Four years of collaborative work by conservators and scientists from four institutions culminated in "Art and Transit," an international conference held September 9-13, 1991, in London. The conference was based on extensive research on the packing and transportation of paintings carried out by the Canadian Conservation Institute (CCI) of Communications Canada, Ottawa, Ontario; the Conservation Analytical Laboratory (CAL), Smithsonian Institution, Washington, D.C.; the National Gallery of Art, Washington, DC, and the Tate Gallery, London. The sessions were held in the comfortable settings of the Queen Elizabeth II Conference Center and the auditorium in the Sainsbury Wing of the National Gallery. A two-day workshop at the Tate Gallery followed the conference.

The pooling of discoveries and theories by the four cooperating institutions was the linchpin of the conference's success. In a clear, well-organized sequence, delegates were guided through a theoretical and practical research program that sought to quantify the dangers inherent in transporting works of art and to suggest methods of improving systems. Registrars, insurance underwriters, shippers, and conservators each introduced the topic from their own viewpoints.

If you have ever wondered just how well your painting is protected as it travels from one venue to the next or what happens to the painting inside the packing case when it topples off the tailgate of a truck, is rammed by a forklift, or topples over, then this was the conference for you. It opened with a paper by Henry Meyric Hughes, British Council, that presented basic information on the movement of works of art for exhibitions. Hughes's paper was followed by an insurance underwriter Robert Hiscox's discussion of the factors the insurance industry considers when assessing the risks of moving works of art. The role of shipping agents, both in Europe and North America, was discussed in two papers, by Nancy McGary, Whitney Museum of American Art, New York, NY, and Michael Scott, the spokesman for the International Convention of Exhibition and Fine Art Transporters. Ross Merrill, National Gallery of Art, described problems encountered in handling, packing, and transporting works of art. The morning session ended with a presentation by Charles Costain, CCI, on the scientist's approach to the packing and shipping problem.

The inherent vice of a painting and the difficulty of identifying changes in a painting before and after transportation was discussed by Bill Leisher, Art Institute of Chicago, Chicago, IL, who emphasized the need for extensive condition reports when a painting travels to enable damage to be identified. He urged that safety and preservation of the painting, condition, inherent vice, and value be balanced against potential risk when considering whether a painting may travel. A case history by Sarah Staniforth, put these considerations further in context.

A talk by Stefan Michalski brought participants face to face with the effects of temperature and humidity on the stress of paint films. With a tensile tester coupled to a computerized overhead projector, the audience watched the stress in his samples grow in graph form as...
he cooled and then desiccated the sample. As a grand finale, he amplified the sound of the sample moving. The pops and cracks were enough to freeze the blood. Next, Tim Green of the Tate Gallery calmed the group's nerves with an introduction to packing case design theories.

On day two, Paul Marcon, CCI, again with CCI machinery, demonstrated vibration and shock theories and concepts, which were the themes of the morning session. Surprisingly, vibration was found to be less of a problem than shock, provided that paintings are given backing boards. The efficacy of backing boards was theatrically demonstrated with a stretched canvas painting attached to an oscillating mechanical arm. By increasing the frequency of the vibration, the canvas could be sent into resonance. However, when Marcon flipped on a backing board, the vibration dropped dramatically. The importance of backing boards was reiterated later in the session in Tim Green's discussion of the Tate's stretcher lining, previously called cami-lining (a saucy name that this reporter prefers for its ready association with fabric underlayers). A film made for British TV demonstrated the use of this stretched polyester fabric, interleafed between the stretcher bars and the canvas yet secured to the back of the stretcher, especially for large paintings.

Marcon found that vibration and shock encountered in transit occurs in two areas: the transfer point and the distribution environment. Road and air transportation received the most attention, although some problems peculiar to ship travel were mentioned. Peter Caldicott, PIRA, demonstrated the benefits of using an air-ride truck in a video of a normal truck versus an air-ride truck, both laden with concrete blocks and driven fast over a rutted road. The load of the normal truck fared worst: many blocks were broken; the truck with the air-ride suspension could travel faster without damage to the load.

Marcon, Caldicott, and Green all studied shock transference to paintings when a container is dropped. The height of the tailgate of a truck was used as a common reference point. Crates were most vulnerable when corner drops and topples occurred. This finding led to the identification of shock level limits for paintings. Marcon cited a maximum allowable level of 40-50 g for paintings when packing cases are protected within a packing case. A paper by Merv Richard, National Gallery of Art, who was unable to attend the conference, was presented at this point. He explained that shock can be effectively controlled by choosing the proper type, thickness, and density of foam based on the weight of the object being packed, and he offered a simple formula for making the calculation. CCI developed a slide rule that simplifies this task further. Even better is the promise of computer software, to be offered by CCI in January 1992.

A computer model being developed at CAL by Marion Mecklenburg seeks to predict the effect of shock and vibration on canvas paintings. Speed of strain and the effects of RH and temperature are all being studied. An especially interesting finding was that even a 10% shift in RH was sufficient to initiate propagation of an existing crack (data were derived from testing of 13-year-old paint films). The model has proven very effective at predicting the behavior of paintings exposed to transit conditions, making it a useful tool for evaluating packing case design. Mecklenburg has also been doing extensive research on the physical properties of the materials in paintings. His work has focused on the development of stress and strain in paintings that are subjected to variations in temperature and relative humidity. The data are critical to our understanding of the environmental changes that paintings can withstand before they are damaged. The data also improve the accuracy of Mecklenburg's computer models. Later in the conference, Stefan Michalski presented research showing that low temperature, low humidity, high pigmentation, aging, and leaching with acetone all increase the stiffness of paint films and consequent likelihood of cracking of these layers.

David Saunders, National Gallery, London, brought to our attention the importance of controlling the environment by emphasizing the many and varied climatic regions a painting may encounter both in transit and at journey's end. He discussed monitoring of RH, temperature, and shock using squirrel data loggers. Saunders is creating a lightweight monitoring system that is more user friendly than the system currently in use and therefore more readily incorporated into a packing case. Simple shock indicators, later demonstrated at the workshop, were part of his system.

In his paper on controlling temperature and humidity in packing cases, Merv Richard wrote that no amount of insulation would prevent loss of heat from a packing case, only slow it down. In a very important finding, Richard's research showed that, contrary to previous assumptions by some packers, a painting totally enclosed in plastic and sealed with tape will on its own achieve equilibrium with the air and stabilize the relative humidity within the wrapping. It is therefore more important to control the temperature outside the envelope than the RH within. The use of silica gel inside the wrapping was shown, through research by Richard and Stephen Hackney, Tate Gallery, to be unnecessary in most cases. Condensation did not occur within the sealed envelope, except in cases where the painting support was practically impermeable to moisture. Later in the week at a workshop Hackney demonstrated this principle by placing a wrapped painting in a deep freezer.

Packing case design has been varied, and there is little consensus on principles of protection or of case design. Hackney suggested that quality case construction engenders respect. In his view the case should also handle comfortably and have a stable base to minimize the possibility of drop shock. He also discussed the question of whether unglaazing a painting for travel is more hazardous than taping the glass with a low-tack tape.

On day three, the conference launched into materials research. David Erhardt, CAL, pointed out that slow degradation of a work of art is not necessarily noticed or recognized as a reaction to pollutants. Then R. Baribeau presented his 3-D laser scanner, currently being developed at CCI. The scanner is a stunning tool that can record a relief map of a painting regardless of available lighting. With shadow shading of the image, deformations can be viewed from any angle. As power,
The range image can carry the whole dimensional map, including cracks and dips. The potential for this tool is tremendous. Several speakers emphasized that there is an unresolved difficulty in identifying changes that a painting has undergone, since many changes are invisible to the naked eye or are latent. It will be interesting to see what future research comes forth from the application of this technology.

Don Williams, CAL, brought participants straight down to earth with his study comparing abrasiveness of packing materials. Again, it was good to hear some previously unknown hard facts about familiar materials. Results of this research will be published later.

Sarah Rennie, National Gallery, Canberra, presented a training program used at the National Gallery for freight companies, porters, supervisors, and truck drivers that is designed to develop an appreciation of the relationship among all segments of the trip. The program covers past exhibitions, the role of the conservation and registration departments, and a review of ideal shipping conditions and security.

Options increased as David Saunders, Sitweel, and Sarah Staniforth described their use of soft-wrapping paintings. Tim Green introduced the carrying frame in development at the Tate, designed for short journeys in climate-controlled vehicles. Next, Schinzel discussed the fragility and unconventionality of modern works of art, and Alison Murray reviewed current work at CAL into nondestructive evaluation of works of art. The conference drew to a close with an urging by Nick Serota, director of the Tate Gallery, that all factors be considered when agreeing to loan a painting to avoid the temptation to loan in order to borrow. A conference would not be complete without a banquet, and delegates were treated to dinner at the Connaught Room, complete with string quartet.

For those who were lucky enough to attend, the week continued with a two-day workshop held in the bowels of the Tate. Places were limited, but more workshops are promised in Europe and North America over the next year, geared to the specific country. The first in North America is scheduled for Washington, DC in spring 1992. The workshop provided the opportunity to see the practical applications of the theories and findings presented at the conference. Demonstrations included drop tests, moisture content and temperature control, vibration, cushioning, and load preparation. A demonstration of the effectiveness of backing boards showed that it is vital to hold a panel rigid within foam in the inner case of a double packing case system, although this system is far from ideal for a canvas painting. The testing devices encouraged people to comment or to clarify points that were unclear or had not been covered.

After listening for three days to warnings about the dangers of toppling crates and shocked paintings, participants were given the opportunity to indulge in forbidden activities. They could push over a packing case or hit a test painting with a hammer and watch the shock level recorded on a monitor or on compact plastic shock indicators, perverse pleasures that both confirmed the worthiness of the packing cases and prompted questions and suggestions for improvement. By the end of this intensive week exhaustion was setting in, but the discussion on the last day proved fruitful. Research on multiple packing case design was requested, as was research into frame fragility and protection.

Art in Transit: Studies in the Transport of Paintings ($18), the conference preprints and Art in Transit: Handbook for Packing and Transporting Paintings ($15) are available from: National Gallery of Art, Publications Mail Order Department, 2000B South Club Drive, Landover, MD 20785; (301) 322-5900; Fax (301) 322-1578. Shipping charges will be made. If bought as a set, the cost of the two books is $30. A substantial amount of information in the publications was not covered at the conference, so these books are essential reading even for those who may have attended.

For the slide rule and computer software, contact: Canadian Conservation Institute, Department of Communications, Information and Extensions Division, 1030 Innes Road, Ottawa, K1A OC8, Ontario, Canada; (613) 998-3721; Fax (613) 998-4721.—Mary Bustin, Tate Gallery
From the President

Paul Himmelstein

As conservators, we have been trained to use the past history of objects to help predict their future needs. We have a unique obligation to be aware of the past at the same time that we consider the future and to use our knowledge to assure, as much as possible, that the objects in our care are preserved for generations to come. In the history of our profession we have progressed from a narrow focus on the treatment of individual objects to a wider view that includes collections care and environmental issues. This progress has been accompanied by a broader consideration of the conservator's role in museums and in the world at large. We have taken a more activist stance in preserving collections, and in most institutions conservators have achieved equal status with curators. The museum community has recognized conservation as one of the five fundamental activities of a museum. (In case you're wondering, the others are research, collection, education, and exhibition.) Funding for conservation from both governmental and non-governmental sources has increased tremendously in the past 20 years. The Institute of Museum Services, National Endowment for the Humanities, and National Endowment for the Arts have all recognized the need for funding, and private foundations have contributed significantly to our work.

Now we are faced with a significant threat to this progress. The current recession poses a challenge to all cultural institutions. Cuts in local and state governmental support, decreased private giving, and pressures from other groups within museums all challenge the gains conservation has made. Already there have been reports that some museum conservation laboratories have been instructed by their administrations to produce their own funding by doing outside work unrelated to the needs of the museum's collections rather than being completely supported by the institution. While this situation has existed previously in a few cases, conservators had made considerable progress in having museums recognize their obligation to support conservation as a basic activity. Now we are beginning to see signs of slippage. Conservation laboratories must not be seen as sources of income comparable to museum shops or restaurants.

