

# A·I·C Newsletter

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

Volume 9, Number 1

November 1983

## AIC NEWS

### PROGRAM UPDATE - ANNUAL MEETING LOS ANGELES - MAY 15-20, 1984

A seminar on Protein Chemistry, organized by CAROLYN ROSE, Objects Specialty Group, will take place on Tuesday, May 15. On Wednesday there will be tours of local museums and conservation laboratories, set up by the Local Arrangements Committee, Co-chairs VICTORIA BLYTH-HILL and BARBARA ROBERTS. From the replies to the Questionnaire on the annual meeting it is evident that members regard laboratory tours as an important and valuable part of the meeting, and the majority of those responding to the questionnaire preferred not to have lab tours coincide with pre-meeting seminars. Selected Student Papers will be given late Wednesday afternoon. The General Session will start Thursday morning; acceptances of papers will be mailed out on December 1. A special session, with panel discussion, on certification organized with the help of the Accreditation and Certification Committee, will be held sometime Thursday or Friday. Saturday and Sunday will be devoted to Specialty Group meetings: Paintings, Objects and Photographic Materials on Saturday; Textiles, Book & Paper and Furniture & Wooden Objects on Sunday. Poster Sessions this year will again be chaired by SHELLEY STURMAN. For detailed program see the January 1984 issue of the Newsletter.

ELISABETH WEST FITZHUGH  
Program Chair

### WHY LOS ANGELES?

San Diego is so beautiful and so popular that the hotels will only negotiate hotel room rates 12 months prior to the meeting. Many associations regularly meet there, and pay rates much higher than we are accustomed to. The rates offered us were just too high, so we moved to the Los Angeles hotel offering rates we felt the membership would be more comfortable with.

### UPDATE ON THE LOS ANGELES MEETING FROM THE LOCAL ARRANGEMENTS COMMITTEE

The next AIC Newsletter will contain announcements about the full program that the committee is formulating. We just want to remind everyone that events will require pre-registration and you should begin to think about your travel arrangements for next May. The conference hotel will be the Biltmore which is located in the heart of downtown, near many restaurants and a flourishing art gallery scene.

The pre-conference package tour will include a coastal trip to the Hearst Castle for a full day, and an overnight trip to San Diego, The Balboa Art Conservation Center and Tia Juana.

The committee is making arrangements for access to the Los Angeles County Museum, The Huntington Library, the J. Paul Getty Museum, and hopefully, the Norton Simon Museum on Wednesday, 16 May. Other museum visits will have to be arranged on an individual basis. The agency arranging all the tours will have a representative at the hotel to deal with all travel inquiries.

If you have any questions or special needs, please write or telephone the co-chairs below:

VICTORIA BLYTH-HILL LA County Museum of Art Conservation Center Los Angeles, CA 90036 213-857-6167	BARBARA ROBERTS J. P. Getty Museum Malibu, CA 90406 213-459-2306
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### IMPORTANT NEWS FROM THE NATIONAL OFFICE NEW POLICY ON RENEWALS

Due to a continuing problem with a fairly large percentage of the membership (about one-third) either paying dues late every year, or forgetting altogether, a new policy has been put into effect. This has been announced in previous newsletters, and at the annual meeting. Notices will continue to be sent out in early January. (1984 dues will be prorated since our fiscal year will become the calendar year.) A due date will appear on the renewal form. Anyone not paying by the due date will receive a second notice with thirty days to pay. If payment is not received, the member will be placed on an inactive list and will

(continued page 2, column 1)

## FAIC NEWS

In keeping with its policy to assist AIC membership in efforts to upgrade skills, FAIC hopes to provide limited monetary support toward expenses of those participating in the January 16-March 16, 1984 JAPAN-ESE SCREEN SEMINAR to be held in Honolulu, Hawaii. Will selected participants who require financial aid please include budget of their anticipated peripheral costs as well as estimated round trip air fares in any appeal for FAIC assistance? Address request with data to: C. K. KECK, Executive Director, FAIC, 31 River Street, Cooperstown, NY 13326.

CAROLINE K. KECK

### KNOW WHAT YOU SEE

This interesting and informative conservation exhibit has just completed its schedule at the Fitchburg Art Museum in Fitchburg, MA. It is now available for loan for the first time in some time. For information contact: Susan Schreiber, SITES, Smithsonian Inst., A & I 2170, Washington, D.C. 20560. (202-357-3168)

The AIC/FAIC Board of Directors will next meet at the National Office on 12-13 December, 1983

not receive any mail until dues, late and reinstatement fees are received. We can no longer afford to send Journals, Newsletters, Directories, and other mailings to members who do not pay dues. Many people were placed on this inactive list just before the mailing of this Newsletter. All members were sent the renewal for 1983 in January 1983, second notices were sent out in July, and included in the Call for Papers was a blue notice addressed to "some of you..."; few people who owed dues responded, but about 200 who had paid called! Over 100 sent checks that had to be returned to them. If you are reading someone else's copy of this Newsletter because you didn't get yours, please call us. We will tell you how much you owe. [REDACTED]

#### A PLEA FROM THE NATIONAL OFFICE

When you call, please remember that we now live in a large multi-storied house. We do not have phones all over, and sometimes have to run up or down a flight of stairs; four rings is not enough.

When you send, or have sent, payment for dues or publications, it is imperative that we have either your name, our invoice number or a letter/renewal form from you. Too many institutions routinely put a check in an envelope with no identification. To insure proper credit, you may have to "walk through" a request for funds from your museum. Insist that they send the invoice or renewal with payment.

Many thanks from the office staff.

#### BOOK BOOTH AT ANNUAL MEETING

This year we hope to be able to sell books that are on display. Send your suggestions for titles to JODY DE VOLL at the AIC office. We would like to hear from you before January 1. We expect to have titles that have appeared in the AIC Newsletter during the past year, plus any suggestions from you. Call us!

*Please note a change in all deadline dates. This change will assist the Newsletter staff in its efforts to get each issue to the membership on time.*

The AIC NEWSLETTER is published quarterly in Washington, D. C. Deadlines for 1984 are: January 10, April 5, July 10 and October 10, at 12:00 Noon. All copy must be sent to the AIC National Office at:  
3545 Williamsburg Lane, N.W.  
Washington, D. C. 20008  
202-364-1036

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#### NEW BOARD OF DIRECTORS

At the general meeting in Baltimore, the following officers and directors were elected: PIETER MEYERS, President; ELISABETH WEST FITZ HUGH, Vice President; CAROL AIKEN, Secretary; MARY TODD GLASER, Treasurer. TERRY DRAYMAN WEISSER and SHELLEY STURMAN continue terms as Directors. MARY LOU WHITE was elected to the vacant Director's seat. CAROLINE K. KECK will continue as FAIC Executive Director.

This was the year to elect the AIC representative from the private sector to the National Institute for Conservation. BARBARA BEARDSLEY was re-elected for a two year term.

#### AIC COMMITTEES AND MEMBERS

##### Board of Examiners (BOE)

MARILYN WEIDNER, Chair	215-545-0613
MARGARET FIKIORIS	215-444-5621
MARIAN PECK DIRDA	202-287-5635
ANNE F. CLAPP	302-658-0828
JONATHAN ARNEY	412-772-3679
One vacancy on committee	

##### Bylaws

SIAN JONES, Chair	301-547-9000
ELISABETH PACKARD	301-252-6989
NANCY HEUGH	816-561-4000
PAULINE MOHR	415-863-8800

##### Certification & Accreditation

BARBARA APPELBAUM, Chair	212-666-4630
BARBARA ROBERTS	213-459-2306
LINDA MERK	617-492-2680
JOYCE ZUCKER	518-237-8090
CRAIGEN BOWEN	617-495-2392
PAUL N. BANKS	212-280-4178

##### Conservation and the Handicapped

CATHERINE MC LEAN, Chair	213-937-4250
MARGARET FIKIORIS	215-444-5621

##### Ethics & Standards

ELEANOR MC MILLAN	202-287-3700
BARBARA BEARDSLEY	603-895-2639
THOM GENTLE	216-775-7331
MEG CRAFT	302-656-8591

##### Health & Safety

ANN WAGER, Chair	
LUCY COMMONER	212-860-6868
ELLEN HOWE	212-879-5500
SHERELYN OGDEN	617-470-1010
STEPHEN BONADIES	513-721-5204
ROSA LOWINGER	215-732-6918

##### Insurance

BARBARA BEARDSLEY, Chair	603-895-2639
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##### Membership

JACQUELINE OLIN, Chair	202-287-3700
INGE-LISE ECKMANN	415-863-8800
SUSANNE P. SACK	212-858-2624
DON ETHERINGTON	512-471-1833
DIANE DAVIES BURKE	314-993-3309

##### Nominating

PHOEBE DENT WEIL, Chair	314-645-5230
CLEMENTS ROBERTSON	314-721-0067
CATHERINE NICHOLSON	202-842-6443

##### Board Liaison

SHELLEY STURMAN	202-842-6446
to leave a message	202-842-6432

## BOARD OF EXAMINERS

The AIC Board of Examiners is pleased to announce the certification of NINA RAYER and MARIAN PECK DIRDA as Conservators of Historic and Artistic Works on Paper.

NINA RAYER received her undergraduate degree from Simmons College in Boston, and earned her Masters in Netherlandish Art from the University of Pennsylvania. She graduated from the University of Delaware/Winterthur Graduate School Art Conservation Training Program and received a M.S. with a major in textile and paper conservation. She interned with ROBERT FUTERNICK at the Western Regional Paper Conservation Laboratory in San Francisco and served a second year internship with MARY TODD GLASER at the Northeast Document Conservation Center in Andover, MA. She was paper conservator at the Maine State Museum from 1980-83, and is presently paper conservator at the Rocky Mountain Regional Conservation Center in Denver, CO.

MARIAN DIRDA is a graduate of Oberlin College in Oberlin, OH. She received a Master of Arts Degree from the Cooperstown Graduate Program with a major in paper conservation and a minor in paintings conservation. She served her internship at the Library of Congress with PETER WATERS, and has been a member of the LC staff from 1975 to the present.

Information about the certification procedures and an application for the examination may be obtained by contacting MARTHA MORALES at the AIC National Office. (202-364-1036)

## MEMBERSHIP COMMITTEE

The next meeting of the Membership Committee will be held in January 1984. The committee encourages members to apply for Fellowship of Professional Associate Membership. Applications received before December 1, 1983 will be reviewed at the January meeting.

Sponsors are reminded that they should have a familiarity with the applicant's work.

Please send completed applications and attachments along with five photo-copies to: INGE-LISE ECKMANN, Secretary, Membership Committee, San Francisco, CA 94102. The applications for all categories of membership are available at the AIC National Office. Please call MARTHA MORALES or JODY DE VOLL at [REDACTED] for the necessary applications. Please do not use old file copies.

## NOMINATING COMMITTEE

The Nominating Committee elected at the 1983 General Meeting include the following: CLEMENTS ROBERTSON, KITTY NICHOLSON, and PHOEBE DENT WEIL, chair. The committee will be preparing a slate of officers to be voted on at the 1984 General Meeting. The slate will be prepared by January 1, 1984 and distributed to the membership during the second week of January. Members may then make formal nominations until the end of February.

The chair will be grateful for suggestions, formal or informal, from the membership at any time, particularly during the period between now and mid-December. The task is an awesome one for the committee; it will affect the future of AIC; it will affect you as a member. Your input is important! Contact: PHOEBE DENT WEIL, WUTA/SCL, 8200 Brentwood, Industrial Drive, St. Louis, MO 63144. (314-645-5230)

## CHANGES IN THE AIC NEWSLETTER STAFF

DORIS HAMBURG, who has served as Technical Editor for the past few years, has assumed the title of Chief Technical Editor. JODY DE VOLL of the

national office staff will be working as Assistant Editor.

For the four issues to be published in 1984, DR. DONALD SEBERA has agreed to serve as Guest Editor. He will be reporting on research in conservation from around the country. His first article will appear in the February issue. DR. SEBERA is a past president of AIC and is a Chemist at the Library of Congress' Preservation Office. He encourages members to contact him with suggestions for future articles at: Research & Testing Laboratory, Preservation Office, Library of Congress, Washington, D.C. 20540. (202-287-5607)

NIKKI HORTON and KATHERINE EIRK will continue to serve as Technical Editors.

*The expertise, dedication, and enthusiasm of these editors makes this Newsletter possible.*

*An important note: Future Newsletter deadlines have been changed from the 15th to the 10th of the preceding month. It has become increasingly difficult to get the NEWSLETTER in the mail by the end of the month when people keep asking for more time. The 10th will allow for the typing, editing, paste-up, printing, address update, and mailing. We must have two full working weeks after the deadline in order to meet our schedules. Mark your calendar for JANUARY 10. The April date has traditionally been earlier, so it has been moved back to the 5th of the month. Your comments, suggestions, and criticisms are always welcome.*

## SPECIALTY GROUPS

### SPECIALTY GROUP CHAIRS

Book & Paper	TIMOTHY VITALE 202-287-3700
Furniture & Wooden Objects	JAMES WERMUTH 401-847-1546
Objects	CAROLYN ROSE 202-357-2135

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Paintings	RUSTIN LEVENSON 212-255-3810
Photographic Materials	DEBBIE HESS NORRIS 302-428-1185
Textiles	MARGARET GEISS-MOONEY 707-829-0594

#### BOOK & PAPER GROUP (BPG)

Planning for AIC 1984 is going forward. CATHLEEN BAKER reports that we have received three abstracts. The deadline for abstracts has been extended again, until November 30th. Other plans for Los Angeles are proceeding as reported in the August Newsletter. Please act now if you are interested.

Recently CRAIG JENSEN compiled a new mailing list for our recent post card mailing informing the membership that the deadline for the Annual has been extended to October 31st. The AIC will help us by updating this mailing list by the end of October. If you have not paid your dues (by November) you will not receive the Annual when it is published. CRAIG JENSEN reports that he has received only a limited number of submissions to the Annual. I encourage all the speakers at the Baltimore BPG meeting to produce a short report on their presentation for inclusion in the Annual. Send all camera ready material, single spaced, any type face 1¼" (or larger) margins left and right to CRAIG JENSEN (address below).

We encourage BPG members to make plans to attend the Objects Group Pre-Conference Seminar, Tuesday May 15, 1984 (AIC meeting starts Thursday May 17th) on Protein Chemistry. The needs of BPG members are being considered in the planning, and topic and speaker selections. There should be material of interest on gelatine sizes, glues and leather.

#### BPG Refresher Courses

We are very dismayed at the lack of response to our request to "show interest" for summer/fall '84 refresher courses. We have had to assume that there is no interest in either of the two suggested courses. Therefore we have begun to plan two new one week refresher courses to be conducted at the IPC on 1) Chemistry, Physics and Evaluation of Fibers and Paper; and 2) History of European and American Paper (in conjunction with Dard Hunter Museum at IPC).

To refresh your memory, the two suggested courses were:

"There are two refresher sessions in the planning stages. One will probably involve lining techniques moderated by conservator(s) with specialized knowledge, to be held on the East coast. Small group size, hands on work and attendee participation are major planning considerations. The sessions will be approximately five days in length and repeated two or three times; maximum number of participants will be 45-50 practicing conservators. Please show interest and provide constructive comments to TIMOTHY VITALE. The second is a paper conservation refresher workshop. This session is intended to be an interactive "brainstorming" session for practicing paper conservators who feel they need "refreshing." Each participant will be allotted time for an informal presentation or demonstration with discussion. General discussion on model problems or especially complex treatment problems will be encouraged. It is intended for the session to tap the expertise and experience of the attendees while also providing an opportunity for new thought and direction within the field. Please show interest and

provide constructive comments to ROBERT FUTERNICK. These preliminary announcements are intended to sample interest. Please respond." (AIC Newsletter, August 1983).

No one likes to be hounded or reminded too often of something they intended to do but could not find the time for, but our group is only useful if it is active. At present there is INACTIVITY. Whether this is due to lack of interest in the program, a specific refresher course, or the feeling that the officers are heading the group in the wrong direction or that the members are too busy, we can't tell. It is possible that because our group is so large each busy person assumes that someone else will express their needs. If lack of interest is not the problem and lack of time is, you can't assume someone else will respond for you. You need to express your needs to us directly.

The BPG will send out a post card questionnaire in November, to sample your interest. Please consider the questions carefully, knowing that we will follow the will of the majority given the limits of our time and the BPG budget. THE RESPONSES RECEIVED BY EARLY DECEMBER will constitute your thoughts for planning purposes and be reported in the February Newsletter. The pre-addressed reply card will be sent to CRAIG JENSEN for tabulation. Please provide your own stamp.

Contact the following people now if you have comments, interest or contributions. TIMOTHY VITALE (President) Conservation Analytical Lab, Museum Support Center, Smithsonian Institution, Washington, DC 20560 (202-287-3700). CRAIG JENSEN (Secretary/Treasurer) for contribution to Annual, 1403 Justin Lane, Austin, TX 78757 (512-471-9117). CATHLEEN BAKER (Program Chairperson) for contribution to '84 Program, Cooperstown Graduate Programs, Cooperstown, NY 13326 (607-547-8768). ROBERT FUTERNICK, Fine Art Museums of San Francisco, Lincoln Park, San Francisco, CA 94121, (415-751-1459).

TIMOTHY VITALE

#### PHOTOGRAPHIC MATERIALS GROUP (PMG)

Plans for our fourth Annual Winter AIC/PMG Meeting are underway. The meeting will be held in Louisville, Kentucky on February 3 and 4, 1984. The focus of this meeting will be on Gelatin Materials: Deterioration and Conservation. The following talks and demonstrations have been tentatively scheduled:

- 1) "A Shot in the Dark: Gelatin Emulsion Transfer": Demonstration TOM EDMUNDSON and BOB LYONS
- 2) "The Uses of Gelatin in a Conservation Laboratory" CAROL TURCHAN FROST
- 3) "Investigations on the Fumigation of Photographic Materials" KLAUS HENDRIKS (tentative)
- 4) "Tutorial on Gelatin as a Material and Emulsion" HOLLY MAXSON and DEBORAH DYER MAYER
- 5) "The Removal of Filmoplast Tape from Gelatin Photographic Emulsions" MEREDITH MICKELSON
- 6) "Analysis of Copy Methods for Producing Duplicate Negatives" ROBERT ALTER and RICK MITCHELL
- 7) "The Removal of Dry-Mounted Gelatin Photographic Prints and their Subsequent Treatment" BOB LYONS
- 8) "The Use of a Hand-Held Steamer in the Conservation of Photographs: Demonstration JERRI NELSON
- 9) "Presentation of Current Research on Gelatin" SERGIO BURGI
- 10) "The Repair of Broken Autochrome Plates at the National Geographic Society--Testing of Suitable Materials: Binding Tapes" ROBIN SEIGEL



- 11) "Coping with Adhesion Problems between Glass and Gelatin Materials" SIEGFRIED REMPLE and CHRIS YOUNG

DAVID HORVATH and JIM REILLY will also both present a talk whose topics will be announced at a later date.

Suggestions for talks as well as round table discussion topics are welcomed. These talks can be informal and demonstrations are encouraged. If you are interested in participating in this conference please contact either DEBBIE HESS NORRIS (302-428-1185) or HOLLY MAXSON (215-732-4770).

Please note that current membership (this means paid dues) is a prerequisite for attendance at this meeting. A registration fee of \$20.00 for the Winter Meeting should be made payable to AIC/PMG and sent to HOLLY MAXSON c/o CCAHA, 260 South Broad Street, Philadelphia, PA 19102. This fee must be received by January 15, 1984.

For further information on this meeting, please contact either DEBBIE HESS NORRIS or HOLLY MAXSON.

Finally, AIC/PMG is compiling a bibliography of the articles written by the membership to be distributed at the Louisville Meeting. If you would like your publications included in this list please send a listing to DEBBIE HESS NORRIS, 121 Devonshire Road, Wilmington, DE 19803. To properly compile this bibliography, we must have the information by November 15. If you prefer to 'call in' the information that would be fine.

Thank-you for your response to and support of all of these issues.

DEBBIE HESS NORRIS

#### PAINTINGS GROUP (PG)

I am presently working on organizing two seminars for next summer: one on linings and another on compensation and retouching. The plan is to repeat seminar subjects each summer (perhaps even adding another) giving updated information. This would give all opportunities to attend.

An informal newsletter is also in the works. This is to make information from the regional groups available to all painting conservators. Our editor is DAVID MILLER, Conservation Department, Indianapolis Museum, 1200 West 38th St., Indianapolis, Indiana 46208. Please send him any information that comes up at your regional group or studio that might be of interest to all of us.

We also need papers for the Specialty Group Meeting in Los Angeles. Please send outlines to me by January 15. (29 West 15th St., New York, NY 10011).

RUSTIN LEVENSON

#### OBJECTS GROUP (OG)

The Object's Group needs a logo. I have hesitated to arbitrarily design one without input from all of you since we are a diverse group. We need a design which reflects all of our interests: Decorative arts, sculpture, archeology, functional objects, ethnographic materials, etc. Perhaps several different objects shapes in a simple line drawing could be designed. Please set aside some time to work up a few ideas and send them to me soon so that we can choose a logo for the next Newsletter. (I can have sketches professionally drawn if you don't have time.)

Our program for the 1984 meeting in Los Angeles is well underway. Presentations will include recent projects by conservators in Los Angeles, the conservation and analysis of metals, the conservation of

exotic materials and perhaps leather conservation. Although tremendous interest was expressed for this latter topic, I have received no contributions. If you have case studies on leather or other proteinaceous materials to present, would you please contact me as soon as possible.

The Protein Chemistry Pre-Conference Seminar will be held on Tuesday, May 15 and will probably involve an evening session. The AIC Board decided against scheduling pre-conference seminars which would conflict with Wednesday tours and those of the membership who responded to the "Meeting Questionnaire" concurred. We hope that many of you still will be able to attend.

Plans still are being developed for refresher courses on fiber identification and archeological conservation and a seminar on leather conservation. We have had several problems in organizing these refreshers due to scheduling conflicts, summer excavations and the international conferences next fall. However, proposals have been presented and at least one of these will be offered next year. Please keep this in mind and set aside some money for these important programs. We will keep you informed of the latest developments.


Abstracts of the OG's program in Baltimore have been sent to OG members who could not attend the meeting. The response to the OG's Questionnaire also have been sent to members who could not attend the "Information Exchange Session" at the meeting. If you are a paid OG member and have not received both of these documents, would you please contact me for distribution?

CAROLYN ROSE

#### WOODEN ARTIFACTS GROUP (WAG)

The Wooden Artifacts Group program for the 1984 Los Angeles Conference is progressing well with an interesting range of topics from parasitic wood predators to problems and solutions encountered in transporting the Pennsylvania German show and analytical procedures and treatments used for clear finishes and polychromed surfaces. Please submit an abstract of your paper no later than November 30, 1983.

The first edition of FINWOOF II is nearing completion. It will contain selected transcriptions from the Baltimore Wood Symposium including an article on adhesives by Dr. PAUL BRIGGS and DEBORAH BIGELOW's handout for gold leafing with a supplemental article on techniques in blending new leaf work by NANCY HUGHES of the Philadelphia Art Museum Conservation Department. All members in good standing of the Wooden Artifacts Group will receive a copy at no cost. Anyone who is not a member of the group and would like to receive a copy of FINWOOF II, should mail \$7.50 per issue to DAVID MATHIESON, Mystic Seaport Museum Inc., Greenmanville Avenue, Mystic, CT 06355. Checks should be made out to the AIC, attention WAG. Anyone wishing to submit an article to the next edition should mail copy to JAMES WERMUTH, Decorative Arts Conservators, 32 Green Street, Newport, RI 02840.

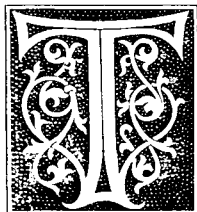
In the continuing saga of our chairman emeritus, WALTER ANGST fell from a ladder during the early days of September and received a compound fracture of the left leg. I know he would appreciate your letters and cards. His address is [REDACTED] MD 20902. As of this letter, he was still hospitalized but looking forward to returning home in the near future. 

Thank you for the large response to the WAG questionnaire, some which are still being returned. The information obtained is of immense value in determining the most effective use of our time together.

JAMES WERMUTH

All members are reminded that the new deadlines for the Newsletter will take effect in January--January 10 for the February issue. See page 2.

Specialty Group Chairs have been asked to supply a logo for use in the Newsletter. Send suggestions and drawings to your chair.



#### TEXTILE GROUP (TG)

Logo: As you may have noticed, the AIC Newsletter is now using graphics to identify the different Speciality Group columns. Other design ideas for the Textile Specialty Group are welcome. Perhaps a vote at the Annual Meeting

of submitted ideas would be appropriate. The graphic or drawing can not be larger than 2" x 3" and should be sent care of the TG Chair.

Pre-Meeting Symposium: Interest was expressed at last year's Annual Meeting for holding a special one-day symposium before the Annual Meeting and, usually later on in the conversation, the use of suction/vacuum tables and textiles. If there is enough response, perhaps this could be the topic for the symposium. Possible subjects could include design (with drawings and slides), construction, modifications, and usages (successful and not). A round-table format would most likely work the best. In order to get the ball rolling, there must be an almost immediate response to the TG Chair by December 10, 1983.

1984 Annual Meeting: Keep those suggestions and papers coming! More suggestions for thought: use of enzymes; use of dyes; on-going research (such as ageing studies and component interactions); conservation of costume, South Western textiles, modern (synthetic) textiles; safety/hazard questions; equipment modifications; results of collaboration with other conservation fields; out-of-the-ordinary problems and solutions; etc. So look at your work with a fresh eye - there is always something of interest that your fellow colleagues would like to know about.

Is there an interest in the TG membership for textile-specific tours (i.e. textile conservation facilities; textile exhibitions/collections, etc.)?

The availability of low-cost housing (under \$30/night) is also being investigated.

Please contact me with other questions and concerns (Refresher courses?) at P.O. Box 11002, Santa Rosa, CA 95406.

MARGARET GEISS-MOONEY  
TG Chair

*Specialty Group members should send suggestions for their column logo to the chair of their group.*

#### UPDATE ON KLINGLE

We continue to work on our new home. As we near the first anniversary of our occupancy, the bathrooms are nearing completion and we are still benefiting from the help of local conservators in finishing the painting, sewing, and some grounds upkeep. SHELLEY FLETCHER, CAROL GRISSOM, and SARA FISHER are doing battle with some well established weeds near the house and in the stone walks. There are many items we need, so if you want to participate, but cannot get here, a donation in any amount will be appreciated. Contribution checks should be made out to FAIC Historic House Fund.

Donations in any amount will be very helpful. (Remember that any improvements to the house become a credit on our rent.) Donations are tax deductible. Receipts will be sent to contributors before Dec. 31.

## PEOPLE

ALEXANDER STOPOWSKI suffered a heart attack in New York, and had to undergo emergency open heart surgery (triple by-pass), in July. He has recently returned to his home at [REDACTED] San Francisco, CA 94114 where he is recuperating. He was recently elected a fellow by the Bay Area Art Conservation Guild...SCOTT KELLAR reports a new location and telephone number for Scriptorium Book-binding, 4827 N. Damen Ave., Chicago, IL 60625. (312-728-1169)...ERIC GORDON is the new Assistant Conservator of paintings at the Williamstown Regional Art Conservation Laboratory...MICHAEL CONNOLLY will remain at the Indianapolis Museum of Art for a second year in objects conservation...DANIELLE ALLARD and LINDA WITKOWSKI are serving one year internships in paintings conservation at the Indianapolis Museum of Art...on December 5, RICHARD W. SHERIN will become Conservator at the Margaret Woodbury Strong Museum in Rochester...HELEN ALTEN is now a student in the University of London's archaeological conservation program...DAVID DUDLEY, director of the Upper Midwest Conservation Association was assistant race director of the successful "Tour of Minnesota" 550 mile bicycle race held recently...PATRICIA KAMM is joining the staff at Upper Midwest...SUSANNE F. BENDA is the new conservation technician at the Kansas Museum of History Conservation Center Laboratories in Topeka...URSUS DIX has resigned as head, Restoration and Conservation Laboratory of the National Gallery of Canada...conservators CAROL AIKEN and BRIAN RAMER have married and are living in England prior to moving to Rome...LAURIE BOOTH has accepted a six month NEA funded position at the Corning Museum of Glass...ALEXANDRA RIDDLEBERGER has married and assumed the name of DENNIS, she is working on temporary contract at the Smithsonian...FAITH ZIESKE has been selected for the advanced internship in paper conservation at the Philadelphia Museum of Art, funded by NMA and Ars Medica collection for the academic year 1984 ...CAROL SNOW is continuing work at an early Bronze Age site at the Euphrates River in Turkey...SHANNON ZACHARY is in Bristol, England to study bookbinding for two years...NANCY LANE TERRY completed Museum Certification in Textile Conservation at the Textile Conservation Center at Hampton Court in July, and is now at The Textile Conservation Center, 1702 Milford, Houston, TX 77098 (713-528-7295)...PHOEBE DENT WEIL's schedule continues to be a busy one - in September she lectured at the Krannert Art Museum on the "Conservation of the Mestrovic Equestrian Indians in Chicago," at the state capital building in Des Moines, Iowa on "Conservation of Outdoor Bronze Sculpture." She will treat Thomas Ball's Daniel Webster in Central Park, NY where she will deliver a lecture "Bronze and Stone in Park Environment." In October she lectured on "Patination of Bronze Sculpture" at the Pennsylvania Academy of Fine Arts, where she will give a workshop presentation on sculpture conservation in November. On November 3 she lectured on the Equestrian Indians again, this time at the Art Institute of Chicago...RICHARD FRIEDER began work as Head of Deacidification and Treatments Section of Conservation Services, Firestone Library, Princeton University...ROBERT L. FELLER and MERVIN MARTIN were both speakers at the 10th anniversary conference of the Institute for the Conservation of Cultural Material held in Brisbane, September 6-9...JIM CODDINGTON has returned from Europe where he studied cold lining and low pressure lining techniques with Bent Hacke, Vishwa Mehra and

Gerry Hedley while on an NMA grant. JIM has now received a Mellon Fellowship in Paintings Conservation at the Metropolitan Museum of Art to begin this winter... THOMAS G. CARTER has become a Fellow of IIC... KATE MAYNOR, funded by the Mellon Foundation, is the Advanced Conservation Intern working with DAVID CHANDLER in the Paper Conservation Laboratory, Art Institute of Chicago... The Texas Memorial Museum Materials Conservation Laboratory has undergone a complete renovation and increased in size 50%. The new address is: 10100 Burnet Road, Bldg. 122, Austin, TX 78758. SARA WOLF is Head Conservator and TERRY REMPEL and PAUL STORCH are assistant conservators at this Texas facility... DE VANT CRISSEY received an award for print framing during recent competition at the July meeting of the Professional Picture Framers Association in Atlanta... THEODORE NIGHTWINE has resigned from the Ringling Museum in Sarasota and is establishing a private conservation laboratory at 6516 Superior Avenue, Sarasota, FL 33581... INGE-LISE ECKMANN participated in the FAIC painting refresher course at the Williams-town Regional Conservation Laboratory... PAULINE MOHR has returned from a visit to conservation facilities and art collections in Italy, France, and The Netherlands... JAMES M. WRIGHT, a Cooperstown graduate is now on staff at the San Francisco Museum of Modern Art Conservation Laboratory, and will speak on Contemporary Painting treatments at the October meeting of the WAAC conference in Oakland... ANTOINETTE DWAN and LAURENT SOZZANI of Winterthur Graduate Program are interns in Paper and Paintings conservation at the San Francisco Museum of Modern Art... HOLLY HUSTON KRUEGER and JAY KRUEGER assisted with the lining of the large Benjamin West painting at the Cincinnati Art Museum in August and are now leaving San Francisco to join the staff at the Kimbell Art Museum in Fort Worth... JIM BERNSTEIN was the visiting consultant to the Rocky Mountain Regional Conservation Center in August; he lectured at a symposium on Mondrian and 20th century painting at the Kimbell Art Museum on October 15, then went on to Turkey under the aegis of the U.S. Information Agency Academic Exchange Program to present a paper at the First Istanbul Biennial Symposium on Contemporary Art and Architecture. He will be consulting on conservation training at Mimar Sinai University... ALEXANDRA ALLARDT has returned to private practice specializing in conservation of primitive and folk arts, sculpture, and anthropological materials. Her address is: [REDACTED] Portsmouth, RI 02871. [REDACTED]... BARBARA KEYSER is now working at the Vancouver Art Gallery, and is establishing a conservation program for the permanent collection.

**DR. ROBERT L. FELLER IS SELECTED FOR THE 1983 PITTSBURGH AWARD**

The Pittsburgh Award Committee at its annual meeting has selected AIC's Honorary Member, Dr. ROBERT L. FELLER as the Pittsburgh Awardee for 1983.

This award is a tribute to his international recognition as an expert in placing the conservation of artworks on a scientific basis. He has used the international language of chemistry to show an important relationship between the physical sciences and art. The nature of his leadership in the development of methods for preserving one of the truest and most telling forms of human expression is recognized by his peers.

His long research activity in picture varnishes and their solvents, pigment analysis and fading, light and water damage effects, and fading standards development has resulted in invitations from many cities throughout the world for restoration advice, to lead

training programs in art conservation, and to present lectures in art institutions. The creation of the research center on the materials of the artist and conservator through an Andrew W. Mellon Foundation of New York grant, with him as director, is a direct indication of his reputation and stature.



Pittsburgh Section,  
American Chemical Society

**MISSING PEOPLE**

Mail has been returned to the National Office and marked "Unforwardable" for the following people. If you know anyone here, please tell them to call us (202-364-1036) with their new address. They can't hear from us until we hear from them.

KIM E. AYVAZIN, COURTLAND BENSON, BEVERLY BRYCE, FRANK BUXTON, KEMA CURRY-FRANKLIN, STANISLAWA CZERNIECKA-SZUCKO, SONIA D'AMBRA, KATHLEEN GARLAND, KYRIE GARRETSON, CLAIRE HOEVEL, MARIA HOLDEN, GEORGE KORDELA, KATHELEEN MILLER, PRUDENCE MILLER, CATHERINE S. MYERS, IRENE FRALEY PRESTON, SYDNEY ROBY, CRAIG ROBERTS, SUSAN ROBERTS-MANGANELLI, PETER SIXBEY, ANN E. SVENSON, WILLIAM ASTON STRETCH, and MERRY WHITE ZEIGLER.

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## POSITIONS AVAILABLE

### ASSISTANT PAINTINGS CONSERVATOR

The Conservation Services Laboratory of The Detroit Institute of Arts seeks an Assistant Conservator of paintings. Candidates who have successfully completed an accredited conservation program or equivalent training and who have had significant work experience are preferred. Duties will include the examination, technical analysis and treatment of paintings on panel and canvas on contract through the D.I.A.'s state program. Position available immediately. Salary commensurate with experience. Generous benefits. Send resume of education and professional experience to: ABRAHAM JOEL, Head Conservator, Conservation Services Laboratory, Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202.

### PAINTINGS CONSERVATOR

Brigham Young University is seeking a Paintings Conservator to direct the Conservation Laboratory of Fine Arts. Responsibilities include treatments, assessments, documentation, and administration of the laboratory. Salary commensurate with experience. Excellent benefits. Please contact Franz Johansen, Brigham Young University, B-509 HFAC, Provo, Utah 84602.

### SCIENTIST, HISTORY OF MATERIALS SENIOR OBJECTS CONSERVATOR-MICROANALYST OBJECTS CONSERVATOR

These positions are in the Conservation Analytical Laboratory, which provides conservation and scientific examination services for the various museums of the Smithsonian Institution, as well as conducting research in ancient materials and processes. The Laboratory includes a staff of about twenty five scientists and conservators and is well equipped with analytical instruments, including a wide range of instruments in collaborating laboratories. A new graduate program for training conservators will be part of the Laboratory and there is a strong program in archaeometry.

The Scientist, History of Materials, must have considerable experience, with a record of publication in conservation science or in materials science and the technical history of materials.

The Microanalyst is needed to identify materials that come to the Laboratory for treatment or technical examination. These will include textiles, dyes, pigments, corrosion products, adhesives.

The Objects Conservators will be concerned with treating historic and ethnographic objects and developing new methods and techniques in conservation. Candidates should have good academic backgrounds with practical experience.

The salary for the Scientist, History of Materials will be in the range of \$29,000. to \$35,000. depending on qualifications. The salary for the Microanalyst will be around \$25,000. The salary for the Objects Conservator is in the range of \$20,000. to \$24,500. depending on qualifications and the Senior Objects Conservator is around \$29,000.

For Position Announcements and necessary forms write to ALAN POSTLETHWAITE, Acting Director, Smithsonian Institution, Conservation Analytical Lab, MSC, Washington, D.C. 20560. Closing date for completed forms is December 30, 1983.

### ASSISTANT CONSERVATORS

Two Assistant Conservators needed for the Peabody Museum's Basketry Project, to complete a National Science Foundation funded project to stabilize and document its collection of North American basketry. Under museum conservator, these individuals will follow the systematics established over the past two years in performing examinations, diagnoses, treatments and 35mm and 2 1/4" photographic documentation. Certificate from a conservation training program or equivalent training. Knowledge of North American Basketry materials, structures, techniques and their respective forms of deterioration and stabilization is necessary. 18 month positions, subject to renewal. Salary \$16,000.-\$19,000, depending on experience. Send resumes to: Steve Mellor, Conservation Dept., Peabody Museum, 11 Divinity Avenue, Cambridge, MA 02138.

### PAINTINGS CONSERVATION LECTURER

The successful candidate will be appointed to a position in the Conservation of Cultural Materials Section of the School of Applied Science, and will take responsibility for the teaching and development of the painting conservation major under the direction of the Principal Lecturer.

Applicants should be professionally qualified and have substantial experience in the conservation of Western paintings, both modern and traditional. Teaching experience in this field, although not essential, is highly desirable. The appointment will depend on the successful applicant's experience and qualifications. Assistance with housing will be provided. Fares for the appointee and family and reasonable moving costs will be paid. For further information contact: Dr. C. Pearson, Canberra College of Advanced Education, P.O. Box 1, BELCONNEN, A.C.T., 2616, Australia.

Applications quoting reference number 83/2094 are required by November 30, 1983 and should be addressed to The Secretary, Canberra College of Advanced Education, P.O. Box 1, BELCONNEN, A.C.T., 2616, Australia.

### CONSERVATOR OF PAINTINGS

The Museum of Modern Art seeks a Painting Conservator for its large new laboratory, with good light. Candidates must have a graduate degree in Conservation or equivalent experience, plus 5-10 years of active studio experience. Must be capable of the highest quality individualized treatment on a variety of important works of art. Must be able to work with a diversified collection and with curatorial staff. Salary is negotiable and will depend on the qualifications of the candidate. Generous benefits. Send resume to Ms. Lyanne Dowling, Director of Personnel, Museum of Modern Art, 11 West 53rd St., New York, NY 10019.

### PEABODY MUSEUM CONSERVATOR

Responsibilities include development of long-range conservation plans, staff training in the care and handling of objects, conservation condition surveys, and collection management. Experience in ethnographic-archaeological conservation treatments, object authentication and museum environment--control design is essential. Proven administrative skills and strong background experience in grant proposal writing. Graduate degree from a conservation training program plus 5 years experience is required. Salary \$25,000.-\$30,000., depending upon experience. Send resumes to C.C. Lamberg-Karlovsky, Director, Peabody Museum, Harvard University, 11 Divinity Avenue, Cambridge, MA 02138.

## ASSISTANT PAINTINGS CONSERVATOR

One year contract available for Assistant Paintings Conservator. Long-term employment negotiable after expiration of contract. Duties will include basic conservation treatments, documentation and treatment reports. The Assistant Conservator will work under SCOTT M. HASKINS in a new laboratory designed for the conservation and maintenance of institutional and private collections. Please send resume to: JAMES M. HANSEN, [REDACTED], Santa Barbara, CA 93101.

## OBJECTS CONSERVATOR

The Museum of Art and Archaeology at the University of Missouri is seeking a general Objects Conservator to care for its collections, which are comprehensive in scope, with emphasis on the art and archaeology of the ancient Mediterranean world. The applicant should have training and experience in the conservation of objects and general knowledge of other areas, as paper and textiles. The small, one-person lab is well-equipped. Completion of a recognized conservation program, including internship, is required. Relevant experience is desirable. Salary: \$16,500.-\$19,500. with good staff benefits. Search extended to December 15. Please send letter of application, resume and references to Ruth Witt, Interim Director, 1 Pickard Hall, University of Missouri, Columbia, MO 65211.

## PHOTOGRAPH AND TEXTILE CONSERVATORS

Openings now exist for a Photograph and Textile Conservator at the Chicago Conservation Center. (See article in this issue.) Each conservator will have a rare opportunity to design his/her own space, propose an operating budget, and assist in the growth and development of the Center. Applicants should have a degree from a recognized training school or equivalent apprenticeship training as well as additional advanced experience. The starting salaries for each position will be \$20,000. which includes generous benefits. Send resumes to BARRY R. BAUMAN, [REDACTED], Chicago, IL 60615.

## MELLON ADVANCED APPRENTICESHIP

The Walters Art Gallery offers a position as Mellon Advanced Apprenticeship Fellow in Painting or Object Conservation. Applicants should have a degree from a recognized graduate level conservation training program or equivalent experience. Position to begin January 1, 1984. Send resume and references to TERRY WEISSER, Director of Conservation, The Walters Art Gallery, 600 North Charles Street, Baltimore, MD 21201.

## BOOK CONSERVATOR/CONSERVATION LAB SUPERVISOR

A private humanities research library with new conservation facilities is seeking an experienced book conservator to supervise its Conservation Laboratory. Requirements include a broad theoretical understanding of book conservation: qualities of materials, environmental influences, protective storage possibilities, treatment options, binding techniques and sufficient paper chemistry for choosing conservation treatments of library materials; highly developed skills in a broad range of conservation treatments, binding and protective housing techniques; familiarity with simple laboratory methods of testing of formulating; an awareness of historical and bibliographical implications of conservation treatment. Responsibilities include executing a wide variety of book conservation

treatments, specifying treatment for books accepted by the Lab, supervising the Lab staff (3-4 people), evaluating work before it is discharged from the Lab and participating in the hiring and training of Lab staff. The Lab Supervisor reports to the Preservation Librarian. Applicants must have at least five years of conservation binding and treatment experience, preferably in a research library situation. Send inquiries and resumes to: Bonnie Jo Cullison, Preservation Librarian, The Newbury Library, 60 W. Walton, Chicago, IL 60610.

## PAINTINGS CONSERVATOR

The Pacific Regional Conservation Center seeks applicants for Senior Paintings Conservator, position anticipated to open in early 1984. Candidates should have a graduate degree in conservation or equivalent experience with a minimum of 5 years studio experience. The position will entail the planning and equipping of a new laboratory, treatment of a wide variety of works from panel paintings to contemporary art, and extensive consultation with member institutions throughout the state. Salary commensurate with experience. A letter of inquiry, or application with curriculum vitae and three references should be sent to: MARY WOOD LEE, Chairman, Pacific Regional Conservation Center, Bishop Museum, Honolulu, Hawaii 96819.

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## INTERNSHIP, TEXTILE CONSERVATION

The Cooper-Hewitt Museum is offering a nine month internship in textile conservation, made available through a grant from the New York State Council on the Arts. The internship brings a stipend of \$6,000. and limited funds for travel within New York state. Priority will be given to applicants who have had previous experience, training or educational background in textile conservation. The internship will begin in January, 1984 and will consist of at least 3 days per week in the museum's lab. Applicants should send resumes by December 1, 1983 to: LUCY COMMONER, Textile Conservator, Cooper-Hewitt Museum, 2 East 91st Street, New York, NY 10128.

## COLLECTION-SHARING CONSERVATOR

The Peabody Museum, Harvard, seeks an assistant conservator for its Collection-Sharing Program. Under the supervision of the Program Director and museum conservator, performs conservation examinations, diagnoses, and treatment; also prepares condition reports, photographs object condition, recommends packing specifications for extensive traveling loans, accompanies selected loans to and from borrowing institutions to oversee unpacking and repacking. 18 months position to begin ASAP with renewal subject to funding. Graduate conservation program certification required; 1-2 years additional experience. Send resumes to: Lea S. McChesney, Program Director, Collection-Sharing, Peabody Museum, 11 Divinity Avenue, Cambridge, MA 02138.

## OBJECTS CONSERVATOR

The Indianapolis Museum of Art is seeking an Objects Conservator to work on its collection, which is predominantly furniture and decorative arts with a growing ethnographic collection. In addition, there will be responsibility for some objects work for regional museums. Candidates should have a graduate degree in conservation or equivalent experience, and two to four years of laboratory experience subsequent to the completion of their training. For further information contact: MARTIN J. RADECKI, Chief Conservator, Indianapolis Museum of Art, 1200 West 38th St., Indianapolis, IN 46208.

*Always check the last page for any positions received at press time.*

*A nominal fee is charged for each listing. All employers are equal opportunity employers.*

## PUBLICATIONS

### Save Money on a Subscription and Help the AIC

Once again "The Old-House Journal," the monthly periodical devoted to restoration and maintenance techniques for the old house, is offering a reduced rate on subscriptions and renewals to AIC members and friends. A one year subscription or renewal regularly \$16, is available through the AIC for \$12 - a 25% savings. In addition to receiving a valuable periodical, you will be helping the AIC financially. AIC is permitted to keep \$6 from every subscription and also becomes eligible for an unrestricted \$1,000 grant from "The Old-House Journal."

