

A·I·C Newsletter

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AIC NEWS

CHANGES IN THE OPERATION OF COMMITTEES

Until recently, it was the practice of the Board to select the members as well as the chairpeople of all committees. In addition to creating considerable travail for the Board, this practice had two other unfortunate consequences: it somewhat narrowed the universe from which committee members were selected and it imposed a pre-formed committee on the chairperson. Thus the Board now selects a chairperson who composes his or her own committee, subject to the (usually pro-forma) approval of the Board.

A consequence of this change in policy that the Board has not dealt with heretofore (in fact it must be admitted that the Board did not foresee it) is the question of the committee composition when a chairperson resigns. At its meeting on 21 September, the Board established the policy that, to be consistent with the fundamental idea that a chairperson should be able to form a committee with which he can work with maximum effectiveness, all members of a committee that has a new chairperson will be routinely asked to submit their resignations to the new chairperson. It is assumed that the new chairperson will probably wish to keep at least some of the former members to assure continuity.

There are some tricky aspects to this new policy, including the temporal one that arises if a new chairperson is not confirmed immediately. The Board believes that this new policy represents an important step toward making AIC more effective in meeting what seem to be the increasingly complex challenges that face the conservation profession. We hope that all of you who may be affected will be understanding while the details of the transition are worked out.

PAUL N. BANKS, President

LONG RANGE PLANNING COMMITTEE

President PAUL BANKS called this committee into session on September 12, 1979 at the national office. ANNE F. CLAPP, chairman of the BOE, PAUL PERROT, chairman of the Certification and Accreditation Committee, and ANTOINETTE G. KING, chairman of the Membership Committee, met with PAUL BANKS.

The discussion centered on the current categories of individual membership, Associate and Fellow, and the possibility of another intermediate category. The method of certifying members and the possibility of certifying a member before granting the status of Fellow were discussed.

The committee agreed that certification of individuals and of training programs is essential. The committee discussed the possibility of three years of training or apprenticeship followed by three years of experience as a requirement for any member applying for certification.

A proposal for the mechanism for certification in all specialties will be worked out by the Certification and Accreditation Committee. Their present thinking is that ultimately the examination process will be done in stages, the first stage covering areas of knowledge common to all conservators. Later stages would deal with specialty areas.

The AIC Board of Directors and the Long Range Planning Committee will continue to work actively on this issue and developments will be reported in the AIC Newsletter.

(Members wishing to apply for certification as paper conservators should write to the national office for applications.)

AIC SURVEY OF THE PROFESSION

It has been some time since a comprehensive general survey of the profession has been done. Such a survey is more important now since our membership has grown and has different needs which the board wants to identify and address. For the first time a professional, Dr. Jonathan Gutman, Department of Marketing Research, Graduate School of Business Administration at U.S.C. has agreed to develop the questionnaire using past survey forms with fresh input from the Board. The new questionnaire will be mailed out to the entire membership with return envelopes addressed directly to Dr. Gutman at U.S.C. In order to insure complete confidentiality of the information provided, signing the forms is optional, and further, no member of AIC will ever see the completed forms. Dr. Gutman and his staff will collect the information and process it by computer. The Board will be provided with a report of his findings and they will be made public.

We are aware of the many requests you receive to provide information but we respectfully request and urge that you please take a few minutes to complete these questionnaires and return them. In addition to the potential usefulness of the information to individual members, it will be a healthy enterprise for us to learn more about ourselves as a profession. Perhaps then we can begin to give some form to the image of the conservator which needs some resolution, as CAROLINE KECK points out so forcefully in her article in the Journal, 18/1.

BENJAMIN JOHNSON



8TH ANNUAL MEETING, SAN FRANCISCO,

22-25 MAY, 1980

The 8th annual meeting of AIC will be held at the Sheraton Palace Hotel in San Francisco, May 22-25, 1980. The hotel is a registered historic landmark, very recently restored. There will be tours, registration and the social mixer on Thursday, 22nd, with the presentation of papers to begin promptly at 8:30 a.m. on Friday, 23rd. Time will be scheduled for the meeting of the newly formed specialty groups. Important sessions on photography are planned. Pre-registration materials and the tentative program will be sent out to all members early in January, air travel information will be included. It should be noted that Eastern Airlines has a special fare called YG-System Excursion. The ticket is good for three weeks of unlimited travel between any locations (except Canada) served by Eastern. The cost after December 14, 1979 will be \$372. + tax for adults and \$199. + tax for children. This is probably the best travel buy now available. Members may wish to plan their vacations around the annual meeting. Optional pre- and post meeting tours will be listed in the pre-registration materials. *Reservations must be made early, so call your local Eastern Airline office today. (see enclosed flyer)*

Students wishing to share rooms should notify the national office. A 50% discount on the banquet fee will be granted to all students. The Board has made this decision to enable more students to attend this social function.

The local arrangements committee: JIM BERNSTEIN, PAULINE MOHR, BOB FUTERNICK, and INGE-LISE ECKMAN have planned carefully for this meeting. San Francisco is a beautiful and interesting city, members may want to spend extra time there. The special hotel rates will be available to you for a few days before and after the meeting. Information about the city, tours, museums and the program itself will be included in the pre-registration materials to be sent out in January.

SPECIALTY GROUPS

The deadline for specialty groups to apply for meeting space in San Francisco is December 30, 1979. These sessions are tentatively planned for Friday afternoon, May 23, 1980.

Are PAINTINGS CONSERVATORS interested in forming a paintings group which would meet, formally or informally, at AIC meetings? We would like to find out whether there is enough interest to justify the allotment of space and time in San Francisco in 1980 and Cincinnati in 1981. Expressions of interest or ideas can be sent to the Conservation Department, Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202.



Cincinnati Art Museum Conservation Staff:
GAY MEYERS, LANCE MAYER, ELISABETH BATCHELOR.

FINWOOF

As you probably have guessed, the planned symposium cannot be held in November, 1979. Our Canadian friends have had to overcome some unexpected difficulties. In order not to create a conflict with the AIC annual meeting in May, 1980, we have decided to postpone the symposium, probably until the fall of 1980. We will, however have a chance to meet as a group at the AIC annual meeting in San Francisco, more about that in the February Newsletter.

WALTER ANGST

BOOK AND PAPER CONSERVATORS - ELLEN McCRAID requests that those members interested in participating in this specialty group send their names, addresses, and particular interest to her at 5410 85th Ave., Apt. #2, New Carrollton, MD 20784 (301-459-1181).

THE AIC-PHOTOGRAPHIC MATERIALS GROUP (formerly announced as the Fellowship of Professional Photographic Conservators and Conservation Scientists) held its organizational meeting on August 20th at the University of Delaware. The Articles of Organization were drafted and approved subject to final approval by the AIC Board. The afternoon session was devoted to a lively exchange of ideas and suggestions regarding the treatment of specific photographic problems. Charter members are: GARY E. ALBRIGHT, David E. Kolody, JOSE ORRACA, MARY K. PORTER, JAMES REILLY, SIEGFRIED REMPLE, HENRY WILHELM, CHRIS YOUNG. Mr. ORRACA was chosen as chairman and Mr. ALBRIGHT as secretary-treasurer. A copy of the Articles of Organization, membership application, and further information regarding the group can be obtained by writing to GARY E. ALBRIGHT, New England Document Conservation Center, Abbot Hall, School Street, Andover, MA 01810.

The OBJECTS GROUP has formed an enthusiastic network of news gatherers whose contributions appear throughout the newsletter. The news coordinator is LINDA MERK of the Indianapolis Museum of Art. JEAN PORTELL and BARBARA ROBERTS report from NY, with LYNDIA ZYCHERMAN and CAROLYN ROSE from DC, and JIM BURNHAM from the mid-west. Currently people are being sought for Boston, Chicago, Detroit, the west coast, the south, Canada--eastern and western parts. News will be included on 1) announcements of meetings and symposia related to three dimensional object conservation and research, 2) discussion of projects being worked on, and 3) experience with products: new or old, exceptionally good or misrepresented.

The APT Conference held September 27-29 in Denver was preceded by a three day pre-conference training course. PHOEBE WEIL served as coordinator for the training course on the Preservation of Architectural Metals. There were two special lectures: Pamela W. Hawkes on "Historical Paints for Cast Iron Architecture" and CAROL A. GRISSOM on "Conservation Problems of Some Outdoor Zinc Monu-

ments". The course was attended by more than fifty architects, preservationists and conservators. Simultaneously with the course on metals was a course on the Preservation of Sedimentary Building Stones co-ordinated by NORMAN WEISS.

Papers on the topics of Monitoring Technology, Conservation of Plaster, Conservation of Architectural Sheet and Pressed Metal, Wallpaper Conservation and Reproduction, Moisture in Historic Buildings, Conservation of Terra Cotta, Conservation of Rustic and Log Structures, Energy Conservation in Historic Buildings, Landscape Conservation, Conservation of Wood, and Evaluation of Structural Systems in Historic Buildings were read at the conference.

Conservators who attended these APT meetings and courses were unanimous in praising both the quality of the offerings of the conference and the value of exchange with our colleagues in the field of architectural preservation. We would like to see greater contacts, collaboration and perhaps a joint meeting with AIC - APT to the great benefit of both groups.

The Education Committee of the National Association of Corrosion Engineers (NACE) is making its corrosion expertise available to conservators and preservationists. Co-ordination of requests for assistance will be through the Center for Archaeometry. Requests can be sent to PHOEBE WEIL.

Any suggestions of ways to further knowledge are welcomed. The Objects Group established itself in Toronto, and met to discuss plans to meet in San Francisco. Watch this newsletter for announcements from the group.

LINDA MERK
Indianapolis Museum of Art

Please send a copy of all correspondence generated from objects-related articles in the Newsletter to LINDA MERK so all members of the objects group of AIC can be kept abreast of new information.

NEW DIRECTORY

The 1980 Directory is at the printers now and should be in the mail no later than December 1. Should any problems delay that, the directory will be held and mailed after Christmas for obvious reasons. We were unable to list the names of new members in the last Newsletter due to space limitations. All new members - up to November 1, will be listed in the directory.

FAIC

KNOW WHAT YOU SEE continues its active exhibit schedule. It is currently at the Lafayette College Library in Easton, PA, the London Regional Art Gallery in London, Canada, Towson State University, Towson, Maryland and West Liberty State College, West Liberty, West Virginia. In January KNOW WHAT YOU SEE will open in the Robertson Center for the Arts and Sciences in Binghamton, NY and at Lawrence University in Appelon, WI. The rental fee is \$350. plus shipping. Contact: SITES, Smithsonian Institution, Attn: Eileen Harabal, Washington, D.C. 20560 ().

PLEASE CHECK THE CALENDAR OF EVENTS IN THIS NEWSLETTER FOR IMPORTANT UPCOMING EVENTS.

NEWS IN GENERAL

The following paragraphs are excerpted from the MEMORANDUM OF UNDERSTANDING CONCERNING CERTAIN FEDERAL PROGRAMS RELATING TO MUSEUMS, recently released by the Federal Council on the Arts and the Humanities:

I. Introduction

Many federal agencies have responded to the diversity of the American museum community by developing a number of complementary museum assistance programs. The parties to this memorandum recognize that these programs have now evolved to the point where a clearer delineation of agency responsibilities is needed. In clarifying the responsibilities of their several museum programs, the agencies intend to make more effective use of limited federal funds without creating inflexible and artificial divisions of knowledge or museum activities. With this policy in mind, the Institute of Museum Services, National Endowment for the Arts, National Endowment for the Humanities, National Science Foundation, and Smithsonian Institution (National Museum Act), agree on the following responsibilities for each agency's programs.

II. Project Support

Project support in this context generally refers to assistance for one-time expenditures for discrete programs.

The National Science Foundation will, in future budget proposals, request increased support for museum projects primarily scientific or technical in nature.

The National Endowment for the Humanities will support interpretive projects in museums in which the resources of the humanities are specifically brought to bear; that is, in which the social, historical and cultural contexts of objects and artifacts are emphasized in the presentation.

The National Endowment for the Arts will support projects primarily in the arts.

Where these areas of responsibility overlap with respect to a given project, the agencies involved may, after consultation agree to fund the project jointly. Each agency will fund only that part of the project it would support in the absence of the joint funding agreement.

III. Operating Support

General operating support refers to the portion of costs of museums generally regarded as operating or administrative expenses. Usually these are ongoing and continuing; occasionally, they may be short-term covering only several years.

The Institute of Museum Services will offer outright and matching grants for general operating support in appropriate amounts, available for suitable periods of time. These funds will be available to museums and other institutions as defined in its enabling legislation (Public Law 94-462).

IV. Arts and Artifacts Indemnification

Under the terms of Public Law 94-158, the Federal Council on the Arts and the Humanities is authorized to enter into agreements to provide indemnification for certain losses arising from artistic and humanistic exhibitions. Although the Federal Council is statutorily required to pass on all awards of indemnity, it has delegated management of the program to the National Endowment for the Arts.

V. Service to the Field & Training

Service to the field generally refers to support for programs potentially of benefit to a large segment of the museum community, rather than to one or a few museums. Examples of such efforts include, but are not limited to, seminars for museum administrators and educators, technical assistance, research on museum practices and methods, conferences, and publications. This support may be provided to institutions or to service organizations.

Training refers to planned educational programs, conducted by academic institutions, professional organizations and museums, which prepare individuals for professional museum careers, and to continuing education for museum professionals.

The primary responsibility for services to the field and training should reside with the Institute of Museum Services and the National Museum Act.

The National Museum Act will offer support directly, and through grants and contracts for training, research on museums techniques, and the study of museum problems, with emphasis on conservation and other areas (such as computer usage in the management of collections) to which the Institution's museum experience can contribute significantly.

The Institute of Museum Services will seek the requisite legislative authority to support services to the field conducted by organizations and associations as well as by individual museums, in order to provide balanced overall museum assistance, especially focused on the area of museums' administrative and operational problems and their solution.

VI. Challenge Grants

Challenge grants are special grants now requiring at least a three-to-one match of funds, with a stipulation that the funds come from sources newly attracted to the institution receiving the "challenge".

Challenge grants are intended to strengthen institutions, encourage and enforce long-term financial planning, and to allow them to achieve an improved ability to serve their constituencies. It should be noted that challenge grants are of limited duration and, by their nature and concept, are very different from continuing or ongoing operating support.

The National Endowment for the Arts will offer challenge grants to art museums and other museums with substantial arts components.

The National Endowment for the Humanities will offer challenge grants to museums for the development of discrete resources devoted to educational and interpretive functions.

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Applications for the fiscal year 1980 IMS (Institute of Museum Services) grants will be mailed in mid-January 1980, and must be submitted by March 7, 1980. Awards will be announced in August, 1980. The ceiling on IMS grants has been increased to \$35,000 for 1980. Special project applications focusing on long-range planning and joint education programs with local schools will receive priority from IMS in 1980. General Operating Support grants (GOS) will continue as the main emphasis of IMS, with at least 75% of the Institute's funds allocated for that purpose. IMS will transfer from HEW to the new Dept. of Education. Both the House and Senate have approved IMS' budget of \$10.9 million for fiscal year 1980, which started October 1. The President's signature on the Institute's 1980 appropriations bill is expected soon. IMS has budgeted 95% of its

appropriations for grants to museums and 5% to administer the program and conduct other studies and programs to benefit museums. The Senate's subcommittee on Education, Arts, and Humanities, chaired by Senator Claiborne Pell, is expected to mark-up IMS' reauthorization bill some time in November. The administration is seeking only a continuation of the law establishing IMS. Senator Pell has said that he would enhance IMS' authority to provide services to museums. Hearings on the IMS bill will be conducted early in 1980. For information on IMS grants programs contact: Peggy Loar, IMS, [REDACTED]

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The National Science Foundation and the National Museum Act have awarded \$70,653 and \$15,000 respectively to the Henry Francis du Pont Winterthur Museum to support a project identifying TRACE ELEMENTS IN MANUSCRIPTS, DOCUMENTS, AND LEATHERS to aid in their preservation. Documents of artistic and historic importance will be analyzed for the Library of Congress, the National Archives, and the Folger Shakespeare Library, as well as the Winterthur Museum, to establish a correlation between the compositional features and the state of preservation of the materials. Attempts also will be made to relate the compositional features of papers manufactured at different times and different locations throughout the world to aid curators and art historians to appraise the authenticity of questionable documents, prints and watercolor paintings.

The project will be directed by Victor C. Hanson, coordinator and head of scientific research at Winterthur. He will use the recently developed energy dispersive X-ray fluorescence analyzer system to provide quantitative data. The objects are irradiated by low energy X-rays from radioactive isotopes in which the various elements present radiate new X-rays which are related to the kind and amount of elements present. Recent improvements in the system have provided a capability of analyzing trace elements in the presence of major elements a million times more concentrated. The study of trace elements is expected to provide a better understanding of the causes for deterioration of materials.

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The Intermuseum Conservation Association at Oberlin has received a grant from the Ohio Arts Council for the publication of a brochure and the reinstatement of the quarterly ICA Newsletter. The brochure will outline the history and services of the Association. The ICA Newsletter will continue a tradition discontinued in 1974 and will report on the activities of the Association as well as special projects and techniques of conservation undertaken by the staff of the INTERMUSEUM LABORATORY.

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The National Trust for Historic Preservation has moved into its new headquarters at 1785 Mass. Ave., N.W., Washington, D.C. 20036. (202-673-4000) A colorful new poster is available that explains the National Register of Historic Places nomination process. The poster outlines the steps that citizens and civic groups must take to place properties in the register. Copies are \$1.70 each, specify stock number 024-016-0007904. Write: Superintendent of Documents, U.S. Gov't. Printing Of D. C. 20402.

"How to Mangle a Masterpiece". The October 27, 1979 issue of the Saturday Review tells the saga of the magnificent 16th-century Islamic manuscript known as the Houghton Shahnameh -- ironically since as an entity it ceased to exist during Arthur A. Houghton, Jr.'s ownership. The volume was disbound for a forthcoming publication by the Harvard University Press, and soon afterward the 258 miniature paintings began to filter into dealer's showrooms, auction galleries, and museums. The owner offered benevolent motives: "Of one thing I feel sure, which is that (the miniatures) should not all be in one place. The risks of destruction by fire, war, civil disturbance, and theft are too great. In addition, I would like to see them somewhat widely dispersed so that they can be seen and appreciated by the largest number of persons..." Sale is also quite profitable; a single page brought \$464,800. at Christie's.

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The CENTER FOR ARCHAEOOMETRY has received two grants to further its research in the conservation of outdoor bronze and stone monuments. NEA has provided \$12,200 matching funds for the bronze studies. This is the third NEA grant that the Center has received. NMA has granted \$10,000 to support continued research on stone consolidants. PHOEBE WEIL is principal investigator for the NEA grant. CAROL GRISSOM is principal investigator for the NMA grant.

Recent work of the Center for Archaeometry Conservation Lab includes: treatment of the metal-work on the facade of the Theodore Roosevelt Birthplace in New York; treatment of Hibbard's Confederate Memorial, Winchester, VA; treatment of Henry Moore's Nuclear Energy and Edward McCartan's Eugene Field Memorial in Chicago; and the statue of Christopher Columbus in Columbus, OH. JEANNE McKEE, an undergraduate student apprentice, has recently completed the treatment of an 18th-century painted harpsicord case under the direction of SCOTT ODELL of the Smithsonian and PHOEBE WEIL.

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WILLIAM WILSON reports that a session entitled NEEDS OF ARCHIVISTS AND LIBRARIANS FOR STANDARDS AND SPECIFICATIONS was held by the Preservation Methods Committee of the Society of American Archivists at their annual meeting in Chicago, September 26. Dr. Hugh Taylor, SAA president, reiterated the need for developing specifications for the wide variety of materials and processes used in preservation programs. Since several specifications are available, but not used, he suggested that SAA develop a mechanism for making use of specifications. George Stevenson, American Society for Testing and Materials (ASTM), described the general philosophy and mechanics of standardization. Jim Gear, National Archives and Records Service, described the development of four ASTM specifications for permanent record papers based on work at the National Bureau of Standards, after which Norman Shaffer reported on several in-house specifications drawn up by the Research and Testing Laboratory of the Library of Congress in connection with its quality control program. RICHARD SMITH, Wei T'0, suggested that SAA prepare a "where to buy it" list patterned after Nancy Willson's Museum and Archival Supplies Handbook. For the long range, Dick suggested that SAA develop a Qualified Products List based on acceptance testing by one or more research laboratories.

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Arne Hansen has assumed the directorship of the ROCKY MOUNTAIN REGIONAL CONSERVATION CENTER. Mr.

Hansen brings administrative expertise from his former positions as director of the Colorado Springs Fine Arts Center, and prior to that, director of museums for Illinois State University. The present staff includes Charles Patterson, chief conservator and specialist in archaeological and ethnographic conservation (from the Horniman Museum in London); ANN SHAFTEL, fine arts objects (Winterthur); CARL GRIMM, paintings (also Winterthur); and a paper conservator. They are aided by administrative assistant Meredith Gilbert, a photographer, and a technical assistant. THE ROCKY MOUNTAIN CENTER has 18 consortium members in a 8 state region. Work is also accepted from non-members at a 25% higher rate. The Center's 7000 square foot building on the campus of the University of Denver is now fully equipped and facilities for textile conservation are being designed.

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The Intermuseum Conservation Association in Oberlin, Ohio held a series of seminars on topics in conservation during the winter and spring of 1979. Funded by the Andrew W. Mellon Foundation, the sessions were designed for the curatorial staff of ICA's member museums.

- March 5-6: "Connoisseurship of Works of Art on Paper," MARJORIE COHN, ANNE F. CLAPP, and TIMOTHY VITALE.
- April 18-19: "Care and Conservation of Black and White and Color Photographs Klaus Hendriks and HENRY WILHELM
- April 26-27: "Furniture and Decorative Objects," Benno Forman, MERVIN MARTIN, ROBERT McGIFFIN, and THOM GENTLE.
- May 11: "Problems of Forgery and Museum Acquisitions," Sherman Lee and ROSS MERRILL.

A series of seminars for 1979-80 is now in the planning stages.

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N C A C

NATIONAL CONSERVATION ADVISORY COUNCIL

In response to recent requests for general information about NCAC, the following press release was prepared by NCAC's Executive Committee.

The National Conservation Advisory Council (NCAC), at its March, 1979 meeting in Washington, D.C., issued a 75-page report on Scientific Support for Conservation, its 5th major publication. The new report describes the character of the scientific effort involved in the care of museum and archival materials, stressing the need for the increased development of new materials and techniques for preservation and for research into the causes and mechanisms of deterioration.

The NCAC, a coordinating body comprised of representatives of government and private institutions, was established in 1973 to identify national needs in the conservation of cultural property and to make recommendations for meeting them. This latest report, part of a series prepared by special NCAC study committees, re-emphasizes the need to coordinate the limited scientific research effort that is being undertaken to find better ways of preserving such diverse examples of our cultural patrimony as historic buildings, books and documents, costumes, and the traditional museum objects of artistic and historical interest.

Although there is an extensive literature on applied science, the Study Committee on Scientific Support drew attention to the fact that, before this available information can be applied effectively to solve preservation problems, those who are responsible for the care of cultural property need to have increased access to the information. Thus, there is an immediate need for authoritative and critical reviews of already existing knowledge on such topics as fumigation and pest control, and wood preservation.

During its recent meeting, the NCAC agreed that its primary attention in the near future will be devoted to exploring further the possibility of establishing a national institute for conservation in the United States which could provide ongoing support for vitally needed information services, research, and coordination of effort that would help the nation preserve its artistic and historic patrimony. A discussion paper describing the potentialities of a national institute was prepared and circulated for comment by NCAC last year.

During the Council's semi-annual meeting, major points that will be presented in a forthcoming report on Education and Training in Conservation were reviewed. Representatives of more than 50 organizations agreed that a matter of top priority remains the strengthening of the quality of the educational opportunities for students who will become fully trained conservators capable of directing and supervising the work of examination, restoration and preservation. To achieve these objectives, it was recognized that opportunities must be expanded for internships in the practice of conservation under the guidance of experienced and professionally established practitioners. In this respect, the Council underlined the importance of internships as well as other opportunities for training in conservation and other areas of museology that have been supported by grants from the National Endowment for the Arts, the National Museum Act and the Andrew W. Mellon Foundation.

The Council's pinpointing of the need of special training in two particular areas - in library and archives conservation and in the preservation of architectural monuments - has helped to generate grants that will shortly lead to the development of curricula for formal courses of training in these two subjects. The Council also pointed out that more attention must be given to the increased familiarization of administrative and curatorial personnel with the range of services required for the proper conservation of their collections.

The possibility that museums can pool their resources to form regional or cooperative treatment and examination centers, an idea long encouraged by conservation authorities, will receive major stress in a revision of an earlier report on this subject, now being prepared by a Study Committee on the Provision of Conservation Treatment Services.

As an underlying national concern, the Advisory Council has long stressed the need for increased facilities for the examination and treatment of collections. Improvement in the situation can be achieved if space and personnel are assigned to this vital museum function whenever new museums are organized and their facilities designed. The Council also continues to urge that conservation appear as a line item in museum budgets.

The six reports that have been issued by the National Conservation Advisory Council since its inception in 1974 cover such diverse subjects as: a general survey of national needs in conservation, a report on needs in library and archival conservation, one on architectural conservation, and a discussion paper regarding a national institute for conservation. In addition there is a report on regional centers and the new report issued on March

14 on scientific support for conservation. Copies may be obtained by writing to the Office of the Executive Director, Mr. DAVID A. SHUTE, c/o A&I 2225, Smithsonian Institution, Washington, D.C. 20560. Activities of the Council have been supported by grants from the National Museum Act, the National Endowment for the Arts, and the Andrew W. Mellon Foundation.

NCAC held its annual meeting on October 31, too late for our deadline. A report from that meeting will appear in the next issue of the Newsletter.

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NEWS FROM THE TRAINING PROGRAMS

New students were accepted into each of the three training programs in the U.S. this fall semester.

COOPERSTOWN: E. JOHN HARTMAN, HOLLY HUSTON*, RICHARD KERSCHNER, JOHN (JAY) KRUEGER, SARA McELROY, ARTHUR H. PAGE, Sylvia Rodgers, JEAN ROSSON, MARY SEBERA*, and Michael Swicklik.

*HOLLY is the daughter of PERRY HUSTON, AIC vice president, and the granddaughter of JAMES ROTH. MARY is the daughter of AIC past president, DONALD SEBERA.

NEW YORK UNIVERSITY INSTITUTE OF FINE ARTS: Christine Giuntini, Maria Tosiesescu, Lucie Kinsolving, Richard Kowall, Judith Levinson, Jerri Nelson, Ellen Pearlstein, ANN CRADDOCK and J. William Shank. NYU is also hosting two observers: from Peru, a Fulbright scholar, Sara Young, and from the Australian National Gallery, Seumas Andrewartha.

WINTERTHUR/UNIVERSITY OF DELAWARE: Rita Albertson, JAMES CODDINGTON, DEBORA DYER, BETTY FISKE, ROBERT LODGE, CATHERINE METZGER, Abigail Quandt*, Robert Sawchuck, JEANNE SMITH and FAITH ZIESKE. *Abigail is the daughter of ELEANOR QUANDT and the late RUSSELL QUANDT.

Persons interested in applying to the Winterthur/University of Delaware Art Conservation Training Program should write for a copy of the *newly revised admission requirements* that became effective on July 1, 1979. Write c/o Director, Art Conservation Program, University of Delaware, 301 Old College, Newark DE 19711.

CALENDAR OF EVENTS 1979-80-81

1979		
November 30	Deadline for submitting annual meeting papers.	
December 1	Mailing of new AIC Directory	
	Mailing of Journal, 18/2	
December 6,7	Board of Directors Meeting	
1980		
January 5	Mailing of Pre-registration materials for 8th Annual Meeting	
May 22-25	8th Annual Meeting, Sheraton Palace, San Francisco, CA	
1981		
May 27-30	9th Annual Meeting, Cincinnati, Ohio.	

NEXT NEWSLETTER DEADLINE IS JANUARY 10, 1980.

LOCAL GUILDS AND ASSOCIATIONS

The WESTERN ASSOCIATION OF ART CONSERVATORS (WAAC) announces new officers: VICTORIA S. BLYTH, president, DAVID BULL, vice president, ELIZABETH MENTION, secretary-treasurer. The executive committee/members at large: JAMES GREAVES, TERI OIKAWA-PICANTE and BETTY ENGEL.

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BAY AREA ART CONSERVATION GUILD had a special "Conservation Materials Night" featuring vendors from the west coast. Materials and equipment were displayed and demonstrated. Samples were distributed. The successful program was organized by JUDITH RIENIETS. New officers were elected: STEVEN SHAPIRO, president, JUDITH RIENIETS, vice president, Bob Lucas, secretary and Joan Bacharach as treasurer. ELIZABETH CORNU is editor of the newsletter.

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THE TEXTILE CONSERVATION GROUP was established in the spring of 1978 and meets every six weeks in New York City. Current officers are PHYLLIS DILLON, chairperson; ANGELA LAKWETE and LUCY COMMONER, co-secretaries; and DILYS BLUM, treasurer. The first year's meetings included: Conservation of a Swiss Costume, Report on Hampton Court, Textile Conservation Centre, Dyeing with Ciba-Geigy dyes, Bleaching Studies, Condition Reporting, Work at the National Museum of Anthropology in Lima, Peru, Wet Cleaning at the Smithsonian, Storage of Collections and Costume Conservation at the Victoria and Albert Museum. Membership dues are \$10 per year, and the Group publishes a newsletter. For membership information please write: MS. LUCY COMMONER, Textile Conservator, Cooper-Hewitt Museum of Design, 2 E. 91 St., New York, NY 10028.

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The Third Annual Meeting of the HARPER'S FERRY REGIONAL TEXTILE GROUP will be co-sponsored by the Washington Conservation Guild and held at the Museum of History and Technology, Presidential Reception Suite, Smithsonian Institution, Washington, D.C., December 7, 1979, 9 a.m. to 4:30 p.m. The topic will be Textile Preservation Symposium, Textile Pests and Their Control Within the Museum Environment: Fire Retardants for Textiles. All interested individuals and institutions are invited to attend the conservation symposium which will focus on the problem of pests in historic textile collections. Following the lectures there will be a group discussion and brief individual presentations relating to the symposium topic. The agenda includes the following speakers: Dr. Thomas Parker, Entomologist, President, Pest Control Services, Inc.: "A Survey of Pests Found in Historic Textiles." Dr. S.M. Spivak, University of Maryland: "Assessing the Effects of Pesticidal Chemicals." Prof. A. Frishman, State University of New York: "Pest Control Methods Available to The Museum." Prof. W. Weaver, University of Delaware: "Fire Retardant Treatment for Textiles." The \$10 registration fee is payable by mail. Contact: The Harper's Ferry Regional Textile Group, c/o Kathleen Stradley, Anderson House Museum, 2118 Mass. Ave., NW, Washington, DC 20008.

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The WASHINGTON CONSERVATION GUILD announces upcoming programs: December 6, three panel discussions: Paper, Paintings, Objects Conservation; January 3, How the Conservator Should Advise the Artist: Reliable Commercial Artists' Materials. MARIAN PECK DIRDA is program co-ordinator.

THE NEW ENGLAND CONSERVATION ASSOCIATION organized last year held six meetings. This year 1979-1980 six meetings are also planned involving paper, photographic, textile, book and frame restoration subjects. A visiting speaker from Huntington Block Insurance will discuss fine art and conservation insurance policies. NECA meetings serve to introduce professionals involved in various aspects of conservation to the resources and activities of fellow members. NECA represents over one hundred and fifty individuals, and anyone interested in receiving notices of meetings should write to: ROBERT HAUSER (acting NECA secretary) Museum Conservator, Merrimack Valley Textile Museum, 800 Massachusetts Avenue, North Andover, MA 01845.