We conservators must use our understanding of the unique contributions that objects can make to society's evolution to assure that conservation retains its hard-fought gains within the museum community. We cannot be content to retreat to our labs as we have so often done in the past. It is crucial that we get out and talk to our colleagues, and to the public, to alert them to the dangers of neglecting a vital nonrenewable resource. Our cousins in that other "conservation" field have learned their lessons well. They have made the preservation of our natural environment a leading priority. Now we must take up our cause and assure that conservation of cultural heritage gets its share of the pie.

The AIC Board has been discussing this problem and is searching for ways to help, but our most effective weapon is our membership. You must consider this cause as your own. Only with strong efforts from many individuals can we hope to keep conservation in the hard-won position it has attained.

From the Executive Director

Sarah Z. Rosenberg

During the past four years as your executive director I have learned a great deal about conservation and have developed much admiration and respect for the profession. On October 21, 1991, a day I will long remember, my appreciation of the work of conservators grew even more. The occasion was a behind-the-scenes tour of the work in progress on the Vatican's Sistine Chapel. With many thanks to Margaret Holben Ellis, chairman, Conservation Center of the Institute of Fine Arts, New York University, my husband and I had the privilege and pleasure of meeting Gianluigi Colalucci, chief conservator, Vatican Museums, who explained the work on the Sistine ceiling that he and his colleagues did during most of the 1980s and his current work on the Last Judgment.

Our tour began with a ride on a rattling elevator to the third floor of the scaffolding next to the Last Judgment where Colalucci greeted us. The great size and magnificence of the figures was breathtaking. We were speechless as we gazed in awe and wonder. We stood face to face with Michelangelo's Last Judgment on the altar wall, looked Isaiah in the eye, and touched the sinews on Jonah's arm. We were also able to reach up and touch the frescos on the ceiling. In the late 18th century Goethe wrote, "We cannot know what a human being can achieve until we have seen this fresco." Right on!

The ceiling and restored sections of the Last Judgment are radiant—brilliant golds, lapis blues, and pink skin tones illuminate the figures. One can truly see the facial expressions of the prophet Jeremiah, God separating light from darkness, and Adam and Eve before the expulsion. In contrast, the uncleaned sections look grey and dull. This quality is particularly evident in the skin tones. When we descended to the lowest section of the uncleaned section of the Last Judgment, Colalucci pointed out a cave full of devils, the entrance to hell with the boat of Charon (as in Dante's description), and Minos, the guide to the infernal regions. With a twinkle in his eye, he explained that Minos has the features of Biagio da Cesena, a papal official under Pope Paul III, with ass's ears attached. Cesena, who objected to the nudity of the figures in the frescos, was much disliked by Michelangelo for the difficulties he caused during the creation of the fresco.

The controversy surrounding the cleaning of the Sistine Chapel is described in a wonderful little book, Sayonara Michelangelo: The Sistine Chapel Restored and Repackaged, by Waldemar Januszczak. The author, one of Britain's best and liveliest art critics, makes a convincing case for the "new look" of the chapel. It's a must read. The November 1991 issue of Life magazine has a special feature on the ceiling, which is also well worth reading.

Back to less ethereal matters, I am pleased to report that 1992 membership renewals are coming in at a good pace. If you did not get your renewal form, 4 AIC News, January 1992
please contact Beth Kline. Save money and help us keep administrative costs down by renewing before February 2, when late fees go into effect.

There is good news on the legislative front. The appropriations bill for the National Endowment for the Arts was approved without the restrictions urged by Senator Jesse Helms (R-NC). The so-called "corn for porn" bargain was worked out in conference when the Senate conferees agreed to drop the Helms amendment in exchange for House support of the Senate's desire for low fees for cattle to graze on federal lands. The 1992 appropriations are: $175,955 million for NEH and NEA; $26,999 million for IMS. These figures represent increases over last year of 3.5% for NEH and 5.77% for IMS. Funding for NEA is level with 1991.

For the upcoming annual meeting—our 20th—the staff and the Buffalo Local Arrangements Committee are working hard to assure that it will be another great one.

The staff and I extend our best wishes for the new year. We look forward with renewed zeal and energy to working with all of you. Your help and involvement are crucial to our success. As always, we welcome your comments and suggestions.

Membership News

The Membership Committee is pleased to announce the following new Professional Associates:

Susan Sayre Batten  April Berry
Harry Campbell  Jacki Elgar
Michelle Gewirts  Lisa Goldberg
Marc Harmsy  Maria Holden
Brian Howard  Albert Marshall
Dorothy Morrison  Yoshimi Nishio
Laura Reutter  Thomas Roby
Joan Fabian Samuels  Shelley Suss
Carol Sawyer  Suzanne Schneider
Harriet Statz  Jonathan Taggart
Serena Ury  James Vallano
Ralph Wiegandt

1992 AIC Board Slate

The AIC Nominating Committee is pleased to present the following slate of candidates for election to the AIC Board in 1992:

Secretary (two-year term):
Jay W. Krueger (incumbent)
Sarah Fisher
Treasurer (two-year term):
Jane K. Hutchins (incumbent)
Director, Public Information (three-year term):
Pam Hatchfield
Marc Williams

President Paul Himmelstein and Vice-President Sara Wolf will fulfill the second year of their two-year terms. Directors Martin Burke and Chandra Reedy will also complete their terms in office of one and two years respectively.

The committee would like to thank those who have agreed to serve, those who have thoughtfully considered serving, and the many whose advice we sought in our choices.

Call for Nominations

The membership is invited to nominate candidates for the board positions of secretary, treasurer, and director to add to the slate presented by the Nominating Committee. The committee has done its best to provide a contested slate, but we have been unable to find a qualified candidate with Fellow status, other than the incumbent, willing to take on the responsibilities of treasurer.

All nominations must be accompanied by a willingness-to-serve statement for the particular office, a biographical statement structured according to AIC guidelines, and the signatures of three supporting sponsors who may be Fellows, PAs, or Associates. The Nominating Committee must place on the slate all nominations received on time and with complete supporting material. Nominations from the membership must reach the Nominating Committee chair by February 3.

A willingness-to-serve statement and information on the format of the biographical sketch can be obtained from the committee chair: Leslie M. Kruth, Lambertus van Zelst, and Richard Kerschner, AIC Nominating Committee.

Computer Users Update

AIC Unmoderated Computer Digest

By the end of January, an unmoderated computer digest will be available on the Because It's Time Network (BITNET) for AIC members and students in conservation, providing a new type of forum for communication, collaboration, and information exchange among conservation professionals. Informal forums and networks are the mainstay of professional organizations. They provide an outlet for questions, discussion, and speculation that would be out of place in the more formal atmosphere of conferences, symposia, and journals. Traditional methods such as mailings, newsletters, and teleconferences can become prohibitively expensive and ineffective as participation and level of sophistication increases. Computer bulletin boards, networks, and digests are an inexpensive and effective means of encouraging the positive aspects of these information forums.

Computer digests such as BITNET have a single computer address to which electronic mail is sent. Once a day at a specific time the mailings received at the computer address are collated, a title or subject index is automatically compiled, and the resulting digest is mailed to all the computer addresses on the subscription list. Upon receipt, subscribers can read, save, or print the digest for their use. The copyright remains with the original senders of the electronic mail, and no duplication of the digest beyond personal use, as defined by law, can legally be made. Unmoderated digests such as BITNET do not edit or filter the electronic mail they receive. They
simply put the mailings in a useful form and return them to subscribers. In addition, BITNET has built-in viral protection for the majority of sites that receive the network. Informal computer digests do not take the place of professional journals. Nonetheless, they do stimulate collaborative research that may eventually lead to articles that are submitted to journals such as the JAIC.

The choice of a computer network forum is important. Many commercial networks are prohibitively expensive and have hidden carrying costs. BITNET is an academic and institutional computer network subsidized by the U.S. government that allows international access for the cost of a local telephone call. Individuals or groups outside of institutional or departmental settings can gain access to the network through cooperative agreements offered by public and private institutions such as local libraries, colleges, technical schools, and universities. Depending upon your location, access to the network can be arranged through one or more of these groups. Assistance in identifying local access sites is provided upon request. In addition, individuals who subscribe to CompuServe or GEnie can gain access to BITNET through these national for-profit computer networks.

Requests for additional information or questions should be directed to: Jonathan M. Leader, Chief Conservator, South Carolina Institute of Archaeology and Anthropology, 1321 Pendleton St., Columbia, SC, 29208; (803) 783-8743; Fax (803)254-1338; BITNET: DO60000@UNIVSCVM.

Current and future subscribers of the Conservation Information Network (CIN) should be aware that the electronic mail system (now called GEMDES instead of ENVOY) is compatible with BITNET and INTERNET. The average cost to use GEMDES is $0.70 per page of information transmitted. For more information, contact: Client Services, Canadian Heritage Information Network (CHIN), Communications Canada, 365 Laurier Ave. W., Journal Tower S., 12th Fl., Ottawa, KIA OC8 Ontario, Canada: (613) 992-3333; Fax (613) 952-2318.

If you have information you would like to share in this column, or if you have computer-related questions, please contact: Katharine Untch, Conservation Department, Asian Art Museum, Gold- Gate Park, San Francisco, CA 94118; (415) 668-8921; Fax (415) 668-8928.

Referral System Task Force Report

The Conservation Services Referral System Task Force, the members of which are selected by the AIC Board of Directors, met in early October. Martin Burke, Doris Hamburg, Sarah Rosenberg, and Lambertus van Zelst chose Christine Smith as chair for a one-year term. The group discussed a variety of issues, including the format of referral lists, funding for the system, and soliciting feedback about the system's effectiveness.

The task force made some changes in the form AIC members complete annually for inclusion on the referral list. Members can now select either a work or home telephone for referral inquiries that is different from their telephone listing in the AIC Directory. AIC staff will continue to get as much specific information from callers as possible about their objects and will encourage callers to select a conservator from a wider geographic area.

The group discussed the present format in which names are listed alphabetically within each membership category, with Fellows first followed by Professional Associates, and Associates. As with the Yellow Pages, Annie Artful (Fellow) is far more likely to receive inquiries than Zoe Zydeco (Associate). As with the Yellow Pages, Annie Artful (Fellow) is far more likely to receive inquiries than Zoe Zydeco (Associate). A modification of the software permitting name order to be scrambled randomly within each membership category with each print-out would require a major expenditure of funds, which the FAIC cannot bear this fiscal year. The task force will continue exploring ways to effect this change.

With respect to the lists, if you think your name has been omitted from some printouts that should have included you, please remember that the computer selects names based on callers' specifications. If a caller insists the conservator be from a limited geographic area or describes the object inaccurately, the print-out will vary accordingly.

New FEMA Policy

On Disaster Assistance for Art Objects

The Federal Emergency Management Agency (FEMA) announced a new policy, effective on September 20, 1991. It states that it is appropriate to provide Federal assistance under the Stafford Act for the purpose of "conservation" to the damaged art objects. (continued on page 20)
FAIC NEWS

Annual Giving Campaign

We are heartened by the many donations received toward the 1992 Annual Giving Campaign during November. The FAIC Board and the staff thank the following donors. We truly appreciate your support of FAIC programs.

Konstanze Bachmann
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West Lake Conservators, Inc.
Lynn Wicks
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We ask other members to join these donors. Remember, it's not how much you give, but give as much as you can to show your support.

The final total of donations to the 1991 Annual Giving Campaign is $8,155. Our goal was $8,000, so of course, we are very pleased. Special thanks are due to Murray Lebwohl, who continues to guide a large number of generous contributors to us. We are truly grateful to Murray for his unusual efforts.

