

# A·I·C Newsletter

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## AIC NEWS

The BOARD OF DIRECTORS of AIC met September 21, 1977. Among the events of that meeting are the following:

1. The Board will retain first right of refusal for publication in the AIC Journal of papers presented at the AIC annual meetings.

2. Barbara Beardsley resigned as program chairman of the upcoming annual meeting after making the arrangements, in conjunction with the local arrangements committee, for the hotel, busses, meeting rooms, and banquet space in Fort Worth. Ms. Beardsley will be continuing to fulfill her responsibilities as Director of the AIC and as the invited private representative to the NCAC. New program chairman for the Fort Worth meeting is Paul N. Banks.

3. Jacqueline Olin will be the chairman of the new Regional Centers Committee.

4. The name of the AIC membership directory has been changed to the AIC Directory. In addition to the names and addresses of the members, it will include the AIC bylaws, AIC committees and their members, a list of the certified paper conservators, and the AIC Board of Directors. A revised code of ethics, currently being written by the Ethics Committee, will also be included when it is completed.

THE AIC MAILING LIST is sometimes sought for use by various organizations and commercial interests. At the January 6, 1978 meeting of the Board of Directors a policy for the use of the mailing list will be established. Comments on this subject from the membership would be appreciated. Please send them to AIC Executive Secretary, Martha Morales, Suite 804, 1522 K Street N.W., Washington, D.C. 20005.

ADDRESS CHANGES must be received at the AIC national office by January 1, 1978 for inclusion in the 1978 AIC Directory.

TWENTY-ONE PEOPLE HAVE BEEN DROPPED FROM THE MAILING LIST of AIC because they failed to provide forwarding addresses, and their mail was repeatedly returned to the National Office. Among those who will soon suffer the same fate if they do not make their whereabouts known are the following: Ellin M. Burke, Meredith Mickelson, Susan K. Harvey, Susan E. Weiss, and Sara J. Wolf.

ARTHUR SEALE, Chairman of the Membership Committee, and JACQUELINE OLIN, Secretary of the Membership Committee, were scheduled to rotate off the committee in October after two years of service. They will step down and new committee officers will be elected as soon as replacements for them are found.

THE 1978 ANNUAL MEETING OF AIC will be held in Fort Worth, Texas, June 1-4, 1978. A formal call for papers will be sent to all members early in January. Do you have something to submit? Start thinking!

SUGGESTIONS FOR ENTERTAINMENT at the banquet of the 1978 annual meeting in Fort Worth are being solicited by program chairman, Paul N. Banks. Volunteers to provide entertainment are also welcome. If you have a scathingly brilliant idea, or even a marginally acceptable one, get in touch with Paul Banks at: Newberry Library, 60 West Walton Street, Chicago, Illinois 60610. Telephone: (312) 943-9090.

THE U. S. POST OFFICE HAS MANGLED, DESTROYED, OR LOST several AIC Journals and new member packets, reports AIC Executive Secretary, Martha Morales. If you think you should have received something from AIC and haven't, write or call Mrs. Morales. Telephone: (202) 638-1444. This announcement does not apply to Vol. 17, No. 1 of the AIC Journal. It will not be mailed until January 1978.

The AIC DELEGATE TO THE INTERNATIONAL CENTER is W. Thomas Chase, Freer Gallery of Art, Washington, D.C.

## AIC MEMBERSHIP NEWS

DONALD SEBERA, President of AIC, has resigned his post at the Canadian Conservation Institute. He is presently serving a one-year appointment at the University of Delaware as Visiting Professor, Conservation; and Assistant Director, Winterthur Conservation Training Program. He is teaching "Methods of Examination" to conservation students, and Freshman chemistry in the university's Department of Chemistry. Anyone wishing to communicate with him can do so by writing: Conservation Training Program, Room 316 McDowell Hall, University of Delaware, Newark, Delaware 19711. Telephone: (302) 738-2479.

TIMOTHY J. VITALE, AIC Associate, is working at the Boston Museum this year on a scholarship from the National Endowment for the Arts.

JOHN L. BERTALAN, AIC Associate, seeks persons interested in contributing to the exchange of information relating to the conservation of three-dimensional objects at future AIC meetings. Send your name and specialty to him at: Detroit Art Institute, 5200 Woodward Avenue, Detroit Michigan 48202.

CAROL A. GRISSOM, AIC Associate, joined the staff of the Center for Archaeometry (Washington University, St. Louis) as Assistant Conservator in September 1977. Matching funds for the position have been granted by the National Endowment for the Arts.

EUGENE FARRELL became Conservation Science Technician at the Fogg Art Museum in September 1977.

## FAIC NEWS

KNOW WHAT YOU SEE: THE EXAMINATION AND TREATMENT OF PAINTINGS, an exhibition organized by Louis Pomerantz for the FAIC, has been redesigned and is now available for booking in three copies. The new versions are lighter (shipping weight has been cut in half) and easier to install than the original. Content has been expanded to make the exhibition more comprehensible to the layman. Rental fees are \$350, plus shipping to the next location on the tour. Bookings to date in 1978 are:

University of Idaho, Moscow, Idaho	2-25 to 3-26
Amon Carter Museum of Western Art, Fort Worth, Texas	6-3 to 7-2
San Antonio Museum Association, San Antonio, Texas	7-22 to 8-20
SUNY-Oswego, Oswego, New York	10-28 to 11-26

For information and bookings write: Regina L. Lipsky, Exhibition Coordinator, SITES, Washington, D.C. 20560.

## PUBLICATIONS

Stone Preservatives: Methods of Laboratory Testing and Preliminary Performance Criteria. 1977. 74 p. \$2.30. This publication is a National Bureau of Standards study of stone preservatives and criteria for selecting them. It is available from the Public Documents Distribution Center, Pueblo, Colorado 81009. When ordering, identify by citing: C 13.46:941 and S/N 003-003-01727-2.

Machida, Seishi. "Papermaking in Ancient Japan." Kagaku No Ryoiki 1976, 30(10), 946-54. Papermaking in ancient Japan is presented, including raw materials, Neri, and processes for producing ancient Japanese handmade papers.

National Register of Lost or Stolen Archival Materials. Society of American Archivists. July 1977. This 28-page pamphlet marks the beginning of the second year of the society's service to individuals and institutions concerned about the growing problem of manuscript thievery. The publication lists all missing items reported to the SAA national office since the beginning of the security program in July 1975. The Register is divided into two parts: An "A" list contains those items discovered missing after January 1975, and a "B" list contains items discovered missing before January 1975. Future issues of the Register will be published in November and March. Available from: SAA Archival Security Program, Box 8198, The Library, University of Illinois at Chicago Circle, Chicago, Illinois 60680.

Middleton, Bernard C. A History of English Craft Bookbinding Technique. Holland Press, 1978. This book has been out of print for over three years. The new edition will be a limited printing of 500 copies and will be available in England for about £15 (\$27.00), plus postage. There is a small amount of new material by Middleton.

TAPPI Standards for Paper Permanence and Durability. \$12.00. This book includes 54 TAPPI Standards and Suggested Methods chosen by George M. Cunha (Director of the New England Document Conservation Center). The 54 test procedures include text, photos, and illustrations. Available from: Technical Association of the Pulp and Paper Industry, One Dunwoody Park, Atlanta, Georgia 30341.

Fakes and Forgeries. The Minneapolis Institute of Art, 1973. Exhibition catalog, 310 illustrations. \$7.00. Over 300 fakes and forgeries are compared with originals. Biographies of some of the more notable and daring forgers are included. Also given are essays on various forms of frauds, the forgers' methods, methods of detection, and advice to the buyer.

PACT: Journal of the European Study Group on Physical, Chemical, and Mathematical Techniques Applied to Archaeology. 1 (1977). The first issue of this journal, to appear in December 1977, contains the proceedings of a symposium held in Paris in June 1977 at the Laboratoire des Musées de France on the application of X-ray microfluorescence to archaeological objects. Experts from eleven countries discussed the various aspects of this method of analysis, including sampling, measures, different instruments, and improvements made in European laboratories. Volume 1 is available for 900 Belgian francs from: T. Hackens, 28a av. Léopold, B-1330 Rixensart, Belgium.

1977 Supplement for the International Card Index on Training in Conservation of Cultural Property. \$4.00. The supplement contains 120 photocopied cards giving basic details of course programs in the various fields of conservation. This set includes both new listings collected in 1975 and 1976 and revisions of listings from the first edition. The first edition (1975) is also still available for \$8.00. To order, write: International Centre for Conservation, Via di San Michele 13, Rome 00153, Italy.

Several NEW SLIDE AND VIDEO PRESENTATIONS have been released by the Conservation Information Program, Smithsonian Institution. The presentations are intended to acquaint museums, organizations and individuals with a selection of principles currently practiced in the field of museum conservation. Some presentations are introductory and basic in approach; others are more technical. All are meant to be used as aids in training. No specific treatment is actually recommended for any particular object. For more information write: Conservation Information Program, Smithsonian Institution, 2235 Arts & Industries Building, Washington, D.C. 20560.

## NEWS IN GENERAL

The MERRIMACK VALLEY TEXTILE MUSEUM (North Andover, Massachusetts) has hired Michael M. Bogle (Syracuse, New York) as Textile Conservator to establish and maintain a textile conservation facility at the museum. Mr. Bogle has a master's degree in textile science from Kansas State University, and is a member of the American Association of Textile Chemists and Colorists, the Association for Preservation Technology, and the IIC.

The CENTER FOR ARCHAEOOMETRY (Washington University, St. Louis) has been awarded matching funds of \$24,500 by the National Endowment for the Arts for use on their project of research and practical application in the conservation of outdoor sculpture. Local funding agencies supporting the project include the St. Louis Community Development Agency, which provided \$20,000 for research and treatment of public monuments in St. Louis. This will be the second year of the project, and will include work in stone preservation as well as continuing studies in the conservation of outdoor bronze.

BERNARD C. MIDDLETON, ENGLISH BOOKBINDER AND AUTHOR, will be in the United States early in 1978 to participate in an international bookbinding exhibition scheduled to open in San Francisco in March. He will conduct several workshops in binding and restoration during his stay. Workshops are presently planned in Los Angeles, San Francisco, New York, and Rochester. He would be willing to conduct others if there were sufficient demand. For more information write: Mel Kevin, Kater-Crafts Bookbinders, 4860 Gregg Road, Pico Rivers, California 90660.

THE FREER GALLERY CONSERVATION LABORATORY was remodeled in October. Improvements included the laying of a new floor, the installation of a new fume hood, and the introduction of track lighting.

AN ULTRA-VIOLET FLASHLIGHT has been recommended by AIC Fellow Robert Feller. The flashlight emits a minimum of visible light with maximum output in the long wavelength region from 3100 to 3800 Angstroms. The device uses a 2 W. gaseous UV bulb and an efficient quartz face plate. A special, self-contained solid-state power inverter is available to provide two hours of intermittent operation from the three D-size flashlight batteries. For more information write: David Cleckner, Vice President; PCM Industries, Inc.; 6924B N. Fairfax Drive; Arlington, Virginia 22213.

AROCOLOR, a mounting medium used by some conservators in microscopy, is a trade name for polychlorinated biphenyls (PCBs), writes Michael McCann (Art Hazards Resource Center, 220 Fifth Avenue, New York, New York 10001). People working with PCBs have reported nausea, dizziness, allergic dermatitis, eye and nose irritation, and allergic bronchitis. Known toxic effects of PCBs in humans include chloracne (severe acne-like skin eruptions), skin pigmentation, eye discharges, and, more recently, possible skin and pancreatic cancer. Studies in rats and mice show that PCBs cause liver cancer and reproductive problems. McCann classifies PCBs as extremely toxic by ingestion and skin contact and advises against their use.

A COMPUTER-ORIENTED PHOTOGRAMMETRIC SYSTEM has been developed for the positive identification and registration of two and three dimensional works of art. It is being used by the International Art Registry, Ltd. of New York to deter thefts and to aid in the detection of forgeries. The art work is initially photographed with 35mm color film. At least two views are taken, both of which include a registration reference plate. One photograph shows the entire work of art; the others are photomacrographs of specially-selected sections of the work. The photomacrographs are then projected on a screen and a grid is superimposed. The entire area within the grid is scanned for its unique characteristics, which are translated into digital information and fed into a computer. Based on this information, the computer creates a printout of the scanning profile it has received. It is this profile that represents the permanent and exact identity of the work of art. All works documented this way by IAR are visibly and invisibly labeled, indicating that such documentation is made and is on file with Interpol. The IAR itself retains a central file at its headquarters and a duplicate file in a vault at a secret location. The general fee for registration of an art work is  $\frac{1}{2}$  of 1% of the art work's value. Special arrangements are made for dealers, museums, and bulk orders. The fee for certification of an art work is  $1\frac{1}{2}\%$  of its fair market value. For more information write: International Art Registry, Ltd., 111 John St., New York, New York 10038.

THE FRIAM LABORATORY FOR THE CONSERVATION OF POLYCHROME WOOD SCULPTURE has been established in the sacristy of a 14th-century church in Cividale, Italy. The laboratory is treating objects damaged by the 1976 earthquakes in the Friuli area of N.E. Italy. Bernard Rabin directed the operation from May thru August 15, 1977, and Elisabeth Packard directed it from August 15 thru September 1977. Assisting them at various times were a number of trainees and conservators. They included Faye Wrubel and Stephen Bonadies, Cooperstown Conservation Training Program; Terence Mahon and Dorothy Mahon, NYU Conservation Center; Larry Keck, assistant to Bernard Rabin; Abigail Quandt, a volunteer; Constance Silver, graduate restorer from the International Center for Conservation, Rome; and Carol Grissom, Conservator from the Istituto Centrale del Restauro, Rome.

AN EVALUATION OF COMMERCIALY-AVAILABLE SILVER POLISHES was conducted at the Winterthur Museum in 1972. Results of this study are available from Andrew Lins, Assistant Conservator of Metals, Ceramics, and Glass; H. F. du Pont Winterthur Museum; Winterthur; Delaware 19735. Telephone: [REDACTED].

DULL GREY ADHERENT CORROSION PRODUCTS were found by the Conservation-Analytical Laboratory, Smithsonian Institution, during the cleaning of a late Roman silver bracelet from a Palestinian site. They were identified as solid solutions of bromian cerargyrites, members of a silver chloride - silver bromide solid solution series which have more chlorine than bromine. Identification was made by Joan Mishara using X-ray diffraction and supported by Barbara Miller with X-ray fluorescence. The presence of bromide in corrosion products on antiquities has not hitherto been reported. The bromide may cause unexpected behavior of chemical processes of stabilization that are accepted at present as satisfactory for silver and copper objects.

A MUSEUM SUPPORT CENTER to provide additional space for the Smithsonian Institution's Conservation-Analytical Laboratory is currently in the planning stages. The proposed building complex, to become available in the next decade, will provide additional space for the practical training of interns from conservation training programs and for Smithsonian staff. An ad hoc visiting committee has been invited to review the operation of the Conservation-Analytical Laboratory and to give its opinions on directions of this program expansion.

## ORGANIZATIONS

SOCIETY OF AMERICAN ARCHIVISTS. This organization, founded in 1936, is composed of individuals and institutions interested in the preservation and use of archives, manuscripts, and current records, as well as machine-readable records, sound recordings, pictures, films, and maps. It advances professional education and training, offers job placement services, supports research dealing with major archival problems, and represents archivists in areas involving related professions. The society publishes a quarterly journal, The American Archivist, and a bi-monthly newsletter, SAA Newsletter. For more information write: Society of American Archivists, Ann Morgan Campbell, Executive Director, The Library, Post Office Box 8198, University of Illinois at Chicago Circle, Chicago, Illinois 60680.

The COMMITTEE FOR THE PRESERVATION OF ARCHITECTURAL RECORDS was organized in 1973 to serve as a national clearinghouse of information, encouraging the preservation of records of architecture and the building arts. The committee seeks to locate, record, and index the contents of collections of such records, including both written and graphic material, and are working toward the formation of a nation-wide information center and a uniform system of recording architectural records. They have received a two-year grant from the National Endowment for the Humanities to facilitate the committee's expansion to a national program and to enable the beginning of a national catalogue of architectural records in American collections. Although the committee encourages the preservation of records threatened with loss or destruction, it does not accept such records for storage or preservation. It does publish a quarterly newsletter to disseminate pertinent information to interested parties. For more information write: Catha Grace Rambusch, The National Arts Club, 15 Gramercy Park South, New York, New York 10003.

THE ASSOCIATION FOR PRESERVATION TECHNOLOGY. APT is an association of professionals active in the preservation of historic resources. From its inception in 1968 it has served as a Canadian-American forum for the development of architectural preservation techniques in North America. APT organizes or co-sponsors conferences, symposia, and short courses on preservation issues and technical subjects, including preservation and repair of historic concrete structures; training of craftsmen for architectural conservation; causes, prevention, cure of wood deterioration; use of polymer adhesives for repair; and restoration of buildings. The annual meeting includes technical forums and tours to historic buildings. The association publishes a quarterly journal, Bulletin, and a bi-monthly newsletter, Communique. For more information write: Ann Falkner, Executive Secretary, APT, Box 2487, Station D, Ottawa, Ontario K1P 5W6, Canada.

STUDY GROUP PACT. This is a study group created in 1975 by the Parliamentary Assembly of the Council of Europe to consider the use of physical and chemical techniques in archaeology. The aims of the PACT study group are to provide information for archaeologists, to ensure liaison between physicists and chemists on one hand and archaeologists on the other, and to promote the development of scientific methods in archaeology. The first issue of an annual PACT Review will appear in December 1977. A newsletter is also distributed to members. For information about membership write: J. Soustelle, Chairman, PACT Group, Council of Europe, 67006 Strasbourg Cedex, France.

## CONFERENCES, SEMINARS, COURSES

April 11-15, 1977. OPTICAL MICROSCOPY. The course, made possible by a grant from the National Endowment for the Arts, was taught by Walter McCrone (McCrone Research Institute) to twenty-four members of the Western Association of Art Conservators (WAAC) at the Los Angeles County Museum of Art. The sessions centered around the use of the polarizing microscope for identification of fibers and particulate materials with an emphasis on pigments. The course provided sufficient optical theory to explain the basic phenomena, but concentrated on practical approaches to common problems of authentication, restoration, and methodological study.

September 11 - November 20, 1977. THE BOOK ARTS: TRADITION AND CRAFT. This seven-lecture series was held at Fairleigh Dickinson University (New Jersey). Speakers included Donald Jackson (Scribe to Queen Elizabeth II's Crown Office of the House of Lords), Kathryn and Howard Clark (Twinrocker Paper Mill), Peter Waters (Library of Congress), Sheila Waters (Society of Scribes and Illuminators), Deborah Evetts (Pierpont Morgan Library), Ismar David (graphic artist and designer), Roderick Stinehour (Stinehour Press), and Philip Grushkin (calligrapher/book designer/teacher).