PEOPLE

TOM CARTER, former senior conservator at the National Collection of Fine Arts has joined the National Park Service at Harper's Ferry as conservator of paintings...NANCY HEUGH and BETSY COURT are interning at NCF...ALEX KATLAN is interning at the CHARLES OLIN studio in Great Falls, Virginia...ALFRED ACKERMAN has joined the staff at the Art Conservation Laboratory, Inc. in Raymond, NH...JANE BAUM is an apprentice conservator at the same laboratory taking graduate courses prior to entering a graduate conservation training program...NINA RAYER has joined the staff at THE NEW ENGLAND CONSERVATION CENTER...ALICE HOVEMAN now at the Alaska State Museum...ADELE TRUSSLER now at Owens Art Gallery, Mount Allison University in Canada...TOBY RAPHAEL of the National Park Service will attend a four month ICCROM course in Rome for Conservation Scientists...PETE DANDRIDGE has joined the Objects Conservation Dept. at the Metropolitan...ELIZABETH KAISER SCHULTE is an assistant conservator at the Conservation Center for Art & Historic Artifacts in Philadelphia...SARA WOLF has gone to the South Pacific, to the Fiji Museum for two years to set up a laboratory and train a technician...ALAN FARANZ has moved his Painting Conservation Studio, Inc. to 361 West 36th St., NYC...PAULA JAKUBIAK will join the staff at the Yale Center for British Art as assistant conservator of paper in January...SUSAN NASH MUNRO is now Paper Conservator at the National Park Service's Harper's Ferry Center...KAREN BRUCE CRENSHAW and ZAHIRA BENSON VELIZ have been appointed to the first three year Andrew W. Mellon Fellowships in the Conservation of Paintings at the CLEVELAND MUSEUM OF ART, where they will work under the supervision of ROSS M. MERRILL...CHRISTOPHER CLARKSON has returned to England to become chief conservation officer at the Bodleian Library, which includes responsibility for all the Oxford College libraries...LINDA MC WILLIAMS has moved to Chicago where she will practice book conservation privately...CHRISTINE SMITH has accepted the position of paper conservator at the Conservation Analytical Laboratory, National Museum of History and Technology...DANTE DE FLORIO, JR. has opened his own studio at 11 La Salle Road, Upper Montclair, N.J...JACK THOMPSON has assumed the editorship of Easy Access, the newsletter of the Northwest Archivists, and contributes occasional conservation columns. His laboratory is now quartered in the Oregon Historical Society...DENISE THOMAS is an assistant conservator, LOIS O. PRICE is conservation intern, and GINA MCKAY is conservation technician apprentice, all at the Conservation Center for Art and Historic Artifacts in Philadelphia...TED NIGHTWINE has been appointed to establish a painting conservation lab at the Ringling Museum of

Sarasota, Florida...BETTY ENGEL has accepted the position of paintings conservator at the San Diego Museum of Fine Arts and will assume her duties in mid-November...PAT REEVES, textile conservator at the Los Angeles County Museum of Art, delivered a paper at the biannual meeting of CIETA (Centre International d'Etude de Textiles Anciennes) in Lyon, France on September 26. She spent the month of October on the east coast--partly vacationing and partly in consultations at Cooperstown, Harper's Ferry, and the TEXTILE CONSERVATION CENTER in South Salem, NY...SUSAN WEBSTER PAGE has joined the staff of the J. Paul Getty Museum as associate conservator of paintings...Scene in Central Park, NY--PHOEBE DENT WEIL and CAROL GRISSOM working on The Pilgrim.

NEW FELLOWS

Four AIC members have completed the application process and become Fellows: INGE-LISE ECKMAN, TIMOTHY LENNON, RUSTIN LEVENSON and CHRISTOPHER FREDERICK TAHK.

MISSING PERSONS

VIRGINIA LOUISE FINK, JAMES H. FRANTZ, FREDERICK MC GOWAN, CATHERINE METZGER, GEOFFREY MORROW, STEPHEN A. SHEPARD, MARGARET STEELE, and PAMELA YOUNG. Their returned mail is being held at the national office.

OBITUARIES

Associate HERBERT THOMPSON of Fort Worth, Texas passed away during the summer.

Fellow RALPH MAYER, a leading authority in the field of paint technology as well as an artist, teacher and writer, died in New York in August. He was 83 years old. Mr. Mayer's book, "The Artist's Handbook of Materials and Techniques" published in 1949 has become a classic in the field. A consultant in the conservation of paintings to museums and private collectors, he founded with his wife, Bena Frank Mayer, the Artists Technical Research Institute in 1950. The institute provides artists with technical information on materials and methods. In 1969 Mr. Mayer received the American Art Award of the National Art Materials Trade Association for a "lifetime of devotion to raising the standards of artists' materials and technical excellence," and in 1976 was cited by Artists Equity Association in New York for his "longtime contribution to the technical background of American painting." His course in tempera painting on gesso at the Art Students League in the 1930's is credited with reviving the technique in the United States.

DR. RICHARD FARGO BROWN, director of the Kimbell Art Museum, Fort Worth, Texas died suddenly on November 6 of a heart attack. Internationally known in the art world, DR. BROWN was a strong supporter of conservation and was the founding director of both the Los Angeles County Museum of Art and of the Kimbell where he established departments of conservation. The featured speaker at the 6th annual AIC meeting banquet, DR. BROWN discussed the history of conservation. He was 63 years old, and is survived by his wife and four children. His voice and influence in the world of conservation will be greatly missed.

PER GULBECK, conservator, archaeologist, curator, writer and educator, died on November 9 in Canada where he worked for Parks Canada. Mr. GULBECK wrote The Care of Historical Collections: A Conservation Handbook for the Non-Specialist.

CONFERENCES, SEMINARS, COURSES

November 26-29, 1979. CONSERVATION OF FAR EASTERN ART OBJECTS. The Third International Symposium on the Conservation and Restoration of Cultural Property sponsored by the Tokyo National Research Institute of Cultural Properties will be held in Tokyo, Japan. The scientific papers on materials, environment, and restoration will subsequently be published. Contact: Miss M. Miyazaki, Secretary, International Symposium on the Conservation and Restoration of Cultural Property, c/o Tokyo National Research Institute of Cultural Properties, 13-27 Ueno Park, Taito-ku, Tokyo 110, Japan.

January 8-11, 1980. SOCIETY FOR HISTORICAL ARCHAEOLOGY annual meeting (jointly with the council on Underwater Archaeology) in Albuquerque, New Mexico. Contact: Albert E. Ward, Center for Anthropological Studies, Box 14576, Albuquerque, NM 87191.

January 19, 1980. CONSERVATION OF WOOD. An all-day meeting covering practical aspects of various conservation treatments of wood has been arranged by C. V. HORIE in conjunction with the Extra-Mural Department of the University of Manchester. Further details can be obtained from Box E, The University, Manchester, M13 9PL, England.

January 30 - February 2, 1980. The COLLEGE ART ASSOCIATION annual meeting in New Orleans, Louisiana will include sessions on Scientific Approaches to Art History (methods of dating and analysis) and Problems of Preservation in America (art conservation). For more information contact: CAA, 432 Park Avenue South, New York, NY 10016 (212-532-6484).

February 4-8, 1980. STORAGE AND HANDLING. Smithsonian staff members will instruct non-conservators employed in museums on proper storage and handling methods and conservation practices for museum objects. Discussions will focus on organization of collections, storage techniques, and space planning. For more information contact: Workshop Series, Office of Museum Programs, Room 2235, Smithsonian Institution, Washington, D.C. 20560.

March 3-5, 1980. PRESERVATION AND RESTORATION OF PHOTOGRAPHIC IMAGES. This seminar on the preparation, processing, storage, and restoration of photographs of archival interest will be conducted at the College of Graphic Arts and Photography at Rochester Institute of Technology, and at the International Museum of Photography in the George Eastman House. For more information contact: Andrew V. Johnson, Seminar Coordinator, College of Graphic Arts and Photography, RIT, One Lomb Memorial Drive, Rochester, NY 14623. (716-475-2753).

April, 1980. A WALLPAPER CONSERVATION SYMPOSIUM will be co-sponsored by the North Atlantic Region of the National Park Service and the New England Document Conservation Center. Technical complexities unique to wallpaper will be addressed in presentations and discussions combined with field visits to current projects in progress in the surrounding Boston area. Aims of the symposium as a whole are an examination and search for new techniques, and an exploration of interdisciplinary roles concerned with wallpaper and its preservation. For symposium information and registration contact: Wallpaper Conservation Symposium, National Park Service, 15 State St., Boston, MA 02109 (617-223-3767).

May 22-25, 1980. AIC 8TH ANNUAL MEETING, Sheraton Palace Hotel, San Francisco, California. Registration materials will be sent to members in January, 1980. Others contact: AIC National Office, 1522 K St., NW, Suite 804, Washington, D.C. 20005 (202-638-1444).

July, 1980. INTERNATIONAL SEMINAR ON RESTORATION. The biennial seminar of the Institute of Conservation and Methodology of Museums will be held at Veszprem, Hungary. Topics to be discussed include: fundamental principles of the completion of museum objects; surface problems in the conservation of art and archaeological objects (methods and materials of preparation, aging damage, unity of the surface, patina, lacunae, cleaning, conservation, completion); investigation methods; and field conservation (conservation work at archaeological sites, removal of large objects, uses, abuses, and practical application of different methods). Contact: Tamas Kiss, Secretary, Muzeumi Restaurator-es Modszertani Kozpont, H-1476 Budapest, Pf. 100, Hungary.

July 4, 1980. CONSERVATION OF IRON. A symposium organized jointly by the Archaeological Research Centre, National Maritime Museum, Greenwich, and the Department of Conservation & Technical Services, British Museum, will be held at the National Maritime Museum. The proposed theme will be the conservation of iron objects excavated from marine and land sites. Contact: Conference Officer, National Maritime Museum, Greenwich, London SE10 9NF, England.

July 7-12, 1980. INTERNATIONAL SYMPOSIUM ON CONSERVATION OF MODERN AND CONTEMPORARY ART. The National Gallery of Canada, Ottawa, will host a conference on the conservation of contemporary art, including participation by artists, curators, conservators, chemists and conservation scientists. There will be plenary sessions and workshops in the Gallery and at the Canadian Conservation Institute, and visits to other conservation laboratories in the area. Papers are being sought in either French or English in the theory, philosophy and practice of creating, collecting, and preserving modern and contemporary works of art. It is anticipated that a significant publication will result from the conference. Registration fee is \$50. For more information contact: Conservation Symposium, Restoration and Conservation Laboratory, National Gallery of Canada, Elgin Street, Lorne Building, Ottawa, Ontario, Canada K1A 0M8.

September 7-13, 1980. CONSERVATION WITHIN HISTORIC BUILDINGS. IIC Eighth International Congress will be held in Vienna, Austria, in conjunction with the Akademie der bildenden Künste. The Congress will focus on the special conservation problems of the contents of historic buildings, as distinct from those of museums. There will be special reference to immovable material or to movable material confined for historical reasons to areas where environmental conditions may be poor. Attention will be directed to the effect of the internal environment on the material inside and the interaction of the material with the enclosing structure. Stained glass, wall paintings fixed woodwork, floors, and metalwork will be considered within such structures as historic houses, town halls, churches, and castles. Contact the IIC for further information and registration forms.

September 22-26, 1980. CONSERVATION OF LIBRARY AND ARCHIVE MATERIALS AND THE GRAPHIC ARTS. The Institute of Paper Conservation and the Society of Archivists are jointly sponsoring a major international

conference on the conservation of library and archive materials and the graphic arts. This conference, which will take place at the University of Cambridge, England, is planned as a wide-ranging meeting with lectures, demonstrations and discussions given by, and involving, experts from many countries. For more information contact: The Institute of Paper Conservation, P.O. Box 17, London, WC1N, 2PE, England.

The CENTER FOR PROFESSIONAL ADVANCEMENT, an 11 year old, private, non-degree institution offers intensive post-graduate professional and technical instruction through over 275 courses held in its academic center in New Jersey and in cities throughout the country. Recent offerings include Industrial Organic Chemistry, a review course for non-organic chemists; High Purity Process Water; and Basic Electronics for scientists and others who use electronic instruments. The courses range from 3-5 days. For more information contact: Center for Professional Advancement, P.O. Box 997, 36 Fourth St., Somerville, NJ 08876.

ANNUAL COURSES OFFERED BY ICCROM

- a) Architectural conservation, held in collaboration with the School of Architecture, University of Rome (in English); 25 participants - 6 months \$225.
- b) Conservation of mural paintings, held in collaboration with the Istituto Centrale del Restauro (English and French); 14 participants - 4 months \$140.
- c) Conservation Science (English and French); 14 participants - 4 months \$140.
- d) Security, air conditioning and lighting in museums (alternatively French in 1979; English 1980, etc.) 15 participants - 2 weeks \$175.

Applications for 1981 must be received by January 15, 1980. The deadline for the security course is April 30 of the same year. Contact: International Centre Committee, c/o Advisory Council on Historic Preservation, 1522 K St., N.W., Suite 403, Washington D. C., 20005

POSITIONS AVAILABLE

ANDREW MELLON FOUNDATION FELLOWSHIP for an advanced conservation training program in either paintings, objects, paper, or textiles. Fellowship 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. 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.

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 Maine State Museum Regional Conservation Center. Send resume and references to Paul Rivard, Director, Maine State Museum, Augusta, Maine 04333. (207-289-2301).

RESEARCH CHEMIST PhD chemist with some postdoctoral 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, NY 10028. (212-879-5500).

PAPER CONSERVATOR to work on the treatment of archival documents, maps, prints and drawings. This is a permanent position at GS-9 level. Candidates who have successfully completed a graduate program in conservation, or have equivalent experience obtained by working with a qualified paper conservator, may apply by sending Standard Form 171 to Chief, Document Preservation Branch, National Archives & Records Service, Washington, D.C. 20408.

CONSERVATOR OF PHOTOGRAPHS at the Conservation Center for Art and Historic Artifacts, Philadelphia, Pennsylvania. Candidate should be a graduate of a graduate school conservation training program with training and experience in conservation of art and historic artifacts on paper and at least one year of training in conservation of photographs or equivalent training and experience. The ability to get along with others, to work independently, to take constructive criticism and to ask advice are essential personal qualifications. Flexibility, willingness to help co-workers, capability of working under pressure are others. Duties include performing conservation treatments in an active, productive conservation laboratory under the supervision of the chief conservator, writing reports, conducting surveys, advising personnel of member institutions and cooperating to maintain the efficiency of the laboratory. Send resumes to: Director, Conservation Center for Art and Historic Artifacts, 260 South Broad Street, Philadelphia, PA 19102.

CONSERVATION TECHNICIAN to clean and repair 19th century architectural drawings. One year appointment, \$11,000. Job available immediately. Send resume to: S. Ganelin, The American Institute of Architects Foundation, Prints and Drawings Collec-

tion, 1799 New York Avenue, NW, Washington, DC 20006. (202-785-7300).

TEXTILE CONSERVATOR to make conservation survey of 320 flags, prepare condition reports, carry out condition photography, establish conservation priorities, and prepare flags for storage. Available Jan. 1. BA or BS degree with major course work in fine arts, art history, or textile conservation; two years experience in textile conservation in either graduate or apprenticeship program. Salary: \$11,500-15,000. Send resume to: John D. Ellington, Administrator, North Carolina Museum of History, 109 E. Jones St., Raleigh, NC 27611.

CONSERVATOR OF RARE BOOKS Incumbent provides conservation treatment to rare books and paper in the Smithsonian Institution Libraries using, but not limited to the following: dry cleaning with eraser, removal of scotch tape, washing and bleaching paper, deacidifying. Refurbishes or rebinds both cloth and vellum or leather books, cleans and treats covers. Three years of general experience and one year of specialized experience is required. Experience in book conservation, such as chemical treatment of paper, restoration of bindings and handbinding of books is also required. Position will be available December, 1979. Salary: \$13,925. Send Government form SF-171 (Personal Qualification Statement) to: Shirley Wisnom, Personnel Staffing Specialist, Smithsonian Institution, Office of Personnel Administration, Arts and Industries, Rm. 1480, 900 Jefferson Drive, SW, Washington, DC 20560.

ARCHAEOLOGICAL CONSERVATOR The College of William and Mary Archaeological Conservation Center. Responsibilities of the position include all aspects of archaeological conservation, especially preservation of metals and organic materials from both land and water sites. The conservator will also teach a graduate level course in archaeological conservation. Applicants should be graduates of recognized conservation training institutions or have equivalent experience in archaeological conservation. Salary: \$12-14,000 per year. No fringe benefits except Social Security. One year appointment with probability of renewal. Send resume and three letters of recommendation by December 1, 1979. The contact: Dr. Vinson H. Sutlive, Jr., Chairman, Department of Anthropology, College of William and Mary, Williamsburg, Virginia 23185. The successful applicant will be notified on or before December 15, 1979.

PAINTING CONSERVATOR is sought by The Portland Art Museum to work with Museum collections and exhibitions. Additional experience in paper and/or objects desirable. Completion of recognized conservation training program or equivalent knowledge and experience required. Prefer at least one year work experience beyond training. Salary: \$15,500 plus benefits. Send letter of application, resume and letters of recommendation to Mr. William J. Chiego, Curator, Portland Art Museum, 1219 SW Park, Portland, Oregon 97205. (503-266-2811) Application deadline - December 1, 1979.

PAPER CONSERVATOR Part-time position at the National Portrait Gallery. Up to 35 hours per week. All aspects of treatment of works on paper. Requires 3 years of general experience or appropriate education, plus 2-3 years of specialized experience. Job is available now. Salary \$15,900-19,200. Deadline

for applying is late November, 1979. Send resume or government form #171 (Personal Qualifications Statement) and supply 3 references and their addresses. Contact: Lynne Michele, Smithsonian Personnel Office, 900 Jefferson Drive, S.W., Washington, D. C. 20560.

CONSERVATOR responsible, professional work in the field of conservation of archives and manuscripts materials. May supervise the work of technicians and students. Work is performed in the laboratory or office and may include the functions of research, program development, restoration production, and others which may be assigned. Work is reviewed by the section head. Analysis of physical properties, conditions and problems for conservation purposes; consultant to acquisitions, cataloging, and reference staff concerning handling and storage practice, assist in development of conservation program related to given specialty such as bound paper materials, or non-paper materials; perform in all areas of conservation to maintain maximum work flow. Applicants must have the knowledge of one or more of the basic fields of conservation of archives and library materials, such as bound paper, unbound paper or non-paper historical research materials. Requirements include: A Master's degree in history, library science or related sciences from an accredited college or university plus one year of related work experience OR a bachelor's degree in history, library science, or related sciences from an accredited college or university plus two years of related work experience. Special training course work, internship, or certificate may be substituted for one year's experience. Course work in studio arts desirable. Contact: Vernon E. Will, The Ohio Historical Society, Archives and Manuscripts Division, 171 and 17th Ave., Columbus, OH 43211 (614-466-1500).

BOOK RESTORATION TECHNICIAN Enoch Pratt Free Library, to work under the supervision of the Head of the George Peabody Department and be responsible for preparing an inventory of the Rare Book Room and for recommending materials in the total Peabody collection for major repairs. Also be responsible for making recommendations for maintenance of collection including environmental control, cleaning, refurbishing, preservative treatment, repairs of texts and bindings and construction of protective coverings. Responsible for related clerical duties. Applicants must have a bachelor's degree and apprenticeship or recognized training in book conservation and restoration. Knowledge of bindings, papers, repair of damaged materials and treatment of paper, ability to evaluate physical condition of materials are essential. The organization and maintenance of records and the establishment of rapport with cooperating agencies and volunteers is part of the job. Salary: \$10,684. Contact: Miss Gertrude Rodgers, Personnel Officer, Enoch Pratt Free Library, 400 Cathedral St., Baltimore, MD 21201 (301-396-5353).

OBJECTS CONSERVATOR, PAINTINGS CONSERVATOR Two positions. The incumbent performs the full range of conservation work concerned with the restoration and preservation of a variety of museum objects (e.g., artifacts fabricated variously from pre-historic, historic, and aerospace materials of an anthropological, archaeological, historical, technological and artistic nature). At GS-9 level may also work with senior conservators on large or unusually complex objects, or on research in the development of new or improved methods and techniques of conservation, and may serve as a team

member when a group approach is required. At GS-11 level participates with senior conservators or personally undertakes experiments to develop new methods and techniques necessary for handling unforeseen problems. Work often demands performing highly complex and delicate treatments on extremely valuable objects from Smithsonian collections, requiring collaboration with CAL scientific staff. Qualifications are: at the GS-9 level, 5 years, and at the GS-11 level, 6 years of the appropriate experience. Education (i.e., graduation from a recognized conservation training institution) may be substituted for up to 5 years of the required experience. The positions are located in the Conservation Analytical Laboratory and are available immediately. Salaries: GS-9 - \$17,035, and GS-11 - \$20,611. Applicants must place themselves on the Federal Register in the Conservation Series 1001 - Few of a Kind (open indefinitely). Send government form 171, transcripts, names and addresses of references, and copies of treatment reports of previous projects (including copies or photocopies of photographs) to: Attention of N. Lehman, Room 1480, Office of Personnel Admin., Smithsonian Institution,

DIRECTOR, ART MUSEUM CONSERVATION LABORATORY

Highly qualified individual to direct comprehensive conservation and restoration department. An MA with a specialization in fine arts or art history and 5 years in the conservation and restoration of art works is required. Salary negotiable, commensurate with experience.

AND

ASSISTANT ART CONSERVATORS Two painting conservators and one object conservator. Under the supervision of director, Art Museum Conservation Laboratory. These positions will entail the examining, treating and conserving of paintings and art objects. 20 quarter units art history and 2 years as conservation assistant or equivalent experience are required. Send resume to: Kathleen R. King, Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, California 90036.

SUPERVISORY CONSERVATOR (Art), GS-13, must be a U.S. citizen. Will serve as staff supervisor and senior conservator of the National Collection of Fine Arts Conservation Laboratory; and be responsible for management and implementation of programs, administrative operations, supervision of staff, and performance of all aspects of painting conservation. At least 6 years experience, including 3 years of progressively responsible specialized experience in all aspects of the conservation of paintings; demonstrated supervisory experience is required. Appropriate education may be substituted for part of the required experience. Job is available immediately. Salary, \$27,453. per annum. Deadline for applying is December 15, 1979. Send government form # 171. Contact: Shirley C. Wisnom, Personnel Staffing Specialist, Office of Personnel Administration, Smithsonian Institution, 900 Jefferson Drive, S.W., Room 1420, Washington, D. C. 20560.

FELLOWSHIP The Andrew W. Mellon Foundation has made it possible for The Metropolitan Museum of Art to award yearly one fellowship of two years' duration in the conservation of paintings. Fellowship applicants should be American citizens, at an advanced level in their training in the conservation of paintings, and with some years of practical experience. The fellowship recipient must be available for two full and consecutive years, when he or she will be expected to work in the Paintings Conservation Department of the Museum during the academic

year and to study in Europe during the summer months. Preference will be given to candidates who, in the opinion of the selection committee, show outstanding ability and promise in the field. A stipend of \$13,500 will be granted for the first year and \$14,000 for the second year. In addition, a summer travel allowance of \$2,000 will be given for each year. Application for the Andrew W. Mellon Fellowships in the Conservation of Paintings should be made by letter to: John M. Brealey, Conservator, The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York, NY 10028. A typed application should include the following: A full resume of education and professional experience with three recommendations (at least one academic and one professional) and a portfolio of photographs recording the applicant's personal conservation treatment of several paintings.

PAINTING CONSERVATOR Responsible for organizing and implementing newly funded Center for Painting Conservation for The University of Texas at Austin. Will select all equipment with appropriate budget to do so, and will supervise all conservation of paintings for the University Art Museum. Graduates of a conservation program, or applicants having equivalent training, with at least three years of experience in a painting conservation lab will be considered. Position is available now. Salary, \$18,000-20,000 with major increments to be expected. Deadline for applying is December 15, 1979. Send resume, letters of reference to: Dr. Eric S. McCready, Director, University of Texas at Austin, 23rd and San Jacinto, Austin, TX 78712.

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),

MATERIALS

BILL HOLLINGER has relinquished his position as President of the Hollinger Corporation to form a new company, HOLLINGER INTERNATIONAL CORPORATION. Hollinger International is a U.S.-based company with facilities in the United States, Europe, Australia, and South America. The company will continue to provide familiar conservation supplies, such as acid-free boxes, envelopes, file folders, polyester film, etc. and will be active in the development of a wide range of new archival storage containers and conservation supplies. Of special interest is a new fully alkaline box board containing three-percent calcium carbonate throughout, instead of being alkaline buffered in the surface layers only. For catalogue write: Hollinger International, 1111 North Royal St., Alexandria, VA 22314 (703-549-6610).

The Hollinger Corporation, a totally separate company, will continue to provide its full range of archival supplies.

TALAS HAS MOVED to 130 Fifth Avenue, New York, NY 10011. The company has assumed the distributorship of the Ademco Archival Aids products from Britain. Price lists of materials in stock are currently available, and Mrs. HAAS hopes to have a new, expanded catalogue ready by early 1980.

BOOKMAKERS has issued its first catalogue of quality bookbinding supplies, including binding materials, tools, equipment, and type. Many of the carefully selected products will also be of interest to paper conservators. Contact: August Velletri, BookMakers, 2025 Eye Street, N.W., Washington, D.C. 20006 (202-296-6613).

DAN KUSHEL notes that an improved print-from-slide paper, a new F surface version of Kodak EKTACHROME 2203, has been announced by Eastman Kodak Company. It replaces Ektachrome RC paper type 1993 in all listed sheet and roll sizes. Ektachrome 2203 paper was announced in early 1977 in Y surface rolls and has gained wide acceptance by finishers. The new paper features at least four times faster printing speed improved color reproduction and saturation, and increased sharpness.

MERRILY SMITH reports that Charles T. Bainbridge's Sons, Inc. has recently developed a colored, alkaline-buffered board called ALPHAMAT BOARD. All components of the board -- colored facing paper, core, and white backing paper -- consist of chemically-purified sulfate fibers. The pH of the paper is said to be 8.3 + .5 throughout, and is to have a calcium carbonate content of 2% + .5%. Sixteen colors are available in muted shades of gray, green, beige, and brown. The paper is colored with pigments rather than dyes, and has been subjected to lengthy fading and bleeding tests. For specifications and samples write: Charles T. Bainbridge's Sons, Inc., 50 Northfield Avenue, Raritan Center, Edison, New Jersey 08817.

CONSERVATION MATERIALS LTD., is stocking all Ademco Archival Products. For a catalog of complete listing of conservation supplies: CONSERVATION MATERIALS LTD., Box 2884, Sparks, NV 89431. (702-331-0582)

For Sale: Vacuum hot table, dimensions 5 x 8 ft. built 1971, Peter Koch, excellent condition. Address inquiries to Conservation Laboratory, San Francisco Museum of Modern Art, Van Ness at McAllister, San Francisco, California 94102. (415-863-8800)

TECHNICAL NOTES

TECHNICAL NOTES

BARBARA APPELBAUM would like to know if anyone has seen repairs similar to those on a late 18th century American punch bowl she has been working on at the Brooklyn Museum. It has losses around the rim filled with solid pieces of lead held in place by being keyed into little slots cut into the ceramic at the edges of the losses. She is curious about when and where such repairs were done.

JEAN PORTELL related a problem with small pre-packaged bundles of balsa wood from Paul K. Guillow, Inc. Wakefield, Mass. These small blocks and sheets of kiln-dried balsa come in heat-sealed transparent plastic film. Some blocks that were

bought were noted to have small (1 mm diam.) round holes. The packages were intact and without frass. The dead dark-brown beetles which were found at the end of the nearly straight across-the-grain tunnels were identified by an entomologist, Miss Alica Gray, of the American Museum of Natural History, as a type of engraver or bark beetle, Scolytidae, also known as Ambrosia beetle. If live beetles or eggs are thought to be present, Miss Gray suggested that they can be killed by placing the infested wood in a deep freeze for several hours to a few days. Beetles from the tropics would succumb to deep-freezing faster than hardier types used to northern winters.

JEAN PORTELL would also like to receive suggestions for resilient adhesive gap-fillers, to include in comparison tests for possible use on wood. Descriptions of gap-fillers which have proven harmful to wood sculptures would also be appreciated.

JAMES BERNSTEIN and INGE-LISE ECKMANN are researching problems in modern painting structures and conservation treatments. They would welcome any information on the subject, i.e., experiences encountered in examination and treatment, investigations into materials, bibliographical sources. Please send responses to: Conservation Laboratory, San Francisco Museum of Modern Art, Van Ness at McAllister, San Francisco, California 94102.

Evidence in the last decade has shown that repeated exposure to N-HEXANE can cause severe damage to both the peripheral and central nervous systems. The result is that hexane is now considered a highly toxic solvent. The danger is compounded by users' impression of hexane as relatively "safe". Low-boiling naphtha, petroleum ether, any solvent mixtures of boiling range 35-80° C, any any aerosol sprays that contain petroleum distillates have a high probability of containing hexane. The best method to determine the hexane content of a commercial solvent mixture is to ask the manufacturer. Recommended replacements for n-hexane are V.M. and P. Naptha (BP range, 95 - 160° C) and heptane. For more information on hexane toxicity, read "Hexane and Nerve Damage" by MICHAEL McCANN in the July Art Hazards News. Mr. McCANN recommends the Handbook of Industrial Organic Solvents, 5th edition, available in mid-December from the Alliance of American Insurers, 20 N. Wacker Drive, Chicago, IL 60606, as a compact, inexpensive, and very good guide to solvent toxicity.

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 AIC annual meetings: 7th, Toronto 1979, 6th, Fort Worth 1978, and 5th, Boston 1977. \$10.00 each from the national office. Order will be sent with invoice to members.

*Preprints are not reprinted. Dearborn, 4th annual meeting papers are now out of print. Boston soon will be out of print.

Note: Only AIC and FAIC publications can be ordered through the AIC national office.

The American Association for State and Local History produces and distributes slide/tape training kits on a variety of subjects. Conservation titles include: "Paper, Matting and Framing", consultants, PERRY HUSTON and JOYCE ZUCKER. "Unframing and Framing Paintings" and "Handling Museum Objects", consultant for both, PERRY HUSTON. Rental is \$7.50 and purchase \$60.00 per kit. Contact: AV Department, AASLH, 1400 Eighth Avenue, South Nashville, Tenn. 37203.

Modern Photographic Processing, by Grant Haist, Kodak Research Laboratory. A Wiley-Interscience Publication, 1979. Vol. 1, 781 pp, Vol. 2, 635 pp, hardbound, \$25 per volume. The preface describes the publication which took 10 years to prepare, as an "attempt to translate the complexity of photographic processes into the English language. The treatment is neither simple nor simplified ... but the result should be more readable and more convenient than the original sources." Vol. 1 covers the basic photographic process (abomic basis, materials, latent image, developing, stop baths, fixing) while Vol. 2 deals with silver image changes (intensification, reduction, toning), and the modern systems using silver salts to form either silver or dye images.

A Catalogue of American Watermarks, 1690-1835, by Thomas Gravell and George Miller. Garland Publishing, Inc., 1979. c. 230 pp, hardbound, \$40.00 The volume contains over 700 photographic reproductions of the watermarks used by 200 American papermakers, from the first mill in Germantown, Pennsylvania up to the replacement of hand papermaking by machines in the 19th century. Brief histories of the mills are included.

PhotographiConservation is a new publication of the Graphic Arts Research Center of the Rochester Institute of Technology. The editors conceive it as a forum for the exchange of information on the preservation and restoration of photo images, and solicit contributions of field experience from archivists curators, conservators, and others. The rate for 4 consecutive issues is \$5. Contact: PhotographiConservation, Rochester Institute of Technology, One Lomb Memorial Drive, Rochester, NY 14623.

The Library Catalog of the Conservation Center of the Institute of Fine Arts, New York University will be published in the book form in March, 1980. The Library currently holds more than 6,500 books, monographs, and serials. The collection is especially well developed in such areas as the properties of materials, and historic and contemporary techniques of works of art. Of special interest are several hundred 18th- and 19th- century artists' manuals and chemical formularies. The catalog is divided into two sections: authors and titles, and subject headings. The hardbound volume, containing reproductions of an estimated 16,550 cards, will be available for \$75 (\$95 after 1/31/80) from G.K. Hall & Co., 70 Lincoln St., Boston, Mass. 02111.

Documentation of Collections, compiled by Rosemary Reese, and edited by Frederick Rath and Merrilyn O'Connell. Volume 4 in the series, Bibliography

on Historical Organization Practices. American Association for State and Local History, 1979. 216 pp., hardbound, \$12.50. "The best and most recent sources of information on historic artifacts, decorative arts and antiques, fine arts and folk arts in America." Available from AASLH, 1400 Eighth Ave., South, Nashville, Tenn. 37203.

Handbook of Adhesives, edited by Irving Skeist. Van Nostrand Reinhold, New York, 1977. 921 pp., hardbound, \$39.95. Updated edition of a useful reference work.

The History of Photography, by Josef Maria Eder. 1945 translation of the 4th German edition. Dover, 1978. 860 pp., paperbound, \$10. A classic of photographic history with many good technical notes.

The International Foundation for Art Research has produced two new publications on the subject of art theft. The Art Theft Archive Newsletter contains information on stolen art objects and brief articles on legal developments, trends, sources of information and other related topics. Subscriptions are \$25.00 for 10 issues/year. Write: International Foundation for Art Research, Inc., 46 E. 70th St., New York, NY 10021. Art Theft: Its Scope, Its Impact and Its Control, by Bonnie Burnham, 205 pp., surveys the experiences of museums and dealers with art theft and attempts to determine the feasibility of a central art theft archive as a deterrent to loss. Copies are \$8 from the Publishing Center for Cultural Resources, 152 W. 42nd St., New York, NY 10036.