FAIC Endowment Deadline

As noted in the January 1991 AIC News, the FAIC Board decided that in 1992 it would accept applications to attend the AIC annual meeting and other professional meetings from students only. This action was taken to meet the needs of students as evidenced by the ever-increasing demands for grant funds (81 applications were received in 1991). The deadline for receipt of completed applications is February 3. Completed applications (an application without referral information is considered incomplete) should be sent to the FAIC office. Applicants will be notified by March 16, and the awards will be sent before April 15.

Carolyn Horton Fund Award 1992

Professional book and paper conservators who are members of AIC's Book and Paper Specialty Group may apply for the 1992 Carolyn Horton Fund Award. The purpose of the award is to enable conservators to continue their education and training including attendance at professional meetings, seminars, workshops, or any other events that would enhance their knowledge and skills. The award is named in honor of Carolyn Horton, who has been a leading conservator for more than 50 years and is now retired. Eligible candidates must submit an application, along with a resume, by February 3. To obtain an application write to: Carolyn Horton Fund Review Panel, FAIC, 1400 16th St., N.W., Suite 340, Washington, D.C. 20036. Two letters of reference are required; these letters may be from non-AIC members. At least $500 will be awarded in 1992. Applicants will be notified by March 16, and the awards will be sent before April 15.

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By Paul Manship
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AIC News, January 1992 7
Maintenance of Outdoor Sculpture: Whose Job Is It?

Pre-Session Update

Maintenance as a cost-effective conservation strategy for outdoor collections care is the theme of the 1992 pre-session symposium for conservators, museum professionals, arts administrators, architects, and others who collaborate on outdoor preservation projects to be held in Buffalo, NY, June 2 and 3, 1992. Roles and responsibilities will be discussed for the essential caretaking activities: examination, surveys, proposals, contracts, treatments, training of technical support personnel, routine care, and recordkeeping.

The symposium will clarify the differences between the conservator's role outdoors and the traditional role within museum walls. Collaboration with allied professionals necessitates learning new approaches to problem solving and establishing new working dynamics and new vocabulary for effective communication. Liability and public health issues outdoors affect the choice of methods and materials and the complexity of contract documents.

The morning session on June 2 will include a historical perspective on the field of outdoor sculpture conservation and a discussion of the evolving roles and responsibilities of the conservator in response to new demands from small institutions to large-scale restoration projects. A museum director, a museum curator, and a public arts administrator will discuss the roles and responsibilities from their points of view. New approaches to making each phase of long-term maintenance programs more cost-effective will be considered.

The afternoon session has two major topics. Four short papers will examine the goals and methods of outdoor collections surveys. A longer paper will explain the mechanisms of the public process and discuss contracts and specifications. This material is extremely important for all museum professionals who deal with the public process in contracts for their own institutions or in projects for which they serve as advisors.

On June 3, the morning papers will discuss maintenance strategy with emphasis on long-term maintenance (treatment, retreatment, and routine care) of metal, stone, organic, and nontraditional materials outdoors. The maintenance of fountains will be presented as the ultimate challenge. The afternoon of June 3 will be dedicated to the work of small task groups and will give speakers and participants the opportunity to discuss many specific issues raised during the symposium.

A conference packet will include reference materials for the participants. A Guide to the Maintenance of Outdoor Sculpture, based on information presented and developed at the symposium, will be published by FAIC in the fall of 1992.

The symposium organizers were pleased with offers of help that came in response to the announcement in the September Newsletter. Others who would like to participate in planning or at the meeting may contact: Virginia Naudé, Glenn Wharton, or Martin Burke.

Call For Art!

You are invited to participate in the AIC's first exhibit of members' original works of art or craft. The exhibit will be held during the AIC's 20th annual meeting in Buffalo at the Burchfield Art Center, Buffalo State College, June 2-7, 1992. The official opening of the exhibit will coincide with the receptions planned for Wednesday evening, June 3. The exhibit will be nonjuried, and selection will be made on a first-come, first-served basis. Because of limited gallery space, only one work from each member can be accepted, and pieces may have to be rejected because of size considerations. Select the one art or craft that best represents your nonconservation talents, and send a slide or photograph and a written description of the piece, including title, date, technique/medium, support, dimensions, and how it should be displayed (i.e., hung on a wall, on a base, on the floor, etc.) to: AIC Art Exhibit, c/o Art Conservation Department, RH 230, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222. Each exhibitor will be responsible for the costs of shipping art work to and from Buffalo. The deadline for submission of slide or photo and information sheet is February 14, 1992. In early March, all participants will receive further details. This promises to be a unique and exciting event. Let's hear from you!—Cathy Baker.

First Job Service Room Opens

A Job Service Room will be available to AIC members, students, and prospective employers at the annual meeting in Buffalo. This new service will provide a visible, centralized forum for advertising available positions in conservation and a clearinghouse where prospective employers may view the résumés of individuals seeking employment. Strict confidentiality will be used to protect the privacy of job applicants through a blind numbering system.

Applicants will sign in at the Job Service Room and be assigned a personal number and corresponding mail drop box. Interviewers and other representatives of employers will use this number and box to communicate with applicants. Mail drop boxes will also be provided for each prospective employer. An interview room will be available to prospective employers on a first-come, first-served sign up basis. Job applicants may place copies of their résumés in a ring binder for general display; documents in this binder will identify applicants by number only to assure confidentiality and make it easier to connect in the marketplace under controlled circumstances.

Unless prior arrangements have been made, résumés and curriculum vitae not claimed at the end of the conference will be shredded, job applications not picked up by prospective employers will be mailed to them with a bill for mailing expenses, and all job announcements placed in the Job Service Room will be kept on file by the service. In addition, AIC members unable to attend may request copies of all jobs advertised at the conference by sending a self-addressed stamped envelope. The prospective employers who use the service will be surveyed to determine areas for improvement.
CONFERENCE REPORT

Museums In Historic Buildings

The second symposium on Museums in Historic Buildings was held in New Orleans, Louisiana, September 23-25, 1991. Cosponsored by the AIC and the Association for Preservation Technology (APT), the symposium brought together more than 100 professionals, (including architectural and collections conservators, engineers, architects, curators, directors, and project managers, to discuss the problems inherent in housing collections in buildings not intended as museums. Many of the sessions were held in the U.S. Mint, which has itself been recycled as part of the Louisiana State Museum; the first presentation was a case study of the Mint. A second presentation discussed the restoration of the Cabildo, another Louisiana State Museum building that should be familiar to many AIC members who worked to stabilize the collections housed there that were damaged in a fire in 1988. The two points of view presented—that of the architect and that of the museum director—sparked heated discussion for the remainder of the symposium.

Technical papers dealt with a variety of special problems, including the use of natural ventilation to influence relative humidity in historic buildings, inexpensive methods of monitoring and controlling relative humidity, and the possibility of arriving at guidelines for specific RH levels for different types of collections. Individual case studies reported on buildings as varied as a Frank Lloyd Wright house and studio, a 19th-century mansion, and an 18th-century Connecticut homestead.

An interesting evolution in addressing the basic problem was evident. In the first symposium there had been an emphasis on the methods of accommodating mechanical environmental control systems in historic buildings. In

the second symposium several theoretical and philosophical papers suggested that when considering the needs of collections and historic buildings together, the use of mechanical systems may not be appropriate. The growing recognition that the preservation of a collection should not be at the sacrifice of a building was a significant contribution of the symposiums.

A set of principles to govern the preservation of historic buildings and the collections housed in them was adopted in draft form at the second symposium. After some additional editing these principles will be published in various professional publications with the hope that they will guide those dealing with such situations.

A third symposium is planned as a pre-session of the 1993 AIC annual meeting in Denver.—Paul Hunnemstein

LETTER TO THE EDITOR

Dear Ms. Christensen:

I think the new AIC News is quite wonderful. I actually read the issue before I filed it away this month!

Editorship is a big job (I know from having done it myself), and I wish you the best of luck. This is a great beginning.—Sarah Lowengard, New York, NY.

FROM THE EDITOR

At the risk of sounding shamelessly commercial, I want to give readers a preview of coming attractions. In our next (March) issue, look for reviews of the December 1991 Conservation Analytical Laboratory Suction Table Seminar, and the November 1991 Ancient and Historic Metals Symposium at the Getty Museum. The report on the Getty Symposium was actually written for this issue, but we ran out of space and so have to hold it until March. We aren't kidding when we say "All the news that fits." The suction table seminar was a particularly thought-provoking meeting, and since the proceedings will not be published, our March issue will provide you with your one and only chance to find out what went on. We promise you all of the pertinent information without the stress/strain diagrams.—Carol Christensen

OBJECTS OF AFFECTION: Miniatures

Detailed and exact reproduction period frames from 1510 to Present. Molds, castings and machining taken directly from original period frames. Curved or convex glass custom-made to replace damaged or lost lenses. Collection surveys, conservation treatment for miniatures and frames available.

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AIC News, January 1992

A QUERIES SECTION WAS ADDED TO THE PMG COLUMN IN THE MARCH 1992 AIC NEWS. ANYONE WHO WOULD LIKE TO REACH THE ENTIRE MEMBERSHIP WITH SPECIFIC TECHNICAL QUESTIONS FOR WHICH THEY CANNOT FIND ANSWERS MAY SUBMIT THE QUESTIONS TO ME, ALONG WITH YOUR NAME, ADDRESS, PHONE, AND FAX NUMBERS. BRIEF QUERIES WILL BE PUBLISHED ALONG WITH THE RELEVANT INFORMATION, AND ANYONE WISHING TO ASSIST WILL RESPOND TO YOU DIRECTLY. THIS COLUMN IS AN OPPORTUNITY TO REACH MANY PEOPLE WHO MAY HAVE ADVICE THAT WILL HELP YOU.

ANNUAL MEETING: THE PMG SESSION IS SCHEDULED FOR FRIDAY, JUNE 5, AND THE PROGRAM LOOKS PROMISING. THANKS TO THOSE WHO HAVE COME FORWARD VOLUNTARILY AND OTHERWISE TO GIVE PRESENTATIONS. AS MENTIONED IN THE NOVEMBER 1991 AIC NEWS, A TIPS SESSION IS AGAIN INCLUDED IN THE PROGRAM. ANYONE INTERESTED IN CONTRIBUTING A 10-MINUTE PRESENTATION ON A SPECIFIC TREATMENT, PIECE OF EQUIPMENT, OR LAB PROCEDURE SHOULD CONTACT GARY ALBRIGHT, PROGRAM CHAIR.

A DRAFT OUTLINE FOR THE FIRST CATALOG ENTRY HAS RECENTLY BEEN COMPLETED. CONTRIBUTORS FOR THIS SECTION, WHICH IS ON CASED PHOTOGRAPHS, ARE BEING SOUGHT. INTERESTED PARTIES SHOULD CONTACT NORA KENNEDY, 635 NE, WASHINGTON, DC; OR JOHN MCELHONE, NATIONAL GALLERY OF CANADA, 380 SASSUS DR., P.O. BOX 427, STATION A, OTTAWA, ON, CANADA K1N-9N4; (613) 991-0011.

PUBLICATIONS: THE FOLLOWING RECENT PUBLICATIONS WILL BE OF INTEREST TO MANY MEMBERS:


ARSAG. SAVOYARD AND CONSERVATION DES PHOTOGRAPHIES, DESINS, IMPRIMES ET MANUSCRIPTS, ACTES DES JOURNEES INTERNATIONALES D'ETUDES DE L'ARSAG. PREPRINTS/PROCEEDINGS FROM THE 1991 CONFERENCE. AVAILABLE FROM: ASSOCIATION POUR LA RECHERCHE SCIENTIFIQUE SUR LES ARTS GRAPHIQUES, 36, RUE GEOFFROY ST. HILAIRE, 75005 PARIS, FRANCE.


