

# A·I·C Newsletter

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

Volume 4, Number 1

November 1978

THE FOLLOWING STATEMENT WAS RECEIVED AT PRESS TIME:

Statement from the Board of Trustees, National Gallery of Art, October 20, 1978:

The Trustees of the National Gallery of Art at their regularly scheduled Board meeting on October 20 considered the recommendation of the Acquisitions Committee of the Board concerning conservation at the National Gallery.

The Acquisitions Committee's recommendations were based on the findings of a panel of consultants who were invited by the Board to survey the conservation of paintings at the National Gallery.

The survey revealed confidence in the integrity and professionalism of the Gallery's conservation staff. No member of the panel, chosen to reflect a broad spectrum of viewpoints on conservation, found any evidence of physical harm to the Gallery's paintings. The members of the panel also endorsed the principle of the Gallery's cleaning its paintings.

The composition of the panel was as follows:

Everett Fahy, Director of the Frick Collection, New York  
Robert L. Feller, Director, Center on Materials of the Artist and Conservation, Carnegie-Mellon  
Institute of Research, Pittsburgh  
Sydney J. Freedberg, Professor of Fine Arts, Harvard University; Acting Director, The Fogg  
Art Museum, Cambridge  
George Heard Hamilton, Professor Emeritus of Art, Williams College; Director Emeritus,  
Sterling and Francine Clark Art Institute, Williamstown  
Sheldon Keck, Director, Cooperstown Graduate Program in Conservation, Cooperstown, New York;  
President, International Institute of Conservation  
Sherman E. Lee, Director, Doerner-Institute, Munich; former Chief Conservator, Metropolitan  
Museum of Art, New York  
John Walsh, Jr., Baker Curator of Paintings, Museum of Fine Arts, Boston  
Otto Wittmann, Consultant to the Los Angeles County Museum of Art, The J. Paul Getty Museum,  
and the Toledo Museum, and former Director of the Toledo Museum of Art

Following this review, and on recommendation by the Acquisitions Committee, the Board expressed its confidence in the competence of the present conservation staff and in their curatorial advisors. The moratorium on cleaning, instituted while the President and Trustees were reviewing conservation at the National Gallery, was ended and the staff was authorized to proceed with work in progress. This includes Rembrandt's The Mill.

At the same time, the Board approved a resolution of the Acquisitions Committee of the Board amending the administrative procedures whereby conservation decisions are made to provide for greater involvement of the Acquisitions Committee and the Director. In approving this resolution the Board noted that under the Joint Resolution of Congress of March 27, 1937 establishing the National Gallery, the Board has the fiduciary obligation of a trustee in respect of all works of art acquired by the Gallery and that the Trustee's By-laws charge the Acquisitions Committee with the duty of acting in an advisory capacity to the President and Director (ex officio members of the Committee) in all matters pertaining to the safe-guarding, maintenance and exhibition of works of art at the National Gallery.

The Board approved the recommendation of the Acquisitions Committee that in cases involving major treatment of major works of art, special consultants and specialists may be called in on an ad hoc basis, recognizing that conservation problems must be addressed on a case-by-case basis, and that no conservation staff can be expected to contain specialists in every situation that might arise.

The Board endorsed the decision of the Gallery's President, Paul Mellon, to initiate this review of conservation at the National Gallery and recorded the Board's sense of the importance in all conservation at the Gallery of consideration of the final appearance of the work of art, as well as the development and application of all relevant scientific information in the treatment employed.

MEMORANDUM October 25, 1978

TO: AIC Members  
FROM: Painting Conservators  
National Gallery of Art

SUBJECT: Thanks

We would like to thank all of our colleagues who came forward when we needed them. Your protests and your support were one of the main reasons we are now back at work.

Since last May, when a moratorium was declared on the cleaning of paintings in the National Gallery of Art, many individual members of AIC and local conservation guilds wrote to Paul Mellon, J. Carter Brown and to our president, PAUL N. BANKS, expressing concern. PAUL BANKS' letter to J. Carter Brown and Mr. Brown's reply follow.

Mr. J. Carter Brown, Director  
The National Gallery of Art  
Washington, D.C. 20565

Dear Mr. Brown:

The Board of Directors and the membership of the American Institute for Conservation are, as you may imagine, very much concerned about the controversy surrounding the treatment of paintings at the National Gallery. The controversy, which appears to have remarkable echoes of the cleaning question at the National Gallery in London thirty years ago, may have such profound implications for the conservation profession in general and for the activities of the American Institute for Conservation and its members in particular that we feel compelled to make formal inquiry about the status of the matter at present. (With the exception of the statement of Victor Covey et al. of 12 July, the only information that we have is from the press and personal contact.)

I assume that you are aware of the guidelines for surveys of professional competence in conservation promulgated by the International Institute for Conservation of Historic and Artistic Works. (In the event that you are not, I am enclosing a copy). We feel that the procedures suggested by these guidelines would help to insure a survey that is as objective and fair to all concerned as possible.

On behalf of the Board of the American Institute for Conservation, I would like also to offer our services in any way that would be suitable, including assistance in convening a review committee.

We will be most eager to receive any statement that you would care to make, and to cooperate in any way appropriate toward a fair resolution of these difficult issues.

Sincerely yours,

Paul N. Banks  
President

---

Mr. Paul N. Banks  
President  
The American Institute for Conservation  
of Historic and Artistic Works  
1522 K Street N.W.  
Washington, D.C. 20005

Dear Mr. Banks:

I have returned from an absence abroad to find your letter of August 25 on the subject of conservation at the National Gallery of Art. I was particularly glad to have a copy of the I.I.C. guidelines for surveys for professional competence in conservation.

I can assure you that our Trustees are keenly interested in discharging their obligation towards the objects entrusted to them in the most responsible way possible. To that end, they have appointed a panel of outside advisers, representing a wide variety of viewpoints, to consult with them.

With thanks for your interest and concern,  
I am

Sincerely yours,

J. Carter Brown  
Director

In the fall of 1975, AIC gave birth to its own Newsletter. Since that time, it has come out regularly on a quarterly schedule. During all of that time, MERRILY SMITH has served as Editor. She did a fine job, and it was with much regret that the Board accepted her resignation in September. The Newsletter will be based at the National Office and I will attempt to continue MERRILY'S good works. MARIAN PECK DIRDA will serve as the Technical Editor. Please help us to continue publishing an informative Newsletter. Send us any information you have - technical, general, business, personal. We need the reporting help of the entire membership. Happy Holidays!

Martha Morales

## AIC NEWS

### NCAC

The AIC Board wants to encourage individual members to read carefully the proposal of the NCAC Discussion Paper on a National Institute for Conservation of Cultural Property, sent to all AIC members in August, 1978. The NCAC circulated this document to our entire membership, and since the National Institute could be a significant force in the future of conservation in the U.S., it is important for us to make our points of view known. Send your comments to: AIC National Office. Martha Morales will circulate copies to our delegates to NCAC: BARBARA BEARDSLEY and PERRY HUSTON.

### ANNUAL MEETING NEWS

The Board has decided that future meetings should be held in proximity to the AAM meetings to enable members to attend both meetings whenever possible. This policy will go into effect after our already scheduled 1980 meeting. Notice will accompany the 1979 registration forms that 1/3 of registration fees will be non refundable. No refunds will be given if notification is not received by the first date of registration. Commercial exhibitor's fees are non refundable.

### ANNUAL MEETING 1979

Toronto, Canada will be the site of the 30 May - 1 June Annual Meeting. The call for papers has already gone out with a 1 December deadline. Acceptance notices will be sent out in mid-January, not mid December as stated on the original notice. Abstracts need only be 200 words, so get busy on yours and send it off to the Program Chairman: PERRY C. HUSTON, Kimbell Art Museum, P.O. Box 9440, Will Rogers Road West, Fort Worth, Texas 76107. A tentative program and registration materials will be sent out in February.

### ANNUAL MEETING 1980

JIM BERNSTEIN and ROBERT FUTERNICK will serve as local, co-chairmen with the San Francisco Museum of Modern Art and the Fine Arts Museums of San Francisco co-hosting.

### BOE

The BOE Review Committee is now complete and will begin its work as required by the original Resolution To Establish Training Standards and Certification For Conservators of Art on Paper. BARBARA APPELBAUM, KATHERINE EIRK, ELISABETH FITZ HUGH, and ROBERT FELLER will serve with the Chairman, ELEANOR McMILLAN.

ANNE CLAPP announces that the BOE has finally reached calm waters after surviving administrative tempests, and plans to meet in New York on December 1. NORBERT BAER, LAWRENCE MAJEWSKI, MARY LOU WHITE, CHRISTA GAEHDE and MARILYN WEIDNER also serve on BOE.

## Nominating Committee

PHOEBE DENT WEIL has been elected to serve as chairman by the other members of the 1978-79 Committee, DONALD SEBERA and TERRY WEISSER. The Committee met in November and will meet again in December.

## FOREIGN MEMBERS

With the escalating postage rates it has become necessary to add a \$5.00 per year postage charge to all foreign members. This will become effective when the next dues notices are sent out. Dues remain the same. When ordering from the National Office, foreign members are requested to send funds in American currency. When foreign funds are sent, A.I.C. must pay up to \$5.00 for conversion. Since there have been many problems with the surface mail during the past year, foreign members are asked to check the list of recent mailings and notify the National Office of any missed mailings. These mailings will be sent immediately.

Our problems with the good old U.S. Postal Service continue, get worse, become impossible. (The 15 cent postage seems to be broken down into a 5 cent handling fee and a 10 cent storage fee!) Are you receiving your mail from us? Recent mailings include: Volume 17/ 1 and 17/2 of the Journal, May, August and now November Newsletter, the Directory, NCAC mailing, Call for papers, Minutes of Fort Worth Meeting. Are you missing anything? If you are a recent, new member, did you receive a "new Member packet"? When you ordered something, did it arrive within a reasonable time, in good condition? We have stopped using the mail for the delivery of orders and are now using the United Parcel Service. They are dependable, deliver within a few days and don't mangle things. If you have any complaints or suggestions, do write to the office.

The slides described in Bettina Jessell's article in volume 17, #1 of the Journal are now available from the National Office. A check for \$9.00 should be made out to A.I.C. Do not order from the University of Delaware address listed in the article.

All back issues of the Bulletin/Journal are in print and available from the National Office. Write for a publications list. Members orders are sent with invoice, non-members are asked for prepayment. The Directory has been reprinted, additional copies are available to members for \$4.00 (Those missing pages 53-4 are available from the office too!)

The hours for the National Office are daily, 8-2. The office will be closed on holidays and occasionally on a Friday. Frequently, the office is open later than 2 p.m., but it is best to conduct business between 8-2.

The next deadline for items to be submitted to the Newsletter is January 15, 1979, but send any news, any time. We need reporters in the field!

All members are encouraged to stop in at the National Office when visiting in Washington. With some advance notice, tours can be arranged in local museums, and arrangements can be made to meet with other Conservators.

## TELEVISION INTERVIEW

ELEANOR McMILLAN will tape two interviews on public access cable television for showing in November, December and January. ELEANOR will discuss the conservation of historic and artistic works. Watch for it in your area.

## NEWS IN GENERAL

### INSTITUTIONAL MEMBERS

MARY PAT WYATT of ALASKA STATE MUSEUM reports that The Conservation Services Project at the ALASKA STATE MUSEUM is in its third year serving Alaska Museums, and is funded by the National Museum Act and the National Endowment for the Arts. An Ethnographic Conservator has been funded, and four Ethnographic Conservators, ALICE HOVEMAN, Susan Paterson, Melba Meyers, and Thruid Clark worked in teams in four museums across Alaska this summer.

THE NEWARK MUSEUM exhibit "Murals Without Walls" will open this month and remain open through March 1979. The mural paintings by Arshile Gorky, painted for the Newark Airport in 1936-7 had been presumed lost for more than 30 years. Art historian RUTH BOWMAN initiated the search and a Port Authority of New York and New Jersey search team located the murals, hidden under 14 layers of wall paint in the Newark Airport Administration Building. The murals were removed from the walls of the terminal and restored through a preservation grant from the National Endowment for the Arts, matched by the Port Authority. As guest curator for the exhibition, RUTH BOWMAN has selected paintings, studies and drawings by Gorky, many of which have never been shown, as well as documentary photographs that will explain the historical background of the murals. She is also writing and editing a major catalogue that will put the murals into historical context.

Museum Support Center, Senate Bill No. 1029 was passed during the last session of Congress. The Bill is subject to final review by the Committee on Public Works which will review the architectural plans. The Smithsonian Institution hopes to move into the new quarters in 1982.

HEARINGS ON THE USE OF POLYCHLORINATED BIPHENYLS in the museum laboratory were conducted by the Environmental Protection Agency on September 1, 1978, as part of a general investigation of the use of PCB's. The purpose of the hearings was to establish limited exceptions to a ban on the use and sale of PCB, for activities which will not present an unreasonable risk to health or environment.

The position of the A.I.C. is:

1. The use of PCB's in refractive index liquids and immersion oils for microscopy should not be continued since adequate substitutes are commercially available.
2. The use of the PCB's Aroclor 1260 and Aroclor 5442 should be continued because:
  - a) For microscopy, Aroclor is uniquely useful to our field because of its high refractive index, which eases both the identification of organic binders and other low refractive index material as well as mixtures of compounds with middle and high refractive indices (pigments plus calcite and silica extenders/contaminants).
  - b) The archival quality of Aroclor is excellent for permanent microscope slides.
  - c) Aroclor is reversible; the sample can be retrieved and analyzed by other methods. Thus, sampling works of art can be held to a minimum.
  - d) No equivalent substitute for making permanent microscope slides is available.
  - e) The tiny quantities used by art conservators (approximately 0.01 ml/slide) do not constitute a significant hazard to the microscopist or the environment.

3. Further sale of Aroclor to conservators should be permitted. The material could be packaged in small containers (5 ml), adequately labeled.
4. We strongly support the establishment of a search group to be engaged in finding a substitute mounting medium which is less hazardous.

LYNDA A. ZYCHERMAN, of the Freer Technical Laboratory, represented the A.I.C. by presenting written and oral testimony. WALTER C. McCRONE (McCrone Associates, Inc.), MARTHA GOODWAY (Smithsonian Institution) and MICHAEL McCANN (Center for Occupational Hazards, Inc.) also testified.

Copies of the relevant documents are available from E.P.A., TS794, 401 M Street, S.W., Washington, D.C. 20460. The A.I.C. Office has one set.

The STONE CHEMISTRY TASK FORCE - International Council of Monuments and Sites (ICOMOS) has prepared a preliminary outline of tests for assessing the composition and condition of stone in monuments, buildings and sculpture. The flowsheet has been designed to characterize sound material, decay products, and any replacements, impregnants, adhesives or coatings. The goal of the Task Force is the development of a body of standard methods for analysis that will provide reliable, objective data about historic stone. The next phase of the work will be the modification and amplification of the outline and its illustration with specific case studies. If a sufficient preliminary corpus of standard methods can be achieved by March, a conference will be convened in Rome in the summer of 1979, at which it is hoped that certain methods will be deemed sufficiently detailed, reproducible, and well-understood to be designated as "Standard." The tentative "Flowsheet for Analysis of Historic Stone" is available from Professor S. Z. Lewin, New York University, 4 Washington Place, Room 514, New York, New York 10003. Persons interested in contributing their time and experience (especially in the analysis of stone or the chemistry of exposed stone) to this project are encouraged to contact him.

A DANGEROUS PHENOMENON INVOLVING PLEXIGLAS is reported in the following letter from URSULA DREIBHOLZ, Paper Conservator at the Yale Center for British Art.

"A collector from Florida, passing through New Haven, showed me two ink drawings, 18th or 19th-century English, which he had framed under Plexiglas, with a sheet of Thymol-treated drawing paper at the back. For some reason he had them wrapped and stored away for two months, and after unwrapping he discovered that the Plexi had discolored to intense yellow, and the drawings and window-mats were sticking to it. He also told me about some blackish discoloration (?), which, at any rate, had disappeared when I saw the drawings. He left the drawings exposed to air for several weeks, but they are still sticking to the Plexi.

"He also contacted Rohm and Haas; they were rather unhelpful and seemed anxious he might sue them, but they admitted that the formula for the Plexi had been changed. They also pointed out that Plexi should not be used in connection with Thymol! In this context it might be interesting that this collector had a drawing treated exactly the same way some 12 years ago and nothing has happened until today.

"Since this is all second hand information and not my own experience, I would be grateful to hear if anyone else has had a similar experience or has heard about such a case. And I would invite comments from our scientist-colleagues."

ETHYLENE DICHLORIDE has produced malignant tumors in rats and mice in studies conducted by the National Cancer Institute. There is a possibility that people using this chemical run a cancer risk if the exposure is significant, although the level and duration of such exposure have not been determined. The National Institute for Occupational Safety and Health has recommended that ethylene dichloride should be treated in the work place as though it were a human carcinogen.

The Smithsonian Institution Libraries  
Conservation Laboratory

The Smithsonian Institution Libraries Conservation Program, directed by its conservator JOHANNES HYLTOFT focuses its activities on the restoration of rare books and other library materials as well as preventative conservation measures for the library collections.

A conservation laboratory has been open and functional since November 1977, but additional equipment included in the conservator's plans for the facility is still in different stages of acquisition.

The laboratory is equipped to perform extensive conservation/restoration work, such as re-binding, lamination and reinforcing of fragile paper, non-aqueous deacidification, pH determination of books, documents and materials, leather binding preservation, production of acid free protective folders and specially designed flexible strip boxes, special pads for elephant folio size books and book dummies, photo documentation of the work performed, etc. Equipment for aqueous deacidification process and fumigation is being planned.

Some of the conservation program activities are:

- Inspection and assessment of the condition of the SIL collections.
- Examination and treatment of rare objects, books and papers.
- Collection of information and reports on the maintenance of the collections and on preventative conservation, including climatic and environmental control.
- Consultation on book and paper conservation problems in the Libraries.
- Advice to the Libraries' and Institutions staff on housing and displaying library materials.

In conservation situations, where specialized research is necessary, the conservator works in close cooperation with the Institution's Conservation Analytical Laboratory, as well as on occasion with the conservation staff of the Library of Congress.

The Smithsonian's Museum of History and Technology is in the process of organizing their conservation facilities and activities into one unit to be called the Division of Conservation. SCOTT ODELL has been appointed Acting Head Conservator. The Division of Conservation will consist of the staff and facilities of what was formerly known as the Technical Laboratory, the Model Shop and the Musical Instruments Laboratory. In addition, a Paper Conservation Laboratory is in the process of staffing and equipping. The facilities and staff of the separate labs will be available to all MHT divisions, and SCOTT ODELL will be responsible for coordinating the work of both labs and for assigning priorities for their services. He also will be responsible for coordinating and advising on all other activities of the Museum affecting the conservation and restoration of the collections.

Livingston L. Biddle, Chairman of the National Endowment for the Arts has announced the appointment of Tom L. Freudenheim as director of Museum Programs. Mr. Freudenheim will be in charge of dispensing \$12 million in the current fiscal year to dozens of museums.

National Museum Act, Grant Programs  
Guidelines 1979 Apply to: The Administrator,  
National Museum Act, Room 1463, Arts & Industries  
Bldg., Smithsonian Institution, Washington, D.C.,  
20560. (202-381-5512)

#### TRAINING PROGRAMS

THE WINTERTHUR/UNIVERSITY OF DELAWARE PROGRAM OF ART CONSERVATION has accepted into its class of 1981 the following ten students: Mark Bockrath, University of Delaware; CAROL CHRISTENSON, Skidmore College; Debra Evans, University of Hawaii; DORIS HAMBURG, Columbia University; Kristin Hoermann, University of California; Catherine Mc Lean, University of Michigan; Stephen Mellor, George Washington University; MEREDITH MICKELSON, Hofstra University; CAROL SNOW, Skidmore College; and SUZANNE THOMASSEN, State University of New York.

LUIS TORRES MONTES of the Museo Nacional de Antropologia and the Universidad Nacional Autonoma de Mexico will be Visiting Professor of Art Conservation at the Winterthur/University of Delaware Art Conservation Program for three months, beginning in January 1979. PROFESSOR TORRES will work with students on Pre-Columbian pottery and wall paintings, identifying pigments. He will also become involved in a research project.

THE COOPERSTOWN GRADUATE PROGRAM IN THE CONSERVATION OF HISTORIC AND ARTISTIC WORKS has accepted ten students into its 1981 class: Claire Barry, Oberlin College; Thomas J. Branchick, Cranbrook Academy; David E. Findley, Wofford College; Susan B. Floyd, University of Georgia; Margaret R. Lawson, College of Wooster; Cindy Lou Molnar, Oberlin College; LAURENCE A. PACE, University of California, Davis; Suzanne P. Penn, Mills College; Mark S. Tucker, University of California, Davis; and Glenn E. Wharton, University of California.

THE CENTER FOR CONSERVATION AND TECHNICAL STUDIES at the Fogg Art Museum announces advanced level training in conservation. For information on this internship write: ARTHUR BEALE, Head of Conservation, Center for Conservation and Technical Studies, Fogg Art Museum, Cambridge, MA 02138.

THE NAMES OF AIC MEMBERS APPEAR IN CAPITAL LETTERS THROUGHOUT THE NEWSLETTER.

#### FAIC

LOUIS POMERANTZ designed and organized Know What You See, the travelling exhibit for FAIC for the Annual Meeting held in Dearborn, 1976. This informative exhibit on conservation has been traveling around the country since then. Several panels adorn the walls of the National Office. To book the exhibit for your museum write: Ms. Regina L. Lipsky, Exhibition Coordinator, SITES, Washington, D.C. 20560. A catalogue is available from the National Office for \$1.

MARJORIE COHN organized the exhibit and wrote the book, Wash & Gouache for the Annual Meeting held in Boston, 1977. This book is available from the National Office for \$7.50.

FRANK ZUCCARI organized film showings for the public for the Annual Meeting in Fort Worth in 1978.

The need for public education is a continuing one. FAIC Executive Director, JOYCE HILL STONER, asks AIC members to send any ideas for the Toronto meeting to her. She is at Winterthur Museum, Winterthur, DE 19735.

An FAIC special publication is currently in preparation. It is hoped that this will be the first of a series of publications. This book will be entitled, A Handbook of The Mounting Techniques For A Japanese Scroll Painting by Masako Koyano. Mrs. Koyano, now Conservator of Paintings in private practice in Tokyo, wrote the manuscript as a thesis submitted to the Institute of Fine Arts at New York University in 1968 when she was a student at the Conservation Center there. Previously, she had studied mounting techniques under several Japanese masters of the craft. For the present publication the original manuscript has been revised and extended by the author who has also added a series of half-tone illustrations. The book has been edited by JOHN WINTER of the Freer Gallery of Art. DR. WINTER expects publication in March 1979. Distribution and price information will be available from the AIC office at that time.

#### PEOPLE

New Fellows of AIC: HAROLD CROSS, ALAN M. FARANCZ, DORIS FREITAG, BARBARA GOULD, ROSS MERRILL, and PAUL SCHWARTZBAUM...  
SHELDON and CAROLINE KECK have returned to Cooperstown and their academic duties after attending the Oxford meeting of IIC where SHELDON KECK as IIC President opened the sessions and CAROLINE KECK presented the opening address, a discussion of the conservator in the last quarter of the 20th century in her capacity of Forbes Prize Lecturer. Immediately upon their return, both KECKS appeared on the speakers platform at Mystic, Connecticut to offer their view on "Conservation in the Museum: Whose Responsibility?" to members of the Third International Conference of Maritime Museums...MARY-LOU FLORIAN is the new Conservation Analyst and ANDREA NELLES and DAVID HILLMAN new Artifacts Conservators, at the BRITISH COLUMBIA PROVINCIAL MUSEUM...LUIS NERI ZAGAL wants everyone to know how pleased he is with his new baby girl, Alejandra Xochitl...  
CAROL FORSYTHE completed an internship at the Fogg Art Museum Center for Conservation and Technical Studies and has joined the staff of the DETROIT INSTITUTE OF ARTS as Objects Conservator...  
LAURA GORMAN has joined the staff at DETROIT as Conservator of Exhibitions...LINDA E. MERK is the new Objects Conservator at the Indianapolis Museum of Art...ANTOINETTE OWEN is the new Paper Conservator at the Hirshhorn Museum and Sculpture Garden...  
MARIELIES SCHACK on staff at Osterreichische Nationalbibliothek in Austria...D.D. MINAULT has been appointed Assistant Conservator of Paintings at the Williamstown Regional Art Conservation Laboratory where she served her internship last year...After completing a 3 year apprenticeship in paper conservation at the Center for Conservation and Technical Studies at the Fogg Art Museum, R. CRAIGEN WESTON has been appointed Assistant Conservator of Paper at the Williamstown Regional Art Conservation Laboratory...  
TERRY CARLSON now in Kent, England...FAYE WRUBEL has left the Henry Ford Museum and opened a private practice in Chicago...LINDA MC WILLIAMS, Book Conservator is travelling and studying in Egypt and Yemem...GAY MYERS new Assistant Conservator at Cincinnati Art Museum...MANON RENE MARESCH now at Swiss Institute for Art Research in Zurich, Switzerland...KATE LEFFERTS has been elected Mayor of St. James, N.Y...  
EMMETT CARL GRIMM is the new Paintings Conservator at the Rocky Mountain Regional Center in Denver...ANNE SHAFTEL at the Asian Art Museum in San Francisco...  
KAREN W. GRAHAM at Peebles Island, Waterford, N.Y...

CRAIG JENSEN back at the Harold B. Lee Library, Brigham Young University after a year at the Library of Congress...DEBORAH SEIBEL and ROBERT DU MEER at the Bishop Museum in Hawaii...GLORIA FRASER GIFFORDS was awarded a matching grant from the Arizona State Parks for historic landmark structures. Working from October 1978 until September 1979, she will completely record photographically all the decoration in 18th century churches in the Pimaria Alta, and describe qualitatively and quantitatively the pigments used... LANCE MAYER new Assistant Conservator at the Cincinnati Art Museum...MERRILY A. SMITH recently joined the staff of the Library of Congress Restoration Office as a Paper Conservator. She came to Washington from a private practice in Duluth, MN, and was employed prior to that by the Newberry Library...ROBERT ESPINOSA has joined the staff of the Library of Congress Restoration Office as a Conservator/Rare Book Binder. He was previously self-employed as a hand bookbinder in New York City...DON ETHERINGTON of the Library of Congress has returned from a month long tour of European Conservation Laboratories...BENJAMIN MASON has been appointed Director of the Shelburne Museum, in Shelburne, VT...CONNIE WANKE now at the Colorado Conservation Center...VICTORIA BLYTH was married in June to contemporary artist Charles Christopher Hill. MS. BLYTH will retain her own name...CAROL GRISSOM attending the Stone Seminar at University of York, England...DAN KUSHEL has joined the staff of the Cooperstown Graduate Training Program in Conservation as Lecturer in Conservation Techniques. A graduate of the Cooperstown Program, KUSHEL was formerly Assistant Conservator at the Brooklyn Museum.

---

#### Fulbright Fellowship

PAT REEVES, Textile Conservator at the Los Angeles County Museum of Art recently returned from Lima, Peru where she had been working under a Fulbright Fellowship for almost two years. The purpose of the Fellowship was to establish a Textile Conservation Laboratory and to train Peruvian students at the National Museum of Anthropology and Archaeology in Lima. With financial assistance from UNESCO, Ford Foundation, and the Weise Foundation, these objectives were attained. There is a new, very well equipped laboratory at the Museum and the storage area has been air conditioned and humidity controlled and has specially built storage cabinets. Seven trained Peruvians are now carrying out the conservation work. During her stay, MS. REEVES also organized and mounted a textile exhibition which was seen in Lima, Bogota, Caracas, and Quinto.

---

MISSING PERSONS . . . JEFFREY M. ABT, BRUCE CHRISTMAN, DONALD SHERIDAN FARNSWORTH, SATORI GREGORAKIS, ELIZABETH LUNNING, CATHERINE MORAN, JUDITH MUNN, JAMES MALACHI WRIGHT, JR. and LOUIS S. ZANDER, all paid dues, moved and left no forwarding address. Their mail is being held at the National Office.

---

FORGETFUL PERSONS . . . 200! The Treasurer had to send out second notices to these people. Tsk...Tsk...

---

#### OBITUARIES

Associates DR. GUSTAVUS F. SWIFT and CHARLES F. MONTGOMERY. Fellows ALONZO and GRETCHEN LANSFORD died within a few days of each other. David Zimmerman, Director of the Center for Archaeometry and one of America's foremost experts on Thermo Luminescence Dating passed away on November 10, 1978. He was the editor of TL Newsletter.  
Mrs. Bertha Usilton passed away during the summer. Mrs. Usilton served as Librarian at the Freer

Gallery of Art from 1944-64, and authored The Subject Index to Technical Studies in the Field of Fine Arts; with R. J. Gettens - Abstracts of Technical Studies in Art and Archaeology; Freer Gallery of Art Occasional Papers. She served as an editor of AATA and had completed a subject index of the AIC Bulletin volumes 1-13.

---

#### POSITIONS AVAILABLE

ART CONSERVATION LABORATORY, INC. is seeking an Assistant or Associate Paintings Conservator. 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 Boston. Experience, flexibility, and personality with clients are of equal importance. Applicants should contact: BARBARA H. BEARDSLEY, Art Conservation Laboratory, Inc., Dudley Homestead, Raymond, NH 02077.

THE BRITISH COLUMBIA PROVINCIAL MUSEUM has a senior position vacant in the Conservation Laboratory. Wide museum experience over a range of artifacts and materials required. An aptitude for writing is an asset. For further information write: Chief Conservator, British Columbia Provincial Museum, 601 Belleville Street, Victoria, B.C., V8V, 1X4, Canada.

DETROIT INSTITUTE OF ARTS, CONSERVATION SERVICES LABORATORY is seeking a Conservator of Paintings. Preferred qualifications include: successful completion of an accredited conservation program and at least 2 years of experience in conservation and restoration of paintings. Duties will include complete conservation treatment of paintings in the permanent collection of the D.I.A. and various museums in the state of Michigan. The conservator will also be responsible for the technical examination of paintings on panel and canvas and the interpretation of radiographs, cross sections, pigment analysis and microchemical tests. Portfolio is required. Salary open. Send resume to ABRAHAM JOEL, Head Conservator, Conservation Lab, Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, Michigan 48202.

