winterthur Museum, Winterthur, Delaware 19735; and Terry Drayman Weisser, The Walters Art Gallery, 600 N. Charles St., Baltimore, Maryland 21201.

Seven PAPER CONSERVATORS WERE CERTIFIED at the March 5, 1977 meeting of the Board of Examiners for the Certification of Paper Conservators (Mary Todd Glaser, Chairman). Newly-certified conservators are: Margaret R. Brown, Janice Hines Dobson, Florence Hodes, Carolyn Horton, Franklin Shores, F. duPont Cornelius, and Susanne Schnitzer. The BOE has now certified twenty-five conservators, a list of whose names and addresses is available from the AIC Executive Secretary in Washington, D.C. The committee will convene again at the annual meeting in Boston to consider several additional applications for certification under the Grandfather Clause.

AIC JOURNAL (Volume 16, No. 2) has been mailed to the membership. Journal editor Peter Sparks reports that Vol. 17, No. 1 will appear in early Autumn 1977 and Vol. 17, No. 2 in Spring 1978. The Journal received a National Endowment for the Arts (NEA) grant to assist with publication costs. Guidelines for authors are available from Sparks and are also published in Vol. 16, No. 2.

The BOARD OF DIRECTORS OF AIC met March 11, 1977 in Washington, D.C. Present were President Donald Sebera, Vice-President Paul Banks, Treasurer Barbara Appelbaum, Directors Barbara Beardsley, Eleanor McMillan, and Victor Covey, AIC Executive Secretary Charlotte K. Burk, and AIC Journal Editor Peter Sparks. Several matters were discussed. Regarding membership dues, the policy was established that if a member misses one year's dues but pays for the next year, the payment will be made retroactive for the unpaid dues and any excess credited toward the current year's dues. It was agreed by the Board to instruct the Nominating Committee of the AIC to follow a plan of geographic distribution when suggesting candidates for AIC Director. The next Board meeting will be May 29, 1977 in Boston.

SIX AIC COMMITTEES were described in the last AIC Newsletter (Vol. 2, No. 2). They are: Board of Examiners for the Certification of Paper Conservators; Membership Committee; Committee on Educational Affairs; Long-Range Planning Committee; Ethics and Standards Committee; and Ad hoc Committee on the Study of AIC Regional Sub-Sections. Since that time the vacancy on the Educational Affairs Committee (Louis Pomerantz, Chairman) has been filled by James Bernstein, and the vacancy on the Ethics and Standards Committee (Elisabeth Packard, Chairman) has been filled by Caroline Keck. Five committees have been disbanded. They are: Fund Raising Committee, disbanded because its responsibilities have been assumed by the FAIC; Professional Relations Committee, replaced by the Ethics and Standards Committee; Ad hoc Committee for the Study of Permanent AIC Office and Executive Secretary, disbanded because committee charge has been fulfilled; Paper Committee, disbanded because most of its duties have been taken over by the BOE; and Committee on Occupational Hazards, disbanded because of inactivity. Described below are the remaining committees currently constituted and functioning.

By-Laws Committee

Chairman: Susanne P. Sack ([REDACTED], New York, New York 11201)

Ms. Sack's biography: B.A., Wellesley College, 1953; training in painting conservation under the direction of Sheldon Keck, Brooklyn Museum, 1956-60; on the staff of the Brooklyn Museum, 1960-present; currently Chief Conservator, the

Brooklyn Museum; Fellow IIC, Fellow AIC.
Committee members: Eleanor McMillan, Roy Perkin-
son.

The committee implements policy decisions of the AIC Board and AIC membership by formulating new by-laws and introducing by-law changes. Committee business is conducted by telephone and mail, as required.

Committee on Insurance

Chairman: Susanne P. Sack ([REDACTED]), New York, New York 11201)

Ms. Sack's biography: as above

Committee members: Carolyn Horton, Bernard Rabin
The committee is responsible for determining insurance requirements of AIC and establishing programs of insurance; it reports to the AIC Board and AIC membership. Committee business is conducted by mail and telephone, as required.

Ad hoc BOE Review Committee

Chairman: not yet named

Committee members: five proposed

The committee is responsible for assessing the work of the Board of Examiners for the Certification of Paper Conservators. The committee is established as required by the original resolution forming the BOE in 1973, which demands that the work of the committee be assessed after three years of operation.

Accreditation and Certification Committee

Chairman: not yet named

Committee members: eight proposed

The committee defines criteria for certification of professional conservators and for accreditation of institutions and individuals who train conservators; it recommends policy and action regarding accreditation and certification to the AIC Board.

Nominating Committee

Chairman for 1977: Clements L. Robertson (St. Louis Art Museum, Forest Park, St. Louis, Missouri 63110)

Committee members for 1977: Elisabeth Packard, Robert Organ

The committee is chosen each year from the floor at the AIC annual meeting; it is responsible for formulating a slate of AIC officers and directors (as needed) for the following year. Committee business is conducted by mail and telephone, as required.

FAIC NEWS

The FAIC and the Fogg Art Museum, Harvard University, will SPONSOR TWO EDUCATIONAL ACTIVITIES in Boston in May and June 1977. Marjorie B. Cohn, conservator of works of art on paper at the Fogg Art Museum, has organized an exhibition of watercolors to be held at the Museum May 12-June 22, 1977. Sixty-five watercolors will be on display, including works by Blake, Manet, Homer, and Turner. Ms. Cohn has also written the catalog for the exhibition, titled *Wash and Gouache*, which celebrates the fiftieth anniversary of the Fogg Conservation Program and contains an introduction by George Stout, first head of the Fogg Laboratory. The catalog discusses the technical development of the watercolor medium through the years, concentrating on the 19th century. Ms. Cohn will conduct two public gallery tours focusing on graphic techniques, one on Saturday, May 21 at 3:00 p.m., and one on Sunday, May 22, at 2:00 p.m. Arthur Beale, Director of the Fogg Art Center for Conservation and Technical Studies, has organized the second educa-



MARJORIE COHN with a Sargent watercolor that will be shown in the exhibition WASH AND GOUACHE - photo by Barry Donahue

tional event, a workshop: "Pigment Studies." The workshop will be held at the Copley Plaza Hotel June 3, 1977. The morning session will be devoted to "Instrumental Analysis in the Study of Paint and Pigments," and the afternoon to "The Optical Microscope in the Study of Paint and Pigments." Keynote speakers will be Robert Feller, Carnegie-Mellon Institute, Pittsburgh, and Joyce Plesters, National Gallery, London. The workshop, supported by a grant from the National Museum Act Program, will be held in memory of Rutherford John Gettens, former chemist of the Fogg Art Museum and Head Curator of the Freer Gallery of Art Technical Laboratory from 1961-68.

The exhibition "KNOW WHAT YOU SEE," organized by Louis Pomerantz and sponsored by the FAIC, is fully booked for two years and bookings are now being accepted for an additional two years of circulation. SITES is also considering the feasibility of generating two additional versions of the show for circulation.