September 15, 1977. REYNOLDS' INTEREST IN PRESERVATION AND CONSERVATION. This seminar was presented by Ray Lindberg, Corrosion Engineer at the Reynolds Metals Company, for the Center for Archaeometry (Washington University, St. Louis). The lecture included historical notes on aluminum, a description of the basic corrosion cell, and discussions of methods of protection, methods of measuring corrosion, and field testing.

October 14-15, 1977. PRESERVATION OF LIBRARY MATERIALS. Lectures and workshop on the preservation of library materials were presented by Charles A. E. Brandt (Canadian Conservation Institute) at Dalhousie University, Halifax, Nova Scotia. The seminar was attended by librarians and archivists from the Atlantic Provinces of Canada.

October 14-16, 1977. THE 1977 HAND PAPERMAKERS' CONFERENCE. The conference, made possible by a grant from the National Endowment for the Arts, was held at the Center for the Book Arts, New York, New York. Presentations were made by Kathryn and Howard Clark (Twinrocker Handmade Papers, Inc.), Walter Hamady (The Perishable Press Ltd.), John Koller (HMP Papers), Henry Morris (The Bird & Bull Press), and Mary Todd Glaser (paper conservator in private practice). The program included lectures and slides on "The Artist as Hand Papermaker," "Hand Papermaking from the European Tradition," "The Preservation of Art and Artifacts on Paper," "Guidelines for Establishing a Papermaking Workshop," "Privately Printed Books," and "Works of the Perishable Press."

April 17-20, 1978. SECOND INTERNATIONAL CONGRESS ON WAX MODELLING. This conference, organized by the United Kingdom Group of IIC and the Victoria and Albert Museum, will be held at the Victoria and Albert Museum in London. The meeting will cover the technology, modelling, and conservation of waxes as well as the art historical aspects of waxes. The first congress on wax modelling was held in Florence Italy in 1975. For more information write: Suzannah Edmunds, Conservation Department, Victoria and Albert Museum, London SW7 2RL, England.

July 10 - August 4, 1978. INSTITUTE ON THE DEVELOPMENT AND ADMINISTRATION OF PROGRAMS FOR THE PRESERVATION OF LIBRARY MATERIALS. This course will be conducted by the School of Library Service, Columbia University, for experienced graduate librarians who have present or anticipated responsibility for the administration of a library preservation program. The institute is funded by the U.S. Office of Education under Title IIB of the Higher Education Act, and is designed to prepare experienced librarians to plan, organize, and administer comprehensive preservation programs in the libraries in which they are employed. Director of the institute will be Susan O. Thompson (Columbia University). Staff members include Pamela W. Darling (Columbia University Libraries) and Paul N. Banks (The Newberry Library). Daily sessions of formal instruction

will be supplemented by independent study and field trips to the Library of Congress Restoration Office and other conservation facilities. For more information write: Richard L. Darling, Dean, School of Library Service, Columbia University, New York, New York 10027.

July 15-28, 1978. SECOND INTERNATIONAL RESTORERS' SEMINAR. This meeting will be held at the Institute of Conservation and Methodology of Museums in Budapest, Hungary. Problems occurring in connection with the completion of objects of art and the filling of lacunae will be discussed. The problems of the philosophy of restoration will be analyzed. For more information write: Dr. István Eri, Director, Muzéumi Restaurátor- és Módszertani Központ, Könyves Kálmán krt. 40, 1087 Budapest, Hungary.

A BINDERY TRAINEESHIP PROGRAM has been instituted at the Milton S. Eisenhower Library, The Johns Hopkins University. The program is designed to train men and women in the craft of bookbinding and restoration over a five-year period while offering continuous employment and work assignments at successively higher levels. At the end of the five years the trainee will have learned and gained practical experience in all aspects of the bookbinder's craft, and may expect to be promoted to the rank of Bookbinder-Restorer within the University Bindery. At the same time, the Library will issue a Certificate of Proficiency in Bookbinding and Restoration which certifies the status of the individual completing the program. For more information write: John F. Dean, Collections Maintenance Officer, Milton S. Eisenhower Library, The Johns Hopkins University, Baltimore, Maryland 21218.

HAND BOOKBINDING and book restoration courses and workshops are being offered by the Capricornus School of Bookbinding and Restoration. For more information write: 2280 Fulton Street, Berkeley, California 94704.

HAND BOOKBINDING, printing, and wood engraving classes are being offered by the Center for Book Arts. For more information write: 15 Bleecker Street, New York, New York 10012.

## POSITIONS AVAILABLE

TWO FELLOWSHIPS IN THE CONSERVATION OF PAINTINGS are being offered by the Andrew W. Mellon Foundation, The Metropolitan Museum of Art. The fellowships will be of two years' duration. Each fellowship consists of stipends of \$13,500 for the first year and \$14,000 for the second year plus a summer travel allowance of \$2,000 per year. The fellowships are intended for American citizens already at an advanced level in their training in the conservation of paintings and with some years of practical experience. Recipients must be available for two full and consecutive years, during which time they will be expected to work in the Paintings Conservation Department of the Museum during the academic year and to study in Europe during the summer months. Typed applications must include: name, address, telephone number; full résumé of education and professional experience; three recommendations (at least one academic and one professional); and a portfolio of photographs recording the applicant's conservation treatment of some of the paintings worked on personally. Send applications to: John M. Brealey, Conservator, The Metropolitan Museum of Art, 82 Street and Fifth Avenue, New York, New York 10028. Deadline for application is February 1, 1978.

TWO TEXTILE CONSERVATORS are being sought by the Textile Conservation Workshop, South Salem, New York. Applicants must have a minimum of two years' experience in textile conservation, or must be graduates of a recognized conservation training program. Salary: \$8,000 - \$12,000 depending upon experience. For more information write: Patsy Orlofsky, Director, The Textile Conservation Workshop, Main Street, South Salem, New York 10590.

An ARCHAEOLOGICAL CONSERVATOR is being sought by the Southside Historical Sites, Inc., a research organization associated with the Department of Anthropology, College of William and Mary. The conservator will be responsible for all aspects of archaeological conservation, including preservation of metals and organic materials. Applicants must have a degree in conservation and a minimum of two years' experience. Salary: \$9,000 - \$12,000. Send résumé and three letters of recommendation to: Norman F. Barka, Southside Historical Sites, Inc., c/o Department of Anthropology, College of William and Mary, Williamsburg, Virginia 23185. Deadline for application is December 16, 1977.

An ASSISTANT PAINTINGS CONSERVATOR is being sought by the North Carolina Museum of Art. This person is to assist in a pilot program leading to the establishment of a regional conservation center. Duties will consist primarily of examination and treatment of paintings and condition surveys of collections. Completion of a recognized conservation training program is required. The appointment is initially for one year (provisional on the approval of a grant beginning early in 1978). Salary: \$12,500. Send résumé to: Catherine Leach, Conservator, North Carolina Museum of Art, Raleigh, North Carolina 27611. Deadline for application: December 31, 1977.

The CONSERVATION-ANALYTICAL LABORATORY, Smithsonian Institution, is gradually filling vacancies for conservators on its staff. Although notice of openings often appears in the AIC Newsletter, applications made at any time on Civil Service Standard Form 171 can be held for consideration and rating for grade level. Preference is given to well-rounded persons with conservation skills who have writing ability, an understanding of science, and an ability to work in and contribute to a closely-integrated community. Send applications to: Robert M. Organ, Conservation-Analytical Laboratory, Smithsonian Institution, Washington, D.C. 20560.

## NCAC NEWS

The NATIONAL CONSERVATION ADVISORY COUNCIL (NCAC) Executive Committee has nine members. They are: Robert L. Feller, President; Victor Covey, Vice President; Gretchen Gayle, Secretary; Paul N. Banks; Elliot Carroll; Marigene Butler; F. Christopher Tahk; Norbert S. Baer; and Sheldon Keck.

The following committees exist as part of the NCAC:

- Education and Training Study Committee, Norbert S. Baer, Chairman
- Regional Centers Study Committee, Marigene H. Butler, Chairman
- Library and Archives Study Committee, Paul N. Banks, Chairman
- Committee on Architectural Conservation, Elliot Carroll, Chairman
- Committee on a National Conservation Institute, Sheldon Keck, Chairman
- Committee on Bylaws, William T. Chase, Chairman
- ad hoc Committee on Energy Problems, Charles Hummel, Chairman

# NEW ASSOCIATES

James Eugene Anest, [REDACTED] Southern Pines,  
North Carolina 28387  
Egar G. Archer, Museum Laboratory, Abrahama Lincoln  
Museum, Lincoln Memorial University, Harrogate,  
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Elisabeth Batchelor, Cincinnati Art Museum,  
Eden Park, Cincinnati, Ohio 45202  
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Anne Birmingham, Ministry for the Arts, [REDACTED]  
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Kathleen Betts, [REDACTED]  
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Fern Bleckner, [REDACTED] #101,  
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Lisa Anne Conner, [REDACTED]  
Baltimore, Maryland 21217  
Patricia Dacus, N.Y.S. Park & Recreation,  
Waterford, New York 12466  
Jonathon E. Ericson, Conservation Center, LA County  
Museum of Art, [REDACTED], Los Angeles,  
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David Gootnick, [REDACTED],  
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Caroline A. Grayboys, [REDACTED]  
Brookline, Massachusetts 02146  
William Francis Haney, [REDACTED],  
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Sue Ann Harrison, [REDACTED] Warren, Indiana  
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Debra Prima Hess, [REDACTED],  
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An Hitchcock, Manitoba Museum of Man & Nature,  
[REDACTED], Winnipeg, Manitoba R3B 0N2,  
Canada  
Ursula Hofer, [REDACTED] New York, New York  
10011  
Margaret Holben, [REDACTED] New York, New York  
10021  
Abraham Joel, DIA-CSL, [REDACTED],  
Detroit, Michigan 48202  
Mark W. Leonard, [REDACTED], Apt. 7A,  
New York, New York 10019  
Henry W. Lie, H. F. duPont Winterthur Museum,  
Winterthur, Delaware 19735  
S. Arthur Localio, [REDACTED]  
Deerfield, Massachusetts 01342  
Deane Love, [REDACTED], Morganton,  
New York, 28655  
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Auburn, New York 13021  
Valerie S. Morrison, [REDACTED]  
Media, Pennsylvania 19063  
Geoffrey Morrow, [REDACTED],  
Ottawa, Ontario K1S 2G6, Canada  
Pamela M. Najjar, [REDACTED] 2nd Floor,  
Haverhill, Massachusetts 01830  
G. Theodore Nightwine, Associate Conservator,  
Cincinnati Art Museum, Eden Park, Cincinnati, Ohio  
45202  
Letitia Burns O'Connor, [REDACTED]  
New York, New York 10028  
Laraine Wright O'Malley, Assoc. Editor, Decor  
Magazine, [REDACTED], St. Louis, Missouri 63102  
Antoinette Owen, [REDACTED]  
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Rita Piccione, [REDACTED], #24,  
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Alexandria, Virginia 22314  
Gina-Marie Romeo, [REDACTED] Boulder, Colorado  
80302  
Katherine Rice Singley, [REDACTED],  
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Sandra Ruth Smith, [REDACTED]  
Newhall, California 91321  
Lauralee T. Stevenson, [REDACTED]  
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Douglas Stone, [REDACTED] Beverly Farms,  
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Cincinnati, Ohio 45220  
Susan West, [REDACTED], Wilmington, Delaware  
Ms. R. Craigen Weston, Conservation Department,  
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Cambridge, Massachusetts 02138  
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Toronto, Ontario M4K 1B5, Canada

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

\* \* Direct correspondence concerning AIC to Martha Morales, Executive Secretary, AIC, 1522 K St., \* \*  
N.W., Suite 804, Washington, D.C. 20005 Telephone (202) 638-1444

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

# A·I·C Newsletter

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## AIC NEWS

The SIXTH ANNUAL MEETING of AIC will be held June 1-4, 1978 in Fort Worth, Texas. The headquarters hotel will be the Fort Worth Hilton Inn, and the focus of the meeting will be the complex of museums comprising the Kimbel Museum, the Amon Carter Museum, the Fort Worth Art Museum, and the Fort Worth Museum of Science and Industry. Program Chairman for the meeting is Paul N. Banks, [REDACTED], Chicago, Illinois 60610.

WHAT DOES IT TAKE to get your attention? The address of AIC Newsletter editor, Merrily A. Smith, has changed from [REDACTED] Duluth, Minnesota 55812. The new daytime telephone number is [REDACTED].

LIKE A HOT POTATO is how you will be dropped from the mailing list of AIC if Executive Secretary Martha Morales receives one piece of returned mail that has been sent to you. It is essential to send a change of address notice to the national office as soon as it is known. The address is: Martha Morales, 1522 K Street, N.W., Suite 804, Washington, D.C. 20005. Telephone (202) 638-1444.

A POSTAL CHARGE had to be added to all publication orders shipped from the national office because of the spiraling cost of postage. Presently, AIC is spending over \$100 per month on postage, so please be understanding of the small additional charge on each package you receive.

OUT-OF-PRINT AIC BULLETINS have been reprinted and are now available from the national office. Volume 11, No. 2 costs \$5 and Volume 12, No. 1 costs \$3. For a complete list of publications and prices write: AIC Executive Secretary, Martha Morales, 1522 K Street, N.W., Suite 804, Washington, D.C. 20005.

COMMENTS ARE ENCOURAGED from AIC members pertaining to BOE certification of paper conservators, since a committee has now been formed to review BOE activities. These must be in the mail by Friday, March 17 to Eleanor McMillan, Chairman, BOE review committee, AIC national office, 1522 K Street, N.W., Suite 804, Washington, D.C. 20005.

The BOARD OF DIRECTORS of AIC would welcome assistance from the membership in keeping abreast with the activities of related organizations such as the College Art Association (CAA), the American Association of Museums (AAM), the American Institute of Architects (AIA), and the American Association for State and Local History (AASLH). Periodic informal reports on news of interest to AIC are needed. Please send a note indicating your willingness to help to Martha Morales, Executive Sec-

retary, 1522 K Street, N.W., Suite 804, Washington, D.C. 20005. Your name will be kept on file so you can be called upon with questions.

TWO DELEGATES WILL BE SENT to the National Conservation Advisory Council from the AIC beginning in Autumn 1978. The present AIC representative to NCAC is Donald Sebera, current President of AIC. The additional delegate, to be elected by the AIC Board of Directors 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 Konrad, Chairman, AIC Nominating Committee, Museo de Arte de Ponce (The Luis A. Ferre Foundation, Inc.), Apartado 1492, Ponce, Puerto Rico 00731.

The COMMITTEE FOR REGIONAL CENTERS met January 5, 1978 and began the preparation of a form to be used to conduct a survey of regional centers in North America. The committee reports: "The role of regional center laboratories is seen by the committee as an evolving one. We would like the survey to include all groups that are functioning as regional centers or are in the process of formation as centers. We welcome any such group to respond by requesting a survey form which we will make every effort to have available by April 1 for completion and return by April 30. Letters requesting forms should be sent to the committee secretary, Paul Himmelstein, [REDACTED]."

[REDACTED] This survey is not intended and will not be used to create an exclusive list of regional centers, but rather to gather information of general value to the AIC membership."

The ETHICS AND STANDARDS COMMITTEE, Elisabeth Packard, Chairman, is anxious to remind AIC members of special sections in the current Code of Ethics for Art Conservators and Murray Pease Report before the revised version is printed a year from now. It has been reported to the committee that some AIC Fellows have not been supplying their clients with sufficient reports. The committee would like to call their attention to all of Sections IV and V of the Pease Report, with special emphasis on Section IV, "Procedure for engaging in and reporting of examination and treatment of works of art by professional employees of institutions," especially parts B and C as follow:

IV.B. Proposal for treatment. Before any treatment is undertaken a summary or copy of the examination record shall be supplied to the responsible custodian of the object. This shall be accompanied by: 1. An outline of the proposed treatment; 2. A statement of the results to be expected; and 3. An estimate of the probable time required by the treatment. The official custodian's written ap-



proval shall be secured before treatment is begun.

IV.C. Report of treatment. Such report shall include: 1. A statement of the procedures followed in the current treatment with exact descriptions of materials and methods, including, (a) The method by which accretion or deterioration products were removed; (b) Method and materials used in correcting distortion in form and shape and in reinforcing, consolidating, stabilizing and protecting structure and surface; and (c) kind, extent, and location of compensation employed. 2. Photographs as follows: (a) Condition before treatment, with date; (b) Photograph in "actual state" without compensation; (c) Photograph after treatment with date; and (d) Photographs as required to supply data about structure, method of fabrication and state of object as revealed during process of treatment. Photographs or diagrams which clarify method of reconstruction or compensation.

The BOARD OF EXAMINERS FOR THE CERTIFICATION OF PAPER CONSERVATORS (BOE) drew up the following procedure for certification by examination of practicing paper conservators. It will be submitted to the Board of Directors of AIC. Comments from the membership are welcome. Send them to: Mrs. Martin Cohn, Acting Chairman, BOE; c/o Fogg Art Museum, Harvard University, Cambridge, Massachusetts 02138.

1. The candidate shall submit an application for examination, which shall include (a) a statement of AIC Fellow status; (b) an application (to be obtained from the Corresponding Secretary of the BOE) describing, inter alia, three full years of professional paper conservation experience (after completion of a formal training program in the case that the candidate is a graduate of such a program); (c) \$50 as a one-time, non-refundable application fee.
2. The candidate shall submit documentation of treatments on four works of art or artifacts that present a variety of media, problems of condition, and conservation procedures. The candidate also shall submit the before treatment examination record and photographs of several works that will be treated in the following months and that will be available to be examined after treatment by the BOE or its representatives on their visit to the candidate's place of work. Several proposed conservation examples are requested so that there will be at least one available for after-treatment examination in case circumstances beyond the candidate's control make others unavailable at a later date.
3. The candidate shall complete a written examination, which the BOE shall send by certified mail to the candidate at a date specified by the candidate, to be returned to the BOE by certified mail thirty days after its receipt by the candidate.
4. Two persons, one a member of the BOE and the other a member of the BOE or a certified paper conservator delegated by the BOE, shall visit the candidate at his or her place of work, to examine the facilities and equipment and also the completed work(s) previously submitted as examples of conservation treatment (see 2, above). At this time the candidate shall undergo an informal oral examination.
5. The entire BOE shall consider the candidate's qualifications as revealed through the four procedures and shall vote on certification of the candidate. An affirmative vote by a majority vote of the BOE membership shall be required for certification.