FINE ARTS MUSEUMS OF SAN FRANCISCO is seeking a Textile Conservator to head their active Costume and Tapestry Conservation Department, using volunteer help. Three years of experience is preferred. Salary: \$18,000. Apply immediately to: Anna Bennett, M.H. de Young Memorial Museum, Golden Gate Park, San Francisco, CA 94118.

THE LIBRARY OF CONGRESS RESTORATION OFFICE is seeking a Conservator/Rare Book Binder for an introductory-level position (starting salary \$10,507) within its rare book conservation training/promotional series. The incumbent will undertake treatment of a variety of paper and book materials requiring basic and often repetitive operations and skills. Executed under close supervision, tasks include: cleaning, mending, guarding and lining of bookleaves and related material; basic book construction techniques; boxmaking. The applicant must demonstrate ability in the conservation of library and/or museum artifacts by previous work experience, and have a basic knowledge of paper and elementary paper chemistry. Applicants will be required to take a performance test during the interview to permit objective comparisons of bench aptitudes. Applicants must have one and one-half years related experience, including six months at the GS-4 level in the Federal Service or the equivalent.

For more information contact: Mrs. Eleanor Quandt, Restoration Office, Room G1028, Thomas Jefferson Building, Library of Congress, Washington D.C. 20540. Tel (202) 426-5635.

THE NATIONAL GALLERY OF VICTORIA lists 2 vacancies. #1 Paintings Conservator, to be responsible for the conservation and restoration of all paintings in the State Collection. Preferred qualifications include: relevant tertiary qualification, experience in conservation of painting works, and a wide knowledge of the techniques and materials employed in such conservation. Position #K08/10/0178/0 - Conservator - Paintings. #2 Paper Conservator, to be responsible for the conservation and restoration of all works on paper in the State Collection. Preferred qualifications include: relevant tertiary qualification, experience in the conservation of works on paper and a wide knowledge of the techniques and materials employed in the conservation of such works. Position #K08/10/0179/0 - Conservator - Paper.

NATIONAL MUSEUM OF HISTORY AND TECHNOLOGY's Division of Conservation is seeking 2 Conservators; #1 Paper Conservator to set up a new lab, coordinating and carrying out the treatment of a wide variety of works of art, archival materials and objects composed wholly or in part of paper. #2 Objects Conservator responsible for furniture, musical instruments and other composite objects incorporating a wide variety of materials. For both positions formal conservation training and considerable practical experience is required. Both are 3-year term appointments with salary level at GS-9-11. For further information contact SCOTT ODELL, Chief, Division of Conservation, AB062, NMHT, Smithsonian Institution, Washington, D.C. 20560.

NEW ENGLAND DOCUMENT CONSERVATION CENTER has an opening for a Senior Bindery Technician to work under the general direction of the Conservator and be responsible for the Center's bindery program. Specific duties will include: bookbinding, casemaking, boxmaking, binding repair, restoration binding, facsimile binding, job estimating, participating in administrative decision making process involving bindery operations and procedures, and training Bindery Apprentices. College degree preferred with 5 years experience in the application of a broad spectrum of bindery techniques. Generous benefits, salary information upon request. Send resume to Dr. Ann Russell, Director, New England Document Conservation Center, Abbot Hall, School Street, Andover, MA 01810.

THE NORTH CAROLINA MUSEUM OF ART seeks a Conservator to supervise care of extensive collection ranging from ancient to contemporary in all media. Responsibilities involve the present conservation laboratory and the regional conservation facilities scheduled for opening in 1980. Applicants should be graduates of recognized conservation programs and have 3 years experience. Excellent state benefits. Salary: \$16,848 - \$23,472. Apply: Director, North Carolina Museum of Art, Raleigh, NC 27611. Tel. 919-733-7551

A Conservator is sought by the PACIFIC REGIONAL CONSERVATION CENTER to head its Objects Conservation section. Duties include supervising conservation of ethnographic and historic artifacts and carrying out treatments requiring a sound knowledge of and experience with a wide

range of materials including textiles. An Assistant Conservator is also being sought with a speciality in the treatment of decorative arts or textiles. Send resume to: DR. ANTHONY E. A. WERNER, Pacific Regional Conservation Center, Bishop Musum, P.O. Box 6037, Honolulu, Hawaii 96818.

UNIVERSITY OF CALIFORNIA, MUSEUM OF CULTURAL HISTORY currently has an opening for a full time Conservator. Applicants should have an M.A. from an accredited conservation program, with knowledge in the conservation of ethnographic and ancient art. Salary: \$12,765. per year. The position will be open December 1. Applicants should immediately contact: Beverly Haughey, UCLA Museum of Cultural History, Room 55A, Haines Hall, Los Angeles, CA 90024.

Conservators interested in working in the CONSERVATION-ANALYTICAL LABORATORY, SMITHSONIAN INSTITUTION, should submit an SF-171 and blue Job Interest Card # EWA 388 during November to the U.S. Civil Service Commission. It is imperative to mark the envelope and space #1B the name "Conservation Series, 1001-Few of a Kind". Include where appropriate, detailed descriptions of education and training, positions held and duties; specifics of work done, interests and hobbies. Form SF-171 and Job Interest Card # EWA 388 are available from local U.S. Civil Service Commission offices. Send one copy to: U.S. Civil Service, 1900 E Street, N.W., Washington, D.C. 20415 and one copy to: Conservation-Analytical Laboratory, Smithsonian Institution, Washington, D.C. 20560.

### CONFERENCES, SEMINARS, COURSES

December 1, 1978, Painting Conservation at Art Inst. of Chicago, TIM LENNON. December 2, 1978, Films, Slides including Rembrandt's Night Watch. All at CENTER FOR ARCHAEOOMETRY, ST. LOUIS, MO. November 27-30, 1978. SECOND INTERNATIONAL SYMPOSIUM ON CONSERVATION AND RESTORATION OF CULTURAL PROPERTY, Tokyo and Tsukuba, Japan. Among A.I.C. members presenting papers: THOMAS CHASE, ROBERT ORGAN, NATHAN STOLOW. March 30-31, 1979

THE SCOTTISH SOCIETY for Conservation and Restoration of Historic and Artistic Works is organizing a Symposium on the Conservation and Restoration of Metals to be held in Edinburgh. The aim of the Symposium is to bring together Conservators active in the field of the conservation of metals, both ferrous and non-ferrous, and those interested in the application of conservation techniques. Accordingly, it is hoped that the Symposium will include introductory lectures and also specialist sessions on specific problems relating to archaeological and architectural materials. Registration forms and program information are available from the Dept. of Extra-Mural Studies, University of Edinburgh, 11 Buccleuch Place, Edinburgh, Scotland. Conservators are encouraged to submit abstracts of proposed papers immediately. June 3-7, 1979

The Annual Meeting of AAM will be held in Cleveland, Ohio. Many of the workshops will be in the hosting museums including the Cleveland Museum of Art, Cleveland Museum of Natural History and other members of the Cleveland intermuseum council. AAM would like to include more on Conservation, if you have any suggestions for the program write immediately to: Chairman of Annual Meeting, Lowell Barnard, Director, Health Education Museum, 8911 Euclid Avenue, Cleveland, Ohio 4406.

June 29-July 29, 1979 SUMMER SCHOOL ON PRESERVATION. Operating in conjunction with the Attingham Park Summer School, this program--conducted at West Dean College (England)-- will offer lectures and on-site discussions of historic preservation to about 60 participants. These will be graduates of the Attingham Park Summer School, British and Continental architects, and people professionally interested in preservation. Topics covered will include techniques and materials, philosophical and educational concepts of preservation, and, centrally, the value to a community of historic monuments and contemporary threats to their survival. For more details, write to Miss H. Lowenthal, 87 Elizabeth St., SW1.9PG. England.

A SCIENCE-ART INTERFACE Symposium is being planned as part of the 1979 Northeast Regional Meeting of the American Chemical Society in Syracuse, New York. A survey form, designed to determine appropriate topics and speakers and to evaluate the interest of conservators in such a symposium, is available from KATHRYN M. CAREY, The Colonial Courts Records Project, Social Law Library, 1200 Court House, Boston, MA 02108.

ADVISORY COUNCIL ON HISTORIC PRESERVATION  
International Centre Committee, ICCROM  
Courses in Rome.

Applications for all courses must be made one year in advance. Applications for the courses in Architectural Conservation, Conservation Science, and Mural Painting Conservation must be received by the Council office by January 15, 1979 in order to apply for any of the above 1980 courses. Each September, a two week course, Safety, Climate Control and Lighting in Museums is given. Application must be made by the previous April 1. Write: Advisory Council on Historic Preservation, 1522 K St., N.W., #403, Washington, D.C. 20005. 202-634-4153. (Brochures available now)

## PUBLICATIONS

The Abbey Newsletter is published 5 or 6 times a year by ELLEN FINK and is of primary interest to Book and Paper people. Subscriptions are \$6.50 per calendar year. Write to: ELLEN FINK, c/o Rulfs, [REDACTED], MI 48103.

Art Conservation: The Race Against Destruction, ELISABETH BATCHELOR, KATHLEEN MULVANEY, G. THEODORE NIGHTWINE, Cincinnati Art Museum, 1978. An explanation of Conservation for the layman of some of the procedures and responsibilities of a Conservator. Exhibit February/March 1978. Available from the Cincinnati Art Museum, Eden Park, Cincinnati, Ohio 45202, \$5.35 including postage and handling.

Considerations for the Care of Textiles and Costumes, A Handbook for the Non-Specialist, written by HAROLD MAILAND, Indianapolis Museum of Art, 1978. Available from: Indianapolis Museum of Art, 1200 W. 38th Street, Indianapolis, IN 46208. The pamphlet deals generally with conservation and exhibition procedures. \$2.50

Models for Money: Obtaining Government and Foundation Grants and Assistance (1978) by Louis A. Urgo. The present edition of 187 pages is published by Suffolk University and is printed and distributed by: Spaulding Company, Inc., 281 Summer Street, Boston, MA 02210. To order, send check or money order for \$11.95 to Department PD.

Money Business: Grants and Awards for Creative Artists, 109 pages, paperback, The Artists Foundation of Boston, Massachusetts. Can be ordered through ACA. Single copies are \$7.00 (including postage and handling). Bulk order discounts are also available. Write to: ACA, 570 Seventh Avenue, New York, NY 10018.

Nature, Meynell, G.C., and R.J. Newsam. "Foxing, a fungal infection of paper." 274, No. 5670, (3 August 1978), pp. 466-468.

DORIS FREITAG reports:

"Keeping Harvard's Books", an instructional slide-tape for library workers and others who handle large numbers of books, is available for loan to institutions and groups.

Produced by the Preservation Committee of the Harvard University Library Council, the tape demonstrates and establishes proper methods of handling, shelving and simple care as the most elemental means in the preservation of library materials.

The 154 transparencies are packaged in two trays and designed to be shown on a Kodak carousel projector coupled to any "slide-sync" tape recorder-player. Running time is eighteen minutes.

The rental fee for a two-week loan is \$40.00. Inquiries and requests for loans should be addressed to DORIS FREITAG, Book Conservator in the Harvard University Library, c/o Andover-Harvard Theological Library, 45 Francis Avenue, Cambridge, MA 02138 (Tel. 617-495-5770).

## ORGANIZATIONS

AAM

Dr. Kenneth Starr, Director of the Milwaukee Public Museum, has been elected 32nd President of the American Association of Museums. Starr, who has been Director of the Milwaukee Museum for eight years, was curator of Asiatic archaeology and ethnology at the Field Museum of Natural History, Chicago. He is an Asian scholar and the author of numerous articles, bulletins and reviews. In his comments delivered at the Annual Meeting in Kansas City, Dr. Starr emphasized the need for interaction and cordial relationships between AAM and other professional organizations such as AIC. RUTH BOWMAN was elected a vice president of AAM. CAA

A Committee for the Preservation of Art has been organized by the College Art Association. It will consider cases involving the actual or potential destruction, mutilation or aesthetic violation of works of art of significant cultural importance both here and abroad. The group will work in concert with other national and international organizations concerned with preservation and related matters.

The committee will review and act upon cases brought to its attention. It will offer technical assistance and organization support and, where feasible, legal aid and financial advice. To date it has lent its support to those concerned with endangered Calder sculptures in Los Angeles and Pittsburgh and the Brancusi sculptures in Tirgu Jiu among others.

Guidelines for professional responsibilities toward the preservation of the physical and contextual integrity of an object will be developed.

Matters of interest and concern to the committee should be addressed to the CAA Committee for the Preservation of Art, c/o College Art Association, 16 East 52 Street, New York, NY 10022.



## National Trust for Historic Preservation

The National Trust for Historic Preservation is seeking black and white photographs of compatible new architecture in older settings. Such photographs will be considered for possible use in the folio section of the National Trust's forthcoming book based on the proceedings of the "Old and New Architecture - Design Relationship" conference which was held December 1-3, 1977, in Washington, D.C.

Photographs should show new design in any of the following categories: 1) within the single structure (interior and minor additions); 2) in the context of major additions to the single structure; 3) as infill in a streetscape; and 4) in an area (district) context and cityscape. All photographs must be identified by building name, address, and architect, as well as photographer's name, address, and telephone number.

Send materials to: National Trust for Historic Preservation, attention Michael Leventhal, 740-748 Jackson Place, NW, Washington, D.C. 20006.

## BAY AREA ART CONSERVATION GUILD

At its June 1978 meeting the BAACG elected new officers: GEOFFREY BROWN, President, STEVEN SHAPIRO, Vice President, JUDITH RIENIETS, Secretary, Joan Bacharach, Treasurer, and ELIZABETH CORNU, Newsletter Editor. The Guild has been invited to become a member of the NCAC, and has accepted the Associate membership. The Guild's membership now totals over 100 and is composed of working professional conservators, museum professionals, conservation students, and interested persons. The Guild has applied for a grant to fund the McCrone microscopy course.

THE NEW ENGLAND CONSERVATION ASSOCIATION was established in July 1978. Five states were represented with over 75 members attending the Boston region meetings held at the historic Loring Greenough-House. NECA membership is composed of practicing conservators in all specialties, curators, librarians, consultants working privately or for institutions. Several meetings are planned annually; visiting institutions and organizing conservation related lectures and workshops. There are no formal officers, as the host for each meeting will serve as the chairperson. The founding members and past chairpersons were KATHRYN CAREY, (The Colonial Court Records Project), ROBERT HAUSER, (Merrimack Valley Textile Museum), and Mary Keeler (Harvard Museum Comparative Zoology). For information about the next meeting contact: ALAN THENEN, New England Document Conservation Center, School Street, Andover, MA 01810. 617-470-1010

## WASHINGTON CONSERVATION GUILD

At its May 1978 meeting the WCG elected new officers: President, H.H. STEWART TREVIRANUS, (Paintings Conservator, private), Vice President, JANET STONE, (Organic Materials, National Park Service), Treasurer, CORNELIA GILL, (Conservator, private), and Secretary, Joan Mishara, (Conservation Scientist, CAL, Smithsonian). Council Members: MARGARET R. ASH, (Paintings Conservator, Baltimore Museum of Art), MARIAN PECK DIRDA, (Paper Conservator, Library of Congress), Barbara Miller, (Conservation Scientist, National Gallery of Art), Cleo Mullins (Conservator, Virginia Commonwealth University), and Thomas Wolf, (Harpisichord Maker and private Conservator).

WESTERN ASSOCIATION OF ART CONSERVATORS elected new officers for the coming year: President, JAMES GREAVES (Assistant Head of Conservation, Los Angeles County Museum of Art), Vice President, VICTORIA BLYTH (Paper Conservator, LACMA), Secretary/Treasurer, DENISE DOMERGUE, (Paintings Conservator, LACMA).

THE ROCKY MOUNTAIN CONSERVATION GUILD held its first meeting on November 15, 1978 at the University of Utah's Marriott Library. Representatives from the University, Utah State Historical Society, Brigham Young University and the LDS Church Historical Dept. attended. Although members of the initial group are interested primarily in preservation of library and archives materials, they encourage the participation of anyone who has an interest in the preservation of artifacts, paintings, sculpture, textiles, etc. Programs for future meetings will include films, lectures, demonstrations, workshops and a considerable amount of informal discussion concerning preservation topics. Meetings will be held monthly at various locations in the Ogden or Provo area. The next meeting is scheduled for December 13, 1978 at 7:30 p.m. at the University of Utah, Marriott Library. For further information contact: PAUL FOULGER, Conservator, Marriott Library, University of Utah, Salt Lake City, Utah 84112. (801-581-5147)

Do you belong to a local Conservation Guild or Association? Please send any news to the AIC Newsletter Editor.

## MATERIALS

FINE ART STRETCHERS & SERVICES builds to order-extension stretchers, conservation panels, and lining strainers. Complete delivery service, packing and shipping of art works and 24 hour service is offered. Stretchers are available in heavy stock, lighter medium stock, and regular stock with bead (lip). For special application, extra heavy stock is also available. In addition to building square and rectangular stretchers in all sizes, large sizes are made to fold. Expansion oval, circular, triangular, off square; any configuration based on a template submitted is available. When requested, stretchers are shipped un-assembled, to reduce shipping charges. Contact: JOSHUA BUGAYER, Fine Art Stretchers & Services.

LIGHT IMPRESSIONS CORPORATION has just published their 1979 catalogue, Archival Framing Products & Services. Light Impressions offers a direct mail source for materials, tools and storage systems for galleries, museums and conservators. The free 48 page catalogue offers pre-cut acid-free museum rag board, conservation board, metal print-storage boxes, archival portfolio boxes, acid-free linen tape, pre-cut Nielsen metal frames, and related framing materials and tools. Wholesale prices on some items will be offered to institutions ordering with a purchase order, inquire when writing for a catalogue. Light Impressions is making a concerted effort to become a central supplier of archival quality materials for the display and storage of prints. If you have a concept for a new product, or a particular need for a specialized item, they will be glad to hear from you about developing it. Contact DENNIS INCH, Manager of Research and Development, Light Impressions Corp., 131 Gould Street, Rochester, NY 14610. 716-271-8960.

SIERRA CONSERVATION SUPPLIES is now open and offers a new catalogue listing of resins, varnishes, adhesives, sizing, boxes and cases, paper,

envelopes, fungicide, miscellaneous chemicals and solvents. For a more complete listing send \$1.00 to: A.A. DWAN, Sierra Conservation Supplies, P.O. Box 339, Nevada City, CA 95959.

UNIVERSITY PRODUCTS, INC., new catalogue, Archival Quality Materials for Conservation, Restoration, Preservation can be obtained from: David L. Magoon, University Products, Inc., P.O. Box 101, South Canal Street, Holyoke, MA 01040. Call toll free 800-628-1912.

## **PAST EVENTS**

---

September 17-23, 1978, IIC-OXFORD CONGRESS, CONSERVATION OF WOOD IN PAINTING AND THE DECORATIVE ARTS. Topics discussed: Wood Technology, Biological Attack, Furniture, Wood in Architecture, Wood Sculpture, Panel Paintings-Technical Studies, Panel Paintings-Treatment. AIC Members who presented papers: MERVIN B. MARTIN, BERNARD RABIN, CAROL A. GRISSOM, THOM GENTLE, JAMES HORNS, MERVIN RICHARD, BRUCE F. MILLER, BARBARA H. BEARDSLEY, H.C. VON IMHOFF, TIMOTHY LENNON, and SHELLEY N. REISMAN. For information on the Preprints of Papers presented at the meeting contact: Miss Perry Smith, Executive Secretary, IIC, 6 Buckingham Street, London, WC2N, 6BA, England.

September 24-29, 1978

INTERNATIONAL CONGRESS OF MARITIME MUSEUMS held their 3rd Conference at Mystic Seaport, Connecticut. Among the many topics discussed were, Wooden Ship Preservation, Iron and Steel Ship Preservation, Fakes and Forgeries of Maritime Artifacts, and Conservation in the Museum: Whose Responsibility? delivered by CAROLINE KECK. SHELDON KECK was among the commentators. Publication of the proceedings will be in mid winter, contact DAVID MATHIESON at Mystic Seaport, Mystic, CT 06355.

September 30, 1978 THE SOCIETY OF CALIFORNIA ARCHIVISTS hosted a one day seminar at The Huntington Library and Art Gallery in San Marino, CA on "Conservation Awareness". The seminar was led by VICTORIA BLYTH, Assistant Paper Conservator, LACMA, assisted by MARGARET LECKY, RON TANK and Judy Sherman. The seminar stressed the importance of proper environment, care and handling of archival material and works of art on paper.

September 1978. VIRGINIA MUSEUM OF FINE ARTS had an exhibit entitled Painting Conservation. Twenty-four photographic panels documented the treatment of one painting. The same exhibit was displayed at the Southeastern Museums Conference in Richmond in October and will be circulated throughout the state by the Museum's State Services Division. Painting Conservation is intended to increase awareness of professional conservation procedures and standards to the public. The Chief Conservator at the Virginia Museum is DAVID C. GOIST.

October 1-6, 1978, INTERCOUNCIL OF MUSEUMS COMMITTEE FOR CONSERVATION held its 5th Triennial meeting in Zagreb, Yugoslavia. A wide variety of conservation topics were discussed. AIC participants included: GUSTAV BERGER, THOM GENTLE, BOB FELLER, JOHN WINTER,

NORBERT BAER, ANTOINETTE KING, LENI POTOFF, ELEANOR MC MILLAN, JANET STONE, ROBERT ORGAN, PHOEBE DENT WEIL. Preprints are available from: ICCROM, Via San Michele 13, Rome, 00153, Italy.

October 12-15, 1978. THE NATIONAL TRUST FOR HISTORIC PRESERVATION held its annual meeting in Chicago. Most of the sessions considered new problems arising from the spreading success of the preservation movement. Rapid growth of the movement is attributed to new economic and political pressures. Within cities the economic incentives for the reuse of existing buildings are now greater than those associated with new construction. Political issues of housing, unemployment and inner city decay have interested large federal agencies in the preservation movement and its approaches to neighborhood rehabilitation and its concept of historic districts. Social changes, as well, point to a popularization of the preservation ethic.

The trust membership hopes to monitor and direct the rapid growth of the preservation movement. Misdirected municipal planning forces that led to the urban renewal disasters of the 50's and 60's are still at work but now projects are frequently styled as "neighborhood preservation."

Rapid growth of the number of practitioners is also a concern of the Trust membership. The Trust itself includes a broad spectrum of "preservationists" including volunteers, a range of professionals in law, politics, banking, planning and community organization, and a young, enthusiastic group of university trained practitioners. Topics of standards, practices and professionalism produce some lively sessions. The formation of an American Institute of Historic Preservationists was considered.

A session on Energy Conservation and Historic Preservation included reference to the Energy Information Clearinghouse operated by the Cultural Services Group in cooperation with the American Association of Museums. The Clearinghouse is a source for information, publications and consultation on energy problems in museums. (Energy Information Clearinghouse, Box 241, New York, NY 10024.) Also included in the energy conservation session was a talk by ROSS MERRILL (AIC), Conservator, Cleveland Museum of Art. Ross discussed the optimum environmental requirements for materials in historical collections, pointing out that maintaining museum standard environments in historic buildings can result in damage to the buildings. The Trust audience was disturbed by ROSS's comment that from a conservation perspective it is not desirable to house historical collections in historic houses.

This was a fascinating meeting focusing on the complexities of neighborhood rehabilitation and on future directions for the Trust and the preservation movement. It was evident that success has its problems. As one speaker said: "The future just isn't what it used to be."

GARY FROST represented AIC at the meeting.

## **SPECIAL NOTICE**

JOURNAL (JAIC)

The Journal Editors hope to receive more papers for publication. Short and long submissions are welcome. Authors are recommended to the Authors Guidelines in the back of the most recent Journal issue. Remember, these are to encourage and instruct, NOT to intimidate! Don't let the formalities get in the way of an impulse to write and publish. All manuscripts should be addressed to: Mrs. M. COHN, Editor, JAIC, c/o Conservation, Fogg Art Museum, Harvard University, Cambridge, MA 02138.

## **LATE NEWS**

### **CANADA**

The Federal Government has cut 4.9 million dollars from the 1979-80 budget of the National Museums of Canada. The Regional Laboratories of the Canadian Conservation Institute will be closed effective April 1, 1979. Conservators in these laboratories will be transferred to Ottawa. Qualified conservators will travel to Provincial Museums and Galleries in order to consult and advise on technical matters. Discussions are being held with other federal departments and agencies in the conservation field in an attempt to increase overall service through a sharing of facilities.

### **POSITION AVAILABLE**

INDIANA STATE LIBRARY seeks a Conservator/Microfilm Supervisor. MLS and 3 years experience or advanced degree in archives administration, history or conservation. Certification by Indiana Library Certification Board required. Educational background should include library and archival preservation with working experience in conservation and microfilming. Working knowledge of current document conservation and restoration procedures. Salary: \$14,482. Contact: Jean Jose, Assistant Director, Indiana State Library, 140 N. Senate Avenue, Indianapolis, IN, 46204. (317-633-5440)

THE NEXT NEWSLETTER DEADLINE IS JANUARY 15, 1978.  
SEND YOUR NEWS TO THE EDITOR AT THE AIC NATIONAL OFFICE.

### **PREPRINTS**

PREPRINTS from the 4th Annual Meeting in Dearborn, the 5th Annual Meeting in Boston, and the 6th Annual Meeting in Fort Worth are available from the National Office for \$10. each plus postage.

### **READING LIST**

READING LIST FOR STUDENTS IN CONSERVATION OF HISTORIC AND ARTISTIC WORKS ON PAPER, by Anne Clapp, et al., 2nd printing, is available from the National Office for \$2. plus postage.

### **BACK ISSUES**

All back issues of the BULLETIN/JOURNAL are available from the National Office. Write or call for a complete publications list.

### **SMOCK PATCHES**

Iron on smock patches, "Preserving the Past is No Easy Matter" are available for \$2.50 each from the National Office.

## **NEW ASSOCIATE MEMBERS**

Alfred Hines Ackerman, [REDACTED] Williams-town, MA 01267  
Richard L. Anderson, Kansas City Art Institute, 15 Warwick Blvd., Kansas City, Missouri 64111  
Janice Gray Armstrong, [REDACTED], Rocky Point, NY 11778  
Pamela B. Baird, [REDACTED] Tuleta, TX 78162  
Ricardo Barreto, Intermuseum Conservation Assoc., Allen Art Bldg., Oberlin, Ohio 44074  
Richard L. Bond, [REDACTED], #60, Phoenix, Arizona 85008  
Annette Breazeale, [REDACTED], New Orleans, LA 70116  
James F. Brewer, III, [REDACTED], Bucks County, Durham, PA 18039  
Constance Brooks, [REDACTED] Austin, TX 78703  
Irene M. Briant, [REDACTED], Baltimore, MD 21210  
Amy J. Brown, [REDACTED] Ottawa, Ontario, K2P, OX7, Canada  
Joshua Bugayer, Fine Arts Stretchers and Services, 5604 New Utrecht Avenue, Brooklyn, New York 11219  
Dorothy Cable, [REDACTED], Rhode Island 02871  
Kathryn M. Carey, Social Law Library, 1200 Court House, Boston, MA 02108  
Leslie Carlyle, [REDACTED], Kingston, Ontario, Canada K7L, 3A3  
Paul Cligstein, [REDACTED], Phoenix, Arizona 85067  
I. Michael Danoff, Milwaukee Art Center, [REDACTED] Drive, Milwaukee, Wisconsin 53202  
Alfred V. Dela Rosa, Alze Fine Bookbindings, [REDACTED], Madison, Wisconsin 53703  
Nimet Demirdache, [REDACTED], Rockcliffe Park, Ottawa, Ontario, K1M, OY4, Canada  
Robert D. Devan, [REDACTED], Mabelvale, Arkansas 72103  
Thomas E. Donnelly, [REDACTED], Berkeley, CA 94703  
Bea Dorf, [REDACTED], Austin, TX 78701  
Benita Dumpis, [REDACTED] Scarborough, Ontario M1H, 1E6, Canada  
Anne D. Dutlinger, Peabody Library, 17C Mt. Vernon Place, Baltimore, MD 21202  
Dee Erlien, [REDACTED], Milwaukee, Wisconsin 53217  
Kenneth P. Eschete, [REDACTED], New Orleans, LA 70118  
William F. Feeney, [REDACTED] Greenlawn, NY 11740  
Michael Gibson Fitch, [REDACTED] Westfield, NJ 07090  
Francoise Flieder, [REDACTED], 75005, Paris, France  
Helen Ganiaris, Art Conservation Program, Queen's University, Kingston, Ontario K7L, 3N6, Canada  
Margaret E. Geiss-Mooney, [REDACTED] Davis, CA 95616  
Ginger Geyer, Assistant Registrar, Dallas Museum of Fine Arts, Fair Park, Dallas, TX 75226  
Ralph A. Gregory, [REDACTED] Endwell, NY 13760  
Greta Hansen, [REDACTED], [REDACTED] Washington, D.C. 20024  
Fraser A. Hogrebe, [REDACTED] Drive, North Palos Verdes Estates, CA 90274  
Mervyn F. Hutchinson, [REDACTED], Vancouver, BC, Canada V5Z, 3T1

Dennis Inch, Light Impressions Corp., [REDACTED]  
[REDACTED], Rochester, NY 14610  
Bryan C. Johnson, [REDACTED], Burnsville,  
MN 55337  
Judith Jones, [REDACTED]et, Lincoln,  
Nebraska 68502  
B. Ann Krahn, CCI, Ethnology Division, [REDACTED]  
[REDACTED] Ottawa, Ontario K1A, OM8, Canada  
James W. Lacksonen, [REDACTED] Toledo,  
Ohio 43623  
Anthony Gare Listi, [REDACTED]  
[REDACTED] 50133  
Daniel Maragni, [REDACTED], Northport,  
NY 11768  
Ellen Marsh, [REDACTED] New York, NY  
10022  
William Michaud, [REDACTED] North, Oshawa,  
Ontario, L1G, 4V6, Canada  
Lisa A. Miller, [REDACTED], #155,  
Denver, CO 80210  
Ingrid Milner, [REDACTED], St. Louis, MO  
63116  
Emilio Minguillon, Vista Frame Shop, [REDACTED]  
[REDACTED] Vista, CA 92083  
Lynn Mitchell, [REDACTED] Nailsworth  
Nr. Stroud, Glos., GL6, OAY, England  
Philip Morrison, Fine Arts Gallery, CSUN, 18111  
Nordhoff, Northridge, CA 91330  
John Franklin Mowery, [REDACTED]  
Washington, D.C. 20003  
Robert Mussey, [REDACTED], Ann Arbor,  
Michigan 48103  
Lynn Novak, First Church of Christ, Scientist,  
Christian Science Center (A 221), Boston, MA  
02115  
Claude D. Peters, Swiss Village Studio, [REDACTED]  
[REDACTED] Prescott, AZ 86301  
M. Kathleen Pflug, Bob Jones University Art  
Gallery and Museum, Greenville, SC 29614  
Robert Michael Pierce, The James S. Copley Library,  
[REDACTED] La Jolla,  
CA 92038  
Linda Ellen Pillers, [REDACTED], Davis, CA 92038  
Eryl J. Platzer, Dept. Anthropology, University of  
Denver, University Park, Denver, CO 80208  
Bruce C. Rogers, [REDACTED], VT  
05838  
Carmela Simons, [REDACTED], Davis, CA 95616  
Mary A. Stauffer, [REDACTED]  
[REDACTED] Madrid, Spain  
Yvonne Julie Szafran, J. Paul Getty Museum, 17985  
Pacific Coast H'way, Malibu, CA 90265  
Susan Otis Thompson, [REDACTED], New  
York, NY 10025  
Anne M. Tyrrell, [REDACTED], Albany,  
NY 12203  
Pamela Vandiver, Room 16-302, Dept. Materials  
Science, Mass. Institute Technology, Cambridge,  
MA 02139

Cecile Clover Walters, [REDACTED] E., Char-  
lottesville, Virginia 22901  
Mark P. Watters, Conservation Center, IFA, NYU,  
[REDACTED] 10021  
Christine Renee Whalen, [REDACTED], Marblehead,  
MA 01945  
Addie White, [REDACTED],  
Irving, TX 75061  
N. Wile, [REDACTED], New York,  
NY 10019  
Susan M. Wood, [REDACTED] Connecticut  
06355  
James Malachi Wright, Jr., [REDACTED], University  
City, MO 63130

## **NEW INSTITUTIONAL MEMBERS**

---

University of Auckland, Dept. Anthropology,  
Private Bag (Att: Mr. K. Peters), Auckland,  
New Zealand  
Bowen Framing Ltd., Att: Carol Lynne Swayne,  
2219 Franklin St., Bellevue, Nebraska 68005  
Chicago Public Library, Special Collections Div.,  
Thomas A. Orlando, Curator, 78 E. Washington,  
Chicago, IL 60602  
Conservation Materials, Ltd., Att: Mr. & Mrs.  
Douglas Adams, Box 2884, 340 Freeport Blvd.,  
Sparks, Nevada 89431  
The Cuyahoga County Archives, The Robert Russell  
Rhodes House, 2905 Franklin Blvd., Cleveland,  
OH 44113  
Dallas County Heritage Society, Inc., Att: Mr.  
Louis F. Gorr, Director, 1717 Gano Street,  
Dallas, TX 75215  
Freer Gallery of Art Library, 12th and Jefferson  
Drive, SW, Washington, DC 20560  
Huntsville Museum of Art, Carolyn H. Wood, Curator,  
700 Monroe St., SW, Huntsville, Alabama 35801  
Indiana University Art Museum, Att: Mrs. Danae  
Thimme, FA 007, Bloomington, Indiana 47401  
Missouri Historical Society, Jefferson Memorial  
Building, Att: Mrs. K.S. Schoene, Librarian,  
St. Louis, Missouri 63112  
N.Y. State Ofc. Parks & Recreation, Bureau of  
Historic Sites, Conservation/Collections Care  
Center, Peebles Island, Waterford, NY 12188  
North Carolina Museum of History, 109 E. Jones  
Street, Att: John D. Ellington, Raleigh, N.C.  
27611  
University of Oklahoma Museum of Art, Att: Sam  
Olkinetzky, Director, 410 West Boyd Street,  
Norman, Oklahoma 73019  
Owensboro Museum of Fine Art, 901 Frederica St.,  
Att: Mrs. Mary B. Hood, Director, Owensboro,  
Kentucky 42301  
Smith College Museum of Art, Mr. Charles Chetham,  
Director, Northampton, MA 01063

---

THE NEXT DEADLINE FOR THE NEWSLETTER IS JANUARY 15, 1978. SEND NEWS AND ANNOUNCEMENTS TO THE EDITOR.