The FAIC would appreciate your FINANCIAL SUPPORT to help meet the printing costs of the exhibition catalog *Wash and Gouache*. Contributions are tax deductible under IRS 501(c)(3). Please make checks payable to: FAIC, c/o Joyce Hill Stoner, Winterthur Museum, Winterthur, Delaware 19735.

AIC MEMBERSHIP NEWS

AIC Associate SATORI GREGORAKIS does not live in Philadelphia, Pennsylvania, as stated in the 1976-77 AIC Membership Directory. His correct address is: [REDACTED], Seattle, Washington 98121.

JOYCE HILL STONER seeks colleagues who have treated paintings with the inscription "Water Proof Lining & Restoring by C. Volkmar, Baltimore" on the back. Ms. Stoner is working on a Peale portrait with this inscription and is trying to compile information about the previous (probably 19th century) restoration. Please write: Joyce Hill Stoner, Paintings Conservator, H. F. duPont Winterthur Museum, Winterthur, Delaware 19735.

NCAC NEWS

AIC representative to the NATIONAL CONSERVATION ADVISORY COUNCIL (NCAC), Donald K. Sebera, reports on the NCAC meeting of March 30, 1977:

"Present at the meeting as AIC Representative to NCAC was Donald Sebera, and as a special guest representing private conservators was Barbara Beardsley.

Robert Feller, NCAC Executive Committee, presented a letter he had written to the AIC in response to a letter circulated among private conservators encouraging them to write to their congressional representatives to express concern that NCAC was not giving sufficient attention to their needs. His letter included a point-by-point rebuttal of the statements made. Feller also reported that the Executive Committee had responded to an entry in the Federal Register of January 27, 1977 soliciting comments from concerned individuals and organizations prior to publication by the Department of Health, Education, and Welfare of regulations for the Museum Services Institute.

As a result of the fuel crisis of the past winter, Ross Merrill, Conservator at the Cleveland Museum of Art, solicited letters supporting his protest against fuel curtailment to museums. After lengthy discussion it was agreed that a letter would be drafted for approval at the next council meeting and that an Ad hoc Committee on Energy Problems would be formed.

Peter Powers and John Spencer reviewed recent actions taken concerning the Museum Services Institute. The office of Management and Budget added a \$100,000 supplemental request to the FY 1977 budget to fund the establishment of the Board of the Museum Services Institute and its initial staffing until September 1977. A House committee has approved the appropriation of \$2.8 million for FY 1978; a Senate committee is considering about \$5.0 million. It is expected that the two versions will go to a conference committee with decision anticipated in July 1977.

The report of the Committee on Architectural Conservation, Elliott Carroll, Chairman, is being reprinted and initial distribution is expected in May.

The Council accepted a drafted report of the Committee on a National Center for the Conservation of Cultural Property presented by its Chairman, Sheldon Keck. Chairmen of all the NCAC study committees are to submit written reports concerning priorities and phases of implementation to Mr. Keck by June 1977 and a final draft proposal is to be presented at the NCAC meeting in November 1977.

Norbert Baer, AIC representative on the Education and Training Committee, described the establishment by AIC of the Advisory Committee on Education and Training and the Committee on Certification and Accreditation, both of which are concerned with the several aspects of conservation training. It was stated that final reports and actions by AIC would not be completed in 1977.

Marigene Butler, Chairman of the Regional Centers Committee, reported on the status of the present and developing regional centers under grants from NEA. The Clark Institute in Williamstown, Massachusetts and the regional group in Denver, Colorado have begun to engage staff and the center in Minneapolis is seeking a head and an administrator for its first year of operation. Survey grants have been awarded to North Carolina State Museum at Raleigh, and to Marilyn Weidner, Philadelphia.

The Committee on Scientific Support for the Conservation of Cultural Property (formerly the Research and Publications Committee) reported it had its first meeting with the new chairman, F. Chris-

topher Tahk. Expanding the committee to include three conservators and removing responsibility for publications reflects the change in focus of the committee. A final draft report based on the interim report of the previous committee will be submitted at the November meeting.

The membership policy of the Council was considered. The Executive Committee has drafted a report which would establish more categories of membership, tentatively identified as: council members, observers, associate members, and corresponding members. The council members are selected to represent the broad interests of conservation beyond institutional or regional needs. The AIC is to have two members in this (voting) category, one of whom would be a private conservator. The other categories of membership are to insure adequate representation of all interests and to provide a mechanism for selection and rotation of council members. After extended discussion, this proposal was accepted in principle, with modifications to be made to incorporate the sense of the discussion."

NEWS IN GENERAL

The International Standards Organization has developed a set of eight BLUE-WOOL FADING STANDARDS. Use and exposure of the standards is described in "Methods for the Determination of the Colour Fastness of Textiles to Light and Weathering," British Standard BS1006:1971. The blue-wool fading standards can be exposed on walls or in showcases to monitor the light falling on a particular object. Standards 1-4 will cover a total exposure of up to 10,000,000 foot-candle hours. Based on the standards, AIC Fellow Robert L. Feller suggests three classes of photochemical stability for artists' materials (Bulletin de l'Institut Royal du Patrimoine Artistique, Vol. XV, 1975, pp. 135-150). Feller states that if a material fades at the same rate that the No. 3 blue-wool standard does, the colorant may be considered "fugitive." To fall into the "excellent" class of light fastness, a colorant must fade at a rate comparable to blue cloth No. 6 or better. To report the progression of fading of the blue-wool standards objectively, use the "Grey Scale for Assessing Change in Colour," British Standard BS2662:1961. A curve for the rate of fading of cloths No. 1-3 in a well-lighted gallery (about 110,000 foot-candle hours/year on the wall) can be found in London IIC Conference on Museum Climatology, 1968, p. 268 and in Bulletin IIC-AG, 1967, p. 32. A more complete set of fading curves can be found in Paper 75/19/4 from the Triennial Meeting of the ICOM Committee for Conservation, Venice, 1975. Research on these and related light-fastness standards and monitors of exposure are continuing at the Research Center for the Materials of the Artist and Conservator at Carnegie-Mellon Institute of Research. Convenient-sized cards containing all eight fading standards have been issued by the Swiss standards organization. The fading standards, the BS1006:1971 booklet, and the grey scale are available from TALAS, A Division of Technical Library Services, 104 Fifth Avenue, New York, New York 10011.

The WINTERTHUR ART CONSERVATION TRAINING PROGRAM will graduate its first class June 4, 1977. It is a class of five: three objects conservators, one paper conservator, and one painting conservator.

A new society, the SOCIETY FOR ARCHAEOLOGICAL SCIENCES (SAS), is being organized to bring together those people of all disciplines interested in the relationship between natural science and archaeology.

gy. A quarterly newsletter will begin in July 1977 and a meeting schedule for the next three years will be developed by September 1977. To become a charter member send \$5.00 to: R. E. Taylor, SAS Acting Secretary, Radiocarbon Laboratory, Department of Anthropology, University of California, Riverside, California 92521.

The INTERNATIONAL INSTITUTE FOR THE CONSERVATION OF HISTORIC AND ARTISTIC WORKS (IIC) has a new address. It has changed from: the Institute of Archaeology, London University, London WC1, England to: IIC, 6 Buckingham St., London WC2N 6BA, England. Current Executive Secretary is Ms. Perry Smith.