The Heritage Conservation and Recreation Service (HCRS), Department of the Interior, has begun a new information exchange for individuals and organizations providing recreation, preservation and cultural services for their communities. Participants are asked to make materials available, whether free or for sale, that might benefit other members. Such materials include studies, journals, newsletters, handbooks, audiovisual aids, program evaluations, training manuals, surveys, reports, films and brochures. HCRS will issue a quarterly catalogue of these information sources. The catalogue, Technical Assistance Notifications, will contain abstracts and ordering information for free federal government materials, and for materials produced by state and local government agencies, private organizations and educational institutions. The catalogue will also include a calendar of events listing conferences, workshops, training sessions and meetings. To join the exchange and receive the catalogue, send name, address and zip code to HCRS Information Exchange, Heritage Conservation and Recreation Service, 440 G Street, N.W., Washington, D.C. 20243.

The scope of the Annotated List of Newsletters on Historic Preservation and Related Subjects, compiled by the National Trust for Historic Preservation, is broader than the title suggests. It includes addresses and interests of national and international groups of general interest to conservators. Write: NTHP, 1785 Massachusetts Ave., N. W., Washington, D. C. 20036

A brochure listing the contents of back issues of the APT Newsletter, Bulletin, and Communique, and their availability, can be obtained from the Association for Preservation Technology, Box No. C.P. 2487, Station D. Ottawa, Ontario, Canada K1P 5W6.

"Daguerreotypes: A Study of the Plates and the Process", by Alice Swan, C.E. Fiori, K.F.J. Heinrich, Scanning Electron Microscopy/1979, Vol. 1, pages 411-423. The results of an electron microprobe study of daguerreotypes in both excellent and deteriorated condition. The authors describe the most common deterioration problems and develop an explanation of the mechanisms of the daguerreotype process.

Printmaking: History and Process, by Donald Saff and Deli Sacilotto. Holt, Rinehart, and Winston, 1978. 436 pp; paperbound, \$14.95; hardbound, \$22.95. A very good introduction to a variety of printmaking techniques, from traditional to contemporary, well-illustrated with photographs and line drawings.

Furniture of Williamsburg and Eastern Virginia, 1710-1790, by Wallace B. Gusler. The Virginia Museum, 1979. 194 pp., illus., hardbound, \$24.00. This book by the curator of furniture at Colonial Williamsburg is the culmination of a project undertaken jointly by the Virginia Museum and the Colonial Williamsburg Foundation. Gusler combines analysis of artistic and constructional features with archaeological evidence and other forms of documentation to create a picture of the cabinet-making trade in colonial Virginia. The shops of Peter Scott, Anthony Hay and other craftsmen are discussed, and major pieces of furniture, previously thought to be from England or northern furniture centers, are reassigned to the Williamsburg school. Order from: Publications Department, The Virginia Museum, P.O. Box 7260, Richmond, VA 23221. Enclose \$1.25 for shipping.

The Keepers of Light: A History and Working Guide to Early Photographic Processes, by William Crawford, Morgan & Morgan, 1979. 318 pp., paperbound, \$16.95; hardbound, \$25.00. The first part of the book deals with the history of photographs and places both the images and the techniques in their historical context. The second part contains working instructions for recreating a wide variety of historical processes. The final section includes an excellent annotated bibliography, a list of supply sources, and a ten page essay on conservation and restoration. Mr. Crawford exhibits a thorough first hand understanding of early photographic techniques and his description should be very useful to conservators in identifying and understanding unfamiliar processes. His understanding of conservation is however, admittedly second hand, and detracts from the otherwise high quality of the rest of the book.

Preservation of Photographs, Kodak publication No. F-30, 1979. 60 pp., paperbound, \$5.50. Among the topics covered are structure of materials, deterioration, stability, storage, nitrate-based films, paper prints, and preserving color photographs. Order from: Department 454, Eastman Kodak Company, Rochester, NY 14650.

National Preservation Report, Vol. 1, no. 1, April 1979, edited by Imre T. Jarmy, National Preservation Program Office, is published by the Library of Congress three times a year, in April, August, and December. It reports on national and international developments in the preservation, bibliographic control, and location of endangered and deteriorating library materials, such as books, periodicals, newspaper, pamphlets, manuscripts, maps,

government documents, etc., held by U.S., Canadian and selected foreign libraries, and commercial producers of microforms. It continues the Library's Newspaper and Gazette Report. Subscriptions are provided on a complimentary basis to Members and committees of Congress, government agencies, institutions of higher learning, firms, societies, foundations, and publishers, as well as special and public libraries by writing to Central Services Division, Library of Congress, Washington, D.C. 20540.

Funding Sources and Technical Assistance for Museums and Historical Agencies, A Guide to Public Programs, compiled by Hedy Hartman. The American Association for State and Local History, 1979. 144 pp., hardbound, \$10. This well-organized guide describes the opportunities for funding and technical assistance in 103 public programs in 22 federal and regional agencies and national organizations likely to be interested in the work of museums and historical organizations. Write: AASLH, 1400 Eighth Ave., South, Nashville, Tenn. 37203.

Art and Archaeology Technical Abstracts
Back Issue and Subscription Information

Vol. 1-5 of IIC Abstracts are now out of print (the title was changed to AATA with Vol. 6).

Vol. 6 (1966-67) No. 1 and No. 3 are available in very limited supply at \$10.00 each. (Vol. 6, Nos. 2, 4 and Vol. 6 index are now out of print).

Vol. 7 (1968-69) No. 3 and No. 4 and index issues are available; Vol. 7, Nos. 1 and 2 are out of print. (\$30.00 for the volume).

Both Vol. 6 and Vol. 7 are now available on microfilm. The one \$45.00 roll contains both volumes.

Vol. 8 (1970-71) No. 1 through 4 (4 contains index) are all available at \$10.00 each (\$40.00 for the volume).

Vol. 9 (1972) No. 1 and No. 2, through volume 15 (1978) are \$10.00 each, \$20.00 for the volume.

Beginning with Volume 9, a volume covers only one year, issues are still semi-annual.

Vol. 16 will cover 1979 (Nos. 1 and 2, late summer and late winter) subscription price \$20.00

Special price for IIC members: \$7.50 per issue, \$15.00 per volume. New abstractors are always needed for AATA. The value of the publication depends on voluntary international contributions from trained persons in the field. To volunteer or request further information, please write to: Managing Editor, AATA Abstracts, c/o New York University, Conservation Center of the Institute of Fine Arts, 1 East 78th Street, New York, NY 10021.

LETTERS

There seems to be a misunderstanding concerning a notice sent by the New England Document Conservation Center in March, 1979, announcing my appointment as Conservator. The notice stated that I would "continue to accept work from private individuals as well as non-profit organizations."

Some of our colleagues construed this to mean

that I was encouraging private work outside of NEDCC. Actually, this notice was meant to inform my clients that NEDCC, unlike some regional centers, does take work from non-members. Although most of our clients are New England based non-profit organizations, we do serve the general public (at a slightly higher hourly rate). It was never my intention to do private work. NEDCC has always discouraged this. It was a condition of my employment that I not take private work. At present it is difficult to contemplate even an occasional outside commission given the demands of my present job at a critical time in the history of the New England Document Conservation Center.

MARY TODD GLASER

The Abbey Newsletter is collecting information for a survey article on grant sources in the field of conservation. Since complete information on conservation is not always readily available from the granting agencies, and the full range of granting agencies active in this field is not easy to determine, the editor is appealing to members for information at this point. Use is also being made of official and printed sources of information.

AIC members who want to do their bit for the entire field can send any information on this topic to me at 5410 85th Avenue, #2, New Carrollton, MD 20784. This should include the name and division of the granting agency, date and type of grant, type of project, and type of grantee (museum, school, individuals, etc.). Only information from the last year or two will be useful, because the picture changes somewhat every time a new agency enters the field or shifts its emphasis.

ELLEN MC CRADY

Three cheers for the gathering of conservators working with joined wooden objects, and for the other specialty group meetings held in Toronto! This is such a healthy development for AIC annual meetings that I don't know why we never thought of it before.

Given the structure to encourage us, we can exchange a lot of useful information verbally which otherwise no one would take the time and effort to incorporate into a paper. It is always a treat to compare notes with someone working on the same type of objects because it is so easy to become lazy using the same old tried and true techniques.

Special thanks to WALTER ANGST and the others responsible for FINWOOF, the newsletter for those of us working with joined wooden objects.

ELEANOR BAKER

To: Independent Conservators and Fellow
Colleagues of AIC

From: BARBARA BEARDSLEY, your representative
to NCAC

On October 31, 1979, I attended the annual meeting of NCAC on your behalf. I hope that this memo will help to clarify some of the reasons why it is important for the private sector of the AIC to be represented even though a majority of the executive board and voting delegates are also members of the AIC. It is necessary for different people "to wear different hats", and while at a Council meeting, everyone must attempt to act in the best interests of the people or institution that they are representing.

Since the NCAC can no longer totally absorb travel costs for delegates, I pre-

sented a proposal to both the NCAC and the AIC Boards. It asked that if any of the non-reimbursable, legitimate expenses of attending the meetings were a hardship to the private representative, that they also would be borne by the organizations rather than by the individual. In this way, any private conservator who is elected as the AIC delegate would not be incurring financial debts other than those due to the time away from work that the position requires. Happily, the AIC Board has informed me that it will reimburse the delegate for expenses not covered by the NCAC.

Among the many issues discussed at the NCAC meeting were four that could have a significant effect on conservators working in laboratories that do not have tax exempt status: (1) a "Study Committee on Provision of Conservation Treatment Services" has been formed and is busy gathering and collecting information on the wide variety of laboratories and on what types of work can be done at each. MARIGENE BUTLER, chairman of the committee, specifically mentioned that one of the interesting facts that their work has revealed is the large amount of quality work done in this country by private conservators. (2) "The Study Committee on Education and Training" has completed its work and all AIC members will be receiving a copy of their report soon. (3) Mr. Tom Freudenheim, the director of museum programs for the National Endowment for the Arts (NEA) was invited to describe his organizations present thinking in regard to conservation. He commented that after taking over his new position, one of the first groups to contact him were conservators. The new guidelines for NEA grants will be mailed by the second week in December. He stated that there have been changes in the amounts of money available to different types of institutions for conservation, but "it does not constitute a reduction in the total amount available for conservation work." His office is preparing a break-down of how conservation monies were actually spent in regard to "region-

al services". I specifically asked that the breakdown show how much money was spent on the conservation of cultural property that was done by private conservators. Since grants are reviewed by a panel of conservators on the basis of the need and the caliber of the work to be done; many independent conservators are doing contracts funded by NEA grants for institutions. He said, "that detailed a report will be difficult, but I will attempt to have my staff include it."

I personally feel it is vital for all conservators to realize the level of support that "free" government money is providing to the private sector of our profession. Mr. Freudenheim was also asked if any members of NEA's council were from the field of conservation. He answered "no", but stated that NEA was in constant contact with conservators. (4) The NCAC voted to incorporate, and adopted a formal "Five Year Projection Proposal" at this meeting. In both of these documents, I requested minor changes. These changes were designed to prevent the exclusion of private conservators and people trained by the apprenticeship system from being able to take full and equal advantage of future programs and organizations that are designed to provide for the conservation of cultural property. Everyone at the meeting appeared to be in agreement with these modifications of the wording. It was stated by the executive board of the NCAC that there had been no intention on the part of the drafters of the Projection to in any way discriminate against the private conservator.

I hope this will help you to understand why I have been and will continue to attend the NCAC meetings on our behalf. Please remember that I am your elected representative, and will only know if I am effectively representing you if I hear from you. My address: Art Conservation Laboratory, Inc., Dudley Homestead, Raymond, NH 03077

BARBARA BEARDSLEY

ABSTRACTS FOR PAPERS TO BE PRESENTED AT THE 8TH ANNUAL MEETING IN SAN FRANCISCO SHOULD BE SUBMITTED TO:

MR. PERRY C. HUSTON

KIMBELL ART MUSEUM

P.O. BOX 9440

FORT WORTH, TEXAS 76107

THE DEADLINE FOR SUBMITTING THESE PAPERS IS NOVEMBER 30, 1979.

THE NEXT NEWSLETTER DEADLINE IS JANUARY 10, 1980

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

All Newsletter correspondence, send to: AIC, 1522 K Street, N.W., Suite 804, Washington, D. C. 20005

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AIC NEWS

PHILOSOPHY AND CRITERIA OF THE MEMBERSHIP COMMITTEE

The future of the organization, A.I.C., and, for that matter, the profession of conservation and conservation science in the United States will be governed by the quality of its membership. At the core of this organization and profession must stand a group of trained, skilled and experienced professionals who together will help shape not only the development of methods and procedures but also accept responsibility for the establishment of standards of quality and ethical behavior.

The A.I.C. Membership Committee's role through its application procedures and evaluation for Fellow status serves to help identify individuals who make up this expanding professional core and who can justifiably command the respect of those both inside and outside of the A.I.C.

The following criteria are used by the Membership Committee in the evaluation of applications for A.I.C. Fellow status. It should be understood that these criteria, because of the great diversity in education, field of interest and experience of applicants, are purposely not specific. However, they may serve to inform the potential applicant of the general requirements for A.I.C. Fellow status.

1. Education and Training: An appropriate education is required, either at one of the recognized conservation programs, or through a suitable apprenticeship system or through other ways that would provide a similar level of education and training.
General requirement: Three years of full-time training.
2. Experience: A certain amount of full-time practical experience after training is required for an individual to fully develop professional skills and judgments. A similar period of conservation related work is required for scientists and educators.
General requirement: Five years full-time practical experience, but this period may vary according to education, experience and professional accomplishments.
3. Professional Skills: Evidence has to be submitted of sustained high quality professional skills and of ethical behavior. (see: "Code of Ethics and Standards of Practice")
4. Professional Recommendations from five A.I.C. Fellows: Communications regarding methods, materials and philoso-

phy through personal contacts, through publication, or through presentations of papers at meetings are among the essential responsibilities of every A.I.C. member. In the approximately five years of full-time practical experience, an applicant for Fellow status should have participated in open exchange of information to such extent that five Fellows of the A.I.C. can be expected to have become acquainted with the applicant's work.

ANTOINETTE KING,
Chairman, Membership Committee

Members are encouraged to send any questions or concerns directly to committee chairmen. See the 1980 Directory for chairmen listing.

. . .

I was recently reminded that there has been no follow-up on the resolution adopted at the 1978 annual meeting in Fort Worth regarding the Smithsonian Institution's proposed conservation training program. We thus publish -- belatedly, and with apologies -- the response received from the Acting Secretary.

PAUL N. BANKS, President

In Secretary Ripley's absence abroad I am replying to your letter of March 9th. The activities of the American Institute for Conservation of Historic and Artistic Works are well known to us and the Institute's Code of Ethics is constantly referred to by members of our conservation staff. We have also been very conscious of the Institute's concern for the development of the highest possible standards in the profession and of the start that has been made with the implementation of a certification program for paper conservators. Paul Perrot has also told me of his growing involvement as chairman of the Accreditation-Certification Committee of the AIC and I gather that the elements are now at hand for this committee to proceed forcefully in developing general certification and accreditation standards. Hence, at various levels we are not only aware but profoundly sympathetic to the aims of the AIC.

There have been doubts relating to our intentions at the Museum Support Center. In essence we are hoping to develop a

conservation facility that will allow us to better tackle our enormous conservation backlog, train members of our staff and provide opportunities for internships to students in the various conservation training establishments in this country. We would like to assist them in learning from the broad variety of problems which are studied by our conservation laboratories, interact with members of our conservation and curatorial staffs and thereby advance their proficiency. Obviously, any training that is given must be at the highest level, and it is not our intention to do anything that could be construed as weakening standards.

I do not think that anyone would question that primary training in the fundamental scientific aspects of conservation should be offered within an academic context, and that even in practical hands-on aspects a distinction should be made between the production situation of a museum's conservation laboratory and class room instruction.

We are very sensitive, as well, to the potential disruptions that might occur if faculty were aggressively recruited from existing training institutions, thus weakening those programs. On the contrary, we foresee that personnel will be recruited, in the years ahead, from the strong training programs that now exist, and that this personnel will be concerned with training, as well as ongoing work.

Clearly, there must be some concern with the ability of the marketplace to absorb a greater number of trained conservators. In the years to come, a major effort will be needed to increase the awareness of conservation needs, in the light of the ethical aspect of having collections which are held in trust for the future, but are not being attended to in a professional manner.

The Institute of Museum Services, among others, will no doubt give growing attention to the needs of conservation and hopefully, through their grant programs, will enable centers to utilize the services of trained conservators to a greater degree. One cannot underestimate the fact that this and other funding programs, in time, will have an effect on the situation.

I hope that these remarks will help to assuage any doubts that may be held either by yourself, or your members. Clearly, our most important obligation is protecting an irreplaceable heritage from the effects of time as well as from the effects of overambition and too little knowledge.

We most warmly welcome the AIC's offer of cooperation and I hope that either directly or through Paul N. Perrot, assistant secretary for museum programs, you will not hesitate to keep us abreast of your views.

Michael Collins
Acting Secretary

. . .

PAUL HIMMELSTEIN has been named Recorder of Legal Opinions by the AIC board of directors. He will keep up to date records on all questions, problems and decisions that are discussed with our attorney. This information will be available to all members. From time to time, PAUL will report in the Newsletter.

. . .

Volume 18/2 of the AIC Journal will be mailed in February to all members. Guidelines for writing for the Journal can be found at the end of each issue, or can be obtained from the national office.

All members are encouraged to submit articles, papers, and comments on previous articles to the editor in chief, MARJORIE COHN at the Fogg Art Museum, Cambridge, MA 02138. Chemical Abstracts Service, a division of the American Chemical Society, is now abstracting our Journal and has received issues dating back to 1976.

. . .

VIRGINIA GREENE has accepted the chairmanship of the Ethics and Standards Committee. The AIC Code of Ethics and Standards of Practice accepted by the membership in Toronto will be printed in the spring issue of Museum News.

IN THE MAIL

Do we have your correct address? During the month of January and February, there were several mailings. We have received a non-profit organization mailing permit, that means we will be able to cut expenses a little, but it also means that mail will be somewhat slower -- both in delivery, and in being returned. When mail is returned, it becomes expensive, and that is a poor way of using AIC funds. A quick phone call or postcard when you move will keep you on the active mailing list. The most recent mailings include: Volume 18/2 AIC Journal, the annual Directory, 1980, 8th annual meeting pre-registration materials, 1980-81 membership renewal forms, 1980 nominating committee report. Did you receive the November Newsletter?

8TH ANNUAL MEETING

The AIC 8th annual meeting will be held 22-25 May, 1980 in San Francisco. Call for airline reservations early, the lowest rates are available to those who really plan ahead! You will receive all pre-registration materials in February.

STUDENTS

If you are planning to attend the annual meeting, and wish to share a room at the Sheraton Palace, notify the national office. This system has worked quite well in the past, only those who waited until the last minute were disappointed. You can send in your name now, get on the list, and register for the meeting later if that is more convenient. Write or call MARTHA MORALES at the office. (202-638-1444) Students are being invited to attend the annual banquet at half price this year.

SPECIALTY GROUPS

The OBJECTS, BOOK/PAPER, JOINED WOODEN OBJECTS, TEXTILE AND PHOTOGRAPHIC CONSERVATION SPECIALTY GROUPS have all reserved space for an afternoon session at the 8th annual meeting in San Francisco. It is expected that each group will select a chairman (some already have) to act as liaison with the board of directors. Each will have an organizational meeting, present papers and exchange methods, techniques, ideas.

PAINTINGS CONSERVATORS TAKE NOTE!

Are you interested in forming a paintings group which would meet, formally or informally, at AIC meetings? We would like to find out whether there is enough interest to justify the allotment of space and time in San Francisco in 1980 and Cincinnati in

1981. Send a postcard with expressions of interest and/or ideas to: ELISABETH BATCHELOR, Conservation Dept., Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202. (513-721-5204 Ext. 38)

PHOTOGRAPHIC MATERIALS GROUP reports that members will be involved in a teaching program at the Venezuelan-American Center in Caracas beginning in January. The courses will deal with techniques of photography and structure. Those members involved are: JOSE ORRACA, HENRY WILHELM, David Travis, JIM RILEY, Douglas Munson, Claude Hendricks, DEBBIE HESS NORRIS, GARY ALBRIGHT, SEIGFRIED REMPEL, Joe Snyder.

THE BOOK/PAPER GROUP will have a business meeting to discuss the possibility of forming an organization within the structure of AIC. MARILYN WEIDNER will present "The Certification of Paper Conservators", PATRICIA DACUS HAMM will discuss "Health and Safety for Paper Conservators", and Helen Burgess of CGI will discuss "A Comprehensive Overview of Factors Important to the Bleaching of Cellulosic Materials." Discussion papers will be available prior to the meeting. send four 15¢ stamps to: ELLEN MC CRADY, [REDACTED]

MEMBERSHIP COMMITTEE

Applications for Fellowship, as well as for Associate and Institutional memberships are available at the national office.

BOE

BOARD OF EXAMINERS

Applications for certification by examination of paper conservators are available at the national office.

NEWS IN GENERAL

The William Penn Foundation has awarded \$157,160 over a three-year period to the CONSERVATION CENTER FOR ART AND HISTORIC ARTIFACTS. The grant will support the expansion of the Center's facilities to include photograph conservation, and the development of more efficient techniques for treating large amounts of library and archival material. The award also provides capital funds for the installation of air conditioning and the renovation of the Center's laboratory. On October 29 at the Delaware Art Museum, CCAHA inaugurated its first workshop on Museum Care and Handling. The two-day seminar for museum staff was led by DENISE THOMAS, Valerie Baas, and GINA MC KAY.

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The Consumer Product Safety Commission has decided to postpone issuing a mandatory FLAMMABILITY STANDARD FOR UPHOLSTERED FURNITURE. Instead, the panel has agreed to give the furniture industry's voluntary program, developed by the Upholstered Furniture Action Council, a one-year trial. Under the UFAC plan, even relatively flammable fabrics, such as cottons, damask, velvet, silk and brocades, can continue to be used as long as the furniture is constructed to minimize the risk of fire from smoldering cigarettes.

The NEW ENGLAND DOCUMENT CONSERVATION CENTER presented an all-day session on archival preservation at the joint meeting of the New England Archivists and the Mid-Atlantic Archives Conference held October 20, 1979 in Albany, New York. The Center is currently working with the New England Museum Association on a two-day workshop devoted to the care and conservation of photographs. The program, designed primarily for curators and archivists, will be held April 3-4, 1980 at the Kennedy Library in Boston. Interested persons should contact: Patricia Nick Nema, c/o the DeCordova Museum, Lincoln, MA 01773.

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The Royal Ontario Museum (ROM) is closing its doors to the public at least until late spring of 1982. The staff is moving six million artifacts in preparation for a \$50 million renovation of the 67-year old museum. Of immediate concern to ELIZABETH PHILLIMORE, head of conservation, is a Yuan dynasty fresco, "Lord of the Southern Dipper". This was divided into sixty-three pieces sixty years ago and sold to antique dealers. About forty years ago, it was reassembled at the ROM. The moving, cleaning, and storing of the fresco was delayed when the mounting screws evaded metal detectors. When the museum reopens its doors, gallery space will be increased by one-third; all wiring, climate control and air conditioning will be new.

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The COMMITTEE FOR THE PRESERVATION OF ARCHITECTURAL RECORDS, a group of architects, historians, librarians, and other professionals, has signed a joint agreement with the Library of Congress that provides for the transfer of the Committee's information service, newsletter, and National Catalog of American Architectural Records to the Library's Prints & Photographs Division.

Acceptance by the Library of Congress ensures the continuation and expansion of the National Catalog of American Architectural Records. It lists the location of pictorial and written documents by architect's name, building type, geographic location, and building or patron's name. The Committee received initial funding for its national involvement in 1976, and since then has developed a nation-wide network of over 1000 interested professional and lay persons. Local activity, information gathering, and preservation of architectural records is now taking place in almost every state of the Union.

With the assumption of activities of nation-wide scope by the Library of Congress, the Committee will resume its original work of locating and preserving architectural materials in New York City and New York State. Its address will be c/o New York City Chapter, AIA, 457 Madison Avenue, New York, NY 10022.

All inquiries about architectural materials elsewhere, as well as requests for assistance and information for the National Catalog should be directed to Ford Peatross or Mary Ison, Library of Congress, Prints and Photographs Division, DC 20540.

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N C A C

NATIONAL CONSERVATION ADVISORY COUNCIL

The National Conservation Advisory Council is continuing its efforts to consider and recommend solutions for national conservation needs in the United States. As one indication of the Council's determination that it has at least five more years

of work ahead, it incorporated in 1979 as a not-for-profit organization in the District of Columbia. This permits NCAC to both request and administer its funds independently, rather than to depend on other service organizations for this kind of assistance. NCAC's offices and executive staff will continue to be located in the Smithsonian Institution's Arts and Industries Building, Room 2225, Washington, D.C. 20560, (202-381-5554)

At NCAC's Annual Meeting on October 31, 1979, participants received copies of the "Report of the Study Committee on Education and Training." This is the fifth in a series of study reports on conservation topics which have been published by NCAC since 1976. Previously issued reports deal with the subjects of regional centers, architectural conservation, libraries and archives conservation, and scientific support. Copies of NCAC's reports are distributed to AIC members. During the next eight months, NCAC plans to complete two additional reports - one on training in architectural conservation, and one on provision of conservation treatment services. The latter report is intended to identify and describe various types of organizational structures of facilities providing such services in the United States.

NCAC's Energy Committee reported on issues before the Department of Energy which had developed since the Council's Spring Meeting. In conjunction with other service organizations, NCAC testified at DOE hearings on mandatory thermostat controls. The Committee plans to continue to monitor such proposals in the future, but requests the assistance of AIC members in keeping abreast of developments. If you hear of some issue which should be brought to NCAC's attention, please don't hesitate to write. At present, the Committee on Energy is preparing testimony on the DOE's proposed energy performance standards for new buildings; hearings will be held in late January 1980 in Washington, D.C.

NCAC's Committee on Scientific Support is attempting to communicate with the National Science Foundation with regard to increasing sources and levels of support for conservation-related research. NCAC unanimously passed a resolution to this purpose at its Annual Meeting and plans to provide information for consideration during a current review of the National Science Foundation Act of 1950.

As stated previously, NCAC has determined that at least five years will be required to complete its mandate, including consideration of the concept of a national institute for conservation. Council designees reviewed and adopted a provisional plan for this period. The concept of a national institute will be explored further by a new NCAC committee which will review alternative auspices for its creation, solicit support for the concept among organizations which will benefit from it, and further define the functions for such an institute. NCAC has solicited advice and comment from AIC members both in writing and at AIC's Annual Meeting in Toronto. At the AIC's Annual Meeting in San Francisco in May, 1980, NCAC will attempt again to solicit your comments and opinions on this issue. The discussion will be based on information which will be presented in the Preprints for that meeting.

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AAM - CAM JOINT MEETING

ELISABETH PACKARD will chair a session entitled "Conservation Ethics and Standards of Practice -- Dialog with Curators" at the joint meeting of the American Association of Museums and the Canadian Association of Museums. The meeting will take place in Boston, 8-12 June, 1980. Miss PACKARD will be joined by ELIZABETH PHILLIMORE and a curator on the

panel. MARIGENE BUTLER, president of the NCAC, will make the NCAC presentation, a proposal for a national institute for conservation. There will be a discussion with the Canadians about the Canadian Conservation Institute experience. AAM is sending all meeting registration materials to all AIC members. If you do not receive this packet or want further information contact: Jane North, AAM, 1055 Thomas Jefferson St., N.W., Washington, D.C. 20007 (202-338-5300).

LOCAL GUILDS AND ASSOCIATIONS

THE WASHINGTON CONSERVATION GUILD announces its 1980 program: Feb. 7, CAROL AIKEN, Preservation of Glass, March 6, TIMOTHY PADFIELD, Environment in the Museum, April 3, Martin Burke, Raising the Steamship "Indiana" and STEVE TATTI, Preserving Outdoor Sculpture, May 1, Business Meeting, and Jon Ekland, Technical Connoisseurship: The Conservator Needs the Curator. ELEANOR McMILLAN is president of WGG.

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THE BAY AREA ART CONSERVATION GUILD will organize the FAIC public lecture series to be held in San Francisco prior to the annual meeting. A report of these activities will appear in the May Newsletter.

PEOPLE

MARILYN KEMP WEIDNER conducted a five-day paper conservation seminar in June for the Centro Venezolano American in Caracas, Venezuela...DORIS FREITAG recently held two full day workshops entitled "Non-destructive Binding and Mending Techniques" for members of the Boston Library Consortium...KENDAL MALSTROM at Mario's Conservation Studio in D.C...STEFANO SCAFFETTA has been appointed staff supervisor and senior conservator of the National Collection of Fine Arts Conservation Laboratory...KARL BUCHBERG has accepted the position of conservator at the Princeton University Library...GARY ALBRIGHT has joined the staff of the New England Document Conservation Center as photographic/paper conservator...PAMELA HATCHFIELD is now at Mario's Conservation Studio in D.C. working on objects, ceramics and glass...DEBBIE HESS NORRIS will join the staff of the Conservation Center for Art and Historic Artifacts in Philadelphia working in photographic conservation...ANN CREAGER has joined the staff of the National Collection of Fine Arts as a paintings conservator...Several staff changes have taken place at the Preservation Office of the Library of Congress. NORVELL JONES has accepted the position of head of the paper conservation section in the Restoration Office...MARGARET ANN TROYER has joined the staff of the Research and Testing Office...ELLEN McCRADY and SUSAN PATERSON have been engaged for a six-month project treating leather bindings...PAUL BANKS is back at the Newberry Library in Chicago after a six-month leave during which he worked at Columbia University in New York, planning a training program in library conservation...GEORGE CUNHA has been actively teaching and writing. He will conduct the spring semester course on introduction to library conservation at the University of Rhode Island Graduate Library School, a two day introduction to print conservation for the American Historical Print Col-

lectors Society on March 20-21, and a short course on regional cooperation for library conservation at the University of Maryland in May. In addition, he and his wife Dorothy, are working intensively on a sequel to the Conservation of Library Materials; they have gathered thousands of new bibliographic entries for the book, whose subject will be library conservation, 1980...THEODORE NIGHTWINE has been appointed head conservator at the John & Mable Ringling Museum of Art in Sarasota, Florida... DEBRA FOX working as assistant conservator with EMIL G. SCHNORR at the George Walter Vincent Smith Art Museum in Springfield, MA...ROSAMOND WESTMORELAND will go to the Metropolitan Museum in New York on a leave of absence from the National Portrait Gallery to work on American painted furniture for several weeks...SCOTT HASKINS is establishing a working conservation program at Brigham Young University to include a Fine Arts Laboratory to serve the university and the Church of Jesus Christ of Latter Day Saints...BETTY ENGEL is paintings conservator at the Balboa Art Conservation Center located in the San Diego Museum of Fine Arts; mail should be addressed to the Balboa Art Conservation Center...ELEANOR MC MILLAN travelled to Miami and Indianapolis to speak to National Smithsonian Associates. Her topic, "Paper: A Conservative View." ANNE TYRRELL has been appointed textile conservator at the North Carolina Museum of History.

NEW FELLOW

CATHLEEN ANN BAKER of Cooperstown, New York.

MISSING PERSONS

SUSAN MC CAIN DOUGHERTY...KENNETH P. ESCHETE... CAROLYN KOMER...LYNDA MATLING...
Mail is being held at the national office, waiting for a new address.

POSITIONS AVAILABLE

TWO PAINTINGS CONSERVATORS for a private company specializing in the study, restoration, and commerce of works of art, modern and antique. Applicants should have a minimum of 3 years experience, and speak either English, French, or Spanish. Preference will be given to a married couple; those selected would agree to stay in Brazil for at least two years. Conditions and benefits: 2 year contract, economy class air fare paid at beginning and end of contract. Five day week, comprehensive medical plan, assistance with settling in and adapting to life in Sao Paulo. Monthly salary \$1,500 paid in cruzeiros at current exchange rate, possible twice yearly adjustment. Send resume to: Renato Magalhaes Gouvea, Escritorio De Arte, Rua Pelotas 475, Sao Paulo, 04012, Brazil.

ASSISTANT CONSERVATOR OF PAINTINGS National Gallery of Art, GS-9 (\$17,035). Individual participates in general work of the conservation laboratory, but also is responsible for any conservation involved in temporary painting exhibitions. Candidates must meet the civil service qualification requirements for the position, including a graduate degree from a recognized training program or equivalent experience that fully equips the individual to perform the assigned work. Submit Personal Qualifications Statement, Standard Form 171, to: KAY SILBERFELD, Conservator of Paintings, National Gallery of Art, Washington, DC 20565. An Equal Opportunity Employer. For further information please call Shirley D. Cain, (202-737-4215, Ext. 324).