6. Certification will be awarded and a certificate issued to the successful candidate upon receipt of a \$50 one-time non-refundable certification fee.

TWELVE AIC COMMITTEES are currently constituted. In addition to those listed in the March 1977 and May 1977 AIC Newsletter, the following committee has been formed:

#### Committee on Regional Centers

Chairman: Jacqueline S. Olin (Conservation-Analytical Laboratory, Smithsonian Institution, Washington, D.C. 20560)

Ms. Olin's biography: B.S. Dickinson College, 1954; M.A. Harvard University, 1955; Smithsonian Institution, 1962 to present; Research collaborator, Brookhaven National Laboratory, 1966 to present; Secretary, Membership Committee, 1975 to present; Fellow IIC; Fellow AIC; currently research chemist at the Conservation-Analytical Laboratory, Smithsonian Institution, specializing in the application of physical and chemical methods in the study of archaeological and art historical materials

Committee members: Paul Himmelstein, Secretary, Paul Banks; Victor Covey; Gerald Hoepfner; Heather Lechtman; and Louis Pomerantz

The committee has been established for the purpose of seeking, receiving, compiling, and publishing relevant information from all possible sources on the state of regional centers in the field of conservation of historic and artistic works and to keep such information current.

A GROUP FLIGHT FROM NEW YORK TO FORT WORTH and back has been proposed by Carolyn Horton. A plan called Group 40 may be available to interested persons at a saving of almost \$100. Forty or more people must travel together for the reduced fare to apply; ticket applications and payments must be made by May 1, 1978. If you are interested in the Group 40 plan, notify Ken Kane, Amenta Travel, 54 Beekman Avenue, North Tarrytown, New York 10591, indicating: (1) if you prefer to depart May 31 or June 1; (2) if you prefer to return June 4 or June 5; (3) if you prefer a morning or evening flight; and (4) if you will adjust your plans to fit the preference of the majority for departure and return times.

PETER SPARKS has announced that he will resign as editor of the Journal of the AIC in June 1978. The Board of Directors is in the process of selecting a new editor.

#### **PEOPLE**

BARBARA BEARDSLEY (AIC Fellow) was elected an Outstanding Young Woman of America in 1977 in recognition of her personal and professional accomplishments, including her work in the conservation of historic and artistic works.

MICHAEL M. BOGLE joined the staff of the Merrimack Valley Textile Museum as Textile Conservator on September 1, 1977.

MARIGENE H. BUTLER (AIC Fellow) will join the staff of the Philadelphia Museum of Art as Conservator on July 1, 1978. She is presently the director of the Intermuseum Laboratory, Oberlin, Ohio.

SUSANNE CLARK joined the staff of the Royal Ontario Museum, Toronto, as Paper Conservator on a one-year contract.



GEORGE M. CUNHA (AIC Fellow), Director of the New England Document Conservation Center since 1973, has asked the New England Library Board to seek a successor to assume primary responsibility for the Center's administration. When an appointment is made, Mr. Cunha will become Director Emeritus to enjoy a semi-retirement, but will remain active in promotional, educational, and field work for the New England Document Conservation Center. Mr. Cunha retired as Captain in the Navy in 1963, after which he has continued professionally his lifelong interest in the care and preservation of library materials, first at the Boston Athenaeum and then at the New England Document Conservation Center.

DIANE DAVIES (AIC Fellow) joined the staff of the Metropolitan Museum of Art as Assistant Conservator of Objects on January 1, 1978.

DAVID DUDLEY (AIC Fellow) joined the staff of the Upper Midwest Conservation Association as Director/Paper Conservator on February 6, 1978. He was formerly at the Canadian Conservation Institute, Ottawa.

ROBERT DU MEER (AIC Associate) joined the staff of the Pacific Regional Conservation Center, Honolulu, Hawaii, as Paper Conservator on September 1, 1977.

MICHELLE GEWIRTZ joined paper conservator Marilyn Weidner as an assistant in August 1977. She is a graduate of the New York University Conservation School and is now on a National Endowment for the Arts Fellowship.

CAROL GRISSOM (AIC Associate) joined the staff of the Center for Archaeometry, Washington University, St. Louis, as Assistant Conservator in September 1977.

ANN HOENIGSWALD (AIC Associate) joined the staff of the National Gallery of Art as Assistant Conservator of Paintings in October 1977. She is a graduate of the Oberlin Conservation Training Program.

STUART A. KOHLER joined the staff of the Library of Congress as a Conservator of Paper on January 23, 1978. He was formerly at the Pejepscot Historical Society, Brunswick, Maine. He will be working on the conservation of a collection of architectural drawings belong to the Architect of the Capitol.

KENDRA D. LOVETTE joined the staff of the Library of Congress as a Conservator of Paper on January 23, 1978. She came to the library from the Missouri Botanical Garden, St. Louis, and will be working on the conservation of a collection of architectural drawings belonging to the Architect of the Capitol.

ELLSWORTH S. MAST joined the staff of the Henry Francis duPont Winterthur Museum as Assistant Furniture Conservator in September 1977.

ROBERT MORRISON, JR. joined the staff of Canberra College of Advanced Education, Australia, as Lecturer early in February 1978. He was formerly with the New England Document Conservation Center, North Andover, Massachusetts, and has been involved in the presentation of courses on paper and book conservation.

COLIN PEARSON joined the staff of Canberra College of Advanced Education, Australia, as Senior Lecturer in Conservation of Cultural Materials, and will be in charge of the course programs. He has established a reputation in the conservation of objects obtained from marine environments. In particular, he has been concerned with the restoration of metal objects from old wrecks.

FRAZER G. POOLE (AIC Fellow) retired from the Library of Congress as Preservation Officer (Assistant Director for Preservation) on January 27, 1978. He will remain in the conservation profession as a consultant, and can be reached at [REDACTED], Alexandria, Virginia 22308. Telephone [REDACTED].

KARL ROENKE joined the staff of the Division for Historic Preservation, New York State Parks and Recreation as Scientist-Archaeologist in October 1977. He will be stationed at the Conservation and Collections Care Center in the former Cluett Peabody bleachery on Peebles Island near Waterford, New York. With a special interest in flat glass, he will work with the Archaeological Section of the division in locating, studying, and preserving archaeological materials uncovered at 35 State Historic Sites.

MERVYN RUGGLES (AIC Fellow) has joined the staff of the Queen's University (Kingston, Ontario, Canada) Art Conservation Programme as Visiting Professor, and will remain at that post for two years. He was formerly head of the Restoration and Conservation Laboratory, National Gallery of Canada, Ottawa.

LOUIS SANGERMANO joined the staff of the Metropolitan Museum of Art as a Research Chemist on May 9, 1977.

MERRILY A. SMITH (AIC Fellow) was elected an Outstanding Young Woman of America in 1977 in recognition of her personal and professional accomplishments, including her work in the conservation of historic and artistic works.

DAVID R. W. TILBROOKE joined the staff of the South Australian Museum as Conservation Officer/Curator on February 1, 1978. He was formerly Assistant Curator, Department of Material Conservation, Western Australian Museum, Freemantle.

KAREN C. WALLACE (AIC Associate) joined the staff of the Division for Historic Preservation, New York State Parks and Recreation, as Conservator-Paintings in October 1977. She will be stationed at the Conservation and Collections Care Center in the former Cluett Peabody bleachery on Peebles Island near Waterford, New York.

JUDITH WALSH joined the staff of the National Gallery of Art as Assistant Conservator of Paper in November 1977. She is a graduate of the Coopers-town Graduate Training Program in Conservation and came to the National Gallery from the Museum of Fine Arts, Boston.

## LETTERS TO THE EDITOR

Aroclor was discussed in the November 1977 News-letter by Michael McCann who pointed out that this popular mounting medium is a polychlorinated biphenyl with severe toxic effects on humans. Since McCrone Associates still uses and sells Aroclor for mounting of small particles, including pigments, I feel I should respond to Mr. McCann's caution. There is no question about its toxicity and that care should be taken in its use. However, I doubt very much if any microscopist has ever had the slightest difficulty using it. I have myself used it for many many years; in fact, I originated its use in microscopy as a graduate student at Cornell. We do not normally breathe its vapors nor do we normally contaminate our skin with it. Further, its final form (encapsulated between slide and

coverslip) would seem to prevent it from contaminating water supplies or the atmosphere. I feel it is quite safe for a microscopist to use and, considering its very favorable properties of refractive index and dispersion as well as viscosity, I feel it should be used with, of course, proper care. We have tried without success to find a reasonable substitute for it.

Walter C. McCrone  
Walter C. McCrone Assoc., Inc.

In the November 1977 Newsletter an announcement read: "A MUSEUM SUPPORT CENTER to provide additional space for the Smithsonian Institution's Conservation-Analytical Laboratory is currently in the planning stages." This should have read, "A MUSEUM SUPPORT CENTER for the proper storage of presently inaccessible S. I. collections is currently in the planning stages. It will also provide space for strong research and study programs, and for conservation purposes, including some additional for the Conservation-Analytical Laboratory."

Neither Joan Mishara nor Barbara Miller is responsible for the erroneous statement in AIC Newsletter, November 1977, that: "bromide in corrosion products on antiquities has not hitherto been reported." R. E. M. Hedges has, of course, written "On the occurrence of bromine in corroded silver" in Studies in Conservation 21, 1(1976) 44-46, giving five examples, supported with independent findings by the British Ancient Monuments Laboratory. This was an error on my part.

Robert M. Organ  
Conservation-Analytical Lab.  
Smithsonian Institution

(Ed.: Robert Organ is not responsible for the omission of Mary Lou Garbin's name from the article referred to above concerning the identification of corrosion products found on a Roman silver bracelet. That was an error on my part. The bracelet was cleaned by Ms. Garbin.)

I inquired about the UV flashlight as noted in the November '77 issue (of AIC Newsletter) and my letter was returned! Have they gone out of business that fast?

Phoebe Dent Weil  
Center for Archaeometry

(Ed.: The company has gone out of business.)

We have noticed that for the past two years the annual membership dues for the AIC have increased but the number of journal publications has decreased. We are concerned about this and sincerely hope that in 1978 this situation will be remedied.

Barbara Hall, Oriental Institute  
Maura Cornman, Oriental Institute  
Sid Huttner, University of Chicago  
Robert Weinberg, R. R. Donnelley & Sons  
Heinke Pensky-Adam, R. R. Donnelley & Sons  
John Pofelski, R. R. Donnelley & Sons  
Tim Lennon, Art Institute of Chicago  
Christa Mayer-Thurman, Art Institute of Chicago

## NEWS IN GENERAL

PROFESSIONAL CONSERVATION LITERATURE is wanted by the Canberra College of Advanced Education to support the courses they are offering as part of a new conservation training program. They ask that you contact them if you have conservation or restoration collections, books, serials, pamphlets, or back sets that you wish to dispose of. Send lists, with prices, to: Carol M. Mills, Acquisitions Librarian, Canberra College of Advanced Education, P.O. Box 1 Belconnen, A.C.T. Australia 2616.

A SURVEY OF AIC MEMBERS by Barbara Beadsley, AIC Director and a practicing private conservator, was conducted in 1977 concerning private conservators. She reports the following:

"Total membership at time of survey, not counting institutions	835
Total responses to survey	170
Total responses able to tabulate	160
Number of tabulated responses who considered selves wholly private	105
Number of tabulated responses who considered selves private, but salaried at an institution	45

98 people felt that they would like to borrow money and the largest number of people need to borrow between \$5,000 and \$10,000 for specific equipment items.

152 people wanted to attend refresher courses in their specialties. 136 need extra money for transportation and housing, not for fees. After conferring with John Spencer (National Endowment for the Arts), I have determined that money for transportation and housing might be available in the form of scholarship money from the NEA since it would provide that more people would then be able to attend seminars. The people who seem to be most in need of this transportation and housing money were conservators salaried at institutions. Private conservators stated that they would take whatever time was necessary and available to attend courses in their specialty whereas many of their institutional colleagues stated that they were restricted by their institutions to usually less than five days time off for this type of thing and that often those five days included Annual AIC Meeting.

The largest response to a single question was to the final one: 152 out of 155 people felt that funding agencies and museums should be provided with information on conservation methods, standards, and ethics. This particular question elicited long written responses and the Ethics Committee of the AIC is presently rewriting the Code and taking into consideration your many helpful suggestions.

I greatly appreciate the time and thought that so many of my colleagues put into answering the survey. In the past one and a half years since I became a Director, I would like you all to note that now all AIC committees have private representatives who are often serving in dual roles and that the NCAC has recognized the existence of professional private conservators. I hope that people will continue to write and tell me their needs and specific suggestions so that we can continue to advance the equal opportunity ethic in relation to private conservation in this country."

ANALYSIS OF TRACE ELEMENTS IN PAPER may allow the authentication of old and unknown manuscripts, reports a study by M. I. Karayanis and E. V. Sayre (Prakt. Panelleniou Chem. Synedriou, 4th, 1970. 1, 139-45 (1972). In Greek.) Possible correlations between the concentration of different trace ele-

ments in paper and their age and geographical origin were examined. A collection of 18th-century items, manufactured in six European countries, was examined for Na, Al, Cl, Mn, Fe, Co, As, Br, and Au. The samples were irradiated in a nuclear reactor with thermal neutrons. A Ge-Li detector recorded the spectra with a multi-channel analyzer and these data were evaluated with a computer. The concentrations of trace elements detected were in the ppb to ppm range. Authentication of manuscripts on the basis of the analysis was successful 88-90% of the time.

An ART HAZARDS INFORMATION CENTER has been started by the Center for Occupational Hazards, Inc. It will provide advice on safety precautions and hazards of art and crafts materials in response to written and telephone inquiries. Director of the information center is Catherine L. Jenkins, Ph.D., a chemist, industrial hygienist, and artist who is an expert on the health hazards of toxic pigments and dyes, and is Chairman of the Task Force on Toxicity and Truth in Labelling of Artists Materials of the Inter-Society Color Council. Michael McCann, Ph.D., is President of the Center for Occupational Hazards, Inc. (COH). Other activities of COH include scientific research into the health hazards of arts and crafts materials, including children's art materials; lectures and workshops for artists, art teachers and others on these health hazards and possible precautions; and a regular column "Art Hazards News" appearing in Art Workers News. The art hazards program of COH has its origins in 1974 as a project of the Foundation for the Community of Artists. In 1976 the National Endowment for the Arts, the New York State Council on the Arts, and the Creative Artists Public Service Program funded the Art Hazards Resource Center. In July 1977 the newly-formed non-profit Center for Occupational Hazards, Inc. became the new sponsor of the expanded program. To inquire about hazardous materials write: Art Hazards Information Center, 56 Pine Street, New York, New York 10005. Telephone (212) 344-8440.

The USE OF MICROBIAL ORGANISMS TO REMOVE LIGNIN FROM WOOD PULP is being studied at the Fresh Water Biological Institute, Navarre, Minnesota. Wood pulp is the primary component of modern papers and the presence of lignin in it results in an unwanted color. The paper industry currently removes this color from the pulp by bleaching with chlorine in a chemical process whose by-products are highly polluting to the environment. The development of biological bleaching would eliminate the use of chlorine. Ronald Crawford, Assistant Professor of Microbiology, University of Minnesota, reports that the bleaching capabilities of various bacteria and fungi are being studied. To date, the most success has been with fungi, specifically the white-rot fungi. Similar research is underway in Sweden, where a patent has been taken out on using fungus as a pulping agent, and in the Forest Products Laboratory, U.S. Department of Agriculture, Madison, Wisconsin.

The CENTER ON THE MATERIALS OF THE ARTIST AND CONSERVATOR, Carnegie-Mellon Institute of Research, Pittsburgh, has expanded its staff to include seven scientists, one of whom is a post-doctoral investigator. Research at the center concentrates primarily on the causes and rates of deterioration of organic materials, ways of prolonging the life of traditional materials, and the development of new materials of outstanding stability. A major review, "Stages in the Deterioration of Organic Materials," has just been published by R. L. Feller, director

of the center, in Williams, J. C., Preservation of Paper and Textiles of Historic and Artistic Value (see publications section, next issue). In 1975 the center proposed standards of photochemical stability based on the International Standards Organization's blue-wool fading standards (Bulletin l'Institut Royal du Patrimoine Artistique, 15 (1975) 135-150). Extensive studies on the rate of fading of these and other colorants under various light sources are currently in progress. Jonathan Arney, a physical-organic chemist with post-doctoral experience in photochemistry, recently completed a one-year investigation on the effect of reduced concentrations of oxygen in retarding the rate of both thermally- and photochemically-induced deterioration. Sang B. Lee, a chemist with extensive experience in paper research who joined the staff in December 1977, will investigate the bleaching of paper as an initial project. In addition to the above studies, the center is continuing to edit a series of monographs on specific pigments, a program supported jointly by the National Gallery of Art, the National Endowment for the Arts, the Ciba-Geigy Corporation, and the David Lloyd Kreeger Foundation.

The AAM ENERGY WORKSHOP PLANNING COMMITTEE served as the faculty for seven workshops conducted for regional museum conferences in Autumn 1977. In addition, it is preparing a publication on practical energy management and protection of collections. The committee currently consists of eleven members, five of whom are AIC members. They are: William R. Leisher, National Gallery of Art; Nathan Stolow, National Museums of Canada; Joyce Hill Stoner, Winterthur Museum; Charles Hummel, Winterthur Museum; and Ross Merrill, Cleveland Museum of Art. For information write: Robert A. Matthai, Chairman, AAM Energy Committee, c/o American Museum of Natural History, New York, New York 10024.

A CONTROVERSY HAS ARISEN over the publication of "Kitchen Chemistry" in the Care of Books (Antiquarian Bookman, June 6, 1977). The article was written by Robert Bray Wingate, a chemist by training and now the State Librarian of Pennsylvania. Wingate recommends a variety of treatments, including deacidification, cleaning, mending, mold removal, adhesive tape removal, and oiling of leather bindings. Included are recipes and directions for different procedures. Margaret Hey, visiting chemist at the Library of Congress for 18 months, challenges many of Wingate's suggested treatments and recipes in "Kitchen Chemistry: The Reasons Why Not" (The Abbey Newsletter, October 1977). The disagreement is interesting because it reflects widely-held differences of opinion regarding not only the safety of different chemical treatments, but also regarding the overall philosophy of conservation treatment.