Even if your house is not of "antique" vintage the articles on floor refinishing, plumbing, wiring, stenciling and much more are worthwhile for any home owner. If you have been putting off subscribing to "The Old-House Journal" now is the time to finally do it.

Those wishing to subscribe should send a check for \$12 made out to the AIC, The Klingie Mansion, 3545 Williamsburg Lane, NW, Washington, DC 20008. If you are renewing a subscription, please include a mailing label.

SHELLEY STURMAN

Stone Decay and Conservation, Atmospheric Pollution-Cleaning - Consolidation and Protection, Materials Science Monographs, No. 11, Elsevier Science Publishers Co., Inc., P.O. Box 1663 Grand Central Station, New York, NY 10163. \$97.75, 453 pp. A detailed work on the conservation and restoration of stone in historical, archaeological and artistic buildings and monuments. Conservation techniques, scientific investigations and environmental problems are discussed as are the chemical and physical properties of polymeric substances available for treatment. The volume also presents thorough bibliographies and case histories.

Proceedings of the conference Safe Pest Control Procedures for Museum Collections, held June 14-15, 1983 in New York City are in cassette format from Center for Occupational Hazards, 5 Beekman Street, New York, NY 10038 for \$45 (8 cassettes C-90) plus \$2 postage/handling. The information packet distributed to conference attendees is also available for \$10. This includes an 8-page data sheet summarizing the conference. The data sheet is available separately for \$1.50.

The Textile Booklist is a quarterly review containing book reviews, exhibit news, editorials, and guest editorials, as well as listings of new books and exhibit catalogues. For those interested in textile research, conservation, fabric production, tailoring doll clothing and needlework. \$14.00 per year. Write: The Textile Booklist, Canadian Subscription Office, P. O. Box 3852, Vancouver, B.C. V6B 3Z3.

## CONFERENCES, COURSES, SEMINARS

Nov. 17-21, 1983. Conservation and Restoration of Mural Paintings, 7th International Symposium on the Conservation and Restoration of Cultural Property, Tokyo, Japan. Contact: Miss M. Takizawa, Secretary of the Symposium, Tokyo National Research Institute of Cultural Properties, 13-27 Ueno Park, Taito-ku, Tokyo 110, Japan.

Dec. 5-7, 1983. Conservation and Management of Photographic Collections Workshop at Andover, Massachusetts. The faculty will include GARY ALBRIGHT, JOSE ORRACA, JAMES REILLY and DEBRA HESS NORRIS. Information: Photographic Conservation Workshop, NEDCC, 24 School Street, Andover, MA 01810. Telephone: (617-470-1010)

Jan. 16-Mar. 16, 1984. Conservation of Japanese Screens. A seminar taught by Mr. Suguria. Contact: MARY WOOD LEE, Director, Pacific Regional Conservation Center, Bernice Pauahi Bishop Museum, Honolulu, Hawaii 96819. Telephone: (808-847-3511).

Feb. 3-4, 1984. Fourth Annual Winter AIC/PMG Meeting in Louisville, Kentucky. The Photographic Materials Group meeting is discussed in this issue under PMG news. (Specialty Groups)

Feb. 16-17, 1984. Frontiers in Color Science. A two day symposium which will inaugurate the Munsell Color



Science Laboratory at RIT. Contact: Dr. F. Grum, School of Photographic Arts and Sciences, Rochester Institute of Technology, P.O. Box 9887, Rochester, NY 14623. Telephone: (716-475-2230).

Feb. 27, 1984. Corrosion Inhibitors in Conservation, London, England. Organized by the United Kingdom Institute for Conservation. Contact: Conference Secretary, Conservation Department, Museum of London, London Wall, London EC27 5HN, England.

April 2-3, 1984. Management and Care of Historical Photographs, Ottawa, Canada. Course directors are Dr. Klaus Kendricks, Chief, Picture Conservation and Andrew Birrell, Director, National Photography Collection, Public Archives of Canada. Information: Ontario Museum Association, 38 Charles Street, East, Toronto, Ontario M4Y 1T1, Canada. Telephone: (416-923-3868).

April 4-6, 1984. Third Annual Seminar in Conservation of Archival Materials, Austin, Texas. A hands-on workshop with sessions on fabrication and identification of photographic processes, deterioration and stabilization problems, preservation housings and exhibition/display techniques. Contact: SIEGRIED REMPEL, Conservation Scientist in Photography, Humanities Research Center, Box 7219, University of Texas, Austin, TX 78712.

April 8-14, 1984. Horizons in Bookbinding, Brighton, England. A week of demonstrations, lectures and discussions about design and techniques in hand bookbinding. Contact: Miss Faith Shannon, Conference Organizer, Horizons in Bookbinding, Department of Visual Communications, Faculty of Art and Design, Brighton Polytechnic, Grand Parade, Brighton BN2 2JY, East Sussex, England.

May 2-5, 1984. Scientific Methodologies Applied to Works of Art, Florence, Italy. Organized by the Opificio delle Pietre Dure e Laboratori di Restauro di Firenze, the Progetto Finalizzato Chimica Fine e Secondaria and the Istituto Guido Donegani di Novara. Contact: Istituto Guido Donegani, S.P.A., Segreteria Technica, via G Fauser 4, 28100 Novara NO, Italia.

May 8-25 and June 5-22, 1984. Oriental Techniques of Paper Conservation, Rome, Italy. Two workshops to be conducted by Mr. K. Masuda of the Tokyo National Research Institute of Cultural Properties. Contact: ICCROM, 13 via di San Michele, 00153, Rome, Italy.

May 16-20, 1984. American Institute for Conservation 12th Annual Meeting, Los Angeles, California. Pre-registration materials will be sent in January. Contact: MARTHA MORALES, AIC National Office, 3545 Williamsburg Lane, NW, Washington, DC 20008.

May 28-June 1, 1984. International Research Group on Wood Preservation, 15th Annual meeting in Ronneby, Sweden. Information: IRG 15 Organizing Committee, IRG Secretariat, Drottning Kristinas vag 47 C, S-114 28 Stockholm, Sweden.

June 4-29, 1984. Materials in Ancient Societies: Ceramics, Cambridge, Massachusetts. The Center for Materials Research in Archaeology and Ethnology (CMRAE) third annual Summer Institute Course. The courses purpose is to develop the students analytical skills for interpretation and reconstruction of technological systems used by ancient and non-industrial societies in the production of ceramics. Contact: Suzanne DeAtley, Director, CMRAE Summer Institute, Massachusetts Institute of Technology, Rm. 8-138, Cambridge, MA.

June 26-30, 1984. Science in Egyptology, 2nd Symposium in Manchester, England. Organized by the Manchester Mummy Research Team. Contact: Dr. A. R. David, Manchester Museum, The University Manchester M13 9PL England.

Aug. 28-31, 1984. 2nd Conference of the ICOM Working Group, Waterlogged Wood at the Centre d' Etudes et de traitements des bois gorges d'eau, Grenoble, France. Contact: M. Ramiere, CENG, CETBGE ORIS, 85X 38041 Grenoble Cedex, France.

Sept. 2-7, 1984. Adhesives and Consolidants, the 10th International Congress of the International Institute for Conservation of Historic and Artistic Works. Contact: N.S. Brommelle, IIC Office, 6 Buchingham St., London WC2N 6BA, England.

Sept. 10-14, 1984. The Seventh Triennial Meeting of the ICOM Conservation Committee, Copenhagen, Denmark. Contact: Brian Arthur, Senior Scientist, National Museum of Man, Ottawa, Ontario K1A 0M8, Canada.

## MATERIALS

A new firm, MUSEUM SERVICES CORPORATION offers a selection of materials, supplies, services and equipment for painting and paper conservation. These include fiberglass, microcrystalline wax, hot tables, light tables and shadow boxes among other items. Museum Services Corporation will provide crates and arrange for transportation for art objects. They also serve as the Washington-Baltimore distributor for Process Materials Corporation. For more information contact Peter Mecklenburg, Museum Services Corporation, 4226 Howard Avenue, Kensington, MD 20895, 301-933-5885.

LIQUITEX ACRYLIC PAINTS has a promising selection of iridescent colors. They consist of copper, gold and white which are titanium coated mica flakes and bronze, pewter and silver which are titanium coated mica flakes with carbon black. 'How to Mix and Use Color', a booklet published by Binney and Smith Art Materials Division, manufacturers of Liquitex Acrylic Paints, lists product information for their paints. These products are available at most art stores.

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## TECHNICAL NOTES

### INDUSTRY LABELING PROGRAM BEGINS

The Art and Craft Materials Institute, Inc. (ACMI) has begun to certify that certain artists materials meet the labeling standard recently developed through the American Society of Testing and Materials Association. The ACMI formerly known as the Crayon, Watercolor and Craft Institute, had in the past only certified children's art materials as non-toxic through its Certified Products Program.

The new certified labeling program for adult art materials will certify that products with the CL (Certified Label) conformance statement have had their formulations evaluated by a toxicologist and that the labels contain the cautionary and other statements required by law and by the new ASTM Chronic Health Hazard Labeling Standard.

Products that will come under this certified labeling program include acrylic colors, oil colors, pigments, ceramic colors, screen printing inks, drawing and other inks, oils, varnishes, solvents and mediums. At present six manufacturers have received authorization from ACMI to put the Certified Labeling Conformance Statement on some of their products. These companies are: Binney and Smith, Inc. (Liquitex); M. Grumbacher, Inc.; Hunt Manufacturing Co.; Graphic Chemical and Inc. Co.; Utrecht Linens and Martin/F. Weber Co. Only those products with the CL conformance statement have had their labeling reviewed. (A list is available from ACMI, 715 Boylston Street, Boston, MA 02116, 617-266-6800). Several other companies are in the process of getting products approved.

According to the consulting toxicologist for the ACMI, Woodhull Stopford, M.D., the certified labeling program is not just ensuring that the labels adequately reflect the hazards of the products. In some instances manufacturers are reformulating products so that they do not have to put a cancer warning or other severe chronic hazard warning on their product. For example, he said that to avoid putting allergy and kidney damage warning on turpentine, manufacturers are using turpentines that do not contain the ingredients responsible for these effects. This would make turpentines with the CL conformance statement potentially safer than turpentines that do not have this certification.

*(This article is reprinted from Art Hazards News, Vol. 6, No. 5, p. 1.)*

## NEWS IN GENERAL

### INTERIOR APPROPRIATIONS BILL...

#### \$3 MILLION FOR CONSERVATION!

The Interior Appropriations Bill includes \$3 million for conservation. Amendment No. 152 allots \$20,150,000 to the Institute of Museum Services, a

sum slightly below the \$21,500,000 recommended by the House and above the Senate's suggested \$14,150,000. The decrease from the House recommendation resulted in two changes; \$2,070,000 was eliminated from general operating support grants and \$720,000 was re-directed to special projects. \$150,000 of the 3 million provided for conservation grants will be channeled to develop a program for the conservation of cultural objects and property in cooperation with The National Institute for Conservation of Cultural Property (NIC), The American Institute for Conservation of Historic & Artistic Works (AIC) and The American Association of Museums (AAM). PIETER MEYERS, AIC President, ARTHUR BEALE, NIC President, and Lawrence Reger, Director of AAM, are working together on this program. The February Newsletter will carry an update.

### IMS

Lilla Tower, director of IMS for 18 months, resigned and Susan Phillips has been appointed director. Tower had supported President Reagan's request to have the institute eliminated, but Congress denied this and has appropriated funds for FY 1983. Regulations for the grant program of IMS were published in June and there have been some modifications made in the application. Museums with challenge grants from NEH or NEA may not apply for IMS support. In FY 1983 museums are eligible for 3 out of 5 years with an increase in audit requirements. There is an appeals procedure for museums whose applications are rejected. In the 1984 appropriations bill for IMS the House approved an elimination of the challenge grant restriction. For up to date information and application contact: Susan Phillips, Director, IMS, Old Post Office Bldg. 1100 Pennsylvania Ave., NW, Washington, DC 20506. Grants Dept. telephone (202-786-0539).

### THE NATIONAL MUSEUM ACT (Note December 15 deadline)

The Smithsonian Institution's NMA program is a technical assistance program with grants for projects to improve museum operations. Funds will be granted to museums, professional museum-related organizations, and academic institutions with museum-related programs. NMA-funded projects support training opportunities for museum professionals, research that advances knowledge about critical museum-related problems, and activities that make technical information available to the field. Many of the NMA grants involve conservation and preservation of objects.

Applicants in the categories of Graduate/Professional Education and Training, Museum Internships, Stipends to Individuals for Conservation Studies, Special Studies and Research, Seminars, and Services to the Field should submit requests by December 15, 1983 for any projects scheduled to begin after June 15, 1984. For more information and further information, contact the National Museum Act, Arts and Industries Building, Smithsonian Institution, Washington, DC 20580 (202-357-2257). Guidelines have been sent to all active AIC members.

### AMERICAN ASSOCIATION OF MUSEUMS AWARDED NEH GRANT

AAM has been awarded a \$50,000 grant to organize a series of colloquiums to study the problems facing the nation's museums and recommend strategies for stabilizing collections and making them more available for research and exhibition. Directors, curators, trustees, conservators and specialists in collections management and information management will be included in the program. The grant is part of an AAM initiative to encourage the museum community to make the care of collections a high priority in

museums nationwide. For more information contact Dr. Susan Bandeys, AAM, 1055 Thomas Jefferson St. NW, Washington, DC 20007.

#### RECENT GRANTS

The University of Connecticut has received a \$7,500 grant from the Tinker Foundation to fund phased preservation of a newly acquired collection of books, pamphlets, periodicals, and government documents dealing with Puerto Rico's history and cultural development. The approximately 2,200 titles span the last 150 years.

The National Endowment for the Humanities awarded the Panhandle-Plains Historical Museum, in Canyon, Texas, a challenge grant of \$95,000. The museum will purchase technical equipment for the Texas Conservation Center, which serves museums in Texas and other parts of the Southwest.

Morris Library, Southern Illinois University at Carbondale has been awarded \$106,650 from the National Endowment for the Humanities, to develop a cooperative conservation program for research libraries and archives. The two year project will concentrate on stimulating preservation program development in a five state region of Illinois, Indiana, Kentucky, Tennessee, and Missouri. In addition to an information service, major program services will include on-site consulting and workshops. During 1984, the program will begin offering an at-cost service to construct custom protective enclosures for rare books. For more information contact the Midwest Cooperative Conservation Program, Morris Library Southern Illinois University, Carbondale, IL 62901 (618-536-2171).

On November 1 the Cooperative Conservation Center moved into its facilities in the new Kansas Museum of History. The Center is comprised of laboratories for Decorative Arts, wooden objects, and textiles and also includes a Radiography/Photo Studio and fumigation room. For information contact ROBERT F. MC GIFFIN, Chief Museum Conservator/Administrator, Kansas Museum of History, Conservation Center Laboratories, 6425 S.W. 6th St., Topeka, KS 66615.

#### ARCHIVAL AIDS CONSERVATION AWARD

Archival Aids, a division of Ademco, through the Society of Archivists, offers an annual award for innovative conservation. This may include the invention of a new process, the application of an existing process in a new way or the significant improvement of existing processes, materials or equipment. The award may be made to anyone working in the field of paper or parchment conservation anywhere in the world whether or not they are a member of the Society of Archivists.

The award consists of a check of £200, a trophy bearing the recipient's name (which shall be returnable) and a certificate to be kept by the recipient. In the event of an award for collaborative work, the cash award will be divided equally, and if appropriate, the trophy will be inscribed with the name of the recipients' institution. In exceptional circumstances a number of smaller awards may be made when certificate and reduced monetary prizes will be given, but no trophy.

Awards will be made at the discretion of a panel of the Society of Archivists. The closing date for entries is June 1st of each year. Nominations may be made by others or oneself. Requests for nomination forms or additional information should be addressed to: F. I. Dunn, Honorary Secretary, Society of Archivists Technical Committee, Cheshire Record

Office, The Castle, Chester CH1 2DN. (Please enclose a self-addressed envelope.)

#### KELLOGG FOUNDATION FELLOWSHIPS AT FIELD MUSEUM (Note deadlines)

The Field Museum of Natural History is offering mid-career training fellowships for museum professionals for the 1983-1984 academic year. Fellowships are funded by the W. K. Kellogg Foundation.

Two programs will be offered: "Museum Education: Strategies for Effective Programming," March 19-23, 1984; "Exhibition Development: A Team Approach," April 25-27, 1984. Application deadlines are January 16, 1984 (Education); February 15, 1984 (Exhibition).

Selected fellows will receive stipends to cover the costs of transportation, per diem expenses and materials. For more information, contact Carolyn Blackmon, Dept. of Education, Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605-2497.

#### THE TEXTILE CONSERVATION WORKSHOP, INC., SOUTH SALEM, NEW YORK

The Textile Conservation Workshop, Inc. has begun its third year of Two-Day Outreach Conservation Surveys and Workshops for New York State historic agencies. This program is funded in part by the New York State Council on the arts. N.Y.S.C.A. also funded an advanced internship position at the Workshop for 1982-83. This position was awarded to DEBORAH BEDE who will continue at the Workshop as Costume Conservator. The TCW was also awarded a National Endowment for the Arts grant for a master-apprentice internship for 1983-84. Staff has grown to nine people with the addition of Patricia Ewer, formerly of the Minneapolis Museum of Art, and Loreen Finkelstein.

#### APPLICATION DEADLINES FOR FEDERAL FUNDING

December 1: NEH Division of Special Programs, NMA Professional Assistant in Conservation and Museum Practices

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- December 13: NEH Division of Public Programs, Museums and Historical Organizations  
 December 16: NEH Division of Public Programs, Libraries  
 January 3: NEA Museum Programs, Wider Availability of Museums, Museum Sabbaticals, Fellowships for Museum Professionals, Visiting Specialists  
 February 1: NEH Division of Research Programs, Archeology, Basic Research, State, Local and Regional Studies

For information contact: National Endowment for the Humanities (NEH) (202-786-0438), National Endowment for the Arts (NEA) (202-682-5400), Old Post Office Bldg., 1100 Pennsylvania Ave., NW, Washington, DC 20506. National Museum Act (NMA), Arts and Industries Bldg., Room 3465, Smithsonian Institution, Washington, DC 20560 (202-357-2257).

**THE CONSERVATION ANALYTICAL LAB (CAL) HAS MOVED**

CAL has now moved to spacious new quarters at the Museum Support Center (MSC), 4210 Silver Hill Road, Suitland, MD. The mail address is CAL, MSC, Smithsonian Institution, Washington, DC 20560. The size of the move (over 26 truckloads!) gives some indication of the amount of time necessary to become fully established in the new turf before an open-house can be scheduled, but in the meantime, staff members may be contacted at the following new telephone number: (202-287-3700).

ELEANOR MC MILLAN

**CORRECTION**

The 1983 Newsletter reported that an NMA grant was awarded to Louis Pomerantz. The Pomerantz Institute for the Advancement of Fine Arts Conservation was awarded a \$10,000. grant and Louis Pomerantz is writing the book for the Institute.

**NEW YORK ADOPTS ARTISTS' RIGHTS LAW**

New York State enacted an Artists' Authorship Rights law on August 8, as Chapter 994 of the Laws of 1983, effective January 1, 1984. This is important legislation in the art field, and AIC members should be alert to attempts to adopt similar laws in other states.

The law is based on the finding that "there have been cases where works of art have been altered, defaced, mutilated or modified thereby destroying the integrity of the artwork and sustaining a loss to the artist and the artist's reputation."

The law basically does two things. First, it prohibits anyone, without the consent of the artist, from displaying a work to the public in an altered, defaced, mutilated or modified form if "damage to the artist's reputation is reasonably likely to result therefrom."

Secondly, the law gives the artist the right to disclaim authorship of his or her work. One reason for disclaiming authorship is that the work has been altered, defaced, mutilated or modified "without the artist's consent, and damage to the artist's reputation is reasonably likely to result or has resulted therefrom."

The law provides that an artist can bring a lawsuit "for legal and injunctive relief." This means that the artist can sue for monetary damages or for a court order requiring some change in the display of the work of art.

Of critical importance to conservators is a specific exemption for conservation. The law provides that conservation shall not constitute an alteration, defacement, mutilation or modification, "unless the conservation work can be shown to be negligent." The definition of conservation is derived from the AIC

By-Laws as "acts taken to correct deterioration and alteration and acts taken to prevent, stop or retard deterioration."

The exception for negligence is based on the desire of the authors of the bill to allow an artist to disclaim authorship if a work has been negligently treated. The phrasing of the exception would put the burden of proof on the person asserting that there has been negligent treatment. In the absence of this law, conservators could, of course, always be sued for negligence by the owner. The effect of this law is to give the artist the right to disclaim authorship and/or to sue for damages, if he or she can prove negligence.

Negligence is not defined in the law but is a well established legal concept. The standard of care for professionals would probably apply to conservation. The general law on this subject is that those who undertake any work calling for special skill are required not only to exercise reasonable care in what they do but also to possess a minimum standard of special knowledge and ability. These principles must be applied to the facts of each case.

Conservators should be on the lookout for similar proposals in other states. If you learn that a state legislature is considering this issue, an attempt should be made to contact the legislative staff working on the bill and to inform them of the effects on conservation. Generally these individuals are very receptive to this kind of information, especially if it is furnished early in the legislative process when the bill is being drafted.

Edward J. Sack  
 Member of the New York Bar

**NORTHWEST CONSERVATION CENTER CREATED**

Existing since May, the Center has been created as a vehicle to attract funds in support of conservation services to small local museums and historical societies, and to continue data base development activities. For more information contact JACK C. THOMPSON, [REDACTED], Portland, OR 97209.

**THE CHICAGO CONSERVATION CENTER**

I am pleased to announce the incorporation of The Chicago Conservation Center which is located at 730 N. Franklin, Street, Chicago, Illinois 60610. The newly renovated loft space, on Chicago's near North side, has wonderful 14' ceilings and will cover 6,000 sq. ft.

The organization of the Center is most unusual, for private funds have been raised or donated, yet the direction of the Center will be completely held by the conservators. It is encouraging to realize that sponsorship of professional conservation is possible and shows a steady growth of the field as a whole.

The Center will begin by offering four areas of specialization: painting; paper; textile; and photograph conservation. Each area will have a chance to use the finest equipment. A halon vault system has been built into the space to provide safe storage. The paper area will offer Mylar encapsulation. As the Center grows, it is our intent to expand into other areas of conservation including objects, furniture, musical instruments, etc.

I will be Director of the Center as well as serving as Painting Conservator. This will be a challenging position after working at the Art Institute of Chicago for 11 years. The paper section will be headed by BILL CRUSIUS and BOB WEINBERG formerly of R. R. Donnelly and Sons Graphic Conservation Department. (Bob for 9 years and Bill for 32 years.) They are both Fellows of AIC and Bill is a Certified Paper Conservator. Their assistant, Ms. Mary Cropley, has a background in paper conservation as well as an

advanced degree in Chemistry. The present openings for a photograph and textile conservator are listed in the Positions Available of this newsletter.

It is our intent that the Chicago Conservation Center will offer the finest conservation abilities to the Chicago area. A newsletter will be published that will review articles and unusual treatments. Please stop by next time in the "Windy City."

BARRY BAUMAN

#### TRAINING PROGRAMS, NEW STUDENTS

Cooperstown, Department of Conservation of Historic and Artistic Works

Buschor, Elizabeth	PERKINS, BEVERLY
COCKERLINE, NEIL	Reich, Valerie
Gillette, Helene	Selden, Debra Kay
Harnly, Marc	Sterrett, Jill
JAWORSKI, MONICA	STIBERT, LINDA

New York University Conservation Center of the Institute of Fine Arts

Barbour, Daphne	Chevalier, Andrea
BE, KENNETH	GOLDBERG, LISA
BEAUBIEN, HARRIET	Heywood, Ann
Bertalan, Sara	Kellogg, David

Queen's University, Master of Art Conservation Program

Cruickshank, Wendy	McElhone, John
Fuller, Richard	O'Meara, Catharine
Grant, Tara Lee	Perron, Johanne
Gary, Amanda	Prytuluk, George
LePage, Michele	SCHELPERT, ANN

Winterthur/University of Delaware Program in the Conservation of Artistic and Historic Works

ARONSON, MARK	SMITH, RIKA
Discenza, Ann	STROMBERG, CONSTANCE
KENNEDY, NORA	Sugarman, Jane
MANICK, ANNETTE	TALLENT, CAROLYN
OZONE, JUDY	WOLFGANG, LUCY

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## LOCAL GUILDS AND ASSOCIATIONS

THE WESTERN ASSOCIATION FOR ART CONSERVATION (WAAC) held its annual meeting at the Oakland Museum on October 6-8, 1983. Two days of papers followed by a day devoted to demonstrations and conservation site visits comprised the meeting. Newly elected board members are: SCOTT HASKINS, President; JOHN TWILLEY, Vice President; BENITA JOHNSON, Secretary/Treasurer; GARY ALDEN, LESLIE KRUTH, JUDITH RIENIENTS, and TATYANA THOMPSON, Members-at-Large. CAROLINE BLACK has accepted the position as WAAC Newsletter Editor.

A three day seminar on the conservation of wooden objects preceded the meeting and was attended by 17 members. This seminar was the result of collaboration between outgoing President TERI OIKAWA-PICANTE and the staff of the U.C. Berkeley Forest Products Research Laboratory in Richmond, California. Topics covered included the structure, dimensional stability, decay, consolidation and barrier coatings for wood and manmade wood products.

THE MIDWEST REGIONAL CONSERVATION GUILD will hold its fall meeting at Indiana University, Bloomington, IN, the weekend of November 11-13, 1983. The topic of discussion will be the conservation of furniture. Guest lecturers will be Prof. R. HLOPOFF (Cooperstown-area private conservator), ROBERT MC GIFFIN (conservator with the Kansas State Historical Society), and THOMAS ROBINSON (conservator at the Philadelphia Museum of Art). The annual business meeting will also be held at this time.

Inquiries should be addressed to STEPHEN BONADIES, Treasurer, Cincinnati Museum of Art, Eden Park, Cincinnati, OH 45202.

THE SOUTHWEST ASSOCIATION FOR CONSERVATION OF HISTORIC AND ARTISTIC WORKS celebrated its second anniversary in October. For information contact SIEGFRIED REMPEL, Humanities Research Center, University of Texas, Box 7219, Austin, TX 78712.

THE WASHINGTON CONSERVATION GUILD began its fall season with Shelley Fletcher's presentation, "Raphael in a New Light." The November meeting featured JIM CODDINGTON's "Low Pressure and Cold Lining Techniques for Paintings." For information on programs and membership, contact MERRILY SMITH, WCG, P. O. Box 23364, Washington, DC 20026.

THE WASHINGTON CONSERVATION GUILD will sponsor two, one-week microscopy courses, September 24-October 5, 1984. Contact MELANIE GIFFORD, Conservation Department, The Walters Art Gallery, 600 N. Charles Street, Baltimore, MD 21201, for information.

THE TEXTILE CONSERVATION GROUP will hold its next meeting Thursday, December 1, 1983 at the Cooper-Hewitt Museum, 2 East 91st Street, New York City. The meeting will begin promptly at 6:00 p.m. For further details, contact DEBORAH BEDE, Textile Conservation Workshop, Main Street, South Salem, NY 10590.

The first meeting of the NEW ENGLAND CONSERVATION ASSOCIATION for 1983-84 was held in September at the Peabody Museum. Conservator STEPHEN MELLOR and Collections Manager, Viki Swerdlow discussed the recently renovated Conservation and storage facilities.

A presentation on art theft by the Federal Bureau of Investigation was tentatively scheduled for October's meeting.

New board members are JANET STONE of the National Park Service and ROBERT MUSSEY of the Society for the Preservation of New England Antiquities.

For information about NECA write EDWARD MC MANUS, National Park Service, Charlestown Navy Yard, Bldg. 28, Boston, MA 02129.

## LETTERS

The next AIC meeting in Los Angeles will consider important changes in the Bylaws that will influence the future of our organization.

Since this is an important issue for all voting members including those who will be unable to attend the meeting, will provisions be made for a proxy vote similar to stock-holders meetings?

To whom should mail be addressed for members of AIC wishing to urge this procedure for the next meeting?

JEANNE L. KOSTICH,  
Fellow

*The AIC Board of Directors, with the advice of the Bylaws Committee, will consider this question. Mail should be addressed to: AIC Board of Directors, 3545 Williamsburg Lane, NW, Washington, DC 20008.*

*The Board will meet at the National Office on December 12-13, 1983.*

Restorers and descriptions of restorations turn up in contemporary literature more frequently than one would expect. I am gathering excerpts from novels, short stories, and plays in an attempt to study 20th Century conceptions of, and attitudes toward, the field of art restoration. I would appreciate receiving citations for pertinent 20th (and late 19th) Century material. I can be reached at 150-14 Melbourne Avenue, Flushing, NY 11367.

REBECCA ANNE RUSHFIELD

-----RECEIVED AT PRESS TIME-----

### ASSISTANT and ASSOCIATE PAINTINGS CONSERVATORS

Painting Conservation Lab, one hour from Boston seeks two conservators. Renewable contracts. Conservation degree and/or appropriate experience is required. Ability to do challenging structural work with 2-3 other professional conservators is necessary. Send resume to: BARBARA H. BEARDSLEY, Art Conservation Laboratory, Inc., Dudley Homestead, Raymond, NH 03077.

### PAPER CONSERVATOR, FURNITURE CONSERVATOR

The National Park Service's Division of Conservation located in Harpers Ferry, West Virginia, has two positions open for conservators at its central lab which serves the entire park system.

Paper Conservator - Wide ranging experience in the various areas of paper conservation is desirable. This is a permanent position, 32 hours per week, at the GS-9, 11, or 12 level, depending on qualifications.

Furniture Conservator - To be the second conservator in the furniture lab. This is a permanent position, 40 hours per week, at the GS- or 11 level.

Both positions will involve conducting condition surveys, contract reviews and on-site inspections of collections, as well as complete conservation treatments. Incumbents will join a staff of 11 specialists and will work with a total staff of 150 in a rural area close to Baltimore and Washington. The Service's interpretive media--museum exhibits, publications, historic furnishings, films, and wayside exhibits--are planned and produced in Harpers Ferry. Incumbents will thus work with others who have a variety of interests and experience. These openings represent unusual opportunities for well-qualified applicants.

Contact: James Brendle, Personnel Officer, Harpers Ferry Center, Harpers Ferry, WV 25425, (304-535-6371 X 6589, or John Demer, Chief, Division of Conservation, X 6228).

### BYLAWS COMMITTEE

The AIC Bylaws Committee is seeking comments and suggestions in preparation for redrafting the Bylaws changes concerning a "Board of Review" which were rejected at the annual meeting in Baltimore last May. (Proposed changes were printed on Page 6 of the AIC Newsletter, August 1983.)

The creation of a "Board of Review" would establish the appeal mechanism referred to as the "Grievance Committee" in Part Three - Enforcement of the AIC Code of Ethics and Standards of Practice. There is, however, no provision in the AIC Bylaws for the "Grievance Committee." It is imperative that a method for appeal, review and final decision be adopted as soon as possible. To this end some clarification may be in order.

The "Board of Review" would function as the "Grievance Committee" to hear appeals, review, and make final decisions regarding actions taken by the AIC Board of Directors with respect to violations of the AIC Code of Ethics and Standards of Practice. Some AIC members have expressed concern about the title "Board of Review" and have suggested the title "Board of Appeal." The current Bylaws reserve the title "Appeal Board" for matters concerning loss of membership (Section II, 11). Other comments from the membership about the proposed "Board of Review" involved insuring independence of a Board of Review from the AIC Board of Directors, the method by which a Board of Review would be selected, and the content of its membership. The changes in the Bylaws are being reworked in order to incorporate the suggestions of the membership. Any further comments would be greatly appreciated. Please send them to: SIAN JONES, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21230 before December 1, 1983.

SIAN JONES, Chair

### NEW PROFESSIONAL ASSOCIATES ANNOUNCED

ALFRED ACKERMAN, ALEXANDRA DENNIS, MEREDITH MICKELSON, JAMES D. ROBERTS, LINDA SCHEIFLER, and NANCY SNOW.

### PAUL PERROT TO LEAVE SMITHSONIAN

PAUL PERROT, Assistant Secretary of Museum Programs at the Smithsonian since 1972 will leave in February to assume the Directorship of the Virginia Museum of Fine Arts in Richmond. MR. PERROT has long been an active member of AIC and his interest in, and concern for conservation is well established.

AIC 12th ANNUAL MEETING, 15-20 MAY 1983

# A·I·C Newsletter

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

Volume 9, Number 2

February 1984

A I C 12th ANNUAL MEETING, BILTMORE HOTEL, LOS ANGELES, CALIFORNIA, 15-20 MAY 1984

## AIC NEWS

### A REPORT FROM THE AIC BOARD OF DIRECTORS

I would like to take this opportunity to inform the AIC membership of some of the major activities of your Board of Directors since the AIC Annual Meeting 1983.

Clearly, the most important development was the sale of Georgia O'Keeffe's "Skunk Cabbage". (See FAIC News in AIC Newsletter Vol. 8, No. 4, p. 14, 1983.) This painting was previously donated to FAIC by the artist. The net proceeds, sale price minus commission, will amount to \$270,000.00, a most substantial addition to the previously modest FAIC account. We are most grateful to Miss O'Keeffe for this wonderful gift. The Board of Directors, on behalf of the AIC membership, would also like to express its gratitude to Mrs. CAROLINE KECK, FAIC executive director, who was instrumental in securing Miss O'Keeffe's donation and who made the necessary arrangements leading to a successful sale of the painting. Mrs. KECK deserves our sincere appreciation for her efforts to bring about this financial bonanza.

A most significant development for Conservation is taking place in Washington. Congress has appropriated \$20,150,000.00 to the Institute of Museum Services of which \$3 million is earmarked for conservation. (See AIC Newsletter Vol. 9, No. 1, p. 12, 1983.) An amount of \$150,000.00 will be provided for a study project on collections maintenance, management and conservation, to be carried out jointly by the American Association of Museums (AAM), NIC and AIC. A proposal has been submitted to IMS. Our organization is an active participant in this project as well as in another related, NEH funded, project carried out by AAM. The results of these studies will define the needs and priorities in collections maintenance, management and conservation, and will serve as a guide to the U.S. Congress for its future policies on museum collections.

We are extremely pleased to see that "Washington" recognizes the significance of conservation of cultural property and that it wants to be fully informed of its needs and its priorities. The Board of Directors intends to play an active role in the various activities associated with these developments.

As a result of the increasing complexity of our finances, the Board, in close collaboration with AIC's executive secretary MARTHA MORALES, has implemented a new bookkeeping system. Previously, all financial matters were handled by the AIC treasurer. In the new system the financial bookkeeping is done at the AIC National Office with the aid of a Washington accounting firm under the supervision of the AIC treasurer, who remains responsible for all financial transactions.

As a result of the rapid growth of our organization, and the increased responsibilities, the Board is seriously considering the hiring of a senior staff executive to assist the Board with activities such as fund raising, public relations, grant proposals, special projects, liaisons with Congress, federal agencies and sister organizations (NIC, AAM, others), AIC committee activities, FAIC programs. The Board has appointed a Long Range Planning Committee (LRPC) that will conduct a thorough investigation in this matter and prepare a detailed recommendation. The LRPC consists of ELISABETH FITZHUGH (chair), BARBARA BEARDSLEY, MARIAN DIRDA, THOM GENTLE, SHELDON KECK, SUE SACK and SHELLEY STURMAN.

Considerable progress has been made in defining FAIC programs thanks to an effective and productive collaboration with FAIC executive director CAROLINE KECK, who is responsible for carrying out FAIC programs (see FAIC News in each Newsletter).

Much time and effort has been given to activities of the various AIC committees. Among those, the work on a general certification program by the AIC Committee on Accreditation and Certification is currently the most important (see p. 3 in this Newsletter). The Board is fully convinced of the need for a system (i.e., certification) whereby the outside world can identify those individuals of the AIC membership who have met certain professional standards. This is important and is needed on many occasions, such as for referrals (except for paper conservators, the AIC  
(continued page 2, column 1)

## FAIC NEWS

The FAIC was pleased to supply some support to selected participants who requested financial aid in order to attend the Pacific Regional Conservation Center's seminar on "Conservation of Japanese Screens." The two month long course, January 16-March 16, 1984, held in the PRCC's laboratories at the Bishop Museum, Honolulu, Hawaii, with the support of the Japan Foundation, is conducted by Mr. Takashi Sugiura assisted by Mrs. Kumi Kinoshita, who will also serve as translator. Ten conservators were selected to attend the session. The eight who received FAIC support are: GENEVIEVE BAIRD, private practitioner, San Francisco; RANSON DAVEY, Art Gallery of New South Wales, Australia; DEBRA EVANS, Western Regional Paper Conservation Laboratory; T.K. McCLINTOCK, New England Document Conservation Center; GEOFFREY MORROW, Public Archives of Canada; IRENE PRESTON, Intermuseum Conservation Laboratory; JANET RUGGLES, Balboa Art Conservation Center; DOWNEY RUGTIV, Upper Midwest Conservation Association.

Although Hawaii makes travel and housing exceptionally expensive, this location for the course provides unique practical and cultural advantages. The allocation of FAIC monetary assistance was based on a  
(continued page 11, column 2)

at this moment cannot make any recommendations), for potential employers, for contracts, for consulting, purposes (e.g. reviewers of grant proposals), etc. The Board, in collaboration with the Committee on Accreditation and Certification, is currently preparing the framework for a general certification procedure.

The Board is very proud of its new AIC office at The Klingle Mansion. Thanks to the continuous efforts and organizing talents of MARTHA MORALES, The Klingle Mansion has been transferred into an efficient facility that will serve our organization for many years to come. The Board was glad to have the opportunity to show its appreciation to many of the volunteers who contributed their time to The Klingle Mansion during a reception given for them on December 11, 1983.

It is not practical to list here all the recent activities of the Board. We wish to assure you that we are giving our best effort to strengthen our organization and promote the purposes of the AIC.

For the AIC Board of Directors  
PIETER MEYERS, President

#### HAPPY ANNIVERSARY AIC

December 1983 marked the first anniversary of AIC/FAIC move to the national office at The Klingle Mansion, a National Historic House located in Washington's Rock Creek Park. Many Washington area conservators and friends well remember the long days and weekends devoted to scraping, spackling, sanding, painting, packing and unpacking for the big move. Now, one year later, we have completely grown into our spacious new quarters. Several functions can take place simultaneously at Klingle and what luxury for MARTHA MORALES and JODY DEVOLL to each have her own office space.

A candlelight reception was held in mid-December in celebration of our first anniversary and to honor all the people who dedicated so much of their time and efforts to make the move possible. Our thanks of course to MARTHA MORALES and JODY DEVOLL for making all the arrangements and organizing the party and to RANDY ASH for preparing a scrumptuous feast.

#### History

Due to the encouragement and prodding of CAROLINE KECK, Executive Director of FAIC, the AIC initiated its search for a permanent home appropriate to our growing needs. Thank you CAROLINE for your foresight and insistence that eventually led us to Klingle Mansion. Furthermore, at the suggestion of Mrs. KECK, Georgia O'Keeffe donated her painting, *Skunk Cabbage* to be sold for the benefit of FAIC. With a portion of the proceeds from this recent sale, the AIC/FAIC will be able to realize some of our long awaited needs as we enter our second year of occupancy of this historic site.

#### Reminder

There is still much work to be done on Klingle. All donations of time, handiwork, and money are very much appreciated. Call the office to find out what is needed and set up an appointment to work the way a conservator does best. If you do not live within working distance consider a donation to the FAIC-Historic House Fund. Members, friends, and regional guilds are encouraged to make tax deductible donations of funds or property to the FAIC.

Again, heartfelt thanks to everyone who has helped transform The Klingle Mansion into the national headquarters of the AIC/FAIC.

SHELLEY STURMAN

*You may send a donation (any amount will be greatly appreciated) with your renewal payment. Many things have been made possible through your generosity.*

#### LONG RANGE PLANNING COMMITTEE

The Long Range Planning Committee has been re-activated by the AIC Board. Members are ELISABETH FITZHUGH, chair, BARBARA BEARDSLEY, MARIAN DIRDA, THOM GENTLE, SHELDON KECK, SUSANNE SACK and SHELLEY STURMAN. The committee has been charged with recommending possible changes in the organization of the AIC office which might include the creation of a new senior staff executive position. The committee discussed this and other matters relating to the future of AIC at its first meeting on December 6. Another meeting is planned in February. Members with any questions or suggestions are urged to get in touch with the chair at [REDACTED], Kensington, MD 20895, or with any member of the committee. We particularly want to know what you feel are the most important aspects of AIC's activities and how you think we should best be making use of our resources for you, our members.

ELISABETH W. FITZHUGH

Response to letter of JEANNE L. KOSTICH to the AIC Newsletter. (November 1983, page 16.)

The Bylaws Committee has considered the question raised by JEANNE L. KOSTICH concerning provisions for a proxy vote. While the Bylaws Committee shares the concerns of those who want to take full advantage of their voting privileges, it does not feel that this request can be accommodated in time for the 1984 Los Angeles meetings.

It is the opinion of the Bylaws Committee that provisions allowing for a proxy vote are themselves bylaws changes. Changes which establish such procedures can be considered at the request of the membership.

The Bylaws Committee also feels that there is a great deal to benefit from during the discussion periods at the annual business meetings. It is at this time that questions are asked and answered. Often issues are raised which others may not have considered.

Perhaps this issue should be added to the "New Business" agenda of the 1984 Los Angeles meetings when it can be more fully discussed.

Any comments or suggestions concerning this matter should be sent to: SIAN JONES, The Walters Art Gallery, 600 North Charles Street, Baltimore, MD 21201.

The Bylaws Committee has been working to draft a Bylaw which will establish a "Board of Review" to hear appeals of decisions by the Board of Directors concerning violations of the Code of Ethics and Standards of Practice.

The Committee has reviewed the previous 1983 draft which was rejected by the membership at the Baltimore annual meeting, and has made alterations which incorporate suggestions of the membership. The Bylaws Committee has also reviewed the entire AIC Bylaws and Code of Ethics and Standards of Practice and has made other changes which clarify this Bylaw and make it more consistent with existing Bylaws.

The actual changes in the proposed Bylaw are very few. The Bylaws Committee proposes a) the change of title from "Board of Review" to "Appeals Committee," b) increasing the Appeals Committee's membership to five, c) extending the term of each Appeals Committee member to five years, and has incorporated suggestions of the AIC membership which d) prohibit dual membership on the Appeals Committee and on the Board of Directors and e) provide for the unlikely event that a member of the Appeals Committee might also be subject of an inquiry.

(continued on p. 3, column 1,  
bottom of page)



## CERTIFICATION ACCREDITATION COMMITTEE

### Certification of Conservators: Do We Need It?

"Certification is a voluntary procedure by which a non-governmental organization attests to the professional qualifications of specific individuals. The organization is usually a professional society, or separate board concerned with the individual's specialized field of work. To become certified the person must prove that he or she meets minimum standards of professional education and/or experience. Usually applicants for certification also must pass one or more qualifying examinations."

Within the next six months the AIC Board of Directors plans to seek a consensus from the AIC membership on the question of certification. For many years certification has been of concern to the AIC Board of Directors. A certification program for conservators of works of art on paper, administered by the Board of Examiners (B.O.E.), an AIC committee, has been in operation for a number of years. It is only recently, however, thanks to the efforts of a productive AIC Committee on Accreditation and Certification, that a preliminary program for certification of all conservation professionals has been developed.

Experiences by the B.O.E., as well as opinions expressed to AIC Board members have clearly shown that a great deal of misunderstanding exists on the subject of certification. In order that the AIC membership become better informed on the certification issue the AIC Board of Directors and the AIC Committee on Accreditation and Certification is preparing a report on certification. This study report will soon be mailed to all AIC members and will serve as the basis of a special session on certification during the AIC Annual Meeting in Los Angeles.

The AIC Board of Directors strongly urges the AIC membership to become familiar with the subject of certification and to participate in the ensuing discussions on this matter. Starting with this issue, the AIC Newsletter will present articles pertaining to certification.

As a starting point, we would like to reproduce a listing of arguments pro and con certification of chemists. The following excerpt and the above definition of certification all represented with the permission of the American Chemical Society from Chemical and Engineer News, March 31, 1975, pp. 17-26 (c) 1975, American Chemical Society. This discussion appears fully relevant to the conservation profession.

#### Arguments in Favor of Certification

- By identifying people who have special competence in their field, certification helps outsiders to select individuals who meet at least minimum standards of performance. In this way, certification performs a valuable public service.
- Certification tends to improve professional competence in a field and thus promotes the public welfare.
- It gives certified people a form of desired peer recognition and enhances their prestige.
- It raises the public's respect for a profession.
- It can improve the financial status of certified practitioners who may be assumed (rightly or wrongly) to be more competent than individuals who are not certified.
- Since certification provides an important credential, a certified professional is more likely to be given favorable attention when applying for a job or when being considered for a promotion.
- Certification, unlike a state licensing, is national in scope. Thus, it does not limit a person's geographical mobility in the U.S. Unless there is reciprocity between the states, a license in one state is not valid in another.
- If the certifying organization requires periodic recertification, certified people are encouraged to stay professionally up to date through participation in continuing education.
- Although certification is not the perfect answer to the problem of raising the qualifications of people practicing a profession, it is a major step in that direction.