CONSERVATOR OF PAINTINGS GS-11 (\$20,611 annually), is sought by the Smithsonian Institution's National Collection of Fine Arts to work with the Museum's collections and exhibitions. Additional experience in the conservation of sculpture is desirable. Completion of a recognized graduate level conservation program or equivalent knowledge and experience acquired, with at least three more years of experience in a paintings conservation lab. Position is immediately available. Send Government Standard Form #171. Contact Shirley G. Wisnom, Personnel Staffing Specialist, Office of Personnel Administration, Smithsonian Institution, 900 Jefferson Drive, SW, Room 1420, Washington, DC 20560.

PAINTINGS CONSERVATOR at the Williamstown Regional Art Conservation Laboratory, Inc. The center services thirteen member institutions in the New England area. Graduates of a conservation program or applicants having equivalent experience will be considered. Position is available July 1, 1980. Salary \$16,000 to \$20,000 + dependent upon qualifications. Resume and letters of reference should be sent to: GERALD R. HOEPFNER, Director/Chief Conservator, Williamstown Regional Art Conservation Laboratory, Inc., c/o Sterling & Francine Clark Art Institute, South St., Williamstown, MA 01267.

PAPER CONSERVATOR is sought for the Williamstown Regional Art Conservation Laboratory, Inc., a cooperative center servicing thirteen member institutions in New England. Graduates of a conservation program or applicants having equivalent experience will be considered. Position is available July 1, 1980. Salary \$16,000 to \$20,000+ dependent upon qualifications. Resume and letters of reference to: GERALD R. HOEPFNER, Director/Chief Conservator, Williamstown Regional Art Conservation Laboratory, Inc., c/o Sterling & Francine Clark Art Institute, South St., Williamstown, MA 01267.

MUSEUM CONSERVATOR (furniture, textiles, or paintings) Arkansas Territorial Restoration. Advanced conservation degree or equivalent experience required. Salary for minimum qualifications - \$13,884. Hire Summer '80. Conservator will refine conservation lab, work with collections of the Territorial Restoration and of the State of Arkansas. Conservator will also serve in an advisory/educational capacity. The state of conservation consciousness in Arkansas requires one with a pioneering spirit. Third and Scott Streets, Little Rock, AR 72201.

STUDENTS The conservation laboratory of the Cincinnati Art Museum is looking for people seriously considering preparing themselves to enter a graduate training program in conservation. The applicant should be a college graduate with most of the academic requirements to enter a conservation training program, but needing experience and exposure to a conservation laboratory, which most schools now require. CETA funding for two positions is expected. For more details about CETA qualifications, duration, salary, etc. please contact ELISABETH BATCHELOR, Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202 (513-721-5204, Ext. 38). Anyone aware of people who might be interested in these positions, please refer them to the above address.

PAINTINGS AND OBJECTS CONSERVATORS, one each, sought by the Conservation Analytical Laboratory, Smithsonian Institution. Under the administration of the Assistant Secretary for Museum Programs, the CAL serves all museums of the Smithsonian. Work of CAL is often advisory, with requested conservation

treatment performed on objects of every conceivable material and combination from artistic, pre-historic, historic, and aerospace collections. Theoretical background to the conservators' practical work is available through lectures and seminars; and through extensive computer retrievable source material and records of past treatments done in CAL and other Smithsonian labs. Salaries range from GS-9, \$15,920 to GS-12, \$23,087. GS-9 candidate must have 5 years appropriate experience, GS-11, 6 years, and GS-12 6 years, one of which at GS-11. Candidates should send government form 171, transcripts, reference's names and addresses, representative copies of treatment reports, including photocopies of photographs. Send to: N. Lehman, Room 1480, Office of Personnel Adm. Smithsonian Inst., Washington, D. C. 20560.

ASSOCIATE OR ASSISTANT CONSERVATOR OF PAINTINGS is sought by the Philadelphia Museum of Art to work on museum painting collections. Candidate should be a graduate of recognized graduate training program or have equivalent training. Persons with considerable experience after training are preferred. Salary related to experience. Generous benefits. Send letter of application, full resume of education and professional experience plus description of types of treatments carried out to: Assistant Director of Personnel, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, P A 19101.

MATERIALS

SIERRA CONSERVATION SUPPLIES is no longer in business. All inquiries can be sent to ANTOINETTE DWAN.

A note on Ektachrome 2203 print-from-slide paper was mistakenly inserted in the November issue. DAN KUSHEL did not recommend it and does not feel that it is of interest to conservators.

The recently-formed HOLLINGER INTERNATIONAL CORPORATION has changed its name to avoid confusion with the original Hollinger Corporation. The company's new name is CONSERVATION RESOURCES, INC., 1111 N. Royal St., Alexandria, VA 22314. (703-549-6610).

CONVECTRON INCORPORATED has formed a new corporation, named NASCOR, exclusively for conservation engineering. The staff and engineering expertise associated with the Convector name will still be available, but Nascor will have a fulltime staff specifically dealing with conservation problems. Contact: WILLIAM MAXWELL, NASCOR, Box 706, Sag Harbor, N.Y. 11963 (516-725-0153).

PROCESS MATERIALS CORPORATION has added 2 and 4 ply Colored Mat Board to its line of museum mounting products. The board consists of 100% cotton fiber, that has been colored in the vat and is buffered throughout with 3% carbonate. Pigments have been used instead of dyes for maximum light fastness; the manufacturer states that the colors are bleedproof and will not rub off. Sample packets containing 7 hues and 3 shades of white are available from: Process Materials Corporation, 301 Veterans Blvd., Rutherford, NJ 07070

PUBLICATIONS

Japanese Scroll Paintings: A Handbook for 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.

Reading List for Students in Conservation of Historic and Artistic Works on Paper, by ANNE F. CLAPP and ROY L. PERKINSON, revised edition, 1980. \$3.75. AIC, 1522 K St., N.W., # 804, Washington, D.C. 20005

All back issues of the AIC Bulletin/Journal are in print and available for immediate shipping. A complete publication list of all AIC and FAIC publications is available from the national office.

An International Sourcebook of Paper History, by Irving P. Leif. Archon/Shoe String Press, 1978. 160 pp., hardbound, \$17.50. This comprehensive bibliography traces the history of handmade paper from its earliest appearance to the manufacture of paper by machine. A total of 2185 entries covers the general history of paper and watermarks as well as papermaking in Asia, Australia, Europe, the Soviet Union, North and South America. Available from: The Shoe String Press, 995 Sherman Ave., Hamden, CT 06514.

The Smithsonian's Conservation Program has released a new sound-and-slide loan presentation by JOHN HYLTOFT and Maria Nugent. The Rare Book Box illustrates the construction of a flexible strip box for the protective storage of a rare book or manuscript. The 30-minute show is accompanied by a printed script, list of suppliers, glossary, and instructions for a simple book press. Cost in the U.S. is \$6.00 from the Office of Museum Programs, Smithsonian Institution, 2235 Arts and Industries Building, Washington, D.C. 20560.

Artist Beware: The Hazards and Precautions in Working with Art and Craft Materials, by MICHAEL McCANN. Watson-Guption, 1979. 378 pp., hardbound, \$16.95. This guide, by an authority on art hazards, encompasses the whole field of safety in the art workshop. The first part, titled "General Hazards and Precautions," explains how art can kill, which materials are harmful, the importance of ventilation and personal protective equipment, the need for safe practices in the studio, and what to do in case of illness. The book's second part, titled "Hazards and Precautions in Specific Techniques," focuses on the particular materials and special dangers associated with painting, ceramics and glass, sculpting, metalworking, photography, and other crafts. Available from The Center for Occupational Hazards, 5 Beekman St., New York, NY 10038.

SUSAN SWARTZBURG and Susan White have prepared a revised edition of the Preservation Education Flyer: Educational Opportunities in the Preservation of Library Materials, 1979. The 19 page booklet contains detailed descriptions of American Library Association accredited courses and workshops, training programs in the U.S. and abroad, and related educational possibilities. Available for \$1.50 prepaid from: RTSD Office, ALA, 50 E. Huron St., Chicago, IL 60611.

National Trust Preservation Bookshop Catalogue, 1978. Newest edition, 126 pp., contains section on conservation of collections. Contact: National Trust Preservation Bookshop, 740 Jackson Pl., N.W., Washington, D. C. 20006.

Those Caledon Blues, by Robert Tichane. New York State Institute for Glaze Research, Painted Post, New York 14870. 214 pp., \$15. The result of 10 years of research by a scientist at the Research and Development Laboratories of the Corning Glass Works, this book recounts a successful attempt to duplicate various Sung Dynasty glazes. Optical microscopy, chemical analysis, and examination of sherds via the scanning electronic microscope (with an energy dispersive X-Ray attachment) served as preliminaries to Tichane's experiments in replicating ancient glazes in his own kiln. His results emphasize not only the importance of chemical components, but also of phase separation, body composition, glaze-atmosphere reactions, and glaze-body interactions in the creation of color and texture.

Museum Registration Methods, by Dorothy H. Dudley, and Irma Bezold Wilkinson for AAM. Third ed., 437 pp., hardcover, \$19.50 (\$16. for AAM members), paperbound, \$12.50 (\$10. for AAM members). Contains valuable information for conservators and registrars. Send to: AAM Publications, 1055 Thomas Jefferson St., N.W., Washington, D. C. 20007.

CAPRICORNUS SCHOOL OF BOOKBINDING AND RESTORATION has prepared a brochure outlining its 1980 courses and workshops. Copies may be obtained from: Capricornus, P. O. Box 98, Berkeley, CA 94701.

NELLES, B.C. Provincial Museum, 601 Belleville St., Victoria, B.C. V8V 1X4. Non-conservators from small museums and galleries are encouraged to attend.

April 17-19, 1980. COLLOQUIUM ON PRESERVATION. Sponsored by the University Library and the School of Library Science at the University of Oklahoma, and the Oklahoma Department of Libraries; to be held in Norman. The colloquium for librarians and archivists from Oklahoma and adjoining states will be based on three major presentations: setting up a preservation program by GEORGE CUNHA, microforms and security by PAMELA DARLING, and disaster planning by Sally Buchanan.

April 24-26, 1980. A WALLPAPER CONSERVATION SYMPOSIUM, co-sponsored by the North Atlantic Region of the National Park Service and the New England Document Conservation Center will be held in Andover, Massachusetts. Presentations include: fiber content and design pigments in 18th- and 19th-century wallpaper; wallpaper technology and the history of its manufacture; wallpaper and the historic preservation architect; and five case studies of treatment by paper conservators. Contact: Wallpaper Conservation Symposium, National Park Service, 15 State St., Boston, MA 02109. (617-223-3767).

CONFERENCES, SEMINARS, COURSES

March 30-April 3, 1980. THE CONSERVATION OF METAL AND WOOD ARTIFACTS. The Winterthur Museum will host a four-day seminar for curators sponsored by the American Association for State and Local History. Conservators will present general sessions on the care and preservation of all kinds of metal and wood objects, and specific sessions on furniture, musical instruments, tools, and agricultural and industrial equipment. Preventative maintenance and pest control will also be covered. Apply by February 18 to: AASLH Seminars, 1400 Eighth Ave., So., Nashville, TN 37203.

April, 1980. Northwest Archivists, Inc. are sponsoring a series of free one-day programs on salvage operations following fire or flood. THE DISASTER ACTION TEAM DEVELOPMENT WORKSHOPS, conducted by JACK THOMPSON, feature slides, discussion, and hands-on instruction. For dates and locations in Oregon, Washington, Idaho and Montana, contact Northwest Archivists, Inc., c/o 7549 N. Fenwick, Portland, OR 97217.

April 8-11, 1980. PAPER ANALYSIS FOR THE FORENSIC SCIENCES. W. C. Krueger will direct this intensive study of the nature of paper, its examination and analysis using very small samples, and its role as evidence. Watermarks and the watermarking process will be discussed. Contact: John Keggi or Kathy Stanek, Continuing Education Office, The Institute of Paper Chemistry, P. O. Box 1039, Appleton, WI 54912. (414-734-9521).

April 11, 1980. The PACIFIC REGIONAL GROUP OF CONSERVATORS is holding its 6th semi-annual all-day meeting at the British Columbia Provincial Museum. Those conservators and curators interested in presenting papers on specific conservation or conservation-related topics, and those wishing to be added to the mailing list are invited to contact ANDREA

THE 1980 DIRECTORY - OR WHAT HAPPENED TO IT?

Because so many of you traditionally move in October, the publication date was moved up to November 1. Unfortunately, a fire at the printers set back -- by four weeks -- an otherwise fine schedule! Now, the Directory is scheduled for mailing no later than February 1. Since it will go with our new bulk mail, it may be mid or late February before you receive it. When you do receive your copy, please check your own listing and report any errors immediately.

CALENDAR OF EVENTS

January/February:	Mailing of-- 1980 Directory Volume 18/2 Journal Report of 1980 Nominating Comm. 1980-81 Membership Renewal 8th annual meeting pre-registration forms Newsletter
February 26-27	Board of Directors meeting
March 20	Deadline for May Newsletter
May 15	Last day for pre-registration 8th annual meeting
May 22-25	8th annual meeting, San Francisco

It would seem that education in conservation at the university level for non-conservation students is becoming more widespread and a necessary part of the conservator's position. Therefore, I was very pleased to see the timely appearance of the most recent NCAC report on education. I feel that this is an up-and-coming concern in the field of conservation and should be discussed. I would welcome news from anyone else who is now teaching, or planning to teach, such a course. If there is enough interest, perhaps we can arrange an informal gathering at the next AIC meeting for an exchange of ideas. Anyone who is interested in this should contact me at the Museum of Art and Archaeology, 1 Picard Hall, University of Missouri, Columbia, MO 65201.

MAURA CORNMAN

The announcement in the last AIC Newsletter (Vol. 5, No.1, Nov. 1979) concerning the deliberations of the Long Range Planning Committee prompts me to the following observations:

It seems to me that the time has come to publicly and critically look at the AIC's duality of membership, which consists of the Fellows who are allowed to vote, and the non-voting Associates, presently comprising the majority in our organization.

What we need is not still another category of non-voting members, but an extension of the franchise to the Associates who are practicing conservators.

There is something inherently wrong with a purportedly democratic organization in which the majority of members are excluded from voting on the policies of their own institution -- especially when many of the enfranchised Fellows are such only by virtue of a "grandfather clause".

How can one expect the Associates to be interested in, and actively share the responsibility for maintaining the aims, purposes and image of AIC, if a ruling minority shuts them out, hiding behind a Fellowship?

I am no iconoclast. I am not ranting against Fellows; on the contrary, I think we should retain this honorable status as a symbol of experience, wisdom and specialized knowledge.

Some Associates are required to subscribe to

and actively support the AIC Code of Ethics as a condition of their employment. This ought to be as valid as the pledge of the Fellows; in fact it is better, such an Associate risks losing his or her job if the code is violated; while a Fellow can easily get away with occasional infractions.

At every AIC annual meeting a curious malaise surfaces, perceived by many, but acknowledged by few; a number of people privately express a vague discontent with the way our institute functions. But since they cannot vote, they usually do not even bother to formulate their views. So they scramble to get on bandwagons; they hustle for job interviews; but otherwise they feel neglected and misused. Often, all they can do is grumble, because they cannot constructively express their concerns and opinions. Why should they go to a business meeting if they cannot vote? Thus their potential contributions to AIC are lost.

As a result, the AIC becomes more and more factionalized. Some of the self employed Associates, and those working in private or non-institutionalized practices (all dues paying, but disenfranchised members) are disgruntled because they feel that the AIC does not give them enough support. The recent emergence of specialty groups -- in itself a healthy development -- is another potential symptom of tension among the membership.

Diverging undercurrents are normal in any organization. What is abnormal, is that there is no safety valve in AIC; the voting Fellows, many of them competing for a following, and each bent on preserving the status quo, blithely perpetuate the practice of railroading decisions without the consent of the majority. In the long run, such a practice is destructive to any organization.

There is nothing wrong per se having factions; every organization has rivaling centers of power. What is wrong, is that in the AIC the power centers essentially compete only with each other for the dominance of the whole; the constituency of each power broker, which is composed mainly of Associates, does not have a chance to effectively influence the struggles. Thus no true, clear majority opinion can easily crystallize. Since the AIC, unlike some political group (which usually harbors many factions) does not have a unifying strong doctrine, the whole organization is bound to flounder eventually.

Therefore, it is high time to open up the membership to full voting rights, without charging an extra fee! The AIC has grown up. Its membership -- and that includes the Associates -- is sophisticated enough to be trusted with the franchise.

WALTER ANGST

THE NEXT NEWSLETTER DEADLINE IS MARCH 20, 1980

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

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AIC NEWS

A NATIONAL INSTITUTE FOR CONSERVATION ?

At the 8th annual meeting in San Francisco, there will be a discussion session on a national institute for conservation. MARIGENE H. BUTLER, president of NCAC will make the presentation. This issue is one of great importance to all conservators in the U.S. The following two letters were exchanged between BARBARA APPELBAUM and DAVID SHUTE. All members are urged to consider this proposed institute, read the original report prepared by NCAC, and be ready to offer their views and suggestions at the meeting in May.

Dear David:

I have decided to write to you on the subject of a national institute for conservation as an individual rather than as any kind of representative of AIC, as I feel it leaves me freer to discuss some ambivalent feelings on the part of me or other conservators I have spoken to. Since I have a private practice and am salaried in an institution I have my own peculiar points of view, but I also come down on both sides of some issues. So I hope the following will be of some use.

Everyone I have spoken to is in complete agreement with the stated aims of a national institute. Private conservators and museums alike would welcome analytical services and more support of basic conservation research. In addition, I think this would be a good place for internships for conservation scientists from the training programs. There is no question that most people are, in general, in favor of an institute.

However, there are serious fears involved. The main one is that scientists rather than conservators will have control over the facility. There is a tendency, a perfectly natural one, for papers on scientific matters to predominate in the literature, for the training programs to have advisory committees of scientists rather than of conservators, for scientists to be the administrators of major museum laboratories, etc. The interests of practicing conservators, both private and institutional, are then automatically de-emphasized, and at times even contravened. In addition, the skill of the practitioner is undervalued. Many conservators, for example, feel reluctant to publish papers based on treatments of objects if they don't have massive scientific data. With these ideas in the back of their minds, many conservators have serious questions about the administration of the institute. Who will set priorities? Who will actually run it? To what extent will the institute support existing research? And is there a way to assure that the national institute will provide support for the actual needs of practicing conservators?

Many conservators, including myself, see another problem concerning the establishment of a scientific laboratory; namely, quality control. There is no point in supporting a lab if the work

done there is not of high enough quality for conservators to believe its results. If a scientist writes a complete paper, internal evidence in the paper can give us an idea of whether the author is good at what he does, and other scientists can decide if the conclusions make sense. However, if a conservator sends one or two samples to a lab and asks to find out what they are, the only way he has of judging the results is by whether he trusts the person who does the work. If the scientists involved are not ones who have proven their accuracy and integrity to their colleagues, then the usefulness of the whole operation is jeopardized.

I would like, for example, to see the institute supporting practicing scientists or conservators, giving money for a specified period of time, either in the institute's or the individual's space, to take time out from their regular work to pursue projects of long-standing interest. This would help to assure that the work is an attempt to answer questions dealing with "real world" conservation problems.

The alteration of time between the "real world" and the "ivory tower" of the institute could be extremely productive, whereas scientists who work with no contact with practicing conservators can produce work of great value on its own (or no value on its own) but of no value to the field of conservation. It is important in this context to realize that a large portion, probably a majority, of scientific work on museum objects relates to curatorial concerns of dating or provenance, and not directly to the concerns of conservators or to the preservation needs of the objects.

A few issues that come to my mind that would be related to the "real world" are: (1) research on existing packing materials leading to a publication that could be periodically updated on commercial products, what they are made of, etc.; (2) Similar work on materials used in storage and exhibition. There have been attempts in the literature recently to devise tests for the safety of these materials. The institute could further develop and standardize such tests and do them on materials sent in by museums.

To get back to people's feelings about the proposal, there is also some fear that only bureaucrats and politicians will have control of the institute, and that it will be run in order to exercise and increase the power of those who run it. This would mean that legislators would be made to think that they are supporting conservation when they are supporting flashy, high-visibility, and glamorous projects. With a great deal of government money going into such a visible institution, many conservators fear loss of their support funds, or, possibly a comparative decline in the prestige of their institutions.

In general, I have always felt that most conservators are essentially loners and are suspicious of large edifices, sometimes for good reason.

The multiplicity of laboratories in this country is a great asset. Just as there is fear that an enlarged Smithsonian laboratory will be seen as the national lab, there is fear that the national institute will supercede other scientific laboratories.

Another very legitimate fear relates to private conservators. Since regional centers are, in many parts of the country, providing subsidized work in competition with private practitioners, there are understandably many hard feelings on this subject. In addition, many conservators in institutions do private work in the museum's name without the responsibilities or commitment that normally do go along with a private practice. For these reasons, private practitioners already feel at a disadvantage. I, therefore, think it is important that everything possible be done to accommodate the legitimate interests of private conservators, particularly in relation to having analytical work done. I understand that there are parallels in other fields where private practitioners can pay for work done without jeopardizing the status of a non-profit agency.* It is also vital that private practitioners be included at as high a level as possible in whatever advisory organization is set up.

I think that many conservators see an ideal national institute as a combination of a "doing" and a granting institution that could strengthen existing facilities in different parts of the country with grants and conduct research itself on projects that conservators feel are not being carried out elsewhere.

I have written this letter as an individual, but have tried to include opinions that I have heard from other people. There is no question that additional support for conservation would be wonderful; it is also true that no one needs a large stone monument to someone full of mediocre (or worse) scientists working on projects of no use to conservators, and using money that might otherwise go to more worthy causes, or making judgments on matters that they don't understand.

I hope this letter has been of some help in shedding light on some very complex issues and some very confused feelings. We all appreciate your interest and concern.

BARBARA APPELBAUM

* Apparently, Regional Centers can do a certain percentage of their work for private clients without endangering their tax status, as long as the work supports their tax-exempt purposes.

Dear Barbara:

In response to your letter of February 21st, I appreciate your sharing with me your views on the concept of a national institute for conservation. From previous discussions with you and many conservators, I have long sensed strong support for the creation of a national institute, underscored by reservations about problems that might be encountered. Your letter is very helpful in clarifying some of these reservations, and provides the kind of specific commentary that can be considered and discussed by NCAC as it further delineates and explores the concept.

As I have done with other comments sent to me in the past, I will circulate your letter to the members of NCAC's Executive Committee.

Your concern about the possibility that a national institute might be controlled by bureaucrats and politicians is an issue that has been

discussed at great length by the Council at every stage of the concept's development. It is a prime reason for recommending that the board of a national institute be comprised of conservation professionals. In addition, it is one reason for promoting the creation of a permanent advisory council as a safeguard against possible abuse and/or misuse of the institute. If a national institute is created, it should provide additional support for conservation, not replace any support that presently exists. It should develop gradually to assure that its policies and programs meet the needs of the professional community. It should be functional rather than glamorous; and it should continue only if it meets the purposes for which it is created.

The concern you express about private conservators is shared by everyone. The problems encountered by private conservators have been brought consistently and continuously to the NCAC's attention by AIC's special delegate to NCAC and by the private conservators who serve on NCAC's committees. I expect this issue is one that needs a great deal of clarification.

Your concern about possible domination of the institute's research function by scientists who are unaware of the needs of conservators has not previously been brought so forcefully to my attention. However, NCAC's scientific support committee recognizes the need for scientists and conservators to work closely together, and made such recommendations in its 1979 report. In reality, the participation of both conservators and scientists on the scientific support committee provided a high level of necessary interaction for development of the committee's recommendations and was found to be a very worthwhile experience by all committee members.

As you know, NCAC will conduct another discussion session on the concept of a national institute for conservation at AIC's annual meeting in San Francisco. A summary of NCAC's activities related to development of the institute concept will be published in the AIC Preprints, and we hope all AIC members will read it before the discussion session. We also hope that you and other AIC members will come to the session prepared to make comments and to ask questions. Given the pressure to move forward with this project and the incipient danger that some bureaucracy or political group may act precipitously to create a national institute without the profession's agreement or interaction, I hope the discussion at the AIC annual meeting will provide a definitive base for moving ahead.

DAVID SHUTE

(DAVID SHUTE is the Executive Director of NCAC, the National Conservation Advisory Council)

EDITORIAL

One of the most important issues that will be faced by the conservation profession in the near future is the possibility of a national conservation institute as has been proposed by the National Conservation Advisory Council. Such an institute, if it is established, will affect the professional future of all of us in one way or another.

The two crucial questions are whether the conservation profession wants a national institute (the indications seem to be that it does) and, if so, what form the institute should take: what kinds of functions it should perform, to whom these functions should be accessible and on what basis, how it should be governed and funded.

Although nearly all of the people involved in preparation of the Discussion Paper on a National

Institute for Conservation of Cultural Property are AIC Fellows (SHELDON KECK, Chairman, ROY PERKINSON, PETER POWERS, SUE SACK, and EDWARD SAYRE), and although a number of AIC members have commented in one form or another on the report, AIC's formal response has been underwhelming. It is my guess that part of the reason for our difficulties in making a unified response is a deep ambivalence about the real needs that a national institute could fulfill versus concern about another Federal or quasi-Federal bureaucracy and related negative aspects.

The idea has been expressed that an institute may come into existence even if there was not a strong mandate from AIC. This would also imply that AIC has not had a voice in shaping the organization. Such a situation would be unfortunate, to say the least.

There seems then to be little question that we of AIC, in our own interest, need to provide an extended and well-considered commentary on the pros and cons and shape of a national institute.

Toward this end, there will be a discussion period during the San Francisco annual meeting devoted exclusively to discussion of the question. As a means of fostering discussion in San Francisco, AIC with the active assistance of NCAC has arranged several discussions around the country between the NCAC plenary meeting on 23 April and the AIC meeting.

I urge, I beg of you to reread the Discussion Paper, which was sent to all AIC members, before you come to San Francisco, so that we can have an informed discussion about the pros and cons of a national institute. A national institute -- or the lack of it -- really will affect all of us.

PAUL N. BANKS
President, AIC

MEMBERSHIP APPLICATIONS

All categories of membership applications have been revised during the past year. Please do not offer an old application to anyone. Call or write to the national office for new forms. If you are advising anyone, please remember: all forms must be filled out completely, signed, and a filing fee must accompany the form. A ballot is sent to the Membership Committee on the 10th of each month. The ballot includes Associates and Institutions. These applications are to be sent to the AIC national office. Fellow applications are sent directly to the Secretary of the Membership Committee: SUSANNE P. SACK, Brooklyn Museum, 188 Eastern Parkway, Brooklyn, NY 11238.

HAVE YOU PAID YOUR DUES ?

In the past, AIC has granted members whose dues were in arrears, a very lenient grace period. Those days are over! With inflation, second billings are very costly. If you haven't done so already, please pay your 1980-81 dues no later than May 15.

PRICE INCREASE - AFTER 5 YEARS

Despite inflation, AIC prices have been stable since 1975. We can no longer hold the prices established before the office opened. Printing prices, especially those including photography, have increased -- so much so -- that we must now increase prices on our publications. On May 15 all publications will show a price increase. A new publications list follows. * Orders received before that date will be filled at the former prices. *(page 6)

Each time the Journal is sent out, about 50 copies are returned to the office. Members move,

and either do not have bulk mail forwarded or do not send any forwarding address to the office. It is very expensive to have bulk mail returned (far more than the original mailing). It costs about \$2.00 per copy for the return fee and for the new address that is supplied by the post office. Post cards are being sent to those forgetful members. They can claim their Journal and/or Directory (in some cases there are several mailings) by returning the post card and required postage due. It is important to always send a forwarding address to the national office. A phone call or post card is sufficient.

PEOPLE

BRUCE MILLER is assistant conservator of paintings at the M.H. de Young Memorial Museum in San Francisco....CHRISTINE SMITH, formerly paper conservator at the Conservation Analytical Lab has accepted the position of paper conservator at the National Portrait Gallery....JOYCE HILL STONER has received a Kress Foundation grant to be a "Visiting Scholar" with John Brealey at the Metropolitan Museum of Art in the Paintings Conservation Department for the months of March through June. Ms. STONER will then return to the Winterthur Museum....SIDNEY HUTTNER has left the University of Chicago Library to head the George Arnts Research Library for Special Collections at Syracuse University....ROBERT AITCHISON now is in the paper conservation laboratory at the Metropolitan Museum of Art....ED GILBERT has retired as Chief Conservator at Greenfield Village and Henry Ford Museum and moved to Gainesville, Florida where he will engage in private practice and serve as a consultant.... PAUL CLIGSTEIN is new objects conservator at the Collectors' Shop of Boston....NATHAN STOLOW was guest lecturer at the Conservation Center at Churubusco in Mexico for the month of March where he gave a course entitled "Solvents in the Conservation Field"....JUDITH RIENIETS is currently working with TERI OIKAWA-PICANTE on a part-time basis at the Fine Arts Museums of San Francisco....ROBERT HERSKOVITZ will begin a three month internship in the conservation of leather objects at the Central Research Laboratory for the Conservation of Objects of Art and Science, Amsterdam, Holland....LOUISE GIUSTO is a trainee at the studio of JANICE and DENNIS DOBSON in Virginia.... LOUISE G. COOLEY, Textile Conservator, broke her hip on Christmas eve and will be confined until June. Her address is Carriage Hill Extended Care Facility Room 114, 9101 Second Avenue, Silver Spring, MD 20910. (Phone: [REDACTED])....ALEXANDRA ALLARDT has resigned as Conservator/Administrator at the Peabody Museum and is now in full time private practice at 395 Broadway, Cambridge, MA.... ROBERT HAUSER will present "Paper: Its History & Preservation" at six New England arts and crafts institutions during April, May and June....DAVID BULL has been appointed Director of the Norton Simon Museum in Pasadena....

MISSING PEOPLE

LINDA AMATO, DILYS BLUM, WENDY BENNETT, KATHY MULVANEY BUENTE, REGIS CHADWICK BURNS, CHERYL A. CARRABBA, RICHARD W. GALLERANI, ALEXANDRA KLINGELHOFER, RUSTIN LEVENSON, MAURY BARLOW PEPIN, OMAR ROJAS, MARGARET STEELE and BRENDA D. WALLING.

Mail has been returned to the national office, with the notation "no forwarding address". All mail will be held until a new address is received.

San Francisco

ANNUAL MEETING

PERRY HUSTON, program chairman for the 8th annual meeting to be held in May in San Francisco reports that 58 papers were submitted for consideration for presentation this year. This was an unusually high response to a call for papers. Only a small number of papers could be accepted because of limited meeting time. It was felt that this limitation prevented the acceptance of a number of good papers. Longer meetings and/or concurrent sessions would allow for more presentations at the annual meeting. These suggestions are currently under consideration for future meetings. In the meantime, all authors are urged to submit their papers to the AIC Journal for publication. Papers should be submitted to: MARJORIE B. COHN, Fogg Art Museum, Cambridge, MA 02138.

All members of AIC, both Fellows and Associates, are urged to attend and participate in the business meeting. This is the annual opportunity for the public airing of views on issues vitally affecting the organization and its membership. Attendance at the business meeting ensures that members are aware of all factors weighed into decisions made at the meeting, and that their opinions have been one of these factors. Active participation in the business affairs of the organization is both the right and duty of every member. An informed membership makes a forceful and effective organization.

SPECIALTY GROUPS

At the 7th annual meeting in Toronto, there was interest generated in the possibility of forming "specialty groups", people of each specialty organizing within the framework of AIC in order to keep in touch throughout the year, and to meet together as a group at the annual meeting. Since that first attempt nearly a year ago, there has been activity among the various groups to organize in time to meet in San Francisco. Each group will meet on Friday afternoon, 23 May in the Sheraton Palace Hotel. For some, it will be a time of organizing, making plans for future meetings, and for informal discussions. For others, there are programs already planned, some with papers, films and lectures. Each group has a chairman or coordinator for this meeting, and will have an election to select chairmen for the coming year(s).

The BOOK AND PAPER GROUP with coordinator ELLEN MC CRADY have plans for Thursday, 22 May as well as for the 23 May. On Thursday there will be open house tours from 1-4 P.M. at: Imago Paper Mill, Farnsworth Paper Mill, Capricornus, at STELLA PATRI's Hand Bookbinding Studio. Details and directions will be available at the AIC registration area (Comstock Room, Sheraton Palace) at noon on Thursday, 22 May. There will be three showings of a film on paper making in England followed by a talk by Simon Green. On Friday, 23 May, the BOOK AND PAPER GROUP will meet 1:30 to 5:30 P.M. in the California Room. All Book and Paper Conservators are invited to attend. There are speakers and planned presentations with a business meeting scheduled. For any additional information contact: ELLEN MC CRADY, [REDACTED], New Carrollton, MD 20784 [REDACTED] (evenings).