A full-scale REDUCTION FURNACE FOR THE STABILIZATION OF IRON ANTIQUITIES began operating in the United Kingdom in Autumn 1976 (IIC Conservation News, No. 2, March 1977). It is housed by the Portsmouth City Museum. The furnace, designed primarily for the conservation of iron canon, is cylindrical, about five meters long and 1.3 meters in diameter. Experiments will be conducted to determine the feasibility of treating archaeological iron using the furnace, but not destroying the metal's microstructural characteristics.

The use of DIMETHYLFORMAMIDE (DMF) as a cleaning solvent presents a serious health hazard, according to Herbert Lank, Hamilton Kerr Institute (IIC Conservation News, No. 2, March 1977). The chemical, readily absorbed by the skin, causes defatting and swelling at the site of absorption. Mild symptoms of the presence of DMF in the atmosphere are irritation of nose and eyelids. Prolonged exposure causes tightness in the chest and shortage of breath, loss of appetite, and digestive disorders. Long-term exposure to concentrations significantly above 10 parts per million by volume or prolonged skin contact may cause serious systemic effects, such as damage to kidneys and liver. Women contemplating pregnancy should be particularly careful in handling DMF, since tests conducted on rat fetuses have shown adverse effects.

A RESTORATION STUDIES INSTITUTE at Cairo University, Egypt, is being equipped with the aid of a \$47,000 grant from the Volkswagenwerk Foundation, Hanover, Federal Republic of Germany (ICOM, Vol. 3, No. 4, Autumn 1976). Scientists in the university's archaeology department will also work with experts from the Römisch-Germanisches Zentralmuseum, Mainz. Most urgent research projects for the new institute include investigations into preserving stone and conserving wall paintings. A three year training program in restoration work will also be available to Egyptian scholars.

A symposium, "DETECTION OF FORGERY IN THE ARTS," was held by the Friends of Independence National Historical Park (National Historical Park, 3rd and Chestnut St., Philadelphia, Pennsylvania) April 27-29, 1977. Experts in conservation and connoisseurship presented thirteen illustrated lectures reporting the latest developments in detection of forgeries. Attention was also directed to the role of the connoisseur and the relationship of science and technology to the arts. Publication of the papers is planned, pending funding. Participating AIC members included Jonathan L. Fairbanks (Boston Museum of Fine Arts), Pieter Meyers (Metropolitan Museum of Art), Louis Pomerantz (Evanston, Illinois), Edward V. Sayre (Brookhaven National Laboratory), and Norbert S. Baer (New York University Conservation Center).

The third CONSERVATION TRAINING PROGRAMS CONFER-

ENCE for students in conservation training was held at Queen's University, Kingston, Ontario, May 8-11, 1977. The program consisted of professional papers on ethnographic conservation, presentations by training program students, and a field trip to the conservation centers in Ottawa. I. S. Hodgkinson, Art Conservation Training Program, Queen's University, organized this year's conference.

A symposium, "ARCHAOMETRY AND ARCHAEOLOGICAL PROSPECTION," was sponsored by the University of Pennsylvania and the University Museum in Philadelphia, March 16-19, 1977. General topics included physicochemical analysis, thermoluminescence, dating by radioactive decay, dating by chemical change, dendrochronology, and prospection. There were day-long sessions on analytical results and provenance studies (metals and ceramics); ancient technologies and culture change; and early technology in Southeast Asia.

The CENTER FOR ARCHAOMETRY, Washington University, St. Louis, Missouri, has had several conservation-related seminars and colloquia in the past few months. These included a seminar by Charles Melcher and David Zimmerman on "The Determination of the Heat Treatment History of Chert Artifacts by Thermoluminescence Measurements;" a seminar by Charles Parks on "Casting, Finishing, and Patination of Bronze Sculpture;" a colloquium conducted by Martin Aitken on "Archaeology and Physics;" and, most recently, a seminar by Ann Wintle on "Thermoluminescent Dating in the Paleolithic." For more information about the Center for Archaeometry and its programs, write David Zimmerman or Phoebe Weil, Center for Archaeometry, Box 1105, Washington University, St. Louis, Missouri 63130.

An international conference, "THE CONSERVATION OF ANCIENT METALLIC OBJECTS OCCURRING IN A SALTY ENVIRONMENT," was sponsored by the Polish National Committee of ICOM October 4-6, 1976. Part of the meeting was held underground in the salt mine at Wieliczka and part at the Archaeological Museum, Krakow, Poland. Robert M. Organ, coordinator of the ICOM Conservation Committee's Working Group on Metals, was chairman of a technical session in which contributions were made by E. Nosek (Krakow), J. Lehmann (Poznan), C. Pearson (W. Australia), J. Trier (Denmark), B. Arthur (Ottawa), and O. Patoharju (Helsinki). The papers, both submitted and presented, and final discussion are to be published. Copies may be available at the Leningrad meetings of the International Committee of ICOM, 19-22 May 1977; and thereafter probably from the International Centre for Conservation, 13 Via di S. Michele, Rome 00153, Italy.

The first INTERNATIONAL CONFERENCE ON MUSEUM STORAGE was held in Washington, D.C. December 13-17, 1976. The meeting was organized by UNESCO and the International Council of Museums (ICOM), with the cooperation of the ICOM Committee of the American Association of Museums and the United States National Commission for UNESCO. The first part of the conference was devoted to three days of seminar sessions among the specialists invited by UNESCO and ICOM as chief participants. The second part of the conference consisted of open sessions attended by the invited specialists and over 150 members of the museum profession. The meeting discussed at length and in detail the requirements of stored collections, recent advances in storage and information retrieval techniques, problems of conservation and security and the differing needs of museums throughout the world. The discussion resulted in the unanimous acceptance of eight general principles and of a series of recommendations to the

museum profession, to member states, to UNESCO, and to ICOM regarding museum storage. The final report, along with the agreed upon principles and recommendations and a list of invited participants and observers, will be published.

CONFERENCES, SEMINARS, COURSES

A series of SMITHSONIAN INSTITUTION WORKSHOPS will be offered by the Office of Museum Programs between April and September 1977. They cover a variety of topics, and are designed for individuals employed in museums and related institutions. They will be held at the Smithsonian Institution in Washington, D.C. A workshop for non-conservators on the subject "Principles of Conservation and Preventive Care" will be offered August 15-19, 1977. Topics will include handling, storage and packing, environmental conditions, lighting, cleaning, ethical considerations, and security. The emphasis will be on three-dimensional objects. For more information on this and other workshops write: Office of Museum Programs, A & I 2235, Smithsonian Institution, Washington, D.C. 20560.

A JOINT CONFERENCE of the Society for Historical Archaeology and the Advisory Council on Underwater Archaeology will be held in San Antonio, Texas January 4-7, 1978. General Chairman is Kathleen Gilmore, North Texas State University, Institute of Applied Sciences, N.T. Box 5057, Denton, Texas 76203.