AMIA CONFERENCE, NOVEMBER 5-9, 1991: THE ASSOCIATION OF MOVING IMAGE ARCHIVISTS IS A PROFESSIONAL ASSOCIATION "ESTABLISHED TO PROVIDE FOR COOPERATION AMONG INDIVIDUALS CONCERNED WITH THE COLLECTION, PRESERVATION, EXHIBITION AND USE OF MOVING IMAGE MATERIALS." DOUG NISHIMURA (IMAGE PERMANENCE INSTITUTE, RIT) PARTICIPATED IN A PANEL TITLED "VINEGAR SYNDROME FOLLOW-UP: IMPLICATIONS FOR ARCHIVAL PRIORITIES AND POLITICS." ANOTHER PANEL DISCUSSED VIDEO TAPE RESTORATION. FOR FURTHER INFORMATION CONTACT AMIA OR DOUG NISHIMURA, IMAGE PERMANENCE INSTITUTE, RIT/FE. GANNETT MEMORIAL BLDG., P.O. BOX 9887, ROCHESTER, NY 14623-0887.

TEXTILES

PHOTOGRAPHIC MATERIALS

TASK FORCE QUESTIONNAIRE: APPROXIMATELY 50 PEOPLE RESPONDED TO THE AIC TASK FORCE ON CONSERVATION RESEARCH AND TECHNOLOGICAL STUDIES QUESTIONNAIRE. TO THOSE OF YOU WHO DID, THANK YOU. WE ARE ASSURED THE INFORMATION WILL BE PUT TO VERY GOOD USE.

 quieres: Starting with the March 1992 AIC News, a Queries section will be added to the PMG column. Anyone who would like to reach the entire membership with specific technical questions for which they cannot find answers may submit the questions to me, along with your name, address, phone, and fax numbers. Brief queries will be published along with the relevant information, and anyone willing to assist will respond to you directly. This column is an opportunity to reach many people who may have advice that will help you.

ANNUAL MEETING: The PMG session is scheduled for Friday, June 5, and the program looks very promising. Many thanks to those who have come forward voluntarily and otherwise to give presentations. As mentioned in the November 1991 AIC News, a Tips Session is again included in the program. Anyone interested in contributing a 10-minute presentation on a specific treatment, piece of equipment, or lab procedure should contact Gary Albright, program chair.

A reminder: Those wishing to participate in the one-day trip to Rochester (see the November AIC News), scheduled for the day before the conference begins, should register early, as space is available on a first-come-first-served basis.

PHOTOGRAPH CONSERVATION CATALOG: A DRAFT OUTLINE FOR THE FIRST CATALOG ENTRY HAS RECENTLY BEEN COMPLETED. CONTRIBUTORS FOR THIS SECTION, WHICH IS ON CASED PHOTOGRAPHS, ARE BEING SOUGHT. INTERESTED PARTIES SHOULD CONTACT NORA KENNEDY, 635 NE, WASHINGTON, DC; OR JOHN MCELHONE, NATIONAL GALLERY OF CANADA, 380 SASSUS DR., P.O. BOX 427, STATION A, OTTAWA, ON, CANADA K1N-9N4; (613) 991-0011.

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UPDATE SESSION: HELP! We need more contributors. Please send contributions on: preventive conservation; exhibition and storage concerns; developments in treatment; or developments in materials analysis. Contact: Steve Koob by January 15 with short suggestions, new developments, or ideas you would like included.

BUFFALO OSG MEETING: The program for our joint session with the Architecture group is now set. Thanks to all who submitted ideas and abstracts. The afternoon OSG session will again feature small group discussions including archaeological/ethnographic, decorative arts and sculpture, functional and historic objects, outdoor sculpture, and a new group on preventive conservation in exhibition and storage. Come prepared with slides, photos, and/or samples. We hope to encourage the same free and informal exchange of information and discussion of experiences and resources we enjoyed last year. Your time limit is 5-10 minutes (no scripts, please); come with a brief, camera-ready abstract for the 1992 OSG Postprints. If you are willing to serve as a group leader, contact: Dale Kronkright, San Francisco, CA 94116.

Mailing: Please return your OSG ballot and science questionnaire now if you haven't already done so. Sincere thanks to: Michelle Mendez, Michelle Barger, Leila Goldstein, Susanne Ganssick, Jean-Louis Lachevre, and Mimi Leveque for invaluable help with the mailing. The outcome of voted issues will appear in the next AIC News.

NEWS YOU MIGHT WANT TO READ: Your participation is requested in an effort to make the OSG columns more useful to members. Please send brief items you would like to communicate to your colleagues; reports of unusual materials you are treating or are using in treatment, examination, documentation, or your lab; news on areas of research interest; requests for help or information; and brief highlights of conferences or meetings attended. Other ideas are most welcome. Please contact Pam Hatchfield before the next deadline, February 3.

NEW PRODUCTS: Passive samplers are now available for formaldehyde, ozone, and sulfur dioxide that are capable of measuring in the parts per billion range. Samples are returned to the vendor and analyzed by HPLC. Contact: Daniel Grogan and Associates, Telephone Rd., Venturea, CA 93063.

ARTICLES: You may not have seen the following: E. Canin and L. Bone, "Disaster Planning: Preventive Measures Make a Difference," WAAC News 13, no. 3 (September 1991), 13-20.

RESEARCH INTERESTS: Norman Tennent is gathering information on conservators who have become sensitized to epoxy resins. Please contact him if you've had this experience. Confidentiality will be maintained. He is also investigating corrosion products on ancient bronzes that may be partly organic and/or related to previous treatment with materials such as sodium carbonate or to burial in high-sodium environments. Have you seen fluffly, bright blue corrosion blossoming on your bronzes? Contact: Norman Tennent, Department of Chemistry, The University, Glasgow G23 8QQ, Scotland; (041) 357-9292.

Anyone who has seen ancient bronzes coated with lead, either in antiquity or as attempted modern restoration, is requested to contact: Susan Stock, Royal Ontario Museums, Conservation, 100 Queen's Park, Toronto, Ontario, MSS 2C6 Canada.

Pamela Hatchfield is interested in knowing what commercial coatings and paints you use in exhibition and storage case construction.

MATERIALS: It was reported earlier in the AIC News that attapulgite clay, one of our favorite poulticing materials, was carcinogenic due to the sharp, spiky shape and small size of its particles. Some of us are using fumed silica such as Cabosil or Degussa Aerosil products as a substitute but find it difficult to handle and difficult to remove completely from the surface of porous materials. Has anyone found a better substitute?

HEALTH HAZARDS: d-Limonene is being widely marketed as a new, nontoxic, natural source solvent with properties similar to turpentine. It is based on citrus oils and has a deceivingly pleasant, orange citrus odor. Carcinogenic effects were found in male rats tested in a recent National Toxicology Program (toxicology report 347). Contact: Center for Safety in the Arts, (212) 227-6220.

AIC ADVISORY GROUP: The Internal Advisory Group meets January 6. Please call Pam Hatchfield with concerns you would like brought before the AIC Board of Directors.

SOS! UPDATE: Save Outdoor Sculpture! (SOS!) is a joint project of the National Museum of American Art, Smithsonian Institution, and the National Institute for the Conservation of Cultural Property, Inc. The project will establish a comprehensive base of information about outdoor sculpture and focus attention on preservation of this cultural resource. SOS! Update, published three times annually, is available free of charge and reports on the project's progress and activities related to outdoor sculpture in the U.S. Articles on topics of interest to the field are invited—Pamela Hatchfield, Chair, San Francisco, CA 94116; Fax: (415) 742-1252.

BOOK AND PAPER

BOOK AND PAPER

Plans for our program in Buffalo are final, and we have another full day of activities to look forward to. The deacidification and Paper Catalog revision sessions in Albuquerque were so well received by the membership that we've decided to experiment further with the group discussion format for this year's program. The Buffalo meeting will include another Paper Catalog discussion session, a session on chemistry-related questions, and a group discussion on conservation issues in archives. The individual presentations will touch on many topics of interest, such as the effects of deacidification in the treatment of objects, removal of enzymes, problems with iron gall ink, removal of varnish from paper objects, a papermaker's tour, and uses of Gore-Tex in treatments. Thanks to all of you who submitted abstracts or are organizing a session.

The assistant program chair, Paula Volent, is at work planning the BPG reception in Buffalo. Business that will take her to Buffalo in the near future will allow her to complete arrangements for an exciting prospect, which we should be able to announce in the next AIC News—Carol Turcan, Program Chair.

Thanks to all the authors and presenters who have submitted papers to the 1991 Book and Paper Group Annual. This year's annual will include most of the papers from our BPG session in Albuquerque as well as several that have been volunteered by members. It is wonderful to see so many members taking advantage of the Annual to share their work and ideas with the whole membership. I encourage everyone to submit articles, of any length, and to use this publication to report on their projects. I would like to especially encourage submissions that present useful techniques that conservators have discovered in their work.

AIC News, January 1992
I will be attending a meeting of the AIC Internal Advisory Group (all specialty group and committee chairs) in Washington, DC, on January 6. The purpose of this meeting is to improve communication, answer questions, and address issues in an effort to increase discussion among specialty groups, committees, and the AIC Board. I will report on it in the next AIC News.—Robert Espinosa, Chair.

PAINTINGS

As I write this, the holidays are approaching and the final schedule for the annual meeting is being set. We had an embarrassment of riches this year in the number of abstracts that were submitted—a good three times more than we have the time to present. It was exciting to find that there are so many people out there willing to put the time and effort into sharing their work with us but a little depressing to have to turn down so many good papers. Now we’re looking for ways to share more of this work with the membership. One option we are considering is to print some of the previously unpublished papers in the Annual. With more than 650 members in the Paintings group, we think it’s time to find a few more places to disseminate information. Without competing with the Journal or Studies, the Annual may be a viable alternative.

Another subject that deserves some attention is Studio Tips. This session at the AIC meeting has grown in size and popularity every year, and I think it’s safe to say we could probably fill an entire day’s program with tips if we tried. Jim Bernstein and Steve Prins have done Herculean jobs gathering and organizing this material. If interest continues to grow, we may need to find other outlets for tips as well. One option might be to include a regular Tips section in this column and present a Best of Tips session at the annual meeting.

Since the AIC News is a good opportunity to provide members important information, I welcome brief submissions on such issues as current research, health and safety, studio tips (agial), and ethical concerns. Send us your submissions and let us hear from you if you have other thoughts or other concerns for the group.—Christine Daulton, Chair.

[Editor’s note: Please read the materials column in this issue for instructions on how to prepare HALS-stabilized dammar varnish using Tinuvin 292.]

ARCHITECTURE

The response to our request for volunteers in the November 1991 AIC News column was, to say the least, underwhelming. Is anybody out there? Even if architectural conservation is not your primary occupation, if you are a member of the ASG we could use your help. Please read the November ASG column and consider volunteering some time to a committee. We particularly need people to work on the Membership Committee, as our success depends on growth. Encourage your colleagues to join us; membership forms are available from Lorraine Schnabel or from the AIC office. Just call.

Plans for the annual meeting program are proceeding nicely. We have received a number of interesting abstracts for the joint session with the Objects Specialty Group on the treatment of outdoor monuments and sculpture. If you are interested in helping with the program, please call Lorraine Schnabel.

David Wessel attended the ASTM meeting in October in San Diego, CA, taking part in all of the task group sessions for Committee E6.24. He is happy to report that the members of the committee and the task force groups seem to want our input very much; look for a fuller report on the activities of ASTM in the May AIC News. Individual membership in ASTM (and the ASG ASTM committee) is only $50 (which also gets you one free book of standards); membership forms (both general and for Committee E6.24) are available from Lorraine Schnabel.

Frank Matero and the Documentation Committee are actively working on compiling information on the state of the art in documentation of architectural conservation projects both nationally and internationally. Look for a fuller report on the committee’s progress in the May AIC News.—Lorraine Schnabel, Secretary/Treasurer.