#### Arguments Against Certification

- Except in a relatively few cases, certification has no legal status. Therefore, if an individual requires legal acceptance to do his job fully, certification does not satisfy his needs.
- Since certification is voluntary and only rarely has any legal standing, failure to be certified cannot be used to remove unqualified people from a field.
- Although some chemists would benefit from certification, most would not, since they do not deal directly with the public.
- Certification is often a costly, arduous, and time-consuming procedure of dubious value.
- Certification examinations, because of their limited coverage, are inherently unfair.
- A record of a person's academic and job experience, as well as evaluations of his or her professional performance by present and former employers, should provide enough information about his or her qualifications. Therefore, certification, in most cases, is superfluous.
- Because a person has been certified by a one-time-only procedure does not mean that he or she is at present well qualified--particularly 10 or more years after certification.
- The assumption that a certified person is more qualified than one who is not is questionable.
- If a certification examination is required, the number of specialized tests that would have to be offered to chemists would be fantastically large. The procedure--at least if attempted by any one organization--would be unworkable.

The most complex change is the title change to "Appeals Committee." The Bylaws Committee feels that the new title clarifies the function of the committee and avoids confusion of "Board of Review" with "Board of Directors." Adoption of the title "Appeals Committee" necessitates a few changes in the Membership section of the AIC Bylaws, Section II, Numbers 7 and 11. Also printed below are those proposed changes.

The Bylaws Committee urges you to read the proposed changes carefully and welcomes suggestions

for further revision. It is imperative that a Bylaw which establishes an Appeals Committee be adopted by the AIC Fellowship, so that those cited for violations of the Code of Ethics and Standards of Practice may have some method of recourse.

\* \* \*

#### PROPOSED BYLAWS CHANGES

Section II, 12(a). Upon receipt of substantial evidence of repeated violations of the AIC Code of Ethics and Standards of Practice in the face of notice and objection thereto from the Board of Directors of

AIC, the Board of Directors may take any action deemed necessary to protect the integrity of the Institute, reasonably commensurate with the violations. The action of the Board of Directors shall be subject to appeal, review and final decision by an independent Appeals Committee.

Section II, 12(b). The Appeals Committee consists of three AIC Fellows, not on the Board of Directors, appointed by the Board of Directors. Members of this Appeals Committee shall serve for five years each, with a new member to be appointed every other year at the last meeting of the Board of Directors before the General Meeting; except that in 1984, the Board of Directors shall appoint three Fellows, one to serve a term of one year, a second to serve a term of three years, and a third to serve a term of five years. When considering an appeal, the members of the Appeals Committee shall appoint two members having the same specialty as the appellant or an understanding of the issues. These members must also be Fellows and shall be considered full voting members of the Appeals Committee.

Should a member of the Board of Directors be the subject of an inquiry he must forfeit his vote on the matter. Should that lead to a stalemate vote, the Appeals Committee shall be asked to consider the inquiry and the majority opinion of the five members of the Appeals Committee shall count as one vote in the decision.

Should a member of the Appeals Committee be elected to the Board of Directors or be the subject of an inquiry, he must resign his membership on the Appeals Committee. If a vacancy occurs on the Appeals Committee before a term has expired, the Board of Directors shall appoint a new member to serve out the remaining portion of the term.

Members of the Appeals Committee are not subject to removal by the Board of Directors either with or without cause.

The sole purpose of the Appeals Committee shall be to hear the appeals of all actions of the Board of Directors taken pursuant to Section II, 12(a) above. The standard for appeal shall be that the action of the Board of Directors shall, after full de novo evidentiary hearing, be upheld unless the action is found to be arbitrary, capricious, or unsupported by substantial evidence.

*Violation of the AIC Code of Ethics and Standards of Practice can lead to revocation of a member's Fellowship. Upon receipt of substantial evidence of repeated violations in the face of notice and objection thereto from the Board of Directors of AIC, the board may take any action deemed necessary to protect the integrity of the institute. Such action shall be subject to appeal review and final decision by the Appeals Committee described in the AIC Bylaws.*  
Section II (Membership)

7. Any person or institution whose application for membership has been denied by the Membership Committee may appeal such denial by filing a petition for review with the President of AIC within thirty days after receipt of notice of such denial. The President shall appoint a Membership Review Committee consisting of five (5) Fellows at least three of whom shall be Directors and two of whom shall have the same specialty as the appellant. No member of the Membership Committee shall be a member of the Membership Review Committee. The Membership Review Committee shall not alter the decision of the Membership Committee unless it shall find that the decision of the Membership Committee is arbitrary, capricious or an abuse of discretion.

11. Loss of membership as described in paragraph 10 may be appealed by the member concerned, following the procedures in paragraph 7, except that Right of Appeal shall expire one year after the first day of such loss of membership.

Please send any suggestions concerning these proposed changes to SIAN JONES, The Walters Art Gallery, 600 North Charles St., Baltimore, MD 21201.

SIAN JONES, Chair

#### ETHICS & STANDARDS COMMITTEE

We are very pleased that we have received a number of comments from you on the subject of documentation. Thank you!

One of these concerned the fact that the standard of photodocumentation depends to some degree on the condition of the available equipment. It is the responsibility of the conservator, however, to represent accurately the true condition of the object. Another conservator may be able to lend you the equipment you need. Or, hire a professional photographer to record properly an unusual condition or out-of-the-ordinary object. Guidance on extent of photography required is found in the Standards of Practice IV, "Procedure For Engaging In And Reporting Of Examination And Treatment Of Historic And Artistic Works By Professional Conservators Of Institutions And Regional Centers".

Another comment involved the amount of examination and treatment information that goes to the owner/custodian of the object: exactly how detailed should this be? Should very specific information about which solvent has been used (e.g., 'Fisher Scientific Co. Benzine B-264') be provided or not (e.g., 'an aromatic hydrocarbon')? The conservator must maintain complete records, and has the obligation to provide the owner/custodian with an accurate, it somewhat generalized, description of the materials used. The conservator's records should say, for example, "Losses were inpainted with pigments in butyl methacrylate (Soluvar) in 5% benzine (Fisher Scientific Co. B-264)"; the report to the owner/custodian, "...with pigments in methacrylate in 5% benzine".

A third comment concerned the Code requirement for prediction of the duration of a conservation treatment: some institutional settings may see little demand for this. Indeed, it may be difficult to estimate accurately, due to staff absences, shifting priorities, complications of other treatments. But it is important to give the owner/custodian some idea as to whether the treatment will be short--of several weeks duration, or long--extending into the next fiscal year. The dialogue that must take place on this subject helps to clarify for the owner/custodian the difficulties and complexities in the treatment of an object.

We welcome your further comments on these matters. Also, we would like your remarks on the subject of "mass" conservation.

ELEANOR McMILLAN  
BARBARA BEARDSLEY

#### COMMITTEE FOR THE HANDICAPPED

Although the Committee for the Handicapped has concentrated its interest on the blind museum visitor, it is important to maintain an awareness of, and to understand the needs of, museum visitors with other handicaps. Since the conservator's concern is for the safety of museum objects, any handicap that involves a loss of mobility, coordination, or one of the senses must be considered.

Close contact with other departments within the museum is the best way to find out how programs are being made accessible to the handicapped. If you, as a conservator, feel that the safety of an art object is in question, it is your responsibility to speak up.

With regard to museum accessibility for the blind, the "Do Not Touch" rule which was presented at the 1982 AIC conference may help you to ensure the safety of museum objects. Unfortunately, the

conservator's advice is not always followed. Compromise cannot be ruled out. It is worthwhile for conservators to gather ideas about how art objects can be handled safely if such a situation should occur. Things to consider include: which types of objects can or cannot be touched, whether coatings are necessary, and whether or not valuable pieces can be substituted with pieces of lesser importance or with reproductions.

Members of the Committee for the Handicapped are eager to learn how museums are making their programs accessible. These ideas will become part of the expanding information file outlined in the February 1983 Newsletter. If you have any information please send it to: CATHERINE C. McLEAN, Conservation Center, LACMA, 5905 Wilshire Blvd., Los Angeles, CA 90036.

CATHY McLEAN

#### HEALTH & SAFETY COMMITTEE IMPORTANT PRODUCT SAFETY NOTICE

Certain Nalgene brand bottles and containers blow-molded from linear polyethylene (LPE) several years ago have been reported as exhibiting "brittle" behavior. For example, a one-liter Boston round bottle may be so brittle as to shatter when dropped.

After considerable investigation, Nalge has determined that several lots of LPE resin sold to the company by a major plastic resin manufacturer were defective. The "brittle bottle" problem could not be detected by the Quality Control Department at the time of manufacture because the brittleness developed over a period of several months and only became apparent to some users in the laboratory after the products had left the dealers' warehouses. Nalge believes the brittleness is the result of oxidation of the resin and is not predictable for the product because of the many causative variables involved. The company assures us that the problem has been solved and it is confident that repetition of this unfortunate episode is very unlikely.

It is difficult to be specific in identifying those products that may be defective. As a class, they will only be blowware (hollow containers) made of LPE produced in the period 1977 to 1980, but not all LPE blowware in this period will be found to be brittle. Bottles made of linear polyethylene can be identified by the letters "LPE" on the bottom. Write to the company (or call) listed below. You can tell if bottles are brittle simply by squeezing them. Large products should be struck sharply with a hammer or steel rod. (Wear safety glasses!)

Contact: M. L. Hyman, President, Nalge Co. at (716-586-8800), ask for Technical Service.

#### DO NOT CONTINUE TO USE "BRITTLE" PRODUCTS, ASK FOR FREE REPLACEMENTS

If you determine that you now have on hand brittle LPE products, they will be replaced at no cost to you. Simply write a letter stating the quantity and catalog number (including four-digit size code) of products you want replaced. This catalog number may be found on the label of the original case or in the Nalgene Labware Catalog. If you have already destroyed defective products and neglected to ask for warranty replacements at the time, you may do so now. Replacements will be shipped at Nalge's expense. If you still have defective products, destroy them now. Do not return them to Nalge unless asked to do so at Nalge's expense. Your help in bringing this notice to the attention of your colleagues will be appreciated.

ANN WAGER

*Editor's Note: In the listings of committees in the November 1983 Newsletter, the name of TIMOTHY VITALE was inadvertently left off the Certification & Accreditation Committee. Please correct your list by*

adding: TIMOTHY VITALE 202-357-3700

#### THE JOURNAL

The last issue of the Journal contains a testy little editorial in response to the difficulty I have had in soliciting biographies from Journal authors. I must admit the authors are not entirely to blame, however, as the Journal has not printed "Author's Guidelines" for several issues now. I have omitted these because the set of guidelines I had inherited came to seem too authoritarian and restrictive. I decided to revise them, but only got myself and them together when the situation with authors' biographies made it clear how sorely they were needed.

The following will appear in forthcoming issues of the Journal, but as they have not yet been sent to the printer, your suggestions for improvement will be very welcome.

#### AUTHOR'S GUIDELINES JOURNAL OF THE AMERICAN INSTITUTE FOR CONSERVATION

The Journal welcomes for publication consideration articles of any length on subjects of interest to professional conservators. These articles may treat their subjects generally or in detail, as they require; they may include practical, scientific, theoretical, or historical topics. Contributors are encouraged to establish their own format, as best suits the subject at hand, but all manuscripts must be presented in an internally consistent style, with appropriate footnotes and references following standard formats such as those provided by the University of Chicago Manual of Style. The Editor of the Journal will be glad to furnish additional guidance in specific instances.

All manuscripts of substantial length will be considered by the Editor, the Associate Editor in the particular appropriate specialty, and two professional readers selected by the Associate Editor. Short manuscripts will be considered by the Editor and the appropriate Associate Editor. The author will be informed of the readers' opinions. Acceptance of a paper may be conditional upon certain suggested revisions, which the author will be expected to complete in a reasonable amount of time.

Manuscripts must be typed, double-spaced, on one side of the sheet only, with ample margins. The original and three legible photocopies must be submitted.

Authors are encouraged to include suitable illustrative material for reproduction with the text of their manuscript. Unfortunately, at present the finances of the American Institute for Conservation do not permit color reproduction gratis or an unlimited number of black and white reproductions. Six of the latter is the usual maximum. Every effort will be made to accommodate the author's needs, however; and the author may always contribute to the extra cost of color reproductions if essential, in the author's opinion, to an manuscript accepted for publication. All black and white illustrative material must be of a visual standard acceptable to the Editor: photographs must be glossy, sharp, and of a relatively large format (preferably 3"x4" or larger); drawings must be in black ink, sharply rendered. All illustrative material must be accompanied by a separately typed sheet of figure captions. Illustrative material will be returned to the author.

Generally, the Editor will correct gallery proofs, unless the author specifically requests to receive them. The author will receive twenty-five offprints gratis; more can be obtained by prior agreement, with the author bearing the cost of additional copies. The author should make such requests upon notification of acceptance of the manuscript and should at

that time also provide the Editor with a brief biography and current address, to appear with the published article.

Authors are responsible for obtaining permission to reproduce material owned or copyrighted by others.

The substance of proposed articles must not have been published previously, with the following exceptions. The *Journal* welcomes articles that have appeared in *AIC Annual Meeting Preprints*, in *AIC Special Group Preprints and Postprints*, and in *Training Conference Postprints*.

Send manuscripts to: Marjorie B. Cohn, Editor; *Journal of the American Institute for Conservation*, c/o Center for Conservation and Technical Studies, Fogg Art Museum, Harvard University, Cambridge, MA 02138. Please address any questions to her at that address (telephone: 617-495-2392).

MARJORIE B. COHN

#### 12TH ANNUAL MEETING

#### Paper Suction Tables; A Review of Practices And Principles

MARILYN KEMP WEIDNER and STEFAN MICHALSKI are preparing a joint paper for presentation in the General Session at the 1984 Annual Meeting, May 16-20, 1984.

Mrs. WEIDNER and Mr. MICHALSKI would appreciate receiving correspondence from colleagues who have built their own tables or developed techniques for the treatment of works of art using the Suction Vacuum Table. They are particularly interested in learning of any new developments in the table itself other than those already reported in the literature. Conservators' experiences during treatments, both negative and positive, would also be of significance. Information already received from colleagues outlining their experiences is greatly appreciated.

A practical demonstration of some techniques currently used on the Suction Vacuum Table which will reflect the more formal presentation at the General Meeting is being planned for the Book and Paper Section of the Los Angeles Meeting by JANET RUGGLES and MARILYN WEIDNER.

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#### BOOK & PAPER GROUP PROGRAM

Program Chair: CATHLEEN BAKER

Helen D. Burgess and Carmen Charette, "Evaluation of Archival Tapes"

DAVID CHANDLER, "Edgar Degas in the Collection of the Art Institute of Chicago-Examination of Selected Pastels"

STUART KOHLER, "Spring Water and Paper Conservation"

GEOFFREY MORROW, "The Defacement of the Canadian Constitution Proclamation: Immediate Emergency Treatment and After"

PAMELA Y. RANDOLPH, "Conservation Treatment of LaSalle a'Manger au Chateau de Clayes, 1938, by Edouard Vuillard"

JACK C. THOMPSON, "A Proposed Method for Determining the Original Size of Manuscript Books"

The above papers and a business meeting will be the morning program of the Book and Paper Group on Sunday, May 20, 1984. In the afternoon, there will be two concurrent sessions, each 1½ hours long, followed by a coffee break. Those two sessions, again 1½ hours long, will then be repeated, after the break. Both sessions will include demonstrations and a discussion period. MARILYN WEIDNER will be coordinating one session on the use of the vacuum suction table in paper conservation. The other session topic has yet to be finalized, and will be announced later.

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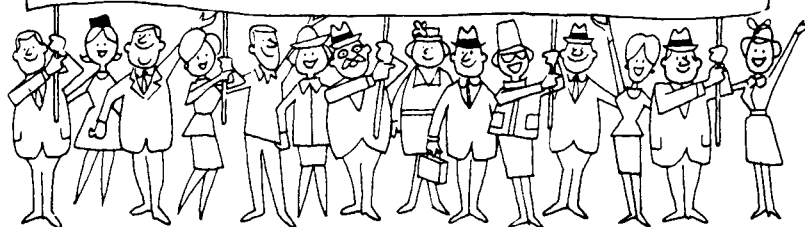
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12TH ANNUAL MEETING

15-20 May 1984

LOS ANGELES, CA

# ANNOUNCEMENT!



12TH ANNUAL MEETING

15-20 May 1984

LOS ANGELES, CA

## HIGHLIGHTS OF THE MEETING

On Tuesday, May 15, the Objects Specialty Group is organizing an all-day seminar on Protein Chemistry.

Wednesday, May 16, will be devoted to tours of museums and museum conservation and research labs, arranged by the Local Arrangements Committee, followed by the papers by students from the conservation training programs, from 5-7:30 p.m.

Papers in the General Session will begin with opening remarks at 9 a.m. by Earl A. Powell, III, Director of the Los Angeles County Museum of Art, and John Walsh, Jr., Director of the J. Paul Getty Museum.

On Friday morning, May 18, we plan a panel discussion on certification. A report from the Committee on Certification and Accreditation will be circulated to members this spring and will provide a basis for discussion. The AIC business meeting will take place Friday afternoon.

On Thursday or Friday there will be a presentation on the activities of the national organizations - the National Institute for Conservation, the American Association of Museums, and the Getty Trust. There is a possibility of a talk by Professor Gianluigi Colalucci, chief restorer for the Sistine Chapel restoration project.

Poster Sessions will be held again this year. We urge you to make use of this method of presentation of your latest work to your colleagues. Send abstracts to Shelley Sturman, Poster Session Chair, [redacted] Washington, DC 20015.

The six Specialty Groups have planned full one day sessions. Paintings, Objects and Photographic Materials will meet on Saturday. Textiles, Book & Paper and Furniture & Wooden Objects will meet on Sunday.

ELISABETH W. FITZHUGH  
Program Chair

PRE-REGISTRATION, PLEASE...HELP US TO HELP YOU!

All pre-registration materials have been sent out to all members. There is an early registration date of April 5. Anyone registering by that date may deduct \$20. from the registration fee. Please do not send the form and a note that you are sending the money later! Early registration means that the form and the money arrive no later than April 5. Last year, in an effort to be helpful, we permitted some people to pay after the meeting began. Unfortunately, that didn't work out, so this year, no one can register unless payment is made. If you wish to register on site, but want to go on any of the tours, you must register for the tours by April 5. You can register for the meeting later if you wish. Please read the flyer from United Airlines. Everyone going to the AIC meeting will be able to purchase a Super Saver ticket and deduct \$15. All restrictions will be

waived. IT IS NECESSARY TO RESERVE EARLY AND TO USE THE 800 NUMBER (OR YOUR OWN TRAVEL AGENT), AND TO GIVE THE AIC ACCOUNT NUMBER. (AIC, # 6427) This applies to those travelling on government tickets as well. If there is a "price war" of any kind, and you can meet the requirements, you will be offered the lowest fare. I learned to my surprise that sometimes the government fare is higher than the Super Saver! So do be sure to use the AIC account #.

If you wish to share a room, we must know as early as possible. Last minute requests are often impossible to fill. Call JODY DEVOLL at [redacted] to request a roommate.

If you have not received your materials, do call the AIC office today.

MARTHA MORALES

## TOURS, IN AND AROUND LOS ANGELES, BEFORE THE MEETING

For those of you coming to Los Angeles a few days in advance of the meeting, the pre-conference tours organized by the local arrangements committee are:

TOUR 1 - Historic Santa Barbara, all day, Tuesday 15 May. Guided tours of missions, museum and the coastal scenery. \$20. with guide and admissions.

TOUR 2 - Hearst Castle at San Simeon, all day, Tuesday, 15 May. Picnic by the sea and a conservation oriented tour. \$55. includes admission to the Castle.

TOUR 3 - San Diego and Mexico, all day Monday 14 May. Includes tour of the Balboa Art Conservation Lab. \$30. inclusive.

All tours depend on registration of the necessary number of participants. Early registration is advised.

Wednesday 16 May has been set aside for museum tours and this will be the only opportunity the local arrangements committee has to provide for visits to the collections and the conservation facilities.

TOUR A - Getty/LACMA conservation studios and collections. Half day at each with a box lunch on the bus.

TOUR B - Getty/UCLA Sculpture Garden and History Museum/LACMA. This tour requires shorter stays at the LACMA and Getty, but enables the visitor to eat lunch in the sculpture garden and visit the Cultural History Museum.

TOUR C - Southwest Museum of Culture of Native American Spanish Colonial and Mexican Provincial Art/Huntington Library, Art Gallery and Botanical Gardens. Southwest Museum in the morning, box lunch in the gardens at the Huntington, followed by guided tours of the Manuscript Conservation Studio and Bindery.

MINIMUM PARTICIPATION IS 30 FOR EACH TOUR. All tours will leave the Biltmore Hotel between 8-9 am on Wednesday, 16 May and return in time for the Student Papers Presentation at 5 p.m.

Downtown walking tours with the Los Angeles Conservancy will also be available on Wednesday 16 May.

#### SOCIAL ACTIVITIES

There will be a cash bar and California Wines mixer on Wednesday evening.

LACMA will host a reception for the entire membership on Thursday evening. Buffet supper and wine will be available. Selected galleries will be open. On Friday evening the annual banquet will be held in the Biltmore Hotel. A lively dance band has been booked for the evening. The Saturday reception at the Getty is limited to 325 people, and will have to be registered for in advance. All galleries will be open and a wine buffet supper will be offered.

As an alternative for Saturday night, a visit to Disneyland will be available. Buses will leave the Hotel at 6 p.m. and return at 1 a.m. The \$25. fee includes bus fare, entrance fee and unlimited ride use. Dinner on your own. Minimum of 30 people.

#### INFORMATION DESK

Museum Service Council members from LACMA will staff an information desk Wednesday through Sunday to assist members. Chris Stavroudis is supervising the audio-visual arrangements for the Specialty Groups. Speaker should assist Chris in this arduous and tiresome task by having their materials fully prepared.

BARBARA ROBERTS,  
J. P. Getty Museum  
DAVID KOLCH,  
VICTORIA BLYTH HILL,  
LACMA

#### POSTER SESSIONS

The deadline for submission of a paper for the Poster Sessions is March 1, 1984. Although selection of papers for the general sessions has already taken place, the Poster Sessions program is still flexible. Posters are not limited to poster and board format. Some very successful past posters have included video tape recordings, computer hook up, light boxes, and hands on display.

Abstracts of the Poster Sessions will be printed for distribution to the membership at the Annual Meeting. If you would like to make a presentation during the 1984 Los Angeles Meeting Poster Sessions, please send your name, address, title of poster and abstract by March 1, 1984 to: SHELLEY STURMAN, [REDACTED] NW, Washington, DC 20015.

#### PAPERS FOR GENERAL SESSION, THURSDAY, MAY 17

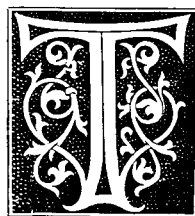
- JEFFREY ABT, University of Chicago Library  
A Computer-Based Approach to Conservation Administration
- HILTON BROWN, University of Delaware,  
"On The Material Side"--Ralph Mayer's Contribution to Our Understanding of the Technology of Art, Part 2
- MARIGENE H. BUTLER, Philadelphia Museum of Art,  
An Investigation of the Materials and Techniques Used by Paul Cezanne
- DAVID G. DUDLEY, A. DOWNEY RUGTIV, LAURA STIRTON, ROBERT JACOBSEN, Minneapolis Institute of Arts  
Paper and Silk: The Conservation of Asian Works of Art; a film
- V. ESTICK and N. LUNDBERG, School of Library and Information Science, University of Western Ontario

#### Conserving Bibliographic Evidence: A Dialectic Process

- INGE FIEDLER, Art Institute of Chicago  
Materials Used in Seurat's La Grande Jatte, Including Color Changes and Notes on the Evolution of the Artist's Palette
- KLAUS B. HENDRIKS, Ph. D., Public Archives Canada  
The Properties and Stability of Gelatin, Layers in Photographic Materials
- K. HENDRIKS and D. HOPKINS, Public Archives Canada  
Establishing Nodes for the Conservation Information Network: Automating Your Conservation Documentation Now
- STEFAN MICHALSKI, Canadian Conservation Institute  
Light Damage to Paint: Convincing the Unconverted
- JOHN TWILLEY, University of California, Riverside  
The Relationship of Microstructure to Treatment Variables in the Consolidation of Limestone with Barium Compounds
- M. K. WEIDNER and S. MICHALSKI, Conservation Center for Art and Historic Artifacts, Philadelphia and C.C.I.  
Paper Suction Tables: A Review of Practices and Principles
- PHOEBE DENT WEIL, WUTA Sculpture Conservation Laboratory  
"Visually Illiterate" and "Historically Ignorant": The Need to Re-examine Art Conservation's Humanistic Foundations

#### SPECIALTY GROUPS

##### TEXTILE (TG)



Pre-Meeting Symposium: Planning for a special one-day symposium on the use of suction/vacuum tables and textiles continues for the 1985 AIC Annual Meeting to be held in Washington, DC. Topics could include design (with drawings and slides), construction, modification, and usages (successful and not) An information seeking questionnaire is being drafted to be sent to the TG membership in the future. Ideas and suggestions are always welcome. Please send them care of the TG Chair.

1984 Annual Meeting: The program is well underway. Presentations will be given by Ms. JEANNE BRAKO (subject: Navajo textiles), Ms. CATHERINE McLEAN (Japanese kimono samples), Ms. Ann Miller (conservation at San Simeon), Mr. Robert Morgan (Navajo textiles), Dr. MARGARET ORDONEZ (wedding dresses), and Ms. Cara Varnell (costume forms) at this time. The final program will be distributed to the TG membership as well as published in the next AIC Newsletter.

Call for Nominations: Nominations for the offices of Vice Chair and Secretary are needed. The Vice Chair "waits in the wings" during the rest of 1984 and serves as Chair effective after the 1985 Annual Meeting.) The Secretary is not so lucky and begins serving after the 1984 Annual Meeting. The deadline for submission of nominations is March 22, 1984, so that the slate may be confirmed in time for the next Newsletter deadline. Voting will take place in Los Angeles and absentee ballots will also be sent to the TG membership. It has been suggested that the Chair be in the general vicinity of the Annual Meeting and so the Vice Chair ideally would be from the "mid-West

area", the site of the 1986 Annual Meeting. Nominations may be sent either to the current TG Chair, the Vice Chair (Ms. MARY BALLARD, Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202) or the Secretary (Ms. JUDY OZONE, Conservation, Winterthur Museum, Winterthur, DE 19735).

**Bylaws:** The drafted Bylaws of the TG will be mailed to the TG membership for final approval upon completion of their copying, receipt of the TG mailing list from the National Office and the grace of the U.S. Post Office.

**Training Questionnaire:** Please complete and return the TG Textile Conservation Training Available in the U.S. and Abroad questionnaire by March 5, 1984 to Ms. Margaret Fikioris (Conservation, Winterthur Museum, Winterthur, DE 19735). Additional copies of the questionnaire are also available from Ms. Fikioris.

Do not desistate to contact me with any other ideas, suggestions (Logo designs?), gripes and questions that you may have at P. O. Box 11002, Santa Rosa, CA 95406 (telephone 707-876-3423).

MARGARET GEISS-MOONEY  
TG Chair



## OBJECTS (OG)

The pictured logo was submitted by DAN RISS and was taken from the Diderot Encyclopedia. I would appreciate your comments on using this log as a representation of the Objects Specialty Group or on any other ideas which you may have.

Your AIC dues notice should have arrived. Be sure to check off the Objects Specialty Group box and include an extra \$10.00 for your dues (\$5.00 if you are a student). Your support has enabled us to sponsor the upcoming Protein Course, and Course publication which will be offered to OG members at reduced rates. We also have been able to send information generated at the Annual Meetings to OG members who could not attend. As noted upon at last year's OG business meeting, Honorary Fellows of AIC are welcome to join the Objects Specialty Group

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free of charge. Please let MARTHA MORALES know if you are interested in being included on our membership list. Fill in the Specialty Group cards and write Honorary on the top.

Several members have questioned the infrequency of personal letters from the Objects Group concerning activities and upcoming events. Since our group is large, individual announcements to members would cost approximately \$40.00 per mailing for information which can be easily communicated in our column in the Newsletter. To keep costs down and dues low, we will continue to use this method of communication for general information and will reserve funds for special mailings and individual correspondence.

You should have received information on the upcoming Annual Meeting in Los Angeles by now. Listed with other conference costs and tours will be registration information for our Pre-Conference Course on Protein Chemistry. The cost of the course tentatively will be \$35.00 for OG members and \$40.00 for non-members and will include the pre-prints: "Protein Chemistry for Conservators". Lectures will cover the structure and deterioration of all major types of protein materials (including adhesives) and should be of interest to conservators in all areas of conservation. Please encourage your colleagues in other specialty areas to attend.

#### REFRESHER COURSE

The OG also will be sponsoring a refresher course "Recent Developments in Leather Conservation" at Harper's Ferry, West Virginia from June 25-29, 1984. Details concerning course guides and discussion topics have not been finalized but we are planning for an exciting week. Since there are a restricted number of spaces for this course, attendance will be limited. Please contact TOBY RAPHAEL, in writing, by April 1, 1984 to apply for participation in this course.

CAROLYN ROSE

#### BOOK & PAPER (BPG)

THANK YOU for your response to our request for active membership interaction. We must apologize however for not providing you with the BPG Questionnaire. We now anticipate that you will have it some time in February. Compilation and presentation of the results will also be delayed, but hopefully ready by the May AIC Meeting.

CRAIG JENSEN reports that the Annual is ready for printing. It contains 15 entries: eight post-prints from our Baltimore meeting and seven new submissions. We owe a generous Thank You to CRAIG for compiling the Annual and to the authors for sharing their hard-won knowledge with us. Allowing for the funding and mailing list to be secured, and the printing and mailing, we should have the Annual in our hands by late February or early March.

CATHLEEN BAKER has finalized our program for the AIC meeting in Los Angeles, May 17th-20th. The BP session will be on Sunday the 20th. As you will recall our Baltimore session was Saturday; our sessions will alternate between Saturday and Sunday for the foreseeable future. Sunday morning will consist of 6, 20 minute talks and a one hour business meeting. The afternoon will feature two concurrent demonstration sessions that will be repeated after a coffee break, so that both can be attended. The afternoon session, as well as the meeting, is scheduled to end at 5:30. We hope that everyone will do their best at making travel arrangements so that the interactive afternoon sessions will be well attended. It is possible that a simple, inexpensive Sunday night get-together for those whose plans necessitate

a Sunday night stayover will be arranged. If you plan a vacation, after the meeting, to Mexico, California, Northwest or Southwest, traveling late Sunday or early Monday would not be too difficult. Be sure to look for the "Sunday-nighter" on the AIC meeting registration form due out later this year.

The specialty group sessions have been arranged so that this year BPG members can attend the Painting Group or Photomaterials Group sessions on Saturday. The speaker(s) for the BPG/PMG sponsored joint luncheon on Saturday the 19th have not been selected. The general format for the luncheon discussion, which will come in the middle of the PMG session, will be the similarities and differences in treatment and ethics between paper and photomaterials conservators. Please plan to attend. Look for this BPG/PMG luncheon on the meeting registration form.

This year the Friday morning "Special Session" will be on certification. This is a subject that is firmly in our own backyard; we should all plan to attend. Although Friday's program is not firm it appears that the presentations from the many excellent speakers will limit discussion time. The BPG has arranged for a meeting room (early Friday evening, after the business meeting and before the Banquet) for discussions on this subject as well as the results of the Questionnaire and a new BPG project whose feasibility is currently being studied.

Both students of paper conservation and practicing paper conservators have often remarked that paper conservation has no written body of knowledge (with one masterful exception). A small group of Washington, DC, conservators from a range of institutions and private practice have been meeting to determine if it is possible to formulate a Catalog of Treatments. The subject of this project is not book conservation treatments nor will the "Catalog" in anyway constitute standard treatments. To date, we all agree that we cannot include all the possible treatments that result from the many possible treatment step variations. Although this plethora of treatments would be useful it presents an impossible goal. The limiting factor will be time, not a judgment of good or bad. The major components of the individual treatment entries could be a listing of: 1) general treatment steps 2) materials and important quantities 3) advantages and disadvantages determined by empirical observation 4) advantages and disadvantages that can be confirmed by specific, scientific, bibliographical citation(s) 5) bibliographical references. As we all know this is a monumental project. The entire BPG membership will be asked to participate in this long term undertaking.

The Objects Specialty Group plans to conduct a Protein Chemistry Seminar Tuesday the 15th. The AIC meeting starts Thursday May 17th, with Wednesday set aside for tours and visits to labs. We hope BPG members will consider attending the OG session. If we pace ourselves we should make it all the way to Sunday evening!

TIMOTHY VITALE

#### WOOD ARTIFACTS & FURNITURE GROUP (WAG)

The WAG is sponsoring a two-day "Wood in Art Conservation" seminar through the College of Natural Resources, Forest Products Laboratory, University of California, Berkeley, immediately following the 1984 AIC Conference. The seminar will be facilitated by Dr. Arno Schniewing, the Laboratory's Group Leader in Mechanical Behavior.

The seminar will offer sessions on structure and properties of wood, wood identification, biodeterioration, adhesives, and dimensional stability of wood and wood constructs as well as a clinic on current problems in Wood Conservation. Attendance will be limited to

between twelve and fifteen conservators.

The cost per individual of \$225.00 will include air transport one way from L.A. to Oakland, two nights at the Shattuck Hotel in Berkley, two lunches and one dinner, and registration for the two-day program at the Laboratory. Registration for the seminar can be made through James Wermuth & Associates, 32 Green Street, Newport, RI 02840. Checks should be made payable to the AIC/WAG/Seminar '84 and sent no later than March 30, 1984. Be sure to include your name, address and phone number with the check.

An informational packet is being prepared for registrants; further information may be obtained by calling [redacted] during working hours (7:30 am to 4:00 pm weekdays). I have received an excellent recommendation from BILLIE MILLAM who attended a similar seminar by the Laboratory staff in October and am looking forward to participating in this WAG program.

\* \* \* \* \*

I spoke with WALTER ANGST tonight and am happy to report that he is home at last, healing slowly but well; best of all, he was in good spirits and sounding like WALTER again!

\* \* \* \* \*

What can our sub-group accomplish or what should it accomplish for itself? The Annual Conference papers, special seminars or symposiums, and Finwoof provide an abundance of current technological material, but little has been done to forward the foundation for our ethics.

The AIC Code of Ethics may not be entirely satisfactory for our field, but at present we have no alternatives to present to the board for consideration. Our professional integrity is weakened if we disregard the code in practice where it is inconvenient while still regarding ourselves as AIC members. If the code doesn't fit, professional integrity requires that we develop one that does support our field.

I have asked all of the speakers at our WAG meeting to explain their conservation philosophy concomitant with the technology they are presenting, and to explain their reasoning in ethical terms.

I am asking all who attend the WAG presentations to be open to understanding other philosophies and to be prepared to make suggestions of alternative thought processes. We represent many levels and types of schooling, bench learning, and current practice.

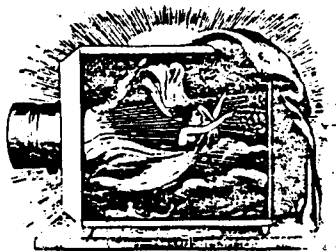
We can and should accomplish a foundation for the Code of Ethics that can support a certification proceeding, be useful in our practice, and forward our professionalism; but most important, such a foundation would attempt to increase our integrity, and our commitment to the highest standards both as individuals and as an organization.

\* \* \* \* \*

A few quick notes and reminders: 1) Finwoof has been held up in publication but will be out shortly, 2) Please return the few speaker information requests as soon as possible.

JAMES A. WERMUTH

#### PHOTOGRAPHIC MATERIALS (PMG)



Plans for our Specialty Group Session to be held on Saturday, May 19, 1984 are underway. Plans thus far include a session on the identification of historic photographic processes. This will be accomplished through the use of slides, posters, and the examination of actual photographic objects.

GARY ALBRIGHT is the Program Chairperson for this meeting. Please contact him at [redacted] Haverhill, MA 01839 ([redacted] (work) or [redacted] (home) as soon as possible if you would like to give a presentation during the session, or if you have suggestions for possible topics and/or speakers.

We encourage AIC/PMG members to make plans to attend the Objects Group Pre-Conference Seminar, Tuesday, May 15, 1984 (AIC meeting starts Thursday May 17th) on Protein Chemistry.

The pictogram above has been submitted as a possible logo for our column in the AIC Newsletter. Please send me your alternative suggestions or designs.

DEBBIE HESS NORRIS

#### PAINTINGS (PG)

Refresher Courses: Two refresher courses are currently in the works. "Compensation: Fills, Inpaint, Varnishes: is tentatively set for July 16-20 at Winterthur, Chairperson, KEN MOSER. For further information about the courses watch the FAIC and Painting Specialty Group Columns in your AIC Newsletter. "Recent Developments in lining techniques" is scheduled to be given in Oberlin from July 23-27, Chairperson, SARAH FISHER.

Painting Specialty Group Newsletter: DAVID MILLER reports that our first newsletter should be out this winter. It will be sent to all current members of our group.

Los Angeles Meeting: It is not too late to submit a paper for the Los Angeles meeting. Two hundred to three hundred word abstracts should be sent to me immediately. An ingenuity session is also being planned. Short submissions on unusual tools, adaptations of commercial items for the studio, different approaches with traditional conservation materials, and any interesting problems or solutions are welcome. This session depends on participation by all of us. Please send a paragraph detailing any contribution that you would like to make to me at: [redacted] New York, NY 10011.

RUSTIN LEVENSON

#### SUBMISSIONS TO THE AIC NEWSLETTER

*If you have an article to submit to the Newsletter, we ask that you drop us a card or call (202-364-1036) for a "worksheet." This is not necessary for items for the PEOPLE column, but most helpful for all others.*

#### FAIC NEWS (continued from page 1)

survey of each applicant's budget, proportion of expenses covered by other funds or not so covered. All employers were requested to forward written guarantee that the participant was assured of continued employment on his or her return from this instruction. The FAIC considers helping our membership to benefit from seminars of this caliber is among our priorities.

#### ABOUT REFRESHERS

The idea for a refresher originates within a Specialty Group. Membership response to the idea determines whether it becomes a specific proposal. Proposals develop into actualities when their plans fit the practical stipulations required for FAIC funding. Refreshers are 60-70% self-supporting. If we are to multiply their number, cost overruns must be closely monitored and all anticipated expenses kept within limits of an accepted budget. Since often more than half of the expenses must be paid before course fees are even collected, FAIC assumption of

monetary responsibility is essential for refresher implementation.

Those willing to serve as course liaison have heavy professional schedules of their own before adding this burden. Members interested in attending a refresher are reminded to confirm a word of mouth mention of intent with a written statement, legibly signed. While this in no way commits attendance it is a courtesy which insures that the applicant's name is included among those from which refresher attendance will be selected. Once this selection has been made by agency of the Specialty Group, subsequent monetary and clerical mechanics for the forthcoming refresher are handled by the Cooperstown office of FAIC.

CAROLINE K. KECK

**PAINTINGS GROUP REFRESHER COURSE**

The Painting Specialty Group announces a Refresher Course sponsored by FAIC, entitled "Recent Developments in Lining Techniques". The course is to be held from July 23-July 27, 1984, at the Intermuseum Laboratory of the Intermuseum Conservation Association in Oberlin, Ohio. The number of participants accepted will be 15. The final choice of instructors has not yet been determined. The format will be similar to that of last year's successful format of the Refresher Course at Williamstown. Two generalist instructors or guides will lead discussions and demonstrations on the newer lining techniques with which they are familiar. These may cover such topics as new approaches to wax linings, heat seal/hot melt linings, silicon adhesive linings, acrylic emulsion linings, cold linings, and the materials, tools and equipment involved in all of these. Active participation of the attendees will be encouraged including slide talks or demonstrations of problems they have encountered. The tentative costs per person will be as follows: a \$200 course fee plus approximately \$95.00 for the week for room and board in one of the Oberlin College dormitories. Those persons interested in attending should write to course liaison: SARAH FISHER Conservation Division, National Gallery of Art, 6th & Constitution, Washington, DC 20565.

A written letter of interest is required from all applicants, including those who have already expressed interest to SARAH FISHER in conversation or by telephone. The deadline for these letters is April 15. Following this date, participants accepted will be notified by FAIC in writing with a bill for a non-refundable deposit of \$50 to confirm the enrollment. A short waiting list will be established in case of non-acceptances.

Only members of the AIC Painting Specialty Group will be accepted.

SARAH FISHER



**Reminder:  
It's Dues Time**

**PEOPLE**

GEORGETTE GROSZ and Dr. Maurice Spertus were married in Chicago in December...DILYS BLUM has left the Museum of London to become the textile conservator for the Chicago Conservation Center... MARIAN DIRDA and MERRILY SMITH taught new seminars at Frame-Art, the PPFA meeting in Las Vegas; MARIAN presented, "Choosing Conservation Materials" and MERRILY presented "Dealing with Art in High Humidity Environments"...PATRICIA REYES became the second Mellon conservator at The Pierpont Morgan Library last fall, when ALEXANDER YOW retired to enter private practice...SUZANNE HARGROVE is serving a one year internship in the

conservation of archeological objects under the direction of Suzanne Keene at the Museum of London ...ECHO EVETTS has moved her studio and living quarters to [redacted] Rhinebeck, NY 12572 [redacted] ...MAURA CORNMAN has left the Pennsylvania History and Museum Commission in Harrisburg, PA. She has been appointed an assistant professor of art history/ associate curator of conservation at the University of Missouri...BARBARA HEIBERGER is now textile conservation officer for the Council of Museums in Wales, 32 Park Place, Cardiff, CF 1, 3BA, U.K. This is a new position and new workroom for textile conservation to serve all the museums in Wales... PHILIP SYKAS graduated from Hampton Court Textile Conservation Center and is a graduate intern at the Textile Conservation Workshop in South Salem, NY... WENDY BENNETT is interning at the Metropolitan Museum of Art in the department of NEAR Eastern Conservation Lab, Brigham Young University, has been named head paintings conservator at the Art Conservation Laboratories of Santa Barbara. This new laboratory was established to serve both public and private collections...RICHARD SMITH of Wei T'O Associates lectured in London, Holland and in USSR last fall. He is teaching "Conservation of Library Materials" at the University of Chicago Graduate Library School this winter quarter... ELISABETH WEST FITZHUGH will present the R. J. Gettens Memorial Lecture this spring at the Freer Gallery of Art Auditorium on April 10. Her topic is "Red, Yellow and Blue: The story of Three Asian Pigments"...JACK C. THOMPSON has been appointed to a term on the (Oregon) State Historic Records Advisory Board...SONJA FOGLE began working for Mario's Conservation Services in Washington, DC last summer...CAROLYN LONG is now technician, paper conservation at the Museum of American History in DC...CAROL SNOW is now the assistant conservator of objects at the Walters Art Gallery... MARC WILLIAMS, former director of Furniture Conservation Services in Massachusetts, has joined the CAL, located at the Museum Support Center, Smithsonian, as senior furniture conservator... CHARLES A. E. BRANDT, chief conservator for the

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Provincial Archives of Manitoba has been notified that the Diploma Program in Cultural Conservation was chosen as the most outstanding professional development program in Canada for the academic year 82-83. CHARLES' paper conservation course is part of this program... CHERYL CARRABBA, formerly in private practice in Seattle has been appointed to a one year term at the Paper Conservation Lab of the Humanities Research Center in Austin, Texas... The Conservation Center for Art and Historic Artifacts announces the appointment of ELIZABETH KAISER SCHULTE and LOIS OLCOTT PRICE as associate conservators... SUSAN BARGER and WILL STAPP organized the exhibit "Robert Cornelius: Portraits From the Dawn of Photography" at the Portrait Gallery. A 300 page catalog was published in December... NELLY BALLOFFET has incorporated her binding and conservation business under the name "Paper Star Bindery, Inc., 259 Illington Rd., Ossining, NY 10562 (914-941-8166)... ANTHONY O'CONNELL announces the location of his private conservation practice for objects and furniture/wooden artifacts, 2337 S. 13th Street, St. Louis, MO 63104 (314/776-



TONY RAJER has been appointed paintings conservator at the Texas Conservation Center. He has been invited to return to Rio De Janeiro where he will live during the summer of 1984 while lecturing at the National Museum of Fine Arts. Xerox International is sponsoring the trip and TONY has received a Fulbright grant as a visiting colleague.

#### JACK ROBINSON RETIRES FROM A/N/W

After 34 years in charge of the promotion of fine papers, Andrews/Nelson/Whitehead, JACK ROBINSON has retired to enjoy his hobbies and spend more time with his wife KAROLYN. JACK was presented with a compendium of tributes from many of his friends in the art paper and printing field. JACK and KAROLYN were regulars at AIC annual meetings; we will miss them.