The annual meeting of the IIC, CANADIAN GROUP will be held in Peterborough, Ontario June 4-6, 1977. The theme for the conference is "Case Histories," and papers will be presented in the fields of ethnology, archaeology, conservation research, fine arts, photography, furniture, and works of art on paper. For information and registration forms write: Michael Gates, Arrangements Chairman; IIC-CG Annual Meeting; [REDACTED], Terminal; Ottawa, Ontario K1G 3T9.

The INSTITUTE OF PAPER CHEMISTRY, Appleton, Wisconsin, offers two courses in its continuing education curriculum which are of particular interest to conservators. They are: "Species Identification" (June 27-30, 1977) and "Fiber Microscopy" (July 11-22, 1977). For more information about these and other courses available through the institute write: J. John Keggi, Director of Continuing Education, The Institute of Paper Chemistry, P. O. Box 1039, Appleton, Wisconsin 54911.

The annual meeting of the AMERICAN ASSOCIATION OF MUSEUMS will be held May 29-June 2, 1977 in Seattle, Washington. There will be a conservation session Tuesday, May 31 from 2:00-4:30 p.m. titled "Conservation: The Responsibilities of the Administration and the Professional Staff of Museums," Chairman, Richard D. Buck, Balboa Art Conservation Center. Other participants in the program include Kenneth Donahue, Los Angeles County Museum of Art; Henry Gardiner, Fine Arts Gallery, San Diego; and Ben Johnson, Los Angeles County Museum of Art. For more information write Jane W. North, American Association of Museums, 1055 Thomas Jefferson Street, N.W., Washington, D.C. 20007.

The Sixth American Chemical Society "SYMPOSIUM ON ARCHAEOLOGICAL CHEMISTRY" will be held in Chicago August 31-September 1, 1977. The symposium will be held to update techniques, to present recent research results, and to give a general view of the field of archaeological chemistry.

A five-day international symposium on THE HISTORY OF MINING AND METALLURGY is being organized by the International Cooperation in the History of Technology Committee. The symposium will take place in September 1978 at the Mining Academy of Freiburg, Germany, the oldest mining academy in existence. The program will focus on mining and metallurgical developments from feudal times to the present. Persons interested in participating should write, indicating the titles of the papers they wish to present, to: Prof. Dr. phil. habil. Wächtler, Mining Academy of Freiburg, D.G.R., 92 Freiburg, Akademiestr. 6, Germany.

REGIONAL GROUPS

The 1977 officers of the CHICAGO AREA CONSERVATION GROUP are Barbara Hall, President; Tim Lennon, Vice President and Program Chairman; and Bonnie Jo Sedlak, Secretary/Treasurer. The group, now in its third year of operation, has eighty-five members. They meet monthly, September-May. The March meeting consisted of a special tour through the conservation and preparation facilities of the Chicago Historical Society, conducted by Director Harold Skramstad, and a tour of the Costume Department conducted by Elizabeth Jachimowicz. In April the group visited the newly-opened Trading Room of the Chicago Stock Exchange at the Art Institute of Chicago, and heard a lecture by John Vinci (Vinci-Kenny Architects) describing the dismantling and reconstruction of the Trading Room. The logistics of the removal and reinstallation of capitals, colored glass, and the elaborate stencil program have been his major work for five years, and form the basis for his book, The Trading Room at the Art Institute of Chicago. The May meeting, held at the Newberry Library, was a beer-and-pretzels film night.

POSITIONS AVAILABLE

A STONE AND MARBLE SCULPTOR AND CONSERVATOR is sought by a Santa Barbara, California stone and masonry contractor. Applicants must be talented sculptors in stone and marble, and will be expected to spend 50% of their time in the restoration of objects. The objects are usually not of museum quality, but may be of historic value and are valuable to the people who own them. They include stone statuary, fountains, marble fireplaces, Chinese bronzes, and wood crucifixes. A Master of Fine Arts degree in sculpture is required. Salary: \$8.00/hour plus 50% commission based on sales. For more information write: Eileen Kurahashi, Law Offices of Quan, Cohen, Kurahashi & Hsieh, Suite 310, Cathay Bank Building, 777 North Broadway, Los Angeles, California 90012.

A PAPER CONSERVATOR is being sought by the Royal Ontario Museum, Toronto, Canada. Salary \$16,853-\$22,943 (ROM Grade 11). Duties: Under general direction, to plan, implement, and document all treatments related to works of art on paper (water colors, drawings, and prints) in the ROM collections. Qualifications: B.A. degree, with honor, in Fine Art or a related field; successful completion of a recognized conservation training program, with a specialty in paper; minimum five years working experience with works of art on paper; written and spoken fluency in English. Final candidates

will be required to present a one-hour slide lecture on their work. Send complete curriculum vitae and two professional references to: Elizabeth Phillimore, Head, Conservation Department, Royal Ontario Museum, 100 Queen's Park, Toronto, Canada M5S 2C6.

An ASSISTANT CONSERVATOR OF OBJECTS is being sought by the Metropolitan Museum of Art. Immediate duties: to provide guidance for and to participate in the conservation of objects belonging to the collection of the Department of Primitive Art. Qualifications: strong academic background in art history, archaeology, and conservation; M.A. or M.S. degree desirable; minimum of four years experience in the examination and treatment of objects, especially those from Africa, Oceania, and pre-Columbian Central and South America. Send résumé to James H. Frantz, Objects Conservation Department, Metropolitan Museum of Art, New York, New York 10028.

A TEXTILE CONSERVATOR is being sought by the Merrimack Valley Textile Museum, North Andover, Massachusetts. Duties: responsible for equipping a laboratory, hiring and supervising staff, preparing a budget; provides technical assistance to curators; conducts workshops; analyzes, cleans, mends, and mounts textiles. Qualifications: M.A. degree, or B.S. degree plus comparable work experience; familiarity with history and technology of textiles; ability to work with curators and to supervise technicians. For more information write: Thomas W. Leavitt, Director, Merrimack Valley Textile Museum, 800 Massachusetts Avenue, North Andover, Massachusetts 01845.

A RESEARCH CHEMIST is being sought by the Metropolitan Museum of Art. Duties: technical examination of art objects; research into existing and new applications of scientific techniques to art objects

and archaeological materials. Qualifications: Ph.D. degree in Chemistry; basic knowledge and experience in most of the following fields: analytical and inorganic chemistry, microscopy, metallography, and radiography; prior experience with art objects is desirable. Send résumé to: Personnel Department, The Metropolitan Museum of Art, 82nd Street and Fifth Avenue, New York, New York 10028.

An OBJECTS CONSERVATOR is being sought by the Conservation Analytical Laboratory, Smithsonian Institution. Salary: \$11,523-\$14,097 (GS7-GS9). Qualifications: candidates should be graduates of a recognized training program or have equivalent experience acquired through apprenticeship training and independent study; must have mechanical ability, manual dexterity, and skill in using tools; extensive knowledge of conservation literature and theory, and background in the chemistry of conservation is required. Experience in electrolytic treatment of objects is desired. Submit two copies of application form 171, one to: Civil Service Commission (1901 E. St., N.W., Washington, D.C. 20560) to be rated for "Special Interest: Conservator" register; and one to: Conservation Analytical Laboratory (Smithsonian Institution, Washington, D.C. 20560).