The PAINTINGS GROUP with coordinators ELISABETH BATCHELOR, GAY MYERS, LANCE MAYER, asks that all paintings conservators attend this session in order to plan future programs, how the group should be organized, select a chairman and have informal discussion. For additional information contact: ELISABETH BATCHELOR, Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202 (513-721-5204 days).

The TEXTILE GROUP with coordinators KATHERINE DIRKS, FONDA GHIARDI-THOMSEN, BRUCE HUTCHINSON, and LESLIE SMITH have planned a program to begin at 1:30. There will be presentations and papers presented and a business meeting. All Textile conservators are invited to attend. For further information contact: FONDA GHIARDI-THOMSEN, [REDACTED], Keedysville, MD 21756 [REDACTED] (days).

The JOINED WOODEN OBJECTS GROUP (FINWOOF) with WALTER ANGST as coordinator has planned an afternoon of presentations by several AIC members and time for an organizational meeting. All conservators of joined wooden objects are invited to attend. For further information contact: WALTER ANGST, CAL, Smithsonian Institution, Washington, DC 20560 (202-381-5714 days).

PHOEBE DENT WEIL, coordinator of the OBJECTS GROUP announces that a program of talks on specific problems, case histories, surveys, and open discussion will take place. There will also be time for a business meeting. All objects conservators are invited to attend. For further information contact: PHOEBE DENT WEIL, Center for Archaeometry, Box 1105, Washington University, St. Louis, MO 63130 (314-889-6270 days).

The PHOTOGRAPHIC MATERIALS GROUP with JOSE ORRACA as coordinator has planned a session with two guest speakers to be followed by open discussion. There will be a business meeting. All photographic conservators are invited to attend. For further information contact: JOSE ORRACA, 301 Old College, University of Delaware, Newark, DE 19711 (302-738-2479 days).

OPTIONAL TOURS

All tours listed on page 5 are scheduled for Thursday, 22 May. These tours must be registered for in advance. If you have already sent in your registration form and now wish to sign up for a tour, send a check with the tour # and name. Tours that do not meet the required numbers will be cancelled and tours fees will be refunded in full. (#1, 50 people, #2, 10 people, #3, 10 people, and #4, 50 people). The tours arranged by the BOOK & PAPER GROUP are free, and all information will be available beginning at noon at the AIC Registration Desk, Comstock Room, Sheraton Palace Hotel.

PAPERS AND PRESENTORS

CLIFFORD CRAINE, The Examination and Treatment of a 6th Century Silver Openwork Lamp from the Byzantine Church of the Holy Sion.
 MARY TODD GLASER, Preservation of Frank Lloyd Wright's Architectural Drawings.
 MARTHA GOODWAY & SCOTT ODELL, Music Wire of the 17th and 18th Centuries: A Problem in Functional Objects.
 PAUL HANER, QUENTIN RANKIN & TIMOTHY VITALE, General Discussions of Problems Encountered with Oil and Gouache Paintings on Paper.
 BETTINA JESSELL, Conservation of Spanish Colonial Paintings.
 KAY SILBERFELD, Painting Conservation at the National Gallery.
 ROBERT WALLER, The Preservation of Mineral Specimens.
 PHOEBE DENT WEIL, The Conservation of Outdoor Bronze Sculpture: A Review of Modern Theory and Practice.
 ELIZABETH WELSH, A Consolidation Treatment for Powdery or Flaking Matte Paint.
 SIEGFRIED REMPEL, Recent Investigations on the Cleaning of Daguerreotypes.
 GARY ALBRIGHT, The Conservation of Albumen Prints.
 MARY KAY PORTER, The Conservation of a Photographic Album.
 DEBBIE HESS NORRIS, The Conservation of Patinum Prints.
 HENRY WILHELM, The Stability of Color Photographic Materials.
 JAMES M. REILLY, The History, Technique, and Structure of Albumen Prints.
 NCAC PRESENTATION: Discussion on a National Institute for Conservation. MARIGENE BUTLER, president, NCAC.
 FAIC HISTORY PRESENTATION, ELISABETH C.G. PACKARD. George Stout and the Art Technical Sections of the AAM Annual Meetings in the 1930's and 1940's. Part II
 Photographic Documentation, DAN KUSHEL, WILLIAM LEISCHER, RICHARD AMT.

TENTATIVE SCHEDULE 22-25 MAY, 1980

THURSDAY: Registration day, pick up packets and optional tour tickets 12 noon - 7 p.m. HOTEL
 ALL TOURS TAKE PLACE BETWEEN 12 NOON AND 5:30 P.M.
 #1. Heritage walk of Pacific Heights \$9.50
 M 2 - 4:30 p.m.
 A #2. Chinese Cultural Center Food Tour \$8.00
 Y 2 12 noon - 2:30 p.m. (includes lunch)
 2 #3. Heritage walking tour through Chinatown.
 3 - 5:30 p.m. \$5.00
 #4. Muir Woods, giant redwoods. \$6.50
 1:30 - 5:00 p.m.
 ALL THE ABOVE TOURS MUST BE PRE-REGISTERED FOR.

Special tours arranged by BOOK & PAPER GROUP, pick up directions at registration desk.

Film: Paper Making in England, SIMON GREEN. HOTEL
 2:30, 4:40 and 5:40 p.m.

Continuous showing: Film: *Paintings: Rx For Survival*.
 Registration area, HOTEL

Evening, Social Mixer 8:00 p.m. HOTEL

FRIDAY: *Morning, General Session HOTEL
 M *Afternoon, Specialty Groups HOTEL
 A *Evening, Reception, LEGION OF HONOR
 Y 2 THE PAPER CONSERVATION LABORATORY WILL BE OPEN
 3 DURING THE RECEPTION PERIOD.

SATURDAY: * Morning, General Session HOTEL
 * Lunch, bus to Golden Gate Park 11:45 a.m.
 M picnic lunch will be provided to all
 A registered members, guests, and exhibitors.
 Y 2 * Afternoon, Business meeting 1:30 p.m.
 4 GOLDEN GATE PARK- ASIAN MUSEUM

THE PAINTINGS, TEXTILES AND DECORATIVE ARTS CONSERVATION LABORATORIES OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO LOCATED IN THE M.H. DE YOUNG MEMORIAL MUSEUM WILL BE OPENED FOR MEMBERS FROM 12:00 NOON UNTIL 1:30 P.M.

* Evening, Wine & Cheese Reception 8:00 p.m. aboard *The Babolutha*, hosted by the National Park Service.

SUNDAY: * Morning, bus to the San Francisco Museum of Modern Art beginning at 7:45 a.m. Conservation Lab and Gallery tours 8-9 a.m.
 M
 A Conservation of Photographs, HERBST THEATER (SFMA Bldg.) 9-12 noon
 Y 2
 5

* Lunch, planned luncheon in HOTEL 12:15-1:30 p.m. \$9.00 12:15 - 1:30 p.m. (this luncheon is planned for the convenience of members; it may be difficult to find lunch outside of the hotel on Sunday, must be pre-registered for)

* Afternoon, Photographic Documentation 2-5 p.m. HOTEL

* Evening, Cocktails, PIED PIPER LOUNGE-HOTEL 7:00 p.m. Banquet, Ralston Room, HOTEL 8:00 p.m. Hospitality Dance, French Parlor 10 p.m.

EXHIBITORS

Manufacturers and suppliers of conservation supplies will be exhibiting at the meeting. The registration, coffee breaks, and mixer will all take place in the exhibit area in order to give all members the opportunity to see the exhibits and to meet representatives of these companies. Exhibits will be open daily.

CONSERVATION EXHIBITS - SFMA

"A Future for Works of Art", a special exhibit of treatments done by the staff of the Conservation Department of the San Francisco Museum of Modern Art, will be on display May 16 - June 22, 1980. Sharing exhibit space will be FAIC's "Know What You See".

SPECIAL LATE DANCE

The local arrangements committee has planned a dance to follow the 8th annual banquet. This dance will be sponsored by the Bay Area Conservation Guild, and the Western Association of Art Conservators. It will be held immediately after the banquet, in the French Parlor of the Sheraton Palace Hotel.

ANNUAL MEETING REGISTRATION

All pre-registration materials were sent out in February. Pre-registration will close on May 15. On site registrations will be an additional \$15.00. REGISTER EARLY! If you have already registered, and now wish to sign up for one of the optional tours scheduled for Thursday, 22 May, write or call the national office. (202-638-1444) Non-members are welcome to attend, and should request pre-registration materials. (1522 K St., N.W., Suite 804, Washington, D.C. 20005)

PUBLICATIONS - AIC

Clapp, Anne and Perkinson, Roy, **READING LIST FOR STUDENTS IN CONSERVATION OF HISTORIC & ARTISTIC WORKS ON PAPER**, 1980, \$3.75, 3rd edition.

Pomerantz, Louis, **KNOW WHAT YOU SEE**, 1976, \$1.25, (FAIC Publication)

Cohn, Marjorie B., **WASH & GOUACHE**, 1977, \$8.25 (FAIC)

Koyano, Masako, **JAPANESE SCROLL PAINTINGS, A HANDBOOK OF MOUNTING TECHNIQUES**, 1979, \$10.00 (FAIC)

PREPRINTS, 5th annual meeting papers, 1977, \$12.00
PREPRINTS, 6th annual meeting papers, 1978, \$12.00
PREPRINTS, 7th annual meeting papers, 1979, \$12.00
PREPRINTS, 8th annual meeting papers, 1980, \$12.00

BULLETIN, volumes 1-5, \$16.00, volumes 6-10, \$16.00
volumes 11-14 (winter) \$3.50 each issue
volumes 11-14 (spring, with annual meeting papers) \$6.00 each issue
JOURNAL, volumes 15, 16, 17, 18, 19, \$18.00 each
(\$9.00 each issue) volume
(with volume 16/2 name changed from BULLETIN to JOURNAL)

FAIC

If you would like to make your 1980 tax situation better than 1979, how about a tax deductible contribution to FAIC? BEN JOHNSON, the Executive Director, is working on several new projects including a job description for a professional fund raiser, and a speakers' bureau that would provide lecturers to graduate schools of art and art history. Meanwhile FAIC needs modest funds for day-to-day expenses not covered by grants. FAIC is also trying to repay the loan for expenses on the Masako Koyano book so that future income can be used to initiate new projects.

Please send all contributions to FAIC, 1522 K St., N.W., Suite 804, Washington, DC 20005.

NEWS IN GENERAL

The J. PAUL GETTY MUSEUM CONSERVATION LABORATORY recently completed a collaborative project with Rockwell International Space Division. The Museum acquired an Etruscan bronze votive trident, in two parts, each measuring approximately ten feet long. The bronze required infusion under vacuum with benzotriazole. Since the Museum does not own a vacuum chamber large enough to accommodate the bronze, engineers at Rockwell generously agreed to donate the use of one of their large chambers for the treatment. The bronze was taken to the Space Division of Rockwell in a container built at the Museum, along with sufficient BTA in ethanol, and the anti-corrosion treatment was carried out there with the help of Rockwell technicians.

PHOEBE DENT WEIL reports that there is a growing interest in conservation in the College Art Association. At the January 1980 meeting, she presented a paper, "It's the Pits: Problems and Issues in the Preservation of Outdoor Sculpture". PIETER MEYERS presented "Elemental Analysis of Ancient Metals".

ZORA PINNEY has completed a preliminary questionnaire and study to assist the Inter-Society Color Council Subcommittee 37 and the American Society for Testing and Materials Committee 57 in evaluating the requirements to be established as a Voluntary

Standard by the manufacturers of artists' oil, and acrylic based materials. Two additional studies are being conducted, one to elicit information from manufacturers to assist artists as they paint, the other study is to collect information from manufacturers that would be useful to conservators repairing contemporary oil or acrylic works of art. All artists and conservators are invited to participate in this study. Contact: ZORA PINNEY, [REDACTED] Santa Monica, CA 90404 [REDACTED] 5)

The J. PAUL GETTY MUSEUM sponsored the Mc Crone Microscopy Course for Conservators in January. Conservators from the Getty Museum and other museums in southern California took part in the course.

LINDA MERK of the Indianapolis Museum of Art has been gathering news of special interest to objects conservators. She can be reached at: Indianapolis Museum of Art, 1200 West 38th St., Indianapolis, IN 46208 (317-923-1331, Ext. 60) She is currently being assisted by: DAVID HILLMAN, B.C. Provincial Museum, Parliament Bldg., Victoria, B.C., Canada V8V, 1X4 and TERESA LONGYEAR, The J. PAUL GETTY MUSEUM, Antiquities Conservation Dept., 17985 Pacific Coast Highway, Malibu, CA 90265.

MARTIN RADECKI reports that plans are underway for a regional center, The Indiana Center for Conservation, to be located at the Indianapolis Museum of Art. The proposal calls for an additional 1,600 square feet of work space and four more professional staff members.

A three day workshop seminar, "Conservation for Museum Professionals", was held in late March at the Center for Conservation and Technical Studies at the Fogg Art Museum. The program was designed to benefit museum administrators, registrars, curators, preparators, and other professionals in the visual arts. Current information on problems in conservation, storage, loan policy and packing, environmental control and technical examination were presented. ARTHUR BEALE, MARJORIE COHN, Eugene Farrell, and Richard Newman of the Center's staff participated with guest speakers, ROBERT MATTHAI, LESLIE M. SMITH, and JOHN MELODY.

The NCAC testimony before the Department of Energy on March 25 was well received. The DOE has agreed to work in the future with NCAC and other cultural organizations in preparing proposed regulations on energy.

May 12, 1980, application deadline for NEA's NATIONAL ENDOWMENT FELLOWSHIP PROGRAM. Contact: Fellowship Program Office, National Endowment for the Arts, 2401 E St., N.W., Washington, DC 20506.

A pilot project to study the value of technical assistance concerning energy conservation and alternate energy resources for museums and historical societies will be developed by the UNIVERSITY OF DELAWARE'S INSTITUTE OF ENERGY CONVERSION under a \$14,000 grant from the Andrew W. Mellon Foundation.

The objective of this pilot project is to determine through problem analysis which kinds of technical assistance can best aid museums and historical societies in their efforts to conserve energy. Efficient energy use is particularly important to nonprofit institutions whose income has not kept pace with spiraling energy costs.

Nine buildings will be studied in the pilot projects. Participating museums in the Delaware Valley include the Winterthur, Delaware Art and

Philadelphia Maritime museums and the Chester and the Bucks County historical societies.

After a review and analysis of the information gained during the pilot project, funding will be sought for a second-phase effort. Using the data gathered, the Institute of Energy Conversion, in cooperation with the American Assoc. of Museums and the American Assoc. of State and Local History, will develop and offer national technical workshops on museum energy use and conservation.

The program at the institute is coordinated by Margaret Stallings, manager of the energy information service, and DR. PETER SPARKS, manager of resource development and operations.

Professors Paolo Gori and Guglielmo Galli and conservation students of the Rosary College Graduate School of Fine Arts at VILLA SCHIFANOIA in Florence have been asked to prepare condition reports on the Renaissance and baroque sculptures and paintings in the Villa Schifanoia collection. They are preparing proposals for treatment and estimates of costs, providing photographic documentation, and also compiling a catalog for these objects, which were given to the Vatican by Myron C. Taylor in 1941. The students hope for further opportunities to work with the objects after their report has been presented to the Vatican. AIC members visiting in Florence at any time are invited to call at Villa Schifanoia to meet students and faculty members and become acquainted with this conservation program.

The INTERMUSEUM CONSERVATION ASSOCIATION has received a grant from the Nordson Foundation of Amherst, Ohio to upgrade the paper conservation laboratory's water system. The first component of the unit, which has already been installed at the Intermuseum Laboratory, is an exchangeable deionizing apparatus consisting of two mixed bed deionizing columns, a carbon filter for organic materials, and a 1 micron particulate prefilter. It is intended that the purified water will be mixed with powdered reagent grade calcium carbonate to achieve 15 ppm Ca++, and stored in a glass container for subsequent use.

The second part of the system, which will be installed over the next several weeks, will consist of several water monitoring mechanisms. These are intended to measure the quality of the water, both prior to its use and during the actual process of washing. The monitors are: a continuous in-line pH electrode, an in-line water resistivity probe, a Ca++ ion electrode, and an in-line UV-visible spectrophotometer to monitor general organics in wash water effluent.

With the new water monitoring system it is hoped to achieve two main goals: the first is to control water quality, the second is to accumulate a body of data pertaining to the washing of works of art on paper as well as test specimens. The resulting data are expected to provide information on: (1) pH decrease of Ca(CO₃) purified water in a wash water bath over time. (2) Decrease in resistivity over time. (3) Steadiness of Ca++ ion concentration. (4) Increase in the wash water of paper derived organics monitored through their absorption of UV and invisible light.

The first three are well known measures of water quality; the last point, it is hoped, will provide information on the mechanisms of washing and stain removal.

CUSTOM FRAMING

Prodding by conservators has begun to effect the custom framing of prints and drawings. One tangible sign is the availability of museum/ archival quality mat board. The vast bulk of mat board used still contains a groundwood core with only a thin facing of better quality paper. However, a growing number of suppliers now produce museum quality mat board. Although the definition of museum quality may vary from conservator to conservator, one set of standards, those of the Library of Congress, specifies: either 100% cotton fiber or 100% chemical wood fiber that is free of lignin, sized with a neutral or alkaline size, and containing an alkaline reserve of from 1 to 3% calcium carbonate.

The following companies each produce one or more types of museum mat board (some produce both a rag and a chemical wood fiber line). They are: Andrews/Nelson/Whitehead, Bainbridge, Conservation Resources International, the Hollinger Corporation, Process Materials Corporation, Rising, Strathmore Paper Company, and University Products. Conservation Resources Int. and the Hollinger Corp. carry only white and cream, while the other six companies have expanded at least one of their lines to include colors. According to data supplied by the manufacturers, the pH's of the boards fall within the range of 7.0-8.5, with the majority between 7.5 and 8.5. Most have a 2-3% carbonate content, although a few have more and a few less.

Articles on museum framing in trade magazines such as Decor testify to framers' growing interest in the subject. The January, 1980 issue of Framer, published by the Professional Picture Framers Association, carried sample texts of stickers and release forms to be affixed to framed items. One read, "A valuable print is framed without (solid) mounting because mounting impairs its value. The lack of mounting sometimes results in waves in the print, especially in damp weather. It usually flattens again in dry weather. An observer who knows this realizes he is looking at a valued print." A sample release form warning owners of the consequences of poor matting was given. "I (we) the undersigned having declined the recommendations of (the framer) concerning the proper framing of this piece of art to Museum Standards, do agree to release said gallery from any and all responsibility for any and all damage that may result from improper framing."

In an effort to provide guidelines for museum standard framing, the Education Foundation of the Professional Picture Framers Association, headed by Tom Boyle, has undertaken a publication project on Conservation Framing. Three sections are planned: an explanation of paper manufacture and terms by industry chemists; museum matting and storage practices to be written by paper conservators; and finally, the adaptation of this information, written by and for practicing framers.

LOCAL GUILDS AND ASSOCIATIONS

WESTERN ASSOCIATION OF ART CONSERVATORS will host a 1980 conference at the Balboa Art Conservation Center in San Diego on October 3-4, 1980. Members are invited to submit papers and suggestions for workshops, topics of discussion, demonstrations or exhibits to: SARAH FISHER, Balboa Art Conservation Center, P.O. Box 3755, San Diego, CA 92103. (714-236-9702)

The WASHINGTON CONSERVATION GUILD will hold its annual business meeting and election of officers in May. STEVE TATTI presented "Conservation of Outdoor Bronze: Rodin's, The Burghers of Calais" and MARTIN BURKE presented "Raising the Indiana" at the April

meeting. JOHN WINTER was selected to give the RUTHERFORD J. GETTINS MEMORIAL LECTURE on April 8. His topic: East Asian Paintings and the Scientist: A Materialistic Look at Works of Art.

LINDA MERK reports that a mid-western regional conservation guild is in the formative stage. Anyone wishing information or to be placed on the mailing list should contact: DAVID MILLER, Indianapolis Museum of Art, 1200 West 38th St., Indianapolis, IN 46208 (317-923-1331 days).

The LOS ANGELES AREA CONSERVATION GROUP was recently formed and plans to meet on a monthly basis. For more information contact: LESLIE KRUTH, [REDACTED] Los Angeles, CA 90066 [REDACTED]

The WESTERN ASSOCIATION OF ART CONSERVATORS is updating and expanding their Resources Book. WAAC is collecting local and international sources for all conservation materials. Send any information you have, and for further information on publication date and price to: ZORA PINNEY, [REDACTED] Santa Monica, CA 90404 [REDACTED]

TECHNICAL NOTES

MYLAR ENCAPSULATION USING ULTRASONIC WELDING

WILLIAM MINTER has developed equipment for Mylar encapsulation of documents up to 27" square using ultrasonic welding. In this variation of the technique developed at the Library of Congress, two sheets of Mylar, sandwiching the paper item, are held together by narrow welds around the perimeter of the document, instead of by strips of the more cumbersome 3M-415 double-sided tape. In both cases, the document itself does not adhere in any way to the plastic film, but is merely enclosed and protected by it. Interested conservators are invited to contact: WILLIAM MINTER, [REDACTED] Chicago, IL 60613.

DAVID HILLMAN has requested information from other conservators who have worked on argillite carvings, specifically breaking down previous repairs and reconstructions with damaging the stone. Contact: DAVID HILLMAN, Conservation Dept., B.C. Provincial Museum, Victoria, B.C., V8W, 1A1, Canada. (604-387-6347)

CELLULOSE ACETATE

At the December meeting of the Washington Conservation Guild, JUDY WALSH reported on the use of cellulose acetate as a consolidant for flaking and friable gouache. The resin in ethyl acetate proved an effective consolidant while causing fewer optical changes to the pigment than other adhesives tested. Discussion then turned to the stability of cellulose acetate. WILLIAM K. WILSON offers the following background and cites an important study of the factors governing stability in cellulose acetate laminating film.

"The use of cellulose acetate laminating film for protecting and strengthening old or damaged documents was initiated by the National Archives over 40 years ago, and was based on research performed at the National Bureau of Standards.

Cellulose acetate films are made by dissolving cellulose acetate 'flake' in a solvent, such as acetone, and allowing the solvent to evaporate from a flat plate or a rotating drum. The cellulose acetate laminating film used for document repair is about 0.001 inch thick. In this thickness an unplasticized film is quite flexible, but does

not soften at a temperature low enough to allow lamination without degradation of both the film and the paper. So the proper plasticizer, or mixture of plasticizers, must be included in a film formulation.

In the mid 1950s, the National Bureau of Standards developed both performance and composition specifications for cellulose acetate laminating film. The research was sponsored by the National Archives, the Library of Congress, the Army Map Service, and the Virginia State Library, and was reported in NBS Monograph No. 5, Preservation of Documents by Lamination (available from James Gear, National Archives and Records Service).

The only film on the market that met the specifications at the time the specifications were developed was Celanese P-911. This is no longer manufactured by Celanese. It is made by EX-CELL, and may be obtained from the Hollinger Corp.

Cellulose acetate lacquer may be used as an adhesive in certain restoration procedures. We have had no experience in formulation of adhesives, but one might experiment with dissolving a stable laminating film in a suitable solvent."

MATERIALS

DOUGLAS and DOROTHY ADAMS report that they will be sending an update to all those on their mailing list. The update will include all information on the Dahlia Sprayers. If you are not on their mailing list, and wish to be, contact: CONSERVATION MATERIALS LTD., Box 2884, 340 Freeport Blvd., Sparks, NV 89431 (702-331-0582)

UNIVERSITY PRODUCTS, INC. announces a major revision of its ARCHIVAL QUALITY SUPPLY catalog, which should be ready for distribution in mid-April. The greatly expanded catalog will feature over 200 acid-free items in its 72 pages. One new item is acid-free tubes from 3' to 12' in length, with a 3" diameter, for rolled storage of textiles and maps. New display folders, acid-free scrap books and portfolio boxes are also available. For a free catalog contact: UNIVERSITY PRODUCTS, INC., P.O. Box 101, Holyoke, MA 01041. (413-532-4277)

SPECIAL NOTICE

In December, the Membership Committee discussed the establishment of a third category of membership separating associates into two categories: trained, professional conservators and interested individuals. The committee seriously solicits response from the entire membership regarding this subject.

CALENDAR OF EVENTS

MARCH	PRE-REGISTRATION FOR 8TH ANNUAL MEETING (ALL MATERIALS SENT OUT IN FEBRUARY)
APRIL	
MAY	
MAY 1	DEADLINE FOR REGISTERING FOR OPTIONAL TOURS ON 22 MAY
MAY 8	NOTIFICATION OF ANY CANCELLED OPTIONAL TOURS
MAY 14	ABSENTEE BALLOTS DUE-AIC OFFICE
MAY 15	PRE-REGISTRATION CLOSES (ON SITE REGISTRATION FEE, ADD \$15.00)
MAY 22-25	AIC 8TH ANNUAL MEETING

CONFERENCES, SEMINARS, COURSES

May 19-29, 1980. COLLECTION AND CONSERVATION MANAGEMENT FOR ARCHIVES AND LIBRARIES. This two-week workshop at the College of Library and Information Services at the University of Maryland is designed for archivists, librarians and conservators. It covers basic planning and policy formulation, inventory methods for conservation management, collection surveys, assessment of needs, disaster planning, and regional cooperation. Contact: L. J. McCrank, CLIS, UM, College Park, MD 20742 (301-454-2255).

May 22-25, 1980. AIC 8th annual conference. Program listed in May 1980 Newsletter. Sheraton Palace Hotel, San Francisco. Contact: MARTHA MORALES, AIC National Office, 1522 K St., N.W., Suite 804, Washington, DC 20005 (202-638-1444).

May 28-31, 1980. CONSERVATION, REHABILITATION, RECYCLING. The Laval School of Architecture, together with the Quebec Order of Architects is organizing an international congress in Quebec city devoted to the conservation and restoration of historic buildings; the rehabilitation and reconstruction of urban centers or neighborhoods; and the recycling or adaptive use of older underutilized properties. For more information, contact: CONGRESS C.R.R., Ecole d'Architecture, Universite Laval, Quebec - P.Q., G1K 7P4, Canada.

The Rochester Institute of Technology will offer three two-week summer courses on photographic conservation. The courses are intensive versions of 10-week courses presented during the academic year by the College of Graphic Arts and Photography. Each will consist of two hours of lecture/demonstration and 6 hours of lab work per day. For more information, contact: Betty Glasenapp, College of Continuing Education, RIT, One Lomb Memorial Drive, Rochester, NY 14623.

#1. June 2-13, 1980. PREPARATION AND IDENTIFICATION OF EARLY PHOTOGRAPHIC PROCESSES (1840-1880). Designed to familiarize conservators with the actual preparation and use of processes that existed before factory-made materials were available.

#2 June 16-27, 1980. SPECIALIZED COPYING OF ANTIQUE PHOTOGRAPHIC IMAGES. Covers the many procedures for copying old images, as well as specialized techniques for preparing facsimile copies for study, lecturing, and insurance against loss of the original should later restoration be unsuccessful.

#3 June 30-July 11, 1980. BASIC PHOTOGRAPHIC CONSERVATION TECHNIQUES. Provides a grounding in the simplest techniques of photographic conservation, including cleaning, demounting and remounting, storage, handling, equipment, and what to save for the experts

June 2-6, 1980. MICROSCOPY FOR CONSERVATORS. The McCrone Research Institute will present this course, designed to provide conservators with a basic understanding of the polarizing microscope and its use in the identification of pigments and fibers, at the Conservation Center, New York University. For more information, contact: DR. NORBERT BAER, Co-Chairman, Conservation Center, 1 East 78th St., New York, NY 10021.

June 8-12, 1980. AMERICAN ASSOCIATION OF MUSEUMS and CANADIAN ASSOCIATION OF MUSEUMS joint annual meeting, in Boston. Contact: AAM, 1055 Thomas Jefferson St., N.W., Washington, DC 20007

June 9, 1980. WORKSHOP ON RADIOMETRY USING SILICON PHOTODIODES. The National Bureau of Standards and the Council for Optical Radiation Measurements will co-sponsor a workshop on optical radiation measurements using detectors as standards. The focus will be on the recently developed self-calibration of silicon photodiodes as a highly accurate absolute radiant power measurement standard. The CORM annual meeting and technical conference will follow on June 10. For more information, contact: Jack Tech, Radiometric Physics Division, NBS, Washington, DC 20234.

June 16-20, 1980. PRINCIPLES OF CONSERVATION AND PREVENTIVE CARE. Smithsonian staff members will instruct nonconservators employed in museums on the basic elements of artifact conservation, object treatment, and collection preservation. Topics include lighting, handling, cleaning, storage and packing; environmental conditions and security; and ethical consideration related to conservation. Contact: Workshop Series, Office of Museum Programs, A&I 2235, Smithsonian Institution, Washington, DC 20560.

July 2-3, 1980. The Canadian Conservation Institute, will sponsor a symposium on the conservation of furniture and wooden objects in Ottawa. The symposium will feature papers, presentation of methods and in-depth discussion related to aspects of furniture and wooden objects conservation. Conservators and practitioners in this field wishing to attend, must register by May 15. Contact: Andrew Todd, CCI, 1030 Innes Rd., Ottawa, Canada K1A, 0M8. (613-998-3721)

July 4-6, 1980. IIC-CG, 6th annual conference, in Ottawa. Members and non-members may attend. Contact: IIC-CG 1980 Conference, P.O. Box 9195, Terminal, Ottawa, Ontario, K1G, 3T9, Canada.

July 7-12, 1980. An INTERNATIONAL SYMPOSIUM ON CONSERVATION OF CONTEMPORARY ART will be hosted by the National Gallery of Canada, Ottawa. Contact: Conservation Symposium, Restoration and Conservation Laboratory, National Gallery of Canada, Elgin Street, Lorne Building, Ottawa, Ontario, Canada K1A 0M8 (613-996-8274).

POSITIONS AVAILABLE

BINDERY SUPERVISOR

To supervise staff of seven in production bindery which does all the Library's buckram binding and box making according to standards established by the Library Conservator. Appointee will supervise staff in carrying out conservation treatment; recruit, train, and evaluate staff. Applicant should have mastered methods and techniques of production bookbinding, casemaking and related processes of book conservation. Requirements: undergraduate degree or other evidence of understanding the nature of books; training in bookbinding, either in a shop situation or with a private teacher. 3-5 years experience in a Bindery with increasing responsibility for a variety of production techniques or equivalent qualifying experience. Applications should be submitted immediately, position available May 5. Send resume, letter of application and references to: Mary Wyly, Deputy Director of Library Services, The Newberry Library, 60 West Walton St., Chicago, IL 60610. (312-943-9090)

HEAD OF CONSERVATION

Canada's largest museum contains natural history as well as art and archaeological collections. The institution is currently undergoing a massive reno-

vation and expansion which will provide enlarged facilities and improved environmental conditions. The conservation department has a staff of eleven, including nine specialized conservators. Candidates for the position should have a relevant university degree or equivalent training and be recognized experts in a particular area of conservation. Proven ability as an administrator is essential, as the Head must budget, supervise, schedule priorities and formulate long-term plans for the department. Duties also include giving advice on conservation aspects of the expansion planning and designing of new galleries. Knowledge of the workings of a large museum and enjoyment of the challenges provided by a \$50,000,000 expansion/renovation project would be an asset. Application deadline: May 30, 1980. Salary is negotiable. Send resume: Associate Director-Curatorial, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario, Canada M5S 2C6 (416-978-3670)

CONSERVATOR

Full time position which will include responsibilities for conservation, condition surveys, collection management, long-range conservation/preservation plans staff training in the care of objects. Completion of graduate conservation program and three years working experience in museum, preferably specializing in ethnographic materials. Proven administrative and grant development skills necessary. Salary: \$15-17,500 depending on qualifications. Send resume and two letters of reference to: Professor C. C. Lamberg-Korlovsky, Director, Peabody Museum, Harvard University, 11 Divinity Ave., Cambridge, MA 02138 (617-495-2248)

ASSISTANT BOOK CONSERVATOR

Book conservator with a minimum of 5 years education and specialized experience in practical bookbinding, restoration and fine bindings. Treatment of materials from the 18th century to the present, in vellum, leather, cloth and paper bindings. This private center is presently treating archival and library materials as well as fine art on paper. Send resume: The Director, Parliament Conservation Centre, 3728 East Hastings St., North Burnaby, B.C., Canada, V5C, 2H5 (604-291-1568)

COLLECTION-SHARING PROGRAM, Peabody Museum, Harvard University, will make available to ten associate arts, history, science and general museums around the country substantial portions of its ethnographic collections for public programs. This innovative NEH-funded project needs imaginative organized individuals to work under the supervision of the Program Director.