Direct correspondence concerning AIC to: Martha Morales, Executive Secretary, AIC, 1522 K Street, NW,  
Suite 804, Washington, DC 20005

Direct correspondence concerning FAIC to: Joyce Hill Stoner, Executive Director FAIC, Winterthur Museum,  
Winterthur, DE 19735

All Newsletter correspondence should be sent to the AIC National Office, 1522 K Street, NW, Suite 804,  
Washington, DC 20005

Editor: Martha Morales 202-638-1444 Technical Editor: Marian Peck Dirda [REDACTED]

The AIC Newsletter is published in Washington, DC Copyright, 1978

# A·I·C Newsletter

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

Volume 4, Number 2

February 1979

## AIC NEWS

The AIC Board of Directors met with ELISABETH PACKARD, Chairman of the Ethics and Standards Committee in January. (Board members BARBARA BEARDSLEY and PERRY HUSTON are also on the Ethics and Standards Committee.) A number of changes were agreed upon, subject to the approval of the other members of the committee. Stephen Clarkson, legal counsel of AIC will check the document for legal sufficiency. As soon as this is accomplished, the revised code will be submitted to the entire membership for comments and thereafter for discussion at the annual meeting in Toronto. Acceptance of the revised code will be by a two-thirds affirmative vote of Fellows of AIC. All Fellows are urged to make sure that they have the original codes for comparison, if not, copies can be obtained from the AIC National Office.

### AIC Presentation to the Working Group on Federal Museums Policy

The Federal Council on the Arts and Humanities has convened a Working Group on Federal Museums Policy and asked it to "report back to the Federal Council with suggestions for improving the coordination of Museum programs." The working group is composed of representatives from the Institute of Museum Services and from the major museum assistance programs in the National Endowment for the Arts, National Endowment for the Humanities, National Science Foundation, and Smithsonian Institution. As a first step, the Working Group is surveying Federal Government support for the nation's museums.

As an intermediate step in developing the report, the Working Group invited several organizations including AIC and NCAC to submit a written statement and make a brief oral presentation at a meeting on January 20, 1979, in the reception Room of the Smithsonian Museum of History and Technology.

Participants had been asked to consider four questions: (1) What are the financial needs of museums that most warrant federal assistance? (2) Do federal programs as currently constituted meet those needs? (3) Are the limited federal assistance resources being applied efficiently and equitably? (4) Are there ways to streamline administrative practices in federal museum programs to serve the museum community better?

PAUL BANKS, President of AIC, prepared the written statement, and asked ANTOINETTE KING, Senior Paper Conservator, The Museum of Modern Art, to attend the meeting and make an oral presentation. MARTHA MORALES, Executive Secretary of AIC also attended the meeting.

AIC was also invited, with the other organizations to attend the last session of the working group of AAM, on January 19, 1979. The AAM group had been preparing their statement for the Federal Working Group and invited comments from the other organizations. ANTOINETTE KING, and MARTHA MORALES attended this meeting for AIC, DAVID SHUTE represented the NCAC.

At the January 20th meeting, each group made its presentation, and was asked a few questions by members of the Working Group of the Federal Council. The great need for operating support for museums was stressed at the meeting. Although the details of conservation needs were not discussed by participants other than AIC and NCAC, the need for preservation was particularly emphasized by many of the organizations, both in written and in oral statements. However, it is particularly important that AIC could make its own statement for conservation, because all too often, the great need for conservation funding is stressed, but actually funding those needs is overlooked.

This is an excellent beginning for presenting the facts of conservation funding needs directly to the government. We are looking forward to the continuation of these efforts.

The other organizations asked to attend were:

American Association of Museums  
African-American Museums Association  
American Association for State and Local History  
American Association Botanical Gardens & Arboreta  
American Association of Youth Museums  
American Institute for Conservation of Historic & Artistic Works  
Association of Art Museum Directors  
Association of Science Museum Directors  
Association of Science-Technology Centers  
Association of Systematics Collections  
American Association Zoological Parks, Aquariums  
National Conservation Advisory Council

### ANNUAL MEETING, SHERATON CENTRE, TORONTO, CANADA

30 May-2 June, 1979, Registration and program information will be sent to all members early in March. Group rates for travel from any part of the country can be arranged. Rates have been sent to conservation guilds. Individuals who wish to take advantage of this are urged to do so before March 15. Contact: Peter Kahikina, Travelogue Inc., 818 18th St., N.W., Suite 700, Washington, D.C. 20006. (202-223-8481) Write or call BEFORE MARCH 15.

## Editorial

One of the results of the mushrooming interest in the conservation of cultural property in the past few years has been an increase in the number of forums for the presentation of technical and philosophical papers.

In addition to meetings of the older conservation organizations—IIC, AIC and the ICOM Conservation Committee—there are now frequent meetings of area conservation groups, and an increasing number of symposia on special topics, especially in the realm of science. And there are new journals, including The Conservator, The Paper Conservator, and Technology and Conservation.

It would be churlish to say the least to wish these new channels of professional communication anything but well. Nevertheless, AIC has a serious problem: We are not receiving enough papers of high quality for publication in the Journal.

I suspect that there is another problem, too. Good conservators are apt to be more adept at or engrossed in the actual treatment of objects than to be inclined to write papers. And scientists involved in conservation activities may sometimes think first of publishing in scientific rather than conservation journals.

I would like to take advantage of this editorial space to urge all members of AIC to think of the Journal of the American Institute for Conservation when engaged in treatment or research or philosophizing that may be worth sharing with colleagues in the conservation field.

Some papers that are submitted will of course be rejected in the Journal's rigorous editorial process. But the other side of the coin is that that editorial process enhances the authority and prestige of the papers that are published. Not to mention advancing the field of the conservation of cultural property.

Paul N. Banks  
President

*Things are pretty hectic at the National Office right now. There are dues notices, annual meeting preparations, new members, orders, letters, Newsletter deadlines, etc., etc. Please remember, when you call in to the office, that I am a "one woman" operation! There are times when I must leave the office, and so I leave the "phone mate" on. Many of you do not like talking to it, and so when I return, I listen to a mixture of messages, sighs, and hang-ups! There is time for your name, telephone number and a brief message after the lovely beep sounds, so be prepared. It is amazing how much you can say in 30 seconds - if you are prepared. To answer a few frequently asked questions: The annual meeting materials will be sent out shortly. According to the IRS, you CAN deduct foreign meetings, 2 per year. See Publication # 17, Your Federal Income Tax, 1979 Edition, For Individuals for details. It is free at your local IRS office. We expect a large turnout for this meeting, so do try to pre-register. It will save you time and money! The headquarters hotel will be the Sheraton Centre, it is lovely, and there are many tours in and around the interesting city of Toronto. The*

*tentative list of papers to be presented will be included with your registration materials. There will be a limited number of student rooms, students paying their own way are urged to register very early in order to take advantage of them. If you are planning to travel to Toronto alone, and wish to share a room, let me know, and I will put you folks in touch with each other. In order to speed things up, a self-addressed post card would be helpful.*

*The dues notices went out early this year. When you send yours in, be sure to initial permission for publication of your phone number in the new Directory. Numbers that are not initialed will not be listed.*

*Thank you for the encouraging letters about the Newsletter, we remain open and eager for your comments and criticisms. Remember that we must rely on "stringers" for news, so please send in anything that you have. Never assume that someone else has already sent it in! When you move, if you use your home address, tell us where you are working, other members like to know.*

*The office will be closed March 1 through 8. Mail will be picked up, and messages stored on the phone mate. If you have an emergency, please call the AIC Secretary, ELEANOR BAKER [REDACTED] 37-*

*I have it on good authority that spring will come this year, the blossoms will be beautiful, so if you plan to visit Washington, do stop in at the office.*

*Martha Morales  
Executive Secretary*

Register early for 7th Annual Meeting to be held in Toronto, 30 May - 2 June, 1979

AIC members names appear capitalized throughout the text.

## FAIC

JOYCE HILL STONER reports that ELISABETH PACKARD will present the FAIC history lecture at the 7th annual meeting to be held in Toronto, 30 May - 1 June, 1979. Ms. Susie Wilson is project director for the FAIC public education lecture series in Toronto.

Oral history interviews continue. If you would like to assist in this project contact: JOYCE HILL STONER, Winterthur Museum, Winterthur, DE 19735 [REDACTED].

SITES has extended the showing of the three copies of "Know What You See" organized by LOUIS POMERANTZ. The exhibit has been shown in 38 museums in the U. S., several in Canada, and there are plans for showings in Mexico and Europe. A "mini" exhibit, 6 panels, hangs at the AIC National Office. Each identical copy consists of 24 panels of text and photographs. Each panel measures 42" square and is ready for hanging. The fee is \$350. for 4 weeks plus outgoing shipping. For information contact: Ms. Regina Lipsky, SITES, Washington, DC 20560 (202-381-6631).

## LETTERS

---

This is in response to an item that appeared in the August issue of the AIC Newsletter entitled "The Possible Dangers of Washing Documents."

If an acid group in a cellulosic material is in the acid form, the structure is unstable toward accelerated aging. This is true for the sulfate half-ester in cellulose acetate, and for the carboxyl group in cellulose. Presumably, the same would be true for sulfonic acid residues in the lignin portion of unbleached wood pulps.

If the sulfate half-ester in cellulose acetate is in the form of a calcium or magnesium salt it does not contribute to instability. The same is true for the carboxyl groups in cellulose. If the carboxyl groups in cellulose are in the aluminum salt form, the structure is of the same order of instability as when the carboxyls are in the acid form.

The organic acid groups in commercial cellulose acetate are always in the calcium or magnesium salt form. Information on the instability of washed cellulose acetate, in which the metal ions have been removed, is contained in reference [1].

Information on the stability toward accelerated aging of handsheets of paper in which the carboxyls are (1) in the free acid form, (2) in the calcium salt form or (3) in the form of the aluminum salt is available in the report literature [2, 3, 4]. In addition, a paper in which the carboxyls are in the form of the aluminum salt is unstable to accelerated aging in moist air (50% R.H. at 90°C) even though a calcium carbonate filler is present[5].

On the basis of the above information, the data obtained on the stability of paper after various washing procedures is not at all surprising.

Sincerely,

WILLIAM K. WILSON  
Preservation Services Laboratory  
National Archives and Records Service

### References

1. W. K. Wilson & B. W. Forshee, Stability of Cellulose Acetate Films, SPE Journal 15, 146 (Feb. 1959).
  2. E. J. Parks & R. L. Hebert, Accelerated Aging of Laboratory Handsheets, NBS Report 10627, NTIS No. COM 75-10164.
  3. E. J. Parks & R. L. Hebert, Accelerated Aging of Laboratory Handsheets, NBS Report 10628, NTIS No. COM 75-10165.
  4. E. J. Parks & R. L. Hebert, Accelerated Aging of Laboratory Handsheets, NBS Report 10687, NTIS No. COM 75-10162.
  5. W. K. Wilson & E. J. Parks, unpublished data.
- 

AIC 7th Annual Meeting, May 30-June 2, 1979.  
Toronto, Canada.

I am interested in making a vacuum hot-table, size 30" x 60" to 42" x 72" or thereabouts, to be used either as a portable unit or in my laboratory to complement equipment I already have. However, although I have considerable IIC data on such tables dating back 12 to 18 years, I am having great difficulty in obtaining any detailed, current information at all to help me in carrying out this project.

What I need includes details as to successful contemporary vacuum hot tables made up by their owners, the most suitable vacuum and heating components and any other special accessories required, sources of supply, directly from the manufacturer when possible, etc.

Any help AIC members are in position to give me with regard to the information needed to carry out my project will be much appreciated.

Sincerely,

HAROLD F. CROSS

[REDACTED] 39301

---

I recently returned from a three month trip in the United States. I had been awarded a Winston Churchill Travelling Fellowship to study methods used for the scientific examination of works of art. I spent two months working in the Research Laboratory of the Museum of Fine Arts in Boston and a further month visiting scientific and conservation laboratories in Canada and the North Eastern States. As a student of the conservation of paintings at the Courtauld Institute it was an invaluable opportunity for me to learn more about the scientific side of conservation. It was also wonderful to meet a number of American conservators. I would like to thank all of the people that I met in the various laboratories for their hospitality. I only wish that my schedule had permitted me to travel more widely. I hope that I shall be able to maintain contact with you in the future.

With many thanks and best wishes for 1979,

SARAH STANIFORTH  
Courtauld Institute of Art

---

I am interested in setting up a small, private practice for book and paper conservation and would like to hear from AIC members in similar circumstance for advice.

GLORIA D. SCOTT  
[REDACTED]  
Corona, CA 91720

---

I am looking for component parts in order to build my own vacuum hot-table, or would be interested in purchasing a second hand one. Any information that comes from AIC members will be appreciated.

CLAUDE PETERS  
[REDACTED]  
Prescott, Arizona 86301

---

## NEWS IN GENERAL

The AMERICAN INSTITUTE OF HISTORIC PRESERVATIONISTS, a national professional organization of historic preservationists, has been established. A steering committee formed in October, 1978, under the chairmanship of Mary Dierickx, and has filed for incorporation and non-profit tax status. Recognizing that preservationists come from diverse backgrounds, the A.I.H.P. seeks to include all those who have contributed to the success of the preservation movement. The A.I.H.P. will address practical professional problems. It will deal with qualifications and standards for the profession and will provide a forum for communication among preservationists nationally. The A.I.H.P. needs members to help mold the shape and character of the organization. Dues are \$15 for Associates and \$5 for students. For more information, write: A.I.H.P., P. O. Box 353, Village Station, New York, NY 10014.

PLEXIGLAS UPDATE. Two late 18th century Italian iron gall ink drawings that had stuck to Plexiglas (see November '78 Newsletter - A Dangerous Phenomenon Involving Plexiglas) were released without damage by ALEXANDER YOW by dampening the verso of the drawings with a Plexiglas solvent. More solvent was then applied to the recto to remove lingering traces of the resin. The items had been framed as follows: Plexiglas, matted drawing, an extra sheet of drawing paper brushed with a saturated solution of thymol in ethyl alcohol and allowed to dry, aluminum foil, and a presswood backing board. The thymol soaked drawing paper was the same size as the mats, 15 x 31".

Mike Jayjock of the Rohm and Haas Plastics Engineering Laboratory in Bristol, PA., states that Plexiglas is attacked by many classes of organic compounds, including chlorinated hydrocarbons (such as methylene chloride and paradichlorobenzene), aromatic solvents, ethyl and methyl alcohol, phenols (thymol, o-phenylphenol), lacquer thinners, turpentine, and esters, ketones, and ethers of 10 carbons or less. The effects of these chemicals are aggravated by exposure to extremes of temperatures and, when the compound is hydrophilic, humidity. Thymol could have partially dissolved the plastic, causing it to stick to the artwork. It is thought that the reaction between thymol and Plexiglas could also have produced the yellow color. The formula of Plexiglas has not changed in the past 40 years, except for the addition of UV filtering substances, which do not alter the effect of solvents.

Despite the fact that most solvents are basically incompatible with Plexiglas, Mr. Jayjock feels that judicious doses would probably be safe. The long history of including small squares of thymol impregnated paper with framed art would seem to support this theory. Experiments are needed to determine the optimum level of thymol that would be effective against mold and safe for the plastic.

IMS GRANTS were awarded to 256 museums in 1978. The grants for operating and program support totaled \$3.7 million. Only 66 museums received the maximum award of \$25,000 with the average grant being \$14,000. Contact: Institute of Museum Services, 200 Independence Ave., S. W., Washington, DC 20201.

NEA CHALLENGE GRANTS were awarded to fifteen museums in October. Although this is the third year for the challenge grant program at NEA, this is only the second year that grants have been awarded. \$27 million granted the first time generated an additional \$62. million in new income for the grantees. Each dollar of federal money awarded must be matched by three dollars of private money; institutions have three fiscal years after receipt of a grant to complete the match. Application deadlines for preservation, conservation and renovation grants is July 2, 1979.

For guidelines, contact: Museum Program, National Endowment for the Arts, 2401 E St., N. W., Washington, DC 20506.

NEH CHALLENGE GRANTS were awarded to 39 museums, historical societies, and historical sites. The largest grant awarded to a museum, \$500,000 went to the Henry Francis duPont Winterthur Museum. In a statement announcing the awards, Joseph Duffey, NEH chairman, stated, "Our colleges, museums and libraries are going through a critical period of financial stress, a period in which many are trying to cope simultaneously with rising costs and declining financial support. These grants were designed to deal with a problem that, left alone, would deprive scholars and the public of the full services of these institutions." Guidelines and application forms can be obtained from the Challenge Grant Program, National Endowment for the Humanities, Washington, DC 20506.

LIBRARY AFFAIRS, SOUTHERN ILLINOIS UNIVERSITY, at Carbondale has received a National Endowment for the Humanities Challenge Grant to restore the John Dewey Papers and begin a comprehensive conservation program for the library. Acquired through the efforts of the Center for Dewey Studies, and the Special Collections department, the grant will support the purchase of equipment and supplies, student workers wages, and the salary of the Conservation Librarian. The project's first task is to restore approximately 3,000 documents in the Dewey Papers that are severely damaged from pressure-sensitive tape. Following that, the development of a comprehensive conservation program will include the equipping and organization of an in-house conservation treatment facility, implementation of conservation policies and procedures throughout the library, development of a conservation reference collection, and information services and workshops for area libraries.

THE COMMITTEE FOR THE PRESERVATION OF ARCHITECTURAL RECORDS has received a 1979 grant from NEH. The committee serves as the only national clearinghouse of information on all aspects of architectural records. The committee fosters the creation of local groups interested in locating, preserving, and recording architectural records. For information contact: Catha Grace Rambusch, Executive Director, COPAR, 15 Gramercy Park, NY, NY 10003 (212-533-0711).

THE KRESS FOUNDATION awarded AAM a \$2,500 grant to support the activities of the association's accreditation program.



NATIONAL SCIENCE FOUNDATION announces deadlines of April 1, August 1, and December 1 for formal applications for support from scientists working in museums involved in research. Preliminary proposals should be sent in at least a month and a half before the deadline. Scientists should write for the brochure, Grants for Science Research, NSF 78-41A, Washington, DC 20550.

On December 7, 1978, the National Archives suffered a major fire in one of its nitrate storage vaults in Suitland, Maryland. James Gear, director of the Preservation Services Division, reports that 12.6 million of the 16 million feet of cellulose nitrate movie film stored in the building were destroyed. That represents almost one half of the Archives' total 26 million foot nitrate movie collection. Most of the footage consisted of out-takes from Universal News coverage of the 30's and 40's -- including scenes of the Depression and the bombing of Pearl Harbor -- and was unique. The storage building comprised 27 separate vaults arranged in two rows along a central corridor. Each vault had an interior metal door and an exterior blow-out wall designed to limit any fire to the vault in which it originated. The reasons why the fire began and spread are not yet known. A committee has been formed to investigate and will issue a report of its findings in February. As a result of the fire, the Archives is accelerating its program of copying the remainder of the nitrate movie collection onto safety film.

MORE CHEERY HEALTH NEWS: A microbiology group at the Royal Danish school of pharmacy reports that AROMATIC EPOXY RESINS are mutagenic in the bacterium *Salmonella typhimurim* and thus may represent a cancer risk in man. Several resins containing the diglycidylether of bisphenol A and small amounts of higher-molecular-weight material cause mutations in the Ames test, which is considered diagnostic but not definitive for carcinogens. (Chemical and Engineering News, 12/4/78)

Two free reports on ways of controlling human exposure to asbestos and vinyl chloride and thereby reducing the risks of cancer are available from the Office of Cancer Communications, National Cancer Institute, Bethesda, MD 20014.

On written request, NIOSH (the National Institute for Occupational Safety) will conduct a health hazards evaluation of one's workplace. Visits by an industrial hygienist or occupational physician may be included if necessary. For more information on the Health Hazards Evaluation Survey, contact Mr. Jerome Flesch, NIOSH, Robert A. Taft Laboratories, 4676 Columbia Parkway, Cincinnati, Ohio 45226 (513-684-2176). NIOSH also maintains a public information office in Bethesda, MD (301-443-2140).

OSHA (the Occupational Safety and Health Administration), which is based in Washington, enforces the regulations that NIOSH has established. OSHA provides free printout bibliographies and booklets such as "Criteria for Recommended Standard" for specific solvents. Write the Technical Data Center, OSHA, Room N-2439, U. S. Department of Labor, 200 Constitution Ave., N. W., Washington, DC 20210 (202-523-9700).

THE WILLIAM AND MARY ARCHAEOLOGICAL CONSERVATION CENTER was established at the College of William and Mary, Williamsburg, Virginia, in November, 1978. The Conservation Center is a division of the Department of Anthropology and is under the direction of Dr. Vinson Sutlive, Chairman, and Dr. Norman Barka. The Center is staffed by a conservator, ALEXANDRA KLINGELHOFER and one assistant, Anne Garland. The primary focus of the Center is the conservation of archaeological material, chiefly from historical sites in the mid-Atlantic states. At present, the Center is in charge of conservation for excavations carried out by the Virginia Research Center for Archaeology, including the Yorktown Shipwreck-Fleet Project. Additional conservation projects will be undertaken on a contract basis.

Membership in the CONSERVATION CENTER FOR ART AND HISTORIC ARTIFACTS, a non-profit, tax-exempt corporation, has grown to 46 historical societies, museums, libraries and archives, located primarily in the mid-Atlantic states. MARILYN KEMP WEIDNER is the director/chief conservator, and Michelle Gewirtz and DEBORAH SEIBEL are assistant conservators; they are aided by BETTY FISKE, secretary/apprentice, and Roswell Weidner, technician.

The CCAHA specializes in the conservation of objects on paper, and provides a range of services including surveys, consultation, and treatment of artifacts. Contracts with members vary from single item or intermittent treatment to yearly or multi-yearly arrangements. Work is also accepted from non-members at a higher hourly rate. The Center is seeking grants to help defray expenses during a three year start-up period, after which it is expected to become self-supporting. The Center will soon move to a new laboratory in the Philadelphia College of Art. For more information write: Conservation Center for Art and Historic Artifacts, 612 Spruce Street, Philadelphia, PA 19106.

CONSERVATION AND COLLECTIONS CARE CENTER ON PEBBLES ISLAND, Waterford, New York completed initial construction in December on a new wing to house two conservation laboratories for decorative arts and furniture, a finishing studio, an x-radiography room, and office space. Because expertise of the disciplines overlap, both laboratories share the finishing studio for "clean work," examination, and photography. The laboratories are headed by ROBERT MCGIFFIN and KENNETH MORRIS.

The new wing will deal with conservation problems of all three-dimensional objects in 35 historic sites owned and operated by New York State's Division for Historic Preservation. In addition, the laboratories will provide support to other disciplines which are housed temporarily in other spaces within the Center.

The project completes the first of a three phase construction program to modify existing factory building shells, totaling forty-three thousand square feet into a Regional Conservation Center. Phase II and III will complete laboratories for the conservation of paintings, paper, and textiles. Research, analytical, photographic, storage, registration, curatorial, and orientation facilities are also planned for the final phases.

The conservators of all disciplines and additional staff members have had considerable input into the designing of the entire facility.

## PEOPLE

---

The TEXTILE CONSERVATION WORKSHOP, a non-profit, tax-exempt facility specializing in the treatment of textiles for institutional and private collectors, has opened under the direction of Patsy Orlofsky. The staff also includes Katharine Schlefer Dodge, assistant director and conservator, and KAREN NELSON CLARK, conservator. In addition to treatment, the Workshop offers condition surveys of textile collections and educational programs on their proper care. The group hopes to develop a photographic archive and provide a research library and clearing house for information on new processes, techniques and events in the field. For more information contact: THE TEXTILE CONSERVATION WORKSHOP, Main Street, South Salem, NY 10590 (914-763-5805)

THE NEW ENGLAND DOCUMENT CONSERVATION CENTER, Andover, Massachusetts, announces that it has established a microfilm service as another means of preserving records of the past. The purpose is to provide microfilming of the highest technical quality to meet the challenges posed by difficult-to-film materials, such as manuscripts and hand written records. The major equipment is in place, and NEDCC is now accepting work from clients.

A grant from the National Historical Publications and Records Commission enabled NEDCC to staff and equip the new facility, with the expectation that the service would become self-supporting during 1979.

NEWBERRY LIBRARY Conservation Lab Chief, GARY FROST, under the direction of PAUL BANKS, Conservator, cut the binding threads on the NEWBERRY's Manuscript 40, *Miroir de la vie humaine* before an audience of NEWBERRY Trustees and friends, educators, librarians, bibliophiles, specialists in Renaissance studies, the press, and the Chairman of the National Endowment for the Humanities, Joseph D. Duffey. The 15th century Flemish manuscript is decorated with borders and 168 miniatures depicting Biblical events. The manuscript was freed without hazard from a tight 19th century leather binding that has caused the leaves to wrinkle, thereby threatening the book's extraordinary illuminations. After the disbinding, the manuscript returned to the Conservation Laboratory where a codicologist examined and described the book and where the leaves are now being flattened and put in a conservationally sound new binding.

The NEWBERRY decided to do this disbinding in public because the manuscript is rarely on view, and because NEH Chairman Duffey asked the library to find a forum to express the Endowment's concern for the costs and problems of book conservation in American research libraries. Mr. Duffey stressed that the preservation of rare books and manuscripts is of critical importance for the humanities in this country, and that the problem exceeds the resources of the individual libraries, the NEH, or any other single federal agency.

Members names appear in text capitalized.