The ROCKY MOUNTAIN CONSERVATION CENTER, a non-profit agency, is a new regional center that was founded by the University of Denver in 1977. It will provide conservation services to collections in the Rocky Mountain-High Plains Region, including Colorado, Utah, Wyoming, New Mexico, Arizona, and Montana. One reason for the formation of the center is that the region served has a dry climate and similarity of indigenous art and artifact material which present unique conservation concerns that cannot be met outside the area. The center will have four laboratories, an analytical laboratory, offices, workshop, storage areas, and facilities for x-ray and photographic examination. In addition, it has access to the extensive scientific and academic facilities on the University of Denver campus. Services in four main conservation fields will be provided: ethno-

graphic and archaeological artifacts; works of art on paper; paintings; and photographic materials. The center is directed by Bettina Raphael; Assistant Director is Thomas Dixon. For more information write: Rocky Mountain Regional Conservation Center, University of Denver (Colorado Seminary), 2420 S. University Boulevard, Denver, Colorado 80208. Telephone (303) 753-3218.

The UPPER MIDWEST CONSERVATION ASSOCIATION, a non-profit agency, began operation in January 1978. It serves museums and historical agencies in Minnesota, Wisconsin, Iowa, Nebraska, South Dakota, and North Dakota. The association is a membership organization and is being established by a matching grant from the National Endowment for the Arts. It will take over the present painting laboratory of The Minneapolis Institute of Arts, expanding the areas of treatment to include paper conservation. David Dudley is Director/Paper Conservator of the center; James Horns, presently the senior painting conservator at The Minneapolis Institute of Arts, will retain his position with the regional center. Members of the center include The Minneapolis Institute of Arts, the Walker Art Center, the University Gallery of the University of Minnesota, the Minnesota Historical Society, the Tweed Museum of Art, the South Dakota Memorial Art Center, the Nebraska State Historical Society, the MacNider Museum, the University of Iowa Museum of Art, the Putnam Museum, the Neville Public Museum, Marquette University, the Paine Art Center, and the Elvehjem Art Center. For more information write: The Upper Midwest Conservation Association, c/o The Minneapolis Institute of Arts, 2400 Third Avenue South, Minneapolis, Minnesota 55404.

## CONFERENCES, SEMINARS, COURSES

April 3-6, 1978. MICROSCOPY IN ART AND ARCHAEOLOGY. This meeting, to be held at Jesus College, Cambridge, England, is sponsored by the Royal Microscopical Society. Included on the program will be lectures on the following topics: microscopy as an aid for the detection of forgeries in art, the application of microscopical methods to stone conservation, the microscopical examination of ancient ceramics. Participants include: Herman Kühn (Deutsches Museum, Munich), Lorenzo Lazzarini (Le Gallerie per le Opere d'art, Venice), R. F. Tylecote (Newcastle University), J. A. Charles (Cambridge University), J. A. Swift (Unilever Research Laboratory), and W. A. Oddy (British Museum). For more information write: D. M. Catling, Metropolitan Police Forensic Science Laboratory, 109 Lambeth Road, London, SE1 7LP, England.

April 17-21, 1978 and April 24-28, 1978. MICROSCOPY FOR CONSERVATORS. This course will be taught twice in two successive weeks by the McCrone Research Institute at the National Gallery in Washington, D.C. The course will cover the use of the polarizing microscope for the identification of fibers and particulate materials with an emphasis on pigments. The course provides a basic understanding of the polarizing microscope and its proper use, photomicrography and sampling of paintings, prints, etc., and analysis of pigments. For more information contact: Martin Burke, [REDACTED], Washington, D.C. Telephone [REDACTED].

April 27 - June 30, 1978. PRESERVATION AND TREATMENT OF STONE. This course will be held in Venice, Italy. It is intended for young professionals concerned with the preservation and treatment of cultural property who are at the beginning of their

careers but who have already had a certain amount of experience in the field. Age limit is 25-35 years. The purpose of the course is to permit the participants to gain a general idea of the use of science in the preservation of stone, beginning with the properties of the material and the actions of the environment. There will be laboratory demonstrations and visits to monuments, stone working shops, and to stone and marble quarries in Venice and the neighboring region. For more information write: Rubie Schuster, U.S. National Commission for UNESCO, Department of State, Washington, D.C. 20520.

May 22-26, 1978. MICROSCOPY FOR CONSERVATORS. This course will be taught by the McCrone Research Institute at the Institute of Fine Arts, New York University. Course material will be the same as that presented April 17-21, 1978 in Washington, D.C. For more information contact: Norbert S. Baer, Conservation Center, 1 E. 78th Street, New York, New York 10021. Telephone (212) 988-5550.

June 5-9, 1978. DETERIORATION AND PROTECTION OF STONE MONUMENTS. This international symposium, organized by the Centre Experimental de Recherches et d'Etudes du Batiment et des Travaux Publics, will be held in Paris, France. The purpose of it is to inform architects, curators, restorers of historical monuments, and specialized contractors of up-to-date techniques for assessing the state of deterioration of stone monuments and for treating monuments and masterpieces. Various test methods will be discussed and numerous applications of these methods will be illustrated with examples. Specific topics to be dealt with during the symposium include: Research on the quality of stones, weathering of stones, effect of humidity on weathering and durability, treatment and protection of stone, and problems of restoration and preservation. For more information write: C.E.B.T.P. (Messieurs Mamillan ou Bouineau); Service Matériaux-Recherches; B.P. N° 1; 78470 Saint-Remy-Les-Chevreuse, Paris, France.

June 7-9, 1978. IIC-CANADIAN GROUP, 4TH ANNUAL MEETING AND TRAINING SESSION. This meeting will be held at the University of New Brunswick, Fredericton, Canada. Topics to be covered include: Conservation of archaeological material, conservation of fine arts, and scientific aspects of conservation. For more information write: IIC-CG, Box 9195 Terminal, Ottawa, Ontario, Canada K1G 3T9.

July 10 - August 4, 1978. INSTITUTE ON THE DEVELOPMENT AND ADMINISTRATION OF PROGRAMS FOR THE PRESERVATION OF LIBRARY MATERIALS. This institute is sponsored by the School of Library Service at Columbia University, New York. It is limited to twelve participants, and is designed to prepare experienced librarians to plan, organize, and administer comprehensive preservation programs in the libraries in which they are employed. Topics to be covered include: state of the art of preservation of library materials, the preservation profession, history and structure of the book, environmental control, treatment of materials, regional centers, and national programs. Formal classroom sessions will occupy most weekday mornings, with field trips and supplementary activities scheduled in the afternoons. These include independent research and field trips to conservation facilities in New York City, Washington, D.C., and New England. For more information write: Susan O. Thompson, School of Library Service, Columbia University, 516 Butler Library, New York, New York 10027.

## POSITIONS AVAILABLE

A PAPER CONSERVATOR is sought by the Williamstown Regional Art Conservation Laboratory, Inc., a non-

profit regional center serving the northeastern states. This person will assist in the development of a paper facility and will be responsible for the treatment of works of art on paper submitted from the collections of member institutions. Applicants must be graduates of a recognized conservation training program, or have equivalent experience. Send résumé and salary expectations to: Gerald Hoepfner, Director/Chief Conservator, Williamstown Regional Art Conservation Laboratory, Inc., Sterling and Francine Clark Art Institute, South Street, Williamstown, Massachusetts. 01267.

A CONSERVATOR OF ART ON PAPER is sought by the Intermuseum Laboratory, a regional center serving the seventeen member museums of the Intermuseum Conservation Association, to head the work of its paper laboratory. Candidates should be graduates of a recognized conservation training program, or have equivalent experience. Experience after training is desirable. The position will be open April 1, 1978. Salary negotiable, based on experience. Send résumé to: Marigene H. Butler, Director, Intermuseum Laboratory, Allen Art Building, Oberlin, Ohio 44074.

A PAPER CONSERVATOR is sought by the Rocky Mountain Regional Conservation Center, a non-profit regional center, to work under the Director/Head Conservator, to establish a paper conservation laboratory, to examine and treat documents and works of art on paper, and to perform surveys in six to eight state regions. Candidates should have an M.A. degree in conservation; three to five years of museum experience, or its equivalent; and letters of recommendation. Applications from less qualified individuals will be considered. Salary \$14,000-18,000, plus University of Denver benefit package. For more information contact: Thomas Dixon, Associate Director, Rocky Mountain Regional Conservation Center, University of Denver, 2420 South University Boulevard, Denver, Colorado 80208. Telephone (303) 753-3218.

Three PAPER CONSERVATORS are sought by the Conservation Center for Art and Historic Artifacts, Philadelphia, a non-profit corporation established to serve institutions in the mid-Atlantic States Region. One ASSOCIATE CONSERVATOR is needed. This person will be responsible for carrying out difficult conservation treatments; supervising assistant conservators, interns and technicians; and assisting the director of the center to channel work through the laboratory, survey collections, and conduct workshops and seminars. Applicants must have substantial experience in the treatment of paper objects of all kinds, especially unfixed pastel, charcoal, soluble watercolors, mixed media, oils and synthetic paints, inks on paper, and oversized objects. Experience working privately or under pressure is desirable. Ability to supervise other conservators and get along with young people are essential. Creativity, productivity, and ability to solve unique problems are desirable. Two ASSISTANT CONSERVATORS are needed. They 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. Send résumé to: Marilyn Kemp Weidner, Director, Conservation Center for Art and Historic Artifacts, 612 Spruce Street, Philadelphia, Pennsylvania 19106.

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 CONSERVATION STUDENT is sought for a ten-week internship to work on materials in the Dorothy Shaver Collection, Smithsonian Institution, in Summer 1978. Dorothy Shaver's personal papers, documenting her former presidency at Lord and Taylor's, were deposited at the Smithsonian by her sister Elsie Shaver, along with a scholarship established for three summer programs to organize and conserve the collection. The 1978 student will remove papers that have been glued in a scrapbook and will then encapsulate them in Mylar. After initial instruction from a conservator the applicant must work independently using accepted conservation methods. Scholarship stipend is \$1700. Send résumé and a statement of how this internship will further the applicant's professional goals to: Shelly Foote, Museum Technician, History and Technology Museum, Room 4202, Smithsonian Institution, Washington, D.C. 20560.

A CONSERVATOR is sought by Brigham Young University to be responsible for the conservation, restoration, and preservation of works of art in the permanent collections of Brigham Young University. The work will be primarily on paintings and graphics, but will also include some works of sculpture in plaster and in bronze. The conservator will be responsible for the design and development of a conservation laboratory and the training of graduate assistants in conservation work. The candidate must be qualified to develop and direct a graduate program in conservation at the University, although this will not be an immediate responsibility for the position. Salary will be based on the experience and training of the individual hired; minimum \$20,000. Send résumé to: Dale Fletcher, Art Gallery Director, F-303 H.F.A.C., Brigham Young University, Provo, Utah 84602. Telephone (801) 374-1211, Ext. 2881.

An ASSISTANT CONSERVATOR is sought by the Cincinnati Art Museum. Duties include the examination and treatment of paintings and objects, condition surveys of the collection, and execution of preventive measures. Completion of a recognized conservation training program or equivalent experience is required. Send résumé and salary requirements to: Elisabeth Batchelor, Conservator, Cincinnati Art Museum, Eden Park, Cincinnati, Ohio 45202.

An ASSISTANT PAINTINGS CONSERVATOR is sought by The Brooklyn Museum. The Assistant Conservator works under the supervision of the Chief Conservator and is responsible for examining and treating paintings. This person also aids in all aspects of the work of the conservation laboratory, which serves eight curatorial departments. Some experience with objects on paper is desirable, as is ingenuity, flexibility, and diplomacy. A graduate of a training program is preferred, with a minimum of one year of experience. Salary \$12,500-14,000. Send résumé to: Mrs. Susanne P. Sack, Chief Conservator, The Brooklyn Museum, 188 Eastern Parkway, Brooklyn, New York 11238.

An OBJECTS CONSERVATOR is sought by the Conservation-Analytical Laboratory, Smithsonian Institution. Sal-

ary \$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 Civil Service application Form 171 to: Conservator, Conservation-Analytical Laboratory, Smithsonian Institution, Washington, D.C. 20560.

A CONSERVATOR OF SCULPTURE (GS9-GS11) is sought by the National Gallery of Art. Applicants must have a degree from a recognized training 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. 20560. Forms can be obtained from the National Gallery of Art or from the Civil Service Commission, 1901 E St., N.W., Washington, D.C. 20565.

A MASTER RESTORER OF STONE SCULPTURE is sought by The Metropolitan Museum of Art to work on limestone and granite statuary belonging to the Egyptian collection. The work is associated with the reinstallation of the Egyptian galleries and will involve the analysis of previous restorations on the statuary as well as the possible modification or removal of same. Qualifications: Experience in the restoration of ancient stone sculpture; a basic understanding of Egyptian art and a conservative approach towards its restoration; an ability to propose individual solutions and to collaborate with the curatorial and conservation staffs of the museum. Send résumé to: James H. Frantz, Objects Conservation Department, Metropolitan Museum of Art, New York, New York 10028.

Two TEXTILE CONSERVATORS are sought by the Textile Conservation Workshop, South Salem, New York. Applicants must have a minimum of two years of experience in textile conservation, or must be graduates of a recognized conservation training program. Salary \$8,000-12,000 depending on experience. For more information write: Patsy Orlofsky, Director, The Textile Conservation Workshop, Main Street, South Salem, New York 10590.

A DIRECTOR is sought by the Intermuseum Laboratory, a regional center serving the seventeen member museums of the Intermuseum Conservation Association. The director is responsible for guiding the philosophy and policies of the laboratory, with time divided between administration and treatment. The director is aided in running the laboratory by a Chief Conservator and an Administrative Assistant/Art Historian. A mature, experienced conservator is desired, with expertise in either the treatment of paintings or works of art on paper. Salary negotiable, based on experience. Send résumé to: Bret Waller, President, ICA Board of Trustees, The University of Michigan Museum of Art, Alumni Memorial Hall, Ann Arbor, Michigan 48104.

A DIRECTOR OF CONSERVATION is sought for the New England Document Conservation Center, Andover, Massachusetts. The director has overall responsibility, under the general governance of the New England Library Board, for programs of the center. These include preservation workshops, testing of materials, consultative and emergency aid, and microfilm services. This person directly supervises all functions of the conservation workshop: binding and restoration of bindings; treatment of printed and written documents, maps, broadsides, prints, works of art on paper, and photographs. Candidates should have a degree in chemistry, physics, history of art, or museum science; general knowledge of preventive conservation; at least five years in practical conservation of library and archival materials or museum objects, including successful supervisory or management experience. Staff of 15-20; current budget over \$300,000. Salary negotiable, minimum \$23,000. Send résumé and references to: Mary McKenzie, Executive Director, N.E.L.B., 231 Capitol Avenue, Hartford, Connecticut 06115.

Two 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. Lecturers are currently sought in the conservation of PAINTINGS and in the conservation of ARTIFACTS, particularly those of aboriginal origin. For more information write: The Registrar, Canberra College of Advanced Education, P.O. Box 1, Belconnen, A.C.T., 2601, Australia.

CONSERVATORS are sought by Framing & Fine Art, a publication of the Professional Picture Framers' Association, who will submit columns (750-1000 words) or feature articles to the magazine. A fee of \$75 is paid upon publication. For more information write: Mary Victoria Cleary, Assistant Editor, Framing & Fine Art, 5633 S. Laburnum Avenue, Richmond, Virginia 23231.

## FOOTNOTE



"I only kissed it to cheer it up. It looked so cold," explained a British woman as she pleaded guilty to causing criminal damage to a modern painting hanging in the Oxford Museum of Modern Art. The picture, by American artist Jo Baer, is valued at \$18,000 and was one of a collection on loan from New York. According to Mark Francis, Assistant Director of the museum, removal of the lipstick stains may cost up to \$1,260.

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

\* \* Direct correspondence concerning AIC to Martha Morales, Executive Secretary, AIC, 1522 K St., \* \*  
N.W., Suite 804, Washington, D.C. 20005 Telephone (202) 638-1444

\* \* 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

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May 1978

## AIC NEWS

The SIXTH ANNUAL MEETING OF THE AIC will be held in Fort Worth, Texas June 1-4, 1978. The Fort Worth Hilton Inn will be the headquarters hotel with the focus of the meeting to be held in the complex of museums nearby: the Kimbell Museum, the Amon Carter Museum, the Fort Worth Art Museum, and the Fort Worth Museum of Science and History. A wide variety of papers and projects has been selected for presentation and there will be a workshop devoted to book conservation. It will not be an "all work and no play" time either. There will be a Texas Bar-B-Q on the lawn of the Kimbell Museum with food, drink, and music by a Bluegrass band. Transportation will be provided to a local rodeo. There will also be a reception with time to meet old friends and an optional tour of the Dallas Museum of Fine Arts. Bus transportation will be provided for all tours, and a shuttle daily. Members and their families will enjoy warm, sunny weather and the fascinating collections in the museums. Register through the AIC National Office, 1522 K Street, Suite 804, Washington, D.C. 20005.

STOP IN at the AIC office if you are visiting in Washington, D.C. Martha Morales, AIC Executive Secretary, would enjoy seeing you, and offers to arrange museum tours and help in any way possible to make your D.C. visit a pleasant one.

SUGGESTIONS FOR THE AGENDA of the business meeting in Fort Worth, Texas are requested from the membership. Submit your remarks to the Executive Secretary.

HAS YOUR ZIP CODE CHANGED? If so, notify the Executive Secretary.

The AIC JOURNAL (Volume 17, No. 1) was mailed from the University of Delaware March 17, 1978. The NEW MEMBERSHIP DIRECTORY was mailed from the AIC National Office the first week in May. If you have not received both of these publications by June 1, 1978 notify AIC Executive Secretary Martha Morales, 1522 K Street, N.W., Suite 804, Washington, D.C. 20005. Telephone: (202) 638-1444.

The BOARD OF EXAMINERS FOR THE CERTIFICATION OF PAPER CONSERVATORS (BOE) has two new members. Mary Lou White (Art Conservation Laboratory, Inc., Raymond, New Hampshire) and Christa Gaehde (Arlington, Massachusetts) replace Mary Todd Glaser and Peter Waters, whose terms expired in December 1977. Acting Chairman of the committee until June 1, 1978 is Marjorie B. Cohn.

The MEMBERSHIP COMMITTEE has a new chairman and two new members, effective June 1, 1978. The new

chairman is Antoinette King (Museum of Modern Art, New York), and the new members are Pieter Meyers (The Metropolitan Museum of Art, New York) and Don B. Heller (H. F. duPont Winterthur Museum, Wilmington, Delaware).

MARJORIE B. COHN has replaced Peter Sparks as Editor of the AIC Journal. Antoinette King and Kay Silberfeldt have resigned as Associate Editors. Martha Morales will serve as Production Editor. Ms. Cohn writes the following:

"After two years as Editor of the Journal, Peter Sparks has resigned, to turn to other responsibilities. During his tenure, the format of the Journal, acceptance procedure for papers, and publication staffing was put on a professional footing, to the periodical's and thus to the membership's great advantage.