A CHIEF CONSERVATOR is being sought by the New England Document Conservation Center, North Andover, Massachusetts, to begin October 1, 1977. Duties: responsible for all functions of the preservation workshop, including bindery and restoration of flat paper, works of art on paper, photographic materials, and maps; responsible for all aspects of the Center's field work, including emergencies, except those which are primarily educational. Salary: \$18,000-20,000 depending upon qualifications and experience. Send résumé to: Mary McKenzie, Executive Director, New England Library Board, 231 Capitol Avenue, Hartford, Connecticut 06115.

FOOTNOTE



The Pacific Regional Conservation Center is probably the first organization to broadcast information about conservation practices and principles by satellite. The Center sends two hours of conservation programs per month to Fiji, American Samoa, Cooke Islands, New Zealand, Solomon Islands, and Papua, New Guinea via the NASA satellite PEACE-SAT.

- * * Direct contributions to the AIC Newsletter to Merrily A. Smith, Editor, [REDACTED] Duluth, * *
Minnesota 55812
- * * Direct correspondence concerning AIC to Charlotte K. Burk, Executive Secretary, AIC, 1725 19th * *
Street, N.W., Washington, D.C. 20009 Telephone (202) 387-6837
- * * Direct correspondence relating to the FAIC to Joyce Hill Stoner, Executive Director, FAIC, The * *
Winterthur Museum, Winterthur, Delaware 19735

A·I·C Newsletter

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

Volume 2, Number 4

August 1977

AIC NEWS

The AIC has a NEW EXECUTIVE SECRETARY and NEW ADDRESS in Washington, D.C. Martha Morales replaced Charlotte Burke June 13, 1977, and can be reached at the AIC national office in Washington between 8:30 a.m. and 2 p.m. Monday through Thursday at (202) 638-1444. The new address is: American Institute for Conservation of Historic and Artistic Works; 1522 K Street, N.W.; Suite 804; Washington, D.C. 20005.

The AIC DOESN'T CARE how many places you can be at once. Only one mailing address will be maintained for you on the official mailing list. Please specify on future forms where you wish to receive your mail.

AIC NEWSLETTER EDITOR Merrily A. Smith has a new daytime telephone number: [REDACTED].

The BOARD OF DIRECTORS of AIC met in Boston at the annual meeting. Among the decisions made at that time are the following:

1. Dues notices will be sent out on February 1, 1978 to avoid having payments arrive in the national office at the same time as annual meeting registration fees.
2. The Board will have four one-day meetings in 1978; the meetings will be held in March, June, September, and December.
3. All committee reports and budgets will be reviewed at the March meeting of the Board and then circulated to the membership prior to the annual meeting.
4. In the future, all AIC and FAIC publications will be copyrighted.
5. Effective immediately, Barbara Appelbaum will serve as liaison between the AIC Board and the FAIC; Eleanor Labaree will serve as liaison between the AIC Board and the AIC Newsletter.
6. Responsibility for the annual meetings is to be transferred to one of the Directors of AIC instead of the Vice President of AIC.
7. If the proposed revision of the National Conservation Advisory Council's By-Laws is accepted at the November meeting of the NCAC, the AIC will be allowed two delegates to NCAC instead of one. The additional delegate, to be selected by the AIC Board from a slate of names submitted by the Nominating Committee, is to be in private practice and is to represent the interests of conservators who consider themselves private practitioners. The entire membership is invited to submit nominations to Anton J. Konrad, Conservation Analytical Laboratory, Smithsonian Institution, Washington, D.C. 20560.

VOLUNTEERS ARE SOUGHT to serve on AIC committees, especially the newly-charged Regional Centers Committee. Please indicate your willingness to serve by writing to AIC Executive Secretary, Martha Morales.

THE IIC-UK Group has expressed an interest in distributing their new journal, The Conservator, in the United States through AIC. Before AIC commits itself to this involvement, some indication of membership interest is needed. If you would like to purchase The Conservator (published annually, price £ 5) please notify AIC Executive Secretary Martha Morales. Do NOT send any orders.

AIC MEMBERSHIP HAS INCREASED dramatically in the last five years. AIC Secretary Eleanor Labaree reported at the annual meeting in Boston that AIC now has 546 Associate members, 299 Fellow members, 66 Institutional members, and 4 Honorary members. She noted that membership doubled between the years 1962 and 1972, and doubled again between 1972 and 1975.

A LIST OF AIC PUBLICATIONS has been distributed to the membership and is available upon request from the AIC national office. The AIC Bulletin Vol. 11, No. 2 is being reprinted and will soon be available for \$10.00 per copy. Back issues of the AIC Newsletter are also available from the national office at \$.25 per copy.

The 1978 ANNUAL MEETING will be held in Fort Worth, Texas at the Statler Hilton Hotel, June 1-4, 1978.

A LIST OF CERTIFIED PAPER CONSERVATORS is available at the national office from Executive Secretary Martha Morales.

AIC MEMBERSHIP NEWS

SUSANNE P. SACK's address was incorrectly listed in the May 1977 AIC Newsletter as New York, New York. The proper address is: [REDACTED], Brooklyn, New York, 11201.

FRANCES BISHOP KING announces that she is no longer associated with Auslew Gallery in Norfolk, Virginia. She is currently engaged in free-lance restoration and conservation of oil paintings and sculpture at [REDACTED], Norfolk, Virginia 23503.

SEAN PURTELL, AIC Associate, died May 6, 1977 at age thirty-two.

RICHARD D. BUCK, founder of the Intermuseum Conservation Association and a founding member of the IIC, died this spring. AIC Fellow George Stout has prepared the following tribute in his memory:

RICHARD DAVID BUCK, 1903-1977

Slopes of the dissected plateau known as the Catskill Mountains are wooded with pine, spruce, oak, and hickory. Middletown, New York, is located near the southern edge of that highland region. There, on the third of February 1903, Richard Buck was born. He went to school there. Then he attended Harvard College. The S.B. degree came to him in 1926 followed in 1934 by the A.M. Much later, in 1976, the honorary degree, Doctor of Arts, was conferred on him in Boston by the New England College of Law.

At Harvard University he held these positions: Assistant in Fine Arts, 1928-1931; Tutor, 1929-1931; staff member, Department of Conservation and Technical Research, Fogg Art Museum, 1937-1942; Acting Head, Department of Conservation, 1943-1946; Chief Conservator, 1947-1952; Lecturer in Fine Arts, 1951-1952.

Richard Buck had married Robin Hirsch in 1939. Sons were born to them in 1941 and 1943.

In 1952 he founded the Intermuseum Conservation Association, served as its Director, and established its laboratory at Oberlin, Ohio. ICA is a regional center. By 1973 sixteen museums and galleries were members. Richard Buck directed it until 1973. Then he stayed on an addition year as Head of the Training Program which he had started in 1970 with a grant from the Ford Foundation. In 1974 he went to San Diego, California, where he soon founded the Balboa Art Conservation Center. Prior to that date, and in addition to his other duties, he had been able to serve Wheaton College as an instructor (1931-1933); the National Gallery, London, as advisor on conservation (1949-1950); and the UNESCO Conservation Center in Mexico as advisor (1966). He organized the International Seminar of 1957 on Varnishes and Their Solvents, and edited the book which was a compilation of the papers presented. He conducted and participated in many seminars in the United States and in England, Italy, Poland, and Japan. He has written scores of articles on conservation.