ELIZABETH LUNNING now at the Museum of Fine Arts, Boston...KATHRYN RICE SINGLEY at the University of South Carolina, Institute of Archaeology & Anthropology...F. DU PONT CORNELIUS in Colorado Springs...BARBARA BEARDSLEY welcomed a new baby girl in December...MAURA CORNMAN, new Conservator at Museum of Art & Archaeology, University of Missouri...PHOEBE DENT WEIL lectured in February on "Conservation of Outdoor Bronze and Stone Sculpture" at the University of Pittsburgh, Fine Arts Department, in March she will address the National Association for Corrosion Engineers (NACE) in Atlanta...THOMAS DIXON has joined the staff of Canberra College of Advanced Education in Australia as Lecturer, Materials Conservation... ROBERT FELLER presented a lecture-seminar on "Picture Varnish: Polymer Science Applied With A Broad Brush" in January at the Center for Archaeometry, Washington University...RUTH MORFON retired from The Museum of Modern Art in New York... TERRENCE MAHON has joined the MoMA staff as Paintings Conservator...KATHIE BETTS STRADLEY married Leighton Stradley in November, six year old Angeliki Fikioris daughter of MARGARET FIKIORIS was in the wedding party...JOHN FRANKLIN MOWERY, head of Conservation and Binding Department at the Folger Shakespeare Library in Washington, D. C., is teaching single-section bookbinding, multi-section case binding, quarter leather binding, ways of repairing books and how to make decorative alterations at the Smithsonian Institution...GARY ALBRIGHT, graduate of the Winterthur/University of Delaware Program in the Conservation of Artistic and Historic Works, has been awarded a Master Apprenticeship Grant to study the conservation of photographs by the National Endowment for the Arts ...ANNE CLAPP, Conservator of Paper and JOSE ORRACA, Conservator of Photographs, both at Winterthur/University of Delaware presented a conference in Caracas, Venezuela on Conservation of Paper January 14-20 under the sponsorship of the Venezuelan government. The conference was held at Centro Venezolano Americano. JOSE ORRACA gave a one day workshop "Conservation of Photographs" at MIT on January 26...CYNTHIA STOWE has moved to Nashville, TN and opened the Cumberland Art Conservation Center...TIMOTHY LENNON presented "Art Conservation at the Art Institute of Chicago" at the Center for Archaeometry in December...AIC President PAUL BANKS giving skiing lessons in downtown Chicago...PAUL FOULGER, SCOTT HASKINS, and CRAIG JENSEN presented lectures at a Painting and Paper Conservation Workshop at the University of Utah in January. The program was sponsored by the Registrars Committee of the Utah Museums Association...PAUL FOULGER is a member of the Mormon Tabernacle Choir...MERVYN RUGGLES was awarded the Order of Canada in October...RALPH EAMES has been appointed Chief-Conservation Services at Canadian Conservation Institute... NATHAN STOLOW received the Queen's Jubilee Medal in recognition of his efforts in developing conservation in Canada...VICTORIA JENSEN is the new Section Head of Wet and Waterlogged Artifacts at the National Historic Parks and Sites Conservation Division in Canada...BARBARA KEYSER is the new Paintings Conservator at the National Gallery in Canada...WILLIAM LEISHER, Paintings Conservator, JOHN MELODY, Conservator of Furniture, and ROY PERKINSON, Paper Conservator all took part in a conference "Conservation and Collection Maintenance" sponsored by the Southern Arts Federation

at the Birmingham (Alabama) Museum November 16-18. All three were speakers and held practical workshops. WILLIAM LEISHER will speak at a Registrar's workshop co-sponsored by the Southern Arts Federation and the Smithsonian Institution Museum Programs in Knoxville, TN in February...BERNARD HRICO has become the Executive Director of the International Catholic Organizations Center and the United Nations Representative of the International Catholic Union of the Press...JANET STONE to assume position of Lecturer in Ethnographic Conservation for three years at Canberra College of Advanced Education in Canberra, Australia...PETER SPARKS was the guest speaker at the February meeting of the Bay Area Art Conservation Guild...JIM BERNSTEIN will represent BAACG at the next meeting of the NCAC.

NEW ENGLAND DOCUMENT CONSERVATION CENTER announces the appointment of MARY TODD GLASER as the Center's new Conservator, to head the paper conservation shop and supervise all restoration projects. ROBERT AITCHISON and MARK WATTERS will join the NEDCC staff.

#### MISSING PERSONS

BELINDA ABERBACH, KARL BUCHBERG, SATORI GREGORAKIS, CAROL JOYCE, CATHERINE METZGER, LOUIS ZANDER. Mail has been returned to the AIC National Office addressed to these members. Do you know where they are? Their names have been removed from our mailing list, all mail is being held at the office.

#### OBITUARY

WALTER J. NITKIEWICZ, AIC Fellow, a museum specialist and conservator with the National Park Service died of cancer on January 11, 1979 in Washington, D. C.

#### LOCAL CONSERVATION GUILDS

BAY AREA ART CONSERVATION GUILD met late in January in San Francisco. The film, "Art of the Conservator" was shown featuring the work of the late Russell Quandt. The BACG is sponsoring a course in Microscopy for Conservators to be given by Dr. Walter C. McCrone of the McCrone Research Institute in Chicago March 12-16, 1979. Contact: Conservation Laboratory-Microscopy, Asian Art Museum of San Francisco, Golden Gate Park, San Francisco, CA 94118.

THE WASHINGTON CONSERVATION GUILD meets monthly, on the first Thursday. The February program featured JOSE ORRACA speaking on "The Identification and Conservation of Various Photographic Images" Programs planned for March and April are "The Question of Incorporating of the Private Conservator", for April: "Zwischengold" glass and "Treatment of an 18th Century Masonic Floor Cloth". WCG has resumed publication of its own Newsletter under the editorship of Stephanie Faul.

THE ROCKY MOUNTAIN CONSERVATION GUILD was established in November and plans to meet monthly. For information contact: PAUL FOULGER, Conservator, Marriott Library, University of Utah, Salt Lake City, Utah 84112 (801-581-5147).

BOOKBINDERS and CONSERVATORS in the Washington, D.C. area have been meeting monthly since September, 1978, to consider the relationship between books as structures and books as designs, books as art and artifacts, and books as objects to make and conserve. Meetings center around a presentation and discussion of a particular aspect of technique, history, design, technology, or materials, and permit the exchange of theories and shop-talk. The group has no dues, officers, or by-laws, and at this writing, no name. For more information, contact RIKKI CONDON at the Library of Congress, ( ) or KAREN GARLICK at the Folger Library, ( ).

Do you belong to a local Conservation Guild or Association? Please send news of your group to the Newsletter Editor.

### CONFERENCES, SEMINARS, COURSES

March 21-24, 1979. CONFERENCE ON HISTORIC UPHOLSTERY AND DRAPERY, co-sponsored by the Museum of Fine Arts, Boston, Old Sturbridge Village, and The Decorative Arts Society. The combined expertise of prominent textile and upholstery scholars and practitioners to address such topics as historic and reproduction fabrics, trimmings, working techniques, and source materials. There will be on site examination of museum fabrics. Contact: JONATHAN FAIRBANKS, Curator of American Decorative Arts, MFA, 475 Huntington Avenue, Boston, MA 02115. Space is limited.

April 2-4, 1979. PAPER CONSERVATION SYMPOSIUM. The Paper Conservation Division of the Canadian Conservation Institute will host a meeting for paper and book conservators at the headquarters of the CCI in Ottawa, Ontario. The theme of the symposium is Paper and Book Conservation in the Canadian Context. Talks are scheduled on a variety of subjects including paper degradation, bleaching, conservation of photographs, leaf casting, enzymes, disaster planning, and conservation binding. For more information contact: Training and Information Co-ordinator, CCI, National Museums of Canada, 1030 Innes Road, Ottawa, Ontario, Canada (613-998-3721).

April 4-8, 1979. SOCIETY OF ARCHITECTURAL HISTORIANS will hold their thirty-second annual meeting in Savannah, Georgia. Contact: Mrs. Rosann Berry, Executive Secretary, Society of Architectural Historians, 1700 Walnut Street, Philadelphia, PA 19103.

May 26-28, 1979. IIC-CG will hold its 5th annual meeting at McMaster University in Hamilton, Ontario. A call for papers has gone out, any AIC member wishing to submit a paper should do so immediately. Contact: (for papers and for registration materials) David Grattan, CCI, 1030 Innes Road, Ottawa, Ontario K1A, 0M8, Canada. (Editor's note: this meeting is only 50 miles away from our meeting, our registration begins on the 29th. Mr. Grattan wrote and called the AIC office to invite you all!)

30 MAY - 2 JUNE, 1979 THE AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS (AIC) will hold its 7th Annual Meeting in Toronto, Canada at the Sheraton Centre. Contact: AIC National Office, 1522 K Street, N. W., Suite 804, Washington, DC 20005. Pre-registration recommended.

May 31-June 2. NATIONAL TRUST FOR HISTORIC PRESERVATION will hold a conference entitled "Archaeology: A Partner in Historic Preservation" in Santa Fe, New Mexico. Contact: Cynthia Emrick, National Trust for Historic Preservation, 903 Colcord Bldg., Oklahoma City, OK 73102.

June 3-7, 1979. THE AMERICAN ASSOCIATION OF MUSEUMS (AAM) has selected Stouffer's Inn in Cleveland, OH for their 74th Annual Meeting. They will not be affected by the recent financial problems in Cleveland. There will be visits to the Conservation Department at the Cleveland Museum, and to the Conservation Center at Oberlin. Program and registration materials available now. Contact: Jane North, AAM, 1055 Thomas Jefferson St., N. W., Suite 428, Washington, DC 20007 (202-338-5300).

June/July, 1979. CAPRICORNUS, School of Bookbinding & Restoration offers Summer courses as follows:

Calligraphy/Book-binding Workshop	June 11-15	\$125.	(limit 10)
Basic Bookbinding	June 18-29	\$300.	(limit 10)
Basic Book Restoration, Document Archive Repair	July 2-6	\$175.	(limit 10)
The In-House Collection Survey	July 9-13	\$175.	(limit 12)

For prerequisites and other information contact: Capricornus, P. O. Box 98, Berkeley, CA 94701.

September 26-29, 1979. THE ASSOCIATION FOR PRESERVATION TECHNOLOGY (APT) annual meeting to be held in Denver, CO. Call for papers. Contact: APT '79, P. O. Box 2717, Denver, CO 80201.

November 23-24, 1979. THE WASHINGTON CONSERVATION GUILD announces a "Conference on Cleaning of Paintings" to be co-sponsored by Georgetown University and held on their campus in Washington, D.C. Two full days will be devoted to the history of cleaning of paintings, the controversies on this subject and exploration into the philosophies and ethics as practiced in the field today. Included will be two papers relating to the technical aspects of the removal of extraneous matter. A panel discussion will follow. Conservators, art historians, and a collector from five countries will read papers on the subject. Attendance must be limited to 250 persons, so early registration is advised. Contact: Registrar, Cleaning Conference, c/o CAL, Smithsonian Institution, Washington, D.C. 20560. (STEWART TREVIRANUS, President).

January 8-11, 1980. CENTER FOR ANTHROPOLOGICAL STUDIES, a non profit interdisciplinary research foundation has issued a call for papers for its 13th annual meeting. Contact: Center for Anthropological Studies, P. O. Box 14576, Albuquerque, NM 87191 (They would welcome papers from Conservators).

## POSITIONS AVAILABLE

THE HISTORICAL SOCIETY OF PENNSYLVANIA seeks a Paper Conservator to take charge of a one person operation, be responsible for planning and carrying out conservation and repair of manuscripts, prints, and other flat work. Paid vacation, and medical benefits, \$12,000 p/a. Contact: Peter J. Parker, Chief, Manuscripts Div., HSP, 1300 Locust Street, Philadelphia, PA 19107.

THE UNIVERSITY MUSEUM, UNIVERSITY OF PENNSYLVANIA announces a one year, July 1, 1979 to June 30, 1980 internship in anthropological conservation, supported by the National Museum Act. Applicants must have prior training in conservation. Stipend: \$8,000 plus benefits. Letter of application with resume, and three letters of reference must be sent before March 31, 1979 to: Dr. Mary Elizabeth King, Keeper of Collections, The University Museum, 33rd and Spruce Streets, Philadelphia, PA 19104.

ARKANSAS TERRITORIAL RESTORATION is seeking a Museum Conservator (furniture, textiles, or paintings) to work with collections of the Territorial Restoration, and work with other State institutions, especially in advisory/educational capacity. Conservator will refine conservation lab. Advanced conservation degree or equivalent experience required. Salary for minimum qualifications, \$13,234 + benefits, with increase as of July, 1979. Contact: Bill Worthen, Director, Arkansas Territorial Restoration, Third & Scott Streets, Little Rock, Arkansas 72201 (501-371-2348).

CREATIVE ARTS WORKSHOP is seeking an experienced hand bookbinder with the privilege of using the bindery for personal work. Begin summer or fall 1979. Contact: Mrs. Deborah Weaver, [REDACTED]

ROCKY MOUNTAIN REGIONAL CONSERVATION CENTER seeks Director/Chief Conservator to serve as chief administrative officer of the center, and its liaison with the University of Denver, the members of the Regional Consortium, and museums and educational institutions throughout the Rocky Mountain Region. Plan and implement the development of the Regional Conservation Center, coordinate work of conservators in the various operations of the center (painting, paper, ethnographic, archaeological, photography). Organize education programs in conservation, including formal courses jointly sponsored by the Center and various academic departments of the University of Denver, seminars, lectures and workshops. Work in his/her own professional specialty as time and circumstances permit. Master's degree or equivalent in art or object conservation, museum studies, arts management, or related fields. 3-5 years full-time paid professional experience in conservation or related fields, 1 year of which has been in an administrative or supervisory capacity. Ability to administer the budgetary, personnel, public relations and development functions of a conservation center affiliated with the University.

Send resumes to Dr. Kenneth W. Kindelsperger, Acting Vice Chancellor for Academic Affairs, University of Denver, 2301 South Gaylord, Denver, Colorado 80208. Equal Opportunity Employer M/F/H

MINNESOTA HISTORICAL SOCIETY seeks qualified conservator to head small book conservation laboratory. Salary open. Contact: Ms. Lila Goff, Minnesota Historical Society, 690 Cedar St., St. Paul, MN 55101.

THE J. PAUL GETTY MUSEUM has the position of Assistant Conservator vacant in the Painting Conservation Laboratory. Good academic qualifications are advantageous, but experience and a sound practical approach to conservation will be regarded as more important attributes. Preferred qualifications include at least ten years experience in the field and the ability to work well with others. The position offers challenging work in a pleasant environment one half hour from downtown Los Angeles. Contact: David Bull, Conservator of Paintings, The J. Paul Getty Museum, 17985 Pacific Coast Highway, Malibu, CA 90265 (213-459-2306).

The YALE UNIVERSITY LIBRARY is seeking interns to participate for a minimum of 6 months in a special program, beginning in July, 1979, to investigate the extent of deterioration within the Yale Libraries' collections. Three Conservation Technician and Bookbinder interns will assist the Library's Conservation Studio in organizing the survey, developing remedial procedures and designing educational workshops to share these methods. Conservation technicians should have 5 years experience in bookbinding and the conservation of library or archival materials; bookbinder interns should have 3-5 years training with an experienced bookbinder or in a conservation facility. Stipends will be \$12,000 a year for the conservation technicians and \$9,000 a year for the bookbinders. The deadline for applications is April 15, 1979. Contact: Bella Z. Berson, Assistant Librarian for Personnel, Yale University Library, Box 1603A Yale Station, New Haven CT 06520.

## PUBLICATIONS

RESTAURATOR, International Journal for the Preservation of Library and Archival Material has resumed publication on a quarterly basis. U. S. Editors NORBERT BAER AND RICHARD D. SMITH. Editorial correspondence and manuscripts should be sent to the Editor: Poul A. Christiansen, Librarian, University Library, Scientific & Medical Dept., 49, Norre Alle, DK-2200, Copenhagen N, Denmark. All business correspondence and subscription information: Munksgaard International Publishers Ltd., 35, Norre Sogade, DK-1370, Copenhagen K, Denmark.

The Behavior of Wood and the Treatment of Panel Paintings, by Richard D. Buck. The Upper Midwest Conservation Association, Minneapolis, 1978. 68pp., paperbound, \$1.00. This booklet contains Buck's previously published articles on wood plus some new material by David Kolch on the history of the treatment of panel paintings at the Fogg Art Museum. It is available from the Upper Midwest Conservation Association, c/o Minneapolis Institute of Arts, 2400 Third Ave., S., Minneapolis, MN 55404.

Butterworths has inaugurated a series of books on Conservation in the Arts, Archaeology and Architecture under the editorship of Norman Brommelle and Elizabeth Pye. The series is published under the auspices of the IIC and with the support of the ICCROM. The volumes will provide information on theoretical and practical aspects of conservation of a wide range of materials and artifacts for conservators and others concerned with the safekeeping of cultural property. The first title in the series, The Museum Environment by Garry Thomson, 1978, 296pp., cloth, is now available for \$32.00 (\$28.00 to its members from IIC). For more information about titles in preparation, write Butterworth and Co., Borough Green, Sevenoaks, Kent, England TN 15 8 PH.

Conservation of Wood in Painting and the Decorative Arts, PAPERS OF THE 1978 Oxford Congress available from the IIC Office, 6 Buckingham Street, London WC2N, 6BA, England. \$12. IIC members, \$16. non members.

Museum Security/La Securite dans les Musees by Robert Tillotson, edited by Diana Menkes. ICOM, 1977. 244pp., clothbound, \$15.00. Specialist members of the International Committee on Museum Security of the ICOM have outlined basic principles of security and practical advice for museums, historic houses and other guardians of cultural property. Topics covered include record-keeping, fire and theft protection, internal security, and methods of curtailing damage caused by overcrowding, vandalism, and environmental sources.

Van Nostrand Reinhold, New York, has published a series of translations of French restorer's handbooks, originally produced under the direction of Madeleine Hours. The following clothbound titles are available at \$24.50 each:

The Restorer's Handbook of Sculpture by Jean-Michel Andre. 130pp.

The Restorer's Handbook of Ceramics and Glass by Jean-Michel Andre. 129pp., 1976

Conservation and Scientific Analysis of Painting by Madeleine Hours. 128pp., 1976

The Restorer's Handbook of Easel Painting by Gilberte Enile-Male. 130pp., 1976

The Restorer's Handbook of Furniture by Daniel Alcouffe. 125pp., 1977

The Restorer's Handbook of Drawings and Prints by Robert Lepeltier. 130pp., 1977

The guarding of cultural property by William A. Bostick. UNESCO, 1977. 40pp., paperbound, \$4.00. This handbook is the first in a series devoted to the care and treatment of museum collections and the preservation of monuments. It (and a complete list of UNESCO publications) is available from: UNIPUB, 345 Park Ave. South, New York, NY 10010.

Library Conservation, JOHN BAKER and Marguerite Soroka, editors. Dowden, Hutchinson and Ross, Inc., Stroudsburg, Pa., 1978. 459pp., clothbound, \$45.00. This book, directed primarily at librarians, contains photo-offset reprints and excerpts of basic readings in library conservation.

The following pamphlets, reprinted from articles in Museum News, are available from the American Association of Museums:

Conserving Works of Art on Paper by  
ROY PERKINSON. 8pp., \$1.00

Conservation of the Decorative Arts by  
MARGARET FIKTORIS, P. Andrew Lins, JOHN  
MELCDY and DON HELLER. 20pp., \$1.75

Conserving and Restoring Photographic  
Collections by  
Eugene Ostroff. 16pp., \$1.25

To order, or for a list of other reprints of interest to conservators write: AAM, 1055 Thomas Jefferson St., N. W., Suite 428, Washington, DC 20007.

Paper and Leather Conservation: A Manual, by PAUL MUCCI, edited by Mary Boccaccio. Marac Archival Series, No. 1. Mid-Atlantic Regional Archives Conference, 1978. 55pp., paperbound, \$3.00. This hands-on manual for archivists includes washing, deacidification, mending and leather dressing. Because of the wide dispersion of Marac publications, conservators who serve this audience may want to be familiar with the contents. Available from Marac, c/o Mary Boccaccio, Archives and Manuscripts, McKeldin Library, College Park, MD 20742.

X-Rays in Art, Physics-Technique-Applications by Arturo Gilardoni. Gilardoni S.P.A., Mandello Lario (Como), Italy, 1977. 231 pp., clothbound. An informative compendium for the non-specialist in radiography, this book contains sections on basic x-ray physics with illustrations drawn from the radiography of paintings (technical data on the radiographs is provided only sporadically.)

A Guide to Corporate Giving in the Arts, edited by Susan Wagner. The American Council for the Arts, New York, 1978. 402pp., paperbound, \$12.50. Available from the American Council for the Arts, 570 Seventh Avenue, New York, NY 10018.

COMMUNIQUE is published by the Foundation for Preservation Technology. It is bimonthly, available with membership in Assoc. for Preservation Technology or by subscription, \$8.00. Contact: BARBARA DANIELS-SWANNACK, Editor-Communique, P.O. Box 2165, Albuquerque, NM 87103.

Manual of Bookbinding by Arthur W. Johnson. Charles Scribner's Sons, New York, 1978. 224pp., clothbound, \$15.95. A book on contemporary craft binding and allied processes. Chapters include binders' materials, working procedures, and binding styles, with numerous descriptive drawings.

Color Research and Application is a relatively new international quarterly journal reporting on the science, technology, and application of color in business, art, design, education, and industry. Articles in the summer, 1978 issue included Color Terminology and Color-Mixture Terminology. The subscription price is \$35.00 from John Wiley and Sons, Inc., Wiley-Interscience Journals, 605 Third Ave., New York, NY 10016.

Beginning with volume 14, #1, February 1979, The Winterthur Portfolio will expand from an annual to a quarterly journal of American material culture. The journal is sponsored by and edited at the Winterthur Museum and published by the University of Chicago Press at a rate to individuals of \$15.00 a year. For more information, contact The University of Chicago Press, 11030 Langley Ave., Chicago, IL 60628.

Washi: The World of Japanese Paper by Sukey Hughes. Kodansha International, Tokyo and New York, 1978. 360pp., clothbound, \$45.00. This large format book discusses the processes and materials of contemporary handmade paper, and the place of handmade paper in Japanese culture. Names and descriptions of many papers are included.

Papermaking: The History and Technique of an Ancient Craft by Dard Hunter. Dover, New York, 1978. 672 pp., paperbound, \$7.95. Reprint of the 1947 classic.

## MATERIALS

The TR HEATED SPATULA is now available in a two channel model allowing the simultaneous use of two spatulas, each with its own independent control and meter. For more information write: Todd Research Ltd., Robjohns Road, Chelmsford, Essex, England.

Archival quality POLYESTER FILM PROCESSING FOLDERS, made of two pieces of polyester film sealed on one long edge with 3M's Scotch Brand 415 double-coated tape (½" or ½" width), are now commercially available in a variety of sizes, with others upon request. The thickness of polyester film can also be specified. They are currently being used at the Library of Congress for the storage of posters, broadsides, and a wide variety of manuscript material. The folders can be obtained from: Photofile, Division of Data Systems Supply Company, 2000 Lewis Avenue, Zion, Ill., 60099 (312-872-7557), or University Products, Inc., P. O. Box 101, Holyoke, Mass., 01040 (413-532-4277).

RICHARD D. SMITH writes that WEI T'O No. 3 is now available. Wei T'o No. 3 contains ethoxy magnesium ethyl carbonate in specially denatured ethyl alcohol and trichlorotrifluoroethane. A newly developed carbon dioxide-propelled aerosol spray, which uses the deacidification agent magnesium ethyl carbonate, will become available in late January. Both solutions are formulated to neutralize acids causing paper embrittlement, deposit basic magnesium carbonate to protect against reacidification and inhibit trace metals (iron, copper and cobalt) from catalyzing oxidative reactions. For more information write: Wei T'o Associates, Inc., P. O. Box 352, Park Forest, IL. 60466 (312-748-2995).

For Sale: Up to 500 feet each, clear Mylar, 1.45 mil, 36" wide at 20¢ per lineal foot and 5 mil, 50" wide at 40¢ per lineal foot. Contact: MURRAY LEBWOL, [REDACTED])

Fiberglass fabric available in any quantity:  
0.007" thick, dense weave, thread count 42 x 28  
per square inch, 82-84" wide style #7678.  
Coatings on fiber for control during weaving  
process are said to be water removable and are  
starch and PVC. Cost is \$1.50 per yard. This  
fabric is currently available in a 75" width at  
\$1.25 per yard with a cutting cost for small  
quantities. Orders for the former must be placed  
by April 1. Contact: Warren Hoffman, Burlington  
Glass Fabrics, Link Drive, Rockleigh, NJ 07647  
(201-767-4607).

ALUMINIUM HONEY-COMB PANELS are now being  
produced in all sizes by Fine Arts Stretchers  
& Services, 5604 New Utrecht Avenue, Brooklyn,  
N.Y. 11219. (212-438-6669) Contact: JOSHUA  
BUGAYER.

## CORRECTIONS

November 1978, volume 4, #1 Newsletter error on  
page 1. In the statement from the Board of  
Trustees, composition of panel should have read:

Sherman E. Lee, Director, Cleveland Museum of Art  
Hubert von Sonnenburg, Director, Doerner-Insti-  
tute, Munich; former Chief Conservator, Metro-  
politan Museum of Art, New York.

page 5, People, ANNE SHAFTEL is not at the Asian  
Art Museum.

page 9, Western Association of Art Conservators,  
should read: Secretary/Treasurer, DENISE  
DOMERGUE (Paintings conservator, private  
practice).

We apologize for these errors.

---

*The following publications are available from the AIC National Office. All publications are sent to MEMBERS via United Parcel Service with the invoice. NON MEMBERS are asked to prepay orders. Those orders will be shipped the day that the invoice is received. FOREIGN orders can be sent either surface rate or air book rate. Postage is added to all orders. All orders are filled promptly.*

Clapp, Anne, et al., READING LIST FOR STUDENTS IN CONSERVATION OF HISTORIC AND ARTISTIC WORKS ON PAPER, 1975-6, \$2.00, 2nd printing.

Pomerantz, Louis, KNOW WHAT YOU SEE, THE EXAMINATION OF PAINTINGS BY PHOTO-OPTICAL TECHNIQUES, 1976, \$1.00. (an FAIC publication)

PREPRINTS of papers presented at the 4th Annual Meeting of the AIC, Dearborn, Michigan, 29 May-1 June, 1976, \$10.00

PREPRINTS of papers presented at the 5th Annual Meeting of the AIC, Boston, Massachusetts, 30 May-3 June, 1977, \$10.00

PREPRINTS of papers presented at the 6th Annual Meeting of the AIC, Fort Worth, Texas, 1-4 June, 1978, \$10.00

Cohn, Marjorie, WASH AND GOUACHE, 1977, \$7.50.(an FAIC publication)

All back issues of the JOURNAL, formerly the BULLETIN, are in print, and available as follows:

Volumes 1-10 in two volumes, 1-5 and 6-10. Each book is \$15.00 or \$30.00 for the set.

Winter issues of volumes 11-14 (11/1, 12/1, 13/1, 14/1) are \$3.00 each.

Spring issues of volumes 11-14 (11/2, 12/2, 13/2, 14/2) contain reprints of papers presented at the Annual Meetings, and are \$5.00 each.

Starting with volume 15, all back issues are \$7.50 each. (15/1, 15/2, 16/1, 16/2, 17/1 etc)

With volume 16/2 the name of the publication changed from BULLETIN to JOURNAL. Volume 17/1 is Fall '77, 17/2 Spring '78, 18/1 Fall '78, 18/2 Spring '79.

The JOURNAL is sent to all members. Subscriptions are available to non-members, with a once a year billing in the Fall, price is \$15.00 per year. Add \$2. for UPS delivery. Foreign subscribers add \$5.00 for air-book rate.

Some back issues of the NEWSLETTER are available for .25. The NEWSLETTER is sent to all members quarterly, but not to subscribers. Subscriptions to the NEWSLETTER are not available.

Iron-on patches for smocks, "PRESERVING THE PAST IS NO EASY MATTER" are \$2.50 each.

## NEW FELLOW

Mr. Stefano Scafetta, National Collection of  
Fine Arts, Washington, D. C. 20560

## NEW ASSOCIATE MEMBERS

Ms. Zoe Annis, [REDACTED], St. Louis, MO  
63119  
Mrs. Wilhelmina Batchelder, [REDACTED], San  
Mateo, CA 94403  
Ms. Victoria Rie Bohm, Mackay House, [REDACTED]  
[REDACTED], Waitsfield, VT 05673  
Mr. Stephen M. Berer, [REDACTED], [REDACTED],  
Philadelphia, PA 19119  
Mr. Jose Martinez Canas, [REDACTED], San Juan,  
Puerto Rico 00902  
Ms. Cheryl A. Carrabba, [REDACTED]  
Seattle, WA 98105  
Dr. John E. Dallman, [REDACTED], Mazomanie,  
Wisconsin 53560  
Mrs. Mary Frances Daviess, [REDACTED]  
Kirkwood, MO 63122  
Miss Christine Del Re, Institute of Archaeology,  
31-34 Gordon Square, London WC1H, OPY, England  
Ms. Judith Sharon Deutsch, [REDACTED], [REDACTED],  
Beverly Hills, CA 90212  
Miss Carolyn Jane Gammon, [REDACTED],  
Champaign, IL 61820  
Ms. Jo Ann Griffin, [REDACTED],  
Dallas, TX 75214  
Mrs. Alice W. Harrison, [REDACTED], [REDACTED],  
Halifax, Nova Scotia, Canada B3H 3B5  
Mr. E. John Hartmann, Jr., [REDACTED],  
Riverton, NJ 08077  
Ms. Gertrude M. Helms, [REDACTED] New  
York, NY 10024  
Miss Kristin Hoermann, Conservation Dept.,  
Winterthur Museum, Winterthur, DE 19735  
Mr. William K. Hollinger, Jr., [REDACTED]  
Court, McLean, VA 22101  
Mr. Paul Jett, [REDACTED], N. W. Apt. #5,  
Washington, DC 20009  
Mr. Theodore B. Kahle, [REDACTED] Berkeley, CA  
94701  
Mr. J. P. Kohler, [REDACTED], [REDACTED]  
Ottawa, Ontario K1P, 5P6, Canada  
Mr. Fred Koszewnik, [REDACTED], Fort  
Worth, TX 76107  
Mr. Patrick J. Legris, [REDACTED], Ontario,  
KOA, 2SO, Canada  
Ms. Dianne Cates Leung, [REDACTED] New  
York, NY 10024  
Mr. Loren Daniel Lillis, [REDACTED] Dimondale,  
Michigan 48821  
Mr. Patrick K. Lowery, [REDACTED] New York,  
NY 10010  
Mr. Kendel Malstrom, [REDACTED]  
Washington, DC 20002  
Ms. Aliene Mason, [REDACTED], Santa Fe, New  
Mexico 87501  
Mr. Masato Okinaka, [REDACTED], [REDACTED],  
Madison, NJ 07940  
Ms. Kate Olivier, Fogg Art Museum, Harvard  
University, Cambridge, MA 02138  
Mr. William Phippen, [REDACTED], South Hamilton,  
MA 01982  
Mr. Christopher C. Robertson, [REDACTED]  
[REDACTED], N. W., Washington, DC 20037  
Mr. Sigmund Roos, [REDACTED] New York,  
NY 10010  
Mrs. Birte Rottensten, [REDACTED],  
Denmark 3400  
Dr. Benjamin Seidenberg, [REDACTED], [REDACTED]  
Baltimore, MD 21207  
Dr. Eugene B. Shultz, Jr., Principia College,  
Elsah, IL 62028  
Mr. Norman E. Sommers, [REDACTED],  
Miami, FL 33156  
Ms. Sarah Staniforth, Courtauld Institute of Art,  
Technology Dept., 20 Portman Square, London W1,  
England  
Ms. Miriam Warwick Stelzer, [REDACTED] Grand  
Blanc, MI 48439  
Mr. Ronald E. Tank, c/o Henry Huntington Library,  
1151 Oxford Road, San Marino, CA 91108  
Mr. Norman T. Tessman, [REDACTED], [REDACTED],  
Prescott, Arizona 86301  
Ms. Barbara N. Tuttle, [REDACTED]  
Sierra Vista, Arizona 85635  
Mrs. Mary O'Neill Victor, Director, Fine Arts  
Museum of the South, [REDACTED] Mobile,  
Alabama 36608  
Mr. Glenn Wharton, [REDACTED]  
Cooperstown, NY 13326  
Mrs. Barbara White, [REDACTED]  
York, NY 10028  
Mr. Bradley Wilder, [REDACTED], #20,  
Studio City, CA 91604  
Mr. Paul Wills, [REDACTED]  
Higashiyama-ku, Kyoto, Japan 605  
Ms. Leandra Yvonne Woods, [REDACTED] San  
Marino, CA 91108  
Miss Julia B. Woodward, [REDACTED]  
Cockeysville, MD 21030

THE NEXT DEADLINE FOR THE NEWSLETTER IS APRIL 13, 1979. SEND NEWS AND ANNOUNCEMENTS TO THE EDITOR.