I have been appointed Editor to replace Dr. Sparks, beginning with volume 18, issue number 1. I am now in the process of assembling a staff of Associate Editors, which will include an Associate Editor for Science. The need for a separate position has been felt for some time, and I hope that this new post will be only the first improvement of many, which will make the Journal even more useful, authoritative, and respected. Your suggestions are welcome.

I intend, for example, to include more book reviews. Members with suggestions of publications for review should send them along to me c/o Conservation, Fogg Art Museum, Harvard University, Cambridge, Massachusetts 02138. Papers submitted for publication should also be sent to the above address.

May I make a special plea for papers, of all lengths, on all subjects. I hope to keep a balance among painting, sculpture, paper, textile, and artifact conservation, with practical, historical, and scientific orientations equally represented, but each paper will be judged on its own merits. The acceptance of one will not prejudice the consideration of another.

Written versions of papers delivered at the Annual Conference will be as welcome as ever. I know, however, that some subjects which are not amenable to slide presentation -- and some authors who are unwilling lecturers -- can provide excellent papers, which, not having had a previous debut, will be all the more interesting and valuable to Journal readers.

Even with the best editorial will in the world and with a regular production program, without papers the Journal cannot meet its schedule. Interested authors may write me for publication guidelines or for advice on problems of form and style, and completed papers should be submitted to me directly. I look forward to hearing from you."



## LETTERS TO THE EDITOR

Once again congratulations on a splendid issue [February 1978] with some most interesting reading. I especially enjoyed the gang of eight from Chicago, the mea culpas, and the 88-90% successful story. I wonder if that technique will work for the Vinland Map, etc.

Norbert S. Baer  
Conservation Center of the In-  
stitute of Fine Arts, NYU

Walter McCrone, in the February 1978 AIC Newsletter stated that he "doubts very much if any microscopist has ever had the slightest difficulty using" Aroclor (polychlorinated biphenyls - PCBs) and that he feels "it is quite safe for a microscopist to use . . . with, of course, proper care." I have several comments regarding his statements. First, I am not aware of any studies on microscopists using PCBs that would substantiate Dr. McCrone's statements. There is, however, a wealth of data showing its severe toxic effects on other occupational groups. Further, the National Institute for Occupational Safety and Health (NIOSH) criterion document on PCBs has "concluded that PCBs are potential human carcinogens" and "that adverse reproductive effects may result from occupational exposure to PCBs."\* Since cancer usually takes thirty to forty years to appear after exposure, it is not likely that a connection with prior PCB exposure would be readily apparent.

Second, there are laws regulating PCBs. The Toxic Substances Control Act of 1976 states that "no person may manufacture, process, or distribute in commerce or use any polychlorinated biphenyl in any manner other than in a totally enclosed process," effective one year after enactment. It totally bans manufacture after two years, and processing or distribution in commerce after two and one half years, unless the EPA Administrator makes an exception on the basis that the exception will not present an unreasonable risk to health or the environment. It is possible that the use of PCBs for research purposes may be one such exception.

Users of PCBs under an EPA exception would still have to meet the OSHA standards for chlorobiphenyls (PCBs). I must mention, however, that these standards are not intended to protect the user against possible carcinogenic effects. Anyone who intends to use PCBs should read the NIOSH criterion document for recommended procedures on handling, labeling, air-sampling, medical surveillance, etc.

I would recommend that conservators consider alternative mounting mediums such as Canada balsam or heat-setting epoxies used by microscopists which are clearly less hazardous, while research for a more effective and safe mounting medium is in progress.

Michael McCann, PhD  
Center for Occupational Haz-  
ards, Inc.

\*National Institute for Occupational Safety and Health, "Occupational Exposure to Polychlorinated biphenyls (PCBs)," DHEW (NIOSH) Publication Number 77-225. Available from: Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

## FAIC NEWS

SEVERAL EVENTS sponsored by the FAIC will occur in conjunction with the 1978 annual meeting of the AIC in Fort Worth, Texas. Robert Feller (AIC Fellow) will present a public lecture on June 1, 1978 at the Kimbell Art Museum titled "When Does the End Come: the battle to conserve historic and artistic works." The annual FAIC History Lecture will be given by George L. Stout (AIC Fellow) on Richard D. Buck. In addition, FAIC project director Frank Zuccari has organized a series of conservation films to be shown for the public for two weeks surrounding the conference.

## PEOPLE

LUCY BELLOLI (AIC Associate), presently at the Guggenheim Museum, has been awarded a fellowship in the conservation of paintings by the Andrew W. Mellon Foundation, The Metropolitan Museum of Art, beginning May 15, 1978. The fellowship consists of stipends of \$13,500 for the first year and \$14,000 for the second year, plus a summer travel allowance of \$2,000. She will be working in the Paintings Conservation Department of The Metropolitan Museum during the academic year and will study in Europe during the summer months.

JOHN DICK, Painting Conservator at the National Gallery of Scotland, began a three-month visit as Guest Conservator at The Metropolitan Museum of Art on April 1, 1978.

ALEXANDRA KLINGELHOFER (AIC Associate) became the Archaeological Conservator at the College of William and Mary on January 30, 1978.

ELEANOR LABAREE (AIC Fellow) was married April 8, 1978 and is now ELEANOR LABAREE BAKER.

HOWARD P. LOWELL (AIC Associate) has been named Interim Director of the New England Document Conservation Center. He will carry the major administrative responsibility for the Center while the New England Library Board continues its search for a Director/Conservator.

ELIZABETH LUNNING (AIC Associate), Conservator of Paper at the Intermuseum Conservation Association, Oberlin, Ohio, will begin work at the Boston Museum as Assistant Conservator on August 1, 1978.

ROBERT F. MCGIFFIN, JR. (AIC Associate), formerly of the Balboa Art Conservation Center, San Diego, California, has joined the staff of the New York State Office of Parks and Recreation, Division for Historic Preservation, Conservation and Collection Care Center on Peebles Island, Waterford, New York. He is the first Furniture Conservator for the State Site System, which comprises some thirty-five Historic Sites, and has established a new laboratory for the treatment and care of furniture and some three-dimensional wooden objects.

PAM M. PETERSON (AIC Associate) will become Assistant Project Conservator at the Social Law Library, Boston, on June 1, 1978. She has spent the past two years doing paper conservation at the University of Heidelberg, Germany.

NATHAN STOLOW (AIC Fellow) was Rapporteur on Conservation Training for the Tropics at the First Congress of the Organization of Museums, Monuments and Sites of Africa (O.M.M.S.A.) in Nairobi, Kenya,

January 4-8, 1978. Afterwards he gave a three-week course on Exhibition Conservation at the Churubusco Conservation Centre in Mexico City, January 23 - February 10, 1978.

JOYCE HILL STONER (AIC Fellow) and W. Patrick Stoner had a baby, Catherine Rebecca, on April 2, 1978. Ms. Stoner returned to work as Conservator of Paintings at the Winterthur Museum May 1, 1978.

TIMOTHY J. VITALE, (AIC Associate), presently Conservation Fellow at the Boston Museum, will join the Intermuseum Conservation Association, Oberlin, Ohio, as Conservator of Paper on September 1, 1978.

FRANK ZUCCARI (AIC Associate), presently at the Kimbell Art Museum, has been awarded a fellowship in the conservation of paintings by the Andrew W. Mellon Foundation, The Metropolitan Museum of Art. The fellowship consists of stipends of \$13,500 for the first year and \$14,000 for the second year, plus a summer travel allowance of \$2,000. He will be working in the Paintings Conservation Department of The Metropolitan Museum during the academic year and will study in Europe during the summer months.

## NEWS IN GENERAL

A MUSEUM OF MICROSCOPY has been founded at the McCrone Research Institute, Chicago. The museum was established by the acquisition of the contents of Dr. Norman H. Hartshorne's laboratory which was moved to the McCrone Research Institute from England. Instruments and other items used by Dr. Emile M. Chamot (d. 1950), Cornell University, have also been obtained and are on display. The museum's contents are also available for students' use under supervision. Plans to acquire the laboratories of other prominent microscopists and move the museum to larger space in an educational center are in development. Anyone interested in making a donation to the museum should write: Walter C. McCrone, McCrone Research Institute, 2508 S. Michigan Avenue, Chicago, Illinois 60616.

W. T. CHASE, AIC delegate to the International Centre Committee of the Advisory Council on Historical Preservation, reports on the meeting held March 21, 1978:

"I was pleased to attend this, my first meeting of the International Centre Committee, as the representative of the AIC. The meeting was convened by Chairman Ernest A. Connally (Associate Director, Preservation of Historic Properties, Heritage Conservation and Recreation Service) at 9:45 a.m. and lasted until 12:30 p.m.

The Rome Center (now called ICCROM - which stands for the International Centre for the Study of the Preservation and the Restoration of Cultural Property) has recently published a 22-page, large-format brochure entitled Regular Training at ICCROM. The brochure answers the question of what ICCROM is and gives details of its annual courses in architectural conservation, conservation of mural paintings, conservation science, and security, climate control, and lighting in museums. The Secretary of the International Centre Committee, Natalia Krawec (Advisory Council on Historic Preservation, 1522 K St., N.W., Suite 530, Washington, D.C. 20005) plans to request a stock of these brochures for circulation in the United States. For the training courses, application and selection of candidates is handled by the American Committee for the International Centre. ICCROM has also recently published a newsletter (Number 4) and a list of

publications. These are available from the Centre, 13 via di San Michele, 00153 Rome, Italy.

We then discussed the current U.S. applicants for training at the Rome Center and the possible circulation of an exhibition on climatology in the United States.

The Committee moved that a sub-committee be appointed to draft and examine formal criteria for the selection of candidates to ICCROM training courses. Another motion, made later, requested that the Rome Center produce a regular, annual publication on training in conservation, world-wide. As many of us get regular requests for information of this sort, a publication which could be sent out in response would be most useful. One would hope that this publication could be annually updated.

The meeting ended with Neil Fitzsimons, a partner of Wiss, Janney, Elstner & Associates, Inc., suggesting that we investigate possible crossovers between the engineering, preservation, and conservation disciplines. Fitzsimons pointed out that we share problems in selection of materials, assessment of performance of materials and structures, and in the time scale on which we work. An engineer may take a couple of years to build a structure, and he will expect it to last for fifty to a hundred years. This sort of performance is not unlike that of treatment in conservation. The chairman appointed a committee to look into the feasibility of holding a later meeting with the topics suggested by Mr. Fitzsimons."

HISTORIC SITES CONSERVATION DIVISION, Canada have been asked to investigate into the preservation of ground features in situ. These will nearly always be wooden structures. It is doubtful that this is at all feasible without preventing ground water from reaching the structure and without protection from the elements. If anyone has had previous experience with the problem or knows of any literature on the subject, please contact P. C. Van Geersdaele, Assistant Chief, Archaeological Conservation, Conservation Division, Parks Canada, 1570 Liverpool Court, Ottawa, Ontario K1A 0H4, Canada.

The EXAMINATION OF THE BINDING of Nag Hammadi Codex number 1 was the object of a study session held during a conference on Gnosticism and the Nag Hammadi codices held at Yale University in March 1978. This fourth-century artifact is one of the earliest known codex format bookbindings extant and belongs to the library of the Institute for Antiquity and Christianity at Claremont, California. AIC members who participated in the study session included: Christopher Clarkson (Walters Art Gallery, Baltimore, Maryland), Gary Frost (Newberry Library, Chicago, Illinois), Jane Greenfield (Yale University Libraries, New Haven, Connecticut), and Linda McWilliams (Library of Congress, Washington, D.C.).

A GROUP FLIGHT FROM NEW YORK TO LONDON with land arrangements including transportation to Oxford for participants of the IIC meeting in Oxford, England, September 17-23, 1978 is being organized by Alida Meyers of Oakdale Travel Ltd. Those interested in taking advantage of this offer are requested to send name and address to Alida L. Meyers, Oakdale Travel Ltd., 1591 Montauk Highway, Oakdale, New York 11769.

## REGIONAL GROUPS

The BAY AREA ART CONSERVATION GUILD (BAACG) was founded in the winter of 1973-74 to function within the immediate San Francisco Bay area art community. Meetings are held monthly and have included such programs as Simon Green of Barcham Green Paper Com-

pany discussing current papermaking activity in England; George L. Stout on "Trial Description of Disrupted Laminae;" and attorney Alfred Knoll on legal matters of concern to conservators and museum staff. One meeting each year is held jointly with the Western Association of Art Conservators. Interest has been expressed in the formation of a team of conservators in the Bay Area who would be prepared to deal quickly with disasters, should they occur. Officers for 1977-78 are: James Bernstein, President; Pauline Mohr, Vice President and Program Chairman; Stephen D. Shapiro, Secretary; and Joan Bacharach, Treasurer. For more information write: Stephen D. Shapiro, Daedalus Fine Art Restoration, 6020 Adeline St., Oakland, California 94608.

The CHICAGO AREA CONSERVATION GROUP elected new officers for 1978. They are: Timothy Lennon, President; Mary Lynn Ritzenthaler, Program Chairperson; Bonnie Jo Sedlak, Secretary-Treasurer. The CACG publishes a monthly newsletter (September-May) that announces up-coming meetings, programs, and activities of the group. Dues are \$5 per year. Meetings since September 1977 have included: a tour of the Newberry Library Conservation Laboratory; a demonstration of various print-making processes by E. Sparks, Associate Curator of Prints and Drawings at the Art Institute of Chicago; an illustrated lecture on the conservation of photography by Joel Synder, Associate Professor, Division of Humanities, University of Chicago; a description of "Current Investigations on the Shroud of Turin" by Walter McCrone, McCrone Research Institute; a slide-lecture on "Recent Examinations and Treatments of Outdoor Sculptures in Stone and Bronze," by Phoebe Dent Weil and Carol Grissom, Center for Archaeometry, Washington University, St. Louis; a talk by Russell Maylone, Northwestern University, on the "Memorial Day Steam Cleaning" which occurred in the Special Collections Department in May 1976; and a discussion by Louis Pomerantz of his restoration of a gamelan belonging to the Field Museum of Natural History, Chicago.

The WASHINGTON CONSERVATION GUILD held its first meeting of the 1977-78 season in October 1977. Guild programs this season include: a discussion of toxicity and health protection equipment conducted by a bioengineer and a chemist from the Division of Cancer Treatment of the National Cancer Institute of NIH; a lecture on "The Treatment of the Cloth of Gold," by Philippa Lawrence, Director of Textile Conservation for the National Trust at Knole, Kent, England; a report by Stewart Treviranus on the November meeting of the National Conservation Advisory Council, followed by two films: "Indian Pottery of San Ildefonso," and "Salvage of the Gunboat Cairo;" a general discussion about conservation problems with composite objects, conducted by Edith Dietze (Smithsonian Institution), Virginia Greene (University of Pennsylvania), Ralph Sheetz (National Park Service), and Sidney Williston (private conservator); and a lecture on "Legal Problems Possibly Facing Conservators" by Robert Amory, Jr., Secretary and General Counsel of the National Gallery of Art.

The WESTERN ASSOCIATION OF ART CONSERVATORS met April 14-15, 1978 in San Francisco. In addition to the presentation of papers, there were tours to the Lawrence Berkeley Laboratory Neutron Activation Analysis Lab and the conservation facilities at the de Young Museum in Golden Gate Park. Discussion groups in paper and painting preservation were also held. The WAAC also announces the publication of a newsletter edited by Teresa Longyear (J. Paul Getty Museum) and Linda Merk (Los Angeles County

Museum of Art). For more information about the WAAC write: Inge-Lise Eckmann, President - WAAC, San Francisco Museum of Modern Art, McAllister at Van Ness, San Francisco, California 94102.

## POSITIONS AVAILABLE

A PAPER CONSERVATOR is sought by the Colonial Records Project to work in the newly-established Conservation Laboratory at the Social Law Library, Boston, Massachusetts. The project will deal with the conservation of legal documents dating from 1699 to 1820. A college degree plus three years of experience in document conservation is required. Salary will be based on work experience. Send résumé to: Kathryn M. Carey, Head Project Conservator, Social Law Library, 1200 Court House, Boston, Massachusetts 02108.

A PAINTING CONSERVATOR is sought by the Rocky Mountain Regional Conservation Center at the University of Denver. The conservator will establish the painting conservation laboratory under the direction of the Center's Director, and will be responsible for all aspects of painting conservation including the examination and treatment of paintings, the surveying of collections from member institutions in a six state region, and eventually the supervision of assistants or interns from graduate conservation training programs. Applicants should have a degree in conservation or equivalent training and a minimum of three years of practical experience in the field. Applications from less qualified individuals will be considered. The salary ranges from \$14,000-18,000, plus University benefits. Send résumé and names of three references to: Thomas Dixon, Associate Director, Rocky Mountain Regional Conservation Center, University of Denver, 2420 S. University, Denver, Colorado 80208.

TWO TRAINEE/ASSISTANTS IN PAINTING CONSERVATION are sought by Peter Michaels (AIC Fellow) to work in his studio. If interested write: Peter Michaels, [redacted] Baltimore, Maryland 21209. Telephone: [redacted]

PAINTING, PRINT, AND TEXTILE CONSERVATORS are sought by Decor magazine, a trade publication for art dealers and professional framers, to write articles or columns. Suggested topics include technical step-by-step methods for mounting and framing of paintings, graphics, and fabric art; new materials for framing; up-to-date information on conservation problems written for the retailer's education; background on specific art techniques and materials; dealer-conservator relations written by private conservators who currently have retailers as clients. Black-and-white photos, contact sheets with negatives, or drawings are helpful but not necessary for article publication. Decor will pay upon acceptance; fee varies from \$100-150, depending on length.

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

## CONFERENCES, SEMINARS, COURSES

Several CENTERS FOR THE STUDY AND DOCUMENTATION OF ITALIAN ANTIQUITIES have been set up throughout Italy by the Archeoclub of Italy. The Archeoclub is a group of archaeologists and classicists who want to make the public aware of the importance of the preservation, documentation, and exploration of the heritage of Italy. To further this goal, the Archeoclub is offering 3-4 week seminars to American university students and their professors in the fields of archaeology, anthropology, architecture and civic planning, classics and art history. The seminars will be held June-September 1978 at the monasteries of San Silvestro and Sisto V. For more information write: Ufficio Estero; Archeoclub of Italy; Arco de' Banchi, 8; 00186 Rome, Italy.