He was a founding Fellow and one-time Vice President of the International Institute for Conservation of Historic and Artistic Works, the first Chairman of IIC-AG, and a founder of AIC. An honorary membership in AIC was conferred on him June 1, 1977, four days after his death.

In the long run of history Richard Buck may be known for at least two of his many labors. He built a regional center for conservation which, for twenty years, has been studied as a model. He followed that with another, the Balboa Art Conservation Center at San Diego. Trustees of BACC are establishing a memorial -- a conservation library fund -- in honor of Richard D. Buck. His other notable labor is a profound and exhaustive study of wood, its behavior and control. A condensation of his work on this subject is printed in Studies in Conservation, XVII (1972). (Did a lingering memory of the Catskill slopes keep him occupied with wood?)

In the present moment of history he is noted and fondly remembered for his devotion to his students and to his associates, for his learning, his kindness, his gentle humor, his zealous pursuit of knowledge, his superlative thoroughness as an investigator and as an operator. In 1974 when Richard and Robin Buck visited Japan for a series of seminars sponsored by the Japan Foundation, news went out among workshops and laboratories: "Buck-san is here." Over the world, all who knew him will tell themselves, all the rest of their lives, that Buck-san is here.

PUBLICATIONS

Keck, Caroline K. How to Take Care of Your Pictures, a Primer of Practical Information. New York, Charles Scribner's Sons, 1978. Suggested price \$3.95 This is an updated edition of the 1954 book published by The Brooklyn Museum, The Brooklyn Institute of Arts and Sciences, New York. Publication is expected in May 1978.

Keck, Caroline K. "Lining Adhesives: Their History, Uses, and Abuses." Copies of this speech, originally presented at the 1976 annual meeting of the AIC in Boston, are available without charge from: The Art Conservation Center, Lake Road, Cooperstown, New York 13326.

Brommelle, Norman and Perry Smith, eds. Conservation and Restoration of Pictorial Art. Butterworths, 1977. 270 pp. \$34.50.

Hours, Madeleine. Conservation and Scientific Analysis of Painting. Van Nostrand Reinhold, 1977. 128 pp. \$20.00.

Merck Index, 9th ed. Available from: Merck & Co., Inc., Publications Department, P.O. Box 2000, Rahway, New Jersey 07065.

Figlina. Volume 1 of this annual journal was published in 1976 under the joint auspices of the Société Française d'Etude de la Céramique Antique in Gaule (SFECAG) and the Laboratoire de Céramologie de Lyon. The publication will limit its contents to the ceramics found in Gaule, both local and imported. Volume 1, 1976 is available for 36.00 F.F. from: Roger Lauxerois, Secretariat de Rédaction de Figlina; C.E.R.G.R; 74, rue Pasteur; 69007 Lyon; France.

McCann, Michael. Health Hazards Manual for Artists. New York, The Foundation for the Community of Artists, 1975. 27 pp. \$2.50.

McCann, Michael. "Art Hazards News," a regular column in Art Workers News. This newspaper publishes ten issues per year, and is available at the annual subscription rate of \$7.00 from: [REDACTED], New York, New York 10001.

Stellman, Jeanne and Susan Daum. Work is Dangerous to Your Health. New York, Vintage Press, 1973. This paperback book contains a discussion of the effects of toxic substances on the body.

Martin, John H., ed. The Corning Flood: Museum Under Water. Corning, New York, The Corning Museum of Glass. \$6.00 + postage. The book gives a complete account of the restoration of the glass and library collections of The Corning Museum following their devastation by tropical storm Agnes in 1972.

NCAC NEWS

The NCAC ad hoc COMMITTEE ON ENERGY PROBLEMS met September 13, 1977. The committee discussed the NCAC interim energy statement "Considerations on the Control of Environmental Conditions in Museums, Libraries, and Archives in Situations of Energy Shortage." Suggestions from the AIC membership regarding ways in which the interim statement could be modified, or other areas of concern which should be investigated will be gladly received. All comments should be addressed to Charles Hummel, Chairman, NCAC ad hoc Committee on Energy Problems (c/o Henry Francis duPont Winterthur Museum, Winterthur, Delaware 19735) as soon as possible. The final report will be submitted to the NCAC for approval at its November 1977 meeting. Other committee members are: Ross Merrill, Jose Orraca, Fraser Poole, Nathan Stolow, Elliott Carroll, and Robert Matthai (liaison from the AAM Energy Committee).

The NATIONAL CONSERVATION ADVISORY COUNCIL (NCAC) has 21 institutions as voting members and two as non-voting members. The voting institutions and their designees are:

Advisory Council on Historic Preservation, Robert R. Garvey, Jr.

American Association of Museums, Michael Botwinick
American Association for State and Local History,
Edward R. Gilbert

American Institute of Architects, Nicholas A. Pappas

American Institute for Conservation, Donald K. Sebera

Architect of the Capitol, George White

Association for Preservation of Technology, Russell V. Keune

Cooperstown Graduate Programs, Sheldon Keck

Fogg Art Museum, Arthur Beale

Intermuseum Conservation Association, Marigene H. Butler

Library of Congress, Frazer G. Poole

National Archives, James L. Gear

National Bureau of Standards, John D. Hoffman

National Gallery of Art, Robert L. Feller

National Park Service, Harold L. Peterson

National Trust for Historic Preservation, James C. Massey

Newberry Library, Paul N. Banks

New York University, Institute of Fine Arts, Lawrence J. Majewski

Smithsonian Institution, Robert M. Organ

Washington Conservation Guild, Stewart Treviranus

Winterthur Museum, Charles Hummel

The non-voting institutions and their designees are:

National Endowment for the Arts, John R. Spencer

National Endowment for the Humanities, Suzanne Schell

CONFERENCES, SEMINARS, COURSES

THE ASSOCIATION OF PRESERVATION TECHNOLOGY will hold its annual meeting in Cleveland, Ohio September 28-October 1, 1977. The conference will include sessions on Paint Analysis: Microscopy, Wet Chemistry; on Glass: Restoration, Conservation; and on Wallpaper: Restoration, Conservation. Tours to a modern paint laboratory and to the conservation laboratory in Oberlin will be given. There will also be short side trips to points of interest near Cleveland.

The SOCIETY OF AMERICAN ARCHIVISTS will hold its annual meeting in Salt Lake City, Utah, October 4-7, 1977. A session on disaster prevention and control will be conducted on October 6.

The CENTER FOR ARCHAEOOMETRY (Washington University) has presented the following seminars in 1977: Charles Parks, Sculptor, "Casting, Finishing and Patination of Bronze Sculpture;" Martin Aitken, Research Laboratory for Archaeology and the History of Art, Oxford, "Archaeology and Physics;" Ann Wintle, Research Laboratory for Archaeology and the History of Art, Oxford, "Thermoluminescent Dating in the Paleolithic;" and Gary Cariveau, Metropolitan Museum of Art and Brookhaven National Laboratory, "The Metropolitan Museum of Art/Brookhaven Projects in Archaeometry."