Direct correspondence concerning AIC to: MARIHA MORALES, Executive Secretary, AIC, 1522 K St., N.W.  
Suite 804, Washington, D. C. 20005

Direct correspondence concerning FAIC to: JOYCE HILL STONER, Executive Director, FAIC, Winterthur  
Museum, Winterthur, DE 19735

All Newsletter correspondence should be sent to the AIC National Office, 1522 K St., N.W., Suite 804  
Washington, D. C. 20005

EDITOR: MARIHA MORALES 202-638-1444

Technical Editor: MARIAN PECK DIRDA [REDACTED]

The AIC Newsletter is published quarterly in Washington, D.C.

Copyright, 1979



# A·I·C Newsletter

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

Volume 4 Number 3

May 1979

## AIC NEWS

### AIC INSURANCE COMMITTEE

There are numerous inquiries about the various insurance policies available to AIC members. The Committee thought it might be helpful to list the types of insurance briefly and to explain why insurance coverage is important.

Fine Arts All Risk Insurance is a standard all risk policy with broad coverage with the usual exclusions -- of damage caused by the conservator (malpractice), nuclear attack, wear and tear, vermin, moths, and gradual deterioration.

The Conservators Package Policy is a comprehensive policy that covers the conservator not only for Fine Arts All Risk, but also for general liability, property insurance on studio equipment (from hammers to microscopes), library, extra expense, etc. It is the type of complete coverage that any small business should have. This policy is only available to members of AIC, and there is a rate saving against the same coverage held in separate policies.

The AIC as a group is not large enough to have a Disability Policy (income replacement in the event of incapacity) at present. However, if AIC members buy disability coverage through H. T. Block, a group rate might become available. Any member interested in this or the other two types of coverage noted above should contact Huntington Block, 2101 L St., N.W., Washington, D.C. 20037. Call toll free 800-424-8830.

While the Committee has made inquiry into malpractice insurance from time to time, the policy that would be available gives inadequate coverage and would be very costly. Therefore, it has not been suggested for the AIC membership.

In discussions, it becomes apparent that some conservators do not think they need any insurance coverage for paintings or objects in their possession for treatment, because the owner is insured. Members should perhaps understand more fully what happens when there is a claim. If the owner is covered, his insurance company pays him for the loss. That company then has the right to seek reimbursement for the amount it has paid the owner, and may sue the conservator. If the conservator has no coverage, he or she may be personally liable and could suffer financially. The coverage that the conservator takes out is his protection. (Please understand that we are not discussing 'malpractice' coverage; we are discussing other liabilities, such as fire or theft or damage from water or steam).

An uninsured conservator can avoid this liability if, prior to taking possession of the painting or object, he receives from the owner's insurance company (not the owner) a waiver of the insurance company's right to sue the conservator (called subrogation). There are instances when this has been done. This is usually done for each painting or object, or group of paintings or objects, in the conservator's possession. However, if a conservator works for a particular client on a regular basis, it might be possible to have the conservator named in the client's policy, thereby eliminating the necessity for individual waivers for each transaction.

We hope this brief explanation will help the members understand the need for coverage and allow them to make a better decision of the type to buy.

AIC Insurance Committee  
CAROLYN HORTON  
BERNARD RABIN  
SUSANNE P. SACK, Chairman

Effective June 1, 1979, CAROLYN HORTON will be chairman of the Insurance Committee.

The AIC office will be closed the week of the 7th annual meeting. Otherwise, the regular hours are 8 a.m. to 3 p.m. Stop in when you visit in Washington, D. C. Call or write ahead if you wish to visit other conservators.

### AIC 7TH ANNUAL MEETING

Your 7th annual meeting will be held in Toronto, Canada. Registration will open at 2 pm on May 29. This should be the best meeting yet and one you won't want to miss. There is a variety of important, interesting papers to be presented, local conservation labs to visit, museums to tour, colleagues to share information with, and a beautiful city to explore and enjoy.

Although the presentation of papers doesn't begin until early on the 30th - activities will officially open with the FAIC public lecture at 12 noon on the 29 of May at the ROM. Professor Henry Hodges of Queen's University will be the lecturer. Members are invited to explore the fascinating ROM before the lecture and visit the conservation lab afterwards. There will be bus tours to the Art Gallery of Ontario, Ontario Science Center and the McMichael Collection. It is best to sign up for these tours

with your pre-registration. Please select one tour only. They all are scheduled between 2 and 5 pm. The picking up of packets and on site registration will continue until 8 pm on when the cash bar mixer begins. Don't miss that.

Your time will be well spent, days are tightly scheduled with paper presentations. There will be a very important discussion on the proposed National Institute for Conservation led by ROBERT FELLER and DAVID SHUTE. Members are urged to read carefully the Discussion Paper sent out by NCAC about NIC. Contact BARBARA BEARDSLEY or PERRY HUSTON if you have any questions. This issue is one of the most important facing conservators right now. This will be an opportunity to learn more and express your own opinion.

Our own revised Code of Ethics was recently sent to all members. ELISABETH PACKARD, chairman of the Ethics and Standards Committee will make a formal presentation and the AIC attorney, Stephen Clarkson will be there to answer any questions. A vote on the revised Code will be taken at the business meeting.

There is a beautiful reception planned for AIC members and guests at the ROM's far Eastern Galleries.

The banquet will be held on the last day, June 1 at the Casa Loma. There will be buses available beginning at 5 pm so members can tour the castle before the cocktail hours.

In order to fit in the program, our days will start at 8:30 - with a lunch break at 11:30 am. There will be three other conferences in our hotel, all breaking at noon - we can get a head start at the hotel and nearby eating places.

The American Association of Museum Directors will be meeting in our hotel on the same days. It is hoped that we can meet together socially sometime during our stay.

The local arrangements committee headed by ELIZABETH PHILLIMORE with SUSAN WILSON as FAIC arrangements chairman, is a friendly group. They are working hard to see that you will enjoy your entire stay in their city. They will staff an information booth to assist you in anyway.

Please check the tentative schedule carefully.

AIC 7<sup>TH</sup> ANNUAL MEETING  
TORONTO, CANADA - 29 MAY - 1 JUNE, 1979  
HEADQUARTERS HOTEL - SHERATON CENTRE  
TENTATIVE PROGRAM SCHEDULE

Tuesday, May 29

9:00 am	Board Meeting	Hotel
12:00 noon	FAIC PUBLIC LECTURE by Professor Henry Hodges of Queen's University	ROYAL ONTARIO MUSEUM
10-12 noon	CONSERVATION LAB OF ROM open for visitors	ROYAL ONTARIO MUSEUM
2-4 pm	REGISTRATION for those taking BUS TOURS	CONCOURSE LEVEL - SHERATON CENTRE
1:30 pm		

*Sign up for Friday Workshops at Registration*

2:00 pm	REGISTRATION and EXHIBITORS until 8:00 pm BUSES LEAVE HOTEL for tours to:	CONCOURSE LEVEL ONTARIO SCIENCE CENTER McMICHAEL COLLECTION ART GALLERY OF ONTARIO (No admittance fee with AIC name badge.) WINDSOR EAST ELGIN ROOM
2:30 pm	<u>Committee Meeting</u> <u>Certification/Accreditation</u>	WINDSOR EAST
3:00 pm	<u>Nominating Committee Meeting</u>	ELGIN ROOM
5:00 pm	BUSES return from tours	
5:30 pm	<u>Committee Meetings</u> Educational Affairs BOE Membership Committee Ethics and Standards	WINDSOR EAST ALGOMA ROOM WENTWORTH ROOM WINDSOR WEST
8:00 pm	END OF REGISTRATION MIXER BEGINS in	DOMINION BALLROOM

Wednesday, May 30

THEATRE #1		
7-9:00 am	LATE REGISTRATION	CONCOURSE LEVEL
8:30 am	OPENING REMARKS AND ANNOUNCEMENTS	
8:45 am	Joyce Hill Stoner Janice Carlson Karol Schmeigel	<u>Documentation and Analysis of the Portrait of Mrs. Milligan by Charles Wilson Peale, Treated by Charles Volkmar, Sr. of Baltimore</u>
9:15 am	Virginia Greene	<u>Conservation of a Lyre from Ur</u>
9:45 am	COFFEE BREAK	CONCOURSE LEVEL

# A·I·C

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

Report from the BOE Ad Hoc Review Committee

May, 1979

The Committee is composed of : Barbara Applebaum, Katherine Eirk, Robert Feller, Elisabeth Fitzhugh, and Eleanor McMillan.

Due to the commitments of its members, the Committee was unable to meet until the day before the deadline for this report. Consequently, this report is brief; but the membership is hereby assured that full details of that meeting will appear soon in an AIC mailing.

Early in the year, the Committee was asked to review all BOE Minutes to date and to address subsequent questions posed by the Chairman. At our single meeting, in Washington, D.C., on 17 May, 1979, we addressed the points raised in our communications, discussing the following specific topics:

- Review of the BOE in future: need for and mechanism
  - Provision of an information leaflet to explain briefly what a certified paper conservator is and to describe the two paths toward certification ( "grandfather" and by examination), and to suggest ways to enter the field
  - Period of time in which certification remains valid
  - Certification by examination
  - Accreditation of trainers or training institutions
  - A syllabus for the range of subject matter considered to be basic to training in paper conservation
  - Discrepancy in certain instances between standards required for certification and those for AIC Fellowship
  - The desirability for drawing the attention of the AIC membership to the progress of certification in near future
- This Committee commends the BOE for careful recording of their extensive and thoughtful deliberations, stressing the importance of those Minutes as the first full documentation of a certification effort in AIC.

*Eleanor McMillan, Chairman*



# A·I·C

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

April 15, 1979\*

The Board of Examiners for the Certification of Paper Conservators (BOE) has certified to date the following Fellows of the A.I.C. as Certified Paper Conservators.

Mr. Paul N. Banks

[REDACTED]  
Chicago, IL 60640

Mrs. Brigitte Boyadjian

[REDACTED]  
Lexington, MA 02173

Miss Madeline Braun

[REDACTED]  
New York, NY 10011

Mrs. Margaret Brown

[REDACTED]  
Washington, D.C. 20003

Miss Anne F. Clapp  
Curatorial Division  
Winterthur Museum  
Winterthur, DE 19735

Mrs. Marjorie B. Cohn  
Fogg Art Museum  
Harvard University  
Cambridge, MA 02138

Mr. F. duPont Cornelius

[REDACTED]  
Colorado Springs, CO 80906

Mr. William Crusius

[REDACTED]  
Hazel Crest, IL 60429

Mr. Dennis Dobson

[REDACTED]  
Arlington, VA 22201

Mrs. Janice Hines Dobson

[REDACTED]  
Arlington, VA 22201

Ms. Ursula Dreibold

[REDACTED]  
New Haven, CT 06520

Mr. Don Etherington

[REDACTED]  
Alexandria, VA 22309

Mrs. Christa M. Gaehde

[REDACTED]  
Arlington, MA 02174

Ms. Mary Todd Glaser

[REDACTED]  
Andover, MA 01810

Mr. William Hanft  
Department of Prints & Drawings  
Brooklyn Museum  
188 Eastern Parkway  
Brooklyn, NY 11238

Mr. Robert Hauser  
Merrimack Valley Textile Museum  
800 Massachusetts Avenue  
North Andover, MA 01845

Mrs. Florence Hodes

[REDACTED]  
New York, NY 10023

Mrs. Elizabeth C. Hollyday

[REDACTED]  
Baltimore, MD 21210

Mrs. Carolyn Horton

[REDACTED]  
New York, NY 10011

Mrs. Phyllis W. Hudson

[REDACTED]  
New Orleans, LA 70124

Mrs. Louise W. Hudson  
[REDACTED]  
Madison, WI 53711

Mrs. Antoinette G. King  
Museum of Modern Art  
11 West 53rd Street  
New York, NY 10019

Mr. John Krill  
Winterthur Museum  
Winterthur, DE 19735

Miss Eleanor Mc Millan  
Conservation Analytical Laboratory  
Smithsonian Institution  
Washington, D. C. 20560

Mrs. Wynne H. Phelan  
[REDACTED]  
Houston, TX 77019

Mr. John Pofelski  
R. R. Donnelley & Sons Company  
350 East 22nd Street  
Chicago, IL 60616

Mrs. Patricia Reyes  
The Pierpont Morgan Library  
20 East 36th Street  
New York, NY 10016

Mr. Mervyn Ruggles  
[REDACTED]  
Ottawa, K1S 0J3, CANADA

Ms. Susanne Schnitzer  
[REDACTED]  
New York, NY 10018

Mr. Franklin Shores  
[REDACTED]  
Philadelphia, PA 19103

Mr. Willman Spawn  
American Philosophical Society  
Library  
105 South 5th Street  
Philadelphia, PA 19106

Mr. Peter Waters  
[REDACTED]  
Gaithersburg, MD 20760

Mrs. Marilyn Weidner  
[REDACTED]  
Philadelphia, PA 19106

Mrs. Martina Yamin  
[REDACTED]  
New York, NY 10016

Mr. Alexander J. Yow  
Pierpont Morgan Library  
29 East 36th Street  
New York, NY 10016

\*Please note that this list is dated, additions are made periodically. Always check to be sure that this is the most current list of certified paper conservators.

A.I.C. BOARD OF EXAMINERS FOR THE CERTIFICATION OF PAPER CONSERVATORS (BOE)

Anne F. Clapp, Chairman  
Norbert Baer  
Christa Gaehde  
Lawrence Majewski  
Marilyn Weidner  
Mary Lou White

---

For additional copies contact: Martha Morales, Executive Secretary, A.I.C.,  
1522 K Street, N. W., Suite 804, Washington, D. C. 20005. (202) 638-1444.

10:15 am	Christine Danziger	<u>The Conservation of a Tlingit Totem Pole</u>
10:45 am	Elizabeth Phillimore	<u>The Role of Conservation in Planning for Museum Renovation and Expansion</u>
11:15 am	ANNOUNCEMENTS	
11:30 am	LUNCHEON on your own	
1:00 pm	Walter Angst	<u>Problems with Artifacts of Historic Significance</u>
1:30 pm	Johnathan S. Arney	<u>A Study of the Role of Acidity in the Deterioration of Paper</u>
2:00 pm	Walter R. Hopwood	<u>Choosing Materials for Prolonged Proximity to Museum Objects</u>
2:30 pm	Robert Wiest William Crusius	<u>The Texas Declaration of Independence: New Life for an Old Broadside</u>
3:00 pm	TEA	CONCOURSE LEVEL
3:30 pm	Nathan Stolow	<u>Experiences in Centralized and Decentralized Conservation and Research Programs in Four Countries</u>
4:00 pm	Norman E. Muller	<u>George Howorth, Boston Restorer, and His Transfer Technique</u>
4:30 pm	Mervyn Ruggles	<u>An Art Fraud Case - A Conservator's Evidence Given in Court</u>
5:00 pm	DINNER on your own	
8-10:00 pm	RECEPTION AT ROYAL ONTARIO MUSEUM - Shuttle bus to/from Hotel	

Thursday, May 31

THEATRE #1

8:45 am	Robert Organ	<u>Problems of the Museum Laboratory</u>
9:15 am	Robert L. Feller Ruth M. Johnston-Feller	<u>Reflectance Measurements as a Quantitative Measure of the Rate of Fading of the International Standards Organization's Blue Wool Standards for Exposure to Light</u>
9:45 am	COFFEE BREAK	CONCOURSE LEVEL
10:14 am	Elisabeth C. G. Packard	<u>FAIC HISTORY LECTURE: George Stout and the Art Technical Sections of the AAM Annual Meetings, in the 1930's and 1940's</u>
10:45 am	Robert Feller, Pres. NCAC David Shute, Exec, Dir.	<u>DISCUSSION: NCAC - AIC (National Institute for Conservation?)</u>
11:15 am	ANNOUNCEMENTS	
11:30 am	LUNCHEON on your own	
1:00 pm	REPORT FROM DEGREE GRANTING TRAINING PROGRAMS TO AIC	Winterthur Cooperstown New York University Queen's University
2:00 pm - 5:00 pm	BUSINESS MEETING	
DINNER AND EVENING FREE		

Friday, June 1

8:45 am	John Hyltoft	<u>Thoughts About Book Conservation</u>
9:15 am	Youngja Lee Kim	<u>Problems of Conservation of Outdoor Cor-Ten Sculptures</u>
9:45 am	COFFEE BREAK	CONCOURSE LEVEL
10:15 am	Helmut Schweppe	<u>Identification of Dyes on Ancient Textiles</u>

10:45 am	Pat Reeves	<u>Use of Beva in the Conservation of an Interlocked Warp and Weft Nazca Textile</u>
11:15 am	ANNOUNCEMENTS	
11:30 am	LUNCHEON on your own	
1:00 pm	BUSES LEAVE HOTEL FOR TEXTILE LABORATORY - (Limited to 60 people: 2 groups of 30)	
1:30 pm	CONCURRENT SESSIONS	
	<u>Textiles</u>	At Scollard Street Conservation Studios of Royal Ontario Museum
	<u>Panel on Mural Painting</u> chaired by Louis Pomerantz	THEATRE #1
4:30 pm	CONCURRENT SESSIONS END	
5:00 pm	BUSES LEAVE HOTEL for those who wish to tour Casa Loma	
6:00 pm	BUSES LEAVE HOTEL FOR CASA LOMA AND BANQUET (300 guests only)	

Color Vision Testing - RUTH JOHNSON-FELLER reports - The Inter-Society Color Council is doing research on color vision testing. It is problem committee 10. The purpose of one project is to provide a technique of testing large numbers of people at one time rather than one at a time. In order to validate the test - it must be on slides rather than under plates. It is desirable to have as many people take part in this test as possible.

Since conservators have fine color sensitivity, the council wants to test this population as extensively as possible. It is hoped that those attending the Toronto conference will participate. The test takes 1/2 hour. Time and location will be posted at the registration desk.

The Cooperstown Graduate Association (the alumni organization of the Cooperstown Graduate Programs) has decided to initiate get-togethers for alumni and other interested people at the annual meetings of the AIC and the six regional meetings of the AAM. The get-togethers will be held in the hotel's hospitality suite or in a Cooperstown graduate's room at an hour not occupied by formally scheduled events. The host will have current information on the Program and other materials of interest to alumni, other professionals and people considering school at Cooperstown.

The Graduate Association is preparing a publicity poster to be hung in the AIC registration area.

The San Francisco annual meeting dates have been moved to the Memorial Day weekend in order to take advantage of special, lower hotel and travel rates. The Board will meet with the S.F. local arrangements committee in Toronto. If you have suggestions for papers, workshops, and/or special programs write to the AIC Board at the National Office.

A NEW AIC DIRECTORY WILL BE PUBLISHED THIS SUMMER. PLEASE NOTIFY THE NATIONAL OFFICE OF ANY ADDRESS CHANGE BEFORE JULY 15, 1979.

---



---

## FAIC

JOYCE HILL STONER, after years of enthusiastic and energetic service as Executive Director of FAIC, has resigned. Ms. Stoner's tenure has been most notable for the highly successful "Know What You See" exhibit still being actively circulated by the Smithsonian's SITES, and for the FAIC History Project. She will be succeeded by BEN B. JOHNSON.

---



---

## LETTERS

Conservators' efforts recognized (if not appreciated)

In a review in the New Statesman of 12 January 1979 of an exhibition at the Tate of the art of William Blake et al., William Spurling grumbles: "Blake's followers...occupy the last case inside the sanctum, but here, alas, the grim hand of the Tate's Conservation Department has once more cast its chilly shadow. The nocturnal light, just adequate for the Master's powerful line, is altogether too dim for his followers...even Blake's own more heavily painted pieces are half lost in the gloom." Better lost in the gloom than lost to the future, Mr. Spurling!

MARJORIE B. COHN

---



---

## NEWS IN GENERAL

THE SCHOOL OF LIBRARY SERVICE OF COLUMBIA UNIVERSITY has received a grant from the National Endowment for the Humanities for a six-month planning study which it is hoped will lead to training programs for conservation administrators and conservators of library and archival materials. The study, which starts 1 July, will be conducted by PAUL BANKS.

THE HARVARD SEMITIC MUSEUM is leading an international effort to save endangered early photographic documentation of Near Eastern cultural heritage. Supported by a grant from the National



Endowment for the Humanities, the Museum is assembling a comprehensive photo archive of the 19th Century Near East, and welcomes information about collections of historical photographs from North Africa to Asia Minor, east to Afghanistan, as well as the traditional Holy Land and the Arabian Peninsula. The period of interest spans the announcement of the invention of photography in 1839 to the advent of the snapshot camera, around World War I. For more information contact: Dr. Carney Gavin, Curator, or Ms. Ingeborg O'Reilly, Photo Archivist, Semitic Museum, 6 Divinity Avenue, Cambridge, MA 02138. (617-495-4631)

THE NATIONAL SCIENCE FOUNDATION provides limited support for the improvement of systematic anthropological research collections, in which objects are unified by a central theme and which may be extremely valuable for research purposes. The Anthropology Program of the Division of Behavioral and Neural Sciences administers this effort and in 1980 will consider proposals for collections that are in critical need of restoration. Grants, in the \$10,000 to \$50,000 range are designed to remedy past neglect and to enhance the availability of such collections for scientific research. Funds may be requested for the preservation of fragile or unstable artifacts, storage, or for increasing accessibility through cataloging. Short-term support for conservators or other technical assistants and small sums for renovation of existing space are also available. Contact: Mary Greene, Associate Program Director for Anthropology, National Science Foundation, Washington, D. C. 20550.

THE CONSUMER PRODUCT SAFETY COMMISSION has recommended a mandatory flammability standard for upholstered furniture, PFF 6-78, despite strong industry opposition. The proposed standard requires fabric manufacturers to classify fabrics into one of four categories (A, B, C, D), with Class A fabrics the most resistant to ignition by cigarettes and Class D the least resistant. Then, because the flammability of upholstered furniture is affected by its construction as well as the materials used, furniture manufacturers must build mock-ups, cover them with the fabrics they intend to use, and drop lighted cigarettes on the surface. JOE COLUMBUS notes that the rules would not effect old textiles, but would limit the variety and choice of new materials used in historic reconstructions. He also expressed concern about the effects of chemical flame and soil retardants on the permanence of fabrics. Ms. Adriana Bitter, vice president of Scalandre, a fine textile house, feels that the standard would hurt restoration work by cutting back the reproduction of fabrics. "The mass-produced items could continue and work around the problem, but the hand screened textiles that are printed with direct colors and then glazed, the heavy cottons, and the heavy linens, would all be drastically effected, if not totally eliminated." Final vote on the standard is not expected until December, 1979. The Decorative Fabrics Association has hired the law firm of Nicholson and Carter, 21 Dupont Circle, N.W., Washington, D.C. 20036 to monitor the regulation's progress. For more information call: Mr. Nicholson or Mr. Lavine [REDACTED].

THE AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY is pleased to announce the continuation of its Consultant Service, supported by the National Museum Act as administered by the Smithsonian Institution. The AASLH Consultant

Service offers assistance to museums and historical societies which have active programs and need general help with long-range planning or specific advice on a museum-related problem. To qualify for the program, an applicant institution must have exhausted other sources of help and have budgetary circumstances that prevent bringing in an outside expert of the caliber needed to solve the problem. Under the terms of the service, recipient institutions are selected by a special AASLH screening committee. They can receive one- or two-day visits by recommended consultants who will advise on topics as far-ranging as conservation, exhibit design, record keeping, restoration, and general administration. Cost of the Consultant Service to the recipient institution varies with the institution's budget, but in all cases, AASLH pays the consultant's professional fees. Museums with operating budgets of less than \$50,000 per year pay local expenses as well as one-half consultant transportation expenses. Consultant Service applications are screened in January, April, July and October. For application forms and further information about the AASLH Consultant Service contact: Consultant Service, AASLH, 1400 Eighth Ave., So., Nashville, TN 37203.

The staff of the SAN FRANCISCO MUSEUM OF ART CONSERVATION LAB is working on a 30-minute educational film on the care and handling of paintings. It is designed for museum personnel, preparators and curators, and will illustrate the basics of proper examination, handling and packing of objects, paintings, etc. It will be completed by the Fall 1979.

In February, we announced the opening of THE TEXTILE CONSERVATION WORKSHOP in South Salem, N.Y. CARMELA SIMONS opened THE TEXTILE CONSERVATION WORKSHOP in Davis, California in 1977. There is no connection between the two concerns.

## **PEOPLE**

---

With the closing of the Pacific Conservation Centre of the Canadian Conservation Institute, URSUS DIX and BARBARA KEYSER have joined the conservation staff at the National Gallery of Canada, BARRY BYERS now at the Vancouver Art Gallery and ERIC LAWSON has settled in British Columbia . . . SCOTT ODELL gave a talk on "Musical Instrument Conservation at the Smithsonian Institution" at the Center for Archaeometry, Washington University in April . . . LUIS NERI ZAGAL will conduct a "Conservation and Restoration Intensive Workshop at Harvard University . . . ROBERT A. McCARROLL has accepted the position of Paper Conservator at the Montreal Museum of Fine Arts . . . BENITA DUMPIS now at Museum of Cultural History, University of California . . . LILY HAYEEM has left the J.P. Getty Museum to enter private practice . . . CHARLES A.E. BRANDT now at CCI . . . BETTE LANE married Carlo Tomberli of Florence, Italy and will work as a conservator there . . . SUZANNE HOLM has been sent by the Musee d'Quebec to study with DENNIS and JANICE DOBSON in Arlington, VA . . . KARL BUCHBERG has accepted the position of paper conservator at the Municipal Archives of the City of New York . . .

## **CONFERENCES, SEMINARS, COURSES**

PERRY HUSTON and NATHAN STOLOW consulted with architects and engineers designing the new wing for the Museum of International Folk Art, a division of the Museum of New Mexico in Santa Fe. The diversification of the collection combined with the local desert conditions has resulted in a system with multiple environmental controls. . . LAURA JUSZCAK is an intern at the Balboa Art Conservation Center Laboratory, her research has been incorporated into a published paper, "Application of Novel Drying Techniques for Conservation of Water-Soaked Documents". . . FONDA GHIARDI-THOMSEN has assumed the position of Chief of the Branch of Conservation Laboratories for the Park Service at Harper's Ferry, West Virginia. She was formerly employed as manager of the Bertrand Conservation Laboratory, Missouri Valley, Iowa. . . MARILYN KEMP WEIDNER is Director/Chief Conservator of the regional center, Conservation Center for Art and Historic Artifacts in Philadelphia. The professional staff includes MICHELLE GEWIRTZ, DEBORAH SIEBEL, ELIZABETH KAISER SCHULTE and DENISE THOMAS. DR. PETER SPARKS is serving as a member of the Board of Directors. . . NANCY ASH is the new paper conservator at the National Gallery of Art. . . RALPH EAMES has been appointed Chief of Conservation Services at the Canadian Conservation Institute. . . FERNANDE JONES is teaching a new course at UCLA on "Textiles, Tapestry, and Lace: History and Conservation." The course will be followed by a tour of famous costume and textile collections in England. . . MARGARET GEISS-MOONEY has joined the staff of the Metropolitan Museum's Textile Conservation Department. . . JANE McAUSLAND is serving as Assistant Editor of the Paper Conservator and Paper Conservation News, in England. . . ANNE ROSENTHAL received an NEA grant for advanced study of paper conservation with KEIKO KEYES in San Francisco. . . FRED KOSEWNIK has begun a one year internship with PERRY HUSTON at the Kimbell Art Museum. . . ELEANOR MC MILLAN was a participant at the recent "Smithsonian Events in Hartford" and then again in New Orleans. Her topic was "Paper-A Conservative View."

### **MISSING PERSONS**

GAYLE COLEMAN-MACDONALD, ANN DOWNEY RUGTIV.  
Mail is being held at the National Office.

### **ELEANOR BAKER, AIC SECRETARY**

The Board of Directors and her many friends in AIC extend heartfelt sympathy to Nori on the untimely death of her husband, Jim, on April 8, 1979.