STUDIO TIPS: Holly Maxson suggests the use of a plastic bag filled with kitty litter as a moldable support and/or weight for works of art with contoured surfaces. She recently had to support a photographic portrait mounted on a dome-shaped piece of cardboard. A plastic garbage bag filled with fresh kitty litter was placed in a large photographic tray and then shaped to correspond to the face of the photograph. With the photograph safely in its kitty litter cradle, Holly lined the reverse with Japanese tissue strips, then covered it with absorbent felt. Finally, for drying, she placed a second kitty litter-filled bag on the reverse. The litter could be evenly distributed within the bag to maintain overall contact and moderate pressure on the photograph.

...continued in next issue.

1992 DEADLINES

Membership
The deadlines for receipt of Professional Associate and Fellow applications in the AIC office are January 15, May 1, July 14, and October 15.

FAIC Endowment
Applications for endowment funds must be postmarked by February 3.

JAIC
The deadlines for submitting articles to the Journal of the American Institute for Conservation are: February 3, May 1, and November 2.

Contact the AIC office for more information.
Professional Obligations

A statement in the "Preamble" to the Code of Ethics charges each conservator, regardless of place of employment—"private practice or on the staff of an institution or regional center"—with "obligations not only to the historic and artistic work [with] which he is entrusted, but also to their owners or custodians, to his colleagues and trainees, to his profession, to the public and to posterity." Unfortunately, in the COE/SOP the presentation of these obligations is often ambiguous and sometimes contradictory.

In this supplement, the Ethics and Standards Committee examines a number of broadly related topics. They are considered to be the basis for a conservator's "professional obligations." Among the issues addressed are: integrity of the object; consultation and referrals; slander; authentication, art dealing, appraising, and expertise; conflicts of interest; proprietary rights; education of the public and auxiliary personnel, and self-education.

The questions that follow each discussion in this supplement are not rhetorical: We look forward to a response from the AIC membership.

Debbie Hess Norris, Chair
Carol Aiken
Donna Strahan
Nancy Ash
Dan Kushel

Key to Abbreviations of Organizations Whose Codes of Ethics are Referred to Throughout the Text

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<tbody>
<tr>
<td>IIC-CG</td>
<td>The International Institute for Conservation of Historic and Artistic Works—Canadian Group, Box 9195, Ottawa, Canada K1G 3T9</td>
</tr>
<tr>
<td>CAPC</td>
<td>The Canadian Association of Professional Conservators, c/o Canadian Museums Association, Suite 400, 280 Metcalf Street, Ottawa, Canada K1P 1R7</td>
</tr>
<tr>
<td>IIC-CG/CAPC</td>
<td>Please note that IIC-CG/CAPC The Code of Ethics and Guidance for Practice is a joint publication. We should also note that the AICCM Code of</td>
</tr>
<tr>
<td>Ethics and Standards Committee should not be confused with the Code of Ethics and Standards of Practice.</td>
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The Membership Responds

In response to the questions asked in the Ethics and Standards Committee Supplement Number 1 (September 1991), the AIC membership reacted favorably to the possibility of reformulating our current Code of Ethics and Standards of Practice.

Respondents indicated that the present bipartite structure is generally unclear and excessively repetitive. They felt that the proposed restructuring of our current COE/SOP would allow for the clarification of, and differentiation between ideal principles and related standards of practice. One member noted that there is a pressing necessity to define the principal "audience" for such a document, and at the same time suggested that our revision must be kept as clear and concise as possible—warning that the use of terminology such as "canons" and "ethical standards" may sound pompous.

Respondents generally preferred the hierarchical structure (broad principal of conduct followed by ethical standards, rules of conduct where appropriate, and commentaries). It was felt that this format would allow for a strong distinction between both aspirational and mandatory behavior. Members noted that our organization must determine if the majority prefer an aspirational document or one which is capable of enforcement via disciplinary action. Furthermore, we must begin to discuss how we will "regulate" ourselves, as well as implement and enforce our amended document, should this become necessary practice.

It has been further suggested that the Ethics and Standards Committee should supply the membership with a restructured format, thus providing a valuable basis to discuss the relative merits of further reorganization. (The committee will attempt to do so.)

In Supplement Number 1 members were asked to comment on the necessity for the inclusion of specialty-specific commentaries. Respondents appear to be split on this issue. Advocates commented that these specialty-specific statements are absolutely essential to the "correct" interpretation of the Standards of Practice. Other members cautioned that increased commentaries may create a long, tedious, and "unworkable" document.

The Ethics and Standards Committee would like to thank all AIC members who responded to the questions posed in Supplement Number 1. Further consideration of these issues is encouraged and welcomed.

AIC News, January 1992
Index To Professional Obligations Topics

Authentication SOP I C; SOP IV A6; COE V C; SOP II D; SOP II F1

Competence COE II B; SOP II C

Conflict of Interest COE V C; COE V D; SOP II F

Education

Self-education COE II G

Of public COE VA

Expertise COE V C; SOP II F1; SOP III D; SOP IV A6

Facilities COE II B; SOP II C

Integrity

Of public COE VA

Of conservators COE V E; COE V B

Of object COE II A; SOP II A; COE II C

Intermediaries COE IV D

Legal proceedings SOP III C4; SOP III A7; SOP II D

Professional attitudes SOP II A

Professional obligations

To artistic works COE II C; COE III D; COE I; COE II A; SOP II A

To custodians or owners COE I; COE III D

To colleagues COE I; COE IV A

To posterity COE I

To profession COE IV A; COE IV B

To public COE I; COE V B; COE V A

To self COE II G

To trainees COE I; COE II H; COE IV B; COE IVA

Proprietary rights COE IV A

References COE IV C

Referrals COE IV G

Slander COE IV I

Volunteers COE H

In presenting the following discussion the pertinent sections of the AIC document are quoted as they presently appear; the headings for these sections are in boldface. Beneath these quotes are parallel quotes taken from other conservation codes, followed by summaries of comments collected from the specialty groups and the AIC membership over the years. Individual points or comments are prefixed with an * . Comments of the Ethics and Standards Committee are presented in italic.

Integrity of the Object

The integrity of the object is addressed in the COE and elaborated upon in the SOP. However, it is somewhat unclear in these passages whether the admonition to respect the integrity of the object is meant to be a definition of a fixed ideal of behavior or a more flexible measure used to judge ethical behavior.

AIC/COE II A: Respect for Integrity of Object. All professional actions of the conservator are governed by unswerving respect for the aesthetic, historic, and physical integrity of the object.

AICSOP II A: Professional Attitude. It must be axiomatic that all professional actions of a conservator be governed by unswerving respect for the integrity of historic and artistic works. Such respect is manifest not only in policies of restoration, but in selection of courses of treatment, in safeguarding against accident, protection against loss and strict avoidance of misinterpreting technical evidence.

Other professional codes have passages implying similar intentions, but not all codes use the word integrity, and some offer greater flexibility in application.

- It is the responsibility of the conservator, acting alone or with others, to constantly strive to maintain a balance between the cultural needs of society and the preservation of that cultural material. (IIC-CG/CAPC)

- * . . . task is to comprehend the material aspect of objects of historic and artistic significance in order to prevent their decay, and to enhance our understanding of them so as to further the distinction between what is original and what is spurious. (ICOM)

- The conservator-restorer must be aware of the documentary nature of an object. Each object contains singly or combined—historic, stylistic, iconographic, technological, intellectual, aesthetic, and/or spiritual messages and data. Encountering these during research and work on the object, the conservator-restorer should be sensitive to them, be able to recognize their nature, and be guided by them in the performance of his task. (ICOM)

Another dimension of the concept of respect for the integrity of the object, that of an advocate for the object, is addressed in the appraiser's code.

- The appraiser's primary obligation to his client is to reach complete, accurate, and pertinent conclusions and numerical results regardless of the client's wishes or instructions in this regard. (ASA)

Specialty group responses indicated that a clearer definition of "respect for integrity" may be required.

- The word "cultural" should be added to include cultural use of religious and sacred objects. (Objects group)

- "Integrity of the object" was a concept largely defined in response to needs of painting conservation . . . book conservators, for example, routinely perform treatments which may be considered drastic interventions . . . leading to a conflict between the abstract idea and the demands of treatment. (Book and Paper Group)

Individual AIC members have also attempted to provide greater clarification for the meaning of these passages.

- Integrity encompasses all aspects of an object—its physical, aesthetic, historic, etc. characteristics.
• We must acknowledge that some aspect of an object’s integrity may be compromised by treatments aimed at preserving or restoring other qualities of its integrity... [consequently conservators] must work closely with owners, scholars, scientists, artists, cultural leaders, and other specialists in making the difficult decisions involving the degree and nature of treatment.

Questions: Integrity of the Object

1. Is respect for integrity of the object a concept required?
2. How would you clarify "respect for..."?
3. Does the phrase "respect for the integrity of the object" adequately define the basic relationship between the conservator and the object, or is additional discussion or modification of the concept required?

Consultation & Referrals

For the conservator, safeguarding the integrity of an object may mean extensive consultation with colleagues or referral to another practitioner.

AIC/COE IV: Request for Consultation. If, for any reason, before or during treatment the owner or custodian desires another opinion on procedure through consultation with another conservator, this should not be regarded as evidence of lack of confidence and should be welcomed by the conservator.

AIC/COE IV H: Misuse of Referral in Client-Conservator Relationships. Where clients have been referred for consultation or treatment, the conservator to whom they have been referred should, unless it was obviously otherwise intended, return the client to the original conservator as soon as possible. Efforts, direct or indirect, in any way to encroach upon the professional employment of another conservator are considered unprofessional.

• Interdisciplinary cooperation is of paramount importance, for today the conservator-restorer must work as part of a team... The work of the conservator-restorer can and should be complemented by the analytical and research findings of scholars. Such co-operation will function well if the conservator-restorer is able to formulate his questions scientifically and precisely, and to interpret the answers in the proper context. (ICOM)

• Request for a Second Opinion. If, for any reason, before or during treatment, the owner requests the opinion of another conservator, this request shall be respected by the original conservator. (IIC-CG/CAPC)

• Referrals. If the conservator lacks the necessary experience or equipment to perform a task, the advice of other professionals should be sought or the owner should be referred to a conservator more experienced or better equipped to carry out that particular task. (IIC-CG/CAPC)

At this juncture, when additional professional participation is requested, the conservator assumes responsibilities not only to an owner but to his colleagues.

AIC/COE V B: Safeguarding the Public Interest. In the interests of the public as well as their own profession, conservators should observe accepted standards and laws, uphold the dignity and honor of the profession and accept its self-imposed disciplines. It is the right of any conservator to give proper advice when it is requested by those seeking relief against negligent or unethical practices. For the good of the profession, conservators have explicit obligations concerning illegal or unethical conduct. Further, each conservator should do his part to safeguard the public against illegal or unethical conduct by referring the facts of such delinquency to the president of the AIC as described in the Bylaws, Section II, 12.

Questions: Consultation & Referrals

1. Are all of these points necessary or appropriate to include in the COE?
2. Are there additional issues concerning consultation and referrals that should be addressed in the COE?

Illegal or Unethical Conduct

In the present COE the conservator is admonished to:

A) seek assistance when aspects of the project at hand are beyond his expertise;
B) respect the request of a client for an outside opinion on any aspect of the project;
C) make no attempt to win away the client from the primary conservator while acting as a consultant.

Unfortunately, a dilemma may exist when advice is requested by those seeking relief against negligent or unethical practices. For the good of the profession, conservators have explicit obligations concerning illegal or unethical conduct.

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The AIC currently addresses allegations of unethical or illegal activities by following these procedures:

**Bylaws, Section II, 12.** Allegations of unethical conduct should be reported in writing to the President of the AIC. Upon receipt of such written allegations the President of the AIC shall within thirty (30) days of receipt of said complaint notify the alleged offender(s) in writing of the charges and shall forward the complaint to the chair of the Ethics and Standards Committee (as described in Section VI, 2,b) with a request that it determine whether or not the complaint merits investigation.