#### MISSING PERSONS...DO YOU KNOW ANYONE HERE?

M.Mackenzie Anderson, Kim Ayvazian, Courtland Benson, Beverly Bryce, Frank Buxton, K.Curry-Franklin, Sonia d'Ambra, Janet Davenzer, George Kordela, Kathleen Garland, Kyrie Garretson, Scott Kellar, Prudence Miller, Catherine Myers, Sydney Roby, William Stretch, Ann Svenson, Stanislaw C. Szuko, Jane Wood.

#### SHELDON AND CAROLINE KECK CELEBRATE 50 YEARS TOGETHER

On Sunday, October 30, 1983, a party was held to honor Sheldon and Caroline Keck on the occasion of their 50th Wedding Anniversary. The party was attended by about 90 people who came together from all parts of the US to celebrate and hold a reunion. (The guest list was limited by necessity to former students and the trainers from the internship years.)

Gage and Tollner, a famous old seafood and steak restaurant in Brooklyn, and a favorite of the Kecks from their many years in Brooklyn, was the location of the party. It was a happy event with a

great outpouring of joy and affection for SHELDON and CAROLINE. The spirit of the day is captured in this poem written for the occasion by David and Barbara Eisendrath, close and dear friends from Brooklyn, the only non-conservation people there.

PERRY HUSTON and  
SUE SACK



#### TRIBUTE TO CAROLINE AND SHELDON

MORE FUN THAN A CIRCUS,  
MORE JOYOUS THAN SEX  
IS A PARTY BEING GIVEN  
TO HONOR THE KECKS!

THEIR FRIENDS AND THEIR LOVED ONES,  
SOME STUDENTS AND CLIENTS  
ARE GATHERED TO HONOR  
CONSERVATOR GIANTS!

THANKS TO THE KECKS  
FOR THEIR STANDARDS SO LOFTY!  
(SHE IS THE TOUGH ONE,  
HE IS THE SOFTY.)

WITH INTEGRITY KNOWN  
TO BE UTTERLY INVINCIBLE  
THE KECKS FIGHT FOR RIGHT  
AS A MATTER OF PRINCIPLE!

WELL-FILLED WITH EXPLETIVES  
FROM DAMMITS TO TURDS  
LETTERS FROM CAROLINE  
NEVER MINCE WORDS!

SO, HERE'S TO THE KECKS  
AND THEIR LIFETIME CRUSADING  
FOR INTELLIGENCE APPLIED  
TO ART CONSERVATING!

LET CHAMPAGNE FLOW  
FOR CAROLINE AND SHELDON  
TO MARK TWO CAREERS  
THAT MUST BE HAILED "WELL DONE"!

## POSITIONS AVAILABLE

### SENIOR PAPER CONSERVATOR

The art Gallery of Ontario is expanding its conservation department to include a paper conservation lab. The successful applicant will be responsible for the organization, scheduling, and operation of the paper lab, and for the supervision of technicians and student interns. An initial task will be to assist in

the functional design and equipping of the new lab. Immediate establishment of an effective liaison with the curatorial staff will be essential. The gallery has approximately 9,000 works on paper, in all media ranging from the 15th century to the present. To date the collection has not had the attention of a paper conservator. Salary: \$29,529.-\$44,294. Send resume and three references to: Priscilla Ratcliffe, Art Gallery of Ontario, 317 Dundas St. W., Toronto, Ontario, M5T, 1G4, Canada.

#### ADVANCED INTERNSHIP IN PAPER CONSERVATION

The Northeast Document Conservation Center is seeking its fifth Mellon Fellow, an advanced intern in paper conservation. The two year internship will begin in August or September 1984. Graduate training in conservation or equivalent training with experience is required. Preference will be given to an energetic, imaginative individual capable of working with others, and anxious to accept the challenge of working on a wide variety of objects. Liberal travel benefits. Send resume and letter of intent to: MARY TODD GLASER, NEDCC, 24 School St., Andover, MA 01810.

#### HEAD OBJECTS CONSERVATOR

The Chicago Conservation Center is seeking a head objects conservator for its new facility. The conservator will design his/her work space, propose an operating budget, and assist in the growth and development of the center. Administrative background and varied conservation experience is required. Salary: \$25,000.-\$30,000. plus health benefits and travel allowance. Send resume and supporting material to: BARRY R. BAUMAN, Director-Painting Conservator, The Chicago Conservation Center, 730 N. Franklin St., Suite 701, Chicago, IL 60610.

#### CONSERVATOR OF PAINTINGS

Kimbell Art Museum seeks a full-time painting conservator to care for its important European collection. Starting date is January 1, 1985, or by agreement. Candidates must have a graduate degree in conservation or equivalent experience, plus studio work on paintings of high quality. Salary commensurate with experience, generous benefits. Send resume and names of at least three references by May 1, 1984 to: Dr. William B. Jordan, Deputy Director, Kimbell Art Museum, Box 9440, Forth Worth, Texas 76107.

#### PAPER CONSERVATOR, TEXTILE CONSERVATOR

The Texas Conservation Center, a department of the Panhandle-Plains Historical Museum, is accepting applications for the positions of paper conservator and textile conservator. The center has moved into a new \$1 million facility on the West Texas State University campus. Conservators selected for the staff must be able to work independently, under the direction of the chief conservator, in all aspects of documentation examination, analysis, and treatment. Job requirements will also stress close work with the museum's curatorial staff, students, and the public. Candidates must have a graduate degree in conservation and at least three years experience. Salary: \$19,000-\$23,000. plus benefits. Send resume to: B. Byron Price, Director, Panhandle-Plains Historical Museum, P. O. Box 967, W. T. Station, Canyon, TX 79016.

*Employers pay a nominal fee for advertising.  
All are Equal Opportunity Employers.*

#### OBJECTS CONSERVATOR

State museum seeks conservator to develop and implement conservation and collections management program for historical, scientific, and art collections. Responsibilities will include: arranging and monitoring storage areas, performing treatments, reviewing loan recommendations, specifying and supervising contract work, and supervising assistants, if available. Will serve on facility and exhibit planning teams and be responsible for designing and equipping new lab. Graduation from a recognized conservation training program, at least one year of experience in objects conservation are required. Salary: \$17,662.-\$20,311. plus fringe benefits. Send letter, resume, five references to: Deputy Director for Programs, South Carolina State Museum, P. O. Box 11296, Columbia, SC 29211.

#### CONSERVATOR OF CONTEMPORARY ART

The Art Gallery of Ontario seeks a conservator of contemporary art for its new laboratory. Responsibilities will include: organization, scheduling, and operation of the contemporary arts section, supervision of technicians and student interns; assistance in the design and equipping of the new lab, and liaison with the curatorial staff. Salary: \$29,529.-\$44,294. Send resume and three references to: Priscilla Ratcliffe, Art Gallery of Ontario, 317 Dundas Street W., Toronto, Ontario, M5T, 1G4, Canada.

#### LIBRARY PAPER CONSERVATOR

Independent research library with long standing concern for preservation has opening for an assistant conservator in production program. Program includes paper repair, deacidification, exhibit preparation, and case making. Persons with advanced degree in conservation and/or library experience will be given preference, bookbinding experience useful. Contact: Dr. Edward C. Carter II, Librarian, American Philosophical Society, 105 S. 5th St., Philadelphia, PA 19106 (215-627-0706).

#### BOOK CONSERVATOR

A book conservator is sought to help develop and implement a program to conserve a library's collection. Duties include: conservation treatment of rare and some non-rare books of all periods, with an emphasis on 17th-19th century imprints; part-time teaching and supervision of conservation technicians; preparation of manuals of specifications and procedures; and participation in the development of a program for conservation of artifactually significant books. A graduate degree in library/book conservation or equivalent training is required. Preference will be given to applicants with experience beyond initial training. Strong technical and organizational skills are desirable for adapting equipment and techniques to the needs of large collections. Salary \$21,000.-\$25,000. depending on qualifications. Send resume and three references by March 31 to: William Wenz, Library Personnel Office, Rm. 447, General Library, Univ. of California, Berkeley, CA 94720.

#### PAINTING, PAPER CONSERVATORS

The Rocky Mountain Regional Conservation Center is seeking applicants for two positions in its paper and painting departments. Positions are available on or before September 1984. A degree from a recognized conservation training program or the equivalent training is required. Contact: CHARLES PATTERSON, Chief of Conservation, RMRCC, 2420 S. University Blvd., Denver, CO 80208.

## CONSERVATION ASSISTANT

The University of Michigan Library is seeking a conservation assistant to perform paper restoration treatments on rare materials. Two to three years of experience is required, either working under the supervision of an experienced book conservator, or comparable experience in a training program/internship. Skill in bookbinding, repair and knowledge of the characteristics of bookbinding materials, and understanding the causes of deterioration are all necessary. Salary: \$15,990.-\$25,740. depending on experience. Send applications by March 15, 1984 to: Library Personnel Office, 404 Hatcher Graduate Library, University of Michigan, Ann Arbor, Michigan 48109.

## GRADUATE AND ADVANCED INTERNSHIPS IN PAINTINGS AND PAPER CONSERVATION

Several internships are available at the Intermuseum Laboratory, Oberlin, Ohio beginning in September 1984.

\* Three graduate conservation internships are available, two in paintings and one in paper. Application is open to students from recognized training programs who are planning their third year internship.

\* Graduates of conservation programs and individuals with equivalent experience may apply for ICA's Advanced Mellon Internships in paintings or paper conservation.

\* Graduates of training courses in paintings conservation (or equivalent experience) are eligible for the one year NEA Master-Apprentice Internship.

All applicants should send vitae, three letters of recommendation, and portfolio documenting at least three treatments by March 15, 1984 to: Caroli Asia, Administrative Director, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44474 (216-775-7331).

## ASSISTANT AND ASSOCIATE PAINTINGS CONSERVATORS

Painting Conservation Lab, one hour from Boston seeks two conservators. Renewable contracts. Conservation degree and/or appropriate experience is required. Ability to do challenging structural work with 2-3 other professional conservators is necessary. Send resume to: BARBARA H. BEARDSLEY, Art Conservation Laboratory, Inc., Dudley Homestead, Raymond, NH 03077.

## ANDREW W. MELLON ADVANCED TRAINING FELLOWSHIPS IN CONSERVATION

Mellon Fellowships will be available at the National Gallery of Art in the conservation departments of painting, paper, and objects beginning in September 1984. The two year fellowships include a stipend plus allowance for travel and research. The first year stipend is \$15,000. plus \$2,500. allowance, second year \$16,500. plus \$3,000. allowance. Fellows will perform conservation treatments and conduct research related to the collection. Graduation from a recognized conservation training program or equivalent experience and proven research experience are required. Send transcripts, vitae, offprints of publications or lectures and a short statement of intent by March 15 to: ROSS MERRILL, Chief of Conservation, National Gallery of Art, Washington, DC 20565.

## HEAD PAPER CONSERVATOR

The successful applicant will be responsible to the Director of the Intermuseum Laboratory for the

efficient management of the paper conservation lab. Position involves training conservation program interns and conservation fellows, supervision and coordination of duties with present staff, and consultation with paintings conservators on overlapping projects. Must be willing to travel for on-site collection surveys and participate in paper conservation related seminars. Graduation from a recognized conservation training program with 4-6 years additional experience is required. Equivalent experience should consist of ten years of varied art conservation experience with a seven year emphasis on paper conservation. Candidates with lesser experience will be considered, but for a position with limited or shared duties. Salary is commensurate with experience, excellent benefits and educational opportunities. Position available Sept. 1, 1984. Send resume, three references, salary history to: THOM GENTLE, Director, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074.

## CHIEF CONSERVATOR

The Pennsylvania Historical and Museum Commission seeks a Chief Conservator to plan, implement and direct a statewide museum conservation program. The conservator will participate in the design of the new conservation center, determine equipment needs, direct a small staff, and advise curators on conservation matters. Graduate degree from a recognized training program with three years experience. Salary: \$21,809.-29,653. plus generous benefits. Contact: Michael J. Ripton, Pennsylvania Historical and Museum Commission, Box 1026, Harrisburg, PA 17108-1026, (917-787-9057).

## ASSISTANT PAINTINGS CONSERVATOR

The position of assistant paintings conservator is available in the new studio of the Archer M. Huntington Art Gallery, University of Texas. Duties will include examination, documentation and treatment of paintings. Requirements include a degree from a conservation training center or equivalent, and one or more years of experience. Salary: \$15,500-\$16,500. with excellent benefits. Send resume to: Conservation, Archer M. Huntington Art Gallery, 23rd and San Jacinto, Univ. Texas at Austin, Austin, TX 78712.

## PROFESSIONAL CONSERVATORS

The North Atlantic Regional Office, National Park Service would appreciate hearing from professional conservators interested in contract work on historic collections (paper, paintings, textiles, furniture, statues, decorative arts objects, etc.). Please send name, address, and specialty with any additional comments on facilities or time and volume constraints. Also send resume to: Frank Skeiber, Contracting Officer, NPS, North Atlantic Region, 15 State St., Boston, MA 02109.

## TEXTILE CONSERVATOR

The Federation of Historical Services, Troy, NY, is seeking a textile conservator for a ten week project beginning late spring or early summer, 1984. The conservator will survey collections in the field, work with organizations in improving storage and maintenance of collections, and treat objects from historical organizations. Relocation required. Prior experience or degree in textile conservation necessary. Salary of \$4,500. depending on qualifications, plus travel and some housing support. Send letter of intent and resume by March 5 to: Molly Lowell, Dir., FHS, 189 2nd St., Troy, NY 12180 (518 273-3400).



## DIRECTOR

The J. Paul Getty Trust is accepting nominations and applications for the position of Director of its Conservation Institute. Based in Los Angeles, the Institute will focus on three main areas of international activity: advanced training, information, and scientific research and analysis. The position requires a knowledge of the conservation field internationally, managerial ability, and an ability to collaborate with conservators, scientists and art historians. A knowledge of other languages in addition to English would be an asset. Enquiries concerning this position should be sent to Nancy Englander, The J. Paul Getty Trust, 1875 Century Park East, Suite 2300, Los Angeles, CA 90067.

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## GUEST EDITOR'S COLUMN

DR. DONALD SEBERA

Guest Editor's Note: Following is the first of a regular series of reports on conservation science research and technical studies currently underway at museums, institutions, government laboratories, etc. Their primary purpose is to communicate in non-technical language of work recently completed and in progress. Style and format will vary with report requirements. Correspondence with the author and named individuals is welcomed for details and as an opportunity to share unpublished information and results.

The Guest Editor has begun to solicit and receive reports (Winterthur Museum and Library of Congress reports are planned for the next Newsletter) but unsolicited submissions are welcomed.

### Research at the Center for Conservation and Technical Studies, Fogg Art Museum

Research at the Fogg Center continues to be focussed on materials and techniques of the artist. Much of this research is related to various educational programs since, as part of the Center's Advanced Level Conservation Training Program, each intern does a research project related to his/her specialty.

Intern JERRI NELSON has just completed a technical study on six pastel drawings from among thirty drawings by J. F. Millet in the collection from the Museum of Fine arts, Boston. Intern Marie Culver is in the process of sampling and analyzing metal pigments from a selected group of Ukiyo-e Japanese woodblock prints; she will be comparing her results with material in the Forbes collection and investigating the history of these unusual and very interesting pigments. PAM PETERSON is concluding her internship in paper with a study of inks from drawings and a letter by Rembrandt, utilizing the Auger spectroscopy facility of the Materials Research Center at M.I.T. to analyze the samples. This project is a joint venture with John Martin, the scientist in charge of the Auger and ESCA facility at M.I.T. and with EUGENE FARRELL.

Research in the objects laboratory continues to be oriented towards metals. Intern PATRICIA TUTTLE is working with EUGENE FARRELL and GLEN WHARTON of the Los Angeles County Museum on a study of twelve Italian Renaissance medals from the University of Santa Barbara Morganroth Collection aimed at determining their composition and methods of manufacture. Barbara Magnum's internship report compared analysis of six 5th century B. C. Aeginaetan silver coins with modern replicas.

Elizabeth Coombs's project on the analysis and methods of 15th century paste prints, started as an undergraduate in a Center course given at Harvard University, nears publication. Another project begun

in this course, on pigments from Persian miniature paintings is being continued at Winterthur Museum by Susan White. Specifically concerned with reactions between lead white and orpiment which darken the lead white, she continues to utilize the Fogg Center's scanning electron microscope. Paintings intern Joan Samuels is starting a technical examination of two paintings by Manet.

The Center staff is also engaged in research. CSILLA FELKER is studying pigments, grounds, and stone from the cave paintings at T'ien Lung Shan, China. HENRY LIE'S paper on the sulfide tarnishing of bronze (with LINDA SCHEIFLER of the Rorvig Fokchojskole, Rorvig, Denmark) is in draft. He has also investigated the stone and the metal connecting pins in a life-sized Roman marble statue of the Emperor Trajan in the Fogg's Classical collection. RICHARD NEWMAN'S completed study of the stone sculpture of India will soon appear as a Center for Conservation and Technical Studies monograph. He is also working with EUGENE FARRELL on a technical analysis of the Fogg's van Gogh Self Portrait Dedicated to Gauguin; their results will also appear in monograph form. GRIDLEY McKIM-SMITH and RICHARD NEWMAN have published an article co-authored with M<sup>a</sup> del Carmen Garrido and Jose M<sup>a</sup> Cabrera on the Forge of Vulcan by Velasquez (Boletin del Museo del Prado, May-August, 1983). Research on pigment materials from Persepolis and Persagadae by Stodulski, FARRELL and NEWMAN will soon be published in Studies in Conservation.

Professor Arthur Steinberg of the Center for Materials Research in Archaeology and Ethnology at M.I.T. is spending part of his sabbatical at the Center studying Venetian painting techniques.

EUGENE FARRELL

Senior Conservation Scientist

Center for Conservation and Technical Studies,  
Harvard University, Cambridge, MA 02138  
(617-495-2392)

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## NEWS IN GENERAL

### THE J. PAUL GETTY CONSERVATION INSTITUTE

In the spring of 1982, with the settlement of Mr. Getty's estate, the J. Paul Getty Trust made a commitment to several new activities in the fields of fine art and the humanities. One of these was to the development of a Conservation Institute which will be located in the Los Angeles area, and which will serve the conservation profession nationally and internationally.

The Getty Conservation Institute will be based philosophically on the integration of scientific, art historical and practical restoration considerations when conserving works of art, and will benefit in this respect from its proximity to a new Getty Museum and Center for the History of Art and the Humanities. Specifically, the Institute will focus on three main areas of activity: advanced training in conservation theory and practice through colloquia, seminars and mid-level fellowships for extended residencies at museums in the U.S. and abroad; applied scientific research and analysis; and collection and dissemination of information, including publications. Because the J. Paul Getty Trust is an operating trust and not a grant-making foundation, the income from the endowment must be spent on activities which the Getty develops and operates itself. While construction of the Conservation Institute will not be for another five to eight years, several programs have been initiated. A search is presently underway for a



Director for the Institute and nominations from the field are welcome.

For further information, contact: Janet Bridgland, Conservation Program Officer, 1875 Century Park East, Suite 2300, Los Angeles, CA 90067.

#### ART & ARCHAEOLOGY TECHNICAL ABSTRACTS

Beginning with volume 20/2 of AATA, the J. Paul Getty Trust has assumed the operating responsibility on behalf of the IIC. A questionnaire soon will be sent to all identified AATA users seeking ideas for any improvements, coverage, format, etc. AATA is provided free to all IIC members and is available to non-members for \$30. per volume. Contact: AATA, c/o Art Conservation Program, University of Delaware, 303 Old College, Newark, DE 19716.

#### NIC ARCHAEOLOGICAL AND ETHNOGRAPHIC CONSERVATION CURRICULUM COMMITTEE

The need for training in archaeological and ethnographic conservation in this country has been recognized for some time. That need is now being addressed by the NIC's Archaeological and Ethnographic Conservation Curriculum Committee. This committee is in the process of preparing a suggested graduate-level curriculum for training conservators in this specialty.

The committee consists of the following people: Terry Weisser, Chair, The Walters Art Gallery, Richard Ford, The University of Michigan, Heather Lechtman, MIT, Caroline Rose, Smithsonian Institution, Eugene Sterud, National Endowment for the Humanities.

Anyone wishing to receive a copy of the proposed curriculum for comment later this year, please contact: TERRY WEISSER at The Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

#### RECENT GRANTS AWARDED

The Northeast Document Conservation Center (NEDCC) has received an NEH grant of \$57,936 to produce a manual on copying collections of photographic negatives. Morris Library, Southern Illinois University has been awarded \$76,766 in Library services and Construction Act funds through the Illinois State Library to conduct the third phase of the Illinois Cooperative Conservation Program. ICCP is a state wide outreach project to provide conservation information, training, and services to all types of libraries in Illinois. The Williamstown Regional Art Conservation Laboratory has been awarded a grant of \$150,000 from the Andrew W. Mellon Foundation to continue and expand its collection survey, technical consulting and educational services to the public art collections of New England and New York State.

#### THE NATIONAL GALLERY OF ART

As part of their current development program, the Conservation Division of the National Gallery of Art is expanding their staff to fully utilize the recently renovated conservation facilities. Congress has generously provided several new conservation positions for 1984. In addition to the key positions of department heads in the Painting and Object Conservation Departments, the staff of the Scientific Department will be expanded. An administrative assistant is needed in the office of the Chief of Conservation and the support staff of all departments will be augmented as positions are available.

Andrew W. Mellon Conservation Fellowships will

be available in the fall of 1984 which will offer young conservators a unique experience in the National Gallery. The two-year program provides research time, a travel allowance and a support stipend.

For further information, please contact ROSS MERRILL, Chief of Conservation, National Gallery of Art, Washington, DC 20565.

## LOCAL GUILDS AND ASSOCIATIONS

THE WASHINGTON CONSERVATION GUILD meets the first Thursday of every month. For information, contact MERRILY SMITH at the Library of Congress Preservation Office (202-287-5634).

At the November meeting of THE MIDWEST REGIONAL CONSERVATION GUILD, talks were presented by: RICK SHERIN, "Outdoor Bronze Sculpture Conservation"; KENNY KATZ, "Treatment Methods at the Istituto Centrale in Rome"; KAREN CRENSHAW, "FAIC Painting Refresher Course"; CAROL CHRISTENSEN, "Raphael Portrait of Bindo Altovitti"; R. HLOPOFF, ROBERT McGIFFIN, THOMAS ROBINSON: furniture conservation. Next meeting: Ann Arbor, April 14, 1984. For information, contact, MONICA R. PHEGLEY, [REDACTED] South Bend, IN 46617.

THE NEW YORK CONSERVATION ASSOCIATION is sponsoring the following presentations: February 10, "Artists' Materials and Their Conservation Problems"; April 9, Christine Lillyquist, Curator of Egyptian Art at the Metropolitan Museum of Art will speak on "The Final Installation of the Egyptian Wing"; June 11, "Cellulose Ethers". All meetings are held at the Cooper-Hewitt Museum, 2 E. 91st St., staff entrance, 6:00 p.m. Entrance fee of \$5.00 at the door. For information, contact JOSE ORRACA [REDACTED]

ELISABETH CORNU led a discussion on the techniques used in preserving the Vatican Collections at the January meeting of the BAY AREA ART CONSERVATION GUILD. Inquiries should be sent to BAACC, c/o DAEDALUS, 6020 Adeline St., Oakland, CA 94608.

THE TEXTILE CONSERVATION GUILD will meet in New York on the following dates: March 22, "Static", LUCY COMMONER; May 10, study group on "Weighted Silks", organized by POLLY WILLMAN. For information, contact REBECCA RUSHFIELD, 150-14 Melbourne Ave., Flushing, NY 11367.

For information on THE BALTIMORE AREA CONSERVATION GUILD, contact Laurie Baty, 713 Park Ave., #3A, Baltimore, MD 21201.

The January meeting of THE CHICAGO AREA CONSERVATION GROUP focused on methods of tool sharpening. For details, contact, WILLIAM MINTER, [REDACTED] Chicago, IL 60613. A later meeting will feature an occupational health nurse speaking on concerns specific to conservators. For calendar and information, contact CATHY ATWOOD, Newbury Library, 60 W. Walton, Chicago, IL 60610.

## CONFERENCES, COURSES, SEMINARS

March 13-23. Conservation of Artifacts, Victoria, B.C. Studies in the conservation of artifacts in

metal, ceramics, wood, bone, leather and other materials, with special emphasis on analysis of environmental factors. The course includes demonstrations in handling, storage and packing techniques.

April 4-13. Evaluation of Historic Architecture, Victoria, B.C. The theory and practice to evaluating historic architecture. For further information on both of these courses contact: Joy Davis, Program of Advanced Studies in Cultural Resource Management, Division of University Extension, University of Victoria, P. O. Box 1700, Victoria, B.C. V8W 2Y2, Canada (604-721-8461).

March 26-28. Conservation Workshop, Jackson, Mississippi. A basic archival conservation workshop covering conservation philosophy and administration as well as hands-on demonstration and practice. Contact: Basic Archival Conservation Program, Society of American Archivists, 600 S. Federal, Suite 504, Chicago, IL 60605.

March 28. Disasters: The Vulnerability of the Printed Word, King's College, Strand, London, W.C.2. Sponsored by Business Press International, Ltd., British American Art Association, Camberwell School of Arts and Crafts, London Salvage Corps and National Library of Scotland. Contact: Ms. HELENE DONNELLY, Camberwell School of Arts and Crafts, Peckham Road, London, SE5 8UF England.

April 4-6, 1984. Conservation of Archival Materials, Conservation Department, Humanities Research Center, Austin, Texas. This lecture supported workshop is for professionals and technical staff who maintain and store photographic collections. The goal is to provide participants with an overview of the problems associated with photographic artifacts, as well as instruction in hands-on techniques applicable to specific problems. Registration is limited to 30, the fee is \$235. Contact: Patricia Palmer, HRC, University of Texas at Austin, P.O. Box 7219, Austin, TX 78712 (512-471-9117).

April 12-13. Lighting for Cultural Institutions, Oberlin, Ohio. A seminar emphasizing the development, installation and maintenance of lighting systems.

Fall, 1984. Special Conservation Issues Related to 20th Century Paintings, Oberlin, Ohio. For both of these seminars contact: Caroli T. Asia, Inter-museum Laboratory, Allen Art Building, Oberlin, Ohio 44074 (216-775-7331).

April 17-19. Conservation and Contemporary Art, Sidney, Australia. The Institutes for the Conservation of Cultural Material Annual Conference. Contact: Ms. Gillian McMillian, 1984 Conference Coordinator, c/o Art Gallery of New South Wales, Art Gallery Road, Sidney, NSW 2000, Australia.

May 14-18. Symposium on Archaeometry, "Stable Isotope Measurements in Archaeology", Washington, DC. Contact: J.S. OLIN and M.J. Blackman, Conservation Analytical Laboratory, Museum Support Center, Smithsonian Institution, Washington, DC 20560.

June 1-3. 10th Annual Conference, IIC-Canadian Group at Trent University, Peterborough, Ontario Canada. Contact, see listing below.

May 29-31. Health Hazards in Art Conservation, IIC-CG pre-conference seminar presented by the Center for Occupational Hazards. For both the conference and pre-conference contact: J.M. Taylor

Program Chairperson, IIC-Canadian Group, Box CP 9195, Ottawa, Canada, K1G 3T9.

Various dates and places. Introduction to Federal Projects and Historic Preservation Law. The 1984 training schedule for the two day course for those involved with federally funded projects concerning historic properties or archaeological sites may be obtained from one of the joint sponsors: Office of Personnel Management, Administrative Training Institute, P.O. Box 7230, Washington, DC (202-254-3211) or Advisory Council on Historic Preservation, 1100 Pennsylvania Ave. #809, Washington, DC 20004 (202-786-0503).

*Due to space constraints, conferences can be listed only one time in the AIC Newsletter. Members are advised to take special note of conferences of interest.*

## TECHNICAL NOTES

SCULPTURAL MONUMENTS IN AN OUTDOOR ENVIRONMENT was the title of a conference held November 2, 1983 at the Pennsylvania Academy of the Fine Arts with the Fairmount Park Art Association as a co-sponsor. The registrants were owners, curators, art historians, conservators, restoration architects, grant administrators and city officials. Particular emphasis was given to bronze monuments. The discussions focused on: establishing the nature and severity of technical and aesthetic problems, placing the work of art in an appropriate historical perspective, evaluating the treatment options and identifying funding sources. The six speakers and the subjects of their presentations were: Andrew Lins, Conservator for Sculpture and Decorative Arts, Philadelphia Museum of Art; Outdoor Bronzes: Some Basic Metallurgical Considerations Reports on Treatment. PHOEBE DENT WEIL, Chief Conservator, Washington University Technology Associates, St. Louis, Missouri; Patina: Historical Perspective on Artistic Intent and Subsequent Effects of Time, Nature and Man. DAN RISS, Conservator, National Park Service, Division of Conservation, Conservation Laboratory, Harpers Ferry Center, West Virginia; Managing the Care of Outdoor Metal Monuments by the National Park Service: Some Past Experience and Future Direction. An Unofficial View by a NPS Conservator. ARTHUR BEALE, Director, Center for Conservation and Technical Studies, Harvard University Art Museum, Cambridge, Massachusetts; The Varying Role of the Conservator in the Care of Outdoor Monuments, Ethical Dilemmas. Penny Balkin Bach, Project Director, Fairmount Park Art Association; Choreography and Caution: The Organization of a Conservation Program. STEVEN A. TATTI, Sculpture Conservator. Reports on treatments including work in Fairmount Park, summer 1983. The transcribed talks are now being edited for a publication intended for a general audience of persons who may be placed in positions of responsibility for works of art outdoors. There will be a glossary, a bibliography and a list of outdoor bronze sculptures conserved in the recent past noting location, conservator in charge and kind of treatment. The purpose of the list is to provide visual reference for decision making. The PAFA and the FPAA welcome suggestions for the list from the AIC membership. Particularly useful would be information about sculptures not located in major eastern urban centers so that the reference can cover as large a geographical area as possible. Please write or telephone suggestions before March 1, 1984 to the conference organizer

and publication editor, VIRGINIA NAUDE, Sculpture Conservator, Pennsylvania Academy of the Fine Arts Broad and Cherry Streets, Philadelphia, PA 19102, tel. (215-972-7628).

## LETTERS

Dear Editor:

Upon reading the 1983 Minutes for the AIC General Meeting, I discovered the need for an "investigation concerning an Executive Director of AIC." This person would "handle politics, business deals and things other than day to day business."

At first glance this was a bit disconcerting for, as many AIC members can attest, Ms. Martha Morales has been performing the above mentioned tasks very efficiently for many years.

I have always believed that a person should have a title that corresponds to their actual job duties. It is therefore, my most sincere hope that this search for an Executive Director only means that Ms. Morales is to be given her appropriate title. Unfortunately, I fear that because Ms. Morales has lived with the title Executive Secretary for so long, the Long Range Planning Committee will, like most of our business society, attach a prejudicial stigma to the word "secretary." This attitude would be most unfortunate.

I really think that what is needed is more full time office staff members--in other words, more Indians NOT more CHIEFS.

Sincerely,

MARY FREDERICKSON  
Director & Chief Conservator  
Texas Conservation Center

cc: ELISABETH FITZHUGH

*The Long Range Planning Committee is happy to receive comments from members. Please see the announcement concerning the Committee on page 2 of this Newsletter.*

ELISABETH W. FITZHUGH

### ANNOUNCEMENT

JOSE ORRACA is investigating the possibility of forming a New York Conservation Consortium. As envisioned, the Consortium would include conservators from all areas of specialization, each of them functioning independently, yet sharing specific services such as photography, analysis, research library and the like. Inquiries and suggestions are invited: [redacted] New York, NY 10021.

## PUBLICATIONS

Fabrics in Celebration from the Collection, Peggy Stoltz Gilfoy, Indianapolis Museum of Art, 1983. \$35 paper, \$45 cloth. The catalog of the museum's textile collection, profusely illustrated, includes notes by the Associate Conservator of Textiles, HAROLD MAILAND, and technical notes on the pieces by Katherine Dolk-Ellis, Curatorial Assistant. The glossary of technical terms is clear and concise. A technical appendix detailing the methods and results of analysis of precious metal threads, written by L.P. Stodulski, D. Nauman, and M. Kennedy, provides unusually thorough data on samples of metallic

threads from 54 different objects. Rarely does a catalog include so much technical and analytical information, or acknowledge the vital role of the conservator in describing and explaining the objects in a collection. The Indianapolis Museum is to be congratulated for doing so.

The Deterioration and Conservation of Painted Glass: A Critical Bibliography, (Corpus vitrearum medii aevi, Great Britain, Occasional paper; 2), R. G. Newton, Oxford University Press, New York, 2nd Ed., 1982. \$13.95. The title is slightly misleading, since the "Introduction", a discussion of the history, weathering, restoration and preservation of stained glass, is 32 pages long, and quite thorough. The abstracts contained within the bibliography of 433 citations are selective and include critical comments on the work's relevance and correctness from the bibliographer's point of view. (Of particular interest is the observation that solutions of ethyl alcohol (gin, whiskey) can chelate and dissolve lead from crystal decanters.)

Available from the Philadelphia Museum of Art: A double issue Bulletin - Winter 1982/Spring 1983: Jan Steen Comedy and Admonition. The bulletin includes catalogue entries on the museum's ten Jan Steen paintings by Peter C. Sutton, Associate Curator of European Paintings before 1900 and a technical study "An Investigation of the Technique and Materials Used by Jan Steen", by MARGENE H. BUTLER, Head of Conservation. Price: \$5.00. Write: Philadelphia Museum of Art Sho, P. O. Box 7646, Philadelphia, PA 19101.

"Manual for the Preparation of 'As Found' Drawings", Robert M. Patterson, British Columbia Heritage Trust Technical Paper Series 3, 1982. Available free from: British Columbia Heritage Trust, Parliament Buildings, Victoria, B.C. V8V1X4. This pamphlet details the techniques used to produce drawings of historic buildings as they are found. These drawings are

*The AIC NEWSLETTER is published quarterly in Washington, D.C. Deadlines for 1984 are: January 10, April 5, July 10 and October 10, at 12:00 Noon. All copy must be sent to the AIC National Office at:*

*3545 Williamsburg Lane, N.W.  
Washington, D.C. 20008  
202-364-1036*

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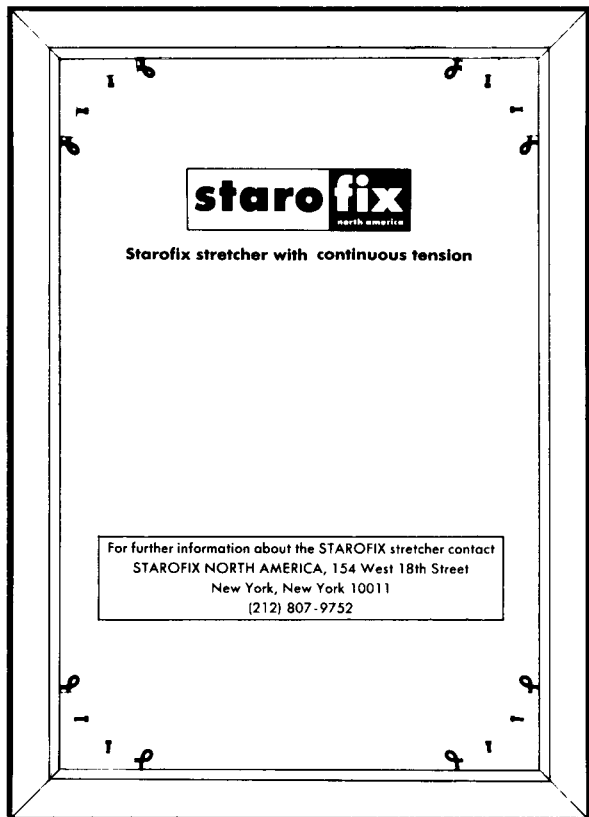
#### Guest Editor, 1984

DONALD SEBERA	202-287-5607
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precisely measured and delineated, produced in preparation for restoration or as an archival record of the building. The technique described, along with photography, is a necessary part of the documentation of a historic structure; the instructions seem to be detailed enough to enable the reader to produce "as found" drawings.



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**THE AIC NEWSLETTER**

The Newsletter staff welcomes your comments, suggestions, and even your criticisms. If you try a new product, or method, share your results (good or bad) with our chief technical editor, DORIS HAMBURG. NIKKI HORTON is always looking for interesting and important conferences and seminars. Alert KATHERINE EIRK to any new publications you find that will be of interest to conservators. Second or revised editions of "oldies but goodies" should also be sent to her. We are very pleased to have DONALD SEBERA as our first guest editor, and we are already looking ahead to 1985. If you have any ideas for the 1985 guest editor to pursue, please write or call [redacted]. Remember that the Newsletter is your publication, use it. Send news for any column; open dialogue on specific topics of interest to your colleagues. Tell us when you change jobs so we can put you in the People column.

There are possible schedule changes being discussed. See the May issue for this news.

Telephone numbers for all editors are on page 19. Best wishes to all of you for 1984.

MARTHA MORALES

**MATERIALS**

**UNIVERSITY PRODUCTS NEW CATALOG**

UNIVERSITY PRODUCTS, INC. has issued a new 72-page color catalog. There is an expanded selection of materials for photographic preservation, exhibition and archival storage. University Products continues to offer a full range of archival boxes, acid-free papers, encapsulation materials, mounting boards, envelopes, folders and related conservation materials. The catalog includes tips for proper storage and is available free from University Products, Inc., P.O. Box 870, Holyoke, MA 01041.

**A DAY OF REJOICING, KITCHEN SINKS ARRIVE!**

Working in the Klingle kitchen has been quite an adventure. BILL ADAIR and MARTHA MORALES have donated two sinks, and CAROLINE KECK and BILL MAXWELL of NASCOR have generously paid for the base cabinet and expensive plumbing. JOSHUA BUGAYER of FINE ART STRETCHERS donated flatware and dishes; now all we need is a table and chairs...

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# A·I·C Newsletter

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

Volume 9, Number 3

May 1984

## AIC NEWS

### PROPOSAL TO INCREASE MEMBERSHIP DUES

All members have already received in the mail a proposal from the AIC Board of Directors to increase membership dues. Increased revenues are necessary because of 1) Probable increase in the staff of the AIC National Office, 2) More frequent publication of the AIC Newsletter in order to communicate more frequently with members and 3) inflation during the four years since the previous dues increase. Please read the proposal you have received carefully. These increases will be voted on at the business meeting on May 18, 1984 in Los Angeles, and would take effect in January 1985.

### UPDATE ON ANNUAL MEETING IN LOS ANGELES

Tuesday, 15 May Protein Chemistry Seminar, Exhibits  
Wednesday, 16 May Exhibits and Registration and

Following the tours:

- 5:00- 7:30 Student Papers  
7:30 PM Speakers Meeting (Session Chairs and  
Speakers for General Session, Program  
Chairs for Specialty Group Sessions)  
7:30 -9:00 Cash bar mixer

### Thursday, 17 May

- 9:00 AM Meeting will open with remarks by the  
Directors of the Los Angeles County  
Museum of Art and the J. Paul Getty  
Museum  
9:30 Beginning of General Session  
11:00 George Stout Memorial Lecture, "You  
Can't Tell a Dye by its Color" MAX  
SALTZMAN. He is currently at the  
Institute of Geophysics of UCLA where  
he has established a laboratory for the  
analysis of nonindustrial organic dyes.  
He has specialized in the analysis of  
organic colorants by solution spectro-  
photometry, and has done extensive  
research on the history of dye use,  
particularly those found on Peruvian  
textiles.  
12:15 PM Lunch. Advance reservation necessary  
2:00- 2:30 Presentation on national organizations.  
ARTHUR BEALE, President of the  
National Institute of Conservation will  
report on the joint activities of the NIC,  
the AIC and the American Association of  
Museums with the Institute of Museum  
Services. JANET BRIDGLAND,  
Conservation Program Officer, The J.  
Paul Getty Trust, will give an update on  
the activities of the Trust.  
2:30- 6:00 General Session continues in two con-  
current sessions. During the break,  
3:30-4:30, Prof. Gianlui'ggi Colalu'cci,  
chief restorer for the Sistine Chapel  
restoration project, will present a slide  
show. DAVID KOLCH, Painting

- PM Conservator at the LACMA will introduce  
him and translate.  
7:00-10:00 Buffet reception at the Los Angeles  
Buses, County Museum of Art. All registrants  
(6:30-10:30) are invited.

### Friday, 18 May

- 9:00-11:30 Panel Discussion on Certification  
AM Moderator, PIETER MEYERS  
Panel Members:  
BARBARA APPELBAUM, Chair, AIC  
Committee on Accreditation and Certi-  
fication, JONATHAN ARNEY, Member,  
Board of Examiners for Certification of  
(Continued Page 2 Col. 1)

## FAIC NEWS

### STOUT MEMORIAL FUND

Seven students have received assistance in the amount of \$300 awards each from the George Stout Memorial Fund to help them defray costs for attendance at the Los Angeles AIC meetings. The selection was made from those applying, on the basis of importance for the applicant to attend these sessions, financial need and applicant's professional competence as confirmed by an immediate supervisor or instructor. The requests far exceeded the limited funds available for this purpose and we believe this is an area in which all of us must strive to increase funding.

### REFRESHERS FOR 1984 SEASON

FAIC reports with pleasure arrangements for the following refreshers: Painting Specialty Group: "Recent Developments in Lining Techniques #2" to be held at Oberlin, Ohio, July 23-27. Liaison: SARAH FISHER. "Compensation: Filling, Impainting, Varnishes" to be held at Winterthur, Delaware, July 9-13. Liaison: KENNETH MOSER. Objects Specialty Group: "Recent Developments in Leather Conservation" to be held at Harpers Ferry, West Virginia, June 25-30. Liaison: TOBY RAPHAEL. "Identification of Natural Fibers" to be held at Nashville, Tennessee, July 22-27. Liaison: SHELLEY REISMAN.

Remember! FAIC sponsorship alone cannot guarantee implementation of a refresher unless a minimum of 15 paying participants create a feasible budget to work with.

CAROLINE K. KECK  
FAIC Executive Director

### DONATIONS TO KLINGLE

Since January, the following people have sent generous donations to FAIC: BEN JOHNSON, JEAN PORTELL, KATHRYN SCOTT, ELEANOR MC MILLAN, JEAN VOLKMER, PHYLLIS MOUNT, POLLY LADAMOCARSKI, ALEXANDER STOPOWSKI, ELISABETH PACKARD, SIDNEY WILLISTON, VIRGINIA LAKE, CLINTON BULL, GERALD HOEPFNER, NANCY

SEATON, PATRICIA REYES, PHOEBE DENT WEIL, JOHN COLLON WRIGHT, REBECCA RUSHFIELD, SANDRA LAWRENCE, ANNE CLAPP, DANTE DE FLORIO, JOSEPH COLUMBUS, TOSCA ZAGNI, NORA JEAN SMITH, ECHO EVETTS, CONSERVATION OF WORKS OF ART ON PAPER, JOYCE HILL STONER, JAMES BYRNE, MARILYN WEIDNER.

#### AIC NEWS (Continued )

Paper Conservators, JANET BRIDGLAND, J. Paul Getty Trust, formerly with ICOM, C. Van Northrup, Chairman, Examination Committee, International Society of Appraisers

- 11:30-12:30 Poster Sessions. Authors will be at their posters. Posters will be on display Thursday through Saturday.  
2:00- 5:00 Annual Business Meeting  
5:00- 5:30 Meeting of AATA Abstractors  
7:00- 8:00 Cash Bar  
8:00- 1:00 Banquet and Dance. Reservations necessary

#### Saturday, 19 May

- 9:00- 5:30 Specialty Groups: Paintings, Photographic Materials, Objects  
12:00- 2:00 Joint luncheon, Book & Paper Group and Photographic Materials Group  
7:00-10:00 Reception and Buffet Supper, J. Paul Getty Museum. Advance reservation necessary. Limit 325 people. Alternative is a visit to Disneyland or an evening on your own.

#### Sunday, 20 May

- 9:00- 5:30 Specialty Groups: Textiles, Wooden Artifacts, Book & Paper.