On April 22, 1979, Nori gave birth to a beautiful baby boy, Joshua Allen.

### **A TRIBUTE FROM COLLEAGUES**

Fine Arts Conservator, WALTER J. NITKIEWICZ, died January 11, 1979 at the age of 68. As a member of AIC, IIC, and the Washington Conservation Guild, he had adhered unswervingly to the ethical and technical standards of his profession. During nearly 26 years as a public servant in the employ of the National Park Service, he had earned the respect and confidence of his colleagues. For them, his knowledge and skill, conscientiously applied and generously shared; his masterly execution of especially difficult assignments; and his dedication remain as a challenge.

May 26-28, 1979. IIC-CG will hold its 5th Annual Meeting at McMaster University in Hamilton, Ontario. Contact: David Grattan, CCI, 1030 Innes Road, Ottawa, Ontario, K1A, OMB, Canada.

May 29-June 1, 1979. THE AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC AND ARTISTS WORKS (AIC) will hold its 7th Annual Meeting in Toronto, Canada at the Sheraton Centre. Contact: AIC National Office, 1522 K St., NW, Suite 804, Washington, D.C. 20005 (202-638-1444)

June 18-22, 1979 SCIENTIFIC PHOTOGRAPHY. This new course will be taught by the McCrone Research Institute in Chicago and is especially suitable for conservators. No previous formal training in photography is required. The course covers: basic optics, illumination, filtration, exposure control, characteristics of black/white and color films, close-up, photomacrography, copying and special techniques, i.e. IR and UV. Some darkroom work will be included. Although the small format (35 mm and 120) single lens reflex camera will be emphasized, the view camera will be discussed. Students may bring their own equipment. For more information contact: Miss Nancy Daerr, McCrone Research Institute, 2508 South Michigan Ave., Chicago, IL 60616 Tel: (312) 842-7105.

June 25-29, 1979. FIFTH ANNUAL HISTORIC PRESERVATION MAINTENANCE WORKSHOP. The workshop, sponsored by the National Trust for Historic Preservation and the Association for Preservation Technology, will be concerned with the variety of managerial and material problems and practices associated with historic preservation maintenance. Topics include: the building investigation process, deterioration of wood and masonry, products, resources, craftsmanship, and hiring. Classroom presentations will be supplemented by laboratory experience and demonstrations. Tuition is \$185. For more information contact: Training Programs, Education Services Division, National Trust, 740-748 Jackson Place, NW, Washington, D.C. 20006.

July 9-13, 1979. PRINCIPLES OF CONSERVATION AND PREVENTIVE CARE. This seminar, sponsored by the Smithsonian, is intended for nonconservators employed in museums. Participants learn the basic elements of artifact conservation, object treatment, and collection preservation. Topics include lighting, handling, cleaning, storing, and packing objects; environmental conditions and security; and ethical considerations related to conservation. The emphasis will be on three-dimensional objects. For more information contact: Workshop Series, Office of Museum Programs, Arts and Industries Building, Room 2235, Smithsonian Institution, Washington, DC 20560.

July 9-August 3, 1979. UNIVERSITY OF ILLINOIS GRADUATE SCHOOL OF LIBRARY SCIENCE biennial CONSERVATION OF RESEARCH LIBRARY MATERIALS course to be taught at the Newberry Library by PAUL BANKS. Contact: Richard F. Casper, University of Illinois, Office of Continuing Education, 300 West Golf Road, Mt. Prospect, IL 60056.

THE NEXT DEADLINE FOR THE NEWSLETTER IS JULY 15, 1979. SEND NEWS AND ANNOUNCEMENTS TO THE EDITORS.

July 16-August 4, 1979. ARCHIVAL AND LIBRARY COLLECTION AND PRESERVATION MANAGEMENT. This three-week course for archivists, librarians and curators will be presented by the College of Library and Information Services of the University of Maryland in conjunction with the Preservation Office of the Library of Congress. The course will stress collection management and preservation planning, program development and facilities, funding, and regional cooperation to preserve collections. For more information contact: Dr. Lawrence McCrank, College of Library and Information Services, University of Maryland, College Park, MD 20742. Tel: (301) 454-2255.

August 9-10, 1979. A CONSERVATION WORKSHOP will be held at Morris Library, Southern Illinois University at Carbondale, to provide practical information on the physical care of library materials. The emphasis will be on constructive versus destructive library practices, treatment decision-making, and conservationally sound techniques. Topics will be covered through lectures, exhibits and demonstrations. For more information contact: Carolyn Clark Morrow, Conservation Librarian, Morris Library, Southern Illinois University, Carbondale, Illinois 62901.

September 4-16, 1979. First annual VALE PROGRAM FOR AMERICAN STUDIES. This twelve-day course, sponsored by the Society for the Preservation of New England Antiquities, will consist of lectures, held in Boston, and field trips to examine buildings and collections of SPNEA and other owners. This and future courses will be based on the study of evolution of the life and arts of the western hemisphere, and will include the interpretation and conservation of cultural resources. The first program will focus on New England, 1620-1830. For more information contact: Mrs. Antony Edgar, SPNEA, Harrison Gray Otis House, 141 Cambridge Street, Boston, MA 02114.

September 5-7, 1979. PRESERVATION AND RESTORATION OF PHOTOGRAPHIC IMAGES. This seminar will provide instruction in the preparation, processing, storage and restoration of photographs of archival interest. It will be conducted in the College and Graphic Arts and Photography at Rochester Institute of Technology, and at the International Museum of Photography in the George Eastman House. Topics to be covered include the technological history of support materials, testing to determine process identity and chemical condition, stability of color photographs, unsafe restoration methods from the literature, and environment for storing photographs. Tuition is \$195. For more information contact: Thomas I. Hill, College of Graphic Arts and Photography, Rochester Institute of Technology, One Lomb Memorial Drive, Rochester, New York 14623. Tel: (716) 475-2758

September 9-14, 1979. PRESERVATION OF PAPER AND TEXTILES OF HISTORIC AND ARTISTIC VALUE II. The Cellulose, Paper and Textile Division of the American Chemical Society is sponsoring a two-day symposium for chemists and conservators

during the Society's annual meeting in Washington, D.C.. Topics include: inhibition of light sensitivity in papers deacidified with diethyl zinc, effects of pesticides on historic textiles, kinetic principles in the study of paper deterioration, analysis of paper for trace elements by x-ray fluorescence, and dye analysis of late intermediate period textiles from Ica, Peru. Exact dates will be announced in July. Contact: JOHN C. WILLIAMS, Research Officer, Library of Congress, Washington, D.C. 20540 Tel: (202) 426-5608.

October 2-5, 1979. AMERICAN CHEMICAL SOCIETY, 9th Northeast Regional Meeting. Program, Oct. 4: Chemistry/Art-Paper Conservation. Speakers and topics include: ROBERT HAUSER, History and Technology of Paper; RICHARD D. SMITH, Identification and application of mass preservation techniques in libraries of record; NORBERT BAER, Evaluation of material for use in book and paper conservation and TREVER PAMER, Modern artist pigments. An afternoon tour of a paper mill and paper testing facilities at SUNY, College of Environmental Science and Forestry is scheduled. Registration deadline is June 8, 1979. Contact: Chairman, KATHRYN MYATT CAREY, Colonial Court Records Project, Social Law Library, Court House, Boston, MA.

November 12-14, 1979. THE TRADITION OF FINE BOOKBINDING IN THE TWENTIETH CENTURY. This seminar for binder/conservators, librarians and curators will be held at the Hunt Institute, Carnegie-Mellon University, Pittsburgh, PA. Topics to be discussed in lectures and demonstrations include: conservation in binding techniques, preservation of contemporary bindings as bibliographic evidence, detection of deterioration of binding materials, the history of binding styles, exhibition techniques, ethics, practicalities and problems of binding and restoration. Registration is \$95. The seminar will be held during the first week of THE TRADITION OF FINE BOOKBINDING IN THE TWENTIETH CENTURY: AN EXHIBITION OF HISTORICAL, RETROSPECTIVE AND MODERN DESIGN BINDINGS to be held at the Hunt Institute from November 12, 1979 to March, 1980. The theme of the exhibition will be the role of the modern bookbinder as conservator and artist. For more information contact: JEAN GUNNER, Bernadette Gallery, or Betsy Mosimann, Hunt Institute, Carnegie-Mellon University, Pittsburgh, PA 15213. Tel: (412) 578-2436.

January 8-11, 1980. SOCIETY FOR HISTORICAL ARCHAEOLOGY Annual Meeting (jointly with the Council on Underwater Archaeology), Albuquerque, New Mexico. Submit symposia topics and abstracts for papers (300 words or less) by August 31, 1979. Contact: Albert E. Ward, Center for Anthropological Studies, Box 14576, Albuquerque, NM 87191.

A comprehensive list of upcoming conferences, conventions and workshops on topics related to historic preservation is available free of charge from the National Trust for Historic Preservation, Educational Services Division, 740 Jackson Place, N.W., Washington, D.C. 20006.

## **POSITIONS AVAILABLE**

THE HENRY FRANCIS DU PONT WINTERTHUR MUSEUM seeks to fill three positions in the conservation section. All candidates should be graduates of a conservation training program or have equivalent work experience with strong background in handling all aspects of treatment. Associate or full Conservator of Furniture - candidates should possess cabinetmaking skills to handle all aspects of wood structural conservation with experience in replacement of all types of decorative parts. Assistant or Associate Conservator of Objects - candidates should have a strong background and possess special expertise in conservation of glass, ceramics and ethnographic objects. Assistant or Associate Conservator of Textiles - successful candidates must have a strong background in conservation of all types of textiles and their cleaning and mending. Design skills for use in reproduction fabrics is also desirable but not essential. Interested persons should address their resumes to the attention of Dr. George J. Reilly, Museum Scientist/Conservation Coordinator, The Henry Francis du Pont Winterthur Museum, Winterthur, Delaware 19735.

AUSTRALIAN WAR MEMORIAL MUSEUM needs one conservator and four senior conservators to head new laboratories dealing with fine art, metals, paper, photographs, and textiles. The collection comprises vast holdings in each of these fields and represents a comprehensive record of Australian military and civilian involvement in times of war. The material relating to World War I is regarded as the most complete in the world. Urgent conservation work is required on the extensive collection, much of which has been housed in unsatisfactory environmental conditions for 60 years. Modern sophisticated conservation laboratories and equipment will be available in a new building due for completion in May 1979. The laboratories are expected to play a leading role in the development of conservation resources and services throughout Australia, Southeast Asia, and Oceania. Conservators will also have close liaison with academic institutions. The Memorial is located in Canberra, Australia's capital. Qualifications: extensive experience is a pre-requisite for each position. A recognized degree is desirable. Conditions of Employment: Salary is negotiable within the following ranges: Senior Conservator (four positions) Australian Dollars \$14,644-\$16,961. Conservator (one position) Australian Dollars \$12,006-\$13,038. Further information about the Australian War Memorial Museum and its collections may be obtained by writing to the director. Applications, including details of qualifications and experience, and the names, addresses and telephone number of three references should be sent to: Director, Australian War Memorial, P.O. Box 345, Canberra City, Act 2601, Australia.

THE NATIONAL GALLERY OF ART is accepting applications for an Assistant Conservator of Paintings - Exhibitions and Inspections, GS 9, salary of \$15,920. Candidates must have a degree from a recognized training program or equivalent experience. Civil Service form 171 should be sent to VICTOR COVEY, Chief of Conservation, National Gallery of Art, Washington, DC 20560.

NEW YORK STATE OFFICE OF PARKS AND RECREATION DIVISION FOR HISTORIC PRESERVATION seeks a Conservator of Paintings, SG-22 (\$17,365.00) Applicants should have a degree in conservation from an appropriate training program and a minimum of one year full time work experience in painting conservation beyond the Master's Degree. Questions relating to the position may be referred to: Mr. Joseph M. Thatcher, Chief, Conservation and Collections Care Center, New York State Office of Parks and Recreation, Division for Historic Preservation, Historic Sites Bureau, Peebles Island, Waterford, NY 12188. Resumes should be submitted to: Ms. Ellen Mihol, Personnel Bureau, New York State Office of Parks and Recreation, Governor Nelson A. Rockefeller Empire State Plaza, Agency Building 1, Albany, NY 12238.

THE CONSERVATION ANALYTICAL LABORATORY (CAL) of the Smithsonian Institution is seeking an Organic Chemist and three Conservators. The Organic Chemist should have studied in practical ways the properties of materials, their mechanisms of deterioration and methods of identification. Materials of interest to CAL include natural and synthetic resins and gums, natural and modern dyestuffs and fibers, such as may be found in objects from various museums collections. At least a Master's degree or equivalent experience is required. Proven research ability will be advantageous. Beginning salary in the range - \$15,920-\$19,263. Conservator applicants should be graduates of recognized conservation training institutions or have equivalent experience in the conservation field, with specialties in either objects or paintings. Work often demands performing highly complex and delicate treatment techniques on extremely valuable objects from Smithsonian collections, requiring collaboration with the CAL scientific staff. Beginning salaries will be in the range of \$15,920-\$19,263. Apply by submission of completed Form 171 to the Office of Personnel Administration, Arts and Industries Building 1472, Smithsonian Institution, Washington, D.C. 20560. Insert in space #1 either Organic Chemist (CAL) or Conservator-Paintings (CAL) or Conservator-Objects (CAL). DEADLINE for Conservator applications is 10th June. Note: The CAL Administrative Officer will be available at the AIC Conference in Toronto to answer questions at a time to be posted at registration.

THE NEW ENGLAND HISTORIC GENEALOGICAL SOCIETY needs a Conservator to design and carry out a comprehensive conservation program for the collections of books and manuscripts. Responsibilities include surveying the collections; formulating policy; helping to plan and equip a conservation work area; selecting and carrying out appropriate treatment. Applicants should not only be skilled in book and paper repairs, deacidification, etc., but should also be able to identify materials for which other sorts of conservation measures might be more appropriate (e.g. rebinding, microfilm, replacement) and to assist librarians with those arrangements. Applicants must be graduates of a recognized conservation training program or have equivalent experience. Conservation experience in a research library and/or a library degree would be highly desirable. Salary commensurate with

experience. Send resume and at least three references to: Dr. James B. Bell, Director and Librarian, NEHGS, 101 Newbury Street, Boston, Massachusetts 02116.

NATIONAL GALLERY OF ART OF NEW ZEALAND seeks a fully trained conservator with some experience in the conservation of works on paper and paintings to establish and run a conservation laboratory at the gallery in Wellington, New Zealand. Salary will depend on qualifications and experience. Assistance will be given with removal and associated costs. Applications which must be accompanied by a curriculum vitae and by the names, positions and addresses of three references are due on May 23, 1979 and should be made to the Secretary, Department of Internal Affairs, Private Bag, Wellington, New Zealand, to whom any requests for further details should also be addressed. Application forms can be obtained from the New Zealand Consulate General, Suite 530, 630 Fifth Avenue, New York, NY 10021 (212)586-0060.

THE CLEVELAND MUSEUM OF ART is pleased to announce two Andrew W. Mellon Foundation Fellowships in the conservation of paintings commencing September 1, 1979. These three-year fellowships are available to individuals who have completed their primary training in the conservation of paintings in either a formal program or equivalent apprenticeship experience and who are now interested in gaining practical experience in a museum laboratory. Since these fellowships involve training in a major museum, applicants with a career interest in institutional conservation services will be given priority. The recipients must be available for three consecutive years (the first year is probationary) and will be expected to perform the duties of an assistant painting conservator in the museum's Conservation Department. Depending upon the fellows' backgrounds, they may be encouraged to audit various academic courses or museum programs. Fellows will be involved in the daily procedures of a museum with active acquisition, exhibition, and loan programs, and will be assigned paintings for examination and treatment. They will be expected to perform all phases of conservation treatment, with minimum direct supervision. A study project which culminates in a publishable paper will be conducted by each fellow. The fellowships include summer travel allowances for study and research in America or Europe. Each fellow will receive a stipend of \$11,500 for the first year (increasing to \$12,700 the third year) and a travel allowance of \$2,500 (increasing to \$3,000). Applications should be submitted immediately. Contact: ROSS M. MERRILL, Conservator, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106.

THE ART INSTITUTE OF CHICAGO, under a grant from The Andrew W. Mellon Foundation is seeking interns to participate in an advanced training program in conservation for a minimum of one year beginning in September, 1979. There will be one intern for painting conservation and one for paper conservation. The Art Institute will be responsible for designing and directing the training program. Preference will be given to apprentice candidates from the existing training programs, i.e. Cooperstown, New York University/Institute of Fine Arts, Winterthur/University

of Delaware, the Fogg Art Museum, and comparable programs elsewhere. However, consideration will also be given to applicants with equivalent experience obtained through apprenticeship. The stipend will be \$12,000 for the first year with an additional \$1,000 for travel. The deadline for application is June 30, 1979. Contact: The Andrew W. Mellon Intern Training Program, The Art Institute of Chicago, Michigan Avenue at Adams Street, Chicago, IL 60603.

THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO, directed by Donald Whitcomb and Janet H. Johnson, has begun excavations on the Egyptian port of Quseir al-Qadim on the Red Sea. The preservation of material on the site is very good, with large amounts of metal, cloth, fiber, leather, wood, seeds and bones, and paper being preserved as well as commoner materials such as pottery and glass. For the second field season there is need of a conservator. Most of the material from the first season, with the major exception of the paper, is now in Chicago and is available for study by individuals having research projects in which such materials could be of assistance. Any study of the material which would further knowledge of those materials, especially their place of origin and method of manufacture is welcome. Contact: Donald Whitcomb, The University of Chicago, The Oriental Institute, 1155 East 58th Street, Chicago, IL 60637.

MYSTIC SEAPORT is looking for an intern in the Conservation Division of the Curatorial Dept. For information contact: David Mathieson, Mystic Seaport, Inc., Mystic, CT 06355. (203) 536-2631.

THE NEW ENGLAND DOCUMENT CONSERVATION CENTER is looking for a full-time conservation assistant interested in entering a graduate conservation program in preparation for a career in conservation of works of art or library materials. We would prefer a full-time volunteer who could begin work in June, 1979, or sooner, and who could remain at the NEDCC for at least one year. After the first four months of service, a small stipend could be arranged. The volunteer's duties will include assisting the Senior Conservator, MARY TODD GLASER, with examinations and preparations of estimates; some clerical work; and matting and reframing. There will be ample opportunity for hands-on conservation experience with a wide variety of art on paper and archival materials. Candidate should have a background in the history of art, chemistry, and studio art. Please send resume to: MARY TODD GLASER, New England Document Conservation Center, Abbot Hall, School Street, Andover, MA 01810, 617-470 1010.

THE MUSEUM OF FINE ARTS is pleased to announce the establishment by the Andrew W. Mellon Foundation of an intern program for advanced conservation training at the Museum. The program provides for two internships starting September, 1979 and two more positions starting September, 1980. Each appointment will be for one year with eligibility for reappointment to a final second year. The program will offer in depth training in the examination, analysis, identification and conservation of objects within a single conservation specialty. A second option

available in the program provides advanced training in a wide range of specialties and media. It is anticipated that each intern will undertake a project as part of their training. Such a project could involve restoration and conservation work as well as research in the field of conservation. An admissions committee, comprised of MFA conservation personnel, will screen applications. After this initial selection, remaining candidates will be invited for an interview with staff members of the department(s) in which they have expressed a wish to work. Eligible are graduates from one of the major conservation training programs as well as persons who have a practical experience and/or potential which makes them eligible in the judgment of the admissions committee. The Museum has six conservation laboratories: Asiatic, furniture, paintings, prints and drawings, textiles and the research laboratory. The latter facility is also responsible for objects conservation, but would, with already a conservation intern present, prefer during the first year to have a research intern. Due to practical difficulties resulting from the Museum's renovation and building program, no positions can be available this year in the paintings and paper conservation laboratories. The reimbursement to interns will be \$12,000 per annum during the first year and \$13,000 during the second year; each year an intern will have an additional travel allowance of \$1000. Applications, including curriculum vitae, portfolio, lists of references, a statement of how the applicant would wish to spend his or her time at the MFA (department, special project interests), and a short outline of future plans and how this internship would fit into them, should be submitted to the Chairman of the Admissions Committee. Due to the time pressure, we suggest that applications be submitted as soon as possible in order to allow the selection and appointment process to be finished before the summer. Contact: Dr. Lambertus van Zelst, Director of Research, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115.

## **PUBLICATIONS**

Fifteen Technical Leaflets are available from the Textile Conservation Center of the Merrimack Valley Textile Museum. Half focus on particular fibers, such as Rayon: The First Artificial Fiber, and Quillwork, Bark and Hair Fibers, while others consider such topics as Museum Lighting for Textiles and The Storage of Textiles. A reading list is offered for each subject. The leaflets are \$.50 each, postage paid, or \$7.00 for the set. To order, or for a complete list of titles, write: Publications Department, Merrimack Valley Textile Museum, 800 Massachusetts Ave., North Andover, Mass. 01845.

The Art Museum: Power, Money, Ethics, by Karl E. Meyer. A Twentieth Century Fund Report. William Morrow and Company, Inc., New York, 1979. 352 pp, hardbound, \$15.00. Research and interviews with museum professionals and political figures resulted in this lively and informative account of the problems confronting museums. The exuberant expansion programs of the 1960's and early 1970's, high operating costs, and the growing role of the federal government in arts funding are discussed, as are controversies

over the function of trustees, the ownership of museum objects, and ethics.

The next issue of Ars Orientalis, Volum XI (1979), will be dedicated to the memory of Rutherford John Gettens (1900-1974). Edited by the staff of the Technical Laboratory of the Freer Gallery of Art, it will be published jointly by the Freer Gallery and the University of Michigan. The issue differs from past volumes in being composed entirely of contributions to the technical study and conservation of works of art and archaeological materials from the Oriental world, along with related historical studies. There are 15 articles on paintings, pigments, Oriental lacquer, ceramics, glass, Sasanian silver, and on various aspects of Chinese and Japanese metal objects. Publication is planned for May, 1979, and the price will be \$30.00. To order write: The Freer Gallery of Art, Smithsonian Institution, Washington, DC 20560.

The Conservation Administration Newsletter (CAN) is a new quarterly publication devoted to the preservation of library and archival materials. CAN provides advice on the development of preventative programs, as well as information on repair and restoration of materials for librarians and archivists who must plan and execute preservation programs in their institutions. The editorial advisors include JOHN BAKER, PAUL BANKS, GEORGE CUNHA, PAMELA DARLING and Ann Russell. The subscription rate is \$12.00 a year. Contact: Robert Patterson, Director of Libraries, P.O. Box 3334, University Station, Laramie, Wyoming 82071.

Museum Ethics, A Report to the American Association of Museums by its Committee on Ethics, 1978. 31 pp, paperbound, \$2.00. This publication attempts to identify the ethical principles underlying museum operations as viewed by the profession. The report was undertaken to reflect the great changes in museum programs, policies and attitudes that have occurred since the last Code of Ethics was formulated in 1925. Limited quantities of Protection of Cultural Properties During Energy Emergencies, 24 pp, paperbound, edited by Robert A. Matthai, Chairman of the AAM Energy Committee, are also available free of charge. For these and a complete list of other titles contact: The American Association of Museums, 1055 Thomas Jefferson St., NW, Washington, DC 20007.

The Department of Textiles at the Art Institute of Chicago, by CHRISTA C. MAYER THURMAN. The Art Institute of Chicago, 1978. 35 pp, paperbound, \$2.50. This handsomely illustrated booklet details the floor plans, storage techniques, cabinetry, equipment and environmental controls of the new Department of Textiles, which opened in December, 1977. Views of the storage vaults, conservation laboratory and exhibition space are included. The publication can be ordered from: The Museum Store, The Art Institute of Chicago, Michigan Avenue at Adams Street, Chicago, IL 60603. Include \$.75 for mailing costs.

Paper Conservation and Restoration, by Louise Loudon. Bibliographic Series No. 284. The Institute of Paper Chemistry, Appleton, Wisconsin, 1978. 91 pp, paperbound, \$16.00. This booklet contains 377 annotated references to the literature on the storage, maintenance and repair of paper artifacts. Permanent papermaking, analysis, microscopy, pH and watermarks are covered by separate bibliographies and so are excluded. For this publication and a complete list of other subjects related to the pulp and paper industry write: The Institute of Paper Chemistry, P.O. Box 1039, Appleton, Wisc. 54912.

A third, revised and enlarged edition of Curatorial Care of Works of Art on Paper, by ANNE F. CLAPP, was published by the Intermuseum Conservation Association in 1978. The 135 page, paperbound book is available for \$5.00 from the Intermuseum Laboratory, Allen Art Building, Oberlin, Ohio 44074.

Disaster Prevention and Disaster Preparedness, by Hilda Bohem. University of California, Berkeley, 1978. 23 pp, paperbound, \$2.00. The University of California Task Group on the Preservation of Library Materials has prepared this plan of organizational preparation for library catastrophes. Structure and tasks are outlined for Disaster Prevention and Disaster Action Teams, and recommendations are made for equipment and supplies. The volume concludes with useful appendices, including: Sources of Assistance and Telephone Assistance. Contact: the Office of the Assistant Vice President, Library Plans and Policies, 650 University Hall, University of California, Berkeley, California 94720. Checks should be made payable to Regents, University of California.

The Abbey Newsletter, issued six times a year by ELLEN McGRADY for bookbinders and others interested in the physical book, has moved. Direct correspondence to Abbey Newsletter, 5410 85th Avenue, Apt. T2, New Carrollton, MD 20784.

Polarized Light Microscopy, by WALTER C. McCrone, Lucy B. McCrone, and John G. Delly, Ann Arbor Science Publishers, Ann Arbor, Michigan, 1978. 251 pp, hardbound, \$30.00. The instruction manual used by the McCrone Research Institute in teaching a variety of courses, including Microscopy for Conservators, is now available for general distribution. The volume includes sections on optics, the workings of the compound microscope, photomicrography, micrometry, crystal morphology and crystal optics. Contact: McCrone Associates, 2820 S. Michigan Avenue, Chicago, IL 60616.

A new list of publications is now available from: Society of Architectural Historians, 1700 Walnut St., Room 716, Philadelphia, PA 19103.

## **MATERIALS**

CONSERVATION MATERIALS LTD. has issued its first catalogue of Materials-Supplies-Tools for the Professional Conservator and Archivist. Contact:

Dorothy and Douglas Adams at CONSERVATION MATERIALS LTD., Box 2884, 340 Freeport Blvd., Sparks, NV 89431. (702-331-0582)

The SPOT-TESTING kit, containing solutions for determining the pH and presence of alum and lignin in paper, developed by the Barrow Research Laboratory, is now available from Applied Science Laboratories, Inc., 2216 Hull St., Richmond, VA 23224. It is called the Tri-Test Kit and includes a booklet with instructions for its use.

SCIENCE ASSOCIATES markets a wide variety of equipment for measuring temperature, humidity, and light. For catalogues write: Science Associates, Inc., Box 230, 230 Nassau St., Princeton, NJ 08540.

## **LOCAL GUILDS AND ASSOCIATIONS**

THE NEW ENGLAND CONSERVATION ASSOCIATION organized last Spring has held five meetings, hosted and planned by acting chairpersons ALLAN THENAN, New England Document Conservation Center (28 Sept. 1978/conservation of paper and book materials); Max Ferro, Preservation Partnership (17 Nov. 1978/architectural preservation); Anne Bently, Massachusetts Historical Society (22 Feb. 1979/library conservation); DAVID COLGLAZIER, Old Sturbridge Village (28 April 1979)/conservation of exhibits and objects); and Joseph Bogart, Univeristy Products (19 May 1979/manufacture of archival materials).

NECA meetings serve to introduce professionals involved in various aspects of conservation (e.g. paper, binding, textiles, paintings, objects, etc.) and curators, librarians, archivists, suppliers, manufacturers, etc. to the resources and activities of fellow members. NECA is represented by over one hundred and thirty individuals, and anyone interested in receiving notices of meetings beginning this Fall should write: ROBERT HAUSER, (Acting NECA Secretary) Museum Conservator, Merrimack Valley Textile Museum, 800 Massachusetts Avenue, North Andover, MA 01845.

THE WESTERN ASSOCIATION OF ART CONSERVATORS held a two-day meeting, April 20-21, 1979. There were workshops on Textiles, Objects, Paintings, and Paper. The Los Angeles County Museum hosted the meeting. MYRNA SAXE, PAT REEVES, FERNANDE JONES, PERRY HUSTON, JIM GREAVES were among the participants. Tours to studios, foundries were part of the program.

THE WASHINGTON CONSERVATION GUILD met on April 5 and MICHAEL HESLIP of Winterthur presented "A Painting Under Foot: Treatment of an 18th Century Floor Cloth". The Guild meets regularly on the first Thursday.