If the Ethics and Standards Committee determines that the matter requires investigation it shall give written notice of its intent to investigate stating with specificity the issues under investigation and setting forth a timetable for the production of evidence. Both the accused and the complainant shall receive the notice and shall be entitled to give written and, at the Committee's discretion, oral testimony, and to provide other evidence for the Ethics and Standards Committee which shall, in turn, present such evidence to the AIC Board of Directors.

After receipt and consideration of the evidence provided by the Ethics and Standards Committee, the AIC Board of Directors will render a written decision containing its opinion and setting forth sanctions, if any, necessary to protect the integrity of the AIC. Such decision shall be made within sixty (60) days of receipt of all evidence.

Such decision is subject to appeal to the Appeals Committee (as a standing committee described in Section VI, 2,c). Such appeal must be requested in writing within thirty (30) days of receipt of the written decision by the AIC Board. Only the member whose conduct is alleged to be unethical may appeal the decision of the AIC Board. The Appeals Committee shall base its decision solely upon the evidence produced and presented to the AIC Board which shall furnish it to the Appeals Committee within fifteen (15) days of receipt of said request for appeal. The Appeals Committee will enter its decision affirming, reversing or modifying the Board's decision and will return its decision within sixty (60) days to the Board for appropriate action.

All correspondence regarding such alleged unethical conduct shall be held in the strictest confidence by each individual involved.

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**AIC/COE IV 1: Comment on Qualifications of Another Conservator.**

It is unethical for a conservator to volunteer adverse judgement on the qualifications of and procedures rendered by another conservator except as such comment shall be to the mutual benefit of all concerned. In expressing an opinion about another practitioner, either voluntarily or at the request of someone outside the profession, the conservator must always conscientiously consider the integrity of slander and must scrupulously base his statement on facts of which he has personal knowledge. If his opinion is uncertain or dependent on hearsay, it is more constructive to withhold comment and to recommend instead someone of whom he has no doubt.

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all appraisers (whether members of the Society or not) who subscribe to and practice in accordance with the Principles of Appraisal Practice of the Society. The Society declares that it is unethical for an appraiser to injure, or attempt to injure, by false or malicious statements or by innuendo the professional reputation or prospects of any appraiser. (ASA)

Specialty groups have proposed that the following modifications be considered:

- In expressing an opinion about another conservator either voluntarily or at the request of someone outside the profession, the conservator must always conscientiously consider the inquiry of purposely casting professional doubt, or of slander and must scrupulously base his statements on facts of which he has personal knowledge. (Objects group)

  "If a conservator finds the professional activity of another conservator beyond the Code of Ethics and Standards of Practice, then they may contact the Committee of Ethics and Standards and submit a formal complaint." The addition of [this section] allows the reader to know that a Committee on Ethics and Standards exists to help monitor the professional practices of the AIC members who are Fellows and Professional Associates. Further, AIC should publish the proper procedures for making a complaint. (Objects group)

  Conservators are also admonished to observe and respect personal limits of professional competence.

AIC/COE II B: Competence and Facilities. It is the conservator's responsibility to undertake the investigation or treatment of a historic or artistic work only within the limits of his professional competence and facilities.

AIC/SOP II C: Assumption of Responsibility. It is a conservator's responsibility to contract for investigation or treatment only to the limits of his professional competence and facilities. Should one not be trained or equipped for a full scientific study by generally accepted current technical means, any specific limitations must be stated and accepted by both parties from the beginning. Whenever further opinion seems to be required, such further opinion or opinions are a necessary part of a comprehensive report. In the same manner, a conservator will be held irresponsible if he undertakes to carry out a course of treatment for which he is inadequately trained or equipped.

Few changes in the content of these sections have been suggested by the analysis of other codes or individual commentary.

- The conservator-restorer works on the object itself. His work, like that of the surgeon, is above all a manual art/skill. Yet, as in the case of the surgeon, manual skill must be linked to theoretical knowledge and the capacity simultaneously to assess a situation, to act upon it immediately and to evaluate its impact. (ICOM)

- A significant concern has been voiced about how the AIC addresses poor workmanship. (Photographic Materials group)

  Individual conservators have suggested, however, that both humility and judgement are necessary and appropriate traits for conservators.

For the reasons above, conservators must have personal knowledge of the capabilities of those whom they recommend or provide references in a professional capacity.

COE IV C. References. A conservator should not recommend or provide a reference for a person applying for a position as a professional conservator unless the conservator has personal knowledge that the applicant's training, experience and performance qualify him for the position.

Questions: Illegal/Unethical Conduct

At present, the Code's singular requirement is that those who have knowledge of unethical conduct report such conduct to the AIC Board for action under Bylaw II.12.

1. Do you believe that the present Code's handling of illegal/unethical issues is sufficient for our needs?
   a) If not, is the Code at fault, or is it the Bylaws with which you take issue?
   b) If you find some fault on the part of the Code, how would you correct it?

2. Do you, therefore, feel that the FAIC referral system is in direct conflict with COE IV C?

3. If a conflict exists, how would you recommend that we resolve this situation?

4. Does the educational brochure accompanying each referral list address part of this conflict?

The conservator is admonished to undertake treatments within the limits of his professional expertise.

5. Does the matter of poor workmanship need to be addressed directly?

6. If so, do you consider the question of poor workmanship to be one of illegal or unethical practice, or a different matter?

Authentication & Expertise

In dealing with the public, conservators may be called upon to provide information bearing on authentication or expertise.

AIC/SOP I C: [One of the three categories of professional practice is:] Supplying previously developed reference data which may bear on condition, authenticity, authorship or age of specific objects. This can be either by formal publication or private communication.

AIC/SOP IV A6: Where evidence indicates forgery, tests which can supply the necessary information on materials and structure shall be employed. After thoroughly checking his results, the examiner shall recommend consultation with one or two disinterested individuals qualified by scientific or art historical training to review the evidence.

AIC/SOP II D: Interpretation of Evidence. An investigator has the...
obligation to present all the evidence he has developed about an object commissioned to him for study, favorable or otherwise, and also to supply from his professional knowledge a clear exposition of the significance of each part of the evidence. It will be held improper for him to make outright formal declarations as to age, authenticity and the like (which subsequently might form the basis for a claim or legal action) when each declaration exceeds the logical development of the specific evidence.

The ethical positions, as well as the distinctions between providing expertise and authentication should be clarified.

**AIC/COE V C:** Expertise. Although the results of his examination and treatment of historic and artistic works may make it possible for him to contribute knowledge to the history of art and to the verification of the authorship or authenticity of an object, the issuing of paid expertise or authentications may involve conflict of interest and is not an appropriate or ethical activity for a conservator.

**AIC/SOP II F1:** [Outside Activities. It shall be considered inconsistent with the professional integrity of conservators. . . to engage in the following outside activities:] Issuing of [of] paid "expertise" or authentication.

Specially groups and individual commentary reflect concern that our profession currently prescribes any activities pertaining to the issuance of paid expertise. It seems unfair to bar conservators from the legitimate exercise of the use of their expertise gained from their work, and in many instances the issues for which they are both well educated and qualified.

* On the subject of paid expertise it is not clear exactly what is the problematic area. If it is only the matter of authentication, can one theoretically provide assessment of condition, extent of restoration, etc.? How should the conservator handle request for x-radiographs, pigment analyses, etc.? Is this not a legitimate part of the conservator’s practice? (Paintings group)

Information relating to authentication or expertise may be used in legal proceedings. In the following passages there is clearly a contradiction, concerning responsibilities which must be resolved.

**AIC/SOP III C4:** [On completion of the investigation, the investigator shall . . . ] State what limitations, if any, he may wish to place on the findings. That is, whether or not the findings may be used voluntarily in legal proceedings; whether or not they may be quoted in formal publications or in oral declarations.

**AIC/SOP III A7:** In initiating the study the owner shall send to the examining agency a written request stating whether any of the evidence produced is intended for use in legal proceedings.

**AIC/SOP II D:** Interpretation of Evidence. An investigator has the obligation to present all the evidence he has developed about an object commissioned to him for study, favorable or otherwise, and also to supply from his professional knowledge a clear exposition of the significance of each part of the evidence. It will be held improper for him to make outright formal declarations as to age, authenticity and the like (which subsequently might form the basis for a claim or legal action) when each declaration exceeds the logical development of the specific evidence.

**Questions: Authentication & Expertise**

The AIC Code (SOP II, D) allows for a conservator to make outright declarations of authenticity as long as: (1) the declaration "does not exceed the logical development of the specific evidence"; and (2) he is not paid for the service (COE V, C; SOP II, F1).

1. Do you feel this position is problematic? a) Should authentication services be prohibited? or b) If authentication services are permitted should payment be permitted or prohibited?

2. If you feel that authentication services by conservators and conservation scientists should be prohibited, why? (i.e. because declarations of authenticity frequently involve considerations of art and cultural history which require knowledge in areas outside of the conservator’s area of expertise)

3. If you feel that authentication is a legitimate function of the modern conservator and that it can be rendered as a paid service, what are your reasons for supporting this position?

4. Should the Standards of Practice be explicit in the requirement for analytical studies (SOP III, Procedures for Initiating, Conducting and Reporting on Scientific Analytical Studies . . .) yet not as strict in other areas of authentication or paid expertise?

**Art Dealing, Appraising, & Conflicts of Interest**

The AIC documents are more explicit than other professional codes in prohibitions against appraisals, art dealing, and conflicts of interest. It must be noted that our current Code does not prohibit appraisal for a fee if the conservator is a professional member of a recognized national association of appraisers. In doing so our Code attempts to recognize that a conservator may develop special expertise in a class of objects which they frequently encounter. However, engaging in the business of selling or purchasing these "objects" for profit is not, at this point in time, considered to be ethical behavior.

**AIC/COE V B:** Appraisals. Because of his intimate contact with and knowledge of techniques of fabrication and the physical condition of historic and artistic works, a conservator is often asked to appraise for a fee the monetary value of an object. Since this activity may involve conflicts of interest inconsistent with the profession and since appraising requires other specialized knowledge of market values and connoisseurship, appraisal for a fee is not recommended unless the individual is a professional member of a recognized professional society of appraisers.

**AIC/COE V E:** Art Dealing. Engaging in the business of selling or purchasing for profit or acting as a paid or commissioned agent in the sale of historic and artistic works are activities considered to be inconsistent with the professional integrity of conservators.

**AIC/SOP II F 2-4:** [Outside Activities. It shall be considered inconsistent with the professional integrity of
conservators . . . to engage in the following outside activities:

2. Acting as paid or commissioned agent in the selling or purchasing of historic and artistic works;

3. Engaging in such selling or purchasing for personal profit;

4. Appraising for a fee the monetary value of historic and artistic works unless the conservator is a professional member of a recognized professional society of appraisers.

Outside activities such as authentication and appraisals, and art dealing are often not specifically addressed in other codes but are covered by "conflict of interest" statements such as:

- Conflict of Interest. The conservator shall not enter knowingly into contractual or other working arrangements or agreements which place the conservator in a position of conflict of interest. In the event of uncertainty or dispute, the conservator shall obtain the opinion of appropriate persons before proceeding further with the work in question. (IIC-CG/CAPC)

- The principles of appraisal "practice" in terms of unethical or unprofessional behavior are clearly outlined in the American Society of Appraisers Code, Section 7, "Unethical and Unprofessional Appraisal Practices."

Specialty groups recognize the issues of appraisal and art dealing as a problematic area:

- A conservator who is not a member of a professional society of appraisers is, for good reasons, enjoined from giving appraisals. But what if the conservator is the head of an incorporated business and has a non-certified appraiser on her staff? Are the conservator and her company "equivalent." Can she, for example, employ someone to do alterations on antique clothing without compromising her personal standing as an AIC member? (Textiles group)

Individual members also perceive problems here:

- "In many professions, not only is conflict prohibited, but [so is] the appearance of conflicts, moral turpitude, etc." An individual recommended that one solution to conflict of interest is to require that all conservators engaging in professional activities outside of conservation per se adhere to the highest standards of relevant professional organizations and encourage them to join.