#### POSTER SESSIONS

SHELLEY STURMAN is chairing the Poster Sessions again this year. A wide variety of topics will be covered:

1. WILLIAM ADAIR, Art Conservation Laboratories of Santa Barbara, "Gilded Objects: Technical and Aesthetic Considerations"
2. JAMES L. GREAVES, Senior Paintings Conservator, Los Angeles County Museum of Art, "Gatorfoam: A New Material for Solid Supports"
3. JOHN HYLTOFT, Smithsonian Institution Libraries, "An Introduction to Conservation in the Smithsonian Institution Libraries"
4. RALPH KENNEDY, Chairman, Restoration College Association, Campbell Center, "The Development of Campbell Center for Historic Preservation Studies"
5. BARBARA KLEMPAN, Picture Conservator, Public Archives of Canada, "A Humidity Chamber for the Treatment of Paintings"
6. MARGARET LEVEQUE and Sue d'Auria, Boston Museum of Fine Arts; Myron Marx, M.D., Brigham and Women's Hospital, Radiology Department, "Non-Destructive Examination of Egyptian Mummies"
7. SUE MURPHY and SIEGFRIED REMPEL, Humanities Research Center, University of Texas, "Progress Report on a Study of the Quality of Japanese Repair Papers"
8. NANCY ODEGAARD, Arizona State Museum, University of Arizona, and RON HARVEY, Milwaukee Public Museum, "A Stabilization Technique for Mending Basketry"
9. AMY ROSENBERG, Kelsey Museum, University of Michigan, "Unrolling Roman Lead Curse Tablets"
10. PAUL S. STORCH, Materials Conservation

Laboratory, "SEM/EDS Examination of Metal Cleaning Techniques"

11. ROBIN R. TALBOTT, New York State Historical Association, "Progress Report on the Adaptation of the Fluorescent Antibody Technique"
12. JACK C. THOMPSON, Portland, Oregon, "Video-tape as a Tool for Documentation"

#### LOCAL ARRANGEMENTS COMMITTEE

VICTORIA BLYTH HILL, DAVID KOLCH, and BARBARA ROBERTS head the committee. Among those assisting are: CAROL VERHEYEN, LESLIE KRUTH, TATYANA THOMPSON, BENITA JOHNSON, ELIZABETH MENTION, BILLIE MILAM, and CHRIS STAVROUDIS.

The LOCAL ARRANGEMENTS COMMITTEE reminds members who are planning to attend the Los Angeles meeting (May 16-20) that the ONLY opportunity there will be for visits to the conservation facilities of both the J. Paul Getty Museum and the Los Angeles County Museum of Art will be on the Bus Tours A and B on Wednesday, May 16th. The County Museum Conservation Center will not be open for visits during the evening reception on Thursday, May 17th. We encourage visitors to consider a car rental for sight-seeing throughout the Los Angeles area. Those who have their own or use public transportation will be able to visit the County Museum studios on Wednesday, but parking at the Getty Museum is by reservation only and such reservations generally must be made six weeks in advance. As for the Bus Tour A to the Getty and County Museums, half of the buses will spend the morning at one institution and the afternoon at the other and vice-versa.

#### BABY SITTING WILL BE AVAILABLE IN LA!

If you are bringing your baby or young child and need a capable baby-sitter, please call Gail Kronkright at [REDACTED]. She is a trained nursery school teacher and looks forward to meeting your child. Arrangements should be made in advance.

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#### SPECIAL AIC DISCOUNTED AIR FARES AVAILABLE WHEN YOU FLY UNITED TO LOS ANGELES, MAY 1984

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#### LOS ANGELES WALKING TOURS

The Los Angeles Conservancy is a private, non-profit, tax-exempt organization dedicated to the recognition, preservation and revitalization of the cultural and historic resources in the Los Angeles area. The Conservancy offers guided walking tours of Los Angeles' unique downtown.

Tour #1: Pershing Square (formerly Central Park) This tour includes the Biltmore Hotel (Beaux-Arts, 1922-23), the Oviatt Building (high Moderne with Lalique glass throughout, 1927-28), the Bradbury Building (wrought iron interior court, 1893), the Subway Terminal Building (Beaux-Arts, 1925), and others in the Pershing Square area.  
Tour #2: The Broadway Theatre District Listed on the National Register of Historic Places; this tour visits the sumptuous movie palaces of the

teens and twenties, including still-intact interiors of the baroque Orpheum (1911), the Spanish United Artists (1927), and the Los Angeles Theatres (1931).  
 Tour #3: The Palaces of Finance  
 The Spring Street Historic District; this tour visits the interiors of the Beaux-Arts Hellmann Building (1924), the Design Center, the Victorian Alexandria Hotel (1906), the richly decorated Beaux-Arts Van Nuys Building (1910-11), and the Monumental Moderne Pacific Coast Stock Exchange (1929-30).  
 These two-hour tours are regularly offered every Saturday morning at 10 a.m. Tours one and three can be available on Wednesday, May 16th, at 10 a.m. if fifteen people pre-register as AIC members with the Conservancy at 849 South Broadway, Suite 22M, Los Angeles, CA 90014. A five dollar charge is required with your registration. The Conservancy will alert extra docents to handle the AIC registrants. The tours depart from the lobby of the Subway Terminal Building at 417 South Hill Street, just two blocks from the Biltmore Hotel. So, if you want to "experience" fabulous historic downtown L.A., and you should, pick Tour #1 or Tour #3, and send your fiver to the Los Angeles Conservancy NOW! You will be glad that you did!

THE LOCAL COMMITTEE

#### NEW AIC FELLOWS

MARY W. BALLARD, MAURA CORNMAN, SIAN JONES, ANTOINETTE OWEN, MORGAN PHILIPS, CAROLYN ROSE, LESLIE MELVILLE SMITH, FAYE WRUBEL.

#### NEW PROFESSIONAL ASSOCIATES

RICHARD BAKER, CSILLA FELKER, JACK THOMPSON.

All above were notified of their change in status at the end of 1983.

Applications for Fellows and Professional Associates are available at the AIC office.

#### CAROLINE GRABOYS CERTIFIED

The AIC-Board of Examiners is pleased to announce that CAROLINE A. GRABOYS has been certified as a Conservator of Historic and Artistic works on Paper by examination.

MS. GRABOYS received her undergraduate degree in History of Art from Cornell University, Ithaca, NY. She has studied organic chemistry, physics, history of art and studio art at UCLA and history of art at Hunter College, New York. She served an apprenticeship in paper conservation with CAROLYN HORTON and Associates, New York, NY and has studied other forms of conservation and related techniques for objects, textiles and frames.

MS. GRABOYS has been paper conservator at the Isabella Stewart Gardner Museum in Boston, MA since 1975, and has worked at the Telfair Academy of Art, Savannah, GA and with MARY TODD GLASER at the North East Document Conservation Center, North Andover, MA. She has lectured on paper conservation, is a docent for the Gardner Museum, and works for private clients at her home studio in Brookline, MA.

#### CERTIFICATION OF CONSERVATORS: DO WE NEED IT?

The AIC Board of Directors considers certification of conservators among the highest priorities of its concerns for the profession. The Program Chair for the AIC Annual Meeting in Los Angeles has scheduled a panel discussion on this subject on May 18, 1984 from 9:00 to 11:30 am. Panel members

will be: PIETER MEYERS, AIC President, moderator; BARBARA APPELBAUM, chair AIC Committee on Accreditation and Certification; JONATHAN ARNEY, member of the AIC Board of Examiners for the Certification of Paper Conservators; JANET BRIDGLAND, Conservation Program Officer, the J. Paul Getty Trust; and C. VAN NORTHROP, Chairman, Examination Committee, International Society of Appraisers.

Information on this panel discussion, including a discussion report on certification of conservators, has been mailed to all AIC members. The AIC Board of Directors would like to urge the AIC membership to study this material. Certification is a complicated but important issue. Decisions must be made in the near future. These decisions will affect everybody in our profession. Therefore, it is essential that all members are informed on this subject. It is also important that the AIC Board hears about your ideas. If you have any questions, remarks or suggestions, send them to the AIC president.\* Most importantly: come to the AIC Annual Meeting in Los Angeles and attend the panel session on Certification.

PIETER MEYERS, President  
AIC Board of Directors

\* Dr. Pieter Meyers

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Only rarely can we find a store with a good stock of respirators. Usually a respirator is ordered from a catalogue and the choice of design and fit is limited to the selection the company chooses to offer. Most respirators acquired in that fashion are useless. In fact, they are downright harmful because they give a false sense of security.

A respirator that does not fit tightly over the nose, around the cheeks, and under the chin is not doing its job of sealing out contaminated air. There is no one respirator which will fit every face shape properly. Before committing your funds and lungs to one respirator, try on several styles and test the seal. (The manufacturers recommend spraying a sugar water solution around the mask to test for leakage. I find that opening a bottle of acetone works just as well.)

Each respirator comes with a set of instructions for proper maintenance. It is recommended that respirator face masks be washed in soap and water every week; that all parts, especially the filters, be tested daily and replaced immediately when found deficient; and that respirators be stored in sealed containers. (The filters continue to filter whether the mask is being worn or is sitting on a shelf.)

All too often respirators are hung on a hook near the spray booth or tucked away in a bench drawer and are not used because they do not fit properly, are not kept in good working condition, and are not comfortable to wear for extended periods.

3M has developed a line of NIOSH/MSHA-approved respirators which are worth examining. The masks are designed to accommodate themselves to a variety of face sizes and shapes; they are lightweight; they are designed to provide protection from a variety of specific vapors, gases, fumes, and particles; and perhaps best of all, they are maintenance free because they are disposable. (The model 8709 Spray Paint Respirator that several colleagues and I have tested is comfortable and effective and much more likely to be used because of its comfort and effectiveness.)

A good descriptive brochure, In Response to You and Your Workers, can be ordered through Occupational Health & Safety Products Division/3M, 220-7W 3M Center, St. Paul, Minnesota 55144. Or, call 1-800-328-1300.

ANN WAGER

## SPECIALTY GROUPS

### PAINTINGS (PG)

The first Paintings Specialty Group Newsletter was sent out to all 1983 PSG members. Additional copies will be available at the Los Angeles Meeting or through DAVID MILLER for all new members. (Editor: DAVID MILLER, Indianapolis Museum of Art, 1200 West 38th St., Indianapolis, IN 46208.)

The dates of the FAIC/Paintings Specialty Group refresher courses have been announced and are listed on page 1 under "FAIC News". Note date change of the Compensation Refresher, now July 9-13.

The deadline for the Lining Refresher has passed. Applications for the Compensation Refresher are being accepted until June 1. The generalist instructors for this course will be LOUIS POMERANTZ and BETTINA JESSEL. Active participation of the 15

selected attendees will be encouraged, including slide talks and demonstrations of problems that they have encountered. The tentative cost per person will be a \$200 course fee plus \$97-156 room and board (depending on accommodations selected).

The PSG sessions being planned for the Los Angeles meeting promises to be extremely interesting. General papers include "Sir Joshua Reynolds' Painting Techniques and Materials in his Portrait of Henry 8th Lord of Arundel", MARK BOCKRATH and BARBARA BUCKLEY; "Neutron Induced Autoradiography", C. H. OLIN et. al; "Variations on a Cold Table Theme", SANDRA LAWRENCE; "Technical Investigation of a Robert Adam Period Room", STEVEN ERISOTY; "Code of Ethics, Problems and Suggestions", PAUL HIMMELSTEIN; "Procedures and Logistics Involving Ceres, Goddess of Grain, a large mural painting", LOUIS POMERANTZ; "Problems in the Temporary Contemporary Los Angeles Museum", TATYANA THOMPSON. PAUL HIMMELSTEIN, KEN MOSER, TERRY HENSICK, DIANNE DWYER, RENE DE LA RIE, SUZANNE DEAL, and RUSTIN LEVENSON all have offered contributions to the "Test of Time" sessions. This part of the conference will offer opportunities to discuss experiences with previous, documented treatments. How have synthetic varnishes aged on paintings? Have structural treatments lasted? If treatments had to be revived or redone because of vandalism or other factors, which were the best methods of dealing with the previously used materials? These records and paintings offer a unique opportunity to share empirical information about materials on which we all rely. JIM GREAVES, ROBIN TICHANE, SANDRA LAWRENCE, SUZANNE DEAL, and JOYCE HILL STONER will be contributors to the "Ingenuity Session" comprised of short submissions on unusual tools, adaptations of commercial items for the studio, different approaches with traditional conservation materials, or any interesting problems with or without solutions. Others who would like to add to these sessions please call RUSTIN LEVENSON

*Editor's Note: All program schedules are subject to last minute changes. The printed Program will be included in the Registration packets given out at the meeting.*



Membership Renewals were due on April 30. Did you forget? Due to the change in our fiscal year, dues were prorated for this year only:

Fellows	\$37.
Prof. Associates	\$30.
Associates	\$24.
Students/Retirees	\$17.
Institutions	\$40.

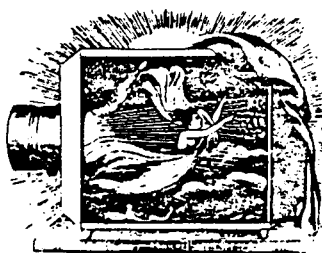
Add late fee of \$10. for payment after April 30.

Members outside of the U.S. must add \$10. air mail fee.

Payments sent after May

31 must include late fee and a reinstatement fee of \$5.

PHOTOGRAPHIC MATERIALS (PMG)



Thanks to all PMG members who attended and participated in the fourth annual winter meeting held in Louisville, KY on February 3 & 4, 1984. A full report of the meeting will be appearing in upcoming issues of Midatlantic Archivist and Conservation Ad-

ministration News. Furthermore, PMG members should be receiving a complete set of postprints from the Louisville meeting sometime in the near future.

As discussed during the PMG business meeting on February 3, 1984, our next winter meeting is scheduled to be held in Philadelphia on February 1 & 2, 1985. Suggestions for possible topics and/or speakers are welcome and should be sent to DEBBIE HESS NORRIS or HOLLY MAXSON.

The schedule for our specialty group session at the upcoming AIC meeting to be held on Saturday, May 19 is outlined below:

- 9:00- 9:20 Light's Interaction with a Photographic Microstructure--A Survey (SCOTT HEFFLEY).
- 9:20- 9:40 Protective Surface Coatings for Daguerreotypes (M. SUSAN BARGER, A. P. Giri, William B. White, William S. Ginell, Frank Prusser).
- 9:40-10:30 Treatment of a Photographic Collection (GARY E. ALBRIGHT).
- 10:30-11:00 Break
- 11:00-11:20 ArchivalColor Pigment Prints (DOUGLAS P. MADELEY).
- 11:20-12:00 The Identification of Nineteenth Century Photographic Prints CONSTANCE McCABE, JAMES REILLY
- 12:00- 2:00 Lunch (sponsored by PMG and Paper Specialty Groups)
- 2:00- 5:30 This session will be devoted to the examination of photographic prints through posters, examples, and the guidance of PMG members. Participants

will be directed in the identification of photographic processes. PMG members will be asked to assist for 45-60 minutes time slots. Please see GARY ALBRIGHT if you wish to help.

GARY ALBRIGHT is program chairperson for this specialty group session. Any questions regarding this schedule should be directed to him.

PMG members are strongly encouraged to attend the luncheon jointly sponsored by the paper and PMG specialty groups (scheduled for Saturday, May 19). During lunch a panel, chaired by TIM VITALE, and consisting of GARY ALBRIGHT, KONSTANZE BACHMANN, BETTY FISKE, DORIS HAMBURG, KLAUS HENDRIKS, DOUGLAS MADELEY, GEOFFREY MORROW, MARY KAY PORTER, and DENISE THOMAS will discuss the similarities and differences in the ethical considerations as well as the conservation treatments involved in paper versus photographic conservation. Those PMG members having specific topics which they would like discussed during this luncheon should contact TIM VITALE prior to the meeting.

DEBBIE HESS NORRIS

*The AIC NEWSLETTER is published quarterly in Washington, D.C. Deadlines for 1984 are: January 10, April 5, July 10 and October 10, at 12:00 Noon. All copy must be sent to the AIC National Office at:*

*3545 Williamsburg Lane, N.W.  
Washington, D.C. 20008  
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## WOOD ARTIFACTS GROUP (WAG)

Berkeley Seminar, The schedule for the "Wood in Art Conservation" seminar presented in cooperation with the University of California Forest Products Lab has been mailed to all WAG members. Many thanks to Dr. Arno Schniewind for developing the seminar for us.

*FINWOOF* was mailed on April 2 to all paid WAG members and others

who requested a copy. Call DAVID MATHIESON [REDACTED] or JAMES WERMUTH [REDACTED] if your copy hasn't arrived.

The next issue of *Finwoof* needs your articles and ideas. This issue has articles in the following categories: 1) Techniques & Practices, 2) History, 3) Current Technology, 4) Ethics.

If you have any ideas for new categories, a series, or any innovative use of the publication, write it down and mail it in--today--before you forget.

Thank you all who contributed to this issue.

### Conference Dinner

The WAG will have its own dinner at the conference this year. It will be held on Wednesday, May 16 at 8:30 p.m. (following the cash bar mixer). The dinner will provide a platform for less formal discussions, mini-papers, and for seeking answers to practical questions. It will also be a time to relax and do some brainstorming in a more comfortable setting than the usual hotel lecture hall.

Reservations are necessary for hotel scheduling; please send in your \$15. reservation to the AIC office to be received by May 8. (??, call James Wermuth)

### Papers and Business Meeting

This conference promises to be a busy one for the WAG. We have a very full day of papers scheduled for Sunday, and already two presentations scheduled for the Wednesday night dinner. The business meeting is scheduled to immediately follow the lunch break on Sunday.

A special "WAG Ethics Report" is being compiled for this meeting; WAG members please pick one up from one of the WAG officers. It contains essential material for discussing ethics at the meetings.

### Committee Meetings

Individual WAG committees will meet on Tuesday at 6:00 pm in the hotel room of the committee chairman. If there is any confusion or you need information about your committee, either BRUCE MASON or I will be in our hotel room to coordinate these early meetings. In particular, the certification committee should contact TOM ROBINSON with results from the year's study.

There are a lot of activities requiring your response this year in an effort to involve more of the WAG members, and several activities have been organized to benefit the group. Individual commitment is what makes this an effective group however, so WRITE OR CALL BEFORE YOU FORGET and reserve your place at the dinner. Develop a presentation or think of questions that may benefit the WAG. See you there.

JAMES A. WERMUTH, [REDACTED] RI  
02840 [REDACTED] 7:30 am-4:00 pm)

## BOOK & PAPER (BPG)

### The Annual

The Annual #2 has been printed. A 4th class mailing is underway. Those BPG members close to Texas can expect the Annual shortly while those on the east or upper west coasts can expect it by the end of April or early May.

Now that Annual #2 is on the way to you we have begun to discuss the problems associated with its production. We also have taken your comments from the questionnaire into consideration and propose to make the following changes. The Annual needs an editor who will stay with the project longer than two years, as required by the BPG organizational minutes. At the business meeting we will propose for the approval of the assembled BPG membership that 1) An Editor of the Annual be added to the BPG staff and 2) in the event that an officer vacates a position midterm, the President will be empowered to appoint an interim officer until the regularly scheduled election, excluding President.

Annual #2 required four months for preparation, i.e., solicitation, editing, collation, indexing, printing, mailing list preparation and mailing. The current procedure entailed waiting seven months for submissions. It is our opinion that the best interest of the BPG can no longer be served by this luxury. Starting with the 1984 issue (Annual #3) the new deadline will be June 30, 1984. This change is drastic and we apologize for the short notice but the policy had to start sometime--we felt that another long wait was not acceptable.

There have been requests for juried papers. The Annual is meant to be a fast-turn-around semi-professional publication. Submissions will not be juried for the following reasons: The jurying process will add 3-6 months to the present timetable, the Annual should not compete with the Journal of the AIC and the jury process might discourage submission.

The major comment on the Questionnaire was for a more timely publication. Annual #3 will be to you before the end of 1984. Although three to four months is a respectable publication time (after receiving submissions), it can be improved upon. The major time delays resulted from copy that was not truly camera ready and time spent compiling the mailing list. The mailing list has been compiled by the AIC office and in the future the BPG can request mailing labels (over 350) directly from the AIC's mailing company.

We are all new at this process and especially at stipulating "copy" requirements. Simple requirements that will encourage submissions but avoid duplication of effort are our goal. Copy should be first generation. If corrections are present on first generation copy, second generation copy should be included within the package to verify that photocopying will clean-up these corrections. Our printers can work with corrected copy, but you should verify the photocopying will provide your desired finished results. We cannot retype manuscripts. All pages should be typed single or double spaced, in any typeface on one side only with 1 1/4" margins on all sides including top and bottom. The printer will create double-sided copy.

This year's Annual is printed on Mohawk Superfine and bound using the simple and inexpensive "perfect" binding.

### AIC Meeting: BPG Program and Changes

The program for our Los Angeles meeting (Sunday, 20 May) has changed slightly. The afternoon sessions will not be concurrent. The first session (as announced previously) will be

demonstrations and discussions on "The Uses of the Vacuum Suction Table in Paper Conservation," coordinated by MARILYN WEIDNER with tentative plans to have Stefan Michalski and JANET RUGGLES assist the presentation. The second session "Short Demonstrations on Useful Techniques" will be coordinated by ROBERT FUTERNICK, Co-presenters (tentatively) are KEIKO KEYES, ROY PERKINSON, CATHLEEN BAKER and DEBORAH EVANS. Each presenter will talk, demonstrate or show slides for approximately 15 minutes, followed by a brief discussion. The morning sessions are as announced.

#### Business Meeting Agenda

The agenda for the business meeting will include the following, but will not be limited to these issues alone: The 4-year appointment of the Editor of the Annual will be proposed, discussed and a vote sought. Planning for two, possibly three refresher courses will be discussed and started (see Results of Questionnaire).

#### BPG-PMG Luncheon

Planning for the joint BPG and PMG luncheon has been completed. Photomaterials conservation has dictated the formation of a large panel to cope with the wide scope of opinion. The major purpose of the program is to bring paper conservators, who are often asked to comment on the storage condition or treatment of photomaterials or to treat photographs, up-to-date on photomaterials conservation philosophy and to provide photomaterial conservators with even more information to work with while evolving their own philosophies. Even though the panel is large it still does not represent all of the significant viewpoints on the ethics of treatment, and treatment and storage philosophy. The three categories of discussion will be: 1) Evolution of the Ethics of Mounting Treatments 2) Ethics and Philosophy of Cleaning Paper Based Photomaterials 3) Current Storage Philosophy. Ethics of Mass Treatment will be held as a reserve topic if the discussion pace warrants it. The panelists willing to cope with these difficult topics are GARY ALBRIGHT, KONSTANZE BACHMANN, BETTY FISKE, DORIS HAMBURG, KLAUS HENDRIKS, DOUGLAS MADELEY, GEOFFREY MORROW, MARY K. PORTER, DENISE THOMAS with panel chaired by T. J. VITALE. This session will be conducted as an exchange of divergent opinions between sympathetic, understanding professionals seeking to have their opinions known and to understand why other equally serious conservators hold their opinions. GARY ALBRIGHT, the chair of the PMG session, has offered to extend the luncheon a short time if the participants and audience are interested and willing. We hope that this type of discussion can be continued at our Washington Meeting in 1985.

#### BPG Special Session

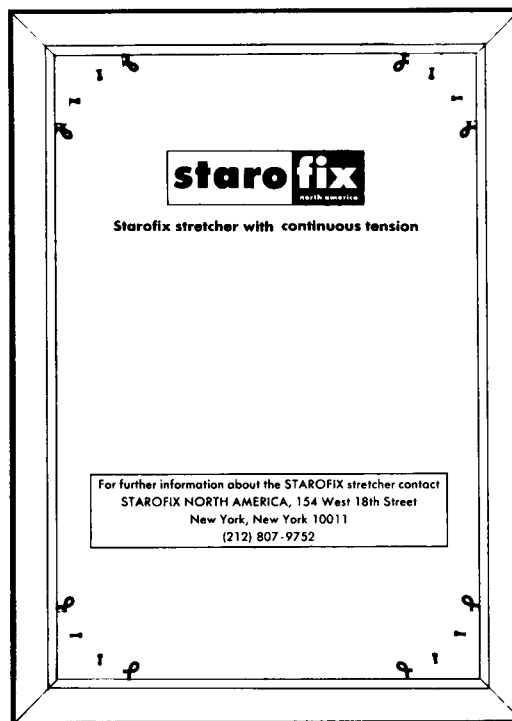
As the BPG expands its scope and attempts to satisfy the most important needs of its members, several new ventures have been explored. As a result, a special session has been planned for Saturday, 19 May, 5-7 pm. Topics to be discussed are 1) Results of the BPG Questionnaire 2) The "Paper Conservation Catalog" project 3) Postmortem on the certification session and/or discussion on certification.

#### Paper Conservation Catalog Project

The "Catalog of Treatments" project now known as the "Paper Conservation Catalog" is proving fruitful. The working group consists of NANCY ASH,

MARIAN DIRDA, DORIS HAMBURG, MURRAY LEBWOHL, MEREDITH MICKELSON, KITTY NICHOLSON, DIANNE VAN DER REYDEN and T. J. VITALE. Two members of the group, HAMBURG and VITALE, will make a presentation to the BPG in the BPG Special Session, Saturday, 20 May, 5-7 pm. The group's working material will be distributed as handouts and will cover the following: 1) A list of major treatment categories, examination methods categories, materials/equipment categories and environmental categories and 2) three partially completed catalog entries, i.e., (1) mending, (2) drying/flattening (3) humidification. The working group has written the text for the three treatment categories in a standard format to serve as examples. Conservators who know of or use other variants will be asked to contribute short entries to be added to the text.

The Statement of Purpose for this project is: to compile a catalog or inventory of current conservation treatments principally for art on paper. The intention is to record the variety of treatment procedures in fairly common use, not to establish definitive procedures. Neither is the intention to provide step-by-step recipes for the untrained. An attempt will be made to include a variety of techniques used by the BPG members and divergent opinions about particular techniques. Inclusion in the catalog does not constitute an endorsement or approval of the procedures described. The catalog is designed for practicing paper conservators and is intended as an aid in the decision making process. It is understood that the individual conservator is solely responsible for determining the safety and adequacy of a treatment for a given project and must understand the effect of his or her treatment.



The STAROFIX aluminum stretcher has been newly developed specifically to help restorers, conservators and artists solve the many problems involved in the mounting of canvas paintings. STAROFIX stretchers permit precise and independent adjustment of canvas tension in all directions, but most importantly, the special spring mechanism generates a continuity of tension.

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- Can be used as an intermediate working stretcher
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The catalog is to be distributed to members of the BPG; contributors will receive special consideration (to be determined). Distribution will in loose-leaf format to permit additions and revisions and to allow the catalog to be updated as necessary. It is anticipated that this project will be a collective volunteer effort of the BPG, with members contributing catalog entries, additions and revisions.

There are three needs the "Catalog" will meet; 1) Record our "Body of Knowledge" 2) Survey and record our scientific and empirical literature 3) Provide paper conservators with a simple, workable forum that will encourage the examination and enhancement of our body of knowledge and literature. The catalog can be thought of as a goal but the "doing" will offer unlimited opportunities to exchange large and small quantities of information with our associates. The quality of this information should be similar to that learned while visiting or working with a colleague and discussing specifics. The difference will be the organization of these thoughts into a standard format; which will also lessen the editing task and make contributions easy. Once catalog entries are distributed they can and should be updated as new techniques are added to the existing repertoire, as problems are encountered with familiar techniques, or as the knowledge of an individual motivates him/her to make a contribution.

The BPG membership has always expressed interest in contributing or exchanging small amounts of information, but there has never been a convenient format available. It is hoped that this Catalog will prove to be an attractive vehicle while also performing the professionally necessary task of recording our "Body of Knowledge".

#### Questionnaire Results

There have been 90 responses to our Questionnaire. While this is very respectable for a group of 350, we are extending the deadline until right before the meeting to allow for maximum response. It is hoped that this announcement will encourage you to respond. Without biasing the results we can tell you that the majority of the respondents were in favor of BPG-sponsored Refresher Courses and that most respondents felt the BPG was meeting most of their needs. The exact number of responses and excerpts of comments will be discussed at the AIC Meeting, BPG Special Session: Saturday, 19 May, 5-7 pm.

A preliminary tally suggests that members who responded are most interested in the "Western and Japanese Lining Techniques" course and the IPC course on "The Chemistry, Physics and Evaluation of Fibers and Papers". Planning for these courses will be discussed at the business meeting. Several comments to the refresher course section of the questionnaire suggest that additional Refresher Courses are necessary. We will propose two new course offerings 1) "Advanced Discussions on the Ethics and Treatment of Works of Art on Paper" and 2) (the first in a proposed new series) "The Connoisseurship and Treatment of Expressionist Period Prints, Drawings and Collages". Ideally these courses would have several (3-5) co-presenters pulled from the ranks of the established masters of the art on paper specialty and curators. The discussion leaders could conduct a one-day session on a topic of their choice that encompasses both their personal expertise and "today's" relevant topics. Advanced preparation by all participants would be required (reading); seminar style participation would be encouraged. The advanced discussion course would have an academic think-tank atmosphere. The connoisseurship/treatment series can be focused narrowly or as broadly as the subject requires or as the field of possible presenters dictates.

Although most respondents thought the group was meeting their needs many thought that fine tuning was necessary and that exploring new horizons was advisable.

We hope to see all of you at the AIC meeting.

T. J. VITALE

#### OBJECTS GROUP (OG)



SHELLEY REISMAN submitted the pictured logo which was designed by David Paine. Since I have received only one comment on the previous submission, we will be voting to make a decision at our annual business meeting. Please bring along sketches if you have other ideas.

The program for our OG meeting was sent to you in the registration packet and will be held on Saturday as scheduled. Papers will be 10-20 minutes in length. The business meeting will be held from 4:30-5:30 on the same day. A number of important topics will be discussed so please plan to attend.

Due to a generous loan from FAIC for printing of the Preprints of the Protein Course, we will be able to offer the course to students at reduced rates. The new cost will be \$25. for OG members and \$30. for other students.

As we have done in the past, abstracts of the papers presented during our OG session will be distributed to OG members who are unable to attend. The Preprints of the Protein Course also will be sold to OG members at a reduced rate.

I hope to see as many of you as possible at Los Angeles.

CAROLYN ROSE

#### NATURAL FIBER REFRESHER COURSE



The FAIC refresher course on Natural Fiber Identification will be held at Vanderbilt University in Nashville, TN during the week of July 22-27, 1984. The course will focus on the identification of plant parts and natural fibers using microscopic and non-microscopic techniques. MS. MARY LOU FLORIAN and DR.

#### ANDREWS/NELSON/WHITEHEAD

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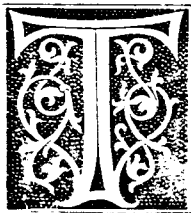
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MARGARET ORDONEZ will be instructors for the course. Those who have responded to the recent notice will be contacted soon in regard to their admission. The Objects Specialty Group wishes to thank all of the AIC members for their overwhelming response to this course under such short notice. Any questions regarding the course should be directed to SHELLEY N. REISMAN, [redacted] Nashville, TN [redacted] or phone [redacted]

SHELLEY REISMAN

## TEXTILE GROUP (TG)



**1984 Annual Meeting:** The TG meeting is scheduled for Sunday, May 20, with the Business Meeting to begin at 9:00 am, preceding the presentations. The final program has been mailed to the TG membership. The speakers and their presentations will be: Ms. DOLORES BITTLEMAN: Photodegradation of Silk Crepe

Viewed through the Electron Microscope; Dr. Sam Pellicori, MR. JAMES DRUZIK and Mr. Larry Schwalbe: The Shroud of Turin Research Project (STURP) 1978-1984; MS. JEANNE BRAKO: Some Considerations for the Conservation of Navajo Textiles-A Chronology of Materials; Mr. Robert Morgan: Some Considerations for the Conservation of Navajo Textiles-The Condition of Navajo Textiles; DR. MARGARET ORDONEZ: A Future Heirloom-Your Wedding Dress (videotape); MS. BETTY KIRKE: Installation & Preparation of Garments for the Fortuny Exhibition; Ms. Cara Varnell: Suggestions for Costume Display; Ms. Ann Miller: Preservation, Security & Display Techniques of Textiles in the Hearst Castle Collection; and MS. CATHERINE McLEAN: Japanese Silk Textiles-Reversing an Old Mounting Technique. The presentations will be taped and so will be available for those unable to attend in person.

**Slate of Nominees:** The following TG members have been nominated and have agreed to serve if elected: Vice Chair: MS. ZOE ANNIS-PERKINS, MS. JEANNE BRAKO, (The Vice Chair serves as Chair effective after the 1985 Annual Meeting.) Secretary: MS. MARGARET GEISS-MOONEY, MS. JUDY OZONE. If you are unable to cast your ballot in person during the Business Meeting, your absentee ballot must be postmarked by May 14, 1984 (which you should have received by mail before you read this!).

**Bylaws:** The drafted Bylaws of the TG have been mailed to the TG membership. MS. VICKY KRUCKEBERG, Guidelines Committee Chair, is collecting comments (by May 1) and will present the results during the discussion at the Business Meeting.

**Exhibition Standards Guidelines:** The draft Guidelines for the Exhibition of Textiles also have been mailed to the TG membership. MS. LESLIE M. SMITH, Exhibition Standards Guidelines Chair, is collecting comments (again by May 1) and will present the results during the discussion at the Business Meeting.

**Membership:** As I write this, there are currently 116 TG members! 67 members in the East, 27 in the "middle", 16 in the West and 6 overseas (including Canada).

**Advisory Group to Ethics & Standards Committee:** Would any of the TG membership who is interested in serving in an advisory capacity to the Ethics & Standards Committee in regards to documentation, please contact the TG Chair before May 14, 1984?

**Agenda for Business Meeting:** Please send any items for the agenda of the Business Meeting to the TG Chair by May 10, 1984 so that time may be allotted. Also send any items that you would like to share with the TG members if you are unable to attend in person. Communication is very important!

**1985 Pre-Meeting Symposium:** Please keep the good ideas and suggestions coming for the special one-day symposium on the use of suction/vacuum tables and textiles to be held at the 1985 AIC Annual Meeting.

**Address Corrections:** There has been (or will have been) three mailings to the TG membership. If you are a TG member and have not received anything, please notify either the TG Chair or TG Secretary (MS. JUDY OZONE) and the AIC national office to see if they have your correct address.

Please contact me with other questions, ideas and concerns at P.O. Box 11002, Santa Rosa, CA 95406 (telephone 707-876-3423). Hope to see all of you in Los Angeles. MARGARET GEISS-MOONEY

## PEOPLE

ANTOINETTE KING has been appointed Director of Conservation for the Museum of Modern Art, New York...NATHAN STOLOW has been appointed Foundation Conservator at The Colonial Williamsburg Foundation as of May 1, and his new address is: Colonial Williamsburg Foundation, P.O. Box C, Williamsburg, VA 23185...SUE WALSTON has returned to the Australian Museum after a year of courses at ICCROM and work in Sweden...THURID CLARK has left the Australian Museum and returned to the Harpers Ferry Center...SUSAN WILSON has been appointed Head of the Conservation Department at the Royal Ontario Museum...MAURA CORNMAN will be spending five weeks this summer in Mirobriga, Portugal, cleaning and consolidating one of the fragmentary mural paintings uncovered by the University of Missouri there last summer...BILL ADAIR has opened a new studio in Santa Barbara, CA with SCOTT HASKINS in addition to his Washington, D.C., Gold Leaf Studios, Inc...JERILYN G. DAVIS is taking over the LAURA YOUNG business. JERI worked with LAURA for 19 years. She will operate the business in her own name following "the thoughtful and careful workmanship always rendered in Mrs. Young's shop." Private students are welcome for day and evening instruction. For information contact: JERILYN G. DAVIS, [redacted], Apt. 2, New York, NY [redacted]...MARY SEBERA has been awarded the 1984 Mellon Fellowship at The Walters Art Gallery...DARE HARTWELL has left North Carolina to become conservator at the Corcoran Art Gallery...PAUL RABIN is interning at the Smithsonian. His projects deal with philatelic and numismatic materials...ABIGAIL QUANDT went from Trinity College, Dublin where she was most recently being trained in the conservation of vellum manuscripts, to England to spend time in the workshops of CHRIS CLARKSON and ROGER POWELL to learn more techniques of rare book and manuscript conservation. On May 1 she began a three month contract at the Walters Art Gallery, to work on their rare book collection and to help prepare 200 vellum manuscripts for a major exhibition...1983-84 Interns at Fogg Art Museum Center for Conservation and Technical Studies are Daniel Fabian,





PATRICIA TUTTLE, Judy Fox, Joan Samuels, Marie Culver, JERRI NELSON...New additions to the staff of CAL, Smithsonian: CAROL GRISSOM, Senior Objects Conservator, in April, and MARY BALLARD, Senior Textiles Conservator, who will join in June...ROZ WESTMORELAND is moving to Los Angeles where she plans to establish a private practice in painting conservation. Her address is: 840 North Harper, Los Angeles, CA 90046...AMY ROSENBERG tells us that her mother, Edith Ekros will be showing seven pieces of sculpture at the Los Angeles County Museum Sales and Rental Gallery 20 April-25 May...ANTHONY O'CONNELL announces the location of his private conservation practice for objects and furniture/wooden artifacts: 2337 S. 13th St., St. Louis, MO 63104 (314-776-4926) gremlins at the printers in February shortened his telephone number...The Cleveland Museum of Art has appointed BRUCE MILLER as head paintings conservator as of June 1, 1984...HOLLY MAXSON has joined the staff of the Conservation Center for Art and Historic Artifacts (CCAHA), Philadelphia, PA as an Assistant Conservator, following a four-year apprenticeship program which was planned, initiated and supervised by MARILYN KEMP WEIDNER following guidelines set up by the AIC Board of Examiners. MS. MAXSON supplemented her training at CCAHA and her practical work at the Historical Society of Pennsylvania with outside study, courses and attendance at professional meetings. The first two years of her training were partially funded by grants from the National Museum Act.

#### LAURA S. YOUNG RETIRES

LAURA S. YOUNG retires at the end of December 1983. MRS YOUNG's career spanned a period of forty years during which time she has been active as a hand bookbinder, conservator and teacher.

She has run a well-equipped and well-organized shop in New York City, and is quoted as describing it as a custom shop where she accepts commissions and welcomes private students. And a warm welcome always awaited any one who crossed her threshold.

She has executed a wide variety of commissions including presentation copies, restoration/conservation of valuable books, protective cases and many items of lesser note. Her clients, or recipients of her work, include foreign and domestic dignitaries, corporate executives, professors, book collectors, lovers and users of specific books, and institutional rare book collections. She never turned a client away because the job did not seem worthy of her abilities; and she has seldom lost a client because her prices seemed unreasonable.

Her teaching activities include 15 years in the School of General Studies at Columbia University, along with Gerhard Gerlach; 15 years in the Graphic Arts Dept. at Pratt Institute in Brooklyn where she was the Department's first instructor in bookbinding; she organized the first bookbinding class in Yale University's School of Fine Arts, Department of Design and was its first teacher; she has taught short courses in various institutional arts and crafts programs; and she has had a great number of private students.

In addition to her insistence on sound construction and quality materials she is probably best known by her students for her infinite patience, and her attempts to instill in them the importance of executing a job that is appropriate for the book at hand. Over the years she has had more than 500 students; and presently she has more former students working in the field professionally than any other teacher in the country.

She served as president of the Guild of Book

Workers for 19 years (1949-52, 1958-74) during which time the Guild enjoyed one of its greatest periods of growth and expanded services to its members. She has been the author of a number of articles in the field, and her book *Bookbinding and Conservation by Hand: a Working Guide* was published by Bowker in 1981.

JERILYN G. DAVIS

#### OBITUARIES

##### FERNANDE G. JONES, TEXTILE CONSERVATOR

FERNANDE G. JONES, retired Associate Textile Conservator at the Los Angeles County Museum of Art died on March 25, 1984 at the age of 71. Mrs. JONES was a Fellow of AIC and had worked at LACMA since 1969.

As a young girl, she lived and traveled in Europe and South America as her father was with the British Consular Office of the British Foreign Office. She received her basic education through tutors. The family seamstress and nuns taught FERNANDE the special needlework skills that provides a basis for her future work. By the age of 7, she was proficient in whitework and cutwork. At the age of 13, she provided the linens for diplomatic parties.

She came to Los Angeles, in 1932, when her father was appointed Consul to Los Angeles. Soon after she married and raised a family. During these years she sewed extensively for her daughters. In 1948, FERNANDE became involved with ecclesiastical embroidery with the Episcopal Church. She took great interest in religious symbolism and was responsible for designing the vestments and paraments as well as embroidering them.

FERNANDE came to LACMA in 1968 as a member of the Costume Council. At the time, PAT REEVES, Textile Conservator, was directing a group of volunteers in the conservation of the newly acquired Diaghilev costumes. FERNANDE joined the group and her exceptional talents and enthusiasm so impressed Mrs. REEVES that she was asked to join the staff of the Conservation Center at LACMA as the Assistant Textile Conservator in 1969. In this capacity, she was responsible for the training of apprentices and interns in textile conservation. She affectionately referred to the students as her "girls". Today, many of her "girls" have graduated from conservation training programs and hold conservation positions in major museums in the United States and abroad.

FERNANDE'S special interests included researching modern dyeing techniques for conservation; lace making techniques, design, and identification; and the study of woven silks. She read avidly and had an extensive collection of textile books.

In 1982, she retired "to make room for the younger generation of conservators". She has generously given her books on textiles to the Conservation Center with the hope that future conservators will benefit from them as much as she did. FERNANDE will be fondly remembered by all who knew her.

NANCY WYATT  
CATHERINE McLEAN

##### WILLIAM SUHR, PAINTINGS CONSERVATOR

William Suhr, conservator for major museums and private collections in Europe and the U.S. for nearly 60 years, died January 19 at his home in Mt. Kisco, NY. He was 87 years old. He was born in Kreuzberg, Germany on March 31, 1896. His



grandfather had emigrated to North America, cleared land, and built a log cabin in Ohio and became a U.S. citizen. His father, born in Milwaukee, retained that citizenship when he went to Germany to become an actor. William Suhr, an American citizen by birth, was over 30 years old before he saw the United States.

W. R. Valentiner went to Berlin in 1927 and invited William Suhr to work as the conservator of the Detroit Institute of Arts. In 1933 Suhr moved from Detroit to New York and became the conservator of the Frick Collection for over 40 years. He has also cared for the paintings in private collections and museums in Cleveland, Toledo, Cincinnati, New York, Detroit, San Francisco, Chicago and St. Louis. Among the private collections he was involved with were those of John D. Rockefeller, Jr., and Baron Hans Heinrich Thyssen-Bornemisza. E. P. Richardson wrote: "To the skills and understanding of the great restorers (and William Suhr made himself one), lovers of art owe an untold debt."

He kept extensive records of the treatment of every picture he worked on; the Frick records, with numerous photographs, are used often by art students and conservators. Many of the records are now at the Getty Museum Library. His gardens were featured in *Mein Schoner Garten*, March, 1978, and *House and Garden*, 1980. He traveled through the U.S., Europe, North Africa and India, climbed in the Himalayas, and painted watercolors during his travels.

He is survived by his wife, Henriette. Excerpts from his FAIC oral history biography were published in the November/December 1981 *Museum News*.

JOYCE HILL STONER

## POSITIONS AVAILABLE

### HEAD PAPER CONSERVATOR

Responsible to Director of Intermuseum Laboratory for efficient management of paper conservation laboratory. Must be capable of highest quality, individualized treatments on wide variety of important works of art on paper from major midwestern institutions. Position involves training conservation program interns and conservation fellows, supervision and coordination of duties with present staff, and consultation with paintings conservators on overlapping projects. Must be willing to travel for on-site collection surveys and participate in paper conservation related seminars. Should be experienced in most areas mentioned, and graduated from recognized conservation training program with 4-6 years additional experience. Equivalent experience should consist of ten years of varied art conservation experience with a seven year emphasis on paper conservation.

Candidates with lesser experience will be considered, but for a position with limited or shared duties.

Excellent benefits and educational opportunities. Salary commensurate with experience. Position available as of September 1, 1984. Send salary history, resume and three references to Mr. THOM GENTLE, Director, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074.

### PRESIDENT, CHIEF EXECUTIVE OFFICER

**President:** The Restoration College Association is seeking a chief executive officer for Campbell Center for Historic Preservation Studies. The Center is a developing national institution for preservation

and conservation education with a 14 building campus on 14 acres. The programs are in a period of intense growth and development. The president must be optimistic, have dynamic and proven administrative and leadership abilities with at least 3 years experience with conservation and preservation of historic and artistic works. Skills in financial management, development, and grant writing are needed. The position requires demonstrated ability to work effectively with national, state, and regional preservation and cultural organizations. Salary range: \$30,000 to 40,000, plus housing and utilities. Send resume to: Search Committee, Campbell Center, P. O. Box 66, Mt. Carroll, IL 61053. Attn: Thomas A. Campbell, Jr. Deadline is 1 June 1984. Further information available to qualified candidates.

### ASSISTANT PAINTINGS CONSERVATOR

The Henry Francis DuPont Winterthur Museum seeks applicants for an Assistant Paintings Conservator position. Candidates should have a graduate degree in conservation or equivalent apprenticeship training, and experience. The primary responsibilities are the examination and treatment of paintings in the museum. Salary commensurate with experience. Send resume to: MERVIN RICHARD, Paintings Conservator, Winterthur Museum, Winterthur, DE 19735.

### CONSERVATION LABORATORY SUPERVISOR

The Florida Division of Archives, History and Records Management, Research and Conservation Laboratory is seeking a conservation laboratory supervisor to begin work in 1984 in Tallahassee, FL. Beginning salary range is \$17,330.40--19,500.00.

**Minimum Qualifications:** A bachelor's degree with a major in anthropology, archaeology, history, chemistry or physics and three years of experience in the conservation or restoration of materials; or a master's degree in anthropology, archaeology, history, chemistry or physics and two years of experience as described above. Experience as described above can substitute on a year-for-year basis for the required college education.