June 11-16, 1978. CONSERVATION TECHNIQUES IN HISTORICAL ORGANIZATIONS. This seminar is sponsored by the American Association for State and Local History and will be held in Cooperstown, New York. It is a work-study course for advanced professionals and will emphasize conservation priorities, what they are, how to recognize them, and how those in authority should deal with them. Participants will learn certain conservation techniques which may be practiced by non-professionals. Session topics will range from adjustments in environmental controls to evaluations of the conservation needs of a collection. The seminar will be held under the direction of Caroline K. Keck. Registration fee: \$35. For more information write: AASLH Seminars, 1400 Eighth Avenue S., Nashville, Tennessee 37203.

July 6-8, 1978. ARCHIVES, SPECIAL COLLECTIONS & RARE BOOKS: THEIR MAINTENANCE AND PRESERVATION. The purpose of the seminar is to give archivists, librarians, and collectors a general understanding of the problems and possible solutions, cost principles, and administrative aspects of book and paper conservation. Theodore Kahle is the lecturer for the class, which is being conducted by the Capricornus School of Bookbinding in co-operation with the University of California Extension Division, Berkeley. Tuition: \$55. For more information write: University Extension; University of California, Berkeley; Berkeley, California 94720. Telephone: (415) 642-4141.

July 15-27, 1978. PROBLEMS OF COMPLETION OF ART OBJECTS. This is the second International Restorer Seminar sponsored by the Institute of Conservation and Methodology of Museums (Hungary) and the Society for Popularization of Scientific Knowledge, Veszprém county Association, along with the moral and financial support of UNESCO. The lectures will deal with the aesthetic and technical aspects of completion, and with the authenticity of restoration work. Excursions will be made to the neighborhood of Lake Balaton and the Danube Bend, and to the historical monuments of Budapest. Tuition: Ft 3,800. For more information write: István Éri, Director; Institute of Conservation and Methodology of Museums; H-1476 Budapest Pf. 54, Hungary.

July 17-21, 1978. MICROSCOPY FOR CONSERVATORS. This course will be taught by the McCrone Research Institute in Chicago, Illinois. Course material will be the same as that presented April 17-21 in Washington, D.C. For more information contact: Nancy Daerr, [redacted] Chicago, Illinois 60616. Telephone [redacted]

July 24-27, 1978. INTER/MICRO-78. This international conference of microscopists is sponsored by

the McCrone Research Institute and will be held in Chicago, Illinois. Seven sessions will emphasize: Recent advances, including new techniques, in acoustic, infrared, and interference microscopy; techniques of modulation contrast, and combinations of microscopes and computers while stressing applications to industrial problem solving; and use of the laser Raman microprobe.

August 14-18, 1978. PRINCIPLES OF CONSERVATION AND PREVENTIVE CARE. This seminar sponsored by the Smithsonian Institution is intended for non-conservators. Participants will learn the basic elements of artifact conservation and object treatment and some preliminary measures that may be taken to insure the preservation of collections. Topics will include handling, storage and packing, environmental conditions, lighting, cleaning, ethical considerations, and security. Although a variety of materials will be introduced for discussion, the emphasis will be on three-dimensional objects. For more information write: Workshop Series, Office of Museum Programs, Arts & Industries Building, Room 2235, Smithsonian Institution, Washington, D.C. 20560.

September 25-27, 1978. PRESERVATION AND RESTORATION OF PHOTOGRAPHIC IMAGES. This seminar will provide instruction in the preparation processing, storing, and restoration of photographs of archival interest. It will be conducted in the School of Photographic Arts & Sciences at the Rochester Institute of Technology, and at the International Museum of Photography in the George Eastman House, where a new Photographic Science Laboratory in this field was dedicated in 1976. The program is sponsored by the Graphic Arts Research Center, Rochester Institute of Technology. Topics to be covered include: Current problems in photographic preservation, the current status of technology for restoration, techniques for copying photographic materials before treatment, a condensed history of obsolete imaging systems, various kinds of test methods to determine what photographic system and materials were used, and good and bad restoration techniques. Tuition: \$195. For information write: William D. Siegfried, Training Director; College of Graphic Arts and Photography; Rochester Institute of Technology; One Lomb Memorial Drive; Rochester, New York 14623. Telephone: (716) 475-2758.

## ORGANIZATIONS

THE AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY. This is a non-profit educational organization dedicated to advancing knowledge and appreciation of local history in the United States and Canada. Membership in the association consists of individuals and institutions. History News, a monthly magazine, provides members with news pertaining to state and local history, including current programs, national and state legislation, upcoming area conferences, new books, and job vacancies. Bound into the center of each History News is a "Technical Leaflet" which is removable for separate use. Subjects covered in the leaflets include such things as cataloging photographs, securing grant support, genealogical research, furnishing historic houses, and preparing exhibits. The association also publishes a series of bulletins and books, many of which have become standard conservation works. Dues are \$16 for annual members and \$30 for professional members. For more information write: AASLH, 1400 Eighth Avenue South, Nashville, Tennessee 37203.

AMERICAN ASSOCIATION OF MUSEUMS (AAM). This association is a non-profit service organization that promotes museums as major cultural resources and represents the interests of the museum profession on a national level. It has a membership of over 4,000 individuals and 1,300 institutions. The association publishes Museum News, a bi-monthly magazine containing articles and departments on a number of subjects. Regularly featured are pictorial essays on important exhibitions and programs, an extensive book review section, and by-lined editorials that touch on timely issues. Also published is Aviso, a monthly newsletter that provides job listings for museum professions; includes classified ads that enables AAM members to locate, sell, or exchange articles or services; and presents news of regional conferences and professional committees of the AAM. Membership fees for individuals are based on annual income; dues are \$30 if income is less than \$10,000. For more information write: American Association of Museums, 1055 Thomas Jefferson St., N.W., Washington, D.C. 20007.

SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES. This society, founded in 1910 by William Sumner Appleton, is the largest private regional preservation organization in the country. It maintains an extensive library of historic photographs and other architectural documents which is available to its members, operates thirty-five historic house museums with their collections, and preserves more than twenty-five additional historic properties. The society, which has a membership of over 6,000 individuals, provides programs in preservation education in affiliation with Boston University and jointly sponsors the New England Field Service Office with the National Trust for Historic Preservation. For more information write: Society for the Preservation of New England Antiquities, 141 Cambridge Street, Boston, Massachusetts 02114. Telephone (617) 227-3956.

## PUBLICATIONS

SLIDE AND VIDEO PRESENTATIONS and printed matter on conservation subjects are available for rent from the Smithsonian Institution. These materials are offered as a service to museums. They are not meant to stand alone as self-contained training kits, but are used best as aids in an organized training program. An attempt has been made not to establish standards, but to reflect the views of one or a few specialists. The conservation topics specifically demonstrate a philosophy of respect for the museum object; no particular treatment is actually recommended for any particular object. For more information about the specific subjects covered, write: Conservation Information Program, Office of Museum Programs, 2235 Arts & Industries Building, Smithsonian Institution, Washington, D.C. 20560.

Hauser, Robert. Restoration Papers: A Survey of Papers Used by American Print and Book Conservators. Busyhaus, 1977. 29 pp. \$8.50; \$9.50 if billing is required. The publication identifies one hundred and one papers used by respondents to a survey conducted by Robert Hauser under a grant from the National Endowment for the Arts. Comments about the papers and information about suppliers is also given. The most often cited American, European, and Oriental papers are listed and samples of each are attached. In addition, there is a supplement on Japanese hand papermaking today. To obtain a copy write: Busyhaus, Post Box 422, North Andover, Massachusetts 01845.

Rath, Frederick L., Jr. and Merrilyn Rogers O'Connell, Eds. A Bibliography on Historical Organization Practices, Volume I: Guide to Historic Preservation, Historical Agencies, and Museum Practices. Nashville, American Association for State and Local History. Clothbound, ix + 141 pp. \$10. This is the first volume in a series of bibliographies planned by the AASLH. Volume II is described below. Successive volumes will cover interpretation, documentation of collections, and administration. Available from: The American Association for State and Local History, 1315 Eighth Avenue South, Nashville, Tennessee 37203.

Rath, Frederick L., Jr. and Merrilyn Rogers O'Connell, Eds. A Bibliography on Historical Organization Practices, Volume II: Care and Conservation of Collections. Nashville, American Association for State and Local History. Clothbound, viii + 107 pp. \$10. This book is a selective bibliography concentrating on books, articles, pamphlets, and filmed or taped materials that have appeared since 1945. The book is primarily devoted to technical resources, but contains background information in chapters on laboratories and instrumentation, the philosophy and principles of conservation, training programs for conservators, and environmental factors in conservation. It also includes a Basic Reference Shelf, annotated, to summarize the resources needed by a museum's working library, a discursive section on General Reference and Conservation Organizations, and an index. Available from: The American Association for State and Local History, 1315 Eighth Avenue South, Nashville, Tennessee 37203.

Williams, John C., Ed. Preservation of Paper and Textiles of Historic and Artistic Value. Advances in Chemistry Series No. 164. American Chemical Society, 1977. Clothbound, 403 pp. \$38. This book contains the proceedings of a symposium sponsored by the Cellulose, Paper, and Textile Division of the American Chemical Society. It contains sections on the care and preservation of books and manuscripts, the care and preservation of textiles, and estimation of permanence. Available from: SIS; American Chemical Society; 1155 16th St., N.W., Washington, D.C. 20036.

Boselli, Orfeo. Osservazioni della Scultura Antica. Libri Cinque (1657). Florence, Studio Per Edizioni Scelte, 1978. 300 pp. The volume includes a reproduction of the entire Corsini manuscript, augmented and completed by other manuscripts. It contains an introduction, comments, bibliographies, indices, and notes by Phoebe Dent Weil. It is a basic reference for the history of sculpture and sculpture techniques (stone carving). Available from: Studio Per Edizioni Scelte; Lungarno Guicciardini, 9R; 50125 Florence; Italy.

Ancient TL. This publication, begun in Autumn 1977, is a quarterly newsletter edited by D. W. Zimmerman. It is intended to facilitate exchange of information among researchers actively involved in thermoluminescence dating. Contributions are expected to deal with experimental techniques, new equipment, TL data of various phosphors and minerals, and data and information on dosimetry and radioactivity determinations. Other topics may include lists of recent publications, announcements of meetings, lists of available theses, and readers' queries. Subscriptions are available at \$4. per year from: D. W. Zimmerman, Box 1105, Washington University, St. Louis, Missouri 63130.

The National Gallery Technical Bulletin. London, National Gallery Publications Department, 1977.

60 pp., illus. £2.00 at the National Gallery and £2.35 through the post in the U.K. and overseas. The bulletin is the first issue of a new annual publication that describes the recent work and research of the Scientific and Conservation Departments at the gallery. The aim of the bulletin is to put on record the information revealed by the closely inter-related work of these two departments. The articles are all written by those who have done the work. Available from: National Gallery Publications Department, Trafalgar Square, London WC2N 5DN, England.

The Bibliography Newsletter. This is a monthly newsletter edited by Terry Belanger. It contains chatty items on a variety of subjects, and often mentions books and publications of interest to persons involved in the history of execution of printing, paper-making, and bookbinding. Subscriptions are available at \$10 per year (calendar year only) from: Terry Belanger, [REDACTED], New York, New York 10027.

Mora, Paolo, Laura Mora, and Paul Philippot. La Conservation des Peintures Murales. Editrice Compositori, Bologna, 1977. 708 pp. \$38. Available from: International Centre for the Study of the Preservation and the Restoration of Cultural Property; 13, via di San Michele; 00153 Rome, Italy.

Wallpapers in Historic Preservation. 1977. 56pp. Identification number: I29.2:W 15/2; S/N 024-005-00685-1. \$2.20. The publication discusses the manufacture and design of historic wallpapers in order to aid in more accurate restoration of old and historic buildings. Also discussed is the proper treatment of wallpapers uncovered during a restoration project. Available from: Public Documents Distribution Center, Department 11, Pueblo, Colorado 81009.

ANNOTATED BIBLIOGRAPHIES on subjects related to the pulp and paper industry are available from The Institute of Paper Chemistry, Appleton, Wisconsin. For a complete list of subjects covered write: Business Office, The Institute of Paper Chemistry, P.O. Box 1039, Appleton, Wisconsin 54912.

## PAST EVENTS

January - May, 1978. CONSERVATION OF ARCHIVAL AND LIBRARY MATERIALS. This graduate seminar, taught by Christopher Clarkson (Walters Art Gallery, Baltimore), was offered in the College of Library and Information Services, University of Maryland. It was designed to introduce students to the more practical sides of library and archive preservation. Its focus was on the various materials found within such collections. It studied physical condition and causes of deterioration along with ways to extend the life of such collections. The nature of materials, their techniques of manufacture and period differences were discussed and analyzed. Throughout the course, preservation requirements for each material were considered together with the expected treatment alterations and ethical questions involved. Handling period materials from the University's collections was an essential part of the course.

January 23 - February 15, 1978. THE ART AND SCIENCE OF CONSERVATION: WORK OF THE CENTER FOR ARCHAEOLOGY. This exhibition was held in Gallery 210, St. Louis, Missouri.

February 17 - March 26, 1978. ART CONSERVATION: THE RACE AGAINST DESTRUCTION. This exhibition was held at the Cincinnati Art Museum, Cincinnati, Ohio, and was organized by the museum's Conservation Department under the direction of Elisabeth Batchelor, Head Conservator.

February 23-24, 1978. HEALTH HAZARDS IN THE ARTS - III. This conference was presented to artists and teachers of art at the School of The Art Institute of Chicago. Potential hazards and their sources were reviewed, practical solutions were offered by artists, and useful references were provided.

February 25, 1978. WOOD IDENTIFICATION WORKSHOP. This workshop was held at the McCrone Research Institute, Chicago, Illinois, and was conducted by Regis Miller, Forest Products Laboratory, Madison, Wisconsin. It featured lectures on wood anatomy and sample preparation of ten common hard woods and ten common soft woods.

March 23-25, 1978. PAPER, ART & TECHNOLOGY. This conference, sponsored by the World Print Council in cooperation with the California College of Arts & Crafts and the San Francisco Museum of Modern Art, was presented at the San Francisco Museum of Modern Art. It provided an opportunity for artists, paper-makers, historians, chemists, curators, and publishers to come together to share information on paper. Among the speakers was Robert G. Futernick, Conservator of Graphic Arts, Fine Arts Museum of San Francisco.

# AIC ANNUAL MEETING, Fort Worth, Texas - June 1-4, 1978

## Tentative Schedule

Thursday, 1 June	Commercial exhibits, Hilton Inn	12:00 p.m. to 10:00 p.m.
	Tour to Dallas (optional)	1:00 p.m. to 6:45 p.m.
	Registration, Hilton Inn	4:00 p.m. to 8:00 p.m.
	Mixer (cash bar), Hilton Inn	8:00 p.m. to 10:00 p.m.
Friday, 2 June	Commercial exhibits, Hilton Inn	8:30 a.m. to 2:00 p.m.
	Papers, Hilton Inn	9:30 a.m. to 12:00 p.m.
	Business Meeting, Fort Worth Museum of Science and History	2:00 p.m. to 4:00 p.m.
	Behind the Scene Tours, Kimbell Art Museum and Fort Worth Museum of Science and History	4:00 p.m. to 5:30 p.m.
	Tours and Receptions, Amon Carter Museum and Fort Worth Art Museum	5:30 p.m. to 7:30 p.m.
Saturday, 3 June	Committee Meetings, Hilton Inn	9:00 a.m. to 12:00 p.m.
	Tour to Japanese Gardens	10:00 a.m. to 12:00 p.m.
	Papers, Kimbell Art Museum and Fort Worth Museum of Science and History	2:30 p.m. to 5:00 p.m.
	Reception and Barbecue, Kimbell Art Museum Lawn	5:00 p.m. to 7:00 p.m.
	Northside Rodeo (optional)	8:00 p.m. to 10:00 p.m.
Sunday, 4 June	Papers, Hilton Inn	9:30 a.m. to 12:00 p.m.
	Workshop on Book Conservation, Amon Carter Museum	2:00 p.m. to 4:30 p.m.
	Papers, Kimbell Art Museum	2:00 p.m. to 4:30 p.m.
	Banquet, Rivercrest Country Club	7:00 p.m. to 10:00 p.m.

## Tentative List of Papers

Jonathan S. Arney, "A study of the relative importance of oxidation in the total aging chemistry of paper."  
 John F. Asmus and Steven T. Pomeroy, "Ultrasonic mapping of detachments in mural paintings by Vasare."  
 Victoria S. Blyth, "A new method of preserving pastel paintings."  
 Michael Bogle, "Artificial weighting and the deterioration of silks."  
 Janice H. Carlson and John Krill, "Pigments analysis of early American watercolors and fraktur."  
 Karen B. Crenshaw, "A study of texture modifications, interlining materials, support fabrics, and cushioning materials."  
 Robert Du Meer, "Leaf caster for small laboratories."  
 Robert L. Feller, "Use of International Standards Organization's bluewool standards for exposure to light."  
 George B. Kelly, Jr. and John C. Williams, "Mass deacidification with diethyl zinc: large-scale trials."  
 Ross Merrill, "The technical investigation of the Cleveland Museum's recent forgery, St. Catherine of Alexandria, previously attributed to Matthais Gruenwald."  
 Irena Pamer, "Modern blue pigments."  
 Dennis Piechota, "The conservation of American Indian basketry."  
 Dennis Piechota, "Storage containerization: archaeological textile collections."  
 Louis Pomerantz, "Field Museum's 24-piece gamelan: examination and treatment."  
 Kathryn Scott, "Treatment of a pre-Columbian (Chancay) textile."  
 Donald K. Sebera, "Practical application of TEAS solubility parameter in varnish film removal."  
 Nathan Stelow, "Newly-designed humidity-controlled exhibition environments for manuscripts and panel paintings."  
 George L. Stout, "Richard David Buck, 1903-1977." (FAIC History Lecture)  
 Fonda Ghiardi Thomsen, "Re-evaluation of modern treatment for a historic textile."

\* \* Direct contributions to the AIC Newsletter to Merrily A. Smith, Editor, [REDACTED] Duluth, \* \*  
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\* \* Direct correspondence concerning AIC to Martha Morales, Executive Secretary, AIC, 1522 K St., \* \*  
 N.W., Suite 804, Washington, D.C. 20005 Telephone (202) 638-1444

\* \* 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 3, Number 4

August 1978

With this number the AIC Newsletter completes its third year of publication. This issue also marks the end of my tenure as Editor of the Newsletter. I have enjoyed seeing the Newsletter grow in length from four to eight pages since Volume I, Number 1, and am appreciative of the interest and support of the membership, which has made that growth possible. As the AIC expands and develops, I hope you will all keep submitting news and will continue to turn to the Newsletter as a source of conservation information. The deadline for receipt of news for Volume IV, Number 1 is October 15, 1978. Address all contributions and correspondence to AIC Executive Secretary Martha Morales, 1522 K Street N.W., Suite 804, Washington, D.C. 20005.