Questions: Art Dealing, Appraisals, & Conflict Of Interest

1. What, in your opinion, constitutes a conflict of interest for a conservator?

2. Should a conservator be prohibited from specific activities or, provided the conservator is a member of a recognized professional association in the area of potential conflict, should any activities be prohibited?

3. What should be required of a professional conservator to avoid conflicts of interest?

Proprietary Rights

The boundary between the profession's need and right to know and the proprietary rights of a developer of a material, device or process is not clearly defined by the Code.

AIC/COE IV A: Contributions to Profession. A conservator has an obligation to share his knowledge and experience with his colleagues and with serious students. He should show his appreciation and respect to those from whom he has learned and to those who have contributed in the past to the knowledge and the art of the profession by presenting without thought of personal gain such advancements in his techniques of examination and treatment which may be of benefit to the profession. The originator of a novel method of treatment or a new material should make full disclosure of the composition and properties of all materials and techniques employed. The originator is expected to cooperate with other conservators and conservation scientists employing or evaluating the proposed methods or materials. None of the above is intended to infringe upon the proprietary rights of the originator.

Questions: Proprietary Rights

The admonition to share advancements with the profession "is not intended to infringe upon the proprietary rights of the originator" (COE IV A).

1. How would you clarify this issue?

Education

A large and important part of "information sharing" is an obligation for the instruction of trainees and interns. The importance the profession places on the education of trainees, interns, conservators, and the public is apparent by the numerous guidelines set down in the Code from its inception. Few AIC members have commented on the sections on education. This can either be interpreted that the membership is generally satisfied with this section of the Code or, that education has been eclipsed by more controversial subjects and still requires some scrutiny.

AIC/COE IV B: Trainees and Interns. The conservator, private or institutional, has a responsibility to undertake the training and instruction of apprentices, trainees and interns, but only within the limits of his expert knowledge and the technical facilities available. The rights and objectives of both the trainer and the apprentice should be clearly stated and mutually agreed upon in writing, and should include such items as anticipated length of apprenticeship, areas of competence to be taught and payments.
AIC/COE II H. Auxiliary Personnel.
The conservator has an obligation to protect and preserve the historic and artistic works under his care at all times by supervising and regulating the work of all, auxiliary personnel, trainees and volunteers under his professional direction. A conservator should not contract or engage himself to clients as a supervisor of insufficiently trained auxiliary personnel unless he can arrange to be present to direct the work.

The responsibility with respect to auxiliary personnel is spelled out further by ICOM, specifically that the decision to undertake intervention is the responsibility of the conservator:

* The recommendation as to whether intervention on any object of historic and/or artistic significance should be undertaken by an artist, a craftsman, or a conservator-restorer can be made only by a well trained, well educated, experienced and highly sensitive conservator-restorer. This individual alone, in concert with the curator or other specialist, has the means to examine the object, determine its condition, and assess its material documentary significance. (ICOM)

In the Guidance for Practice of IIC-CG/CAPC, auxiliary personnel are addressed under the section on Training and Delegating and Subcontracting.

* Training. The conservator should endeavour to become involved in the instruction of trainees, but only within the limits of his/her knowledge and ability, and the time and technical facilities available. The rights and objectives of both the trainer and the trainee should be clearly stated and mutually agreed upon in writing, and should include such items as terms of payment, anticipated length of training and areas of competence to be taught. (IIC-CG/CAPC)

* Delegating and Subcontracting. The conservator is directly responsible for delegated or subcontracted work on cultural property. This includes work delegated to other conservators, trainees, volunteers, subordinates, or other agents. Work shall not be delegated or subcontracted unless the conservator can directly supervise the work or has sufficient knowledge of the agent to be confident that the work will be of a high standard. (IIC-CG/CAPC)

Specialty group responses asked for further definitions of education or training:

* How do we define trained personnel?

* What is the role of a conservation technician?

* What degree of supervision is necessary for untrained personnel, a technician, an intern?

AIC/COE II G. Continued Self-Education. It is the responsibility of every conservator to remain abreast of current knowledge in his field and to continue to develop his skills so that he may give the best treatment circumstances permit.

The Guidance for Practice of the IIC-CG refers to this under "Professional Development:

* Professional Development. The conservator shall strive to improve his/her knowledge and skills through continuous study and through communication with conservators and other specialists. (IIC-CG/CAPC)

* "Conservators are committed to the advancement of their own professional skills through continued learning, to the advancement of knowledge in the field through research and the free and open exchange of ideas and information, to the promotion of educational opportunities within the field, and to the dissemination of conservation information and the values espoused by the profession to the public." (IIC-CG/CAPC)

AIC/COE V A. Education of the Public. In his relations with the public, the conservator should accept such opportunities as may be presented to educate the public in the aims, desires and purposes of this profession in order that a better understanding of conservation may be established. Such presentations should be in accordance with accepted principles of the time.

Education of others is addressed in one paragraph in the IIC-CG/CAPC Guidance for Practice:

* Education of Other Professionals and of the Public. The conservator shall promote an awareness and understanding of conservation through education of fellow professionals and the general public. This is best achieved through communication, through personal attitude, and by example through a high standard of conservation work. (IIC-CG/CAPC)

Questions: Education

1. Has too much or too little been said about education in the COE?

2. What should be omitted or what should be added?

Please note that responses to Supplements 1 and 2 are still welcome. We look forward to receiving your comments regarding the specific issues raised in this and previous supplements.—AIC Ethics and Standards Committee.
At the Walters Art Gallery, Baltimore, JULIE BAKER (objects), and MARLENE WORHACH (paintings) are currently advanced fellows in conservation. KATHY HEBB (paintings), Buffalo State College, and JANE WILLIAMS (objects), New York University, have recently begun third-year internships. MATTHEW CRAWFORD, MARY SKRAM, and MARIA HALL are currently preprogram volunteers.

MARC A. WILLIAMS announces that American Conservation Consortium, Ltd., has moved its administrative offices and New England conservation studio to new quarters at: 85 North Road, Fremont, NH 03044; (603) 679-8307. The addresses of the wooden object conservation studios in Washington DC and Gentry, AR, remain unchanged. Conservation treatment of horse-drawn vehicles is now available in the New England studio.

WYNN LEE is now director of the Balboa Art Conservation Center, San Diego, CA. He was executive director of the Nantucket (MA) Historical Association. Former Director JANET E. KRUEGER has accepted the position of associate paper conservator at the Baltimore Museum of Art. She can be reached at: BALTIMORE, MD 21218; (410) 396-6341.

The National Gallery of Art Painting Conservation Department, Washington, DC, announces the appointment of JAY KRUEGER as conservator of modern paintings beginning in March. The department also welcomes painting interns MONICA STROLZ from the Kunsthistorisches Museum, Vienna, and TOM LEARNER from the Courtauld Institute, University of London. JANE TILLINGHAST, a former Courtauld intern, is the new Culpeper Fellow in the Paintings Department. Polish conservator ANNA GROCHOWSKA is working in the studio for three months while monitoring the condition of Leonardo's Lady with an Ermine on loan from the Czartoryski Museum, Cracow.

The National Gallery's Paper Conservation Department welcomes back JUDITH WALSH as senior paper conservator.

MAUREEN RUSSELL has moved from the Research Lab at the Museum of Fine Arts, Boston, to become associate conservator of objects and sculpture at the Los Angeles County Museum of Art. EMILY DUNN has begun an NEA fellowship in objects conservation at the same institution. She was at the Antiquities Conservation Department of the J. Paul Getty Museum. Both can be reached at: Conservation Center, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036; (213) 857-6166.

JIM WRIGHT, formerly of the M. H. DeYoung Museum, San Francisco, will join the staff of the Museum of Fine Arts, Boston, in January as conservator of paintings and head of the paintings conservation department.

STUDENT NEWS

The University of Delaware/Winterthur Museum Art Conservation Program announces that the following students have been accepted for the 1991-92 academic year: David Arnold, Christina Checkel, Julie Dennin, Monique Fischer, Katherine Holborn, Montserrat LeMense, Mary McGinn, Nancy McRaney, Sara Reiter, and Andrew Robb.

The program's third-year students, their internship sites, and their majors are: Michelle Barger (objects), Institute of Contemporary Art, Boston; Johanna Bernstein (furniture), Conservation Analytical Laboratory, Smithsonian Institution; John Childs (furniture), Metropolitan Museum of Art; Margaret Gleason (objects), National Museum of American History, Smithsonian Institution; Nancie Ravenel (objects), J. Paul Getty Museum; Christopher Shelton (furniture), Colonial Williamsburg; Marina Williams-Delaney (paintings), Brooklyn Museum; Leslie Williamson (paintings), Museum of Modern Art; Susana Zubiate (objects), Museum of Cultural History, UCLA.

The program is pleased to congratulate the following 1991 graduates: Lisa Bruno, Susan Buck, Mark Benn, Michele Hamill, Barbara Lemmen, Laura Mau, Nancy Pollack, David Rasch, Nancy Reinhold, and Ronna Rivers.
BIERSTADT SYMPOSIUM PLANNED

The National Gallery of Art, Washington, DC, will host a symposium on Friday, January 24, and Saturday, January 25, in conjunction with the exhibition "Albert Bierstadt: Art and Enterprise." The symposium will discuss Bierstadt in the context of 19th-century painting. The Friday session, which is intended primarily for conservation professionals, will focus on Bierstadt's painting materials and technique in comparison with those of other 19th-century artists. Speakers will include Helen Mar Parkin, Dare Hartwell, Alex Katlin, Leslie Carlyle, Lance Mayer, Gay Myers, Joyce Zackert, Neil Cockerline, Perry Huston, and Ross Merrill. This session is open to preregistered participants; to register contact: National Gallery of Art, 850 9th Street NW, Washington, DC 20004-2988, 202-842-6439. The Saturday session will emphasize art historical issues and is open to the public with no preregistration required. Speakers will include Timothy Mitchell, Kevin Avery, John Sears, and Richard Saunders. Publication of the technical session is anticipated. The technical portion of the symposium is made possible through the generosity of the Circle of the National Gallery of Art.

HOLLAND CALLS FOR CERAMICS RESTORERS

Holland is suffering from an acute shortage of ceramics restorers, and one of the country's leading specialist porcelain dealers, Clemens Vanderven, has appealed to suitably qualified British restorers to set up business there. "We have nobody, and dealers, collectors, and museums are all clamoring for work to be done," Pieter Hoogendyk, who has a furniture workshop near Amsterdam, has sparse premises which could be used for ceramics restoration. His address is: Eemnesserweg 84, 2584 AD, The Hague, Netherlands. (Abstracted from UKIC Conservation News, 46[November 1991]:7)

AICCM SEEKS VISITING CONSERVATORS

The Australian Institute for Conservation of Cultural Material (AICCM) organizes lectures and workshops conducted by national and visiting foreign conservators and supporting professionals. These events may be professional workshops for trained conservators or more general lectures for members of the public interested in aspects of conservation. If you are traveling to Australia with a subject that may be suitable for the training program, the AICCM would like to hear from you. Please write to: AICCM, P.O. Box 2046S, GPO Melbourne 3001, Australia, outlining the lecture(s) or workshop(s) you could offer, the dates you would be in Australia, and an indication of your fee.

INFORMATION REQUEST

The Carnegie Museum of Art has in its collection Painting 1958 by the Catalan artist Antonio Tapies, constructed of sand and marble dust in a synthetic binder on canvas. Shortly after being made it began exhibiting fissures and cleavage between support and media. The artist restored the work in 1960-61 (materials and methods undocumented), but within five years the painting was again exhibiting the same problems, which continue today. The brittle, inflexible, chalky looking surface is extremely sensitive to vibration and shock. If readers have dealt with similar works of Tapies or comparable media please contact: Conservation Department, Carnegie Museum of Art, 4400 Forbes Ave., Pittsburgh, PA 15213; (412) 622-3237.