The Research and Conservation Laboratory is an established facility responsible for conservation of various types of artifactual material recovered from land and underwater sites. Emphasis is on cleaning and stabilization of metals and organic materials by means of electrolysis, hydrogen reduction, PEG impregnation, and other standard and new procedures. The supervisor has a staff of seven full and part-time employees and will oversee processing of artifacts recovered under agency programs as well as those resulting from contract agreements with other agencies. Applicants should have supervisory experience and be well versed in technical aspects of managing a laboratory.

Contact: James J. Miller, Chief, Bureau of Archaeological Research, Florida Division of Archives, History and Records Management, The Capitol, Tallahassee, FL 32301-8020. (904-487-2333)

### PAPER CONSERVATOR

The Conservation Center for Art and Historic Artifacts, Philadelphia, PA is seeking a conservator of works of art on paper at either the Assistant Conservator or Associate Conservator level. The conservator will work with fellow conservators in a spacious, newly equipped and renovated laboratory under the Director of Conservation/Chief Conservator, MARILYN KEMP WEIDNER.

The duties of this position include the examining

of works on paper, preparing well-written reports, and performing conservation treatments independently and with other conservators. Duties also include participating in field work such as surveys, consultations, lectures, workshops, and seminars. The Associate Conservator would work more independently and may assist the Director of Conservation/Chief Conservator in scheduling work; advising and training assistant conservators, technicians, interns and apprentices; and consulting with personnel from the Center's member institutions.

The applicant must have a graduate degree from an art conservation training program with a one year internship, or equivalent apprenticeship training in the conservation of art on paper. The Associate Conservator must also have a minimum of three years experience at the assistant conservator level.

Send resume and sample of a condition and proposed treatment report to: Conservation Center for Art and Historic Artifacts, 260 S. Broad St., Philadelphia, PA, 19102. Mrs. WEIDNER will schedule interviews during the AIC Annual Meeting in Los Angeles, May 16-20, 1984.

#### PAPER CONSERVATOR

The Historical Society of Pennsylvania seeks a paper conservator to take charge of the Society's conservation facility. Operational responsibilities will include planning and execution of conservation surveys, development of treatment programs. Administratively, the conservator will be responsible for work plans, budgets, and special projects. The successful candidate's primary expertise will be with archival materials and works of art on paper and will have completed a minimum of one year's work beyond formal graduate or equivalent apprenticeship training in paper conservation. Apply in writing to Peter J. Parker, Acting Director, Historical Society of Pennsylvania, 1300 Locust Street, Philadelphia, PA 19107, enclosing resume, salary requirements and the names of three references. Position available on or after 1 June 1984.

#### PAPER CONSERVATOR

GS 9/11: \$20,256/\$25,366-\$32,980, depending on qualifications.

This position is in the spacious well-equipped new CAL conservation treatment/research/teaching facilities at the Museum Support Center just outside Washington, DC.

Working with the Senior Paper Conservator, the conservator will perform documented treatment of all types of works on paper, i.e. art, historic artifacts, and manuscripts from the various and diverse museums and other museum programs, in keeping with national and international Smithsonian objectives.

Qualifications for GS-9 include a bachelors degree; an advanced degree in the conservation of museum objects, or equivalent professional experience and education that supplies both the knowledge of chemistry, physics, art history, history, connoisseurship, etc., and the craft know-how gained in a degree program. One additional year of professional experience as a conservator working under supervision at the GS 9 level is required for the GS 11 level.

For Position Announcements and necessary forms contact ELEANOR McMILLAN, Manager, Department of Conservation Treatment, Conservation Analytical Laboratory, Museum Support Center, Smithsonian Institution, Washington, DC 20560 (202-287-3727).

In addition to form SF 171 (also available from federal job information centers) candidates must submit a list of college courses (official transcript not necessary), a brief statement addressing experience/training as related to required and desired qualifica-

tions, and three only case histories representative of their treatment reports. Send completed applications to Smithsonian OPERSA, attention MPA #84-63-F.

Non U.S. citizens may be hired only in the absence of qualified U.S. citizens.

*NOTICE! This advertisement is a revision of that which appeared in a recent AIC mailing on a saffron yellow sheet prepared by the Smithsonian.*

#### ASSISTANT OBJECTS CONSERVATOR

The Brooklyn Museum seeks a full-time conservator, for a one-year grant-funded position, to organize, condition, treat and design installation of 20 feet of Egyptian limestone relief from the Tomb of Nesipekashuty. Along with this project, to work and assume staff responsibilities in the Museum's Conservation Department. Candidates should have a degree in conservation or the equivalent. Send resume to Personnel Department, The Brooklyn Museum, 188 Eastern Parkway, Brooklyn, NY 11238.

#### ASSISTANT PAPER CONSERVATOR

The Brooklyn Museum seeks a full-time paper conservator to survey the Museum's collections of art on paper, and assist in plans for funding and establishing a paper facility in the Museum's Conservation Department. Candidates should have museum experience and be able to work with a diversified collection and curatorial staff. Candidates should have a degree in conservation or the equivalent. The position is grant funded and is for one year only. Salary negotiable.

### MUSEUM SERVICES CORPORATION

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- ALUMINUM SOLID SUPPORT PANELS (Mecklenburg/Webster Design)
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- WOVEN FIBERGLASS MAT—75" and 84" Widths S/7678/prime grade
- ACID-FREE PAPER PRODUCTS by Process Materials Corporation

##### ART CONSERVATION SERVICES

- DISPLAY CENTERS, DISPLAY CASES, SHADOW BOXES
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FOR PRICES AND INFORMATION CALL OR WRITE:

**PETER MECKLENBURG**  
**MUSEUM SERVICES CORPORATION**  
4226 Howard Avenue  
Kensington, MD 20895  
(301) 564-1225

Send resume to Personnel Department, The Brooklyn Museum, 188 Eastern Parkway, Brooklyn, NY 11238.

#### PAPER CONSERVATOR, PAINTINGS CONSERVATOR

The Rocky Mountain Regional Conservation Center is seeking applicants for two positions. The RMCC maintains departments of paintings, paper, textiles, and objects, with a staff of six conservators and two experienced technicians that provide conservation services to a large region within the Rocky Mountain/High Plains states.

**Paper Conservator, Duties:** Perform complete examinations and treatments of works of art on paper. Carry-out surveys of museum collections and on-site assessment of conservation needs. Lecture on preventative maintenance and care of collections. Supervise technicians and interns and assist colleagues as needed. At intervals, extensive travel may be required.

**Qualifications:** Graduate degree in conservation, graduation from a recognized conservation training program, or equivalent experience. Additional expertise in photographs conservation or archives and library conservation is desirable. Letters of recommendation indicating ability to perform work, supervise others, organizational skills, and ability to work well with colleagues.

**Paintings Conservator, Duties:** Perform complete examination and treatments of paintings. Carry out surveys of museums collections and on-site assessment of conservation needs. Lecture on preventative maintenance and care of collections. Supervise technicians and interns and coordinate and assist colleagues with busy department. At intervals, extensive travel may be required.

**Qualifications:** Graduate degree in conservation, graduation from a recognized conservation training program, or equivalent experience. Letters of recommendation indicating ability to perform work, supervise others, organizational skills, and ability to work well with colleagues.

Salary for both the above positions is competitive and commensurate with abilities and experience. An extensive university employee benefits package is available. Both positions are available July 1, 1984. Applications should be submitted by June 1, 1984 to: Mr. CHARLES G. PATTERSON, Chief Conservator, Rocky Mountain Regional Conservation Center, University of Denver, 2420 S. University Blvd., Denver, CO 80208-0508, (303-753-3218). Mr. PATTERSON will also be available at the AIC Annual Meeting in Los Angeles.

#### ARTIFACTS CONSERVATOR

The Conservation Department of the Glenbow Museum is seeking an Artifacts Conservator. Under the direction of the Chief Conservator, the incumbent is responsible for scheduling, planning and carrying out the conservation of three-dimensional objects.

Duties include the examination, preventative care, active treatment and technical documentation of artifacts in the custody of the museum. The Artifacts Conservator trains and supervises junior staff and student interns. He/she works with other museum staff to promote and develop conservation programmes and practice during storage, exhibition and travel of artifacts, advises the public, and liaises with related institutions.

Qualifications include the completion of a Masters Degree in Conservation or a diploma from a recognized conservation programme, plus three years related experience or the equivalent combination of training and experience, to include directly related experience

in a major conservation facility. Previous administrative experience would be an asset. Send written application and resume to: ANN HOWATT KRAHN, Chief Conservator, Glenbow Museum, 130-9th Ave., SE, Calgary, Alberta T2G 0P3, (403-264-8300). (Scheduling of this position will be determined by the outcome of a grant application for funding assistance.)

#### PHOTOGRAPHER

The Photography Department of the J. Paul Getty Museum is seeking a photographer to work with the Museum's Conservation Departments. Duties will include the production of analytical photographs of art objects prior to their conservation and photo-documentation of the objects during their restoration. Experience with this type of work is required as is familiarity with the lighting and photography of two- and three-dimensional works of art, ultraviolet and infrared photography and X-radiography. The beginning salary is \$16,900 to \$18,500 depending on experience and qualifications. Send resume and three references to Judith Connolly, The J. Paul Getty Museum, P. O. Box 2112, Santa Monica, CA 90406.

#### ASSISTANT BOOK CONSERVATOR

The Conservation Bindery of the Pierpont Morgan Library is seeking an assistant to the Book Conservator. Duties will be to disbind, bind, repair, and/or restore bindings of all types. Make protective cases, pamphlet bindings, boxes, etc. Treat the text blocks by dry cleaning, washing, deacidifying, heat-set mending, long fibre mending, sizing, lining, etc. Encapsulate with polyester film and bind into book form. Work with and maintain the bookbinding tools and equipment. Work with chemicals used in conservation, make paste, deacidifying solution, etc. Perform minor repairs for all departments. Replace book plates. Help with survey and refurbishing projects. Keep records of work performed and treatments used. Perform additional duties as required.

4-5 years training/experience of conservation binding and paper repair are required.

To apply, send resume and three references to DEBORAH EVETTS, The Pierpont Morgan Library, 29 East 36th Street, New York, NY 10016.

#### ADVANCED PAPER CONSERVATION TRAINING

The Pierpont Morgan Library is offering a 1 year position to an advanced paper conservation student, who would work half the week in the paper conservation lab, under Mrs. PATRICIA REYES, the Mellon Conservator, and half the week in the conservation bindery, under Miss DEBORAH EVETTS. The position will be open from 1st October 1984 to the 30th September 1985. Salary \$15,000. To apply, send resume and three references to Mrs. REYES or Miss EVETTS, at The Pierpont Morgan Library, 29 East 36th Street, New York, NY 10016.

#### OBJECT CONSERVATORS

The University Museum, Philadelphia, is seeking conservators for two temporary positions: 1) repair and restoration of Attic pottery for publication in the *Corpus Vasorum Antiquorum*. Graduate degree in conservation (or equivalent experience) and practical experience in the conservation of archeological ceramics. Must be able to work with minimal supervision from regular lab staff. 18 months: \$18,000 per year; starting July 1984 (exact date negotiable). 2) Varied, supervisory and practical work in conjunction with storage renovation: oversee installation and operation of two pottery desalting facilities,

including training of volunteers; assist in the transfer of archeological textiles to new storage units; begin systematic treatment of Near Eastern bronzes. Graduate degree in conservation (or equivalent experience), with a specialization in conservation of archeological objects. Experience in working with volunteers is desirable. One year, \$16,000 per year starting July 1984 (exact date negotiable). This position available subject to funding. Send resumes to: VIRGINIA GREENE, Conservation Laboratory, University Museum, 33rd & Spruce Streets, Philadelphia, PA 19104. Interviews can be arranged at the annual meeting in Los Angeles.

**IMPORTANT NOTICE:** Beginning with the August issue, Position Available ads will be \$45. for 10 lines and \$4. per line beyond that.

All employers are equal opportunity employers.

## TECHNICAL NOTES

GUEST EDITOR'S COLUMN: DONALD SEBERA

### Preservation Research at the Library of Congress

The major effort at the Research and Testing Office continues to be directed towards the diethyl zinc mass deacidification project. Following the successful completion of a 5,000 book feasibility test, a series of smaller scale tests (ca. 100 books) was initiated to optimize process variables. As a result of these tests the process time has been reduced from approximately fourteen days to less than five. Besides a concomitant decrease in process cost, a much more uniform treatment of the paper and binding has been achieved. Long term accelerated aging studies of items from these tests have confirmed the efficacy of the DEZ treatment in extending the lifetime of books without any undesirable effects on inks, bindings, covers, adhesives, etc. A few additional small scale tests are planned by the DEZ Project Manager Dr. ROBERT McCOMB, with the objective of establishing process parameters needed for the design of a production facility, which is projected for completion by early 1986.

A statistical survey of the Library's General and Law Collections has just been completed. A random sample was collected and data on pH, MIT fold endurance, lignin content, age and binding condition

were obtained. The results indicate that at least 75% of the collection would benefit from the DEZ treatment.

Recently, Lucia C. Tang and MARGARET ANN T. KELLY were awarded a patent for their work on the stabilization of paper through reduction with sodium borohydride solution (U.S. Patent No. 4401810). While this treatment is most effective in retarding the aging of paper, it cannot yet be applied as a conservation treatment. Work is in progress now to study the effect of this reduction treatment on inks and other components of manuscripts and works of art. Furthermore, reduction treatments in nonaqueous media are also being investigated. Research work has been initiated to study other areas of interest. These include the oxidative degradation of paper, spectroscopic identification of degradative processes, and use of polysaccharide adhesives in paper conservation.

Almost all of the research effort is presently concerned with the preservation of paper and books. Plans for future work include a gradually increasing emphasis on investigation of the stability and conservation of photographic media and other Library materials.

DR. CHANDRU J. SHAHANI  
Research Officer

Research and Testing Office, LM G-38, Library of Congress, Washington, DC 20540

### QUERIES

I am in the process of compiling a directory of New York City Artist Material Suppliers, Artist Colormen and Canvas Preparers from 1830-1890. I am looking for specific examples of the "canvas makers stencils" and labels which appear on the back of these paintings. If anyone has examples of these stencils, would they please send me photographs or facsimiles of the markings, preferably from paintings that are signed and dated. Please advise the size of the stencil stamps, the location and color of ink. This assistance will be greatly appreciated.  
ALEXANDER KATLAN, [redacted] Flushing, NY 11355 [redacted].

We have an Eskimo fur parka in non-air conditioned storage that suddenly (in the last year) started deteriorating. The fur is falling off in clumps. There is no sign of insects. The piece is a total loss, so samples are available. We want to find the cause of this problem so that we can protect other pieces. If you have any idea what might be happening, or would like to see a sample, please contact Ann Spencer, The Newark Museum, 43 Washington, Street, Newark, NJ 07101 (202-733-6654).

### REED WAXES for the conservator

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We recently treated a Pawnee Bill Wild West Show poster which measures 63'x10' and dates from 1900. The poster was originally pasted in sections to an exterior wall of a building in Lamont, OK that was shortly thereafter expanded. It was then covered by a lattice and a layer of plaster where it remained for more than 80 years until it was uncovered by firemen who were tearing down a wall for renovation. I am curious as to whether any billboard poster other than this one has survived. MARTIN WIESENDANGER, P. O. Box 27063, Tulsa, OK 74149.

#### STAINED BLUEPRINTS

A curious stain has been observed on blueprints produced in 1983, presumably by a diazo process, and hinged shortly thereafter to acid free matboard with Japanese paper and wheat starch paste. Appearing on the recto only, in the area exactly corresponding to the starch paste on the verso, the stain is brownish where exposed to light and pinkish where protected from light by the window mat. It has been suggested that the stain results from the interaction of chemicals in the blueprint paper with a chemical added to the paste to retard its deterioration. Either thymol or ortho-phenyl phenol in ethanol may have been added to the paste. Both have a ring structure with conjugated double bonds and are capable of forming colored compounds.

We are continuing to investigate this phenomenon, and would appreciate hearing of any similar observations. In the meantime, it seems advisable to avoid additives in paste used for hinging or repairing modern blueprints.

JERRI NELSON

#### PHOTO CONSERVATION RESEARCH

Numerous talks dealing with gelatin photographic materials--their conservation and deterioration--were presented at the recent Winter Meeting of the AIC Photo Materials Group. Some specific conclusions of research and new studies reported were as follows. Readers are urged to contact the individual researchers regarding the specific data for their work.

SERGIO BURGI (George Eastman House) discussed his current research on gelatin materials from the standpoint of treatment of modern prints that were known to be poorly processed. He outlined several tests for determining residual thiosulfate including the methylene blue and a modified methylene blue test. He also discussed elution procedures, concluding that some salt solutions can aid in the removal of thiosulfate and other oxidation products.

KLAUS HENDRICKS (Public Archives of Canada) presented the results of research conducted by himself and Brian Lesser (Public Archives of Canada) on the effect of some fumigation agents on processed photographs. Processed photographic materials in B/W and color, positive or negative, historical or contemporary, on glass plate, paper or plastic film, can be safely exposed for purposes of fumigation to the following chemicals: Thymol, Paradichlorobenzene, Vapona No-Pest Strip, Ethylene oxide, and Methyl bromide.

ROBIN SIEGEL (National Geographic) explained the types and causes of autochrome deterioration and tests conducted to evaluate tapes for use in rebinding. Of tapes still manufactured, SIEGEL found Permacel J-LAR P400 and Filmoplast P90 most suitable for binding autochromes.

Robert Alter (NEDCC) spoke about the recently funded (National Endowment for the Humanities) research project at the Northeast Document

Conservation Center. The project will examine various copy films to determine the characteristics most beneficial to large scale duplication of photographic negatives. RICK MITCHELL (Rutgers) followed with an outline of related research that will investigate a variety of film developers in order to find optimum combinations of films and developers for duplication of negatives and prints.

SUSAN BARGER (Materials Research, Penn State) reported her research on daguerreotype glass deterioration concluding that cover glass impurities, rather than the environment, are the single greatest cause of daguerreotype deterioration and that old glass on cased photographs should be replaced with modern window glass (alumina silicate). BARGER's microphotographs and spectrographic analyses also demonstrated that apparent "mold" formations on daguerreotypes are actually sodium hydroxide structures caused by glass devitrification.

SIEGFRIED REMPEL (Humanities Research Center) and Chris Young (Indiana Historical Society) reported on their analysis and experimental use of glycols, including commercial print flattening solutions, for disengaging fiber-based gelatin prints adhered to glass.

JERRI NELSON (Fogg) discussed possible problems of chloride deposits emitted by the Osrow Steamstress II hand-held steamer during conservation use. She reported that the steam emitted from the Steamstress II was free from salt. The possibility of using an alternative salt, sodium bicarbonate, was mentioned.

Chris Young (Indiana Historical Society) reported on her current literature search on the hazards of cellulose nitrate sheet film. Her conclusions dictated the necessity for a specific fire code governing the storage and handling of this potentially dangerous material in public institutions. The majority of the AIC/PMG membership agreed with her conclusions and endorsed a letter to the National Fire Protection Agency requesting that they investigate this matter further.

RICK MITCHELL  
Gary Saretzky

## CONFERENCES, COURSES, SEMINARS

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The University of Victoria is offering three courses in the Program of Advanced Studies in Cultural Resource Management scheduled for their summer

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session. They are: Conservation of Paintings (May 9-18), Interpretation Techniques and Evaluation of Museums (June 6-15) and Introduction to the Conservation of Cultural Property (August 7-24). Contact: Joy Davis, Program of Advanced Studies in Cultural Resource Management, Division of University Extension, University of Victoria, P.O. Box 1700, Victoria, B.C., Canada V8W 2Y2; (604-721-7211).

May 23-25. The Care of Far Eastern Pictorial Art. Contact: DAVID DUDLEY, Director/Oriental Conservator, Upper Midwest Conservation Association, The Minneapolis Institute of Arts, 2400 Third Ave. S., Minneapolis, MN 55404 (612-870-3120).

May 29-31. Workshop on Health Hazards in Art Conservation in Peterborough, Ontario, Canada. IIC-CG preconference training session. Contact: B. Klemoan, IIC-CG, Box 9195, Ottawa, Canada K1G 3Y9.

June 1-3. 10th Annual Conference of IIC-CG in Peterborough, Ontario, Canada. Contact: J. M. Taylor, IIC-CG, Box 9195, Ottawa, Canada K1G 3Y9.

The Society of American Archivists is offering workshops: Basic Archival Conservation (June 1-3) in New York City and (in October) in Southern California. The Administration of Photographic Collections, a three-day session is offered at various locations and dates, contact the SAA for information. Contact: Linda Ziemer, Society of American Archivists, 600 S. Federal, Suite 504, Chicago, IL 60605 (312-922-1140).

June. Three Workshops in Paper Marbling are offered in June by the Colophon Hand Bookbinding, 1902 N. 44th St., Seattle, WA 98103 (206-633-1759). The Workshops are at the Folger Shakespeare Library (June 9-10). Contact: FRANK MOWERY (202-544-4600 ext. 232); the Delaware Valley BW Association, Haverford, PA, (June 15-17) Contact Don Rash (215-896-1165); and at the Guild of Bookworkers, Ossining, NY (June 19-21) Contact: NELLY BALLOFFET (914-941-8166).

June 19-21. Collecting the Twentieth Century, preconference of the Rare Books and Manuscript Section of the Association of College and Research Libraries at Austin, TX. There will be a half-day session on conservation techniques of 20th century research materials. Contact: RBMS Preconference, ACRL/ALA, 50 East Huron St., Chicago, IL 60611.

June 18-July 27. International Course on the Technology of Wood Conservation. Supported by UNESCO, ICCROM and the Norwegian government, at Trondheim, Norway. Contact: ICCROM, c/o Wood Conservation Course, 13 via di San Michele, 00153 Rome, Italy.

Five summer program courses organized by the Institute of Archaeology and supported by ICCROM are offered in London. The courses are: Making Electroform Replicas (July 9-13), Photography of Museum Objects (July 9-13), Restoration of Glass Vessels (July 16-20), Metallography of Ancient Metallic Objects (July 16-20) and Pest Control in Museums (July 23-27). Contact: Institute of Archaeology Conservation Summer School, 31-34 Gordon Square, London, WC1H 0PY, U.K.

August 19-24. Conference on Preservation of Black and White Photographs at Rochester, NY. Contact: Brenda Rumherr, T&E Center Seminar Coordinator, Rochester Institute of Technology, One Lomb Memorial Drive, P.O. Box 9887, Rochester, NY

14623-0887 (716-475-2757).

August 28-31. 2nd Conference of the ICOM Conservation Committee Waterlogged Wood Working Group at Grenoble, France. Contact: M. Ramiere, CENG, CETBGE ORIS, 85 X, 38041 Grenoble, France.

The brochure for the 1984 Campbell Workshop series is now available. The series, which begins in September, includes courses in museum studies, objects, furniture and architectural conservation. Contact: Margery Douglass, Campbell Center for Historic Preservation Studies, P.O. Box 66, Mt. Carroll, IL 61053 (815-244-1173).

September 2-8. 10th International Congress of IIC on Adhesives and Consolidants at Paris, France. Contact: IIC, 6 Buckingham St., London, WC2N 6BA U.K.

September 10-14. 7th Triennial Meeting of the ICOM Conservation Committee at Copenhagen, Denmark. Contact: Brian Arthur, Senior Scientist, Directorate, National Museum of Man, Ottawa, Ontario, K1A 0M8 Canada.

September 16-19. Masonry Conservation and Cleaning, APT preconference in Toronto, Canada. Contact: Keith Blades, Course Coordinator, Department of Public Works, 18th Flr., 140 O'Conner St., Ottawa, Ontario, Canada K1N 0M3 (613-995-2474).

September 19-23. Principles in Practice, Philosophical Challenges/Technological Responses, Association for Preservation Technology (APT) Annual Conference in Toronto, Ontario, Canada. Contact: Sheila Larmer, Conference Chairwoman, Ministry of Citizenship and Culture, 2nd Flr., 77 Bloor St., Toronto, Ontario, Canada M7A 2R9 (416-965-4020).

September 27-October 12. ICCROM annual course on Preventive Conservation in Museums. Contact ICCROM, 13, via di San Michele, 00153, Rome, Italy.

October 16-19. Emergency Planning for Museums, Galleries and Archives at Victoria, B.C., Canada. Contact: British Columbia Provincial Museum, Training Office, 609 Superior St., Victoria, B.C. V8V 1X4, Canada (604-387-5593).

October 23-26. Symposium on The Study, Conservation and Adaptive Use of Ironworks and Monuments at Ironbridge, Telford, U.K. Contact: ICCROM, 13, via di San Michele, 00153, Rome, Italy.

November 1-2. Special Problems in the Treatment of Three-Dimensional Textile Objects, Harpers Ferry Regional Textile Group at National Museum of American History, Washington, DC. Contact KATHLEEN BETTS, Anderson House Museum, 2118 Massachusetts Ave., NW, Washington, DC 20008.

November 19-23 and 26-30. Water Gilding I, a practical course for acquisition of basic skills in water gilding as applied to decorated furniture. Water Gilding 2 and 3 are also offered for those with experience in water gilding. Contact: Peter & Francis Binnington, Restoration and Conservation of Antique Furniture, 65 St. Johns Hill, London SW11 U.K.; telephone 223-9192.

ICCROM'S 1984 workshops on paper conservation engendered so much interest by qualified candidates that the Conservation Analytical Laboratory, Smithsonian Institution has contracted for a further session to be given at CAL, July 5-14, 1984. It is hoped that the course can be repeated in 1985.

## MATERIALS

### LABELS ON ACID FREE BOXES

For a number of months, our museum has been using the new acid-free, lignin-free costume storage boxes supplied by Process Materials. We were delighted to learn of this new item, since at the outset, no other supplier could furnish large, strong boxes that satisfied our requirements for quality of materials. Although the 24x30" boxes cost about \$15 each, we felt that we had no alternative for textile storage.

However, in first using the boxes, we found that the bottom of each box is imprinted with a stamped label extolling its virtues and archival properties. The ink from this process transferred readily from each box bottom to the adjacent piece of board--since the boxes are shipped knocked down, there was an ink smear in the center of the bottom interior of each box. We found that the ink was slightly soluble in water, and thus might tend to transfer more easily under wet conditions. There was no choice but to line the bottom of each box with polyester film to avoid staining of artifacts.

I have spoken with the president of Process Materials and was told that imprinting is the manufacturer's decision. Therefore I can only hope that the maker will realize that it is counterproductive to provide an expensive, archival box and then introduce a potential problem by stamping a label directly in the center. If the boxes were stamped near the edge, as the lids are, the offsetting of the ink would not be a problem because the smear would be covered when the box is assembled. I feel that the overall quality of these boxes is reason enough to go to some effort to correct their one fault.

BRUCE MacLEISH

AIC Newsletter contacted ARNO ROESSLER, President of Process Materials regarding the boxes. His response follows:

We print the outside of the bottom part of our boxes for identification.

In a particular manufacturing run of Textile/Artifact boxes in size 30x24x6", we encountered an offsetting problem, i.e. the printing ink used did not dry immediately and offset on the inside of the next box. We believe that the improper drying of the ink is related to the water solubility of the printing observed by Mr. MacLEISH.

The problem of offsetting was brought to our attention by a number of our customers and corrective measures were taken to avoid this problem in the future. Most of our customers indicated that while the offsetting was not desirable it was not critical for the majority of end uses and, in general, could be corrected by placing a barrier sheet at the bottom of the boxes. In all other instances, we requested return of the boxes to us as a matter of basic policy and arranged for replacement from a subsequent manufacturing run.

ARNO ROESSLER

### ASTM UPDATE

The American Society of Testing and Materials (ASTM) has announced publication of two new national consensus standards and a testing method for voluntary conformance for the manufacture of durable, first quality artist's oil and acrylic paints. ASTM D3402 "Standard Specification for Artists'

Oil and Acrylic Emulsion Paints" contains complete requirements for composition, physical properties, performance and labeling. It covers pigments, including a table listing the approved pigments meeting lightfastness requirements as determined by the new testing standard, ASTM D4303 "Test Methods for Relative Lightfastness of Pigments used in Artists' Paints." The second new standard, D4236 "Standard Practice for Labeling Art Materials for Chronic Health Hazards" requires manufacturers to place the seal of the Art & Craft Materials Institute and a statement of conformance to the standard on their products. Copies of the standards are available for \$8.00 per copy from ASTM Sales Services Department, 1916 Race Street, Philadelphia, PA 19103 (215-299-5585). Two articles explaining the new standards will be published by Joy Turner Luke, Chairwoman of ASTM Committee D01.57 and HILTON BROWN, a member of this committee, in the June 1984 American Artist magazine.

HILTON BROWN

### NEW MICROSCOPE SLIDE MOUNTING MEDIUM

A microscope slide mounting medium with a refractive index of 1.662 but which contains no PCB is soon to be available from R. P. Cargille Laboratories, Inc. The product is called Cargille Melt Mount 1.662. Although it is also available in other indices of refraction, conservators will probably wish to use the 1.66 product if their reference samples are mounted in Aroclor 5442. I received a sample of Melt Mount in April 1983 and have found it very similar to Aroclor 5442. Inquiries about the product should be addressed to R. P. Cargille Laboratories, Inc., 55 Commerce Road, Cedar Grove, NJ 07009. Technical and Material Safety Data Sheets are available from the company.

BRUCE MILLER

## PUBLICATIONS

Crafts Council Conservation Science Teaching Series: Science for Conservators; Book 1, An Introduction to Materials; Book 2, Cleaning. Jonathan Ashley-Smith, Scientific Editor, Crafts Council, 1982. \$11.50 each, including shipping. (Book 3, when published, \$12 ). Available from: Crafts Council, 12 Waterloo Place, London SW1Y 4AU. These volumes are the first two in a series of six comprising an elementary course in conservation science, intended to acquaint those practicing conservators with little formal knowledge of science with the scientific principles underlying fundamental conservation procedures. Both volumes seem lucid and are well-illustrated and simply organized, with detailed indexes. While basic, they are nonetheless useful compilations of those areas of science relative to conservation, allowing the forgetful to jog their memories and specialists to acquire a fundamental acquaintance with the chemistry of materials peripheral to their expertise.

Those Celadon Blues, Robert Tichane, The New York State Institute for Glaze Research, 1978. \$17 postpaid. Available from NYSIGR, 511 N. Hamilton Street, Painted Post, NY 14870. This interesting study of the chemistry of Sung glazes is extensively illustrated with photographs, maps, diagrams, EDXR spectra and optical and scanning electron micrographs. The author's description of the clay bodies and glazes



of various Chinese ceramics is based upon his having analyzed shards and carefully examined both shards and whole objects then having reproduced the glazes himself. It would appear to be indispensable to anyone vitally interested in Oriental ceramics as artifacts, or in the production of ceramics.

Ching-Te-Chen, Views of a Porcelain City, Robert Tichane, The New York State Institute for Glaze Research, 1983. \$3 postpaid. Available from NYSIGR (see preceding address). This volume is a historical account of the methods of porcelain manufacture practiced in Ching-Te-Chen. Its tone is at once chatty, amusing and informative. Like the foregoing volume, it is lavishly illustrated. Similarities and contrasts between ancient and modern porcelain making are pointed out. Early accounts of the manufacturing process are reproduced, recreated or translated, then amplified, annotated and commented upon.

Conservation of Wooden Monuments: Proceedings of the ICOMOS Wood Committee IV International Symposium, Canada, June 1982. Available from: The Heritage Canada Foundation, P.O. Box 1358, Station B, Ottawa, Ontario K1P 5R4. \$15. (payable to Heritage Canada Foundation). The emphasis is on preservation of wooden architecture. Papers, illustrated by diagrams and photographs, are loosely grouped under four headings: The energy crisis, heating and insulation of buildings; Damage to monuments and methods of intervention; The Canadian forest and its exploitation; Dendrochronological research. Appendices include information on processes of wood preservation and active ingredients in wood preservatives. While the information is derived from and based on specifically Canadian examples, the principles are universally applicable.

China Mending, A Guide to Repairing and Restoration, ECHO EVETTS, Faber and Faber, London and Boston, Rev. Ed. 1983. \$6.95. Available from Faber and Faber Inc., 39 Thompson Street, Winchester, MA 01890. Intended to be an "amateur's manual," this concise and clearly illustrated little book might also serve as an introduction to object repair for the apprentice conservator. As with most informative instruction books, however, it is subject to misuse by the unscrupulous, and a few caveats might be in order. One might wish that there had been some reference to ethics, documentation, professional organizations, and the like. Also, mention of chemical handbooks and dictionaries such as the Merck Index might well have been included. Overall, however, it is well worth its place on the bookshelf.

An FAIC Publication: \* \* \* \* \*

Notes from the Williamstown Painting Refresher, Recent Developments in Lining Techniques, have been edited and compiled and are now available at a cost of \$3.50 (which includes \$1.00 for shipping) from: Mrs. CAROLINE KECK, 31 River Street, Cooperstown, NY 13326. Copies will also be available for a reduced cost of \$2.50 at the AIC Book Booth during the Annual Meeting in Los Angeles.

\* \* \* \* \*

The postprints from the Art Conservation Training Programs Conferences held in Cooperstown in 1978 and 1983 are now available at \$9.00 and \$15.00 respectively, postpaid. Lists of authors and titles are available on request. Inspection copies of both publications will also be on display at the AIC Book Booth at the Los Angeles meeting. Checks should be made out to the order of the "Buffalo State College Foundation, Inc.", and sent to the following address: Department of Art Conservation, State University

College at Buffalo, P.O. Box 71, Cooperstown, NY 13326-0071 (607-547-8768).

## LETTERS

Coming as it does after the discussion on accreditation, an item in the Ethics and Standards Committee column illustrates what concerns many conservators when faced with the thought of more bureaucracy within our profession: The actions of well-meaning persons with good intentions may not lead to the best results.

I take issue specifically with the "illustrated" examples presented to clarify the acceptable reporting of treatments: "The conservator's records should say, for example, 'Losses were inpainted with pigments in butyl methacrylate (Soluvar) in 5% benzene.'" Is this clarification or obfuscation?

As a paintings conservator I find it particularly ironic that the editing has removed the only valuable bit of information in the report -- i.e. that Soluvar was used -- and substituted unintelligible technical language in the client's report! The indication of Soluvar provides the owner, and more importantly, any future conservator with somewhat specific, potentially useful information; "methacrylate" is next to useless -- unless the goal is to hide the fact that an over-the-counter product was used rather than a more arcane scientific concoction.

Even within the context of the conservator's own records, "Soluvar" is more accurate than "butyl methacrylate". It is an error to attribute a specific formulation with regard to proprietary products. The actual make-up of any proprietary product is subject to change with time or even variations depending on source of manufacture (Talens Rembrandt varnish of Canadian manufacture differs in appearance and properties from that being made in Holland.)

Soluvar, itself is a classic example of a proprietary product that has undergone rather drastic compositional changes within a relatively short time. Soluvar consists of Acryloid B-67 (isobutyl methacrylate polymer) and Acryloid F-10 (butyl methacrylate polymer), the latter facilitating removal. However, I have been informed that three widely differing ratios of these resins have been used. Interestingly, the changes in Soluvar's formulation were required when there was a modification of Acryloid B-67, the primary raw material in Soluvar, thus reducing Soluvar's initial solubility in aliphatic hydrocarbons. In short, to know the content of your batch of Soluvar at any given time would require you to be a clairvoyant conservator -- or have access to the proposed materials research program of the NIC which we eagerly await!

To continue, the mention of benzene is valid if perhaps unnecessary in the conservator's report although of little use to the client. I do agree that the editor should use "benzene", especially since it

AIC 12TH  
ANNUAL MEETING

May 15-20, 1984

Have you  
registered?



is an aliphatic hydrocarbon instead of an "aromatic" hydrocarbon as suggested. The inclusion of catalogue numbers has always perplexed me as being more affected than effective. They may in rare cases be of use, but realistically, only the actual lot number will provide a precise identification if a problem is encountered, and I am not advocating the use of either.

I am the first one to admit that my record keeping could be greatly improved. However, we should all remember that quality of information should be considered along with quantity of data.

JAMES L. GREAVES  
Sr. Paintings Conservator  
L.A. County Museum of  
Art

## NEWS IN GENERAL

### SMITHSONIAN EXPANSION

Expansion of the sprawling Smithsonian Institution to the General Post Office Building on F Street NW got preliminary approval after a congressional hearing on March 14. A House subcommittee also considered, but took no action on, a proposal to build a new facility at Dulles International Airport for the National Air and Space Museum.

S. Dillon Ripley, who has announced his retirement as secretary of the Smithsonian, testified before the House subcommittee on public buildings and grounds. He told the committee that the Smithsonian had been interested in the post office building since the national museum complex acquired the Patent Office Building across the street in 1958.

Ripley said the Smithsonian needed \$40 million to restore the post office, which would be used for an Archives of American Art, the libraries of the National Museum of American Art and the National Portrait Gallery, now in the Patent Building, as well as for exhibitions and other research space. He stated that the combined facilities, when completed, would be the most significant center for the Study of American Art in the U.S.

The bill on the transfer of the building from the Post Office to the Smithsonian was approved with minor amendments from Rep. E. Clay Shaw (R. FL). It was then passed on to the Public Works and Transportation Committee.

Ripley also testified that the Air and Space Museum, the Smithsonian's biggest attraction, desperately needed a new storage and exhibition facility for modern, larger aircraft. There are plans to add a space shuttle, a Concorde and maybe a 747.

Ripley testified that the proposed Dulles 100 acre project would cost an estimated \$21.2 million. Rep. Frank Wolf (R. VA) gave his approval to this project. Additional hearings will be held before any action can be taken.

### RALPH MAYER CENTER AND ARCHIVES ESTABLISHED

The Winterthur/University of Delaware Art Conservation Program announces the founding of The Ralph Mayer Center for Artist's Techniques and the Mayer Archives. This has been made possible through a gift and a generous provision in the estate plans of Bena Frank Mayer, widow of Ralph Mayer. In conjunction with the establishment of the Center, a retrospective exhibition, "On the Material Side -- An Exhibition of the Art and Archives of Ralph Mayer" is being held at the University of Delaware Gallery, Newark, DE from April 29-May 26. HILTON BROWN, Professor of Art and Art Conservation at

the University of Delaware, is serving as Guest Curator for the exhibition and is Coordinator for the Mayer Center.

The Ralph Mayer Center for Artist's Techniques will be established to continue the work of Mr. Mayer (1895-1979) that he said was, "...to give the artist complete and up-to-date (information about) the materials and methods of his craft." This mandate is to be accomplished in three areas, as follows:

1) Education. The Ralph Mayer Center will present an educational program of courses in Old Master as well as contemporary materials and techniques of painting, drawing and printmaking. A course in the study of color as pigment, dye and paint will be given. The Center plans to provide public lectures about its ongoing work.

2) Publication and dissemination. The Center will establish an information resource center and data base on artist's materials and techniques. The persons who are actively engaged in the ongoing activities of the Center will plan to have their work published in existing art journals and related professional publications. The Center will also attempt to provide artists with authoritative answers to their questions about materials and techniques.

3) Research. The Center will plan to carry out a continuing program of research into the durability of artist's materials in terms of lightfastness, structural stability, and so on. The Center staff will plan to work with existing committees concerned with setting standards for the manufacture of artist's materials.

### NEDCC INVITES APPLICATIONS FOR CONSERVATION SURVEYS

The Northeast Document Conservation Center in Andover, MA, has been awarded a three-year grant from the National Endowment for the Humanities to continue its field service program. The major activity is short-term, on-site consultation to small and medium sized repositories in NEDCC's region (New England, New York and New Jersey).

A day of on-site consultation and a written follow-up report will be provided at reduced cost throughout the period of funding, which ends in June 1986. The NEDCC Field Service Director will review the building and environment, examine the condition of collections, and prepare a written report advising on environmental standards, proper storage and handling, and needs for conservation treatment. The fee for consultation and preparation of the report will be \$150 plus travel expenses.

Libraries, archives, records repositories and historical organizations located in New England, New York and New Jersey are encouraged to submit a letter of application for this service. For full information contact Mildred O'Connell, Field Service Director, NEDCC, Abbot Hall, 24 School Street, Andover, MA 01810. (617-470-1010).

### MYSTIC SEAPORT MUSEUM

On March 3rd, the Seaport sponsored a conservation seminar. This one, like the first one held last year, was designed to serve the non-conservator. The information given was meant to help these attendants better understand the conservator as well as to educate them as to what could or should not be done by them and to show that they can have a positive effect upon their collections preservation.

The speakers in the seminar were GARY ALBRIGHT from NEDCC who presented a slide lecture on preservation of photographic materials. JANE HUTCHINS from Merrimack Valley Textile Conservation Center dealt with the problems of preserving and restoring textiles. Erik Ronnberg, a

master model builder and restorer of models, presented a paper discussing the problems and possibilities of ship model restoration. DAVID MATHIESON briefly discussed the problems that arise when a person is selected for a restoration project singly by their intuition, derived through their knowledge of a specific craft.

Eighty people attended and a lively question period followed. There are plans for a March 2, 1985 seminar.

DAVID F. MATHIESON

**AASLH CONSULTANT SERVICE**

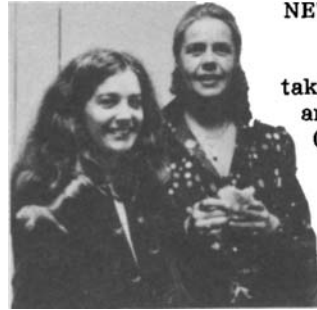
MUSEUMS AND HISTORICAL AGENCIES having active collections programs and needing general assistance with collections care or specific advice on conservation problems are eligible to apply.

Applicants must have exhausted other sources of assistance and have budgetary circumstances that prevent bringing in experts of the caliber needed to solve the particular problems.

Consultants will advise on general collections care problems such as artifact conservation, preventative maintenance, collections management, registration, storage and environmental controls, nomenclature and computerization of collections.

Screenings occur in January, April, July, and October. Those selected to receive a consultation will be notified following each screening.

For information and application contact:  
American Association for State and Local History,  
708 Berry Road, Nashville, TN 37204.



**NEWSLETTER STAFF INCREASES**

NIKKI HORTON (left) will take over the Materials column, and MARGARET (RANDY) ASH (right) will take over the Conferences column from NIKKI with the August Newsletter.

We welcome RANDY to the staff.

Photos by Chris Morales



l to r: PAUL PERROT, MARTHA MORALES, PIETER MEYERS, and JOANNE PERROT at the December reception for the Klinge volunteers. PAUL PERROT is now the Director at the Virginia Museum of Fine Arts.

The next Newsletter deadline is July 10. Contact the AIC office for information on submitting copy. Deadline is at noon on July 10. (AIC office: 202-364-1036)



# A·I·C Newsletter

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

Volume 9, Number 4

August 1984

## AIC NEWS

### NEW BOARD OF DIRECTORS FOR AIC/FAIC

At the annual general (business) meeting the following people were elected to the board of directors of the AIC and FAIC:

Elisabeth West FitzHugh, President  
The Freer Gallery of Art  
Smithsonian Institution  
Washington, D.C. 20560

Terry Drayman Weisser, Vice President and  
Annual Meeting Program Chair  
The Walters Art Gallery  
600 North Charles Street  
Baltimore, Maryland 21201

Cathleen Ann Baker, Secretary  
State University at Buffalo  
Dept. Conservation of Historic & Artistic  
Works  
P. O. Box 71  
Cooperstown, New York 13326

Norvell Jones, II, Treasurer and Board Liaison  
with Newsletter Staff  
National Archives  
Conservation Branch  
Washington, D.C. 20408

Shelley Sturman, Director and Committee Liaison  
National Gallery of Art  
Washington, D.C. 20565

Mary Lou White, Director and Specialty Group  
Liaison  
Art Conservation Lab., Inc.  
Dudley Homestead  
Raymond, New Hampshire 03077

Roy Perkinson, Director and Public  
Information Officer  
Museum of Fine Arts  
Boston, Massachusetts 02115

The FAIC Executive Director was reappointed.  
Caroline K. Keck, FAIC Executive Director  
31 River Street  
Cooperstown, New York 13326

12TH ANNUAL MEETING, LOS ANGELES  
15-20 MAY 1984

Almost 500 members attended the 12th Annual Meeting in Los Angeles. ELISABETH WEST FITZHUGH was this year's Program Chair. Chairs for the General Session were SCOTT HASKINS and ANITA NOENNIG.

The meeting was preceded Tuesday 14 May by

the Protein Chemistry Seminar organized by CAROLYN ROSE. It opened officially 15 May with selected papers from the conservation training programs followed by a mixer. Opening remarks on Thursday were delivered by John Walsh, Director of the Getty Museum, and Earl Powell, Director of LACMA. Other Thursday presentations included a morning session on the activities of various national organizations (NIC, AIC, AAM, IMS, Getty Trust) and the George Stout Lecture presented this year by MAX SALTZMAN. Friday's program featured a panel on Certification chaired by AIC President PIETER MEYERS. Panelists were BARBARA APPELBAUM, Chair, Committee on Accreditation and Certification, JONATHAN ARNEY, member of the Board of Examiners for the Certification of Paper Conservators, JANET BRIDGLAND, Conservation Program Officer, Getty Trust, and C. VAN NORTHRUP, Chair, Examination Committee, International Society of Appraisers. The majority of votes cast at the end of the session indicated a preference for continued investigation of the certification question.