CONSERVATOR

A fully trained professional conservator is needed for conservation examinations, diagnoses, and treatment. Responsibilities include preparing condition reports, photographing object condition, giving advice about special handling and packing, and accompanying selected loans to and from borrowing institutions to oversee unpacking and repacking. A fifteen-month position with nine-month renewal subject to funding. Candidate must have a certificate from a graduate conservation program and 3-5 years experience. Salary \$15,000 - \$18,000 per year plus excellent benefits.

ASSISTANT CONSERVATOR

Responsibilities and qualifications (except for the 3-5 years experience) same as above. Salary: \$10,000 to \$13,000. Send resumes for both positions to: Fran Silverman, Program Director, Peabody Museum, Harvard University, Cambridge, MA 02138

VOLUNTEER CONSERVATION ASSISTANT

The NEW ENGLAND DOCUMENT CONSERVATION CENTER is looking for a conservation assistant interested in entering a graduate conservation program in preparation for a career in conservation of works of art or library materials. A full-time volunteer to begin work in June, 1980 and remain at the NEDCC for at least one year is preferred. After the first four months of service, a small stipend will 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 background in the history of art, chemistry, and studio art. Send resume to: NEW ENGLAND DOCUMENT CONSERVATION CENTER, Abbot Hall, School St., Andover, MA 01810 (617-470-1010)

PAINTINGS, OBJECTS, AND PAPER CONSERVATORS

One each, sought by the Conservation Analytical Laboratory. The CAL serves all museums of the Smithsonian. Work of the CAL is often advisory, with requested conservation treatment performed on objects of every conceivable material and combination from artistic, pre-historic, historic, and aerospace collections. Theoretical background to the conservators' practical work is available through lectures and seminars; and through extensive computer retrievable source material and records of past treatments done in CAL and in other Smithsonian labs. Salaries range from GS-9, \$15,920 to GS-12, \$23,087. GS-9 candidate must have 5 years of appropriate experience, GS-11, 6 years, and GS-12, 6 years, one of which at GS-11. Candidates should send government form 171, transcripts, references names and addresses, representative copies of treatment reports, including photocopies of photographs. Send to: N. Lehman, Room 1480, Office of Personnel Adm., Smithsonian Inst., Washington, D.C. 20560.

SENIOR ETHNOGRAPHIC CONSERVATOR

Generalist conservator with a minimum of 10 years education/experience to establish a new Objects Division within a fully functioning conservation facility. Treatments will be mainly of objects from Western Canada's native heritage as well as objects from the Colonial period (1850 to the present). This is an exceptional opportunity for a motivated self-starter. Salary is based upon treatment ability, along with the possibility of an equity share in the facility. Send resume: The Director, Parliament Conservation Centre, 3728 East Hastings St., North Burnaby, B.C., Canada V5C, 2H5 (604-291-1568)

ETHNOGRAPHIC OBJECTS CONSERVATOR

Sought by the UCLA Museum of Cultural History. Position responsibilities include all aspects of artifact conservation, especially of organic materials. Candidate must have completed a graduate school conservation training program and preferably have at least one year working experience with ethnographic material. Salary commensurate with experience. Send resume to: Assistant Director, Room 55 A Haines Hall, UCLA Museum of Cultural History, 405 Hilgard Ave., Los Angeles, CA 90024 (213-825-4659)

TEXTILE CONSERVATOR

Responsible for managing Merrimack Valley Textile's Museum's Textile Conservation Center, a three year old department which serves a national clientele.

Position available on May 1, 1980. Send resume to: Director, Merrimack Valley Textile Museum, 800 Massachusetts Ave., North Andover, MA 01845. (617-686-0191)

Submissions to "Positions Available" column must be limited to a maximum of 80 words. Please do not send formal job descriptions. The Newsletter retains editorial rights over all such advertising material. Call AIC office (202-638-1444) for suggested form and fees.

PUBLICATIONS

Preparation of Solutions of Magnesium Bicarbonate for Deacidification of Documents, by W. WILSON, M. McKiel, J. Gear, and R. MacClaren. Preservation Services Laboratory, National Archives and Records Service, 1979. 31 pp., paperbound, free. This pamphlet provides information about the behavior of magnesium bicarbonate solutions prepared from magnesium hydroxide and a variety of magnesium carbonates, including data on solubility, pH, changes in strength over time, and pick-up in paper. A large section discusses variables and directions for the preparation of solutions by conservators working in the field. Available from the Preservation Services Division, NARS, Washington, D.C. 20408.

Venice Restored. This 1979 UNESCO report updates the international and national efforts undertaken to restore and safeguard the art treasures of Venice in the aftermath of the destructive 1966 flood. The 116 page, paperbound book is available for \$7.50 from Unipub, 345 Park Avenue South, New York, N.Y. 10010.

Industrial Ventilation: A Manual of Recommended Practice. The American Conference of Governmental Industrial Hygienists' Committee on Industrial Ventilation, 16th revised edition, 1980. This standard reference for industrial hygienists is clear enough for laymen to follow and has been highly recommended for conservators planning exhaust systems. Available for \$10.00 from the Center for Occupational Hazards, 5 Beekman St., New York, NY 10038.

The Canadian Conservation Institute has published three new technical bulletins: No. 5, Environmental Norms for Canadian Museums, Art Galleries and Archives, by Raymond H. Lafontaine (4 pp., 1979); No. 6, The Care of Black and White Photographic Collections: Identification of Processes, by SIEGFRIED REMPEL (32 pp., 1979); and No. 7, Fluorescent Lamps, by Raymond H. Lafontaine and Patricia A. Wood (14 pp., 1980). The bulletins are bilingual in English/French, and are available free of charge from: CCI, National Museums of Canada, 1030 Innes Road, Ottawa, Ontario, Canada. K1A, 0M8.

UNESCO recently published No. XVII in the Museums and Monuments Series, entitled, Conservation Standards for Works of Art in Transit and on Exhibition by NATHAN STOLOW. 1979. Available in the U.S. from UNIPUB, 345 Park Ave., S., NY, NY 10010; in Canada from: Renouf Pub. Co., Ltd., 2182 St. Catherine St., W., Montreal, Canada, H3H, 1M7.

Fine Arts Insurance: A Handbook for Art Museums, by Patricia Neuert and Caroline Black. The Association of Art Museum Directors, 1979. 101 pp., paperbound, \$5.00. This handbook addresses basic fine arts insurance questions--types of insurance, policy design, documents and procedures for handling a loss--as well as topics of particular interest to museums. Write: AAM, 1055 Thomas Jefferson St., N.W., Washington, DC 20007.

Those of you who are interested in paper and had a chance to visit the Dard Hunter Paper Museum in Appleton, Wisconsin, must have shared my joy and interest in seeing this invaluable collection of paper, books on papermaking and other related materials gathered from all over the world which document the entire history of papermaking. You must also have shared my feeling of dismay and concern in noting the damage and deterioration these exhibited objects had suffered because of the inadequate installation, climatic condition, and general neglect.

The museum is now housed in the two basement floors in the administration building of the Institute of Paper Chemistry. I made my first visit to see the collection in June of 1976, and visited again last November. This time, dismay and concern overwhelmed me when I became aware of how much the deterioration had progressed in the brief period of three and a half years between my visits: The discoloration on paper samples in contact with low quality, acid display materials was more pronounced; some paper samples were torn, shattered, or hanging loose in display cases; leakage in the past year had water-stained objects and led to mold growth. At the time of my inquiry in November to the personnel in charge about the state of the museum, they were short of funds, short of staff, and had no definite plans to improve the condition of the museum.

However, there is now good news for all of us who are concerned with the welfare of this invaluable collection: William S. McClenehan, the Director, Division of Information Services at the Institute would like us to know that they have recently considered the deteriorated state of the Dard Hunter Paper Museum and decided to do something about it. They are considering the installation of air conditioning and a humidification system as a start, and plan to improve specific problems of housing and display and eventually attend to restorative treatment of the damaged objects. They are applying for grants for the initial funding toward their plans and hope, in the meantime, to arouse interest among the industrial papermakers and related institutions who are sponsors of the Institute.

KEIKO MIZUSHIMA KEYES

This year the AIC Nominating Committee was urged by a vote of the membership in the annual business meeting in Toronto to put up two candidates for each office on the Board. We believe that this recommendation does not serve the best interests of AIC.

Elections for the Board are not comparable to political elections. Since candidates do not run on a slate of issues, a preferential election is indicative of little more than how well people are known personally. It has been the case in the past that the most important questions about a candidate for a Board position are those relating to whether he or she can spend the time required, whether he or she answers telephone messages and mail promptly, and whether he or she has a basic familiarity with the workings of the organization. It is the Nominating Committee's responsibility to find out these things by confidential inquiry to people the

candidate has worked with, particularly chairpersons of AIC committees he or she has worked on.

It is already extremely difficult for the Nominating Committee to find qualified people who are willing to put in the time required for the job, often at considerable loss of money. If a candidate loses an election, it may be harder to get that same person to run again. The Nominating Committee may feel there is a "mandate" from the membership against someone who lost an election, and therefore may not feel they can put up the same person a second time. In either case, this represents a loss of manpower we cannot afford.

We feel that the provisions in the By-laws are completely adequate to set up fair elections. The elected Nominating Committee puts up one (or more) candidates. Fellows and Associates are then given the opportunity to nominate additional candidates. This has been done in the past only rarely. We feel strongly that it is better for the Nominating Committee to put up the one slate it thinks is the best possible. If any segment of the membership is unsatisfied, it is their responsibility to find candidates they think are better qualified. Putting this responsibility onto the Nominating Committee is, we think, a way of making the procedure seem more "democratic" without actually making it so.

On balance, we who have been most affected by this contested election feel that it runs against the best interests of AIC. We would like to see more open debate among the membership on this subject before this year's procedure becomes standard practice.

BARBARA BEARDSLEY
PAUL HIMMELSTEIN

At the Toronto business meeting, I spoke from the floor in favor of contested elections. I assume that it was on the basis of those comments that I was elected to the Nominating Committee, and with the most votes, thereby becoming its Chairman. The membership also voted in a non-binding resolution that the Nominating Committee should present a competitive slate for election of officers in San Francisco.

The Nominating Committee has done so, but not by the means or for the reasons suggested in the above statement. I take the opportunity of responding to points within the statement at this time because it will be read before the election.

1. The Nominating Committee was asked to produce a contested election, not "to put up two candidates for each office."
2. Candidates can and may run on a slate of issues. Issues of substantive importance

with valid opposing positions should certainly be considered within our profession. Each candidate was offered the opportunity to include a policy statement with his or her brief biography.

3. While a willingness to expend time and effort on the business of the AIC is an obvious criterion for an officeholder, it was not the primary one used by the Nominating Committee. We sought candidates who are alert, responsible and dedicated professionals, in our opinion and in the opinion of other AIC members. We put great weight on suggestions kindly sent to us in response to our open invitation.
4. It may be difficult to find able, willing candidates, but it was our mandate. If the process becomes more familiar to the membership, including potential candidates, I believe that it will become more "comfortable" and "losers" will put aside feelings of rejection and devote what energies they would have applied to elective office to appointive office. Even the writers of the above statement believe that the Nominating Committee can and does attempt to find the best qualified candidates. It seems to me that any one of these who loses an election cannot overnight become the least acceptable potential candidate to the membership, and that neither the organization nor the individual will overlook a capability for future service.
5. Certainly, the membership, if dissatisfied, has the responsibility to nominate supplementary candidates to those put forward by the Nominating Committee. I can only hope that the experience of a contested election will stimulate the membership to take a more active part in the entire process, from nomination through election.
6. Open debate is vital. In particular, I hope that Associate members, though now disfranchised, will share in the shaping of policy in this important matter. I submit, however, that the call for this debate, especially in terms of the above statement, would have been more appropriately raised at the San Francisco business meeting itself, when the election -- more or less contested, as more or less mandated by the membership -- would have become by that time a part of our experience and thus valid to be judged on its own merits without having been called into question beforehand.

MARJORIE B. COHN

PROCESS MATERIALS CORPORATION has offered to donate acid-free paper to be used in the publication of both the AIC NEWSLETTER and the JOURNAL. Volume 19, No. 2 of the JOURNAL will be the first issue to use the new paper. This issue of the NEWSLETTER has been printed on acid-free paper. AIC appreciates this generous donation.

THE NEXT NEWSLETTER DEADLINE IS JULY 15, 1980

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

Direct correspondence concerning FAIC to: BENJAMIN B. JOHNSON, Executive Director, FAIC, [REDACTED] [REDACTED] [REDACTED] Santa Monica, CA 90402

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A·I·C Newsletter

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AUGUST 1980

AIC NEWS

The 8th annual meeting held in San Francisco was attended by 545 conservators from the U. S., Mexico, Canada and Europe. The special theme this year was Photography: Conservation and Documentation. Presentations were enthusiastically received. All sessions were taped. A list of tapes and prices is included in this Newsletter.

A high point was the interesting and delightful banquet speech given by Dr. A. E. A. WERNER. His conclusion follows (by popular demand):

A CONVERSATION OVERHEARD BY DR. WERNER BETWEEN TWO DELEGATES AT A. I. C. CONFERENCE, SAN FRANCISCO, 1980:

Mr. A: *By the holy KECKS, GEORGE, you are a STOUT FELLER (fellow) to support the proposed National Institute. You are certainly VITAL(e) and PACK HARD (Packard) and ORGANised well. However it (E)IRKS me to see how some people seem to CHASE the last BUCK, and want to keep up with the JONESES (BETTY and the others). I would like to SUE them, SACK them, and if need be, SHUTE (shoot) them.*

Mr. B: *Now, THOM, you really must adopt a more GENTLE attitude, and not CLEM up. Think how ROBERTSON always smiled when he had a problem as President, and remember how the MURRAY PEASE report has gone a GOODWAY to restore our MARTHA (martyred) MORALES (morals).*

Mr. A: *I don't care what you say, GEORGE. SPARKS are still flying. Some people BAERly speak to each other, and when they do, it is a lot of CLAPPtrap. It may well be that much WATERS will flow along the VIRGINIA GREENE banks of the Potomac, and many a FROSTY WHITE WINTER will pass before we see the National Institute. The BEALE (be all) and end all is the question: Who is to be the KING pin?*

Mr. B: *Now control yourself, THOM. Don't GET TENSE. Take a ROSEy view of things. We must POOLE our resources and WEIDENER (widen our) ideas, and take a fresh YOUNG look at the project. Come let us go and have a TODDY of rum laced with PERRYer water. We will then be WEISSER (wiser) men and can go MERRILL(y) along OLIN(g) (holding) hands and everything will appear AL(L) BRIGHT and happy.*

SPECIALTY GROUPS

For the first time, Specialty Groups planned special sessions to be held at the annual meeting. Each session planned its own professional paper presentations, open discussion and an organizational meeting. Their reports follow.

FURNITURE AND WOODEN OBJECTS (FORMERLY CALLED JOINED WOODEN OBJECTS)

The first official meeting of the AIC Specialty Group of conservators working with joined wooden objects took place on May 23, 1980 during this year's AIC conference at the Sheraton Palace in San Francisco.

The exchange of information was very lively; several conclusions were reached. The name of the specialty group came under discussion, and it was generally suggested that Joined Wooden Objects be replaced by Furniture and Wooden Objects, or another more general name which would include sculpture and other wooden objects which might defy categorization.

Regarding membership, AIC affiliation was strongly encouraged as being of great value to the professional conservator. However, all conservators working with wood are welcome to join and share their experiences with this group.

Communication was considered of prime importance. However, due to great geographical separations a newsletter, FINWOOF, was chosen as the best means of keeping current with our colleagues. Conservators with information to share or questions on anything from techniques to organization are encouraged to participate in FINWOOF. Two permanent features of FINWOOF are: a column for questions and answers called the ConSERVator's Forum and a column for lodging complaints called T for Troublemaker: Protests and Complaints. The 8th issue of FINWOOF has an article on adhesives used for gilding preparations written by WILLIAM ADAIR of The National Portrait Gallery.

The funds needed to continue publication of FINWOOF have not been established yet, but the group has resolved to finance this as our situation evolves. At this time, no treasurer has been appointed.

It was generally agreed that WALTER ANGST, senior conservator at the Conservation Analytical Laboratory, Smithsonian Institution and originator of FINWOOF, will chair this specialty group, report to the council on meetings and for the present, continue as editor of FINWOOF.

The excitement generated at the meetings indicates that while most conservators work in relative isolation, they welcome the opportunity to participate in informal meetings and consultations. The group wants to learn more about each other and his/her work. It is to be hoped that those who attended the meeting in San Francisco will form a network of wood conservators that will grow with time.

Another conference for those interested in furniture and wooden objects was held in Ottawa in July. All present were urged to attend the Ottawa conference.

On Sunday, May 24, 1980, the group met again for several hours to exchange technical information,

opinions on ethical questions, and to debate special problems. Thus, the Forum for Assistance to Wood Conservators with Problems established the previous day already functioned.

Again, the arguments were lively and fruitful. The participants in the previous meeting were joined by three paintings conservators. Most people continued their discussions during the planned luncheon at the hotel, to which they had been invited by VICTOR VON REVENTLOW.

A consensus has emerged and was subsequently reinforced in the later meeting that, while we do want to do our own thing, we do not want to be separated from the group of objects conservators. In fact, several of the wood conservators actively participated in the second gathering of the objects group on Saturday evening. For information on this group contact: WALTER ANGST, Conservation/Analytical Lab., Smithsonian Institution, Washington, D. C. 20560

PHOTOGRAPHIC MATERIALS GROUP

The meeting of the Photographic Materials Group in San Francisco was a collage of formal papers, informal discussion of specific conservation problems and organizational matters. A decision was made by the group to open membership to any member of AIC who wishes to join, though application is still required. Annual dues have been fixed at one half the amount of AIC membership dues for any given year. Fees are to be collected by our Secretary-Treasurer, GARY ALBRIGHT of the New England Document Conservation Center. Preliminary plans were made for a winter meeting to be held in Austin, Texas where the Gernsheim Collection of Photography is located.

The session was keynoted by a lively yet congenial discussion of all issues. For information on this group contact JOSE ORRACA, Old College 301, Art Conservation Program, University of Delaware, Newark, DE 19735. (302-738-2479)

PAINTINGS GROUP

The painting conservators who attended the San Francisco AIC meeting met to determine what kind of organization is needed for the paintings specialty group. The majority of the painting conservators present did not want a structured organization, but decided upon an informal afternoon session at each meeting to discuss problems and treatments of paintings. It was decided that a moderator should be elected to make an agenda for the session, chair the session, and be responsible for the physical arrangements. MARTIN RADECKI was selected as next year's moderator. Anyone who would like to present a short talk or has a particular problem he or she would like discussed, should write: MARTIN RADECKI, Chief Conservator, Conservation Department, Indianapolis Museum of Art, 1200 W. 38th Street, Indianapolis, IN 46208. The meeting was chaired by GAY MYERS, LANCE MAYER, and ELISABETH BATCHELOR.

BOOK AND PAPER GROUP

About 150 conferees attended the papers session and business meeting of the Book and Paper Group.

The papers session was chaired by DON ETHERINGTON and consisted of four presentations. Three of them and the discussions that followed were taped as they were given. The substance of the fourth presentation, the one by Helen Burgess, will appear in the IIC-CG Journal and in two other publications. There were no preprints and there are no plans at present to publish this year's proceedings. However, there is a set of background readings that includes contributions by the speakers, condensed to 18 pages from about 36, which will be re-issued for about \$1.50 by ELLEN McCRADY.

The speakers may be able to send some information or written material on request. Their names and the titles of their presentations are:

PATRICIA DACUS HAMM. "Guidelines for Health and Safety."

Helen D. Burgess. "Factors Important to the Bleaching of Cellulosic Materials."

MARILYN KEMP WEIDNER. "History of Certification for Art and Historic Artifacts on Paper, and Where We Are Now."

GARY FROST. "The Limp Paper Case Binding."

The business meeting, chaired by ELLEN McCRADY, took up two matters: the condition of the Dard Hunter Paper Museum and the formation of a book and paper division of the American Institute for Conservation.

The chairman summarized the efforts that have been made in the last 15 years to halt the deterioration of the Dard Hunter Paper Museum, now owned by the Institute for Paper Chemistry in Appleton, and suggested forming an organization to coordinate efforts of people both within and outside of the IPC who want to help. A steering committee was formed, met briefly, elected KITTY NICHOLSON chairperson, and agreed to meet next at Cambridge, England in September.

The Chairman presented the case for one or more professional organization of book and paper conservators and read aloud PAUL BANKS' suggested procedure for forming a division of AIC. (This procedure, he made clear in the meeting, is not yet approved by the Board.) The group considered, then rejected, the idea of having two separate organizations, and voted to "form a group within AIC with subdivision determined by interest." A "Cincinnati Planning Committee" was formed to plan next year's book and paper session and events and to provide liaison with the AIC office: DON ETHERINGTON, VICTORIA BLYTH, CATHY BAKER, and BILL MINTER. CHIARA RENALDO volunteered to be the local arrangements person.

One hundred thirty-eight people signed the list that was passed around.

The Steering Committee of 12 met the next day, signed a petition for admission as a specialty division, and elected temporary officers: DEBORAH EVETTS, Chairperson; POLLY LADA-MOCARSKI, Treasurer; and ELLEN McCRADY, Secretary.

In the information sheet that accompanied the petition, the Steering Committee stated the purpose of the proposed new organization: "To further the interests of the professions of books and paper conservation within the AIC." Dues were tentatively set at \$10.00 per year. A good part of the dues will go toward providing preprints, which most committee members agreed were an important feature of a convention. The group agreed that one day of special papers and a booth for an information center was desirable for next year's meeting.

Part of the agenda for the meeting for 1981, when electing new officers for Philadelphia, is that there should be proportional representation of book and paper conservators. We are interested in tours and extra events, but we want our program to mesh nicely and not conflict with the AIC and other specialty group programs. The Planning Committee should figure out and submit to the Treasurer Pro Tem a budget for any meeting activities (for room, bus, projectors, etc.) not covered by the budget already submitted or paid for by AIC. The liaison people (CPC) should bear in mind that members do want to attend meetings of other groups. All papers presented at the Division meeting must be available to membership at the Division's registration desk or information booth.

ELLEN McCRADY

**1980-81 dues were due on May 15, 1980.
Have you paid yours?**

July 14, 1980

Dear Colleagues:

After attending the general business meeting in San Francisco and having been elected treasurer, I received the books of the organization on July 7 and was surprised at the cash position of the AIC. It appears that in an attempt to maintain dues at the lowest possible level, the AIC was totally unprepared for the escalating costs of our current inflationary period. We are forced to operate with an extremely limited cash flow until, at least, January when the dues notices are mailed.

My personal feeling after the annual meeting was a very positive one. Conservators were actively discussing conservation problems and treatments, clamoring for more papers to be presented and volunteering for a larger dues increase than the outgoing board had deemed the necessary minimum. I still have a very positive feeling about the AIC. We are a growing organization with a useful purpose and a wealth of talented individuals who have chosen to pursue what I find a fascinating career. But - as treasurer I have a problem - in order to be current, during the recession, with bills for the Newsletter, Journal, and various mailings and plans for next year's annual meeting, there must be an increase in the cash flow NOW. I see no alternative course of immediate action, but to ask for a small gift, not an advance on dues, a straight contribution to the AIC! If even 70% of the membership would see their way clear to give the AIC \$5.00 to \$15.00 to "tide us over", we would be able to start our new decade with a more sound fiscal base.

My personal check for \$15.00 was mailed to the AIC bank account today!

BARBARA H. BEARDSLEY,
Treasurer

Contributions to AIC are not tax deductible gifts.

TEXTILE GROUP

After everyone briefly introduced themselves, short slide presentations were given. KATHERINE DIRKS spoke on the conservation laboratory at the National Museum of History and Technology in Washington, D. C. KATE DODGE showed slides of The Textile Conservation Workshop, South Salem, N. Y. KATHELEEN STRADLEY spoke on her tapestry conservation work at the Anderson House in Washington, D. C. From the Metropolitan Museum of Art, Elena Phipps showed slides of the new storage area being developed for the American Textile collection. And LUCY COMMONER from the Cooper-Hewitt Museum, N. Y. discussed the formation of the Textile Conservation Group.

KATHELEEN STRADLEY attended a Textile Conservation Workshop in England and shared her experience at Knoll House. One of the major projects she helped with was the cleaning and consolidation of a set of bed curtains of metallic thread. This involved a flushing of the supported fabric with a fluid "silver dip." The results were spontaneous without any abrasive manipulation. The term "silver dip" raises some question and its composition is not known.

LESLIE SMITH from the Museum of Fine Arts, Boston, spoke on "New Tools for Textile Conservation." She first talked about the use of a giant-sized Polaroid camera. The large format makes it ideally suited for instant comparison of art objects on a 1:1 ratio. Its extraordinary capacity to capture details makes it especially good for photographing textiles. LESLIE then spoke on the use of a suction table for controlled wet-cleaning. As an example she showed slides of a needlepoint with an in-painted area that she cleaned using the suction table. She then showed an approach to replacing a portion of a badly fragmented mounted tapestry where a very visually disturbing part was missing, the whole lower part of a woman's face. After extensive research of stylistically similar "faces" a cartoon was drawn and a patch with the missing mandible woven and set in. This minimized the disruptive process caused by re-weaving and there is little question that this is not part of the original.

The meeting was turned over to KATHERINE DIRKS, who presented the two options of forming a Specialty Group or Division under AIC. There was some discussion and it was decided that a Specialty Group best suited our needs at this time. FONDA GHIARDI-THOMSEN, Harper's Ferry Center, West Virginia and BRUCE HUTCHISON, private conservator, San Francisco, were select-

ed to co-chair the group as liaison to AIC. In the event of a separate newsletter being published, ILYA SANDRA PERLINGIERI, San Diego, volunteered to act as editor-treasurer. For now, information will be published through the regular AIC newsletter. Names and addresses of those in attendance were collected. Those who were not able to attend and would like to be included on a mailing list with the possibility a separate mailing of some kind, pertaining to the Specialty Group, should mail a 5" x 3" index card with your name, address and telephone number to R. BRUCE HUTCHISON, [REDACTED] San Francisco, California 94117.

It was agreed that one afternoon session was not enough time allotted. It was suggested that two sessions be scheduled for next year's annual meeting--one dedicated to papers and the other to business. A topic suggestion for next year's meeting was: "Textile Conservation Training, What Makes Up a Good Textile Conservator." This will bring up the bases for accreditation and question of technician and textile scientist. LESLIE SMITH suggested a pamphlet on "Guidelines for the Exhibition of Textiles" be published. ILYA SANDRA PERLINGIERI would like to consolidate a source list of materials and equipment and has agreed to edit and compile the information. If you have already a list of your own that you are willing to share please send a copy to her at: 2873 Upas Street, San Diego, California 92104. We hope to get committees going on the other two topics soon for discussion at the meeting in Cincinnati next year. Guidelines for submitting papers for the general meeting and the sub-group meeting will be made soon, but don't put it off if you have something to share.

I want to express a special thank-you to FONDA GHIARDI-THOMSEN for organizing our meeting, although she was unable to attend.

R. BRUCE HUTCHISON

Paintings: Rx for Survival, a new 16mm color film produced by the Conservation Laboratory at the San Francisco Museum of Modern Art was shown at the conference. Three years in the making, this 45-minute film deals with the specific care and handling of paintings. Topics covered are: structure of paintings; paintings on exhibit; the care, moving, storage, packing and shipping of paintings and surveying of collections. Two copies of this film are available for rental with the rental fee a donation to FAIC. The fee for 10 days use is \$45. (Shipment time is

not included.) Delivery and pickup will be United Parcel Service and arrangements for both are made by the AIC office. Write or call for details (202-638-1444)

ANNUAL MEETING PLANNING

It has become necessary to plan annual conferences several years in advance. It is no longer possible to select a suitable city and hotel just one year in advance. Negotiating favorable rates is an art best practiced when a hotel has no other meetings scheduled on our chosen dates. Lower rates are available for groups who choose to meet over a week-end, particularly the Memorial Day week-end. These dates have been traditional AIC meeting dates in order to encourage and accommodate students whose semester ends during the final week in May. Week-end meetings benefit both the private practitioner and the conservator working in an institution. The purpose of the conference is, of course, continuing education. All members are urged to submit papers (the call for papers will go out in late August) and suggestions for workshops, programs and special sessions to the program chairperson, BARBARA APPELBAUM, 500 W. 110th St., Apt 5 E, NY, NY 10025.

At the annual business meeting in San Francisco, members voted their approval of the five year plan suggested by the board of directors. Included in that plan were Cincinnati, 1981, and Philadelphia 1982. Due to the newly proposed leasing of a hotel in Cincinnati, and with the comfort and convenience of members in mind, the decision to switch sites has been made. Philadelphia will host the 9th annual meeting in 1981 at the Fairmont Hotel. MARILYN WEIDNER, VIRGINIA GREENE, WENDY STAYMAN, JOSEPH AMAROTICO, ABBY SHAW, ANDREW LINS and GRETA HANSEN met recently in Philadelphia with MARTHA MORALES. ABBY SHAW will serve as local arrangements chairperson. Members living in or near Philadelphia are encouraged to call ABBY SHAW at 215-545-0613 to offer assistance.

The November Newsletter will carry more details about this meeting. Pre-registration materials will go out to all members early in January.

SPEAKING OF ANNUAL MEETINGS...

One of the high points of the annual meeting last year in Toronto was the panel on mural paintings, organized by the Committee on Educational Affairs. LOUIS POMERANTZ was chairman. The 2½ hour program was attended by a near capacity audience. Individual case histories, as well as general theory and philosophy were presented. The five panelists were:

Professor IAN HODKINSON, Restoration and Conservation Laboratory, National Gallery of Canada, Ottawa. "Conservation and Transfer of an Early 19th Century Painted Room."

ANTON J. KONRAD, Conservator of Painting and Sculpture, Ponce Museum of Art, Ponce, Puerto Rico. "The Mounting and Fastening of Large Murals to a Double-Curved Wall."

MARION F. MECKLENBURG, Conservator, Washington Conservation Studio, Washington, D. C. "Aspects to Consider in the Removal and Installation of Large Murals, Primarily Those on Fabric Supports."

BERNARD RABIN, Conservator, Art Museum, Princeton University, and Consultant and Restorer for the Norton Simon Museum, Pasadena, California. "Removal and Restoration of Stuart Davis Mural at Rockefeller Center, 1975; Removal of Matisse and Leger Murals from Private Home, 1976; Restoration of Ben Shahn Murals at South Bronx, N. Y. Post Office, 1977."

PAUL SCHWARTZBAUM, Coordinator, Conservation of Mural Paintings, ICCROM, Rome. "Philosophy, Logistics and Methods of Treatment of Various Types of Mural Paintings."

Following the last speaker, there was a lively discussion period with questions and answers, both from the panel and the audience. Mr. HODKINSON distributed bound copies of his talk.

Numerous oral and written compliments received by the Committee on Educational Affairs expressed wishes for similar programs on other topics at future annual meetings.

MEMBERSHIP APPLICATIONS

Effective July 15, new applicants for Associate or Institutional membership will submit both the filing fee and the current year's dues with the application. Applications will continue to be sent to the Membership Committee on the 10th of each month. Members are reminded not to supply applicants with old forms. Anyone interested in AIC membership should write or call the AIC national office to secure the latest application forms. Fellow applications are also available at the national office.

DUES INCREASE FOR COMING YEAR

A dues increase for the 1981-82 year was unanimously approved in San Francisco. The new schedule follows: Students and Apprentices (for a period of three years) and retirees, \$25.; Associates, \$35.; Fellows, \$55. and Institutions \$60. Dues notices are sent out to all members in January and are due no later than May 1.

REPORT OF THE AIC COMMITTEE ON REGIONAL CENTERS

The Committee on Regional Centers met on November 2, 1979 to discuss legal issues regarding non-profit conservation laboratories and conservator liability with the help of Douglas Adler of the office of Stephen B. Clarkson. The answers provided by Mr. Adler are under consideration by the Committee. The Committee urges that an attorney be consulted when specific legal advice is required.

The present membership of the committee includes THOM GENTLE, PAUL HIMMELSTEIN, GERALD HOEFFNER, HEATHER LECHTMAN, LOUIS POMERANTZ, and JACQUELINE OLIN. A seventh member will be appointed to complete the required membership.

The Committee has a meeting scheduled for September 10, 1980 and will consider the specific question of the use of the name "Regional Center." It has become clear to the Committee that there is no firm concept of what a Regional Center is and the term has different meanings as used by private conservation laboratories, cooperative conservation laboratories and in the context of several of the reports prepared by the NCAC.