The MCCRONE RESEARCH INSTITUTE presented its course "Microscopy for Conservators of Art Objects," June 27-July 1, 1977. Registration fee was \$400. For more information about this and other courses offered by the McCrone Research Institute write: Nancy Daerr, McCrone Research Institute, 2508 South Michigan Avenue, Chicago, Illinois 60616.

The SMITHSONIAN INSTITUTION LIBRARY is offering a series of conservation workshops to its staff under the direction of Library Conservator, Johannes Hyltoft. The workshops, conducted in four separate sessions, cover paper; leather, cloth, and other binding materials; binding construction; and care of books.

INTER/MICRO, an annual international conference on microscopy, will be held in Chicago, Illinois July 23-27, 1978. Approximately 60 technical papers will be presented describing the most recent advances in light, electron and x-ray microscopy applied in biology, metallography, mineralogy, chemistry, and medicine.

NEWS IN GENERAL

The NEW ENGLAND DOCUMENT CONSERVATION CENTER is moving to a new facility, expected to be operational in October 1977. The new quarters are at Abbot Hall, Phillips Academy, Andover, Massachusetts. The Center has also received \$91,395 in grants from the National Historical Publications and Records Commission. A grant of \$5,800 will partially fund four one-week conservation seminars in the six New England states, to be offered during the fall of 1977 and spring of 1978. A second grant of \$11,850 is to aid in the first year's training of a technician and an apprentice in the Center. A third grant of \$73,745 is to be used for the development of an archival microfilm service and an archival consulting service.

The PACIFIC REGIONAL CONSERVATION CENTER has received a grant from the National Endowment for the Arts for research into the preservation of waterlogged materials. The project, under the direction of Carl Semczak, began June 1, 1977. Semczak will spend the first three months visiting and working at major wet sites throughout the world. The next three months will be spent working with Colin Pearson at the Western Australian Museum.

The PENNSYLVANIA ACADEMY OF THE FINE ARTS has been awarded grants from the National Endowment for the Arts and the Pennsylvania Council on the Arts to conduct a survey to determine the need for a conservation center in the mid-Atlantic States region. Marilyn Kemp Weidner is the project director and is responsible for conducting the survey, which is directed toward institutions housing works of art and historic artifacts. The survey concentrates specifically on the need for conservation of works of art

on paper, but also seeks information regarding needs in other areas of conservation such as: paintings, sculpture, books, manuscripts, archival materials, photographs, textiles, furniture, metal objects, ceramics, and glass. For more information write: Marilyn Kemp Weidner, [REDACTED], Philadelphia, Pennsylvania 19106. Telephone: [REDACTED].

A DEVICE TO MONITOR VIBRATION AND SHOCK levels has been successfully used during construction work at the Brooklyn Museum, reports Dan Kushel, Assistant Conservator. The instrument is called the BR-2-3 Blast Monitor and is made by Dallas Instruments, Inc. (P.O. Box 38189, Dallas, Texas 75238). The portable, battery-powered instrument measures peak velocity with three sensors (two horizontal, one vertical) and continuously records vibration levels on a paper tape. Its normal range is 0-4 inches/second. The Museum staff had the sensitivity of the instrument increased to two inches/second, full scale, enabling the recording of vibrations even below those that would cause noticeable movement of light or delicately-balanced objects in cases. Kushel writes, "We found it very useful in finding vibration-prone trouble spots and in having construction work quickly modified to minimize construction vibrations in the building. With the increased sensitivity modification, it should also prove useful . . . in determining vibration levels from gallery visitor traffic or ambient vibration levels." The Blast Monitor is not suitable for monitoring shipments as it must be held level to function properly. Cost of the instrument, including sensitivity modification, is about \$2,100. For more information write Dan Kushel, Brooklyn Museum, Eastern Parkway, Brooklyn, New York 11238; or write Ray Callicote at Dallas Instruments.

INFORMATION ON THE THEFT of 125 Poma Indian baskets is being sought by the Lake County Museum, Lakeport, California. The baskets were stolen December 28, 1976. They range in size from $\frac{1}{4}$ " in diameter to $2\frac{1}{2}$ feet in diameter. All are of coil or twining weaves, and are beaded, feathered, or reed. The baskets had tag markers and were not permanently marked with museum identification. The Lake County Administrative Office requests that anyone with information about these items or anyone who is contacted about purchasing them call the Lake County Administrative Office: (707) 263-2211.

A NEW USE FOR MICROCRYSTALLINE WAX has been reported by AIC Fellow Louis Pomerantz, who has been conserving a rare Javanese gamelan at the Field Museum of Natural History, Chicago. The gamelan, acquired by the museum in 1893 and one of 12 in the United States, is a twenty-three piece orchestra composed almost entirely of percussion instruments, i.e. drums, bronze gongs, and xylophones. The use of microcrystalline Multiwax W445 (WITCO) as a means of tuning the gongs has proven highly successful and has eliminated the need to hammer the gongs, a traditional method requiring the skills of a Javanese specialist. Details of the treatment will be described in the January 1978 issue of the Field Museum of Natural History Bulletin, which will be devoted entirely to the project.

A METHOD FOR REMOVING PAINT FROM LIMESTONE AND BASALT has been devised by AIC Associate Stuart Delaney (Department of Commerce & Economic Development, 101 General Administration Building, Olympia, Washington 98504). He will be happy to supply information on the chemicals he uses and the sequence of their application to anyone who requests it.

CONSERVATION FILES ON MAJOR PHOTOGRAPHERS whose work is represented in various museum collections are being assembled at the University of Delaware under the direction of Photograph Conservator Jose Orraca. A questionnaire is being circulated to photographers around the country so a record can be kept showing the materials and techniques used by a given artist in his work. Show notices and catalogs are also being solicited. For more information and copies of the questionnaire write: Jose Orraca, Associate Professor, The Conservation of Photographs, Art Conservation Department, 219 McDowell Hall, University of Delaware, Newark, Delaware 19711.

The CONNECTICUT LAW REVIEW is planning a symposium on non-profit institutions which present art to the public. Editors of the Review are trying to gather a diverse mix of legal and extralegal articles about these institutions and feel that any one of the members of the AIC could make a valuable contribution to the subject. For more information about the proposed symposium write: William B. Barnes, Connecticut Law Review, University of Connecticut School of Law, Greater Hartford Campus, West Hartford, Connecticut 06117.

FAIC NEWS

PROJECT DIRECTORS are being sought by the FAIC. Louis Pomerantz organized Know What You See in 1976; Marjorie Cohn organized the catalogue for Wash and Gouache and Arthur Beale organized the pigment workshop in 1977. Who is going to volunteer to organize something in 1978 and beyond? Who is willing to take the time to make the public aware of the profession of conservation? Write to: Joyce Hill Stoner, Executive Director, FAIC, The Henry Francis duPont Winterthur Museum, Winterthur, Delaware 19735.