Poster Session, chaired by SHELLEY STURMAN, grew to 18 this year with a diversity of subjects from "Tomography of Egyptian Mummies" to "Fluorescent Antibodies" and "Gatorfoam". Posters were on display Thursday through Saturday with authors available Friday for comments.

The Specialty Group sessions on Saturday and Sunday were chaired by CAROLYN ROSE (Objects), RUSTIN LEVENSON (Paintings), GARY ALBRIGHT (Photographic Materials), CATHY BAKER and LESLIE KRUTH (Book & Paper), MARGARET GEISS-MOONEY (Textiles) and JAMES WERMUTH (Wooden Artifacts).

The local arrangements committee chaired by VICTORIA BLYTH-HILL, DAVID KOLCH, and BARBARA ROBERTS arranged tours to the Los Angeles County Museum of Art, the J. Paul Getty Museum, the UCLA Sculpture Garden, and the UCLA Museum of Cultural History. They were also responsible for the museum receptions at LACMA and the Getty. In addition, they and their committee members assisted in many important ways throughout the meeting. Our thanks to them for their efforts.

ELISABETH WEST FITZHUGH

(AIC News continued, page 2)

## FAIC NEWS

We are pleased to announce that the FAIC refresher course "Recent Developments in Lining Techniques, II" was held July 23-27 at Oberlin, Ohio. There were so many requests for this topic that a third seminar will be organized for next summer, possibly to be held on the West Coast. The "Compensation Seminar" has been cancelled due to a lack of applicants. Please send suggestions for a more enticing topic to BARBARA HELLER, Detroit Institute of Arts, 5200 Woodward Avenue, Detroit, MI 48202.

HIGHLIGHTS OF ANNUAL GENERAL MEETING  
MAY 18, 1984 LOS ANGELES

The AIC Board of Directors announced that it has accepted the recommendation of the Long Range Planning Committee that AIC hire an Executive Director. This person would be responsible for the financial management of the organization, for the administration of the national office, and for planning the Annual Meeting, in cooperation with the Program Chair, the Vice-President.

A dues raise was voted in, to take effect in January 1985, with the proviso that the dues rates will be voted on again at the 1985 General Meeting, by which time a budget for 1985 will be available. Dues rates approved were: Fellow \$70, Professional Associate \$55, Associate \$45, Institutional \$80, and Student/Retiree \$30.

The formation of an Ad Hoc Committee to review the BOE was approved. This committee will report on all activities of the BOE and suggest any changes it feels are desirable.

PETITION CIRCULATED AT ANNUAL MEETING

The following petition was circulated at the meeting in Los Angeles, and signed by 154 people:

"We the undersigned urge that AIC adopt the following policy: AIC shall not for any purpose disclose to any person or organization the status of an AIC member as a certified conservator in paper conservation until AIC has adopted a final plan with respect to certification."

The AIC Board of Directors intends to carefully consider this request, and all its implications.

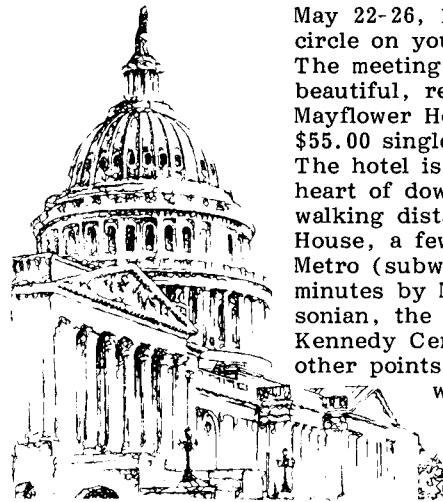
AIC BOOK BOOTH, LOS ANGELES

All books have been ordered from the publishers and will be sent with invoice (except for the few that were pre-paid) this summer. All AIC book orders were filled. If you picked up a copy of the Philadelphia Museum's book on Jan Steen and forgot to pay us, please send a check for \$5.00 to the Philadelphia Museum, Attention: MARGENE BUTLER, Box 7646, Philadelphia, PA 19101. These were not free copies!

NEWSLETTER WELCOMES NEW PUBLICATIONS EDITOR

Karen Preslock, Chief Librarian for the Museum Support Center, Smithsonian, has joined the Newsletter staff and will begin her column in the November issue.

Anyone wishing to submit copy for the Newsletter may contact the AIC office to obtain newsletter worksheets. For information, please contact the AIC office, 8-4:00 pm, 202-364-1036.



May 22-26, 1985 are dates to circle on your calendar now. The meeting will be held in the beautiful, recently restored Mayflower Hotel. Rates will be \$55.00 single, and \$65.00 double. The hotel is located in the heart of downtown, within easy walking distance of The White House, a few steps from the Metro (subway) and just minutes by Metro to the Smithsonian, the Capitol, the Kennedy Center, and many other points of interest. There will be tours and visits to museums and labs, and to historic sites.

Plans are being discussed for special, pre-conference seminars. More information will appear in the November Newsletter, and all pre-registration materials will be sent out to members in January. The call for papers will go out in August. If you attended the Los Angeles meeting, be sure to fill out the questionnaire included in this mailing.

For members who live away from the D.C. area, this will be an opportunity to see the national museum collections, and to see our own national office, The Klinge Mansion.

PAPER CERTIFICATION QUESTIONNAIRE - A  
PRELIMINARY REPORT

Earlier this year, the AIC Board of Directors sent a questionnaire to all members of the Book and Paper Group. The purpose of the questionnaire was to investigate attitudes about the certification of paper conservators. Of 108 responses, many contained detailed, thoughtful comments. There is a wealth of information which will take time to sort out. A summary only is presented here and an unofficial count.

The respondents represent a wide range of experience in the field, from 1-55 years. Most have been practicing conservation for 5-15 years. 48 attended conservation training programs; 60 are not program graduates. AIC membership categories represented are: Associate or Student, 77; Professional Associate, 8; Fellow, 20. 12 respondents have been certified as paper conservators, 4 by examination and 8 under the established conservator clause; 83 have not been certified and 13 claim to be ineligible since they are not art or paper conservators.

Of 83 respondents not yet certified, 17 plan to apply for certification, 52 expect not to, and 14 are uncertain. By comparison, 49 plan to seek a higher category of AIC membership while 31 do not. Of the 17 who hope to be certified, 8 are program graduates and 9 are not. Program graduates also account for 23 of the 52 not seeking certification and 10 of the 14 who are uncertain.

Those not seeking certification were asked to note the reasons (given below with the number of check marks each received):

- Present procedure is too time consuming. 36
- Present procedure is too expensive. 25
- Present procedure confers no professional standing. 33
- I do not wish to be examined by the BOE. 5
- I feel uneasy about peer review. 5

The AIC NEWSLETTER is published quarterly in Washington, D.C. Deadlines for 1984 are: October 10, December 10, at 12:00 Noon. All copy must be typed and sent to the AIC National Office at: 3545 Williamsburg Lane, N.W. Washington, D.C. 20008 202-364-1036

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Los Angeles



Photography by Dan Kushel



May 1984

(Continued from page 2)

Being certified by the AIC would not benefit my career or help me get a job. 34  
Since many of the certified paper conservators qualified under the established conservator clause, some may be less qualified than many non-certified conservators. The certification program therefore has little meaning. 39  
A body of knowledge must be defined before certification is implemented. 38  
Detailed study guides have not been provided. 21  
I believe that I would not qualify for certification. 7  
I disapprove of the AIC paper certification program. 15

Conservators certified under the established conservator clause were asked if they would submit to an examination procedure if required. Five said yes, two no; one was uncertain.

Would you apply for certification if procedures were modified? Of those not now planning to apply or uncertain, 28 said yes, 19 no, and 12 not sure. Most of the 29 affirmative answers were from conservators who are not program graduates. The modifications most wanted were publication of a detailed study guide and definition of a body of knowledge. A few would apply if the procedure were less complex or time consuming. Only two claimed they would be influenced by a policy of examinations for established conservators.

Would you apply for a more general certification program applicable to conservators in all specialties? Yes 35, no 34, not sure 8. Among the group not planning to apply now or uncertain, the count was yes 29, no 30, not sure 6.

Do you believe that certification is equated with professionalism, yes 28, no 41. While no one agreed with the statement, "certification will make me a professional," 55 claimed to be professionals already. 47 agreed that certification will set an average or minimum standard.

The Board of Directors wishes to thank those who answered the questionnaire, especially those who took time to comment. A more detailed report will be forthcoming.

MARY TODD GLASER

#### CERTIFICATION SESSION

"Certification is a voluntary procedure by which a non-governmental organization attests to the professional qualification of specific individuals. The organization is usually a professional society, or separate board concerned with the individual's specialized field of work. To become certified the person must prove that he or she meets minimum standards of professional education and/or experience. Usually applicants for certification also must pass one or more qualifying examinations."  
American Chemical Society

At the conclusion of the special session on certification held during the Los Angeles meeting a consensus was reached that the certification committee should continue to address the whole question of certification. The tapes of the session are currently being transcribed and a report will appear in the next Newsletter. Following is a selection of some of the comments and questions received prior to that session. The AIC membership is encouraged to comment and submit additional questions to BARBARA APPELBAUM, Chair, AIC Committee on Accreditation and Certification, 444 Central Park West, New York, NY 10025. We hope to print more of the questions

and comments as well as some answers in forthcoming issues of the Newsletter.

(author's names have been omitted)

"Maybe we should develop some stepping stones prior to certification, e.g. establishing standards of documentation relative to each specialty which is very uneven in AIC at this moment. Also maybe each specialty should develop standards of practice and establish guidelines where these practices should be used, maybe then certification will be accepted more readily."

"One element central to certification is documentation - if AIC wishes to certify individual conservators, then AIC should take on the added responsibility of developing forms for documentation."

"It is clear that any certification procedure in any profession...does not insure quality. For this reason, isn't there a real danger that the consumers of conservation services, seeking a simple answer to the hard question of how to select the best conservator, will be lulled into a false sense of security by a list of certified conservators, who after all have only been tested for basic minimum competence? Wouldn't it be better for AIC to expend its resources on educating consumers of conservation services on how to make an informed choice of a conservator?"

"I remain unconvinced that certification will be of any benefit to the practicing conservator. I would never recommend a conservator with whose work I was not familiar, regardless of passing a test."

"Without legal status of the professional qualifications of a conservator, how can a certification program discourage malpractice by incompetent practitioners?"

"In many professions, accreditation of training programs and certification of individuals go hand in hand and the committee is called the Accreditation and Certification Committee. But nothing has been said about accreditation. Is this intentional? Isn't the quality of training programs just as important as the quality of individual practitioners?"

"What is it the membership intends to accomplish by; (a) membership categories in AIC and (b) certification? Do not get bogged down in mechanisms - let's try to define and refine the goals sought."

SHELLEY STURMAN

#### INFORMATION OFFICER

For the past three years I have served as Information Officer for AIC. This position was created by the AIC Board to address two needs of our profession: 1) answering inquiries from the public and press concerning conservation issues, 2) responding to articles, letters, etc., appearing in newspapers and other media. Although this position and the types of inquiries handled have been reported on at annual business meetings and can be found in the minutes, it is still not commonly known that this position exists.

It is my hope that through better communication in the Newsletter, more members will become aware of this service. Material that may improve the public's awareness and understanding of professional conservation concerns should be directed to the newly appointed Information Officer: ROY PERKINSON, Conservation Dept., Museum of Fine Arts, Boston, MA 02115.

TERRY WEISSER, Vice President



## KAREN MC MANUS JOINS OFFICE STAFF

The Board of Directors has approved the permanent part-time position of AIC Bookkeeper, and KAREN MC MANUS is working at the office half-time. She is keeping all financial records and prepares a monthly report for the Board.

## MEMBERSHIP RENEWALS \*\*\*\*\* IMPORTANT NOTICE

Members who failed to renew their membership have been placed on an inactive list. This Newsletter is their last mailing. All future mailings will be sent only to those members whose dues are paid in full. Active members are paid up through December 31, 1984. The AIC fiscal year is now the calendar year. Renewals were sent out to all members in January, and second notices were sent out in June. Call the national office (202-364-1036) if you have any questions about your status.

Since this was a short fiscal year, dues were pro-rated as follows:

Fellows:	\$37.00	Professional Associates:	\$30.00
Associates:	\$24.00	Institutions:	\$40.00
Students:	\$17.00	Retired (fully):	\$17.00

Members outside of the U.S. must add \$10.00 to cover air-mail fees. Anyone paying dues after April 30, 1984 had to include a late fee of \$10.00. Anyone paying after May 31, 1984 had to include the late fee and a reinstatement fee of \$5.00. New members for 1984 paid the regular fees and received materials for the full year.

## ADDITIONS TO THE KLINGLE KITCHEN

When ROSAMOND WESTMORELAND left Washington for Los Angeles, she very generously gave a lovely table for the Klingle kitchen. The BOOK & PAPER SPECIALTY GROUP decided that we needed chairs for the table, and we are most grateful! The little refrigerator we had passed away and FAIC has donated a new one. We no longer feel that we are camping out! Think of Klingle when you have a treasure you are ready to part with; we can probably use it!

## AIC DIRECTORY 1984

Postcards have been sent out to all members for address and telephone verification. We anticipate going to press in August and expect to mail the Directory out to all active members in September.

## THE 1985 NOMINATING COMMITTEE

Your suggestions for nominees for the 1985 Board of Directors are solicited. If you would like to serve, or know of someone who is willing to take on this responsibility, please contact either the chair or a member of this committee.

ARTHUR BEALE, Chair (617-495-2392)  
Center for Conservation and Technical Study  
Fogg Art Museum, Harvard University  
Cambridge, MA 02138

SARAH FISHER (202-842-6440)  
National Gallery of Art  
Conservation Department  
Washington, D.C. 20565

ROSAMOND WESTMORELAND (213-655-9861)  
2265 Westwood Boulevard, #776  
Los Angeles, CA 90064

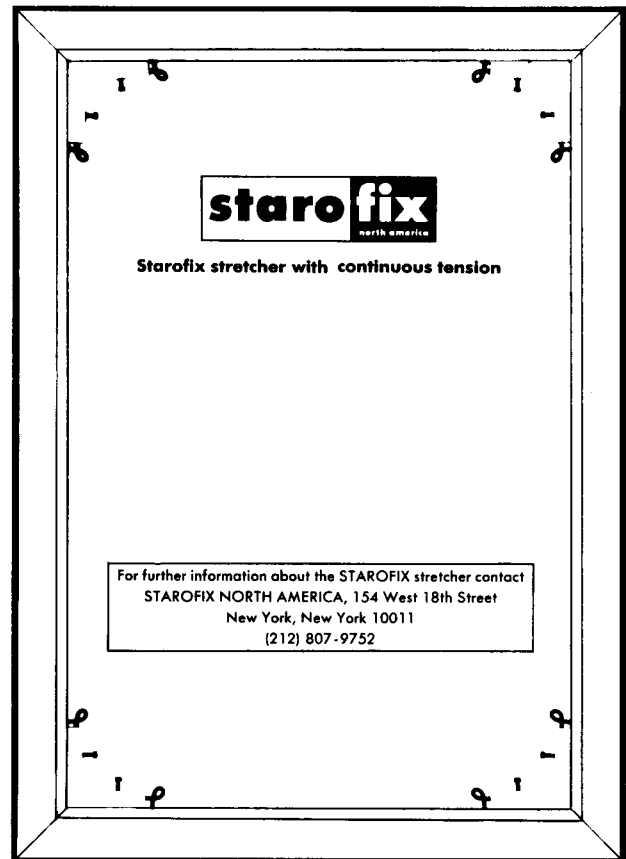
## MEMBERSHIP COMMITTEE

The present Membership Committee is chaired by JACQUELINE OLIN, and INGE-LISE ECKMANN is Secretary. DON ETHERINGTON, CAROLYN ROSE, and SUSANNE SACK complete the committee. DIANE BURKE has left the Committee after having served for three years. We all thank DIANE for her valuable participation.

New Professional Associates: IRA BLOCK, HENRY LIE, CATHERINE C. MCLEAN, RICHARD NEWMAN, DEBBIE HESS NORRIS, ELIZABETH SCHULTE, CARL ELLEN SNOW, SARA J. WOLF, NANCY CONLIN WYATT.

New Fellows: ANN CREAGER, DANTE DEFLORIO, HUGH LENOX SCOTT, ANN SHAFTEL, JUDITH C. WALSH.

The Membership Committee urges all practicing conservators, conservation scientists and conservation educators among the Associate members of AIC to apply to become Professional Associates of the organization. The next deadline for applications will be November 15, 1984. Application forms are available from the AIC office and should be sent to INGE-LISE ECKMANN, Secretary of the AIC Membership Committee at the address shown on the form.



The STAROFIX aluminum stretcher has been newly developed specifically to help restorers, conservators and artists solve the many problems involved in the mounting of canvas paintings. STAROFIX stretchers permit precise and independent adjustment of canvas tension in all directions, but most importantly, the special spring mechanism generates a continuity of tension.

The STAROFIX aluminum stretcher will adjust by itself in response to the movement of the canvas, thus avoiding undulation and uneven tension in the canvas.

The specifications of the STAROFIX stretcher are:

- PATENTED—Made in U.S.A.
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- Easy to assemble: Canvas must be mounted in the traditional way
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- Production possible in many shapes
- Maximum dimensions: virtually limitless
- Light weight: approximately 11 oz. per linear foot.
- Can be used as an intermediate working stretcher
- Easy to hang and easy to transport

The following are presented here for the purpose of setting down the guidelines used in evaluating an application for Professional Associate status. These have been reviewed by the Membership Committee since being circulated in the Annual Report and have been expanded slightly to include information useful to applicants.

**PHILOSOPHY AND CRITERIA OF THE MEMBERSHIP COMMITTEE REGARDING PROFESSIONAL ASSOCIATE STATUS IN AIC**

The true professionalism of the organization, AIC, will be governed by the quality of its membership. The Professional Associate category broadly expands the professional core of AIC. The Professional Associate will be able to vote on all matters except changes in the By-Laws and professional Certification.

The AIC Membership Committee application procedures and evaluation for this category will continue to help identify the professional members of AIC. Associate members of AIC applying for Professional Associate status will be practicing conservators, conservation scientists, and conservation educators whose goal is to pursue a career in the field of conservation. They should meet the following basic criteria:

1. A minimum of three years training either through formal schooling or three years full-time apprenticeship or its equivalent.
2. Two years full-time employment, or part-time experience to equal that amount, after training.
3. Two years Associate membership in AIC.
4. Agree to abide by the Code of Ethics and Standards of Practice as evidenced by the procedures used in reporting examination and treatment; procedures used for initiating, conducting and reporting scientific analytical studies; or curricula and materials explaining the nature of courses.

JACQUELINE OLIN

**SPECIALTY GROUPS**



**WOOD ARTIFACTS GROUP (WAG)**

**\*\* THE PAST \*\***

The Wood Artifacts Group's participation at the Los Angeles Conference began with an exotic dinner of jellyfish, squid, and raw beef. The evenings thereafter were

marked by informal gatherings filled with tales of triumphs, standoffs, and losses from the past year. We were joined by our emeritus chairman, WALTER ANGST who denied the laws of physics by dancing the fox trot in his wheel chair at the AIC Ball. The WAG meeting on the last day of the conference was a full day of papers.

I would like to thank all of the speakers who presented their treatments, experiences, and philosophies; the program was made exemplary by our ingenuity, diversity, and persistence in accomplishing solutions in spite of the difficult odds we all face. There was strong interest in the infrared detection of biopredation, documentation formats and the writing of a WAG publication to establish a permanent record of working methods and standards.

On the evening of the last day of the conference, fifteen of the hail and hearty flew to Berkeley to attend the "Wood in Art Conservation" Seminar. The seminar was presented for us by Dr. Arno Schniewind and the staff of the Forest Products

Laboratory at U.C. Berkeley. Judging by my own experience and all of the letters I've received from those who attended and from the F.P.L. staff, the experience was a valuable one for both the teaching staff and the participants. A more thorough review of the seminar will be presented in FINWOOF. I extend on behalf of the attendees, to Dr. Schniewind; Program Director, to Dr. Allbright; Laboratory Director, and to the teaching staff, our enthusiastic appreciation for the excellence of the educational program and for a learning opportunity that surpassed our expectations.



Berkeley Seminar Staff and Students, left to right: Louis Pomerantz, James Wermuth, Richard Dodd, Judith Rieniets, Emil G. Schnorr, Jerry Podany, Linda Scheifler, Douglas Currie, Bill Dost, Marc Williams, Steve Brooke, Steve Cristin-Poucher, Virginia Naude, Donald Arganbright, J. Michael Flanigan, Wayne Wilcox, Nancy Hughes, Andy Zawacki, Geoffrey Brown, Bruce Mason, and Arno Schniewind. (May 1984)

**\*\* THE PRESENT \*\***

Last call for FINWOOF articles will be August 15, 1984. Anyone wishing to submit an article for consideration for the Autumn issue should be preparing at this time. FINWOOF is also our informal means of correspondence and can be used to solicit opinions and assistance with projects.

This summer, the WAG Ethics Committee will be collecting input from wooden object conservators for the formation of our working ethics and standards of practice. This draft will be presented to the WAG for consideration at the 1985 AIC Conference as well as forming a WAG posture for the advisory board to the AIC Ethics committee. Please send me any ideas or concerns that you may have relative to this matter.

**\*\* THE FUTURE \*\***

The WAG is currently gathering information and developing a Symposium to be held in the Bahamas; mid-January 1985. I hope to include some of the staff from the U.C. Berkeley seminar along with selected other speakers to present a broad spectrum symposium with "analysis" as the theme. Send in your ideas.

JAMES A. WERMUTH, WAG Chair

**OBJECTS GROUP (OG)**



The Pre-conference Protein Chemistry Course, sponsored by the O.G., was attended in LA by 163 people. Preprints from the Course, Protein Chemistry for Conservators, has sold well and only 50 of the 300 copies printed

are still available from the AIC Office. We are considering sponsoring a similar course next year on "Metallurgy for Conservators." Any suggestions which you may have concerning such a course are most welcome. Which topics would you like to see covered? What specific questions do you have on metals? Please write to me as soon as possible so that your ideas can be incorporated into our plans.

The Objects Group Business Meeting was held at 4:00 on Saturday, May 19, with 57 people in attendance. Following brief reports by the Chairman and Secretary, the subject of our Group logo was again raised. After considering three alternatives, the pictured logo, submitted by SHELLEY REISMAN, was chosen.

New business included a motion to reorganize the OG Officer positions to include an elected Chairperson and an elected Vice-Chairperson/Program Chair, who would become Chairperson the following year. The position of secretary would then become absorbed by both officers. The motion was carried. The membership also voted to tape OG presentations during subsequent years.

BARBARA APPELBAUM then presented the idea of choosing one or more individuals from each specialty group to serve as advisors to the Ethics and Standards Committee. The membership voted to elect members from a slate of candidates prepared by the Chairperson and Vice-Chairperson. [Note: please send your nominations to CAROLYN ROSE before December 1, 1984.]

Elections were held for OG officers and CAROLYN ROSE was re-elected as Chairperson and SARA WOLF was elected as Vice-Chairperson. The meeting concluded with announcements and suggestions for next year's meeting. [A complete copy of the minutes can be obtained from SARA WOLF.]

The FAIC refresher course "Recent Advances in Leather Conservation" was held in Harper's Ferry, West Virginia from June 25-30. The Course was extremely successful and participants are anxious to share their information with others. See page 20.

By the time you receive this newsletter, the "Natural Fiber Refresher Course" will have been held in Nashville, TN. Course participants are looking forward to a productive, informative week.

We may consider holding either of these two courses again if there is enough interest. Please contact me if you would like to attend.

Other course topics which may be considered for refresher or short seminars include suggestions by JAMES ROBERTS and LINDA SCHEIFLER for a course on "Molding and Casting" and another on "Glass Restoration". In order to plan for and to

request such programs, it is important to know how many people will be interested in attending and where they would like to attend. Please send a note to JAMES ROBERTS c/o WUTA, 8200 Brentwood Industrial Drive, St. Louis, MO 63144, expressing your interest in one or both of the courses. Please be sure to give your name and address and please state whether you would prefer to have the course held in San Francisco or the east coast (possibly Washington), and whether you would rather come in June or July. Further information on the courses will be sent to those who reply by September 7, 1984.

JAMES WERMUTH, Chairman of the Wood Artifacts Group, has suggested holding a joint OG/WAG course on the physical properties of wood, perhaps in a warm location as a mid-winter break. Please contact him for more information.

Topics being considered for next year's OG program in Washington include, but are not limited to: historic structure conservation; large exhibit installations and renovation projects; natural history specimens; exotic materials; and ivory and bone. SARA WOLF will be Program Chairperson for the Washington meeting, so please contact her at the Materials Conservation Laboratory, 10100 Bernet Road, Austin, TX 78758, with your contributions and ideas.

CAROLYN L. ROSE  
Chair, Objects Group

#### PAINTINGS GROUP (PG)

Our newsletter--volume I, number 2--will be in the mail shortly. It includes abstracts from our specialty group meeting at AIC, Los Angeles. Our editor DAVID MILLER is requesting abstracts and talks/presentations which were given at regional meetings during the past year. Please write him at: Conservation Department, Indianapolis Museum of Art, 1200 W. 38th Street, Indianapolis, IN 46208. Thank you.

BARBARA HELLER  
Chair, Paintings Group

#### PHOTOGRAPHIC MATERIALS GROUP (PMG)



Thank-you to all AIC/PMG members who participated in and attended our specialty group meeting held in LA. Special thanks to GARY ALBRIGHT for chairing and coordinating this session.

The fifth annual AIC/PMG Winter Meeting is scheduled to be held in Philadelphia, PA, February 1-2, 1985. Hotel arrangements are being made in a center city location which will provide easy access to many interesting photographic collections. AIC/PMG members will receive more detailed information on the place and costs when arrangements are finalized.

The program for this meeting is now being formulated. Special interest has been expressed by the membership in the following subject matter:

1. Discussion and evaluation of current positive and negative duplicating systems.
2. Alternative conservation/preservation techniques for photographic albums.
3. Advantages/disadvantages, the chemistry of, and procedures for intensification of photographic images.
4. Techniques utilized and problems associated with surface cleaning/coating of photographic materials.
5. Consolidation techniques and materials for flaking photographic emulsions.

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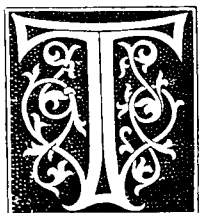
(617) 944-4640

Attempts will be made to address as many of these, as well as additional topics, as possible. Anyone interested in participating in this meeting should contact DEBBIE HESS NORRIS.

A nominating committee consisting of JIM REILLY, VALERIE BAAS, and TOM EDMUNDSON will be responsible for selecting a slate of officers to serve AIC/PMG from May 1985-May 1987. These officers will be elected at the Winter Meeting in Philadelphia. Recommendations for officers should be forwarded to JIM REILLY (see Directory).

DEBBIE HESS NORRIS

#### TEXTILES GROUP (TG)



The Textiles Specialty Group held a business meeting and a full day program on Sunday, May 20, 1984 during the AIC Annual Meeting in Los Angeles. MARGARET GEISS-MOONEY chaired the meeting which approximately 70 people attended. The eight speakers provided an interesting and diverse program. All presentations were recorded and

are available from Cassette Recording Company. (The George Stout Memorial Lecture delivered by Dr. MAX SALTZMAN, titled "You Can't Tell A Dye By Its Color", is also available.)

During the business meeting the following points were presented and discussed:

**Textiles Specialty Group Guidelines:** The revised proposed guidelines have been sent to the membership for their approval; ballots and comments are to be sent to Ms. VICKI KRUCKEBERG, New York State Office of Parks and Recreation, Peebles Island Conservation/Care Center, Waterford, NY 12188.

**Exhibition Standards Guidelines:** The suggestions solicited by the Committee are being considered as the Guidelines undergo revision. Any comments should be directed to Ms. LESLIE M. SMITH, Dept. of Textiles and Costumes, Museum of Fine Arts, Boston, MA 02115.

**Membership:** There are currently 132 TG members.

**Harper's Ferry Regional Textile Group:** The Seventh Textile Preservation Symposium is scheduled for November 1-2, 1984 in Washington, D.C. Further information from: KATHELEEN BETTS, The Anderson House Museum, 2118 Massachusetts Avenue, N.W., Washington, D.C. 20008. The topic is "Special Problems in the Treatment of Three-Dimensional Textile Objects"; nineteen speakers are slated.

**1985 Annual Meeting:** The meeting will be held in Washington, D.C. It has been suggested that the focus of the TG meeting be that of shorter papers aimed at fuller participation. The membership is encouraged to share information on their current projects, on-going problems, and unusual or unresolved problems.

**New Officers:** Officers for 1984-85 are: MARY W. BALLARD, Chair; JEANNE BRAKO, Vice-Chair; JUDY L. OZONE, Secretary.

**Collaborative Bibliography:** An effort is underway to develop a comprehensive bibliography on textile conservation and related areas. A list of headings has been sent to the membership; each member is encouraged to choose an area and to briefly comment on those texts that are particularly helpful and those that are not suitable. This is to be regarded as a working bibliography.

Deadline for submission is September 30, 1984 and should be sent to: JUDY L. OZONE, Conservation Section, Winterthur Museum, Winterthur, DE 19735.

The officers for 1983-84 year would like to express their appreciation to MARGARET GEISS-MOONEY for her hard work throughout the year as

TG chair and for conducting an excellent meeting in Los Angeles.

JUDY L. OZONE  
Secretary, Textile Group

#### BOOK AND PAPER GROUP (BPG)

A GENEROUS Thank you to all participants in this year's AIC meeting program: GARY ALBRIGHT, KONSTANZE BACHMANN, BETTY FISKE, DORIS HAMBURG, KLAUS HENDRIKS, GEOFFREY MORROW, MARY K. PORTER, CATHY BAKER, DAVID CHANDLER, HELEN BURGESS and CARMEN CHARLETTE, JACK THOMPSON, PAMELA RANDOLPH, MARILYN WEIDNER, JANET RUGGLES, STEFAN MICHALSKI, ROBERT FUTERNICK, VICTORIA BLYTH-HILL, BILL MAXWELL (use of his Suction Table), KEIKO KEYES, DEBRA EVANS, DENISE THOMAS, ROY PERKINSON, CRAIG JENSEN, JANET BOYD, Connie Brooks, and MICHAEL DUNN. A Special 'Thank You' to the Local Arrangements Committee, MARTHA MORALES and ELISABETH FITZHUGH for their assistance and cooperation in presenting our program.

#### WASHINGTON, D.C. MEETING

CATHY BAKER reports that next year's meeting in Washington, D.C. will be similar to this year's meeting but on Saturday and with some additions. The BPG has decided to organize a special seminar on "The Current Research and History of Paper Sizing, for the Conservator and the Papermaker"; negotiations are underway with AIC for either Tuesday or Wednesday prior to the meeting. Plans including topics, speakers and a possible publication (available to participants at the start of the session) are being formalized. Anyone with suggestions should immediately contact CATHY BAKER at Department of Conservation, P.O. Box 71, Cooperstown, NY 13326-0071, (607-547-8768). We will have another luncheon discussion (with better food) on the "Ethics of Washing and Treating Works on Paper". In addition we are hoping to organize another discussion session, possibly a luncheon, on

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the "Ethics and Realities of Documentation of Works on Paper". The latter will be a working session whose results will be given to the AIC Ethics and Standards Committee for use in its (proposed) plans to rewrite the AIC Standards of Practice and Code of Ethics. Anyone with suggestions, opinions, or advice on either of the proposed Special Session topics should contact T. Vitale at CAL, MSC, Smithsonian Institution, Washington, DC, 20560 (202-287-3725).

Deadline for submission of abstracts for the Saturday meeting will be November 30, 1984, please forward to CATHY BAKER address above. The AIC plans to review Specialty Group abstracts for inclusion in the AIC general session. The possibility exists that speakers with talks of wide application, i.e. to more than one specialty, will be asked to consider giving their talks in General Session. All proposed changes are subject to negotiation between the Author, BPG and AIC. The BPG encourages its members to consider the needs of the AIC when formulating their plans to speak at meetings. CATHY BAKER assures everyone that the same informality and responsiveness will be maintained in the BPG programs and that this change in AIC policy will in no way change the short presentations on techniques or the standard 15-25 minute presentations.

#### ANNUAL

CRAIG JENSEN reports that he has extended the deadline for submission to Annual #3, to July 31, 1984. He plans to have the Annual to you by November 1984. GOOD LUCK CRAIG!! Once again we remind the BPG that the editorial policy of the Annual is Semi-professional only. Submitting a paper to the AIC Journal insures that it will be submitted to a scholarly review, and as a result, will be of the highest professional credibility.

#### SECRETARY/TREASURER'S REPORT

As of May we have \$7,947 in our BPG/AIC account, from this we will have to subtract 1) Los Angeles meeting expenses, 2) funds to be expended organizing Refresher Courses, 3) the Paper Conservation Catalog printing and mailing expenses and 4) funds needed to organize the "Special Session on Sizing". In the near future the BPG will be sending its members a mailing which will include 1) Minutes of the business meeting, 2) Results of the BPG '83 Questionnaire 3) A new Questionnaire, 4) Preliminary copy of the "Catalog of Treatments" 5) "Catalog" interest/sign-up form and 6) General BPG News.

#### BRIEF REPORT ON BUSINESS MEETING

During the one hour business meeting many topics were discussed; approximately 150-175 people were present. Several Referenda were proposed and voted upon. Complete minutes will be provided in the mailing later in the year. A Nominating Committee was selected by unanimous vote: CRAIGEN BOWEN, DORIS HAMBURG, NANCY HUGH, FRANK MOWERY and MARY LYN RITZENTHALER. They will be contacting the membership over the next year seeking Candidates for all BPG Offices. An Editor Of The Annual position was voted in but the vacancy has not yet been filled. A brief description of the Referenda and the vote follows:

Referendum #1 Editor Of The Annual Position, no limitation on duration: Passed.

Referendum #2 President to appoint new officers to vacated positions: Passed.

Referendum #3 Purchase Chairs for AIC office in thanks for their help: Passed.

Referendum #4 BPG advisory council: Defeated.  
Note: Later in the session there was a consensus of

opinion that the President should seek any advice necessary.

Referendum #5 BPG Membership support for Paper Conservation Catalog: Passed.

Referendum #6 BPG Officers should organize three Refresher Courses: 1) 52 votes, "In-house Testing Methods" (newly proposed course), 2) 47 votes, "Lining Course", 3) 31 votes, "The Chemistry, Physics and Evaluation of Fibers and Paper". Note: the "Brainstorming Session" was 4th with 25 votes.

#### PAPER CONSERVATION CATALOG

The Membership supported the idea of the Catalog and directed the officers to continue defining the Catalog's role and have the working group (editorial committee) continue to expand the Catalog. The Editorial Committee, for the near future, will be the same group that started the Catalog: NANCY ASH, MARIAN DIRDA, DORIS HAMBURG, MURRAY LEBWOHL, MEREDITH MICKELSON, KITTY NICHOLSON, DIANNE VAN DER REYDEN and T. J. VITALE. Catalog contribution forms were passed around at the Meeting and several individuals and groups signed up to help on specific sections or with specific treatment essays. These forms will go out to the entire membership in the BPG mailing later this year. The Editorial Committee has as its goal for this coming year the completion of the three categories started: 1) Mending, 2) Humidification and 3) Drying and Flattening and starting three (at a minimum) new categories to be determined in August by the Editorial Committee. If you have specific preferences please contact one of the Editorial Committee members. See AIC Directory for addresses and telephone numbers.

TIMOTHY VITALE

If you are a member of AIC, but not a Specialty Group member, you may still join any group(s) you are particularly interested in. Membership cards are available at the national office. Specialty Group fees are paid to AIC, but for information about the group's activities, contact the chair. A full list of new chairs and fees follow:

#### BOOK AND PAPER

TIMOTHY VITALE, Chair Conservation Analytical Lab. Museum Support Center Smithsonian Institution Washington, D.C. 20560	202-287-3725 \$15.00
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#### FURNITURE & WOOD ARTIFACTS

JAMES A. WERMUTH, Chair 32 Green Street Newport, Rhode Island 02840	401-847-1546 \$10.00
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#### OBJECTS

CAROLYN ROSE, Chair Anthropology Conservation Lab. Smithsonian Institution NMNH Building Washington, D.C. 20560	202-357-2135 \$10.00 (\$5. student)
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#### PAINTINGS

BARBARA HELLER, Chair Conservation Services Lab. Detroit Institute of Arts 5200 Woodward Avenue Detroit, Michigan 48202	313-833-7920 \$5.00
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(continued page 10)

## PHOTOGRAPHIC MATERIALS

DEBBIE HESS NORRIS, Chair 302-428-1185  
121 Devonshire Road \$10.00  
Wilmington, Delaware 19803 (initiation fee,  
\$7.50)

## TEXTILES

MARY BALLARD, Chair 202-287-3725  
Conservation Analytical Lab.  
Museum Support Center \$5.00  
Smithsonian Institution  
Washington, D.C. 20560

## PEOPLE



ELIZABETH PHILLIMORE has retired from the ROM to devote all of her energies to painting. Her new address is [REDACTED], Toronto M6R, 1C1, Canada, telephone: [REDACTED]. JIM ROBERTS has relocated from Copenhagen, Denmark to St. Louis, where he is now working at WUTA Sculpture Conservation Laboratory. DENNIS PIECHOTA

has received an M.A. in anthropology from Brown University. He and his wife, JANE DRAKE PIECHOTA, are treating finds from an early contact period Narragansett Indian burial site in Rhode Island. GRISELDA WARR is spending two months as an intern at the Folger Shakespeare Library before starting at the Huntington Library in San Marino in June as book conservator. JANE KLINGER and ANTON RAJER presented a week-long seminar in art conservation in Rio de Janeiro, Brazil. The emphasis of the seminar was the adaptation of American technology, such as the vacuum table, in institutions with very limited budgets to solve particular conservation problems. PAT REEVES will be working half-time at Los Angeles County Museum. She will be working for three months at the museum and then for three months will be doing consultations and private work in her studio at [REDACTED], Los Angeles, CA 90048. [REDACTED] MARIE COLVER has completed a one-year advanced internship with MARJORIE COHN at the Fogg Art Museum and has joined the staff at Commonwealth Print Conservation as paper conservator. RUTH M. JOHNSTON-FELLER received the Inter-Society Color Council's Macbeth Award for outstanding recent contributions to color and MAX SALTZMAN was named an honorary member of ISCC. KAREN GARLICK is now paper conservator at the Library of Congress. ELAINE SCHLEFER has been appointed book conservator in the Conservation Binding and Restoration Office at the New York Public Library. MARY LAMPERT has been appointed Conservation Lab supervisor at the Newberry Library. CHARLES A.E. BRANDT is leaving his position as chief conservator at the Provincial Archives of Manitoba to set up his own conservation laboratory, Brandt Conservation Services, R.R. 1, Site 22, Black Creek, Vancouver Island, B.C. VOR 1 CO. THEODORE STANLEY has left for a year's study in France. CARRIE ANN CALAY is now at the Washington Conservation Studio. The American Chemical Society has selected RICHARD SMITH's WEI T'o process as an example of the contribution that chemistry and chemical engineering make to our society. A short film featuring the Wei T'o Nonaqueous Book Deacidification System has been in production for three years at the National Library/Public Archives of Canada in Ottawa. This film will be distributed to all cable TV

networks and major TV stations throughout the U.S.... After eleven years, NORVELL JONES has left the Library of Congress and has joined the staff of the National Archives as Supervisory Conservator in the Document Conservation Branch. She will be responsible for directing the professional conservation staff and for implementing the program to conserve important materials of great historical significance. Ms. JONES will provide guidance and instruction to staffs of the three conservation labs in the Washington area, identifying techniques and practices that will ensure professional conservation of extremely valuable objects in a variety of forms in the holdings of the Archives.



Viewing the Declaration of Independence: NORVELL JONES, with Robert Warner, Archivist of the U. S., and Barbara Bush, wife of Vice President George Bush. (Archives Photo. '84)

## OBITUARIES

AIC Fellow, AUBREY B. PRUET died on March 14, 1984. AIC Associate, JOHN ESTABROOK died on April 25.

EARL R. CALEY, emeritus professor of chemistry at Ohio State University died in February. He was an innovator in the application of modern analytical methods to the study of archeological artifacts of ancient Greece and the Middle East.

## POSITIONS AVAILABLE

### SENIOR CONSERVATOR, PAPER CONSERVATOR

The National Archives is seeking applicants for two positions - a Senior Conservator and a Paper Conservator. The Senior Conservator (GS-12: salary range \$30,549-\$39,711, depending on qualifications and experience) will concentrate on treatment of either the Archives' important historic photographic collections or on treatment of manuscripts of the highest intrinsic value. The successful applicant will have experience in at least one additional supporting area of conservation.

The Senior Conservator works under the general direction of the Supervisory Conservator and must be capable of performing the highest quality documented conservation treatment for important archival materials primarily in his/her area of specialization. In addition to individual conservation treatments, duties will include training of other conservation staff in treatment techniques appropriate for archival materials, and development of sound innovative approaches to archival conservation.

The Senior Conservator will be encouraged to spend a portion of his/her time on professional projects or research leading to formal presentation or publication.

The Paper Conservator (GS-5,7,9, or 11: salary range \$13,903-\$33,139, depending on qualifications



and experience) will perform conservation treatment on items among an extensive collection of archival materials, including manuscripts, maps, and architectural drawings. Under the direction of the Supervisory Conservator, the Paper Conservator will work in a well-equipped and recently-renovated lab with other conservators and document restorers, participating in individual and group projects.

Responsibilities and degree of supervision for this position will depend on qualifications. Duties will depend on qualifications. Duties will include conservation documentation and treatment of individual items of great intrinsic value, as well as assisting the development and implementation of sound, innovative conservation approaches to groups of archival records.

Vacancy Announcements and information about these vacancies can be obtained by contacting NORVELL JONES, Supervisory Conservator, Conservation Branch, National Archives, Washington, DC 20408 (202-523-3300).

#### ASSISTANT METALS CONSERVATOR

The American Museum of Natural History seeks an assistant conservator for a 1 year term. Archaeological metals artifact treatment and preparation project. The objects involved represent various alloy types including copper, silver, gold, bimetal, etc. in all states of physical and chemical conditions. Ideal candidates should be able to develop and manufacture minimal stress mounts for fragile artifacts; have a strong knowledge of ancient metal manufacturing techniques; be proficient in all aspects of documentation, examination, analysis and treatments and be able to work independently. A graduate degree in conservation or equivalent degree or apprentice training with at least 2 years of working laboratory experience with archaeological materials will be required. Portfolio essential. \$15,000 per annum plus excellent benefits. Benefits include free medical and dental coverage, 4 weeks vacation and much more. Send resume to: Susan Kroll, Personnel Dept., The American Museum of Natural History, Central Park West & 79th St., New York, NY 10024. EOE/AA Emp.

#### INTERNSHIP, TEXTILE CONSERVATION

The Cooper-Hewitt Museum is offering a nine month, full-time internship in textile conservation through a grant from the New York State Council on the Arts. Priority will be given to applicants who have had previous experience or educational background in the field. The internship will begin November 1, 1984 and brings a stipend of \$8,500. Applications are available from: LUCY COMMONER, Cooper-Hewitt Museum, 2 East 91st Street, New York, NY 10128. Deadline: September 30, 1984.

#### ARCHIVIST/CONSERVATIONIST

Three year grant-funded position. Fall 1984, full-time, possible extension. Corrective conservation for 18th and 19th century music, manuscripts, and books. Will use nearby lab. \$16,000 plus 20% fringe benefits. Requires BA and MA; combination of conservation technology, archives, music, German, lab science, history. Two years hands-on archival experience and conservation techniques.

Send references and personal photo to: Ms. M. L. Kolb, Chairperson, [REDACTED], Winston-Salem, NC 27107.

**IMPORTANT NOTICE:** Position Available Ads are \$45.00 for 10 lines + title and \$4.00 per line beyond 10. Prospective employers should call [REDACTED] and request Newsletter worksheets. Next deadline is October 10, 1984.

#### CONSERVATOR OF PAINTINGS

The San Francisco Museum of Modern Art Conservation Laboratory is seeking a Paintings Conservator. A graduate degree in conservation or equivalent experience is required, plus a minimum of 2 years experience beyond training in the treatment of contemporary and traditional paintings. Additional expertise in the treatment of objects would be advantageous. Candidates must be capable of the highest quality treatment on diversified collections. The ability to work with curatorial staff, the public, and conservation staff and students is also essential. Send resume and 3 references to JAMES BERNSTEIN and INGE-LISE ECKMANN, Co-Directors of Conservation, San Francisco Museum of Modern Art, 401 Van Ness Ave., San Francisco, CA 94102. Application deadline is September 21, 1984.

#### TEXTILE CONSERVATOR

The Pennsylvania State Capitol Preservation Committee seeks two textile conservators for a two year position to unroll, photograph, analyze and prepare for exhibit and storage a collection of Civil War flags. This new conservation facility is located in Harrisburg. Proposed hiring date October 1, 1984. Need not be graduate of conservation program. Send vita to: Ruthann Hubbert, Administrator, Capitol Preservation Committee, House P.O. Box 231, Main Capitol, Harrisburg, PA 17120 (717-783-6484).