Merrily A. Smith

## AIC NEWS

THREE HUNDRED AIC MEMBERS attended the annual meeting in Fort Worth, Texas June 1-4, 1978. Headquarters for the meeting was the Fort Worth Hilton Hotel, and morning sessions were held there. Afternoon meetings were held at a museum complex consisting of the Fort Worth Museum of Science and History, the Kimbell Art Museum, the Amon Carter Museum, and the Fort Worth Art Museum. In addition, there was a workshop on "Aspects of Book Conservation" and a morning of films on conservation.

NEW OFFICERS AND DIRECTORS were elected at the AIC annual meeting. Present officers and directors are: Paul N. Banks, President; Perry Huston, Vice President; Eleanor Baker, Secretary; Barbara Appelbaum, Treasurer; and Barbara Beardsley (term ending 1979), Ben Johnson (term ending 1980), and Scott Odell (term ending 1981).

AIC PRESIDENT Paul N. Banks presented the following inaugural statement at the annual business meeting, June 2, 1978:

"It doesn't seem to me that I have been involved with IIC-AG and AIC for so many years -- the first meeting that I attended was in 1963 -- but I just realized with a start that that represents 83% of the organization's existence. In other words, we are a young organization.

"A very great deal has been accomplished in just the last few years. We now have a 'professionalized' journal; we have a quarterly newsletter; we have an annual preprints volume; we have an office with a permanent, central address; we have an executive secretary, and we have a certification program in paper conservation.

"This seems to me to be a remarkable amount to have been accomplished in a period of just three or four years, although obviously it was based on solid

groundwork laid in earlier years. This remarkable achievement has been made possible by two things: a lot of very hard work on the part of officers, committee members, and executive staff, and, inevitably, money.

"About the latter commodity, we have been exceptionally fortunate in that our rapidly expanding -- and expensive -- activities have been affordable without an increase in dues for four years. This is largely because of the rapid increase in membership.

"We now have what might be called the skeleton of a professional society -- office, staff, publications, and the like. (In saying that, I don't mean to imply that there is no flesh -- but a metaphor needn't be carried too far!). But the fact of the matter is that the conservation field is growing and changing very rapidly.

"Among other things it is, whether we like it or not, becoming what might be called politicized. Politicization is occurring within AIC as we rapidly outgrow the early, clubby days of the organization, as we become larger, more diverse, more democratic and more active on a variety of fronts.

"The field is becoming more politicized in another sense also; that is, again whether we like it or not, we are increasingly involved with Federal, state and local governments and with the political process, as some of the discussions at this meeting demonstrate. Another example of this is the problem of energy curtailments in which governmental or quasi-governmental agencies hold the key to whether cultural property will be adequately protected in emergencies.

"Another aspect of rapid change in the conservation field is that custodians of cultural property are becoming aware of the need for action if their collections are to be preserved for posterity, and the relatively large amounts of money -- much of it Federal, or course -- are even becoming available. This raises one of the most fundamental and difficult issues that the profession faces: standards. There is a good deal of evidence that this increased enthusiasm and funding for conservation is creating opportunities for unqualified or underqualified people to enter the field.

"I would like to expand for a moment on the question of standards. Many of us have been concerned with this question for some time, but I have the sense that there is now a fairly widespread feeling of urgency about expanding certification to include all specialties in conservation. The National Conservation Advisory Council has gone on record as advocating that AIC should extend its certification program and consider accreditation of training programs, and a number of people have approached me recently to appeal for progress on developing standards.

"Thus it appears that the two major and interrelated challenges that face AIC in the immediate fu-

ture are to develop mechanisms for interacting effectively with governmental agencies that have impact on the conservation of cultural property, and to continue -- in fact, to try to speed up -- certification and accreditation.

"These two challenges -- politicization and standards -- will require a great deal of hard work, of cooperation, of wisdom. At the same time, there is a generation gap in the conservation field. There is the seminal generation, which seems to have more than an equal supply of wisdom and which is now at retirement age or beyond, and there is the exceptionally committed and large, but unseasoned, group of young people just entering the field. And there is a rather small and often seriously overextended group in between.

"AIC, then, has large and urgent issues to tackle, and I hope that we can find effective ways to balance the wisdom of age and the vigor of youth, and to work together to try to solve these issues."

THE BOARD OF DIRECTORS OF AIC met at the annual meeting. Among the events of their meetings were the following:

1. The AIC Directory will be copyrighted. No permission will be given to anyone to publish the list of certified paper conservators. That list is available from the national office.

2. Beginning in 1979, one third of the registration fee for the annual meeting will not be refundable and no refund will be given if notification is not given by the first day of registration at the meeting. Commercial exhibitors' fees will also be non-refundable.

3. The 1979 annual meeting of AIC will be held in Toronto, Canada.

4. In the future, the site of the AIC annual meeting will be in proximity to the sites selected by the American Association of Museums (AAM) for its annual meeting.

The AIC DELEGATES TO THE NATIONAL CONSERVATION ADVISORY COUNCIL (NCAC) are Perry Huston, Vice President of AIC; and Barbara Beardsley, a Director of AIC.

THE NOMINATING COMMITTEE for 1978-79 consists of Phoebe Weil, Center for Archaeometry; Terry Weisser, Walters Art Gallery; and Don Sebera, Winterthur Conservation Training Program.

THE BOARD OF EXAMINERS FOR THE CERTIFICATION OF PAPER CONSERVATORS (BOE) has one new member, Marilyn Kemp Weidner. Norbert Baer is no longer a member of the BOE.

AIC JOURNAL EDITOR Marjorie Cohn has selected the following as Associate Editors: Ross Merrill, Cleveland Museum of Art; Terry Weisser, Walters Art Gallery; Christopher Tahk, Cooperstown Graduate Programs; and Roy Perkinson, Boston Museum of Fine Arts. Martha Morales will serve as Managing Editor.

AIC EXECUTIVE SECRETARY Martha Morales is now working full time for AIC. She spends thirty hours per week in the national office, 1522 K St. N.W., Suite 804, Washington, D.C. 20005, and ten hours per week at home, where she works as Managing Editor of the AIC Journal. Hours at the national office are 8:00 a.m. - 2:00 p.m.

AIC TREASURER Barbara Appelbaum does not live at [redacted], as indicated in the AIC Directory. The correct address is: [redacted].

THE AIC MEMBERSHIP DIRECTORY is in its second printing and is available at the national office. Price for members is \$4.00 and for non-members is \$10.00.

THE UNITED PARCEL SERVICE can now be used for the delivery of publications ordered through the national office in Washington. Customers may state their preference for delivery by UPS or U.S. mail when ordering.

FOREIGN DELIVERY OF THE AIC JOURNAL takes from three weeks to four months via surface carriers and from four to seven days via air mail. If you wish to have the AIC Journal sent by air, send \$5.00 to the national office (\$2.50 for the balance of this year) at 1522 K St. N.W., Suite 804, Washington, D.C. 20005.

THE SLIDES DESCRIBED in Bettina Jeasell's article in the AIC Journal (Vol. 17, No. 1) are available from the national office, 1522 K St. N.W., Suite 804, Washington, D.C. 20005. To order, send a check made out to AIC for \$9.00 to the national office.

## LETTERS

Received by AIC President Paul N. Banks in May 1978:

Soon you will be starting off for Fort Worth, Texas, and the AIC Meetings being held there in June. I hope the conference will be as successful as the one I attended last year in Boston. I felt privileged to attend those meetings, and I was especially grateful to be present at the seminar honoring John. At that time, I was immensely impressed by the young people who took part in that event . . . I am now living with my daughter, Rebecca, and her husband in a newly-acquired house, that has attractive quarters for me. We are situated in a beautiful, wooded area. I want to say again how pleased and grateful I am to have been granted life membership in AIC. It is because of John, and he would, I know, be vastly pleased by this honor.

With my best wishes. Sincerely,  
Katherine Gettens

## REGIONAL GROUPS

THE CHICAGO AREA CONSERVATION GROUP met in May and June before adjourning for the summer. In May was the annual beer and pretzel film festival which included a film on the restoration of books and paintings damaged in the Florence flood of 1966, and a film on the restoration of Rembrandt's *Night Watch*. The June meeting consisted of a slide show and tour of Glessner House, 1800 Prairie Avenue, Chicago. The CACG has been invited to become an Associate Member of the National Conservation Advisory Council (NCAC). As an Associate Member, the group would not have the right to vote, but would send a delegate to the NCAC meetings (held twice a year), and would receive meeting notices, materials distributed at meetings, and copies of NCAC publications. A business meeting of the CACG will be held in September to decide whether or not to accept the invitation to membership.

THE WASHINGTON CONSERVATION GUILD elected new officers and council members at its annual meeting May 11, 1978. Officers are: H. H. Stewart Treviranus, President; Janet Stone, Vice President; Cornelia Gill, Treasurer; and Joan Mishara, Secretary. New council members are: Margaret Randall Ash, Marian Peck Dirda, Barbara Miller, Cleo Mullins, and Thomas Wolf.

GEORGE L. STOUT, an internationally-known conservator of works of art, died on Saturday, July 1, 1978 at Stanford University Hospital following major surgery. He was eighty years old. Stout was a pioneer in conservation of historic and artistic works in America, particularly in his application of scientific techniques to art restoration. His work in this field started under a Carnegie Fellowship at Harvard University, where he later became the director of art conservation at the Fogg Art Museum.

An officer in the United States Navy during World War II, he was assigned to General Eisenhower's command as a member of the team of Monuments, Fine Arts, and Archives officers in the combat zones, and was awarded the Bronze Star Medal. Following the cessation of hostilities his team participated in recovering and evaluating works of art from salt mines and other depositories. After the end of the war in the Pacific he was assigned to General McArthur's command to evaluate recovered Japanese art.

As a conservator, Stout acted as a consultant, director, or participant in restorations in several European countries and in Canada, as well as in the United States. He was director of the Worcester Art Museum, Worcester, Massachusetts from 1947 to 1954 and then director of the Isabella Stewart Gardner Museum, Boston, Massachusetts until he retired in 1970. In retirement, he served as a consultant for various west coast collections, including the Hearst collection at San Simeon, and the Timken Gallery in San Diego, where he was also associated with the Balboa Art Conservation Center. Throughout his life he wrote and edited books and papers on art and art conservation, many of which have been published in several languages. He was an Honorary Fellow of the both the American Institute for Conservation of Historic and Artistic Works and the International Institute for Conservation of Historic and Artistic Works. He is survived by his widow, Margaret Hayes Stout, by two sons, Thomas and Robert, and by five grandchildren.

## PEOPLE

BARBARA APPELBAUM was married July 16, 1978 to Charles Rosen. She will retain the name Appelbaum and will continue to work in partnership with Paul Himmelstein.

MARIGENE H. BUTLER assumed the position of Conservator at the Philadelphia Museum of Art on July 1, 1978. She was formerly the director of the Intermuseum Laboratory, Oberlin, Ohio. Her new address is: Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, Pennsylvania 19101.

GEORGE CUNHA, Director Emeritus, New England Document Conservation Center, has been invited by The Society of Archivists to join their Annual Meeting at the Bodleian Library in Oxford, September 10-13, 1978 and speak on subjects of his own choosing. While in England, he and his wife will attend the International Congress of Paper Historians at Manchester and will visit friends and relatives in the United Kingdom. Following their stay in England they will spend time in the Netherlands at the Paper Mill and Museum in Arnheim and the Schoolmeister Paper Mill before returning to Boston via Madrid where they will spend some time with Carmen Crespo and Vincent Vinas at the Servicio Nacional de Restauracion.

THOM GENTLE will succeed Marigene Butler as Director of the Intermuseum Laboratory in Oberlin, Ohio. He has worked in Canada for the past ten years, most recently with the Canadian Conservation Institute in Ottawa where he was Senior Conservator for Furniture and Wooden Objects. He will be the third director to head the Intermuseum Laboratory since its origin in 1952 by Richard D. Buck. The Intermuseum Laboratory, which now has seventeen member museums and has recently moved to new facilities, is one of the earliest regional art conservation centers operating in the United States.

LANCE R. MAYER has been appointed Assistant Conservator at the Cincinnati Art Museum starting in the fall of 1978. He is a 1977 graduate of the conservation program at the Intermuseum Conservation Association, Oberlin, Ohio, and is presently Assistant Conservator at the Indianapolis Museum of Art.

PATRICIA GAY MYERS has been appointed Assistant Conservator at the Cincinnati Art Museum starting in the fall of 1978. She is a 1978 graduate of the conservation program at the Intermuseum Conservation Association, Oberlin, Ohio.

BARCLAY OGDEN, Supervisor of the Newberry Library Bindery, Chicago, Illinois, has been awarded a National Museum Act grant enabling him to travel in Great Britain and on the Continent to document the application of small-scale production binding techniques to conservation binding. The itinerary includes several conservation centers. He will be absent from the Newberry Library from mid-September through mid-October 1978.

KATHRYN SCOTT made *People* magazine June 26, 1978. They say she takes in laundry for a living! We know better. As Ms. Scott points out, however, it is important that the news gets around to the general public that there is such a thing as conservation of historic and artistic works.

## PUBLICATIONS

"Causes and Effects of Skew Error in Helical Scan Video Tape." This three-page pamphlet is a technical publication from the 3M Company numbered M-VC-217(371)BPH. It is available from: Victoria A. Hanson, Advertising/Sales Promotion, Minnesota Mining and Manufacturing Company, Magnetic Audio/Video Products Division, 3M Center, St. Paul, Minnesota 55101.

Fabian, Monroe H. "Sulfur Inlay in Pennsylvania German Furniture," *Pennsylvania Folklife*, Vol. 27, No. 1 (1977), pp. 2-9.

"The Handling and Storage of Magnetic Recording Tape." This four-page pamphlet is a technical publication from the 3M Company numbered M-VC-209 (761.5)11. It is available from: Victoria A. Hanson, Advertising/Sales Promotion, Minnesota Mining and Manufacturing Company, Magnetic Audio/Video Products Division, 3M Center, St. Paul, Minnesota 55101.

Keck, Caroline K. How to Take Care of Your Paintings; the Art Owner's Guide to Preservation and Restoration. New York, Charles Scribner's Sons, 1978. 96 pp. \$5.95. This book was originally published in 1954 under the title: How to Take Care of Your Pictures.

## FAIC NEWS

The JAPAN FOUNDATION HAS AWARDED the FAIC a grant of \$3,908 in support of the first FAIC publication, "A Handbook of the Mounting Techniques for a Japanese Scroll Painting," by Masako Koyano, to be edited by John Winter and published in February 1979.

KNOW WHAT YOU SEE: THE EXAMINATION AND TREATMENT OF PAINTINGS is circulating in three copies. It is still available for booking on the following dates: December 30 - January 28, 1979; February 10 - March 11, 1979; March 31 - April 29, 1979; April 7 - May 6, 1979; May 19 - June 17, 1979; May 26 - June 24, 1979; August 18 - September 16, 1979; and September 1 - September 30, 1979. For information and bookings write: Regina L. Lipsky, Exhibition Coordinator, SITES, Washington, D.C. 20560.

## NEWS IN GENERAL

THE TREATMENT OF AN INFESTATION OF BOOKWORMS at the Beinecke Library, Yale University, was completed in mid-August. One hundred and sixty-seven books were infested with *Gastralus* beetles and larvae (fam. Anobiidae), an insect never before seen in the United States and perhaps new to science. The dark brown winged beetles are about 1/8" long, and their larvae are cream colored with dark heads. The infested volumes, plus 32,000 others exposed to the insects, were treated in batches of four hundred by wrapping them in plastic and freezing them at -20° Fahrenheit for three days. Fumigation was not undertaken for a number of reasons, among them the potential hazards to human beings.

SPONTANEOUS COMBUSTION of nitrate-based motion picture films caused a fire at the International Museum of Photography, Rochester, New York on May 29, 1978. Four buildings burned, including a barn-like structure that housed the museum's traveling collection of still photographs. Destroyed in the fire were 516 film titles and five out of 600 photographic prints. The lost prints, valued at \$8800, were: Ryloite, Nevada by Edward Weston, ca. 1930; an untitled print by Peter Henry Emerson, ca. 1888; Arcenil-Cachua. Parc de Madame de Provigny by Eugene Atget, n.d.; Tractored Out, Chilress County, Texas by Dortha Lange, 1938; and Boston, Massachusetts, West End by Paul Caponigro, 1958. The traveling exhibitions were removed from the burning building without damage because of the fast work of the fire department and the good protective packing encasing them.

A MORATORIUM HAS BEEN DECLARED on the cleaning of paintings in the National Gallery of Art, Washington, D.C. The cause of this action is the surfacing of a long-standing controversy in the art world concerning the proper cleaning and care of old paintings. The moratorium, affecting AIC members Victor C.B. Covey, Kay Silberfeld, William R. Leisher, and Ann Hoenigswald, will remain in effect until the trustees of the National Gallery decide which conservation criteria they wish to follow in the long-term care of the gallery's collection.

THE POSSIBLE DANGERS OF WASHING DOCUMENTS in over-pure water are discussed in the following report from the Library of Congress, prepared by Lucia C. Tang, Research & Testing Office, and Norvell M. M. Jones, Restoration Office:

"During the last year at the Library of Congress we have begun an investigation into the process of paper washing, one of the most widely used techniques of the paper conservator.

"The most critical and least understood aspect of paper washing is the quality of the water itself. Use of either distilled or deionized water has been widely considered the best way to avoid the problems posed by tap water. The quality of tap water is unpredictable at best, and at worst may immediately discolor material washed in it because of dissolved or particulate contamination. There is also the concern that small quantities of iron and copper in the water which are picked up by the paper will accelerate oxidative degradation in the future.

"Last October we experimentally installed a large weak-base deionizing system to deliver purified water to three book-washing sinks. The system provides approximately 5,000 gallons of water with each regeneration of the deionizing columns and includes a water heater and a column filled with calcium carbonate chips through which water can be passed at the discretion of the conservator.

"To determine if this system was producing satisfactory water, the Research & Testing Office in collaboration with the Restoration Office began a series of comparative tests on their laboratory-quality deionizing system, the Restoration Office's new deionizing system, laboratory-quality distilled water, and Washington tap water.

"The two papers chosen for testing these different waters were (1) southern bleached kraft paper, containing alum rosin size and fillers, and (2) newsprint, each a single roll of known composition. Ten samples of each paper were treated in (1) laboratory-quality deionized water; (2) laboratory-quality distilled water; (3) weak-base deionized water; (4) weak-base deionized water passed through calcium carbonate chips (5) weak-base deionized water passed through calcium carbonate chips and heated to 40° C.; and (6) Washington tap water. Groups of samples were washed for 1, 2, and 3 hours and then, together with the unwashed samples, were subjected to accelerated aging in both humid (90°C/50% r.h.) and dry (100°C) ovens. At regular 7-day intervals samples were removed and tested for folding endurance.