## **NEW INSTITUTIONAL MEMBERS**

Arkansas Territorial Restoration, Dept. of Natural and Cultural Heritage, 3rd and Scott Sts., Little Rock, AR 72201

McMaster University Library, Technical Services-Serials Section, 1280 Main Street West (R.C. Buckie) Hamilton, Ontario L8S, 4P5, CANADA

The University of Wyoming, Library, Periodicals, Box 3334, University Station, Laramie, WY 82071

## NEW ASSOCIATE MEMBERS

- Mrs. Virginia M. Adams, [REDACTED],  
Rhode Island 02906
- Mr. Thomas J. Branchich, [REDACTED]  
[REDACTED] NY 12210
- Mr. Hilton Brown, [REDACTED] [REDACTED], MD  
21217
- Ms. Barbara A. Buckley, [REDACTED]  
Wilmington, DE 19803
- Ms. Carlie D. Cleveland, [REDACTED],  
New York 11231
- Mr. James L. Coddington, c/o Art Hist. Dept., Uni-  
versity of Delaware, Newark, DE 19711
- Dr. Philip N. Cronenwett, The Jones Library, Inc,  
Amherst, MA 01002
- Mr. Edmund Dandridge, Museo de Arte de Ponce, Apartado  
1492, Ponce, Puerto Rico 00731
- Mrs. E. Mary De Grow, [REDACTED]  
Sault Ste. Marie, Ontario, P6A, 2A8, CANADA
- Mr. Pablo R. Diaz, [REDACTED] Chicago,  
Illinois 60625
- Mrs. Barbara J. Dunlap, [REDACTED]  
New York, NY 10025
- Ms. Debora J. Dyer, [REDACTED]  
California 94702
- Ms. Debra Evans, Conservation, Winterthur Museum,  
Winterthur, DE 19735
- Ms. Martha B. Feldman, [REDACTED]  
Maryland 20034
- Ms. Cynthia Flood, [REDACTED] Washington, DC  
20003
- Ms. Michelle Gewirtz, [REDACTED]  
New York, NY 10024
- Mr. R. A. Graham, Charleston Museum, 121 Rutledge Ave.,  
Charleston, S.C. 29401
- Mr. Scott M. Haskins, Brigham Young University,  
HFAC B509, Provo, Utah 84601
- Mr. Paul F. Haner, Intermuseum Conservation Assoc.,  
Allen Art Building, Oberlin, Ohio 44074
- Mr. John S. G. Harper, [REDACTED] Christchurch,  
1, New Zealand
- Ms. Janet W. Hessling, [REDACTED]  
IN 46616
- Ms. Helen Holt, [REDACTED] Ottawa,  
Ontario, K15, 5H8, CANADA
- Ms. Holly Hotchner, [REDACTED]  
New York, NY 10021
- Ms. Ellen G. Howe, Walters Art Gallery, 600 N. Charles  
Street, Baltimore, MD 21201
- Mr. Fred R. Horton, [REDACTED] Granada  
Hills, CA 91344
- Mr. R. Bruce Hutchison, [REDACTED] San  
Francisco, CA 94117
- Mr. Robert P. [REDACTED] Richardson,  
Texas 75081
- Ms. Carol Joyce, [REDACTED] New York,  
NY 10011
- Ms. Evelyn M. Koehnline, [REDACTED] Newton,  
MA 02159
- Miss Margaret R. Lawson, Conservation of Historic  
and Artistic Works, Cooperstown Graduate Programs,  
Cooperstown, NY 13326
- Mr. James Lawton, [REDACTED] Brookline, MA  
02146
- Ms. Susan Roberts Manganelli, [REDACTED],  
Atascadero, CA 93422
- Miss Laura Thompson McLean, [REDACTED] [REDACTED]  
Bloomfield Hills, Michigan 48013
- Mr. Donald Bruce McKeon, [REDACTED] Tallahassee,  
Florida 32304
- Ms. Catherine McLean, Conservation Dept., Winterthur  
Museum, Winterthur, DE 19735
- Ms. Catherine Metzger, [REDACTED]  
Indianapolis, IN 46205
- Mr. Geoffrey Morrow, [REDACTED] [REDACTED]  
Ottawa, Ontario, CANADA
- Mr. Kenneth S. Moser, [REDACTED] New York,  
New York 10011
- Mr. Yoshiyuki Nishio, [REDACTED] Funabashi-Shi,  
Chiba-Ken 274 JAPAN
- Ms. Lois Olcott Price, [REDACTED] Swedesboro,  
NJ 08085
- Dr. John W. O'Neil, [REDACTED] Kingston,  
Ontario, K7L, 1Z6, CANADA
- Dr. Margaret T. [REDACTED] Kansas State  
University, Manhattan, KS 66506
- Mrs. Agnes K. Packard, [REDACTED] Huntington,  
NY 11743
- Mrs. Alice Paterakis, [REDACTED]  
Athens, GREECE
- Arthur O. Pellicane, [REDACTED] Manhasset,  
NY 11030
- Mr. Maury Barlow Pepin, Graphic Conservation, 29 Olcott  
Street, Watertown, MA 02172
- Mr. William Phippen, [REDACTED] MA  
01982
- Mr. Jan Pidek, [REDACTED] Ontario, K2G,  
1B5, CANADA
- Mr. Keith I. Raddatz, [REDACTED] [REDACTED] Milwaukee,  
Wisconsin 53211
- James M. Reilly, [REDACTED] Rochester, NY  
14620
- Dr. Chandru J. Shahani, Document Preservation Branch,  
National Archives and Records Service, PA Avenue  
and 7th Street, NW, Washington, DC 20408
- Miss Marina Shats, 108-49 [REDACTED] Forest  
Hills, New York, NY 11375
- Miss Harveen Singh, [REDACTED] NW #32,  
Washington, DC 20009
- Ms. Christine Smith, [REDACTED] NW, #402,  
Washington, DC 20009
- Mr. James Grant Stroud, [REDACTED]  
Texas 78411
- Mr. James Swope, [REDACTED] [REDACTED] Baltimore, MD  
21218
- Ms. Donna Tillmann, [REDACTED] [REDACTED]  
Wisconsin 53212
- Mrs. Sandra D. Turner, [REDACTED] Thornton, CO  
80229
- Mrs. Kathryn L. Vilips, [REDACTED] Miami  
Lakes, FL 33014
- Ms. Brenda D. Walling, [REDACTED] Restoration,  
P.O. Box 1059, Cypress, CA 90630
- Ms. Janice Wass, [REDACTED]  
Rochester, NY 14603
- Mrs. Nell Weniger, [REDACTED] San Antonio, TX  
78215
- Mr. Richard Whitaker, [REDACTED] 505,  
Chicago, IL 60657
- Miss Robyn Patricia Woodward, [REDACTED] [REDACTED]  
[REDACTED], [REDACTED] Aurora, Ontario, CANADA
- Mr. Frank D. Wouters, [REDACTED] Fort Pierce,  
FL 32450

Direct correspondence concerning AIC to: MARTHA MORALES, Executive Secretary, AIC, 1522 K Street, N.W.,  
Suite 804, Washington, D. C. 20005

Direct correspondence concerning FAIC to: BENJAMIN B. JOHNSON, Executive Director, FAIC, 210 22nd Street,  
Santa Monica, CA 90402

All Newsletter correspondence, send to: AIC National Office, 1522 K St. N.W., Washington, D.C. 20005

Editor: MARTHA MORALES 202-638-1444 Technical Editor: MARIAN PECK DIRDA 202-426-5635

The AIC Newsletter is published quarterly in Washington, D.C.  
Copyright 1979



# A·I·C Newsletter

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

Volume 4, Number 4

August 1979

## AIC NEWS

It seems to be in the nature of things that too little notice is taken of the accomplishments of outgoing officers, directors, and those who have served on or chaired committees. Thus, I would like to utilize this forum to comment upon some of those who have been providing leadership - and just plain hard work - for the organization.

BARBARA BEARDSLEY has articulately brought the concerns of the conservator in private practice to the deliberations of the Board during her three years as Director. At the same time, she has served as the private conservator delegate to the National Conservation Advisory Council (a post to which she has been re-elected) and on the Ethics and Standards Committee during the crucial period of the revision of the Code of Ethics.

FAIC has been led with seemingly unlimited energy and enthusiasm for the past five years by JOYCE HILL STONER, Executive Director of the Foundation. JOYCE has inaugurated a long list of activities, including the history of conservation project, the public lectures associated with the annual meeting, and the FAIC History Lecture. In addition, she was instrumental in organizing two highly successful didactic exhibits, Know What You See and Wash and Gouache.

NORI LABAREE BAKER has brought good cheer, common sense and hard work, despite personal tragedy, to the demanding - and not overly rewarding - job of Secretary during the past three years. I have come to realize how essential accurate minutes are to the smooth functioning of a busy organization, much beyond their function as an historical record. NORI has done a splendid job with the minutes, as well as with the many other responsibilities of the Secretary's post.

There isn't space here to mention the names of all of those who have completed their terms on committees, but outgoing committee chairpeople SUE SACK (Insurance and Bylaws), ELISABETH PACKARD (Ethics and Standards), LOUIS POMERANTZ (Education Affairs), ELEANOR McMILLAN (BOE Review), and PHOEBE DENT WEILL (Nominating) have served admirably.

PAUL BANKS  
President

...

The Board has decided to use this space from time to time to publish statements explaining various AIC issues to the membership. We hope the Committee on Ethics and Standards will publish explanations of various matters in the new



L to R: PAUL BANKS, BARBARA APPELBAUM, SCOTT ODELL  
BARBARA BEARDSLEY, BEN JOHNSON, MARTHA MORALES,  
and PERRY HUSTON.

code. Various members of the Board may submit explanations of parts of the By-laws, and other committees will also be asked for discussions of their activities.

There was a great deal of discussion during the Toronto Annual Meeting on the Associate's role in AIC. As the youngest member of the AIC Board, I have some strong feelings on this matter. It has become clear to me that there is a great deal of misunderstanding of the issue, having been told by various Associates that they could not make motions at the business meeting, that they couldn't speak from the floor, and that they didn't think they should write to the Board. This is not true. Associates cannot vote on most issues, and they cannot serve on the Board, but those are the only things they cannot do. Among other things, they can serve on most committees, and they can nominate candidates for Board positions. Whether the voting matter is changed or not, there are approximately three times as many Associates as Fellows in the organization; and it is getting more important - and difficult - for the Board and committee members to communicate with the younger Associates. It is essential, therefore, that Associates speak up, on the record, and that they write to the Board. Private discussions are also important, but no one on the Board can act on what he or she is told over cocktails. Substantive communications accomplish two things. First, they help the Board to act on the behalf of the membership. Second, they help the Board and

other Fellows active in the organization to know who you are. Many of you will serve on committees and/or the Board at some time in your careers; and AIC desperately needs people who are willing to work, who can formulate their ideas well, and who represent differing points of view on important issues. I hope this letter will encourage many of you to step forward.

BARBARA APPELBAUM,  
Treasurer, AIC



**CAROLYN HORTON, banquet speaker, annual meeting.**

504 members of AIC met in Toronto, Canada, May 29 - June 1, 1979. A variety of professional papers were presented and there were two workshops presented: one organized by ELIZABETH PHILLIMORE on Textile Conservation the other one on Mural Painting organized by LOUIS POMERANTZ. During the business meeting, the revised Code of Ethics was passed decisively (to be sent out with the minutes); an Energy resolution was also passed and is printed in this Newsletter. It was agreed that the Board could select the 1981 annual meeting site. JIM GREAVES discussed the many problems facing conservators as museums implement federal regulations regarding the handicapped and their accessibility to art and artifacts. In response to requests from many members there were meetings held by "special interest groups". Four of these groups have decided to meet each year at the annual meeting and to keep in close touch with each other. There will be time on the program at the next annual meeting for these groups. The following are reports submitted of these meetings.

JOSE ORRACA reports: The Fellowship of Professional Photographic Conservators and Conservation Scientists will hold its organizational meeting on August 20th at the University of Delaware under sponsorship of JOSE ORRACA. The aims of the fellowship are to raise the technical and ethical standards of this new profession, while at the same time providing a forum for the sharing of ideas and the development of new techniques. Prospective members must first be members of AIC.

WALTER ANGST reports: On June 1st, 1979, during the 7th Annual General Meeting of AIC in Toronto, an informal meeting of 14 conservators was held by those interested in the conservation of joined wooden objects (furniture, furnishings, and similar wooden artifacts). The intention of this gathering was as follows:

1. To meet and introduce ourselves to each other - finally. Conservators are often working alone and have little chance for discussion

and scientific support - or are so involved with the conservation of their collections, especially in large institutions - that inter-museum and private exchanges are very limited.

2. It was decided that further discussion among conservators of wooden objects is essential, and a decision was reached to organize a symposium on joined wooden objects. Tentatively, this symposium will take place in Ottawa during November, 1979. Details will be announced later. The aims of the symposium are defined as:

- A. To establish a permanent forum accessible to conservators who have immediate problems with joined wooden artifacts.
- B. To meet other people in the field for the exchange of professional information.
- C. To develop principles practicable for solving the problems of scientific and ethical conservation of joined wooden artifacts.
- D. To discuss standards for professional accreditation of conservators in the field of joined wooden objects.

Experienced conservators are gravely concerned about the future training of responsible practitioners in this field. Those of us already involved in day-to-day furniture conservation see the crying need for better training opportunities for students interested in the conservation of wooden artifacts. We perceive a trend towards an overemphasized academic approach to accreditation of conservators dealing with joined wood. We believe that such an approach would be unsatisfactory, but we would like to participate in discussions leading to the development of standards for certification of joined wooden objects conservators as a specialty group within the framework of AIC.

As such a group does not yet formally exist, we realize that any approach needs the support of all people involved, and we would like this issue thoroughly and openly discussed. To this end we respectfully request the Board of AIC that a place be set aside at subsequent annual meetings for conservators of joined wooden objects to meet together as a group to discuss their common problems, and to have those meetings duly publicized with proper announcements in the AIC program. Of course, we would not wish these meetings to interfere in any way with the regular official proceedings of the Institute.

#### Call for Papers

Please submit, by September 15, 1979, a brief outline of your subject for consideration by the coordinating committee. All outlines should be typed and addressed to WALTER ANGST, CAL, Smithsonian Institution, Washington, D.C. 20560.

Further details will be published later in FINWOOF.\* Every attempt is being made to arrange for accommodations of participants in private homes, but meals cannot be provided. There will be no formal reception.

\* FINWOOF. What's FINWOOF? Well, it's short for First Intercontinental Woodworking Forum. Admittedly, FINWOOF is a crazy word; but then aren't most conservators a little nutty anyway? Just as long as you remember: FINWOOF is a newsletter that gives information about those conservators in AIC who work mainly with wood.

PHOEBE DENT WEIL reports: Approximately forty conservators specializing in the areas of sculpture, decorative arts, archaeological and ethnographic materials met in Toronto. The purpose of the meeting was to form a group to discuss common problems, interests, possible projects, and means of facilitating communication both among group members and with others. The group will be called "The Objects Group". Various topics were discussed including: the important need for educating other conservators about the special problems of objects conservation; and the problems of objects conservation vis-a-vis the legislation for handicapped access to museum property. Objects conservators were urged to contact JIM GREAVES and provide him with information and assistance in this regard. TERRY WEISSER described testing of various polishes and protective measures for silver, including problems encountered in the use of "silver safe" in closed cases. The corrosive effects of certain waxes on metals were noted by several people. Among the possible activities suggested for the objects group was that of compiling a list of sources for various materials used in objects conservation. It was agreed to plan a formal workshop for the annual meeting in 1980. The subject will be "Adhesives and Filling Materials."

It was agreed to use the AIC Newsletter as a means of regular communication. Contributions in the form of new items, product information and sources, inquiries, information on current research, treatment, and publications can be sent to PHOEBE WEIL for use in an objects column in the Newsletter.

Those present submitted information sheets containing their names, addresses, and a description of their special interests. This list is now being circulated among attendees and others who were suggested as having a potential interest in the group. Any AIC members interested in being included on this list or simply in obtaining a copy should write to PHOEBE WEIL (Center for Archaeometry, Box 1102, Washington University, St. Louis, MO 63130).

ELLEN McCRADY reports: About 50 book and paper conservators met in Toronto during the annual meeting, to plan special events for free time at next year's meeting and to formulate a request for special time on the regular program for a general discussion. The recommendations were forwarded promptly to the Program Committee. Specifically, the activities approved by the group were:

1. One or more tours on the first day (Friday) to places in San Francisco of interest to book and paper people, and possibly to include one or more demonstrations as well. Arrangements are to be made or facilitated by local members, who will use their judgement in setting up the tours and/or demonstrations, and coordinate plans with the AIC office and local arrangements committee.
2. A social event on the free evening, together with local people. Arrangements for this have been left in the hands of San Francisco AIC members.

3. One or more presentation/discussions on matters of current interest, during the regular program. This could take the form of a slide presentation or demonstration, followed by a structured discussion; or a panel discussion (for instance, on the matter of standards for conservation binding); or some other format. There was a strongly felt need for general discussion of current topics in the special field. Concurrent sessions were suggested only after the idea of staying one day longer at the meeting for this purpose had been rejected as impractical.

4. A planning meeting, similar to the one reported here, possibly to be held at the end of the discussion session.

The local members who will arrange things in San Francisco are BOB FUTERNICK, STELLA PATRI and KAREN ZUKOR.

Comments and/or ideas on these planned "special interest" sessions should be sent to PERRY HUSTON, Program Chairman, [REDACTED] Fort Worth, TX 76107.

...

This letter was sent to the coordinators of the subject interest groups that met in Toronto.

The AIC Board of Directors is delighted with the growing interest among fellow members in establishing special interest groups. The Board has been wrestling with the broad question of how AIC can best serve the needs and desires of the greatest number of its members, and while many of us believe strongly in the benefits of interdisciplinary exchange, the organization is becoming large and diverse enough that subject or specialty groups would seem to fulfill a clearly perceived need.

The desire to form special interest groups raises the question of how they might relate to AIC as a whole. The Board has been studying this question, but has not yet arrived at any suggestions or mechanisms. We would like very much to work with everyone interested in specialty groups in order to try to come up with a workable but unclumsome method of accommodating them effectively within the overall organization of AIC.

In the meanwhile, we would like to remind you of several existing mechanisms whereby the concerns of different specialties can be furthered. The Newsletter and the Journal are obvious possibilities--they do not discriminate on the basis of specialty! Similarly, while there seems to be an increasing time bind at annual meetings, they also are open to all relevant subject areas. The program chairperson is always grateful for suggestions for workshops and program segments on specific topics, along with, of course, the person power to organize them. (In fact, PERRY HUSTON, Vice President and Program Chairman, will try having more sessions at the next annual meeting in San Francisco on specific topics which will be organized by someone in that subject specialty, rather than primarily random papers that have been individually submitted.)

There is also the possibility that FAIC can aid in finding or at least administering funds for special seminars, refresher courses and the like that might be organized by special interest groups.

Meanwhile, we most eagerly ask that all of you at present or prospectively involved with subject interest groups talk with us--in person, individually or at a Board meeting, or through letters--about ways that we can be of service to you while at the same time attempting to maintain a united front and concentrated energies in the American conservation field.

Paul N. Banks, President, AIC

...

ANNUAL MEETING, 1980. San Francisco. May 23-25. Program Chairman, PERRY HUSTON. Local Arrangements committee: JIM BERNSTEIN, BOB FUTERNICK, INGE-LISE ECKMANN, PAULINE MOHR. Time will be arranged for the meetings of specialty groups. Call for papers will go out in September, 1979.

ANNUAL MEETING, 1981. Cincinnati. May 27-30. Local Arrangements committee: ELISABETH BATCHELOR, GARY MYERS, LANCE MAYER, BILL WIEBOLD.

The November Newsletter will report more fully on upcoming annual meetings.

...

Applications for certification by examination of paper conservators are now available at the AIC National Office. Completed forms must be returned to the BOE secretary: MARILYN WEIDNER, [REDACTED], Philadelphia, PA 19106.

...

Conservators voiced their concern for the Standby Emergency Building Temperature Restrictions at the AIC annual meeting in Toronto by passing the following Resolution:

#### RESOLUTION

Works of art and ethnography, books and manuscripts, and historic buildings constitute mankind's tangible cultural heritage. This cultural property is an irreplaceable human resource which not only helps us to understand where we have been, but, at least to some extent, where we are going.

The American Institute for Conservation of Historic and Artistic Works, the Society of the conservation profession in the United States, is deeply concerned lest blanket response to short-term energy crises cause sudden, drastic and irreparable harm to cultural property.

We would like to point to the following factors:

Different kinds of cultural property require different temperature and humidity conditions for preservation; thus general requirements cannot be specified.

Although humidity may in many cases be more critical to preservation than temperature, many museum, library and archives environmental control systems can control humidity only within the temperature range for which they were designed.

In some systems, maintaining required relative humidity may actually use more energy at the temperature limits specified in the legislation.

Although some forms of temperature or humidity-induced damage to objects can be repaired, restoration is enormously expensive, there are already vast backlogs of cultural property needing restoration, and in any case, restoration can never truly return an object to its previous sound state.

The Environmental conditions best for the preservation of works of art, artifacts, books, manuscripts and the like, are dictated by the nature of the objects themselves, not by conservators. Thus conservators find it difficult or impossible to meet their responsibilities when optimum environmental conditions cannot be maintained.

Sudden curtailments of fuel to museums during the 1973-4 oil embargo caused drastic damage to, for example, historic furniture in affected museums.

Significant energy savings can be made safely in many collections, but they must be made under the direct supervision of a conservator who understands the dangers of uncontrolled conditions.

The membership of the American Institute for Conservation thus urges the Department of Energy to exempt museums, historical societies, libraries of record and archives, and other structures housing cultural property from the temperature limits proposed in the Standby Emergency Building Temperature Restrictions. We wish to emphasize that this requested exemption is not for the purpose of people comfort; it is for the preservation of irreplaceable cultural property.

Passed at the Annual Meeting of the American Institute for Conservation of Historic and Artistic Works, 31 May 1979.

THE NEXT NEWSLETTER DEADLINE IS OCTOBER 15, 1979.

## FAIC

---



JOYCE HILL STONER and BEN JOHNSON (FAIC)

KNOW WHAT YOU SEE continues to travel throughout the U.S., Canada, and Mexico. Plans are being made for a European tour. October 6 - November 4, Lafayette College Library, Easton, PA. November 24 - December 23, London Regional Art Gallery, London, Canada. The rental fee is \$350.00 plus shipping to next location. Contact Regina L. Oldak, SITES, Smithsonian Institution, Washington, DC 20560. Catalogue, \$1.00 available from AIC, 1522 K Street, N.W., Suite 804, Washington, D.C. 20005.

## NEWS IN GENERAL

DAVID SHUTE reports that The American Association of Museums and the National Conservation Advisory Council each provided extensive testimony before the Department of Energy on June 20th - 21st in Washington, D.C. The AAM testimony was submitted in the name of 12 organizations, including AIC. NCAC testimony endorsed that of the AAM and explained the kinds of damage that would occur in museums, research libraries, archives and historic houses if the proposed regulations were implemented. In addition, NCAC was represented at each of the other four regional hearings in San Francisco, Dallas, Chicago and New York City. We attempted to have specific language incorporated into the regulations exempting cultural institutions. Although this was not done by the DOE, exemption is clearly available. AIC members figured prominently in this effort. The following people delivered statements at the Washington, D.C. and regional DOE hearings: ROSS MERRILL, ROBERT FELLER, TOM CHASE, PETER WATERS, JIM BERNSTEIN, PERRY HUSTON, NORBERT BAER, PAUL BANKS and DAVID SHUTE.

Dr. Robert A. Matthai, Director, Hall of Science and Chairman, AAM Energy Committee, has prepared and released the following bulletin on mandatory thermostat controls.

(Editor's Note: The Standby Conservation Plan No. 2 went into effect on July 16. Building operators must comply with the requirements of the legislation within 30 days, that is by August 15, or within 10 days of receipt of the compliance package, whichever is later. The DOE does not expect to have compliance forms printed until the week of August 15. However, museums should make every effort to obtain the forms as soon as they are available.)

### BULLETIN: MANDATORY THERMOSTAT CONTROLS, FINAL REGULATIONS.

Summary. In the Federal Register of July 5, 1979, pp. 39354-39369, are published the final regulations to implement "Standby Conservation Plan No. 2, Emergency Building Temperature Restrictions," which will, if implemented, limit temperature settings for heating, cooling and hot water in commercial, industrial and other non-residential buildings.

Museums, libraries, archives, historical societies and other such repositories of cultural materials requiring special climatic conditions are eligible for exemption from the regulations under Section 490.31(a)(4) and/or 490.31(a)(6). Exemption is to be obtained on an institution-by-institution basis through a self-certification procedure involving the completion, posting, and filing of forms that will be supplied by the Department of Energy. Exemptions will take effect when claimed.

Details are provided below.

1. Bases for Exemptions. The "Supplementary Information" section preceding the actual regulations notes that:

"Comments were received from museums, libraries, art preservation associations and archival institutions strongly urging exemption from the heating and cooling restrictions where

necessary to protect museum collections, library and archival collections and historical collections and structures. An express exemption has not been included, since Section 490.31(a)(4), which provides for exemptions where special environmental conditions are required to protect 'materials', is intended to make available exemptions when necessary to preserve such collections and structures."

The specific language of the regulations reads as follows:

"Section 490.31 General exemptions.

(a)(4) Any other circumstances where special environmental conditions are required to protect plant life essential to the operation of a business within a covered building, materials or animal life." (p. 39365)

There is a second basis for claiming an exemption that may apply particularly to older structures. In some parts of the country conditions of humidity are such that moisture may be drawn into the structure or insulation of buildings if the required temperatures are maintained, resulting in physical damage to the building or its insulation. Where these conditions exist, an exemption may also be claimed on the basis of:

"Section 490.31 General exemptions.

(a)(6) Where the structure or insulation of the building will be damaged." (p. 39366)

2. Claiming an Exemption. In claiming an exemption the claimant must cite Section 490.31(a)(4) and/or 490.31(a)(6) as the basis for the claim, and describe how the collections and/or structures would be damaged or endangered if the 65° - 78° limits were followed.

It is important to note that exemptions can be claimed only for those portions of buildings in which climate-sensitive materials are kept, used, stored or displayed. Exemptions cannot be claimed on the basis of comfort levels for staff or visitors.

The process of obtaining an exemption is one of self-certification. The owner or operator of the building must complete and post a "Certificate of Building Compliance" setting forth the exemption(s) claimed and the portions of the building covered by the exemption. The building owner or operator must also complete and file with the DOE a "Building Compliance Information Form" describing the building, the means adopted to comply with the regulations and any exemptions claimed.

The required forms will be supplied by the Department of Energy at such time as the regulations take effect. The forms will be made available at post offices, through mailings or directly from the Department: Director, Office of Building and Community Systems, DOE, Office of Conservation and Solar Applications, 20 Massachusetts Ave., N.W., Room 2221C, Washington, D.C. 20585. Attention: EBTR Building Compliance.

3. Comments. The purpose of this bulletin has been to outline those parts of the thermostat regulations that have immediate bearing on museums and other repositories of cultural mater-

ials. However, the regulations do address other conditions or situations which may have some implications for some cultural institutions. Persons who do not believe that their institutions are covered by either of the exemption criteria noted above should consult the full text of the regulations in the Federal Register, Vol. 44, No. 130, Thursday, July 5, 1979, pp. 39354-39369.

4. For Further Information. The person to contact regarding the details of the regulations is Henry G. Bartholomew, Office of Buildings and Community Systems, DOE. (202-376-4476). The DOE has also established a regulations hotline at (202-252-4950). Readers are also encouraged to call or write the Energy Information Clearinghouse about this or other energy-related matters of concern to cultural facilities and institutions. The Energy Information Clearinghouse is a Hall of Science program carried out in cooperation with the American Association of Museums, the American Arts Alliance and other cultural service organizations.

...

The name of the UNITED KINGDOM GROUP of the International Institute for Conservation has been changed to: United Kingdom Institute for Conservation of Historic and Artistic Works. The Institute for Conservation continues the same functions as UKG-IIC, and remains an independent association affiliated to the International Institute for Conservation.

...

THE GUILD OF BOOK WORKERS has moved to a new address at 663 Fifth Avenue, New York, N.Y. 10022 (212-757-6454). The Guild was founded in 1906 "to establish and maintain a feeling of kinship and mutual interest among workers in the several hand book crafts." Its membership, open to all interested persons, is composed of hand binders, restorers, illuminators, calligraphers, and decorated paper makers, as well as librarians and collectors especially interested in these fields. The Guild issues a quarterly Newsletter, a biannual Journal and directories of suppliers and teachers in the field, and sponsors lectures, workshops, and exhibitions.

...

The MASSACHUSETTS COMMITTEE FOR THE PRESERVATION OF ARCHITECTURAL RECORDS has received a grant from the NHPRC to conduct a pilot survey of architectural drawings and records in firms and private collections within Greater Boston. The survey will also identify repositories interested in acquiring architectural records to help place endangered material uncovered during the work. Anyone who wishes to contribute to the survey or who knows of private collections which should be included may contact NANCY CARLSON SCHROCK, Project Director. Mass COPAR is a group of librarians, archivists, architects, and historians seeking to locate, survey, and preserve the records of individual architects and firms, both past and present. One of its immediate goals is a master file identifying all significant architectural records in the state. Write: Mass COPAR, P.O. Box 129, Cambridge, MA 02142.

DR. ROBERT L. FELLER, Director of the CENTER ON THE MATERIALS OF THE ARTIST AND CONSERVATOR, Carnegie-Mellon Institute of Research, Pittsburgh, reports current studies on deterioration at the Center as falling into three broad categories. The first comprises investigations into the basic processes involved in the deterioration of organic substances. Two recent projects have been the development of sensitive chemical methods for the detection of organic peroxides and hydroperoxides in resins and solvents, and the investigation of the effect of oxygen in increasingly inert atmospheres on both thermally and photochemically induced degradation. Some of the initial results of these investigations, being conducted by DR. JONATHAN ARNEY, will be published shortly in the paper journal, TAPPI. A second area of research involves the measurement of color and fading in artists' pigments, and the preparation of monographs on the history of tradition pigments and methods for their characterization. As part of investigations on photochemical damage to paints as well as paper and textiles, the usefulness of the International Standards Organization's Blue-Wool Scale is being evaluated as a convenient standard for reporting exposures to light without the need of elaborate instrumental methods. Dr. S. B. Lee is investigating problems in the third major area of interest to the Center: the effects of lignin, hemicelluloses, oxidizing agents, heat and light bleaching on the stability of paper.

...

FLAMMABILITY STANDARDS - UPDATE. Fabric and furniture trade groups have proposed a voluntary flammability program for upholstered furniture for review and testing by the Consumer Products Safety Commission. AIC members will be affected by these deliberations because the mandatory standard recommended earlier by the CPSC threatens to eliminate many of the fine cotton and linen textiles used in lining paintings and re-constructing historic house interiors. The proposed voluntary program, developed by the Upholstered Furniture Action Council, has been widely implemented by the furniture industry; a substantial portion of the upholstered furniture slated for the fall market will be constructed according to its guidelines. The UFAC program divides fabrics into two categories according to their flammability. Class I covers fabrics containing 50% or more thermoplastic fibers, which are generally resistant to ignition by smoldering cigarettes, and any others that perform equally well on char tests. Class II contains all other fabrics, principally those made from rayon and cotton, as well as any textile the manufacturer chooses not to test. The "mock-up" testing requirement, which manufacturers consider the most costly aspect of the CPSC proposals, would be eliminated. Instead of performing char tests on dummies of each fabric/ construction combination, manufacturers would improve their overall construction methods by using smolder resistant welt cords and batting, among other features. Because the burden of mandatory testing of textiles and furniture prototypes would be removed, the manufacture of fine textiles could continue unabated. For more information contact: Mr. Lavine, 21 Dupont Circle, N.W., Washington, D.C. 20036. (202-862-7000)

THE CENTER FOR OCCUPATIONAL HAZARDS, formed in 1977, is a non-profit public interest organization concerned with the occupational hazards of chemicals - particularly those found in arts and crafts materials. COH recently began publication of the Arts Hazards Newsletter, edited by MICHAEL McCANN, which appears ten times a year at a cost of \$10.00. The 4-page issues include hazards of art materials, safer substitutes, precautions, OSHA regulations, a Question and Answer column, calendar of events and available publications. The first issue, in October, 1978, contained a discussion of chlorine dioxide bleaching. COH also operates the Arts Hazards Information Center, directed by Monona Rossol. The Information Center answers written and phone questions on health hazards of art and conservation materials, and operates a library on art hazards. It offers a wide variety of written materials; send a self-addressed, stamped envelope for the publications list. Hours are 10-5 weekdays. (212-227-6220). The Center for Occupational Hazards, Art Hazards News, and the Art Hazards Information Center are at 5 Beekman St., New York, NY 10038.