SPECIAL THANKS to the following, who have been FAIC patrons and sponsors in 1977: R. B. Hodes, The International Art Registry, Ltd., Edwin A. Joseph, and Mrs. Nelson Urban.

The FAIC ORAL HISTORY PROJECT has more than thirty interviews with twelve participating interviewees in its research files. Donations of résumés, clippings, and conference tapes are welcome. An article describing the FAIC oral history project appeared in the July 15, 1977 issue of Museum News.

FAIC FUND RAISING BROCHURES are available, and Joyce Hill Stoner, Executive Director, FAIC, asks that conservators write her to obtain them to distribute to their clients. She further requests that conservators encourage their hometown or nearby universities and museums to write for information about hosting the FAIC exhibition Know What You See. More information is available from: Ms. Reggie Lipsky, SITES, Smithsonian Institution, Washington, D.C. 20560.

POSITIONS AVAILABLE

THREE SENIOR LECTURERS IN CONSERVATION OF CULTURAL MATERIALS are sought by the Canberra College of Advanced Education. The College is planning to introduce courses of training for conservators in March 1978. Initially, it is intended to offer a two-year graduate program leading to a Master's degree

and a two-year undergraduate program leading to the award of an Associate Diploma. Applicants should have appropriate professional qualifications as well as substantial and recent high level professional experience in the conservation of cultural materials. The initial appointments will be in the following areas: Conservation of PAPER and BOOKS; conservation of PAINTINGS; and conservation of ARTIFACTS, particularly ethnographic materials relating to the South Pacific Region and to Australian Aboriginals. For more information write: The Registrar, Canberra College of Advanced Education, P.O. Box 1, Belconnen, A.C.T., 2601, Australia.

A SENIOR CONSERVATOR is sought by the Ohio Historical Society. This person is responsible for the continuing development of an archives/library/manuscripts conservation laboratory where a full range of 19th and 20th century archival materials are treated. Applicants should indicate their salary expectations. Send résumé to: Personnel Officer, Ohio Historical Society, 171 and 17th Avenues, Columbus, Ohio 43211.

A CONSERVATOR/LECTURER is sought by the University of California, Davis. Fifty percent of this person's time will be spent as conservator for the Laboratory in the Fine Arts and Museology, and will primarily involve work on the oil paintings from the collections of the state of California and on art of the western United States. Fifty percent of the time is to be spent in course presentations on Historic Materials and Techniques, Problems of Conservation, and Aspects of the State of California Collection from an historical point of view. Requirements for the position include advanced study with substantial and appropriate work in Art History and appropriate experience in conservation. Send résumé to: Richard D. Cramer; Department of Art; University of California, Davis; Davis, California 95616

An ASSISTANT FURNITURE CONSERVATOR is sought by the Henry Francis duPont Winterthur Museum. Candidates should have a strong background in their area and must be able to handle all aspects of treatment. They should be graduates of a conservation training program or have equivalent work experience. Address résumés to: Dr. George J. Reilly, Conservation Coordinator and Museum Scientist, the Henry Francis duPont Winterthur Museum, Winterthur, Delaware 19735.

A PAPER CONSERVATOR is sought by the Historical Society of Pennsylvania to treat manuscripts and prints in its collections. Applicants must be familiar with a wide variety of flat work processes; knowledge of bookbinding would be desirable. Beginning salary \$8500. Send résumé to: Peter J. Parker, Chief of Manuscripts, Historical Society of Pennsylvania, 1300 Locust Street, Philadelphia, Pennsylvania 19107.

A BOOK CONSERVATOR is sought by the University of Maryland, College of Library and Information Services to conduct a graduate seminar in Spring 1978 on "Conservation and Restoration of Archival and Library Materials." Requirements for the position, which is part time, are a Master's degree combined with relevant experience. Send résumé to: Lawrence J. McCrank, College of Library and Information Services, University of Maryland, College Park, Maryland 20742.

An ASSISTANT CONSERVATOR OF PAPER, civil service grade 9, a CONSERVATOR OF SCULPTURE, civil service grade 9-11, and two ASSISTANT CONSERVATORS OF PAINTINGS are sought by the National Gallery of Art. Applicants must have a degree from a recognized train-

ing program or have had the equivalent training and experience. Send Civil Service application Form 171 to: Victor C. B. Covey, Chief of Conservation, National Gallery of Art, Washington, D.C. 20565. Forms can be obtained from the National Gallery of Art or from the Civil Service Commission, 1901 E. St., N.W., Washington, D.C. 20560.

MARILYN KEMP WEIDNER, a private conservator specializing in the treatment of works of art and historic artifacts on paper, seeks an assistant. This person must be skilled in a variety of paper conservation techniques and must be willing to learn new ones; must have knowledge of media and techniques of the artist, chemistry, photography, and typing; must appreciate the aesthetic qualities of the work of art and subtleties of paper variations; and must have determination, energy, inventiveness, and productivity as well as being able to play six fast games of backgammon a day. Send résumé to: Marilyn Kemp Weidner, [REDACTED], Philadelphia, Pennsylvania 19106.

A CONSERVATION SCIENCE TECHNICIAN is sought by the Center for Conservation and Technical Studies, Fogg Art Museum. A B.S. degree in chemistry, plus two years experience in instrumental analysis and research are required. Familiarity with microscopic/microchemical, x-ray diffraction and fluorescence, emission spectrographic, and infrared techniques is desirable. Applicants must have a strong interest in material analysis of art works and archaeological artifacts. Send résumé, three letters of reference, and transcripts to: L. Stodulski, Center for Conservation and Technical Studies, Fogg Art Museum, Cambridge, Massachusetts 02138.

A CONSERVATION OFFICER/CURATOR is being sought by the Public Service of South Australia for the Department for the Environment. This person is responsible for all matters relating to the examination, preservation, and restoration of specimens in the South Australian Museum's Scientific Branch (Archaeology and Anthropology). In addition, assistance in preventive conservation matters will be expected. A laboratory will be available and, depending upon the caliber of the applicant, there will be opportunities for research. The successful applicant must have tertiary academic qualifications and appropriate specialist experience in either conservation or the chemistry of a broad range of organic materials including wood, resin, wax, bone, feathers, fur, and hide. Send applications to: Permanent Head, Department for the Environment, G.R.E. Building, 50 Grenfell Street, Adelaide, Australia.

A part-time EDITORIAL ASSISTANT is sought by the editors of Art and Archaeology Technical Abstracts. The assistant must aid in the organization of the abstractors, the actual abstraction of articles, and the preparation of the manuscript. Applicants should have training and experience in research and library skills, secretarial work, and must be familiar with some of the following disciplines: art conservation, art history, science, and languages. Send applications to: Managing Editor, AATA, c/o NYU Conservation Center, Institute of Fine Arts, One East 78th Street, New York, New York 10021.

ABSTRACTORS are needed for Art and Archaeology Technical Abstracts (AATA). If you have the time, please help out. The value of the publication depends on voluntary international contributions from trained persons in the field. For information write: Managing Editor, AATA, c/o NYU Conservation Center, Institute of Fine Arts, One East 78th Street, New York, New York 10021.

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