JACQUELINE S. OLIN
Chairman

NEW BOARD OF DIRECTORS

New officers were elected at the 8th annual business meeting: PERRY HUSTON, president (Kimbell Art Museum, Fort Worth, TX), BARBARA APPELBAUM, vice-president (Brooklyn Museum, Brooklyn, NY and private practice), KATHERINE EIRK, secretary (National Collection of Fine Arts, Washington, DC), BARBARA BEARDSLEY, treasurer (private practice, Art Conservation Lab., Inc., Raymond, NH), LOUIS POMERANTZ (private practice, Spring Grove, IL) and SCOTT ODELL (Smithsonian Inst., Washington, DC) will continue terms as directors. MARY TODD GLASER (New England Document Conservation Center, Andover, MA) was elected to serve a three year term as a director.

BENJAMIN B. JOHNSON will continue to serve as executive director of FAIC.

NEW COMMITTEE CHAIRPERSONS

A full list of committees will appear in the November Newsletter. The following chairpersons have been appointed by the board of directors: *Bylaws*, PAUL HIMMELSTEIN; *Ethics and Standards*, ELISABETH FITZ HUGH; *Accreditation and Certification*, LAWRENCE MAJEWSKI, the new *Study Committee for a National Institute for Conservation*, ARTHUR BEALE. Continuing, JACQUELINE OLIN, *Regional Centers*, and PAUL HIMMELSTEIN, *Recorder of Legal Opinions*.

NEW FELLOWS

CAROL AIKEN, JOSEPHA CARAHER, HENRY HODGES, CAROL MANCUSI-UNGARO, EDWARD T. PATERSON and LYNDA ZYCHERMAN.

AIC NATIONAL OFFICE VACATION

The office will be closed for vacation August 18-29. Since the entire "staff" will be gone, it will not be possible to call the office. Mail will be collected and responded to after the 29th. The office will also be closed September 15-19.

ANNUAL CONFERENCE TAPES AVAILABLE

For the first time, professional papers presented at the annual conference were taped for re-sale. The quality of the tapes is excellent, and a full list of those available, and prices is included in this issue. See the orange information sheet. Order directly, not from the AIC office.

PEOPLE

JOSE ORRACA and GARY ALBRIGHT presented a four-day workshop on Photographic Conservation at the New England Conservation Center in mid July... SARAH STANFORTH has left the Courtauld Institute and has joined the Scientific Dept. at the National Gallery in London... BARCLAY OGDEN has left the Newberry Library to become Head of the Conservation Dept. at the University of California, Berkeley. In this new position, BARCLAY will supervise general binding and mending, preservation of microfilming, conservation of rare materials and implement a brittle books program. The Berkeley library system includes a general library of five million volumes, the rare book Bancroft Library and nine departmental libraries... PAMELA SPITZMUELLER has returned to the Newberry Library from her internship in the preservation of library materials at Yale... BARBARA BEARDSLEY, TIMOTHY LENNON, MAURICE SALMON and PAUL SCHWARTZBAUM have become Fellows of the IIC... GEOFFREY BROWN announces the opening of private practice in the conservation of objects of historic, artistic, archaeological origins, he will remain on half time at the Lowie Museum of Anthropology at the University of California... KATE WOODGATE JONES has left New Zealand and is now living in Canada... CHRISTINE YOUNG is Conservator of Photographs at the Rocky Mountain Regional Conservation Center... ELLEN KENNEDY is Director, Head Conservator at the new Texas Regional Art Conservation Center in Houston... MARILLEE PARROTT is setting up a new laboratory for the Cotswald District Council in Gloucestershire, England... DEBRA FOX is working as Assistant Conservator with EMIL SCHNORR at the George Walter Vincent Smith Art Museum in Springfield, MA... DIANE DAVIES has left the Metropolitan Museum's Objects Conservation Dept. and moved to Olivette, MO with her husband. DIANE's new last name is BURKE... SCOTT HASKINS is establishing a working conservation program at Brigham Young University which involves the organization of a laboratory of Fine Arts that will serve the University and the Church of Jesus Christ of Latter Day Saints...

ANNE ROSENTHAL, ANN WAGER, DAN KUSHEL and STEPHEN KORNHAUSER are working for two months on the large mural cycle, painted in 1927 by A. V. Tack, in the Governor's Reception Room in the State Capital Building in Lincoln, Nebraska... AMANDA HILLS is Conservation Assistant in the Antiquities Laboratory at the J. Paul Getty Museum... LINDA MERK has left the Indianapolis Museum of Art and is now Conservator at the Peabody Museum of Ethnology and Archaeology, Harvard University... GRETA HANSEN is Assistant Conservator for the Collection Sharing Program at the Peabody Museum... CHARLOTTE BURK, former Executive Secretary of AIC is now Head of the Photographic Collection, Center for Byzantine Studies at Dumbarton Oaks... JANE HUTCHINS has been appointed Textile Conservator at the Merrimack Valley Textile Museum after serving a three year apprenticeship with NOBUKO KAJITANI at the Metropolitan Museum of Art... DAVID BULL was appointed Director of the Norton Simon Museum in Pasadena; he was formerly Head of Painting Conservation at the J. Paul Getty Museum... BETTINA RAPHAEL announces the opening of the Southwest Conservation Laboratory for the preservation of ethnographic, archaeological, and historic artifacts; her new address is The West Building, 835 E. Second Ave., Durango, CO... MEL KAVIN has been elected President of the Library Binding Institute... HEIDI KYLE was the subject of a full page interview in the February/March issue of American Craft magazine... DORIS FREITAG was the subject of the opening article in The Library Scene, winter issue; DORIS was also featured in Technology & Conservation Magazine, her article was entitled "Establishing Laboratories for Treatment of Cultural Properties: Guidelines for Design & Equipping of Facilities"... SUSAN SWARTZBURG is updating Preservation Education Flyer, has just published Preserving Library Materials: A Manual (see Publications), and was coordinator of a booth at the ALA New York Convention for the Preservation of Library Materials Sections... CRAIGEN WESTON has married and is now CRAIGEN W. BOWEN... ANGELA E. FITZGERALD has left her position as Bookbinder/Conservator at the Library Company of Philadelphia to accept a position at the Smithsonian Institution's new Book Conservation Laboratory, under JOHANNES HYLTOFF... BARBARA O'HOSKI has reverted to her maiden name of BARBARA A. RAMSAY and has just returned from six months of restoring wall paintings and polychromed sculpture in Switzerland to her position of Fine Art Conservator at the National Gallery of Canada... ROBERT INGE is conservator for the Dallas Public Library... ALEXANDER W. KATLAN announces the opening of his private practice of conservation and restoration of paintings at 56-38 Main St., Flushing, NY... DR. WILLIAM T. ALDERSON, formerly of AASLH, has been appointed Director of Museum Studies and Art Conservation at the University of Delaware/Winterthur... ANN HITCHCOCK has left her position as Coordinator of Curatorial Services at the Manitoba Museum of Man and Nature to become Chief Curator of the National Park Service in Washington, D. C. ... DEBBIE EVANS of the University of Delaware and MARGARET LAWSON of Coopers-town are serving internships in paper conservation with ROBERT FUTERNICK at the Fine Arts Museum of San Francisco... NATALIE FIRNHABER is now on staff at the Pacific Regional Conservation Center... RUTH NORTON will direct the Ford Foundation supported Conservation Program at the National Museum of the Philippines... SUSAN WEBSTER PAGE has been appointed Acting Head of Painting Conservation at the J. Paul Getty Museum... PAT REEVES has received an NEA grant for "The Exchange of Information and Techniques in Textile Conservation" and will visit museums in eastern Europe including Russia, Poland, Czechoslovakia, Hungary and Romania... BETTINA JESSELL was the second guest painting conservator at the J. Paul Getty Museum, serving from late May until late June... LESLIE KRUTH will be working in the Paper Conservation Lab

at the Fogg in the Advanced Level Training Internship for a semester...FERNANDE JONES has been invited to the Centro Italiano per lo Studio del Tessuto in Como, Italy to discuss textile conservation and to demonstrate ways of caring for the Italian textile heritage. During her two month stay in Europe, she will visit textile labs in England, Portugal and Spain... GUSTAV BERGER has been commissioned to line, clean and restore the Atlanta Cyclorama, the largest painting in the Western Hemisphere, measuring 42' x 400'. The painting is being treated in situ, while suspended, using new equipment and methods especially designed for this project which is expected to take three years. The entire painting has been transferred onto a special monorail and can be rotated as necessary by one person to its position between two worktowers for treatment. Conservators are invited to see the work in progress and should contact: Robert Jones, c/o Historical Conservation Project Inc., Grant Park, 800 Cherokee Avenue, Atlanta, GA 30315...ANDERS BEEKEN has left Mario's Conservation Services after ten years to establish a private practice of conservation of objects at 115 Elm Avenue, S. W., A2, Roanoke, VA...DORIS FREITAG organized and prepared a special exhibit at the Harvard University Library, "Keeping Harvard's Books: Preserving Information, Conserving the Artifact"...HENRY WILHELM presented a two day workshop, The Care, Use, and Display of Black & White and Color Photographs in July at the Visual Studies Workshop in Rochester, NY...JANET KULESH has moved her conservation practice to 417 Lafayette Street in New York City...MAURY BARLOW PEPIN is currently conservator at the Deland Museum in Deland, Florida...CHRISTINE DEL RE will be the new Assistant Conservator at the North Carolina Museum of Art in October. This position is funded by an NEH Fellowship Grant...NINA RAYER has accepted the paper conservation position at the Maine State Museum Regional Conservation Center...MARY KAY PORTER conducted a seminar titled "Protecting Your Photographs for the Future" at the Maine State Museum Regional Conservation Center...MEREDITH MICKELSON will be interning at the Fogg Art Museum with MARJORIE COHN...ELIZABETH SPEAR of the Greenville County Museum of Art is now ELIZABETH MARCHIORO.

MISSING PERSONS

CHERYL A. CARRABBA, LYN KOEHNLINE, OMAR ROJAS, AMY BROWN, ALICE JUMPER, PETER KULESH, DEBRA FOX, and BRENDA WALLING. *Mail has been returned to the office and will be held until a new address is supplied. Returned mail is costly.*

VOLUNTEERS

From time to time, AIC members volunteer their time to help out with special projects at the office. Many tasks would either not get done or get done very late without these generous people. During the past year, ALEXANDER KATLAN assisted with the 1980 Directory. DIANE VAN DER REYDEN and KIM AYVAZIAN came in to type some name tags for the annual meeting. When we were able to obtain some much needed storage space, STEFANO SCAFFETTA, GEORGE ROGERS, ROSAMOND WESTMORELAND, CHRISTINE SMITH and NANCY HEUGH came and did all the lifting, carrying, tugging, and organizing of the new space. This meant that boxes no longer lined the walls of the office. KATHERINE EIRK, ANN CREAGER and FLORENCE HERREN-SCHMIDT stuffed envelopes for the annual meeting. Recently, ANGELA FITZGERALD has offered to come in as needed to help out with clerical work. The work and time spent by these volunteers is greatly appreciated by the "staff."

One regular volunteer, Esther Allen, is not a member of AIC. She is a recently retired accountant who comes in at least once each week to post dues and helps out in many other ways as well. Her dedication to AIC is a gift we treasure!

There is a continuing need for volunteers. If you can assist and are willing to have your name on file, please send it in. We always need extra help during an annual meeting, so those of you living great distances from the office can help out then. An hour or two at crucial times often saves the day!

NEWS IN GENERAL

NATIONAL CONSERVATION ADVISORY COUNCIL

At its Spring meeting on April 23, 1980, the National Conservation Advisory Council, Incorporated (NCAC, Inc.) continued its efforts to delineate the role of a national institute for conservation in the United States. Such an institute would help to support and coordinate the issues, needs and concerns of conservators and conservation facilities. Based on comments received on NCAC's 1978 Discussion Paper on a National Institute for Conservation, the Council reviewed an interim "Dialogue on the Issue of a National Institute for Conservation." This document responds to expressions of concern about an institute received during the past two years and reflects the present state of conceptual development for an institute. Between May 1 and June 10, 1980, NCAC participated in a series of discussions on a national institute: with three regional conservation guilds; with the professional organization of conservators, the American Institute for Conservation of Historic and Artistic Works; and with the American Association of Museums and the Canadian Museums Association at their joint meeting in Boston.

NCAC President, MARGIGENE H. BUTLER, regards these interorganizational discussions as an important step toward developing and proposing a formal plan to create a national institute for conservation. Mrs. BUTLER stressed the need to obtain ideas, suggestions and support from a broad spectrum of culturally concerned individuals and organizations for the general concept and, ultimately, for the formal proposal.

Four other issues of major importance were addressed by the Council: a study to quantify conservation needs in the United States; a new publication on a possible curriculum for architectural conservation training; the need to expand awareness of the NCAC's existence and activities; and future efforts on energy.

Federal and private funding organizations and legislators have encouraged NCAC to conduct a quantification study to determine levels of conservation needs for different types of materials--in museums, libraries, archives, and historic structures and monuments. The results of this study will be useful in correlating the level of financial support needed for conservation with the need. NCAC is currently planning the study and hopes to begin it out next year. President Butler announced that a quantification study committee will be formed shortly, chaired by Miss Ann Hitchcock, chief conservator at the National Park Service in Washington, D. C. Information on surveys that have been made previously is needed by NCAC. Readers are urged to send such information and other ideas to NCAC's Administrative Office.

The Council just released its latest publication, Suggested Guidelines for Training in Architectural Conservation. This follows on NCAC's earlier recommendation that training in this expertise will enhance greatly the ability to preserve nationally important historic structures. The Task Force which prepared this report was chaired by Mr. Elliott Carroll, Executive Assistant to the Architect of the U. S. Capitol. In presenting the report to the Council, Mr. Carroll indicated that several university preservation training programs and schools of architecture have expressed interest in implementing such a curriculum.

The Council recognized a need to expand awareness of its purposes and programs, particularly with individuals and organizations with concerns and responsibilities similar to those of the NCAC. As one part of this effort, a short descriptive brochure is being prepared on the Council and its activities. A broad circulation of this brochure is planned.

Problems related to energy regulation have caused the NCAC to take an active leadership role in monitoring and commenting on energy issues. Based on its experience in providing testimony to the Department of Energy and on positive reactions to earlier NCAC energy statements, the Council charged its Energy Committee, chaired by ROSS M. MERRILL of the Cleveland Museum of Art, to prepare a more comprehensive energy statement. This is expected to emphasize the importance of maintaining constant environmental control for conservation and preservation of collections. It also will include other pertinent information that has been developed during the past few years.

Suggestions and comments on NCAC's activities are encouraged. They should be sent to the Executive Director at NCAC's Administrative Office: c/o A & I 2225, Smithsonian Institution, Washington, D. C. 20560. Please note that the NCAC will have a new telephone number, effective immediately: 202-357-2295.

The date of the next NCAC Council meeting is Friday, October 17, 1980.

Editor's Note: The following letter is but one of many sent to DAVID SHUTE, NCAC executive director, with suggestions for a national institute for conservation. NCAC is pursuing all such ideas.

Dear David:

The NCAC Discussion Paper on the national conservation institute states in the preface that the "National Conservation Advisory Council was formed in 1973 to consider needs in the preservation and restoration of the nation's cultural patrimony..." and that such an institute could "aid in the vital effort to educate practitioners and users of conservation services."

What is not identified in clear enough terms in that document is the fact that there is a conservation profession. There is no question that the conservation profession needs a national institute for conservation related to the profession, it needs assistance in developing as a profession, it needs to be standardized and accredited as a profession. Many practicing restorers have not had the advantage of academic training. Many are not aware of the advantages that analysis can provide in conservation and those that are, have limited access to analytical facilities or none at all. All too sadly in the effort to restore or to bring back quality and beauty to objects and paintings, the history of the use of materials and the technology behind them are not studied or understood or even preserved intact for future study. Perhaps in many instances this information is lost forever. Analytical facilities with sympathetic and trained staff readily available to the conservation profession would be a crucial step forward in this area as well as in the area of preservation itself which demands the same type of facility. As a practicing conservator, I would like to see a national conservation institute established that would provide:

- 1) analytical facilities which would take the profession of conservation beyond its present empirical approach by the accurate identification of materials and their deterioration products.
- 2) a material and testing facility to investigate the long term effects and long term properties of the constantly changing materials of industry
- 3) examination and treatment areas where individual cases of an unusual nature can be resolved with various

experts in the field and the individual conservator who brings the problem to the institute
4) an information retrieval facility where information is not just stored as in a library, but indexed, readily available and provided to include coverage of ongoing research in conservation throughout the world
5) a forum for seminars and lectures on ongoing research

In addition to central facilities, there ought to be regional facilities which are intricately related to the central facilities which carry out the kinds of analyses which are unique to the museum world, and which we have found that industry cannot adequately provide.

It would seem appropriate to me that central facility for these activities might be placed at the *National Bureau of Standards*, where facilities are already established for carrying out these kinds of investigations. There is a program of Research Associateships with professional organizations. For example, The American Dental Association has such a program at the *National Bureau of Standards* for the study of dental materials which has been in existence since 1952.

It is absolutely essential that conservators be responsible and that supervisory boards be composed of conservators. The facilities, both central and regional, should be made available to qualified practicing conservators both from institutions and private practice to actually work in just as doctors practice in hospitals. With the conservation profession, this is an essential facility, and professional conservators must be involved in the clarification and documentation of the scientific questions investigated so that a thorough examination document precedes the analytical investigations which are undertaken.

I am now keenly aware of the necessity to proceed with the establishment of a national institute for conservation. I would hope that the AIC, within the context of the annual meeting, would recommend to the NCAC that a national institute be established, and that some areas recommended by NCAC be approved, i.e. analysis and materials research, and that the AIC will establish a committee to implement the identification of the real needs of the profession.

CHARLES OLIN

The New England Document Conservation Center recently sponsored two week-long WORKSHOPS ON PHOTOGRAPHIC CONSERVATION. The workshops were held in Andover, and supported in part by a grant from the National Endowment for the Arts. "The Connoisseurship and Care of Photographic Materials" for curators and conservators was held July 14-18, 1980. Principle faculty members were JOSE ORRACA and GARY ALBRIGHT, with guest speakers David Travis, Chicago Art Institute; JAMES REILLY, Rochester Institute of Technology; and HENRY WILHELM, founder of the East Street Gallery. Topics included identification of photographic materials, causes of deterioration, curatorial uses and storage.

The program on curatorial care was followed on July 21-25 by a laboratory session, "The Conservation of Photographic Materials," for paper conservators already in the field. Faculty members ORRACA and ALBRIGHT were assisted by David Kolody, Boston, and SIGFREID REMPEL, of the CCI.

The Fifth Annual ART CONSERVATION TRAINING PROGRAMS CONFERENCE was held April 28-29, 1980 at the Winterthur Museum and the University of Delaware. Students from the Winterthur/University of Delaware Art Conservation Program, the Cooperstown Conservation Program, Queen's University, the New York University Conservation Center, and the Fogg Art Museum partici-

pated. Talks by practicing conservators on the first day centered around the history of painting technique. Speakers included ELISABETH PACKARD, The Materials and Techniques of Giovanni Bellini's Workshop Around 1510; JOYCE HILL STONER, The Techniques of Charles Willson Peale as Demonstrated by his Notebooks, Diaries, and the 1776 Portrait of Mrs. Benjamin Rush; MARION MECKLENBURG, Effect of Moisture on Mechanical Properties of Artists' Materials; JUDITH WEBSTER, Painting Techniques of Jasper Francis Cropsey: Theory, Methods and Materials from the Artist's Journals and Other Contemporary Sources; and DAVID GOIST, Twentieth Century Artists: Surface Characteristics and Original Intent. Student papers were presented on the second day. Only the student papers will be printed; details of their availability will be announced in the fall.

At the ANNUAL MEETING OF THE AAM held in Boston, Craig C. Black, director of the Carnegie Museum of Natural History, Carnegie Institute, was elected to serve as the 33rd president. There were 2,650 Americans and 250 Canadians in attendance, an increase of 1,300 over last year's meeting. A session, "Conservation Ethics and Standards of Practice: Dialog with Curators" was chaired by ELISABETH C. G. PACKARD who spoke on "The Revised AIC Code of Ethics and Standards of Practice for Conservators", ELIZABETH PHILLIMORE presented "The Role of the Conservator in Planning for Museum Renovation and Expansion" and William Talbot, Associate Curator of Paintings at the Cleveland Museum of Art presented "Conservator and Curator Together." Over 200 participants attended the session and a discussion of the cooperation between conservators and curators, planning for museum renovation and the use of technical examination in the study and attribution of paintings took place after the presentations. The revised AIC Code of Ethics and Standards of Practice appeared in the March/April issue of Museum News.

COLD STORAGE OF COLOR FILM

Representatives of 25 institutions wrestling with the problem of color film preservation met for a three-day conference in Washington, D. C., to discuss the pros and cons of adopting cold storage as a standard practice of delaying any further fading of their color film holdings. The underlying premise of the April 21-23 meeting, jointly sponsored by the American Film Institute (AFI) and the Library of Congress, was that cold storage represents the only practical step that can be taken immediately, and at reasonable cost, to safeguard color images. Support for the conference was provided by the National Endowment for the Arts.

The problem of fading color is one which accompanied a great step forward in film: the development of single-strip color film stock in 1952. All color dyes will fade, but the process is greatly hastened when modern color emulsions must hold all three primary colors, rather than being separated onto three strips of film as in the original Technicolor process.

The impetus for the conference was provided by the Library of Congress discovery, while they were designing their new cold storage facility, that little practical information existed on the use of cold storage facilities for color film, although much had been written about their construction and mechanical operation. There are still fundamental uncertainties about the effect of long-term cold storage and the best temperatures for maximum preservation. Different archives around the world had experimented, made isolated discoveries, and drawn some conclusions, but the information needed to be pooled and compared.

A number of representatives from organizations involved with cold storage preservation of color photographs also attended the meeting, including Time/Life, which recently installed a cold vault on the 28th

floor of its Manhattan skyscraper to buy time for its collection of historic color stills.

The collection grew out of discussions by film archivist members of the Film Archives Advisory Committee. For more information contact: Larry Karr, Director, Preservation, American Film Institute, Kennedy Center, Washington, D. C. 20566.

Delegates to the 10th General Assembly of the INTERNATIONAL CENTRE FOR THE STUDY OF THE PRESERVATION AND RESTORATION OF CULTURAL PROPERTY approved a new name for the organization. After recognizing that "Rome Centre" and "International Centre for Conservation" had led to confusion, the assembly voted to use "ICCROM" as an abbreviation for the full title. The address is: ICCROM, 13 Via di San Michele, Rome, Italy.

CONFERENCE ON FUMIGANTS

Specific recommendations for the careful, legal use of fumigants to protect people and museum collections are expected by fall from a recent special interdisciplinary conference, "Fumigation in Museums, Preservation or Extinction," organized by the Association of Systematics Collections and sponsored by the National Museum Act.

The recommendations, compiled in a report presenting analyses of fumigation procedures; chemicals involved; governmental, legal and ethical considerations, and manufacturers' concerns, will be broadly applicable to the museum community.

Preliminary results of a pre-conference survey conducted by the New York State Museum disclosed widespread disregard among respondents, for the effects of powerful fumigants on staff and visitors. Ironically, the survey indicated, users of chemicals often lack knowledge of the potentially harmful effects of fumigants upon collections as well as of the hazards to human health.

The conference was directed by Dr. Stephen R. Edwards, executive director, Association of Systematics Collections, with Dr. Bruce M. Bell, Head of the Collections Management Section, New York State Museum, and Dr. M. Elizabeth King, Keeper of Collections, The University Museum, University of Pennsylvania. Brought to the Smithsonian Institution's Belmont Conference Center, Elkridge, Maryland, were some 30 museum scientists, legal experts and chemical manufacturers who assessed present museum fumigation conditions in the United States and Canada. Joining them were authorities in pest control and officials from federal regulatory agencies.

Most of the participants represented professional and scholarly organizations whose opinions on the conference report and recommendations will be sought.

According to Dr. Edwards, the conference was convened to begin resolution of several difficulties. These arise, he said, from the pursuit of museum responsibilities in maintaining collections of the cultural and natural heritage in the face of government strictures on use of fumigants. Moreover, the problem is worsened by lack of knowledge about chemicals and procedures for their proper use, extensive specialization among museums, and absence of communications among museum professionals and with government agencies and manufacturers.

Principal outcomes of the conference were decisions to seek creation of a program leading to fumigant research, staff training, appropriate facilities and equipment development, a comprehensive data clearinghouse, executive museum administrators' more complete understanding, and presentation of coherent information to government authorities.

Availability of the final conference report and recommendations, including the survey findings and an annotation of federal pesticide regulations, will be announced.

For additional information contact: Dr. Stephen R. Edwards, Executive Director, Association of Systematics Collections, Museum of Natural History, University of Kansas, Lawrence, Kansas 66045; Dr. Bruce M. Bell, Head of the Collections Management Section, New York State Museum, Albany, New York 12230; Dr. M. Elizabeth King, Keeper of Collections, The University Museum, University of Pennsylvania, 33rd & Spruce Streets, Philadelphia, Pennsylvania 19174.

BARBARA APPELBAUM was the AIC representative at the conference.

On June 8-10, 1980, at Snowbird, Utah, representatives from institutions in 18 western states attended the FEASIBILITY COLLOQUIUM OF THE WESTERN STATES MATERIALS CONSERVATION PROJECT. Among the institutions represented were public, state and university libraries, historical societies, archives and museums. Participants arrived at a master plan for preservation and conservation of materials in the West that includes recommendations for both short and long-term activities from local to national levels.

As the first part of a long range object to implement effective conservation practices in the western U. S., participants called for the creation of a regional conservation clearinghouse. An advisory group of the Western Council of State Libraries, the sponsor of the colloquium, was charged with the development and establishment of the clearinghouse. Some of its initial responsibilities will be to address needs for training and education within the region and to initiate the formation of a conservation advocacy network. Later stages of the master plan call for a collective materials insurance pool, a master microfilm depository and eventually for conservation laboratories.

Near the end of the colloquium, participants voted to form the Western Conservation Congress. Members of the Congress will draw up a constitution and by-laws during the coming year.

For more information contact: Howard P. Lowell,
██████████ Salem, OR 97302

WALTER McCURONE is participating in an international effort to determine the authenticity of the TURIN "SHROUD," and offers the following progress report:

If the "Shroud" turns out to be authentic it will undoubtedly be recognized as the world's foremost religious artifact. If not authentic, it will still be a fantastic work of art. No matter what you read about the results the final report has not been written and may not be for a year or so; probably not before a still-to-be-(church)-approved carbon-dating. In the meantime the simple polarizing microscope continues to show embarrassing amounts of red iron earth pigments--a very "pure" red ochre coating the image fibers. The question is: Does it explain the entire image or only show enhancement of an earlier image?

The J. PAUL GETTY MUSEUM ANTIQUITIES CONSERVATION LABORATORY recently completed a collaborative project with Rockwell International Space Division. The Museum acquired an Etruscan bronze votive trident, in two parts, each measuring approximately ten feet long. The bronze required infusion under vacuum with benzotriazole. Since the Museum does not own a vacuum chamber large enough to accommodate the bronze, engineers at Rockwell generously donated the use of one of their large chambers for the treatment. The bronze was taken to the Space Division of Rockwell in a container built at the Museum, along with sufficient BTA in ethanol and the anti-corrosion treatment was carried out there with the help of Rockwell technicians.

THE NEW YORK BOTANICAL GARDEN received a grant from the H. W. Wilson Foundation to set up a book preservation center to assist libraries in the Bronx, N. Y. The grant covers the salaries of two conservator/administrators (shared, now, by JEDI KYLE, JUDY REED and NELLY BALLOFFET). The grant began September 1, and since then they have set up two series of eight workshops, to start with basics. The thirty participants, from area college, historical society, medical and other libraries, are being shown simple repairs, wrap-per construction, and similar elementary steps. Future workshops are planned, and the three women will also be doing on-site consultations. The hope is that the libraries will become somewhat self-sufficient. At that time, the Garden will eventually become a center for disaster repair, a resource for finding technical assistance.

The ROCKY MOUNTAIN REGIONAL CONSERVATION CENTER has undertaken a study of photographic methods for retrieving illegible information contained in documents and maps for the Bureau of Land Management. The research will provide the BLM with a foundation for a very long term preservation project aimed at conserving the documents and the information they contain. These documents contain information related to the earliest surveys of the United States.

The ALLENTOWN ART MUSEUM recently scheduled a symposium to coincide with the FAIC exhibit KNOW WHAT YOU SEE. Lectures included: Caring for Objects of a Composite Nature, CAROL AIKEN; Care of Works of Art on Paper, MARILYN KEMP WEIDNER; Conservation of Paintings, SHELDON KECK; Basic Furniture Care, ROBERT McGIFFIN.

CONSERVATION CENTER FOR ART AND HISTORIC ARTIFACTS RECEIVES THIRD MAJOR GRANT

The Pew Memorial Trust has awarded \$30,000 to the Conservation Center for Art and Historic Artifacts for 1980. This important grant provides for the Center's equipment needs. It guarantees the Center's ability to expand its facilities and services to the member institutions.

Renovations in the Center's laboratory on the twentieth floor of Philadelphia College of Art's Anderson Hall began in April. Upon completion the Center will have specialized conservation laboratory facilities for the treatment of photographs, manuscripts, documents, library and archival printed materials as well as the art and historic artifacts in which it now concentrates.

THREE NEA GRANTS TO NEDCC

The New England Document Conservation Center announces that it has been awarded three grants from the Museum Program of the National Endowment of the Arts, totalling \$42,000. One grant supports an advanced internship in paper conservation, for a graduate of a recognized training program, under the supervision of NEDCC's Senior Conservator, Mary Todd Glaser. Another grant enables NEDCC to expand its services in the area of conservation of art on paper. The third supports and intensive workshop in photographic conservation for curators and paper conservators.

MAP--A NEW PROGRAM TO AID MUSEUMS ANNOUNCED BY THE AMERICAN ASSOCIATION OF MUSEUMS

Lawrence L. Reger, Director of the American Association of Museums, the service organization for this country's entire museum profession, has announced the implementation in late summer 1980 of the Museum Assessment Program (MAP), a new pilot program designed to provide museums with low-cost comprehensive review of their entire operations and performances. MAP

will assist museums in the maintenance and improvement of the quality of their programs by identifying strengths and weaknesses and suggesting sources of financial and technical assistance.

Financial support for the costs of participating in MAP is available in grants from the Institute of Museum Services, a major government funding agency for museums. Any museum, regardless of size or discipline, is eligible to apply and grants will be distributed on a first-come-first-served basis.

Museums participating in this exciting new program will be surveyed and assessed by experienced professionals drawn from the museum field. The surveyors will be chosen by the AAM office from professionals recommended by museum service organizations.

Commenting on MAP, Reger said, "Museums in the field are hungry for practical, realistic means to improve the quality of their operations. It is not enough merely to assess and realize areas in need of improvement. MAP goes one step further by providing direct access to museum service organizations and funding agencies and their programs of aid. The American Association of Museums is committed to a program of practical, not abstract assistance."

MAP will serve to (1) involve the profession on every level in a concentrated effort of self-improvement; (2) demonstrate on a nationwide basis the commitment of museums to better serve the public; (3) assist museum service organizations in developing programs of technical assistance for museums; (4) provide museums with documented evidence of areas in need of improvement, and (5) provide information to private and public funding sources on the needs of museums for increased financial support.

A fact sheet explaining MAP is greater detail is available. Contact: John E. Buchanan, MAP Coordinator. (202-338-5300)

Funding from the ANDREW W. MELLON FOUNDATION permitted the directors of the twelve recognized regional conservation centers to meet in Minneapolis. The attendants were: 1) GARY WADE ALDEN, Director, Bay Area Conservation Center, 2) ARTHUR BEALE, Head, Center for Conservation and Technical Studies, Fogg Art Museum, 3) MARILYN KEMP WEIDNER, Director, Conservation Center for Art and Historic Artifacts, Philadelphia, 4) Joseph M. Thatcher, Chief, Conservation and Collections Care Center, New York State Office of Parks and Recreation, Peebles Island, New York, 5) THOM GENTLE, Director, Intermuseum Conservation Association, Oberlin, Ohio, 6) STEPHEN BROOKE, Conservator, Maine State Museums Region Regional Conservation Center, Augusta, Maine, 7) ANN RUSSELL, Director, New England Document Conservation Center, Andover, 8) ANTHONY E. WERNER, Chairman, Pacific Pacific Regional Conservation Center, Bishop Museum, Honolulu, Hawaii, 9) ARNE HANSEN, Director, Rocky Mt. Regional Conservation Center, Univ. Denver, Denver, 10) GERALD HOEPFNER, Director/Chief Conservator, Williamstown Regional Art Conservation Institute, Williamstown, MA, 11) DAVID DUDLEY, Director, Upper Midwest Conservation Association, Minneapolis, 12) MARTIN RADECKI, Director, Indiana Center for Conservation, Indianapolis Museum of Art, Indianapolis.