...

NATIONAL MUSEUM ACT GRANT GUIDELINES, 1980, will be somewhat different than in previous years; however, the specific application requirements will remain basically the same. Guidelines were mailed to all AIC members in July.

September 15, 1979 is the deadline for applications for the program, Professional Training in Conservation and Museum Practices. Under this program, stipend support is available for formal graduate-level study and internships offering advanced training in conservation and museum practices. Continuing education in museum and conservation practices is supported through special courses or seminars. A limited number of awards for travel and study of museum practices is also available to the professional wishing to develop specific skills.

December 1, 1979 is the deadline for Special Studies and Research in Conservation and Museum Techniques, and Professional Assistance in Conservation and Museum Practices.

As in previous years, priority will be given to proposals dealing with museum conservation: the study of conservation problems, research leading to new or improved conservation techniques, and training in museum conservation.

For further information, contact the National Museum Act, Smithsonian Institution, Arts and Industries Building Room 3465, Washington, D.C. 20560 (202-381-5512).

...

The CONSERVATION CENTER FOR ART AND HISTORIC ARTIFACTS in Philadelphia has received a grant of \$100,000 from the Andrew W. Mellon Foundation in support of the Center's activity for a three year period. The grant is primarily for operating expenses during the Center's formative years.

...

Application deadline for NEA's NATIONAL ENDOWMENT FELLOWSHIP PROGRAM, September 21, 1979. Contact: Fellowship Program Office, NEA, 2401 E St., N.W., Washington, D. C. 20506.

THE WESTERN COUNCIL OF STATE LIBRARIES, INC., has received a \$49,500 grant from the National Historical Publications and Records Commission, which the Western Council has matched with \$25,000 for a twelve month "Western States Materials Conservation Project". The project staff will organize a Planning Conference in each of the seventeen Western Council states bringing together librarians, archivists, conservators and historical society problems and alternatives for resolving them.

HOWARD P. LOWELL of Salem, Oregon, Project Director, and Karen Day of Denver, Colorado, Assistant Project Director, will conduct these state meetings during the Fall of 1979 and Winter of 1980. In June, 1980, representatives from each of the state meetings will convene to evaluate cooperative solutions for the problems uncovered during the state survey process. The objective of this meeting will be to develop a coordinated plan of conservation actions, thus providing a framework for improved materials conservation in the Western United States in the 1980's. For more information contact: HOWARD P. LOWELL, 1765 Pilgrim Street, S.E., Salem, Oregon 97302 (503-581-7654).

...

Footnote: Found while browsing through A Dictionary of Modern American Usage, Oxford U. Press 1944:

Conservator. In America the technical term for a person appointed to care for idiots or lunatics and look after their property. 'Conservators are daily appointed over men who hold less crazy notions.'

## LETTERS

---

*The North Atlantic Region of the National Park Service together with the New England Document Conservation Center is in the beginning stages of planning for a symposium on wallpaper conservation. Before proceeding further, we are interested in knowing of wallpaper preservation projects currently or about to be gotten underway.*

*The aims of the symposium as a whole are an examination of conventional versus unconventional approaches to conservation techniques, and development of criteria that will clarify present interdisciplinary roles concerned with wallpaper and its preservation.*

*The symposium will address the technical complexities peculiar to wallpaper conservation along with ethical questions within the general context of historical preservation. As presently conceived, the symposium will offer presentations and discussions of particular current projects combined with visits to certain projects in progress.*

*Your help in informing us at this time of wallpaper conservation projects you feel may be suitable will be appreciated.*

ANN RUSSELL

*Anyone who has had experience using "Silver Safe" or any other vapor phase inhibitor for silver or other metals is requested to contact me at the Walters Art Gallery, 600 North Charles St., Baltimore, MD 21201.*

TERRY WEISSER

## PEOPLE

---

SHELLEY REISMAN has joined the conservation staff at the Tennessee State Museum . . . THE NEW ENGLAND DOCUMENT CONSERVATION CENTER announces that SHERELYN OGDEN has been named Book Conservator and will head the Center's hand bookbinding, which specializes in restoration of rare and unique books . . . PAUL BANKS has received a John Simon Guggenheim Memorial Foundation Fellowship for 1980 to complete a book on the conservation of library and archival collections . . . WILLIAM PHIPPEN is an objects intern at the Pacific Regional Conservation Center . . . BRUCE CHRISTMAN has been appointed assistant objects conservator at the Cleveland Museum of Art . . . SYLVIA CULHAM BASS is paper conservator at the Art Gallery of Western Australia . . . JOSE ORRACA conducted seminars on The Uses and Care of Photographic Collections at the Institute for Museums in Denton, Texas . . . ANNE CLAPP and JOSE ORRACA conducted a seminar on The Conservation of Art on Paper and Photographs at the North Carolina Museum of Art . . . LINDA SCHEIFLER was awarded a George C. Marshall Memorial Fellowship for one year of study of objects conservation at the Odense Bys Museer in Denmark . . . DON HELLER conducted a workshop on The Care and Conservation of Metal Objects and MICHAEL HESLIP conducted a workshop on The Care and Handling of Paintings at Yale University . . . BEN JOHNSON has retired as Head Conservator at the Los Angeles County Museum of Art, and JAMES GREAVES has been appointed Acting Head of Conservation . . . NINA REYER of the Winterthur Program and PAMELA YOUNG of the Cooperstown Program are serving their internships at the Legion of Honor in San Francisco . . . MERRILY SMITH and MARIAN DIRDA presented day long seminars on conservation principles during the pre-convention workshops for the Professional Picture Framers Association in Hartford, CT and Las Vegas, Nevada . . . THEODORE NIGHTWINE now at the Painting Conservation Lab of the Fine Arts Museums of San Francisco . . . RONALD TANK recieved a grant to study book and paper conservation in Ottawa . . . ELIZABETH CORNU has been accepted to a four month UNESCO conservation science course by ICCROM beginning in February 1980. . . PETER SPARKS will join the Institute of Energy Conversion at the University of Delaware in mid August as Director of Operations. He will continue to teach and to act as consultant to the Department of Art Conservation. . . CATHERINE NICHOLSON has been appointed paper conservator and is establishing a new laboratory in the Division of Conservation, NMHT, Smithsonian Institution.

**CORRECTION** - RALPH EAMES has been appointed Chief, Furniture and Wooden Objects Division at the Canadian Conservation Institute. Phillip Ward is Director of Conservation Services.

**MISSING PERSON** -  
MARGARET STEELE

AIC OFFICE VACATION, AUGUST 27 THROUGH SEPTEMBER 3.

THE AIC DIRECTORY IS ABOUT TO GO TO PRESS. PLEASE SEND ANY ADDRESS CHANGES IMMEDIATELY.

The managing editor of *Art and Archaeology Technical Abstracts* would like to thank all abstractors and remind them that the deadline for Volume 16, No. 2 is September 15, 1979.

## LOCAL GUILDS AND ASSOCIATIONS

---

THE WASHINGTON CONSERVATION GUILD announces new officers elected at its May meeting: ELEANOR MC MILLAN, President, DON ETHERINGTON, Vice-President, CORNELIA GILL, Treasurer, Joan Mishara, Secretary. Council Members: TOM CARTER, MARIAN PECK DIRDA, ELISABETH WEST FITZHUGH, SIAN JONES, Andrew Lins, STEWART TREVIRANUS, past President.

The Atlantic Provinces Library Association (APLA) formed the COMMITTEE ON THE CONSERVATION OF LIBRARY MATERIALS at its annual meeting in May, 1978 in Halifax, Nova Scotia. Tom Fleming, librarian at Dalhousie University, Halifax, Nova Scotia, is the convener of this Committee. At the annual meeting of APLA held at the Universite de Moncton, in Moncton, New Brunswick in May, 1979, two members of the Committee, Alice W. Harrison and Edward A. Collister, organized a workshop/seminar on the conservation of library materials. It is believed that the Committee is the only one of its kind in Canada which functions within a library association. In related news, the Canadian Library Association presented a seminar at its annual meeting in June in Ottawa, Ontario, entitled "Conservation/Preservation of Library Materials: A Canadian Overview."

## CONFERENCES, SEMINARS, COURSES

---

In the AIC Newsletter of February, 1979, an announcement was made of a conference on the cleaning of paintings, co-sponsored by the WASHINGTON CONSERVATION GUILD and Georgetown University, to be held in Washington, D.C. on November 23 and 24, 1979. Due to complications surrounding the grant application deadline, the conference is being postponed indefinitely. Further developments will be announced in the IIC, AIC AND WCG Newsletters.

September 10-11, 1979. PRESERVATION OF PAPER AND TEXTILES OF HISTORIC AND ARTISTIC VALUE II. The Cellulose, Paper and Textile Division of the American Chemical Society is sponsoring a two-day symposium for chemists and conservators at the Society's annual meeting in Washington, D.C. The registration fee for non-chemists is \$45.00 until August 24, and \$55.00 thereafter. Contact: JOHN C. WILLIAMS, Research Officer, Library of Congress, Washington, D.C. 20540. (202-287-5608)

September 18-21, 1979. THE AMERICAN ASSOCIATION FOR STATE AND LOCAL HISTORY will hold its annual meeting in Tucson, Arizona. A pre-meeting workshop on historic preservation is scheduled. Contact: AASLH, 1400 Eight Avenue South, Nashville, Tenn. 37203.



September 26-29, 1979. ASSOCIATION FOR PRESERVATION TECHNOLOGY annual meeting in Denver, Colorado. Contact: Program Chairperson, APT '79, Box 2717, Denver, CO 80201.

October 3, 1979. A CHEMISTRY/ART INTERFACE to be held at the 9th Northeast Regional Meeting of the American Chemical Society in Syracuse, New York, will focus on paper conservation. Contact: KATHRYN MYATT CAREY, Colonial Court Records Project, Social Law Library, Court House Boston, MA 02108 (617-523-0018).

October 9-11, 1979. Book Arts Guild to sponsor a three day workshop conducted by Bernard Middleton in the Thompson Conservation Laboratory, 1417 N.W. Everett St., Portland, OR 97209. (503-248-0046)

October 27-28, 1979. SCIENTIFIC EXAMINATION OF WORKS OF ART. A 2-day seminar in Cambridge, Massachusetts, sponsored by Technology and Conservation and the M.I.T. Historical Collections. The meeting will provide an overview of the instruments and methods useful in understanding, dating, and/or authenticating paintings, ceramics, and other works of art. Contact: Technology and Conservation, One Emerson Place, Boston, MA 02114. (617-227-8581)

November 12-14, 1979. THE TRADITION OF FINE BOOKBINDING IN THE TWENTIETH CENTURY. This seminar for binder/conservators, librarians, and curators will be held during the opening week of an exhibition of the same name at the Hunt Institute. Contact: JEAN GUNNER, Bernadette Gallery, or Bettsy Mosimann, Hunt Institute, Carnegie-Mellon University, Pittsburgh, PA 15213. (412-578-2436)

## **POSITIONS AVAILABLE**

---

ASSISTANT CONSERVATOR - full time position currently funded for two years. The successful candidate will work with the Museum's Conservator, CHRISTINE DANZIGER, in newly expanded laboratory space. Applicants should have an M.A. or equivalent degree representing completion of a formal conservation program, and experience in conservation of ethnographic and archaeological objects. Salary: \$15,000 per year. Position is open now. Send resume to: Phillip Lewis, Chairman, Department of Anthropology, Field Museum of Natural History, Roosevelt at Lake Shore Drive, Chicago, Illinois 60605.

ASSISTANT PAPER CONSERVATOR - a newly created post offering the opportunity to work with a major collection of drawings and prints of the 18th and 19th century in a newly equipped laboratory. The appointment will be for an initial period of 1-2 years with the likelihood of renewal and/or conversion to a permanent position. Applicants should send a resume and the names and addresses of three professional references. Send application to: URSULA DREIBHOLZ, Paper Conservator, Yale Center for British Art, 2120 Yale Station, New Haven, CT 06520.

RESEARCH CHEMIST - PhD chemist with some post-doctoral experience in a museum laboratory or conservation institute to work in collaboration with the staff of the Paintings Conservation Department. The applicant should be conversant with the following techniques: x-ray diffraction; gas chromatography; mass spectrophotometry; electrophoresis; radio-immuno assay and wet chemical analysis. Responsibilities will include the identification and testing of materials, particularly organic, that have been used in the fabrication and treatment of paintings of all periods as well as long term research projects. Some knowledge and interest in paintings as works of art is essential. The candidate must be flexible and practical and willing to work outside the area of expertise. Forward application to: John M. Brealey, Conservator, The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York, New York 10028.

TEXTILE CONSERVATOR, to head an active costume and tapestry conservation department and to administer a large volunteer staff. At least one year's experience and academic credits are essential requirements. Salary approximately \$20,000. Deadline for application, Nov. 15, 1979. Send resume to: Michael Conforti, Curator of Sculpture and Decorative Arts, Fine Arts Museums, Golden Gate Park, San Francisco, CA 94118.

SENIOR CONSERVATOR, who possesses an area of expertise in a field of art conservation that is relevant to the collections of Colonial Williamsburg, and is well versed in a variety of conservation techniques and materials, glass, ceramics, wood, metals, paint, leather, paper, etc. The conservator should be able to recommend individuals to consult in specialized areas that fall outside the realm of his/her own abilities. Strong administrative skills are required, including the ability to formulate, budget, schedule, supervise, and review long-term plans for a conservation program. This may include the future hiring of an assistant conservator. Candidates should have a minimum of two years experience in art conservation and either a graduate degree from a recognized program or certification from one of the internationally recognized conservation organizations. Send application and resume to: Hubert T. Alexander, Director of Employment, Colonial Williamsburg Foundation, Drawer C, Williamsburg, VA 23185. (804-229-1000, Ext.2774)

DIRECTOR, ART MUSEUM CONSERVATION LABORATORY, a highly qualified individual to direct a comprehensive Conservation and Restoration Department. This individual will be responsible for directing the work of approximately 15 subordinates who are involved in painting, sculpture, costumes, textiles, decorative arts, and paper conservation and restoration. Minimum requirement: A Masters Degree from an accredited college with a specialization in fine arts or Art History and five years' experience in the conservation and restoration of art works. Salary negotiable, commensurate with experience. Send Resume, Salary History, three letters of reference and supporting materials to: Kathie King, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036.

CONSERVATION TECHNICIAN - to clean and repair 19th century architectural drawings. One year appointment, \$11,000. Deadline for application September 7, 1979. Send resume to: S. Ganelin, The American Institute of Architects Foundation, Prints and Drawings Collection, 1799 New York Avenue, N.W., Washington, D.C. 20006.

#### PRESERVATION AND PREPARATIONS LIBRARIAN -

Responsible for the administration of the preservation program of the University Library and for the activities that prepare library materials for the collections, for planning, organizing, staffing, budgeting of the preservation and preparations units of the Library. To recommend policy and program for present operation and future development of preservation and preparations functions of the Library system. Collaborates with collection development specialists in making decisions to replace, repair, transfer or withdraw deteriorating volumes. Collaborates on decisions for filming current serials on newsprint. Responsible for preparation of volumes for commercial binding. Sets binding standards and determines guidelines for choice of binding methods. Negotiates with commercial binders. Supervises a staff of approximately 10 people involved in Preparations Department and about 3 people in the Preservation Office. Requires graduate library science degree. Two year of library experience, preferably with the preservation of library materials. Knowledge of book binding desirable. Base salary \$12,300, higher depending on qualifications and experience. Send resume listing 3 references and stating salary requirements to: Bella Z. Berson, Yale University Library, Box 1603A Yale Station, New Haven, CT 06520.

RESEARCH ASSOCIATESHIPS: Researchers interested in pursuing research or developmental projects related to the Peabody Museum collections and the use of the CARD facilities. The newly established CARD facilities include a radio carbon dating laboratory, a thermoluminescence dating laboratory, x-ray diffraction and fluorescence laboratory, a full microscopy and sample preparation laboratory, a photography laboratory, a biological laboratory and remote sensing equipment. The term of the Associateships will be for a period of three summer months beginning June 1, 1980. These Associateships are reserved for researchers who have had prior experience in conducting instrumental analysis on archaeological or ethnographic collections. Further information on the Center can be sought by requesting the CARD Handbook. Applicants must submit a typed resume and three letters of recommendation. A detailed description (not to exceed 3,000 words) of the project proposed by the applicant, including the following: an abstract (not to exceed 300 words), an introduction, discussing significance of project; a detailed research design of project including collections or samples to be analyzed or examined; instrumentation and facilities to be used. A specific schedule of research and a statement of potential funding arrangements. Announcement of the awards to be made on February 15, 1980. Application must be made by letter to: Dr. J. E. Ericson, CARD, Peabody Museum, Harvard University, 11 Divinity Avenue, Cambridge, MA 02138, by November 15, 1979.

CONSERVATOR OF ART ON PAPER to establish a paper conservation laboratory. This state operated conservation center serves institutions throughout the state of Maine. Candidates must have a degree from a recognized conservation training program as well as several years of full time work experience with works of art on paper including water soluble colors, unfixed pastels, inks, and oil paint. Salary range \$17,243 - \$22,630 (Museum Specialist III), plus State employees' benefit package. The Main State Museum Regional Conservation Center. Send resume and references to Paul Rivard, Director, Maine State Museum, Augusta, Maine 04333.

LIBRARY CONSERVATOR - condition survey and inventory of rare book room (8,000 vols.); selection and recommendation of treatment including photographic and bibliographic documentation of all volumes to be treated, repaired or boxed; maintenance of collection including recommendations on environment, storage, handling and use; installation of exhibitions including construction of individually tailored cradles; training and supervision of volunteers and assistant in stack maintenance procedures. Applicant must have Bachelor's degree, apprenticeship or recognized training in book or paper conservation, ability to evaluate physical condition of materials, skills in photography, bookbinding and paper treatments. Experience in conservation within a research library, a library degree with conservation or rare book concentration, or experience in the rare book trade preferable. Send resume and three references to: Mrs. Richard Hart, George Peabody Library, 17 E. Mt. Vernon Pl., Baltimore, MD 21202.

ASSISTANT CONSERVATOR. Candidates should have several years' experience in the examination and treatment of ethnographic and archeological objects.

CONSERVATION ASSISTANT. Two positions. Candidates should have experience in the conservation of three-dimensional objects. Preference will be given to candidates with experience in conservation of ethnographic and archeological objects.

The Metropolitan Museum of Art seeks to fill three positions to assist the Objects Conservation Department staff in the conservation of ethnographic and archeological objects scheduled for installation in the Michael C. Rockefeller Wing. The positions will be budgeted for the period necessary to complete this project. All candidates should be graduates of conservation training programs or have equivalent work experience. Send resume to JAMES H. FRANTZ, Objects Conservation Department, Metropolitan Museum of Art, New York, New York 10028.

PAPER CONSERVATOR, to plan, organize, and implement a comprehensive conservation program for a large and important collection of manuscripts, art on paper, rare books, and other library materials. Applicants must have a degree from a recognized conservation program or equivalent training, with five to eight years' experience, and demonstrated administrative ability. Letters of application, including resume and references should be sent no later than October 15, 1979 to: Carlton Lake, Acting Director, HUMANITIES RESEARCH CENTER, Univ. of Texas at Austin, P.O. Box 7219, Austin, TX 78712.

CONSERVATOR - RARE BOOKS AND MANUSCRIPTS, to be responsible for all matters concerning physical care of rare books and manuscripts, including the development of written standards for storage and evaluation of present practices. Perform conservation tasks such as paper preservation, cleaning and restoring vellum, mending drawings, prints, and maps. Applicant must have advanced degree or equivalent experience in rare book and manuscript conservation. Fringe benefits paid for by university. Salary approximately \$11,900-\$13,400 but without ceiling. Send applications, resume, academic transcripts and three letters of recommendation no later than October 15, 1979 to: Rare Books and Manuscripts Conservator Search Committee, c/o Maria Larson, Personnel Librarian, Princeton University Library, Princeton NJ 08544. (609-452-3184)

TWO ANDREW W. MELLON FOUNDATION FELLOWSHIPS - for an advanced conservation training program in either paintings, objects, paper or textiles. These fellowships will be offered to post-graduate students from conservation programs or other persons who have demonstrated exceptional abilities in conservation. The fellow will be assigned selected projects in his/her field of speciality and will be totally responsible for completion of assignment under the direction of the conservator. The fellow will spend maximum amount of time devoted to the actual treatment of works of art, with exposure to varied aspects of museum conservation such as condition and authentication of works of art being considered for purchase, examination of incoming and outgoing loans, and monitoring environmental controls and light levels. The fellow will be required to submit detailed reports of projects completed. It will be necessary to submit a report on the conservation techniques and practices in other institutions visited in the U.S. or abroad. Two reviews per year will be conducted by the Head Conservator. Each candidate will receive a stipend of \$12,500 per year and travel allowance of \$2,500. Applications should be submitted to ABRAHAM JOEL, Head of Conservation, Conservation Services Laboratory, Founders Society, Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202

CONSERVATION PROGRAM DIRECTOR, to head Winterthur/University of Delaware Program in Conservation. A minimum of 5 years museum related experience, and/or graduate level teaching experience in art, art history, chemistry or conservation practices is required. Applicants must have an awareness of current conservation philosophy and techniques; demonstrate administrative abilities, demonstrate fund raising experience. PhD preferred. Appointment available January 1, 1980. Deadline for applications, November 1, 1979, Salary is negotiable based on experience. Contact: Dr. William T. Alderson, Director, Museum Studies, 303 Old College, University of Delaware, Newark, DE 19711.

MUSEUM CONSERVATOR, interested in short term project of organizing new Department of Conservation. Assist in setting up laboratory, establish method of record keeping. For further information contact: Sofia Imber, Director, Museo de Arte Contemporaneo de Caracas, Zona Cultural, Parque Central, Apartado 17093, Caracas 101, Venezuela. (telephone 57 42 247)

## PUBLICATIONS

Japanese Scroll Paintings: A Handbook of Mounting Techniques, by Masako Koyano. FAIC, 1979. 112 pp., hardbound, \$10.00 (10% discount to AIC members). This book was designed to introduce western conservators to the ideas, tools, materials and methods of the oriental painting restorer. It includes chapters on terminology, styles of the hanging scroll, the workshop and equipment, and mounting procedures. An FAIC publication available from AIC National Office.

Preprints, of papers presented at the 7th Annual Meeting of the AIC in Toronto, Canada, May 1979. Preprints, of papers presented at the 5th (1977) and 6th (1978) Annual Meetings of the AIC. Each \$10.00 plus shipping. Sent to AIC members with invoice. AIC, 1522 K St., N.W., Suite 804, Washington, D.C. 20005 (202-638-1444)

The Conservation Sourcebook, published by the Crafts Advisory Committee, 1979. 352 pp, £ 5.95 hardbound, £ 4.25 paperbound. English conservators, craftsmen, and custodians of historic objects are fortunate to have this comprehensive guide to the organizations in their country and Wales that are either directly concerned with conservation, or else, through their other interests, able to offer help or information. The book contains over 250 entries, outlining the aims and activities of government departments, professional, research, and scientific institutions, trade associations, and learned societies. Among the subjects covered are textiles, musical instruments, archives, ceramics, buildings, and furniture; there are sections on archaeology, transport, and materials, and a detailed subject index. The Committee plans to publish an updated edition of the Sourcebook every other year. To order write: Crafts Advisory Committee, 12 Waterloo Place, London SW1Y 4AU, England.

Museum and Archival Supplies Handbook, from the Ontario Museum Association and the Toronto Area Archivists Group, Nancy Willson, editor, 1978, 126 pp. (including bibliography). This exceptional handbook contains sections on commonly used materials in conservation, products specific to treatment of various classes of objects (e.g. books and bindings, ceramics and glass, metals, paper, textiles, wood framing), laboratory equipment and tools, safety supplies, storage materials, environmental monitoring and control supplies (e.g. security, biocides, humidity, light, temperature, air pollution), exhibition materials, special needs at historic sites, and microfilm equipment. An address list of suppliers completes the handbook. Its method of organization and a more than adequate product index make the handbook very easy to use. The book contains many suggestions, many products, and warnings, and although in a limited manner, gives ingredients to many products, for example leather dressings. The Handbook also serves as an index to commercial catalogs by suggesting several suppliers for most items. Order from: The Ontario Museum Association, 38 Charles Street East, Toronto, Ontario, M4Y 1T1, Canada or call (416-923-3868) Price, including postage and handling is \$4.00 Canadian.

Archaeological Chemistry II, edited by Giles F. Carter. Advances in Chemistry Series #171. The American Chemical Society, 1978. 389 pp., hardbound, \$46.00. This volume records the proceedings of the 6th Symposium on Archaeological Chemistry, sponsored by the Division of the History of Chemistry and held in Chicago in 1977. The 20 papers are organized into sections on perspectives and general techniques, and the analysis of organic materials, ceramics, and metals. Order from: The American Chemical Society, 1155 16th Street, N.W., Washington, D.C. 20036.

DO YOU SMOKE? Do you want to know the ways smoking can intensify toxic reactions to hazardous chemicals, like solvents? Write for Current Intelligence Bulletin #31, Adverse Health Effects of Smoking and the Occupational Environment, free from NIOSH Publications Dissemination, Division of Technical Services, 4676 Columbia Parkway, Cincinnati, OH 45226

Museums in Motion: An Introduction to the History and Functions of Museums, by Edward P. Alexander. American Association for State and Local History, 1979. 308 pp., illus., \$12.95 hardbound, \$7.95 paperbound. The author, director of interpretation at Colonial Williamsburg from 1946 to 1972, and founder and director of the Museum Studies Program at the University of Delaware from 1972 to 1978, traces the histories of various types of museums and discusses contemporary museum administration practices. The book includes chapters on museums of art, natural history, science and technology, history, and botanical gardens and zoos. It considers the museum's role in collection, conservation, research, exhibition, and interpretation. Order from: The American Association for State and Local History, 1400 Eighth Avenue South, Nashville, TN 37203

Two new loan programs have been released in the Smithsonian's Conservation Information Series. Protecting Objects on Exhibition examines primary causes of damage to museum objects on display and suggests practical applications of conservation principles. The 26 minute sound and slide show was prepared by the Office of Exhibits Central in collaboration with other Smithsonian divisions, and is intended for those who handle and install objects. The cost including postage and handling is \$6.00. Basic Basketry Conservation is a 68 minute video tape of BETHUNE GIBSON demonstrating techniques used in the care of basketry, and is designed to introduce conservation principles to persons already familiar with basketry. The cost is \$4.00. Both programs include a biblio-

graphy and supply list. Write: Office of Museum Programs, Smithsonian Institution, 2235 Arts and Industries Building, Washington, D.C. 20560

In Search of the Black Box: A Report on the Proceedings of a Workshop on Micro-Climates Held at the Royal Ontario Museum, February, 1978, foreword by ELIZABETH A. PHILLIMORE. Royal Ontario Museum, 1979. 99 pp., softbound, \$8.50. In preparation for a major building program, including new galleries and renovation of existing space, this workshop was held to define the needs of environmentally sensitive parts of the collection and to set specifications for equipment needed to maintain proper levels of temperature and relative humidity. Given an out-of-date building, an extreme outdoor climate, and a relatively small proportion of artifacts requiring special conditions (10-15% of the collection), providing micro-climates was found to be the most efficient way of meeting their needs. A combination of existing methods and new solutions to the problem of maintaining micro-climates emerged from the discussion. Appendices include performance specifications for "black box" micro-climate conditioning units and an annotated bibliography. Order from: ROM, 100 Queen's Park, Toronto, Ontario, Canada M5S 2C6.

The Search for Ancient Tin, edited by Alan D. Franklin, JACQUELINE S. OLIN, and Theodore A. Wertime. 1978. 63 pp., paperbound, \$5.00. This publication records an interdisciplinary conference, organized by Theodore Wertime and held at the Smithsonian Institution and the National Bureau of Standards in 1977, on the origin of the tin used in the earliest Near Eastern tin bronzes. The topics include sources of tin in the Near East and India; trace elements as a guide to the source of tin ore; problems in developing the use of tin and tin-bronze; and the use of these metals in Britain, the Caucasus, Europe and the Mediterranean. Available as Stock #047-000-00358-0 from the U.S. Government Printing Office, Washington, D.C. 20402.

Paper-Art and Technology. World Print Council, 1979. 128 pp., \$10.50. This book is based on a conference held at the San Francisco Museum of Modern Art in 1978. It includes surveys of western and Japanese papermaking processes; paper chemistry, testing and conservation; and essays on the contemporary use of paper as a support and medium for artworks. Order from: World Print Council, P.O. Box 26010, San Francisco, CA 94126.

---

THE NEXT NEWSLETTER DEADLINE IS OCTOBER 15, 1979.

Direct correspondence concerning AIC to: MARIHA MORALES, Executive Secretary, AIC, 1522 K Street, N.W., Suite 804, Washington, D. C. 20005  
Direct correspondence concerning FAIC to: BENJAMIN B. JOHNSON, Executive Director, FAIC, 210 22nd Street, Santa Monica, CA 90402  
All Newsletter correspondence, send to: AIC, 1522 K Street, N.W., Suite 804, Washington, D.C. 20005  
Editor: MARIHA MORALES 202-638-1444      Technical Editor: MARIAN PECK DIRDA 202-287-5634

The AIC Newsletter is published quarterly in Washington, D. C.  
Copyright 1979