"When the data were tabulated after 35 days' aging, we were startled by the results. Paper samples washed in the three high-purity waters had a life expectancy approximately 4 to 10 times shorter than similar samples washed in Washington tap water or in deionized water passed through a calcium carbonate column. Life expectancy was determined as the number of days of artificial aging a paper could tolerate before folding endurance dropped to one fold.

"The Washington tap water, which contained approximately 20 ppm calcium, gave slightly better results than the deionized water passed through the calcium carbonate column, which contained approximately 10 ppm calcium. After aging, the paper washed in the purest form of water showed an alarming tendency to drop in folding endurance when compared with unwashed paper. The folding endurance of paper washed in water systems containing calcium carbonate was substantially higher than that which was either unwashed or washed in systems without the calcium compound. Until the full investigation is completed, conclusions are premature. The possibility exists, however, that washing paper in pure water may cause greater deterioration to the cellulose than occurs

in unwashed papers; especially if no form of deacidification and alkalization follows. It seems certain that the calcium and possibly the magnesium compounds extracted from deionized and distilled water should be replaced before use. We hasten to point out that the percentage of calcium carbonate in water should not be confused with the percentage possible in the usual deacidification solutions."

AN EXHIBITION titled "New Life for Old Objects: The Art of the Conservator" opened April 21, 1978, at the New-York Historical Society, 170 Central Park West at 77th Street, New York City. Contained in the exhibit are restored paintings, sculpture, furniture, and other objects from the society's collection, including a painted silk banner carried by the Society of Pewterers of New York City in the Federal Procession on July 23, 1788, and the Steinway hose carriage, an elaborately decorated fire truck. Conservation of the objects was done by Margaret Watherston, Carolyn Horton, Ina Brosseau Marx, Alan Farancz, Kathryn Scott, Susanne Sack, Hiram Hoelzer, and the workshops of Israel Sack. The exhibition will be open through the end of the year.

A HEARING before the Committee on Rules and Administration (United States Senate), chaired by Senator Claiborne Pell (D-R.I.), was held April 12, 1978. The subject of the hearing was Senate Bill 1029, which authorizes the Smithsonian Institution to construct a Museum Support Center at Suitland, Maryland. The center would be used to house and care for portions of the Smithsonian collections from the Museum of Natural History and would provide museum support and maintenance services. In addition, it would provide 49,000 square feet to contain the Conservation Analytical Laboratory's Workshop, a Conservation Training Center, the Conservation Laboratory of the Department of Anthropology of the National Museum of Natural History, and its training component, and the Restoration Laboratory of the Division of Musical Instruments of the National Museum of History and Technology. The report of the hearing states (p. 33): "In developing plans for the Support Center, particular attention has been given to the training function. This is envisaged to be at two levels of proficiency: to train Conservators and Conservation Technicians. Appropriate courses will be developed for each in the basic principles of conservation, in the various scientific subjects relating to conservation, and in practical work. The planned arrangements would also permit highly specialized advanced training or continuing education for a few practicing conservators or students who have completed conservation internships elsewhere . . . . We expect that 62 students will be in training by the fifth year, and that this will increase to 74 by the tenth." The report also contains diagrams of proposed space distribution of conservation at the Museum Support Center, a course outline for conservation training, and projected distribution of students in various specialties after five and ten years. The report of the hearing is titled "Construction of Museum Support Facilities by the Smithsonian Institution," Hearing before the Committee on Rules and Administration, United States Senate, Ninety-fifth Congress, Second Session, on S. 1029 to Authorize the Smithsonian Institution to Construct Museum Support Facilities. April 12, 1978. The publication is numbered 26-370 and is available from the U.S. Government Printing Office, Washington, D.C. ADDENDUM: The bill passed the Senate on May 9, 1978 and is expected to be taken up by the House during August.

SEVERAL NEW STAFF MEMBERS will join the Conserva-

tion Department of the Metropolitan Museum of Art in September. Gerhard Pieh, Staatliche Museen Preussischer Kulturbesitz, will be working on Portrait of Katherine Fürlegerin, a Dürer painting recently acquired by the Berlin museum. Also joining the staff will be: Frank Zuccari from the Kimbell Art Museum, Fort Worth, a Mellon Foundation Fellow; Mark Leonard, an intern from the Institute of Fine Arts; and Lyn Reiter, an intern from the University of Delaware.

THE CITY OF SAN DIEGO, CALIFORNIA, is embarking on a federally funded project to rehabilitate the Ford Building in Balboa Park. Part of this effort involves the restoration of murals (approximately 10,000 square feet) that were painted in 1936 on interior plaster walls by a team of artists headed by Juan Larrinaga. Work on the murals is expected to begin in October.

CARELESS USE OF UV LIGHT can harm the eyes without warning. The injury usually shows up several hours after exposure in the form of conjunctival irritation (sand-in-eye feeling). Prevention is the best treatment. Position UV light so you will not be looking directly into it. Wear Plano safety glasses to protect the eyes from small amounts of UV light, or special color-tinted glasses designed to filter UV light.

THE SMITHSONIAN INSTITUTION CONSERVATION COUNCIL was reestablished April 17, 1978 by Paul Perrot, Assistant Secretary, Museum Programs, Smithsonian Institution. Chairman of the Council is W. Thomas Chase, Freer Gallery of Art. The function of the council is to provide a means for rapid communication of information relating to the conservation needs, opportunities, and problems at the Smithsonian. All phases of conservation are represented on the council, with a number of members from each bureau of the Institution. To date, there have been three meetings and six standing committees have been established. They are: Committee on Council Meeting Agendas, Scott Odell, Chairman; Committee on Education and Training, Lynda Zyckerman, Chairman; Committee on the Inter-relation between Smithsonian Conservation Departments, Joan Mishara, Chairman; Committee on Civil Service Job Descriptions, Tom Carter, Chairman; Committee on Definitions, Walter Angst, Chairman; and Heads of Laboratories Committee, rotating chairmanship. The Definitions Committee has prepared a draft of definitions of "conservation," "conservator," and "conservation technician" as they apply in the Smithsonian, and the Education and Training Committee has drafted a plan for fellowships for advanced training in the Smithsonian.

## CONFERENCES, SEMINARS, COURSES

August 4-5, 1978. PHOTOGRAPHS: COLLECTING, PRESERVING AND EXHIBITING. This seminar was held at the University of California, Santa Cruz. Instructors were Larry Booth, author of Collection, Use and Care of Historical Photographs and Jane Booth.

August 11-12, 1978. PRESERVATION OF LIBRARY AND ARCHIVAL RESOURCES. This seminar, taught at the University of California, Santa Cruz by Peter Waters and Don Etherington, Library of Congress, was an introductory course on the principles and practices of library and archives preservation.

August 14-16, 1978. CONSERVATION OF LIBRARY AND ARCHIVAL MATERIALS (ADVANCED): STORAGE AND PROTEC-

TION. This class, taught by Peter Waters and Don Etherington, Library of Congress, at the University of California, Santa Cruz, was a continuation of specific techniques discussed in the advanced course taught in 1977. The major portion of the course was directed to book boxing, storage, and some aspects of paper and binding repair.

September 14-16, 1978. FOURTH ANNUAL HISTORIC PRESERVATION WORKSHOP, Iowa State University, Ames, Iowa. The workshop is titled, "Working Together for Historic Preservation and Conservation of Buildings and Landscapes." It emphasizes the development of expertise and skills by the participants, and provides an opportunity to get first-hand information about historic preservation and conservation projects, technologies, educational programs, and how to work together for historic preservation. For more information write: Eino Kainlauri, Architecture Extension, 102 Scheman, Iowa State University, Ames, Iowa 50011.

September 18-20, 1978. SOIL MECHANICS & FOUNDATION ENGINEERING FOR CONSERVATORS OF HISTORIC STRUCTURES. This training course is offered by the Association for Preservation Technology at the Chateau Laurier Hotel, Ottawa, Ontario. It is designed for people without previous engineering experience who are encountering structural problems resulting from foundation failures. For more information write: Course Administrator, c/o A.P.T., Box 2487, Station D, Ottawa, Ontario, K1P 5W6, Canada.

September 18-20, 1978. THE CONSERVATION OF WOOD IN HISTORIC BUILDINGS: II. This course in wood preservation technology is sponsored by the Association for Preservation Technology and will be given at the Chateau Laurier Hotel, Ottawa, Ontario. Lecturers will include Richard O. Bryne, Head of Furniture Conservation, Parks Canada, and Martin E. Weaver, Head of Training and Technical Studies, Restoration Services Division, Department of Indian and Northern Affairs. For more information write: Course Administrator, c/o A.P.T., Box 2487, Station D, Ottawa, Ontario, K1P 5W6, Canada.

September 20-24, 1978. THE ASSOCIATION FOR PRESERVATION TECHNOLOGY, TENTH ANNIVERSARY CONFERENCE. This meeting will be held in Ottawa, Canada at the Chateau Laurier Hotel. The papers presented will provide the most up-to-date coverage of preservation technology under the general title of the conference: "The Conservation of Sites & Structures - State of the Art in 1978." For more information write: The Association for Preservation Technology (A.P.T.), P. O. Box 2487, Station D, Ottawa, Ontario, K1P 5W6, Canada.

October 19-20, 1978. FIRST NATIONAL CONFERENCE ON ARTS & CRAFTS HAZARDS. This meeting, sponsored by the Society for Occupational and Environmental Health, will be held in Chicago, Illinois. The conference will focus on the following areas of research and investigation: epidemiologic studies of artists and craftspeople; case studies of workers' health problems in a particular art or craft; surveys/monitoring studies of particular work places; studies related to toxic substances in art/craft materials; and case histories of control efforts. For more information write: Jean Culler, Society for Occupational and Environmental Health, 1341 G St. N.W., Suite 308, Washington, D.C. 20005.

October 20-21, 1978. FUND RAISING FOR THE ARTS. This seminar, to be held in Milwaukee, Wisconsin, offers details on specific techniques for fund raising. For more information write: Tom Hastings,

American Council for the Arts, 570 Seventh Avenue, New York, New York 10018.

November 28-December 1, 1978. MATERIALS RESEARCH SOCIETY, ANNUAL MEETING, Boston, Massachusetts. Symposium B of this meeting will deal with "Materials Characterization in Archaeology, Historic Preservation, and the Fine Arts." Its purpose is to illustrate to a wide range of materials scientists the variety, complexity and challenge of technical problems associated with materials characterization in the scholarly fields of archaeology and art history and the practical field of historic preservation. New techniques for microchemical surface analysis, a process becoming prominent in the fields of metallurgy, ceramics, and surface chemistry, might be of considerable value in such problems, where advanced methods of physical analysis are already being applied. Conversely, through engagement in fields beyond the usual domains of materials-oriented scientists, new methods or insights might be generated which would benefit the materials community. The program consists of two sessions on materials characterization in archaeology and one session on materials characterization in the fine arts. For more information write: Materials Research Society, 102C Materials Research Laboratory, University Park, Pennsylvania 16802.

## POSITIONS AVAILABLE

A CONSERVATION OFFICER is sought by Stanford University Libraries. The officer is expected to develop, execute, and evaluate a conservation/preservation program; to expand present practices setting standards and priorities; and to direct the binding operations of the University Libraries. Applicants must have demonstrated managerial competence in conservation or a related program; knowledge of bibliography, and conservation practices and standards; and an ability to communicate effectively. An MLS, knowledge of the book arts, and "hands on" experience in preservation will weigh heavily, but are not required. Salary: \$17,500-20,500. Send applications to: Elsi H. Goering, Library Personnel Officer, Stanford University Libraries, Stanford, California 94305.

A CONSERVATOR is sought by the New England Library Board for the New England Document Conservation Center, Andover, Massachusetts. This person is expected to be responsible for the preservation workshop, testing of materials, and consultative and emergency aid; and to supervise all functions of the workshop, including binding, and restoration of bindings, printed and written documents, maps, broadsides, prints, photographs, and works of art on paper. Candidates should have a degree in chemistry, history of art, or museum science; a certificate in conservation or its equivalent; a general knowledge of preventive conservation; and at least five years' experience in practical conservation of library and archival materials or museum objects, including successful supervisory experience. Salary open. Send résumé and references to: Mary McKenzie, Executive Director, NELB, 231 Capitol Avenue, Hartford, Connecticut 06115.

A PAINTING AND PAPER CONSERVATOR is sought by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution. A graduate of a conservation training program, with experience in both paintings and paper is preferred. Civil Service rating for the job is GS-9. For more information write: Laurence Hoffman, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. 20560.

An ASSISTANT or ASSOCIATE PAINTING CONSERVATOR is wanted by Art Conservation Laboratory, Inc. Candidates must be energetic, enthusiastic, ambitious, and willing to work and learn with other conservators. The position offers diversified work in pleasant surroundings, one hour from the center of Boston. Experience, flexibility, and personality with clients are of equal importance. Interested parties should contact: Barbara H. Beardsley, Art Conservation Laboratory, Inc., Dudley Homestead, Raymond, New Hampshire 03077.

A LECTURER IN THE CONSERVATION OF PAINTINGS, PRINTS, AND DRAWINGS is sought by Canberra College of Advanced Education, Belconnen, Australia. The Lecturer is responsible for teaching the conservation of paintings, prints, and drawings to both undergraduate and post graduate students in the Materials Conservation courses which commenced at the College in 1978. Applicants should have substantial and recent high-level professional experience in the conservation of paintings, prints, and drawings. Teaching experience at the tertiary level and formal academic qualifications are not essential requirements, but are desirable. The position is available from January 1, 1979 and the appointee will be expected to begin work no later than March 1, 1979. For more information write: The Registrar, Canberra College of Advanced Education, P.O. Box 1, Belconnen. ACT 2616, Australia. Applications must be submitted by October 30, 1978.

A MUSEUM CONSERVATOR is sought by the Provincial Museum of Alberta. The conservator will be expected to advise the museum on long-term preservation, conservation, protection, and restoration of museum collections; to lecture on conservation methods; and to provide training to other staff in the handling and care of artifacts. A degree in chemistry or other physical science is required, as is at least five years' experience in the conservation of metal, leather, textiles, and wooden artifacts. Salary: \$17,616-22,176. Competition Number 9540-2. Direct applications to: Alberta Government Employment Office, 5th Floor, Melton Building, 10310 Jasper Avenue, Edmonton, Alberta T5J 2W4, Canada.

## **MATERIALS**

ALFA PRODUCTS, a company that supplied materials, supplies, and tools to conservators, craftsmen, laboratories, and artists has been taken over by Dorothy and Douglas Adams and is now called Conservation Materials, Ltd. The new business will concentrate on supplying materials and tools to conservators and expects to bring out its own catalog in Spring 1979. Meanwhile, for products listed in the old Alfa Catalog write: Conservation Materials, Ltd., 340 Freeport Blvd., P. O. Box 2884, Sparks, Nevada 89431.

TWINROCKER HANDMADE PAPER is now producing a new conservation/bookbinding paper called "Yale." It is 21" x 26", laid, sized internally, neutral pH, 100% cotton rag, lightly buffered, and is available in light book weight and medium book weight. For more information write: Kathryn and Howard Clark, Twinrocker Handmade Paper, Brookston, Indiana 47923.

A CAUTION about "Hold It" plastic adhesive comes from Arthur Beale. The adhesive, manufactured by Eberhard Faber, Inc., is being used by some museums for holding objects in place in displays. Tests recently conducted on this material at the Center for Conservation and Technical Studies of the Fogg Art Museum showed that the material caused rapid

and serious tarnishing when put in contact with silver. It would appear inappropriate for use with sulfur-sensitive objects, especially metals.

BLACK POLYETHYLENE LIP-OVER STRIPPING has been custom-made for Paul Himmelstein by the Franklin Fibre-Lamitex Corporation. This material has the same profile as the aluminum lip-over stripping available in most hardware stores. The polyethylene stripping can be cut with a scissors or mat knife and secured to stretcher edges with staples, tacks, or screws. Himmelstein is putting together a second order for the stripping and is interested in hearing from people who would like to buy some. The price will be \$30 for a 500-foot roll, plus UPS shipping charges. If the order is large enough, the price will be slightly reduced. If you would like a sample, please send a stamped, self-addressed envelope to: Paul Himmelstein, 444 Central Park West, New York, New York 10025. It is hoped that the order can be placed by September 1, 1978.

## **TRAINING PROGRAMS**

THE TEN STUDENTS in the class of 1979, Winterthur Program in the Conservation of Artistic and Historic Objects, will be interning during 1978-79 at the following places: Conservation Center for Art and Historical Artifacts, Philadelphia, Pennsylvania; Oriental Art Museum, Chicago, Illinois; Cleveland Museum of Art, Cleveland, Ohio; Balboa Conservation Center, San Diego, California; Los Angeles County Museum, Los Angeles, California; de Young Memorial Museum, San Francisco, California; Smithsonian Institution, Washington, D.C.; National Collection of Fine Arts, Washington, D.C.; Freer Gallery of Art, Washington, D.C.; Metropolitan Museum of Art, New York City; and Walters Art Gallery, Baltimore, Maryland.

THE TEN STUDENTS in the class of 1979, Cooperstown Graduate Program in the Conservation of Historic and Artistic Works, will be interning during 1978-79 as follows: Alfred Ackerman will be with Gerald Hoepfner, Sterling and Francine Art Institute, Williamstown, Massachusetts; Stephen Bonadies will be with Marigene Butler, Philadelphia Museum of Art, Philadelphia, Pennsylvania; Edmund Dandridge will be with Anton Konrad, Museo de Arte de Ponce, Ponce, Puerto Rico; Melanie Gifford will be with Sian Jones, Walters Art Gallery, Baltimore, Maryland; Ellen Howe will be with Terry Weisser, Walters Art Gallery, Baltimore, Maryland; Kenneth Katz will be with Philip Bance, Intermuseum Laboratory, Oberlin, Ohio; Fred Koszewnik will be with Perry Huston, Kimbell Art Museum, Fort Worth, Texas; Claire Munzenrider will be with Felrath Hines, National Portrait Gallery, Washington, D.C. and later with Bettina Raphael, Rocky Mountain Regional Conservation Center, Denver, Colorado; Thomas Portue will be with James Bernstein and Inge-lise Eckmann, San Francisco Museum of Modern Art, San Francisco, California; and Pamela Young will be with Robert Futernick, Palace of the Legion of Honor, San Francisco, California.



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