#### CONSERVATION TECHNICIAN

The Kansas Museum of History is seeking a Conservation Technician to assist staff conservators in a recently established cooperative conservation center. The center is located in a new \$8 million state museum and is comprised of three large and well equipped conservation laboratories. The facility serves a large state owned historical collection, comprised of every imaginable material, housed in the museum and fifteen historic sites. A senior conservator and a conservator will supervise the technician, provide instruction and review all work for adherence to the AIC Code of Ethics. Candidates should be capable of following instructions, have the ability to work well with a large, diverse staff and possess patience and a good sense of humor.

Candidates with the following education and experience will be considered: One year's experience in a conservation laboratory performing preservative and restorative treatment of historic artifacts comprised of any materials; or two year's experience in an archeological laboratory performing preservative and restorative treatment of historic artifacts; or three year's experience as an apprentice in a furniture restoration or cabinet-making shop; or Bachelor's degree or equivalent in one of the following areas: archeology, studio arts, or furniture design/construction and one year's paid experience in one of those three areas.

The position is civil service, State of Kansas, Range 18, with a beginning salary of \$16,812 plus benefits. The current top salary for this position is \$21,204. Send a letter of application, resume and two references to ROBERT F. MC GIFFIN, Chief Museum Conservator/Administrator, Kansas Museum of History, Conservation Center Laboratories, Kansas State Historical Society, 6425 S.W. 6th St., Topeka, KS 66615. EOE/AA Employer.

#### CONSERVATOR/COLLECTIONS MANAGER

Challenging opportunity to develop conservation and collections management program for emerging state museum. Conservator will prepare general history and

art collections for exhibit; plan, equip, and operate a laboratory; arrange for and supervise contract conservation services; plan and arrange storage areas; monitor environmental conditions; participate in facility and exhibit planning. Reports to deputy director for programs. Bachelor's degree and formal training in conservation required. Graduate of recognized conservation training program preferred. Practical experience desirable (could include internship or apprenticeship). Salary: \$18,545-\$26,284 depending upon qualifications. Excellent benefits; provision for travel and professional activity. Available immediately. Send letter, resume and at least five references to Deputy Director for Programs, South Carolina State Museum, P.O. Box 11296, Columbia, SC 29211. Affirmative Action Employer.

#### CONSERVATION SCIENTIST, OBJECTS CONSERVATOR, EXHIBITS CONSERVATOR

The Freer Gallery of Art and the Arthur M. Sackler Gallery (under construction) comprise the Center for Asian Art. Increased demands for conservation and technical research necessitate the filling of three new positions starting in late 1984, pending Congressional approval and appropriation.

Conservation Scientist (GS-9, \$21,066 PA). To assist in the day-to-day scientific work of the laboratory, to aid in analyzing the materials used in Asian works of art, and to help in determining causes of deterioration and methods of conservation. Candidates should have a background in laboratory work in the physical sciences.

Objects Conservator (GS-9/11, \$21,066/\$25,489 PA). To perform conservation treatments on objects in the collection and to assist in the general work of the laboratory. It is desirable that the applicant will have a particularly strong background in ceramics and glass restoration.

Exhibits Conservator (GS-9/11, \$21,066/\$25,489 PA). To assist with the objects conservation work of the Technical Laboratory, especially the aspects relating to internal and loan exhibitions. Experience in dealing with traveling exhibits and their conservation is desirable.

United States citizens and Federal Register applicants will receive preference. Positions are open until filled. Applications and requests for information: Mrs. Sarah Newmeyer-Hill, Administrative Officer, Center for Asian Art, Smithsonian Institution, Washington, D.C. 20560 (202-357-2253).

#### ASSISTANT TO THE BOOK CONSERVATOR

The Pierpont Morgan Library is reopening its search for an assistant to the Book Conservator.

Duties will include binding, paper repair and treatment, archival preservation, survey and refurbishing, and generally helping the Book Conservator with the upkeep of the collection.

4-5 years full-time training and/or experience of binding and paper repair. Salary \$20,000.

To apply, send resume and three references to DEBORAH EVETTS, The Pierpoint Morgan Library, 29 E. 36th Street, New York, NY 10016.

#### PAPER CONSERVATOR

The New York Academy of Medicine Library seeks a conservator to assume responsibility for developing and implementing a systematic library preservation program. Duties include administration, planning, staff training and working with the collection. Qualifications: Formal training in conservation/preservation techniques; demonstrated administrative, planning and preservation skills; excellent verbal and written communication skills. Letter of application, curriculum

vitae and three references to: Bret Kirkpatrick, Librarian, New York Academy of Medicine, 2 E. 103rd St., New York, NY 10029.

#### ASSISTANT CONSERVATOR OF PAINTINGS

The Brooklyn Museum is seeking an assistant conservator of paintings. Each candidate should have museum experience and be able to work with a diversified collection and with curatorial staff. Responsibilities will include: examination and treatment of works of art with the ability to assist on media outside the candidate's specialty. Candidates should have a degree in conservation or the equivalent, plus significant work experience. Salary commensurate with experience. Send resume to: Personnel, The Brooklyn Museum, Eastern Parkway, Brooklyn, NY 11238.

#### ARCHAEOLOGICAL CONSERVATOR

To be responsible for the operation of a well-funded conservation laboratory with a staff of one; to assist in planning a new laboratory to be constructed as part of the renovation of the museum; to oversee and perform conservation on a preeminent collection of predominantly seventeenth century Seneca Iroquois archaeological artifacts; and to perform conservation on major collections of historical and ethnographic three-dimensional objects.

Qualifications: degree from a conservation program, advanced training in archaeological conservation and five years' experience. Salary: \$19,000-\$23,000, plus liberal vacation and fringe benefits. Send resume and references to Richard C. Shultz, President, Rochester Museum & Science Center, Box 1480, Rochester, NY 14603.

#### CONSERVATOR OF PAPER OBJECTS

Queen's University is seeking a Conservator of Paper Objects to teach at the Assistant or Associate Professor level in the Master's Degree Program in the Restoration and Conservation of Historic and Artistic Works.

Candidates must be able to communicate well and teach at an advanced level in the history, technology and conservation of historic and artistic works composed primarily of paper, with particular emphasis on books. Some knowledge of the preventive conservation of photographs would be an asset but is not essential.

Starting date for the appointment is September 1, 1984, or as soon as possible thereafter. During the first year there will be limited teaching responsibilities while curriculum, equipment and other resources are being developed to begin full-time teaching in September 1985. Salary is negotiable depending on experience and qualifications.

In accordance with Canadian Immigration requirements, this advertisement is directed to Canadian citizens and permanent residents. Candidates of both sexes are encouraged to reply.

Inquiries should be sent to: The Director, Art Conservation Program, Art Centre Extension, Queen's University, Kingston, Ontario K7L 3N6.

#### TEXTILE CONSERVATION FELLOWSHIP

The New York State Council on the Arts and the National Endowment for the Arts has made it possible for the Textile Conservation Workshop, Inc., a non-profit textile conservation laboratory, to award for the third year, a Conservation Fellowship in its laboratory. The Fellowship will be one year in duration and is designed for a beginning professional, either a graduate from one of the recognized conservation programs or for someone with equivalent experience.

This advanced master-apprentice program provides a prolonged intensive laboratory experience treating a wide variety of textiles and training in outreach conservation education as well as time for research and travel.

The stipend will be appropriate to the level of experience and training. Resumes should be received by September 1, 1984 and should be sent to: PATSY ORLOFSKY, Executive Director, The Textile Conservation Workshop, Inc., Main Street, South Salem, NY 10590.

#### ASSISTANT PAINTINGS CONSERVATOR

The North Carolina Museum of Art is seeking applicants for an Assistant Paintings Conservator. Candidates should have a graduate degree in conservation and 1-2 years experience. The primary responsibilities are the examination and treatment of paintings from the N.C. Museum of Art and other institutions in a new, well-equipped facility. The salary range is \$20,000-\$22,500. Send resume to: DAVID GOIST, Chief Conservator, North Carolina Museum of Art, 2110 Blue Ridge Blvd., Raleigh, NC 27607.

#### PRESERVATION OFFICER

The University of Chicago Library seeks candidates for the position of Preservation Officer. This is a new position which has primary responsibility for the Library's preservation program, including development and implementation of policies governing the organization, coordination, and expansion of the Library's preservation activities. Administrative duties include supervision of the staffs of the Library's in-house conservation unit, Photoduplication Department, and a portion of the Library's binding preparation and receipt activities, with a combined staff of 18 FTE. The Preservation Officer will have primary responsibility for overseeing the general treatment of library materials as well as a program of preventive care. The Library expects candidates to possess high technical knowledge, an understanding of bibliographic operations in a large research library, and tested administrative skills.

**Qualifications:** Formal training in a preservation program and a Master's degree from an accredited library school preferred.

Demonstrated planning and administrative abilities are required. Supervisory experience in an academic or research library preferred.

**Salary:** \$24,250-32,500, dependent upon qualifications of the applicant.

**Availability:** Immediate. The search will continue until a qualified applicant is found. Applications, including resume, and the names, addresses and telephone numbers of three references should be made to: Jane E. Marshall, Personnel Officer, University of Chicago Library, 1100 East 57th Street, Chicago, IL 60637.

#### OBJECTS CONSERVATOR

The Chicago Conservation Center has an opening for an Objects Conservator. The position offers the examination and treatment of a wide variety of three-dimensional materials. The applicant would also be working with the Paper, Textile and Painting Conservators in assisting area institutions and private collectors in the care of their collections. Travel for on-location consultations for display, storage and treatment would be included in the position's opportunities. The applicant should have several years of museum experience beyond formal training. Health benefits, conference travel allowance and moving expenses are included. Salary negotiable.

Interested applicants can direct resumes to BARRY R. BAUMAN, Director, Chicago Conservation Center, 730 N. Franklin, Chicago, IL 60610.

#### ASSISTANT CONSERVATOR, RESEARCH LABORATORY

Under direction of the Conservator, assist in the conservation and restoration of art objects, such as cleaning, establishing lines of definition, reconstruction of damaged or missing portions, and preservation of same. Perform various physical and chemical analyses. Qualified applicants must have a Bachelor's degree, broad knowledge of restoration and conservation techniques, and at least three years of related experience. We offer a highly competitive fringe benefit program. Please send resume and salary requirements to: Sandra Matthews, Employment Manager, Personnel Department, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115.

#### CHIEF CONSERVATOR

The Edison Institute (Henry Ford Museum and Greenfield Village) is seeking a Chief Conservator who will be responsible for planning, implementing and monitoring its conservation programs, including environmental and storage requirements and record keeping.

**Qualifications:** Graduate of a recognized conservation program, or equivalent apprenticeship; 7-10 years general conservation experience, particularly related to three-dimensional objects and paper. Also,

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4226 Howard Avenue  
Kensington, MD 20895  
(301) 564-1225

good sense of humor and the ability to work with diverse personalities. Excellent opportunity; strong administration and curatorial support; salary commensurate with experience; excellent fringe benefits. Send resume and letter of interest to the Director of Personnel, The Edison Institute, P.O. Box 1970, Dearborn, MI 48121.

#### CONSERVATOR - HISTORIC STRUCTURES

The Edison Institute (Henry Ford Museum and Greenfield Village) is seeking a Conservator-Historic Structures. Qualifications: Degree in Architectural Conservation or Historic Preservation or equivalent training and experience with a major area of expertise in wooden structures. Knowledge of historical building construction techniques and ability to perform the tasks necessary in the restoration of various types of structures dating from the late 17th to the early 20th Century as well as supervisory skills. Salary commensurate with experience and qualifications. Excellent fringe benefits. Send resume, letter of interest and salary history to the Director of Personnel, The

Edison Institute, P.O. Box 1970, Dearborn, MI 48121.

#### PARTNER WANTED

Established conservation lab in major sunbelt city requires a conservator with experience in painting and/or paper conservation. A share in profits and free townhouse provided. Outstanding opportunity for growth. Send current resume to: Dr. A. Cheek, Search Inc., 1120 Constitution Ave., N.E., Washington, D.C. 20002.

## TECHNICAL NOTES

#### GUEST EDITOR'S COLUMN

#### CONSERVATION RESEARCH AT COLONIAL WILLIAMSBURG

DR. NATHAN STOLOW started work as Foundation Conservator at Colonial Williamsburg in May, 1984. He is currently reviewing conservation activities and related projects and is drawing up plans for an integrated and much-expanded conservation department. Conservation is required for the collections which range over the fields of decorative and fine arts. In

## A Manitoba Opportunity

### Chief Paper Conservator

Department of Culture, Heritage & Recreation, Provincial Archives

\$34,629 — \$42,232 per annum

The outstanding conservation facilities of the Provincial Archives of Manitoba requires a Chief Conservator to plan, administer, direct, and control conservation operations. The Archives' holdings include paper, still/moving images, works of art, bound materials, and houses the internationally significant Hudson's Bay Company Archives (dating back to the seventeenth century). The incumbent:

- contributes to the development and maintenance of Manitoba Heritage Conservation Service (in cooperation with Winnipeg Art Gallery and Museum of Man and Nature)
- directs/coordinates disaster action team
- recommends/maintains security measures and environmental systems
- performs individualized treatments of works on paper
- prepares material for publication
- controls fumigation-freeze drying chamber
- directs/conducts training programs

Qualifications: Graduate of a recognized conservation training program; 4-6 years of additional conservation experience. Equivalent combination of education and experience will be considered. Must be capable of performing the highest quality of individualized treatments on a wide variety of important works on paper.

Competition No.: 5005

Closing Date: September 15, 1984. Applications received after that date will be accepted at the discretion of the Selection Committee.

Send Applications to:

Civil Service Commission  
904 — 155 Carlton Street  
Winnipeg, Manitoba R3C 3H8

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#### 1984 EXHIBITORS, THANK YOU!

Alpha Analytic Inc.	305-667-5167
Dr. Murry Tamers	
H.W. Andersen Products, Inc.	516-922-5100
Jim Meserole	
Andrews/Nelson/Whitehead	212-937-7100
Karen L. Crisalli	
Canvas Specialties	916-448-6013
Philip Vardara	
Conservation Materials, Ltd.	702-331-0582
Dorothy & Douglas Adams	
Conservation Resources Int'l.	703-549-6610
Bill & Lavonia Hollinger	
Dicrolite	412-931-6222
Irv Kotovsky	
Etex Ltd.	702-382-3966
D.J. Bondy & Richard Castan	
Fine Art Stretchers & Services	212-238-5151
Joshua Bugayer	
Fine Art Support Systems	801-224-6329
Colin, Steve and Dan Smith	
Frame Tek	415-964-7137
Greg Fremstad	
Franklin Distributors Corp.	201-267-2710
Alan Gill	
E. Leitz, Inc.	201-767-1100
Colin Gange-Harris, Peter Fischer	
Light Impressions Corp.	716-271-8960
Dennis Inch	
Museum Services Corporation	301-564-1225
Peter Mecklenburg	
Pohlig Bros., Inc.	804-644-7824
H. Winstead Jones	
Process Materials Corporation	201-935-2900
Arno Roessler & Bob Stiff	
Rising Paper Company	413-274-3345
Dennis O'Connor & Douglas Ewing	
Talas	212-736-7744
Elaine & Herbert Haas	
University Products Inc.	800-628-1912
John D. Magoon	
Wei T'o Associates, Inc.	312-747-6660
Dr. Richard Smith	

addition, there are various conservation requirements for archaeology and, as regards architecture, conservation of the structural components and fabric of the numerous buildings in the Historic Area. Long-range conservation research is also required; of immediate interest are: the study of environmental effects on building materials, the development of improved monitoring techniques and microclimate control systems, and the investigation of deterioration processes in wood, leather and textiles. It is expected that some of this research will be carried out "in-house" but more specialized work will be contracted to external laboratories and specialists.

At this time a number of pilot research projects are underway. CURT MOYER, archaeology conservator, is investigating the effectiveness of soxhlet extraction techniques for deionizing iron artifacts.

TOM TAYLOR, architecture conservator, is studying methods for removal of soluble salts from brick structures by poultice and electrolytic techniques. Of great importance are his preliminary studies on the nature of moisture gradients in walls of environmentally controlled historic structures.

RICHARD WHITAKER, objects conservator, is evaluating several vapor phase corrosion inhibitors for ferrous materials and also studying the effectiveness of selected consolidants for leather.

DR. STOLOW has brought with him his extensive conservation research and data files and collection of sample materials. Along with directing the overall conservation program he will continue his structural studies on paint layers and solvent action.

#### TECHNICAL STUDIES AT THE WALTERS ART GALLERY

TERRY WEISSER, Director of Conservation and Technical Research, reports activities at the Walters Art Gallery which indicate continuation of the high level of technical research activity at that institution. She is continuing her long-time interest in metallic corrosion studies particularly the treatments of bronze disease and local electrolytic treatment for corroded silver. Work has started on development of a treatment for the stabilization of Limoges enamels.

CAROL SNOW, Objects Conservator, is conducting technical studies of a Chinese bronze with copper inlay and a Chinese bronze forgery. She, in collaboration with TERRY WEISSER, continues studies of ivory; at present they are investigating techniques of dating old ivory and the effects of solvents on new ivory.

SIAN JONES, Paintings Conservator, is continuing her survey of canvas stamps. She has undertaken an important review of the techniques of treating panel paintings done at the Walters over the past 50 years and is evaluating their success.

MELANIE GIFFORD, Paintings Conservator, is utilizing scanning electron microscopy and x-ray fluorescence techniques to study the material and techniques of paintings by Manet and Jan Lievens in the Walters collection. Similar technical studies of Northern Europe paintings are being completed for a forthcoming Gallery catalog.

DONNA STRAHAN, a former intern, is to complete the investigation of the mechanism of silver corrosion by cyanide and the removal of cyanide corrosion products from silver objects.

As one of their responsibilities, Mellon Fellows also carry out technical studies. Mellon Fellow MARY SEBERA has begun an historical and technical examination of the paintings of Thomas Couture. A French Academic, Couture wrote extensively on painting techniques and influenced the Impressionists.

HELEN INGALLS, Intern, is concerned about an unusual crystalline stone-like casting material employed in a 19th century plaque. Her work includes a study

of material properties and chemical analysis.

It is expected that this work will be reported in forthcoming Gallery and conservation publications and in presentations at conservation conferences. Researchers welcome questions, comments and information from all interested or working in their problem areas. The Walters Art Gallery, 600 North Charles Street, Baltimore, MD 21201 (301-547-9000).

DONALD SEBERA, Guest Editor

#### RESPIRATORS FOLLOW-UP

With reference to the published letter from ANN WAGER (May 1984), I wish to point out some cautions regarding respirators.

In the OSHA publication, "Occupational Safety and Health Standards for General Industry" (29 CFR 1910 as adopted by 530-10(88)IAC), Page 151 Regulation 1910-134 RESPIRATORY PROTECTION states:

Requirements are as follows:

- 1) Written standard operating procedures governing the selection and use shall be established.
- 2) Respirators for the hazards of exposure must be selected.
- 3) The users must be trained and instructed in the correct usage and limits.
- 4) Respirators should be assigned to individual users for their exclusive use.
- 5) All respirators must be cleaned by the user at least once a day.
- 6) Respirators must be stored in a closed, convenient, clean, sanitary location.
- 7) Routine inspections during each cleaning with replacement of worn parts.
- 8) Surveillance of area and employee exposure or stress must be maintained.
- 9) Regular inspection to determine the effectiveness of the program.
- 10) All persons using respirators should be examined by a local physician at least once a year to determine that they are physically able to perform their work and use the equipment.
- 11) Approved respirators only should be used.

All of the above regulations have been severely abbreviated for this letter.

We had the unfortunate distinction of being chosen by OSHA and NIOSH for an inspection of our property. They informed us that we were breaking the law regarding respirators since we had not actually provided a written plan of use for the "approved" respirators we were using and that none of our staff had been medically examined for the use of these respirators. We were cited and warned to correct these deficiencies immediately.

Under the current regulations, they said that in terms of the law, it was less of an offense for our staff not to wear respirators than to wear them without the benefit of the above!

Difficult to believe, but true.

STANLEY LYNN

#### JOINING SECTIONS OF GATORFOAM

During my presentation in Los Angeles I did not describe specific methods for joining sections of Gatorfoam to make non-expandable oversized supports. The following three methods have been successfully tried:

- 1) Single butt join. This method assures the flattest surface and is certainly sufficient for smaller additions.
- 2) Half-lap join. An extended strip of the upper facing of board A (i.e., the reverse facing and foam have been removed) overlap an equivalent

area of exposed foam on board B (i.e., only the upper facing is removed leaving the full thickness of foam and the reverse facing intact).

- 3) Double half-lap join. Both boards are prepared by removing corresponding areas leaving an overhanging strip of facing on one side and an exposed strip of foam on the opposite side of each (i.e., Visualize a board lying flat. Remove a 2" strip of facing and foam down to the reverse of the lower facing. Now remove another 2" strip of facing only from the upper side of the board. Prepare the piece to be joined in the opposite manner so in this final step the foam of the two boards will butt against each other; one facing of each will overlap the exposed foam on the other. Without a diagram it sounds complex, but is really quite self-evident once you begin).

In all cases your choices of adhesive should be determined by experimentation. Aqueous adhesives should not be used; others should be tested for solvent action on the foam. Curing processes and aging qualities should be considered. We have used epoxies and silicon adhesives successfully.

The joins can be further reinforced by applying strips of ragboard over the reverse join or smoothed and reinforced by covering the obverse with a complete layer of ragboard, etc. Finally, on considerably oversized supports that may be required to bear considerable weights in a flat position, an appropriate strainer system could be adhered to the reverse.

JAMES L. GREAVES

*Editor's Note: The author intends to expand this piece into a Journal article.*

#### MEDICAL SURVEILLANCE

As conservators, we are often exposed to hazardous materials. Although we may respect the toxicity of these substances in large dosages, little is known about the hazards of long-term, cumulative exposure to small amounts. Also, solvents once thought to be safe have turned out to be carcinogens or suspected carcinogens. Many chemicals once in the body (via skin absorption, inhalation) are difficult to metabolize and thus can accumulate over a period of time. They remain to cause damage to the highly susceptible organs, especially the liver and the kidneys.

How can we protect and monitor ourselves? Protection is achieved by choosing whenever possible the substance of the least toxicity, and by limiting exposure through the proper use of gloves, respirators, and fume extractors. These topics will be covered in other articles by the AIC Health and Safety Committee. This article will limit its discussion to the establishment of an effective health monitoring program: medical surveillance.

Medical surveillance includes a battery of tests performed annually, or as exposure warrants, that measure the function of the vital organs. Test results accumulated over a period of years provide a specific average (base-line) for the individual as opposed to average values for the total patient-population. Should an abnormality occur, it can be spotted more quickly, be investigated further and be treated if necessary, before serious damage may occur.

To set up a medical surveillance program, consult a specialist in the practice of occupational medicine (ask your physician for a referral). The initial physical should begin with health and occupational histories including previous exposure to toxic solvents (esp. benzene) asbestos, silica, heavy metals and pesticides. Specific medical tests should include: complete blood count (CBC), urinalysis-albumin test,

routine chemical profile (liver/kidney function test), pulmonary function test with diffusion capacity, chest X-ray, electro-cardiogram (EKG), base-line lead test, eye exam and hearing evaluation. Subsequent yearly physicals should include: CBC, urinalysis-Albumin test, routine chemical profile, EKG (after age 35), pulmonary function test (every two years), chest X-ray (every other year or as deemed necessary), and base-line lead test (as exposure warrants).

The above tests are simply a suggested starting point for establishing a medical surveillance program. However, each individual may need certain tests repeated more or less frequently because of differing work habits and conditions. For example, women are at a distinct risk during pregnancy and lactation. Specific advice should be sought from their obstetrician/pediatrician during this period.

How expensive are these tests? The initial battery of tests may cost between \$300 to \$400. Unfortunately, since the tests are not for diagnostic purposes, most health insurance policies will not cover them. However, the specialist in occupational medicine will tailor the above tests and their frequency to the individual and thus help to keep the cost to a minimum.

Medical surveillance is only one part of a total occupational health and safety program. Proper protection from those hazardous substances in our work environment should be our major concern. For many maladies caused by these substances, no cure is known. Prevention prior to exposure is far better than testing after-the-fact for physical damage.

We must continually educate ourselves on the health hazards in our professions. As more research is performed, more is discovered about the toxicity of the materials we use. To best protect ourselves we must stay abreast of these new developments, yet most of us have neither the time nor the inclination to peruse the large number of journals dealing with toxicology. However, we are fortunate to have the Art Hazards Newsletter as a source for the most current information. All private conservators, museum conservation departments and regional conservation centers are urged to subscribe to this pertinent and well-written publication. For further information contact the Center for Occupational Hazards, 5 Beekman Street, New York, NY 10038.

STEPHEN D. BONADIES  
Health and Safety Committee

#### WASTE SOLVENT DISPOSAL

Responsible disposal of toxic waste solvents has for years been a source of concern to conservators whose work requires use of these. Solvent disposal in quantity has recently fallen under both federal and state regulation. These regulations, though confusing and subject to periodic amendment, represent a major step in the development of a safe and workable system for the disposal of hazardous waste in this country. Conservators who use solvents in quantity are therefore bound morally as well as legally to abide by the regulations. The experiences of Northeast Document Conservation Center (NEDCC) are described below to give those new to the subject an idea of what is involved. Questions and comments are encouraged.

NEDCC, a regional center for the treatment of library and archival materials and art on paper, generates approximately 180 kilograms (396 lbs.) of waste solvent per year. Solvents include toluene, ethanol, methylethyl ketone, methonal, acetone, naphtha, and xylene. Locating a disposal company willing to dispose of our relatively small amount of waste solvent was difficult, with most companies preferring to deal with much larger amounts of solvent. We eventually found a company which, because of its firm commitment to the proper disposal of hazardous waste, was willing to work with the small as well as the large generator of toxic waste.



The company, North East Solvents Corp. of North Andover, MA, explained federal and state regulations and helped us fulfill the requirements of these. Federal law mandates that users of toxic waste who generate 1000 or more kilograms of waste per month or who store 1000 or more kilograms of waste at one time obtain an EPA number. Regulations in many states are more rigorous with Massachusetts, where NEDCC is located, requiring users who generate or store 20 or more kilograms of waste to obtain an EPA number. We obtained the number by completing a Notification of Hazardous Waste Activity form.

We store our waste solvents in a 55 gallon metal drum approved by the Massachusetts Department of Transportation. North East Solvents Corp. requires use of this drum because in testing it proved safe for transportation over roads. The drum is stored outside and is clearly labeled as required. The labels states that the drum contains flammable hazardous waste and includes the accumulation start date and the DOT number. When the drum is full, we contact North East Solvents Corp. to dispose of it and provide an empty drum. At this point we complete seven copies of a hazardous waste manifest; we keep one copy, send one copy to the state, and give five copies to North East Solvents Corp. The manifest is part of a tracking system intended to prove that the waste reaches its proper destination.

The cost of such a disposal service depends on the type of solvent. North East Solvents Corp. charges \$50 to \$112 per drum for disposal of pumpable flammable liquid. The cost of the drum, which must be purchased each time, is \$15. NEDCC paid \$60 plus \$15 for another drum the last time it disposed of solvents.

Generators of very small amounts of waste solvents - 1 or 2 gallons per month - have a problem. Disposal of this quantity is not yet required by law, so fulfillment of regulations is not a concern. The problem lies in finding a place to dispose of the solvents. Many disposal companies refuse to pick up small amounts stating flatly that this is not worthwhile. Some of those which pick up small amounts charge by the drum since disposal of a gallon costs as much as disposal of a drum. Small generators should consult the telephone yellow pages for a service which would agree to take very small amounts at affordable rates. Small generators should also contact the appropriate hazardous waste agency in their state. A third possibility is community-sponsored hazardous waste disposal where small amounts of home-generated hazardous waste are collected on a certain day each month. A fourth possibility is for small generators to make arrangements for larger generators to take their solvents.

SHERELYN OGDEN  
Health and Safety Committee

#### QUERY

The question of the effects of smoking in collections areas has raised its head again at our museum. I am requesting articles or documented personal experiences regarding the damage that occurs with the interaction of tobacco smoke and collections (textiles, decorative arts, ethnographic materials and the like). Please send the information to: RON HARVEY, Milwaukee Public Museum, Conservation Lab, 827 7th Street, Milwaukee, WI 53233.

## MATERIALS

PROCESS MATERIALS CORP. has issued its 1984-85, Archivart Catalog listing and describing all the Archivart products for conservation, including materials and equipment for framing and mounting,

archival preservation and restoration, art and print-making, bookbinding and library preservation. The six sections of the informative and handsome catalog are cross-referenced for specific applications in conservation of artworks, museum artifacts, photographs and textiles. Contact: Process Materials Corporation, 301 Veterans Blvd., Rutherford, NJ 07070 (201-935-2900).

ASAO SHIMURA, paper historian and creator of miniature (2 x 3") letterpress books on traditional paper-making techniques, has fine Japanese papers available for purchase. These include a variety of kozo, mitsumata and gampi papers suitable for conservation needs such as sekishu, mino and tengujo. They are generally made from home-grown fibers prepared in the studio virtually free of bark and impurities, carefully beaten, not chemically bleached, and board dried; some are rarely distributed outside of Japan. The papers may be purchased by mail (or on the Washi Tour - see Conference Column). Write for price information and sample books to: Mr. Asao Shimura, [REDACTED] Ibaraki-ken 309-15, Japan, (tel. [REDACTED]).

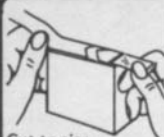


BETTY FISKE

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CONSERVATION RESOURCES INTERNATIONAL has developed a new archival board Lig-free™ type II which they are using to make containers specifically for the storage of photographic images and proteinaceous artifacts. Conservation Resources reports that Lig-free™ type II provides "a securely neutral, non-reactive, sulphur-free interior while the outer plies of buffered board protect against atmospheric pollutants ... All of the papers used in these boards, both buffered and unbuffered are very pure, long chain cellulose and they are free of lignin, sulphur and other deleterious substances." Lig-free™ type II is currently available in two forms, a .040 and .060 thick solid fibre board and a corrugated board. In the solid fibre boards a polyester barrier sheet separates the two papers and provides protection against water penetration. The corrugated board is rigid, and is "exceeding 250 lbs. pressure per square inch bursting strength." Complete specifications are detailed in their catalog which is available upon request. Conservation Resources International, Inc., 1111 North Royal Street, Alexandria, VA 22314 (703-549-6610).

THE AIC PHOTOGRAPHIC MATERIALS GROUP'S WINTER MEETING discussed the merits and demerits of "lab gelatin" and "food gelatin" currently in use for conservation treatments including consolidation, coating and inpainting. A very pure "white" gelatin is available in sheet form from Fisher Scientific (Cat. # CAS Reg. 9000-70-8). Manufactured by Silver Label, its pH is 6.0 and its source most likely cattle hide. Although the price is \$45.10 for 1 pound, the paper-thin sheets go a long way. The granular version with the same catalog number is \$23.45 for 500 grams.

## NEWS IN GENERAL

### APPROPRIATIONS BILL, MORE MONEY FOR CONSERVATION!

468 conservators, in an overwhelming response to a first time appropriation, applied for the \$3,000,000 to be awarded in grants by the Institute for Museum Services (IMS) this August. Of the final review panel, one day was devoted to living collections and two days, chaired by ARTHUR BEALE, were devoted to grants for conservation of historic and artistic artifacts.

For FY 85, Susan Phillips, director of IMS requested \$11.5 million, but Sidney Yates, (D., IL) increased that amount to \$27,000,000 when the bill was marked up. Included in that amount is \$4,000,320 to continue the initiative for conservation grants. This will enable 173 institutions to receive grants next year. As this newsletter goes to press (July 23), it is expected that the bill will go to the House floor. A full report will appear in the November Newsletter. A special mailing will be sent to the AIC membership again, if necessary, to alert conservators to IMS deadlines.

### ATTENTION CONSERVATORS AND CONSERVATION FACILITIES

A questionnaire is being mailed to you as part of the contract from IMS to AAM, NIC and AIC to determine the state of the conservation field. The information gathered will provide necessary data for considering the long-term conservation needs of the nation's collections. You are urged to complete the questionnaire and return it to NIC promptly.

### COOPERSTOWN PROGRAM, NEW ADDRESS

The former Cooperstown Graduate Program in the Conservation of Historic and Artistic Works has

changed its name and post office address to:  
 Art Conservation Department  
 State University College at Buffalo (or S.U.C.B.)  
 P.O. Box 71  
 Cooperstown, NY 13326-0071  
 (phone is unchanged: 607-547-8768)

The Department is pleased to announce its 1984 incoming class: Rebecca Billings, Susan Duhl, Jacki Elgar, Matthew Fleischman, Brian Howard, Teresa Lignelli, Jeffrey Maish, Ingrid A. Neuman, Marianne Russell, and Ralph Weigandt.

To support these students and the returning 2nd year class, the National Endowment for the Arts has recently awarded the Department a grant totaling \$100,000 for the year 1984-85. This money will be for fellowships and other instructional activities.

### NMA - 2 DEADLINES FOR 1985 FUNDS

The National Museum Act, administered by the Smithsonian Institution, is a technical assistance program which makes grants for projects that will improve museum operations. Funds for 1984 will be available in six different categories, and applications must be postmarked by the following dates:

Graduate/Professional Education and Training	Sept. 15 '84
Museum Internships	Sept. 15 '84
Stipends to Individuals for Conservation Studies	Sept. 15 '84
Special Studies and Research	Dec. 15 '84
Seminars	Dec. 15 '84
Services to the Field	Dec. 15 '84

Projects should not begin before April 15, 1985 for the September 15 deadline or before July 1, 1985 for the December 15 deadline. Applicants will be notified by January 31, 1985 or by April 30, 1985 respectively.

For information contact the National Museum Act, Arts and Industries Building, Smithsonian Institution, Washington, D.C. 20560 (202-357-2257).

### CONSERVATION AT THE KEMERER

A major Conservation/Preservation Program, "A Heritage to Maintain... A Heritage to Preserve," will be sponsored by the Kemerer Museum in Bethlehem, Pennsylvania, September 14-November 17, 1984. The nine-week program combines an exhibit, a lecture series, and a fundraising challenge. The exhibit, "Come Close to the Canvas," examines the conditions affecting the appearance of paintings; the lecture series offers a survey of major topics in conservation. For information, contact the Kemerer Museum, 427 North New Street, Bethlehem, PA 18018 (215-868-6868).

### CONSERVATORS ABROAD!

The International Council of Museums Committee of the American Association of Museums (AAM/ICOM) is pleased to announce its exchange program for 1984-85, "International Partnerships Among Museums." Museums of any type or size may apply to exchange a professional staff member (such as a conservator) with a foreign museum for a period of six weeks.

Funded by the U.S. Information Agency, the program provides partial travel and subsistence support for all participants. Deadline for application is September 20, 1984. Contact: AAM/ICOM Program Coordinator, American Association of Museums, 1055 Thomas Jefferson Street, N.W., Washington, D.C. 20007 (202-338-5300).

NEXT NEWSLETTER DEADLINE: October 10  
 12:00 Noon

## CONFERENCES, COURSES, SEMINARS

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September 10-11. Historic Preservation Basics, WASHINGTON, D.C. Contact: National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313 (703-241-0611).

September 10-23. Washi Tour and April 1985, Honshi Tour. Two tours of Japan with intense papermaking orientation. Contact: Asao Shimura, 431 Fukuhara Kasama-shi, Ibaraki-ken 309-15, Japan.

September 18-21. Annual Meeting, American Association for State and Local History, NASHVILLE, TN. Contact: Patricia A. Hall, Director, Education Division, AASLH, 708 Berry Rd., Nashville, TN 37204.

September 17-28. Development of Book Structure and Materials: 12th to 18th Centuries, and October 1-10, Design and Execution of Fine Bindings, PORTLAND, OR. Offered by Hugo Peller of Ascona, Switzerland. Contact: Thompson Conservation Laboratory, 1417 N.W. Everett, Portland, OR 97209 (503-248-0046).

September 24-28. Polarized Light Microscopy for Conservators and October 1-5, Fiber Microscopy for Conservators, WASHINGTON, D.C. Send non-refundable deposit of \$25.00 to MELANIE GIFFORD, Conservation Dept. The Walters Art Gallery, 600 North Charles Street, Baltimore, MD 21201 (301-547-9000).

September 28. Health and Safety Forum, EDINBURGH, SCOTLAND. Contact Kathleen Moodie, Royal Scottish Museum, Chamber Street, Edinburgh, Scotland.

October 12-13. Seminar on Excellence in Hand Book-binding, PITTSBURGH, PA. Organized by the Guild of Book Workers. Contact: OLIVIA PRIMANIS-CHERIN, 5501 Walnut Street #202, Pittsburgh, PA 15232. 15232.

October 16-19. Emergency Planning for Museums, Galleries, and Archives, VICTORIA, BC Contact: British Columbia Provincial Museum, Training Office, 609 Superior Street, Victoria, B.C. V8V 1X4, Canada (604-387-5593).

October 18. Conservation of Albums: Ethical and Practical Points of View, OXFORD, ENGLAND. Organized by the Institute of Paper Conservation. Contact: Judy Segal, Conservation Dept., Bodleian Library, Oxford, England.

October 25-26. Seminar on Issues Related to the Conservation of 20th Century Paintings, OBERLIN, OH. Contact Caroli Asia, Administrative Director, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074 (216-775-7331 or 775-8455).

October 29-30. Restoration of Vintage Houses, WASHINGTON, D.C. Contact: National Preservation Institute, P.O. Box 1702, Alexandria, VA 22313 (703-241-0611).

November 1-2. Special Problems in the Treatment of Three-Dimensional Textile Objects, WASHINGTON, D.C. Sponsored by Harpers Ferry Regional Textile Group. Contact: KATHELEEN BETTS, Anderson House Museum, 2118 Massachusetts Avenue, N.W., Washington, D.C. 20008.

November 9-11. First National Conference of Craft Bookbinders, CANBERRA, AUSTRALIA. Contact: Craft Bookbinders Guild, P.O. Box 322, Kingston, ACT 2604, Australia.

November 19-23 & 26-30. Water Gilding I, LONDON. A practical course to acquire basic skills in water gilding as applied to decorated furniture. Contact:

Peter and Francis Binnington, Restoration and Conservation of Antique Furniture, 65 St. Johns Hill, London, SW11 England.

Research and Training Fellowships at ICCROM. February 15 deadline for both. Contact: ICCROM, Via di San Michele 13, 00153 Rome, Italy.

## LETTERS

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### TREATMENT DOCUMENTATION

*Editor's Note: Two lines of text were accidentally omitted from Jim Greaves' letter which appeared in the May issue. We sincerely regret that this occurred. Below are excerpts including the originally omitted text which we hope will clear up any confusion.*

I take issue specifically with the "illustrated" examples presented [in the Ethics and Standards Committee column, February 1984] to clarify the acceptable reporting of treatments: "The conservator's records should say, for example, 'Losses were inpainted with pigments in butyl methacrylate (Soluvar) in 5% benzene (Fisher Scientific Co. B-264)'; the report to the owner/custodian, '...with pigments in methacrylate in 5% benzene.'" Is this clarification of obfuscation?

As a paintings conservator I find it particularly ironic that the editing has removed the only valuable bit of information in the report -- i.e. that Soluvar was used -- and substituted unintelligible technical language in the client's report! The indication of Soluvar provides the owner, and more importantly, any future conservator with somewhat specific, potentially useful information; "Methacrylate" is next to useless...the mention of benzene is valid if perhaps unnecessary in the conservator's report although of little use to the client...The inclusion of catalogue numbers has always perplexed me as being more affected than effective. They may in rare cases be of use, but realistically, only the actual lot number will provide a precise identification if a problem is encountered and I am not advocating the use of either.

JAMES GREAVES

### AIC MEMBERSHIP, CERTIFICATION & CODE OF ETHICS

My attention was drawn to an article ("Special Conservation Problems for Collectors: Choosing a Conservator") written by Judith Walsh in Drawing, Vol. 5/4 1984, generally plugging AIC membership and certification, with due consideration of the Code of Ethics, as major qualification in selecting a conservator. Alas, she mixes reasonable with quite unacceptable arguments, with a certain amount of contradiction both relative to the Code of Ethics and the basic needs of training, however unintentional.

Her youthful ardour, enthusiasm and sheltered position within an institution may well have misled her. Every document can be read in many ways, and the Code of Ethics should be taken only as a general guideline with considered and liberal interpretation. Any other interpretation, either liberal or dogmatic, would indeed be presumptuous.

In a field where, in every discipline it encompasses, there are differences in standards, materials and methods, so far apart in interpretation and application, any dogmatic single approach in any one of the diverse fields of the AIC is likely to put at least half of the members within the respective fields into direct contradiction with the Code of Ethics.

The AIC would be well advised to step very warily in both standards and certification in a field which is as young in tradition, research, experience and knowledge as is ours.

T.B. KAHLE

## LOCAL GUILDS AND ASSOCIATIONS

Meetings of the NEW YORK CONSERVATION ASSOCIATION (NYCA) will be held at 6:00 pm on the following dates: October 3, December 5, February 6, April 3 and June 5. Topics and location will be announced in a September mailing. If you wish more information, send a letter with your name and address to: PAUL R. HIMMELSTEIN, 444 Central Park West, New York, NY 10025. The subject of one meeting will be conservation movies and video tapes. If you know of any that were not listed in AATA Vol. 12, No. 1 (1975), please send title and distributor's address to: JEAN D. PORTELL, 13 Garden Place, Brooklyn, NY 11201. NYCA has no formal membership and does not publish a newsletter.

The MIDWEST REGIONAL CONSERVATION GUILD will be holding their next meeting October 27-28 in Oberlin, Ohio. For information, please contact KEN-NETH KATZ [REDACTED] or MONICA PHEGLEY [REDACTED].

THE WASHINGTON CONSERVATION GUILD meets the first Thursday of every month, October through May. For information, contact CATHERINE NICHOLSON at the National Gallery of Art (202-842-6443).

Inquiries regarding the BAY AREA ART CONSERVATION GUILD should be sent to BAACC, c/o Daedalus, 6020 Adeline Street, Oakland, CA 94608.

For information on the BALTIMORE AREA CONSERVATION GUILD, contact Laurie Baty, 713 Park Ave. #3A, Baltimore, MD 21201.

CATHY ATWOOD is the person to contact for information on the CHICAGO AREA CONSERVATION GROUP. She may be reached at the Newbury Library, 60 W. Walton, Chicago, IL 60610.

THE WESTERN ASSOCIATION FOR ART CONSERVATION (WAAC) made a generous donation toward the printing of the AIC Meeting Program. Their generosity is much appreciated. For information on this group contact: BENITA JOHNSON, Secretary/Treasurer, WAAC, University of California, LA, Museum of Cultural History, Los Angeles, CA 90024.

## PUBLICATIONS

The price of Robert Tichane's book, Those Celadon Blues, was incorrectly listed in the May Newsletter. The price is \$32.00 postpaid.

The following publications may be ordered from the AIC office: (Butterworth Publications)  
The Museum Environment, Thomson \$34.95  
The Life of a Photograph, Keefe/Inch \$24.95  
Purchasers may deduct 10% from the list price. Shipping charges are additional. Supply is limited so order soon!

A limited number of copies of the following publications will be printed in 1985. Cost of the publications will be determined by demand. Conservation and Restoration of Leather, Skin, Parchment: Compendium from the Nordic Advanced Education

Course, 3-14 April 1978, Kulturen Museum, Lund, Sweden. (English translation, pending funding and authorization). Recent Advances in Leather Conservation: Papers and Discussion from the FAIC Refresher Course, 25-30 June 1984, Harpers Ferry, West Virginia. Please send your name and address before September 30 indicating an interest in obtaining one or both publications to: TOBY RAPHAEL, Division of Conservation, National Park Service, Harpers Ferry, WV 25425.

The Postprints from the PMG Fourth Annual Meeting, Gelatin Materials: Deterioration and Conservation, are finally prepared. They will be available to non-members for \$5.00 in an effort to help offset some of the costs of preparation, duplication and mailing. Please refer inquiries to HOLLY MAXSON or DEBBIE HESS NORRIS (See Specialty Group listings, p. 10).

AIC PREPRINT 1984. Los Angeles. Papers from the annual meeting, including Specialty Group abstracts. \$12.00 + shipping, AIC national office.

If you wish to order tapes of any AIC meeting, note this address change (please change page 138 AIC Preprint, 1984.) Contact Richard Todd at: Cassette Recording Company, Inc., P.O. Box 20453, Dayton, OH 45420. (Telephone: 513-293-2609)

### \*\*\*\*VERY IMPORTANT NOTICE\*\*\*\*

The Federal Register will be open until August 23 for jobs in grades 9, 11, and 12. Information is difficult to obtain on the "Federal Job Information" phone, because it seems to have a constant busy signal. Write to: U.S. Office of Personnel Management, Washington Area Office, P.O. Box 52, Washington, D. C. 20044. You will have to fill out a form 171. Call your local federal office, or write to the address above. Do it today. This Federal Register will close on August 23. If you wish to try the telephone: 202-632-5659.

## RESTORATION TOOLS



Temperatures to 600°C.,

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