The meeting of twelve non-profit cooperative membership organizations provided an overview on the provision of conservation services in the U.S.

A A M CHINA TRIP

AAM announces that there are still a few places left on the AMERICAN ASSOCIATION OF MUSEUMS CHINA DELEGATION TRIP. A broad representation of museum professionals, including conservators, will meet with Chinese counterparts. The deadline for application is Sept. 1. Participants must be members of AAM. The delegation departs November 16 for Peking and a full program of meetings with members of the State Administrative Bureau of Archaeological Data and Museums,

museum directors, curators and conservators, plus a chance to see behind the scenes in Chinese museums.

The entire delegation will visit Peking, Xian, Louyang, then half of the group will travel to Nanjing, Suzhou, Shanghai and Hangzhou, while the other half will visit Zhengzhou, Changsha and Guilin before both sections reunite in Canton and Hong Kong, and return to the United States on December 10. Please refer to April 1980 Aviso for more information about this trip.

For the complete brochure call Maria Papageorge, the AAM/ICOM Coordinator (202) 338-5300, or write the American Association of Museums, 1055 Jefferson Street, N. W., Washington, D. C. 20007.

TRAINING PROGRAMS

Cooperstown Graduate Programs announces its fall 1980 class:

David C. Bauer, Barbara A. Buckley, Daniel C. Clement, Marie E. Culver, Steven B. Erisoty, Scott A. Heffley, Barbara J. Mangum, CATHERINE I. MAYNOR, Robin R. Talbott, and JAMES M. WRIGHT, JR.

The University of Delaware Art Conservation Program announces its fall 1980 class:

Laurie Booth, CARMEN BRIA, Robin Chamberlin, JENNIFER DINSMORE, Irene Konefal, GINA MC KAY, JEANNE MC KEE, Nicole Sears, Chris Stavroudis and Linda Strauss.

CONFERENCES, SEMINARS, COURSES

August 6-14, 1980. PAPER AND FIBER ANALYSIS. An introduction to the principles and methods of microscopic analysis of the major fiber types. For more information, contact: John Keggi, Continuing Education Office, The Institute of Paper Chemistry, P.O. Box 1039, Appleton, WI 54912 (414-734-9251).

August 20-22, 1980. DEVELOPING TECHNIQUES IN RARE BOOK CONSERVATION. Techniques of rare book conservation for practicing conservators. Instructors for both courses will be DONALD ETHERINGTON and Thomas C. Albro, II. Contact: Susan Powell, Library Institute, University of California Extension, Santa Cruz, CA 95064.

August 25-27, 1980. PRESERVATION AND RESTORATION OF PHOTOGRAPHIC IMAGES. This seminar on the preparation, processing, storage, and restoration of photographs of archival interest will be conducted at the College of Graphic Arts and Photography, Rochester Institute of Technology. Contact: Val Johnson, College of Graphic Arts and Photography, RIT, One Lomb Memorial Drive, Rochester, NY 14623 (716-475-2758).

September 7-13, 1980. CONSERVATION WITHIN HISTORIC BUILDINGS. IIC Eighth International Congress will be held in Vienna, Austria in conjunction with the Akademie der bildenden Künste. Contact the ICC for further information and registration forms: 6 Buckingham St., London WC2N, 6BA, England.

September 7-10, 1980. American Association for State and Local History annual meeting will be held in New Orleans. Contact AASLH, 1400 Eighth Avenue South, Nashville, TN 37203

September 22-26, 1980. INTERNATIONAL CONFERENCE ON THE CONSERVATION OF LIBRARY AND ARCHIVE MATERIALS AND THE GRAPHIC ARTS. Sponsored jointly by the Institute of Paper Conservation and the Society of Archivists. Attendance is limited to 350. Contact: Alan Bell, Conference Secretary, Cambridge University Library, West Road, Cambridge, CB3, 9DR, England.

September 29-October 1, 1980. CERAMICS AS ARCHAEOLOGICAL MATERIAL. The seminar, sponsored by the Conservation Analytical Laboratory of the Smithsonian Institution and the National Measurement Laboratory of the National Bureau of Standards, will be held in Washington, D.C. Presentations will include physical science studies whose ultimate goal is to reveal information on ancient ceramic technologies and the organization of ceramic production, or to cast light on the function of the ancient ceramics; studies of composition, both chemical and mineralogical, for investigation of provenance, sources and trade patterns; and standardization of physical and chemical measurements. For more information, contact: Seminar on Ceramics, Kathy Stang, Materials Building, B-348, National Bureau of Standards, Washington, DC 20234.

September 29-October 1, 1980. APT preconference training courses in Quebec City. The MARINE RESTORATION TRAINING COURSE, coordinated by Alex Barbour, Parks, Canada, is directed toward the preservation of vintage wooden boats. The MOULDING, CASTING, AND CONSERVATION OF PLASTER AND OTHER DECORATIVE WORK, directed by David Flaharty, will provide hands-on experience in plaster work, as well as extensive information and training on mould and model making, casting, ornamental restoration, and technical data. Contact: APT Training Courses, Box 2487, Station D, Ontario K1P 5W6, Canada.

October 2-4, 1980. ASSOCIATION FOR PRESERVATION TECHNOLOGY annual meeting will be held in Quebec City. For more information contact: Patrice Audet-Lapointe, P.O. Box 965, Quebec Haute-ville, Quebec, G1R 4T4, Canada.

October 25-November 4, 1980. THE INTERNATIONAL COUNCIL OF MUSEUMS (ICOM) 12th General Conference will be held in Mexico City around the theme, "The World's Heritage: The Museums' Responsibilities." Participation is open to members of AAM/ICOM. For more information contact: The American Association of Museums, 1055 Thomas Jefferson St., N.W., Washington, D.C. 20007

THE HARCOURT BINDERY offers bookbinding courses including workshops in protective box making. For a list of current offerings write: The Harcourt Bindery, 9 and 11 Harcourt Street, Boston, MA 02116

"Brandywicks", a private object conservation and restoration firm is planning an objects workshop in Santa Barbara, CA in late August, 1980 and will provide transportation to and from the Los Angeles area. The purpose of the workshop is to promote an interchange of ideas and information concerning different materials and methods of repair in a variety of media. The opening discussion will be on porcelain repair. Contact: Michael Brady or Lyn Wicks, Brandywicks, [REDACTED] Santa Barbara, CA 93101 [REDACTED].

The McCrone RESEARCH INSTITUTE has two regular courses each year in the proper use of the polarizing microscope for the identification of paint pigments and media as well as paper and textile fibers. One is in London at the Courtauld's Institute early in September (call Nancy Daerr at McCrone in Chicago (312-842-7105), and the other at the Institute of Fine Arts of New York University in Manhattan in early June (call Mrs. Bourgeois (212-988-5550)). Other microscopy courses are scheduled periodically in London, Chicago or other U.S. cities (call Nancy Daerr). A complete catalogue of courses is available from Nancy Daerr. Special on-site courses can also be arranged if you have a nucleus group.

PUBLICATIONS

Photomicrographs of World Woods, by Anne Miles. Department of the Environment, Building Research Establishment. Her Majesty's Stationery Office, 1978. 233 pp., hardbound, £20. A photomicrographic reference, covering over 450 commercial woods, originally prepared for forensic work. Woods are classified by Latin name, and each is shown in transverse, tangential, and radial microsection. Available from: Her Majesty's Stationery Office, Government Bookshop, 49 High Holborn, London WC1V 6HB England.

Authentication in the Visual Arts: A Multi-Disciplinary Symposium, edited by H. L. C. Jaffe, J. Storn van Leeuwen, and L.H. van der Tweel. Allanheld and Schram, 1979. 146 pp., hardbound, \$35. Proceedings of the symposium, held in Amsterdam in 1977, on the interaction between art historical and technical approaches to authenticity. Topics include a discussion of the concept of 'school', graphological analysis of Michelangelo drawings, the concept of pictology, and an evaluation of physico-chemical approaches to authentication. Order from: Allanheld and Schram, 35 Park St., Montclair, NJ 07042.

Stolen Art Alert (formerly the Art Theft Archive Newsletter), edited by the International Foundation for Art Research. Beginning with Volume I, 1980 this monthly report of stolen art objects will be published and distributed by the R. R. Bowker Company. Contact R.R. Bowker Co., 1180 Avenue of the Americas, New York, NY 10036.

The Lost Museum: Glimpses of Vanished Originals, by Robert Adams. The Viking Press, 1980. 255 pp., hardbound, \$25. Discussions of over two hundred works of art--paintings, sculptures, buildings, illuminated manuscripts--that have been lost in their original form through war, theft, restoration, censorship, sabotage, or indifference, but which still exist in some form of secondary presentation.

Disasters: Prevention and Coping: Proceedings of the May 21-22, 1980 conference organized by Sally Buchanan at Stanford University. One positive result of the November, 1978 flood in the basement stacks of Stanford's Meyer Library has been to increase the literature on flood preparedness. Two booklets distributed to conference participants--"The Stanford-Lockheed Meyer Library Flood Report" and "Book Drying in a Space Chamber"--will be incorporated into the publication. Available late August at a cost of about \$10 from: Conservation Office, Stanford University Library, Stanford, CA 94305.

Care of Wooden Objects, by R. Barclay, R. EAMES, and A. Todd. Canadian Conservation Institute technical bulletin, No. 8, 1980. Available free of charge from: CCI, National Museums of Canada, 1030 Innes Road, Ottawa, Ontario, Canada K1A 0M8.

Warp and Weft: A Textile Terminology, by Dorothy K. Burnham. Royal Ontario Museum, 1980. 228 pp., hardbound, \$30 plus \$3 per book postage. Over 550 entries cover weaving techniques, textile fibers, the preparation of yarns, and looms of various types. The publication is based on the multilingual vocabularies of the Centre International d'Etudes des Textiles Anciens (CIETA), and most entries are accompanied by corresponding terms in major foreign languages. Illustrated with diagrams of weaves and photographs of textiles from the ROM collections. Order from Publication Services, ROM, 100 Queen's Park, Toronto, Ontario M5S 2C6 Canada.

The Chemistry of Art. A collection of informative articles from recent issues of the Journal of Chemical Education. The topics include color, light, ceramics, safety, pigments, and metal artifacts. The softcover publication is available for \$3 from: Art Reprint, Journal of Chemical Education, 238 Kent Road, Springfield, PA 19064.

Nineteenth-Century Book Arts and Printing History, edited by John Bidwell. Garland, 23 volumes to appear at intervals beginning July 1979. This series of reprinted books focuses on typography and printing, several volumes being of interest to conservators. Books on papermaking include James Whatman, Father & Son, and William Balston, Paper Maker, 1759-1849, by Thomas Balston, and Dard Hunter's Papermaking in Pioneer America. \$20. each. Two volumes are devoted to illustration processes: Charles Joseph Hullmandel's The Art of Drawing on Stone, \$20., and Robert M. Burch's Colour Printing and Colour Printers, \$30. For descriptive brochure: Garland Publishing Co., 545 Madison Ave., NY, NY 10022.

Forensic Paper Examination and Analysis. The Institute of Paper Chemistry, Bibliographic Series No. 286. Paperbound, 63 pp., \$10.00. The booklet contains 241 annotated references on the forensic examination of paper. Write: IPC, P.O. Box 1039, Appleton, WI 54912.

Climate in Museums: Measurement, by Gael de Guichen. ICCROM, 1979. This bilingual (English/French) 80-page booklet is a collection of technical cards originally developed to help ICCROM trainees. It explains, as simply as possible, the phenomena of saturation, condensation, absolute and relative humidity, and how they affect the conservation of collections. \$4. ICCROM publications are available from ICCROM, 13 Via di San Michele, Rome, Italy. Checks should be made payable to COMIT, Sede di Roma, c/c N. 1574489/02.

Application of Science to the Dating of Works of Art, edited by William J. Young. Research Laboratory, Museum of Fine Arts, Boston. 100 pp., hardcover, \$15.00. This volume gathers 11 papers from an international seminar, held in September, 1974, devoted to recent advances in the dating of art and archaeological artifacts. The symposium's main emphasis was on the use of thermoluminescence in dating pottery and clay, but it included talks on dendrochronology and dating by archaeomagnetism and radio carbon.

A Manual of Archival Techniques, edited by Roland M. Baumann. Pennsylvania Historical and Museum Commission, 1979. 127 pp., paperbound, \$2.75. These papers on historical administration, manuscript preparation, and preservation provide ground-level techniques and inexpensive solutions to assist local historical societies in preserving valuable records. Topics include: disaster planning by WILLMAN SPAWN, first steps in preservation by NORVELL JONES, and bookbinding by JEAN GUNNER. Available from: The Pennsylvania Historical and Museum Commission, Box 1026, Harrisburg, PA 17120.

The Photographic Conservation Bibliography by Thomas W. Orth contains abstracts of 54 articles on photographic conservation published between 1975 and 1978. It is available for \$10.00 from the Order Department, Graphic Arts Research Center, Rochester Institute of Technology, One Lomb Memorial Drive, Rochester, NY 14623.

Polyester Film Encapsulation. Preservation Office of the Library of Congress, 1980. This 23-page booklet discusses the background of encapsulation, materials used, applicability, and procedures for making a polyester envelope. Available as Stock #030-000-00114-1 for \$1.75 from the U.S. Govt. Printing Office, Washington, D.C. 20402.

A Conservation Bibliography for Librarians, Archivists, and Administrators, by CAROLYN CLARK MORROW and Steven B. Schoenly. The Whitston Publishing Company, 1979. 271 pp., hardbound, \$18.50. The volume contains nearly 1500 references in two parts: a classified and annotated core bibliography, and a comprehensive bibliography of the literature since 1966, with entries in alphabetical order.

PUBLICATIONS, A SPECIAL NOTE

In response to numerous telephone requests since the annual conference, a list of publications that were available at the "book booth" has been prepared. It is on the orange information sheet in this issue.

LOCAL GUILDS AND ASSOCIATIONS

THE TEXTILE CONSERVATION GROUP, an informal gathering of textile conservators, meets in New York City every six weeks to discuss problems of interest to the profession. The fall 1980 schedule is as follows: September 16, October 28, and December 9. All meetings are held at the Fashion Institute of Technology, 227 W. 27th St., New York City. The new executive committee is: KATE DODGE, JUDY OZONE, DEBORAH TRUPIN, and Helene Von Rosenstiel. For prospect information contact: Helene Von Rosenstiel, 30 Prospect Street, Brooklyn, NY 11215 (412-100-1707)

A general business meeting of the BAY AREA ART CONSERVATION GUILD was held June 18, 1980. STEPHEN SHAPIRO, president, announced the results of the election of officers for 1980-81: president, JUDITH RIENIETS; vice-president, ELIZABETH CRUMBLEY; secretary, BRUCE HUTCHISON; treasurer, Joan Bacharach.

Directors elected: ROGER BROUSSAL and GEOFFREY BROWN for three years, STEPHEN SHAPIRO for two years, JIM BERNSTEIN for one year. ANITA NOENNIG, paper conservator, was accepted as a new Fellow in the Guild.

The WASHINGTON CONSERVATION GUILD held its annual business meeting in May. Officers elected for the coming year: president, ELEANOR MC MILLAN; vice-president, DON ETHERINGTON; recording secretary, MERRILLY SMITH; treasurer, NIKKI HORTON. Council: RANDY ASE, MARTIN BURKE, MEG CRAFT, CHARLES OLIN, and DAN RISS.

WESTERN ASSOCIATION OF ART CONSERVATORS. WAAC will hold its annual meeting at the Balboa Art Conservation Center in San Diego on October 3-4, 1980. An updated edition of the WAAC Resource Booklet should be ready by the end of the year. The Booklet Committee hopes to expand its scope to cover sources of materials, equipment and services on the national and international level as well as on the West Coast.

MATERIALS

For Sale--Approximately 500 sheets (26" x 40") of Fabriano Cover Paper available. This is a laid paper with four deckle edges, and comes in a variety of

colors and two weights. The price per sheet is \$1.00 for the light weight paper, \$2.00 for the heavy weight paper, plus packing and shipping. Contact: CATHY BAKER, Associate Professor, Art Conservation Center, Cooperstown, NY 13326.

The CHARVOZ-CARSEN CORPORATION now handles the Italian MAIMERI line of pigments and supplies for the fine arts. Dry pigments and a series of 'restoration paints' said to be permanently soluble in petroleum spirits are included in addition to oil and watercolors. For catalog and further information contact: Claude Bernard, [REDACTED] 5 Daniel Rd. East, Fairfield, N.J. 07006 [REDACTED]

ARCHIVAL AIDS CONSERVATION TOOL: A new conservation tool has been designed and developed by Archival Aids solely to meet the needs of conservationists for the treatment of paper, bindings, seals and photographs

The ACC Tool offers nine interchangeable Teflon coated brass tips, and thermostatically controlled temperature range between 60° and 160° with ± 1° accuracy. Write for information on this and other Archival Aids products: Ademco LTD, Coronation Rd. Cressex Estate, High Wycombe, Bucks. HP12 3QU, England.

The HARCOURT BINDERY offers conservation materials, and always has on hand several dozen skins of acid-free calf and moroccos, as well as large stocks of marbled papers and adhesives. A catalogue is available on request. Write: The Harcourt Bindery, 9 and 11 Harcourt Street, Boston, MA 02116.

POHLIG BROS., INC. announces the development of a new Century Econo line of archival storage products. The acid-free Century Econo products can be shipped or stored flat for convenience and economy. According to the manufacturer, the materials combine economy with quality and durability. For a catalogue and inclusion on their mailing list, write: Pohlrig Bros., Inc. - Century Division, P.O. Box 8069, Richmond, VA 23223.

TECHNICAL NOTES

OPTICALLY COATED GLASS

A report from the Norton Simon Museum

For conservators who may have heard of new products for glazing paintings which promise non-reflective or reduced reflection capabilities, but whose experience has been limited to "frosted" or etched surfaces that distort and obscure the image, products such as *Denglas* and *Invisiglas* do, in fact, work.

Optical coatings have been in existence in the glass industry for many years. Virtually all camera lenses in the moderate to high price range are coated. Because the coating technology was developed for small surface areas, it is extremely expensive to adapt methods of vacuum deposition for use on larger surfaces as required for glazing. One manufacturer, however, has been able to produce large sheets by chemical deposition, essentially dipping the glass.

Denglas has employed a three layer coating consisting entirely of titanium dioxide and quartz. (Some ultraviolet filtration is measureable - possibly due to the TiO₂). This three layer coating permits reduction across the visible spectrum to less than 1% reflectance.

There are some negative results which have been reported due to the fact that a slight color cast results, but this color distortion is not any worse than old UF-3 plexiglass (new UF-4) and is generally more pleasing.

Denglas would appear to have two practical advantages over *Invisiglas*: it is significantly cheaper and it is available in larger sizes. (*Denglas* sizes 50" X 84", *Invisiglas* sizes 30" X 40"). We have had no problems with cutting either type of sheet (the total thickness of the coatings is about 3000 Angstroms) nor in cleaning them. Care must be taken in cleaning, however, because sloppy cleaning is not "forgiven" as is the case with normal glass. Delamination has not been observed nor have any color changes been recorded.

At the Norman Simon Museum we have extensively tested both *Invisiglas* and *Denglas* on about 50 paintings for four years. The use of these materials routinely fools observers who question why we cover some paintings and not others. We feel that optical coatings present us with an excellent compromise between protection of the works of art and maximum visibility.

Invisiglas is a product of Optical Coating Laboratories, Inc., 2789 Giffen Ave., Santa Rosa, CA 95403. *Denglas* is produced by Denton Vacuum Inc., Cherry Hill Industrial Center, Cherry Hill, NJ 08003 (Bob Lavery, technical representative, 609-424-1012).

SILVER SAFE

Not long ago I wrote to the Northern Instruments Corporation (6680 N. Highway, 49/Lino Lakes/ Minnesota 55014) to inquire about a product they make called *Silver Safe*. *Silver Safe* is a tarnish inhibitor that comes in the form of a bit of foam (1½" x 2" x ¾") wrapped in plastic and open at both ends; the manufacturer says that it will protect the silver contained in 5 cubic feet of space for one year. Presumably the foam is impregnated with the inhibitor, which the manufacturer's advertising identifies as a "cyclohexamine compound."

Shortly after I made my inquiry, a woman from N.I.C. called me. She had noticed that my address was "Dept. of Prints and Drawings", etc., and was concerned that I intended to use *Silver Safe* near works of art on paper; it will, she said, cause paper to yellow and become brittle. Indeed, when I checked the box of *Silver Safe* I had received, the interior, parts of the exterior, and the instructions enclosed were severely yellow (although not brittle). Since it is not difficult to imagine situations in which one might store or display both silver and paper together, I thought Newsletter readers would be interested to know of this potential hazard. Finally, Northern Instruments Corporation, which was as concerned as I about the effects of their product on paper, informed me that in the South, Southeast, and Southwest, it is distributed under the name *Tarneguard*.

ELIZABETH LUNNING

REPLACEMENTS FOR ASBESTOS

The Center for Occupational Hazards has investigated safe replacements for asbestos products used in studios and laboratories. They report that a number of companies are manufacturing mineral-fiber textiles which have properties very similar to those of asbestos. For example, Dupont Kevlar 29 aramid fiber is designed to replace asbestos hardware and is engineered to resist hot sharp objects. One supplier for gloves and mittens made of this material is Eagle Ceramics, 122266 Wilkins Ave., Rockville, MD 20852.

Soldering blocks of coiled asbestos woven tape used in jewelry making can be replaced by a mineral fiber block called Sod-Blok, made by Anchor Tool and Supply Co., PO Box 265, 321 Main Street, Chatham, NJ 07928.

Replacements for almost all forms of asbestos insulation and heat shielding used in art processes

are available. The Insulation Division of Carborundum Corporation (Box 808, Niagra Falls, NY 14302) is now manufacturing a number of different mineral fiber boards, under the name of Fiberfrax, which can be used to replace asbestos board. Carborundum also manufactures blankets, felts, paper, coating cements, boards, blocks and castables under the Fiberfrax trade name.

NIOSH REPORTS ON BENZIDINE-BASED DYES

The National Institute for Occupational Safety and Health (NIOSH) has just issued a *Special Occupational Hazard Review for Benzidine-Based Dyes* (DHEW (NIOSH) Publication No. 80-109). The report evaluated information concerning the carcinogenicity and metabolism of benzidine-based dyes and concluded that all these dyes should be recognized as potential human carcinogens.

In their conclusions, NIOSH recommended that "production, use, storage, packaging and distribution of all benzidine-based dyes be discontinued." They also said there was evidence from some animal studies that dyes based on o-dianisidine (3,3'-dimethoxy benzidine) and o-tolidine (3,3'-dimethyl benzidine) are also carcinogenic.

Benzidine-based dyes are used chiefly in the leather, textile and paper industries, but are also used by beauticians, craftspeople, and the general public. They are common as direct dyes used for textile dyeing. There are 200 known dyes based on benzidine, of which 30 have commercial importance. Many substitutes for these dyes are available.

The articles on asbestos and benzidine-based dyes were excerpted from Art Hazards News, published by the Center for Occupational Hazards.

POSITIONS AVAILABLE

ADVANCED PAPER CONSERVATION INTERNSHIP

A one year internship, starting date open, available presently. A research project will be undertaken by the intern, the goals to be established early in the year. Two days per month will be set aside for this special project. The intern will have time and money, as the budget permits, to attend the AIC meeting. A certain amount of professional travel to member museums will most likely be required. Interested persons should have completed a graduate training course in conservation, or its equivalent. The applicant should be an independent and steady worker. Although under supervision, the advanced intern will function in many ways as a staff member, but will be provided many educational opportunities not normally open to a staff member. The intern will receive a monthly taxable stipend of \$1,200.00. Vacation time will be granted for 22 days, accruing at the rate of two days each month after the second month. Inquiries should be directed to Mr. RICHARD BARRETO, Administrative and Curatorial Assistant, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074.

SCULPTURE CONSERVATION

Pennsylvania Academy of the Fine Arts offers experience in sculpture conservation working on the permanent collection as an assistant to Virginia Naude. September 1980-January 1981, three days a week. Mostly marble, terracotta and wood. Some plaster and bronze. Small remuneration. Write with resume to Broad and Cherry Streets, Philadelphia 19102.

PAINTINGS CONSERVATOR

Full time position available for conservation examinations and treatment of American Paintings (18th and 19th century). Completion of graduate conservation program and three years experience required. Salary \$10,000 to \$12,000 per year plus benefits. Send resume to Mrs. Gruberman, Assistant Director, R. H. LOVE GALLERIES, Inc., 100 East Ohio Street, Chicago, IL 60611

CHIEF CONSERVATOR

The Wadsworth Atheneum wishes to hire as CHIEF CONSERVATOR an objects specialist with both significant museum conservation studio experience (seven to ten years) and proven administrative abilities. Presently the Atheneum's conservation staff consists of two paintings conservators. The Chief Conservator shall coordinate and oversee basic care of the museum collection as well as serve as its objects conservator. In addition, as head of the studio, this person shall manage a limited program of referred work, primarily from nearby institutions. Please send resume to Phillip Johnston, Chief Curator, Wadsworth Atheneum, 600 Main Street, Hartford, CT 06103.

PRACTICE FOR SALE

Well established private conservation practice, in paintings, objects, murals. Clientele consists of private collectors, museums and galleries. Interested persons contact: DINA BROVARONE,, [REDACTED] [REDACTED], Santa Fe, New Mexico, 87501.

ASSISTANT BOOK CONSERVATOR

Book conservator with a minimum of five years education and specialised experience in practical book-binding, restoration and fine bindings. Treatment of materials from the 18th century to the present, in vellum, leather, cloth and paper bindings.

Parliament Conservation Centre is one of the largest private centres in Canada presently treating archival and library materials as well as fine art on paper for most of the major public institutions in the West. We shall soon be bringing our expertise and excellence to the fields of objects and paintings conservation by creating two new departments.

Please send a complete resume to the Director, Parliament Conservation Centre, 3728 East Hastings Street, North Burnaby, British Columbia, Canada V5C 2H5.

VOLUNTEER-INTERN

Furniture Conservation Services, a private wood conservation studio near Boston, has an opening for a volunteer/intern. The minimum duration of the position is twelve months. The applicant should have good dexterity and experience with hand tools. Conservation experience is not required. There will be no pay initially, with a modest stipend after production competency is attained. Applicants should submit a resume and a statement of their interests and objectives. Please be descriptive and thorough, as the preliminary decision will be based on this information. Mail applications to: Furniture Conservation Services, 752 Washington St., Haverhill, MA 01830. Tel.: 617-373-3999.

PROGRAM OFFICER SOUGHT BY THE SOCIETY OF AMERICAN ARCHIVISTS

To conduct a 27-month basic archival conservation program based in Chicago, under the supervision of the Society's executive director. The program officer will coordinate a consultant program, organize and share teaching responsibilities in basic workshops and write a basic conservation manual. The project will have the guidance of a distinguished advisory committee and a skilled technical consultant.

Candidates should have at least three years of archival experience, including experience in assessing and meeting conservation needs. Position requires strong administrative ability, speaking and writing skills, and the ability to work effectively in a variety of tasks under demanding circumstances. Formal training and archival administration, including conservation, highly desirable. Starting salary \$18,000-\$19,000, depending on qualifications and experience. Position available immediately. Send Application letter, resume and two letters of recommendation. SAA Executive Director, 330 S. Wells, Suite 810, Chicago, Illinois 60606.

CONSERVATOR

The new Mississippi River Museum is seeking a person for examination, diagnosis, and treatment of the museum's historical collection. Candidates must possess conservation training and work experience. Contract position. Salary negotiable. Contact: Michael A. Sievers, Mississippi River Museum, 100 S. Third, Memphis, TN 38103. (901-523-8047)

PAPER CONSERVATOR

A conservator of paper with experience in all areas of conservation is sought to establish a museum conservation laboratory and direct renovation of collection storage. Will be responsible for treatment of an important Western collection on paper. Must have minimum of 3 years experience in the field after graduation from a training program, or the equivalent experience in the field. Salary negotiable, excellent benefits. Apply to Henry Flood Robert, Jr., Director, Joslyn Art Museum, 2200 Dodge Street, Omaha, Nebraska 68102.

ARCHEOLOGICAL CONSERVATOR

Assistant archeological conservator at the Institute of Archeology and Anthropology, University of South Carolina, Columbia. Full-time for one year, tentatively beginning September 1, 1980 and ending August 31, 1981. Small but fairly well-equipped laboratory. Artifacts treated are predominantly colonial (iron, ceramics, pewter, brass, glass, etc.) from both land and marine sites. Degree from conservation training program preferred. Salary \$9,545-13,528, including staff benefits, Blue Cross/Blue Shield, depending on qualifications and experience. Contact: KATE SINGLEY, Institute of Archeology and Anthropology, University of South Carolina, Maxcy Basement, Columbia, South Carolina 29208. (803-777-8138/8170)

PAPER CONSERVATOR

Sought by the Pacific Regional Conservation Center on temporary contract from 1 September 1980 for one year. Applications for periods of six months (September 1980 to February 1981 and February 1981 to August 1981) would also be considered. Salary: \$15,000 to \$17,000 depending on qualifications. Send letter of application to Dr. ANTHONY WERNER, Chairman, Pacific Regional Conservation Center, P. O. Box 19000-A, Honolulu, Hawaii 96819.

CONSERVATOR OF PAINTINGS

GS-9/11 (\$17,035-\$20,611 annually), is sought by the Smithsonian Institution's National Collection of Fine Arts to work with the Museum's collections and exhibitions. Additional experience in the conservation of sculpture is desirable. Completion of a recognized graduate level conservation program or equivalent 3 years of general experience plus at least 2 more years experience in a paintings conservation laboratory is required. Position is immediately available. Candidates who have previously applied need not reapply. Send Government Standard Form

#171. Contact: Shirley C. Wisnom, Personnel Staffing Specialist, Office of Personnel Administration, Smithsonian Institution, 900 Jefferson Drive, S. W., Room 1420, Washington, D. C. 20560. This position when filled will be full time, permanent.

Submissions to "Positions Available" column must be limited to a maximum of 80 words. Please do not send formal job descriptions. The Newsletter retains editorial rights over all such advertising material. Call the AIC office (202-638-1444) for suggested form and fees.

ANNUAL MEETING - NEW SITE 1981

The 9th annual meeting of the AIC will be held in Philadelphia, PA at the Fairmont Hotel. The dates for the meeting, now expanded to four full days: May 27-31, 1981.

AIC BOARD OF DIRECTORS MEETING

The next scheduled meeting is October 31-November 1, 1980, Washington, D. C.

NEXT NEWSLETTER DEADLINE - OCTOBER 15, 1980

LETTERS

The recent Ottawa symposium on the conservation of contemporary arts clearly demonstrated the need for communication between conservators and artists.

We are now compiling a list of persons or institutions that are collecting technical data on contemporary artists' materials as a first step toward informing conservators of the existence of questionnaires or interviews regarding the intent and materials of artists whose work they may be treating. Please take a moment to write me if you have this kind of information or knowledge of any other organization or private practitioner who collects data of this kind.
AATA c/o Winterthur Museum, Winterthur, DE 19735

JOYCE HILL STONER

The prospect of establishing a national institute for conservation in the U.S. is most exciting. However, when I read the commentary about it in the May AIC Newsletter, I was astonished that no one mentioned the two large federally-funded conservation institutions that have been operating in Ottawa for a number of years. The American conservation community would do well to study the Canadian precedent. There is much that is worthy of emulation, but there are also problems that an American national institute may be able to avoid. I would strongly recommend that those in charge of establishing a national institute for conservation come to Ottawa and observe and learn from us. It would also be excellent if all national conservation institutions would communicate fully with each other and coordinate their research to avoid wasteful duplication of effort.

BARBARA KEYSER

The following letter was sent to the Newberry Library on behalf of the AIC membership:

Dear Dr. Towner:

The Newberry Library has made one of the most significant contributions to the field of conservation of historic and artistic works in recent years. The Board of the American Institute for Conservation on behalf of its members wishes to acknowledge its sincere appreciation to you for the deep and prolonged commitment provided by your support of Paul Banks while he undertook years of arduous duty in various capacities, including president of the AIC.

The time devoted by Paul over the years has been extraordinary. Conservation of our heritage has benefited. You and the staff of the Newberry Library are gratefully commended for this contribution.

Perry C. Huston, President

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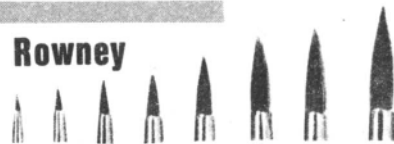
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