PUBLICATION OF ART FORGER'S EXPOSE CAUSES A STIR

The publication of Eric Hebbom's autobiography Drawn to Trouble: The Forging of an Artist (published by Mainstream) in Britain was accompanied by the sounds of swooning curators and collapsing reputations, according to the November 9, 1991, issue of The Economist. Hebbom claims to have created drawings such as The Crowning with Thorns, called van Dyck in the British Museum, and The Temples of Venus and Diana at Baia, labeled Jan Bruegel the Younger in the Metropolitan Museum of Art. He also boasts of drawing the Danish Royal Museum's enchanting Piranesi A Roman Port. Hebbom seems to have been driven by class hatred after being patronized by Sir Anthony Blunt, who later unknowingly authenticated many Hebboms as genuine products of the Italian Renaissance. His reason for coming forward? He was apparently irritated that none of his forgeries were included in the British Museum's 1990 show Fake? The Art of Deception. Of course, the question is how much he is to be believed. The National Gallery, London, insists their Rogier van der Weyden St. Ivo is authentic and not, as Hebbom claims, created by him.

ROUNDTABLE FOCUSES ON MASS DEACIDIFICATION

On September 12-13, 1991, the Northeast Document Conservation Center (NEDCC) and the Association of Research Libraries (ARL) met in Andover, Massachusetts, to share information on mass deacidification pilot programs. Management teams from 10 ARL institutions—including library directors, collections development officers, and preservation officers, as well as other invited speakers and observers—discussed management decision making for incorporating mass deacidification efforts as part of an institutional preservation program. There was consensus that further development of mass deacidification was worth the time and effort and that pilot programs should be carried out in a coordinated way. The group agreed to coordinate analysis of testing results and to identify areas for further testing.

The data presented by Donald Sehera, preservation research scientist at the Library of Congress (LC), on the library's test program for books
deacidified by three commercial processes were highly illuminating. These data were presented for the first time at the meeting. Raw data from the Library of Congress mass deacidification test program may be ordered from the LC Preservation Office. The published proceedings of the NEDCC/ARL roundtable, including an overview of the LC bid process and results as well as the texts of all the presentations will be available from ARL in the spring of 1992. Peter Sparks who served as the project director, is the proceedings editor.

FIT STUDENTS PRESERVE CULTURAL LANDMARK

Students in the Fashion Institute of Technology (FIT), Museum Studies: Costume and Textiles graduate program played a large part in the December 15, 1991, reopening of the 19th-century Old Merchant’s House in Greenwich Village, New York City. As part of the museum’s extensive restoration, which began in May 1991, two classes of FIT students helped photograph, catalog, assess, and carefully prepare the museum’s contents for storage. “It’s one thing to discuss, theoretically, how to handle such projects,” says Margaret Fikioris, instructor of the conservation/analysis and technology class. “But it’s quite another to be able to walk students through an actual project like this, where they apply their research to the task at hand. It’s been quite an education for all of us.” The five-story house, which became a museum in 1936, contains the furnishings and belongings of the Seabury Treadwell family, who lived there for almost 100 years.

NYU LIBRARY RECEIVES MAJOR PRESERVATION GIFT

Goldsmith-Perry Philanthropies, Inc., under the leadership of author Barbara Goldsmith, made a grant of $200,000 to the Bobst Library, New York University, to support its preservation program. In honor of this contribution, the library has named its in-house conservation facility the Goldsmith-Perry Conservation Laboratory and established a permanent endowment. “At NYU we estimate that 40 percent of our holdings are in need of preservation treatments,” said NYU Dean of Libraries Carlton C. Rochell. “These funds will make a real and demonstrable difference as we work against the clock to rescue our most fragile materials.” Barbara Goldsmith, a prominent author and social historian, is a long-time champion of book preservation, specifically of the use of acid-free paper. While researching her book *Little Gloria . . . Happy at Last*, she encountered the devastating effects of acidic paper. It is estimated that more than 75 million volumes—one quarter of the total holdings in American research libraries—are deteriorating at an alarming rate.

CLIENTS WE WISH WE HAD . . .

According to an article by Barry James in the November 2-3, 1991, *International Herald Tribune*, the conservation of the Stedelijk Museum’s slashed Barnett Newman painting, *Who’s Afraid of Red, Yellow and Blue*, has become “the focus of a heated debate among experts, many of whom strongly disagree about the way it was repaired. According to critics, the restorer, Daniel Goldreyer, merely covered the painting with red paint using a roller. The canvas, 2.5 x 5.5 (about 8 by 17 ft), is a red rectangle flanked by thin stripes of blue and yellow.” The article noted that the restoration cost nearly $400,000. The director of the Stedelijk Museum, Wim Beeren, said the restorer’s fee was fair given the amount of work and expertise involved as well as the costs of travel and transport of the painting to New York and back.

SOTHEBY’S ANNOUNCES COURSE OFFERINGS

Sotheby’s is now accepting applications for its American Arts Course, a nine-month accredited graduate intensive study program in American fine and decorative arts from the 17th century to the present. The curriculum emphasizes furniture, silver, ceramics, glass, textiles, paintings, prints, sculpture, drawings, and photographs. The course aims to develop connoisseurship, practical experience and familiarity with the inner workings of the art market. Admission is limited. Application deadline is February 28. Contact: Sotheby’s Education Department, (212) 606-7822. The organization also offers one-to-five-day connoisseurship symposiums on Georgian silver, English pottery, Renaissance jewelry, oriental rugs, and Federal period furniture, among other topics.

SERVICES FOR MICROSCOPIC SECTIONAL SAMPLE ANALYSIS OFFERED

The Williamstown Regional Art Conservation Laboratory announces the opening of its Technical Services Department, which offers analysis of thick and thin section samples using visible/polarized light and fluorescence microscopy and limited adjunct instrumental techniques. These services are designed to equip conservators, conservation scientists, curators, art historians, and collectors with useful, accessible, and affordable information regarding the physical characteristics, solubility, and chemical composition of individual layers comprising the painted, decorated, and coated surfaces of objects under their care. Address inquiries to: James Martin, Assistant Conservator of Paintings and Research Associate, Williamstown Regional Art Conservation Laboratory, 225 South St., Williamstown, MA 01267.

CAL INTERNSHIPS

For information on internships and fellowships available at the Conservation Analytical Laboratory contact: Eleanor McMillan, CAL/MSC, Smithsonian Institution, Washington, D.C. 20560; (301) 238-3727.

FUNDING DEADLINES

The deadline for the IMS Conservation Projects Program is January 24. Contact: IMS, 1100 Pennsylvania Ave., NW, Washington DC 20506; (202) 786-0536.

Please see the November 1991 *AIC News* for additional funding deadlines.
HALS-STABILIZED DAMMAR VARNISH

The following commentary on HALS-stabilized dammar varnish has been prepared by the Scientific Research Department of the National Gallery of Art in response to many inquiries. The National Gallery of Art accepts no responsibility for damages that may occur as the result of the use of Tinuvin 292 or other commercial products mentioned in this instruction sheet.

(Editor's note: Tinuvin 292 is an effective stabilizer for dammar varnish only in the absence of ultraviolet light. Therefore, the windows and artificial light sources in the room where the painting is exhibited should contain ultraviolet light filters, or the painting itself should be glazed with a UV-filtered glazing in order for the stabilizer to work. Tinuvin 292 is an effective stabilizer for Arkon P-90, Regalrez 1094, and MS2A varnishes even in the presence of ultraviolet light. Tinuvin 292 is not effective in stabilizing Laropal varnish under these conditions. The Scientific Research Department at the National Gallery is currently working on other instruction sheets for the addition of Tinuvin 292 to synthetic resin varnishes. This information will appear in future Materials columns.)

Dammar varnish stabilized with the Hindered Amine Light Stabilizer (HALS) Tinuvin 292 (Ciba-Geigy) should be prepared in small batches and should be stored for only a brief period (no longer than three weeks). Various solvents can be used to dissolve the resin. Good aging results have been obtained with a mixture of the Shell solvents Mineral Spirits 135 (15% aromatic) and TS28 (75% aromatic). To create a solvent mixture that is about 30% aromatic (which dissolves completely), MS135 and TS28 should be mixed at a ratio of three to one. The additive should be used at 3% (weight-to-weight of resin). The example shown is for 60 g of resin dissolved at a concentration of about 30% (weight percent). Dammar and Tinuvin 292 should be accurately weighed. The amount of solvent used is less critical and depends on the required working property.

| Dammar 60.0 g |
| Tinuvin 292 1.8 g |
| MS135 150.0 g |
| TS28 50.0 g |

| Additive Solution |
| Tinuvin 292 10.0 g |
| MS135 67.5 g |
| TS28 22.5 g |

| Dammar 60.0 g |
| Additive solution 18.0 g |
| MS 135 136.5 g |
| TS28 45.5 g |

If weighing small quantities is difficult, the additive can be dissolved first at a concentration of, for example, 10% in the solvent mixture used for varnish: 18 g of the additive solution should then be added to the resin and the amount of solvents should be reduced accordingly:

The additive will stabilize dammar varnish when ultraviolet radiation is eliminated below 400 nm. Light sources should be adequately filtered. Questions about ultraviolet light filters can be directed to the Scientific Research Department of the National Gallery of Art. The additive in an environment containing ultraviolet light will have little stabilizing as well as no adverse effects.

Literature


Suppliers

Tinuvin 292: Ciba-Geigy Corp., Additives Division, Seven Skyline Dr., Hawthorne, NY 10532-2188; (800) 431-1900. Samples of 100-200 g are available free of charge.

MS135 and TS28: Shell Chemical Co., 3200 Southwest Freeway, Suite 1230, Houston, TX 77027; (713) 241-8101. Samples of 0.5-1.0 gal are available free of charge; otherwise solvents are sold by the truckload.

Quantities of five gallons can be purchased from: Guard-All Chemical Co., P.O. Box 445, Norwalk, CT 06856; (203) 838-5515.

REMEMBER

AIC members may join AAM/ICOM at the reduced rate of $55 plus a $10 AAM processing fee.

For copies of the 1992 AAM/ICOM brochure and application form contact:

Dr. Mary Louise Wood, Director, International Affairs, AAM/ICOM, 1225 Eye St., NW, Suite 200, Washington, DC 20005; (202) 298-1818.
Research/Reports

In her article, "Fire-Damaged Paintings," Harriet Owen-Hughes reports on the treatment of two burnt oil paintings using the preservation pencil and ultrasonic humidifier supplied by CLE Designs Limited. In both paintings the top layers of paint had extensively blistered and were covered with soot. Using the humidifier to create warm moist air (45°C), the paint could be softened and gently massaged into place. The pencil, which can be used with any small compressor, has a temperature from ambient to over 100°C, and the addition of moisture gives greater versatility than a conventional hot-air blower. UKIC Conservation News 46(November 1991):36.

Michael Barrington describes the use and construction of "Panel Trays" in which a fragile or flexible painting is held in a strong protective frame supported from the front and back yet still allowed freedom of movement. Panel trays are especially suitable for framing icons painted on wood panel or any panel with considerable convex warp. UKIC Conservation News 46(November 1991):14-15.

Norman Muller's "Addendum: Conservator's Note to Saint Jerome in His Study by Joos van Cleve" is a technical study and comparison of two works, one autograph and one from the workshop of Joos van Cleve. Using x-radiography, infrared reflectography, and pigment analysis, the examination of the two paintings showed striking differences as well as a rare incorporation in the autograph work of Italian techniques by an artist trained or working in the Flemish style. Record of the Art Museum, Princeton University 49, no. 2(1990):11-16.


Norma Johnson submits a brief summary of the results of an ongoing technical examination of Rembrandt's painting in the collection of the Glasgow Museum in "Man in Armour—Alexander the Great!" The author suggests the added strips previously thought to be 18th-century additions are more likely to be original. They have the double grounds and pigments typical of the 17th-century. A more elaborate investigation undertaken by David Bomford et al., National Gallery, London, will be published in Burlington Magazine in the near future. SSCR Journal 2, no. 4(November 1991):15 (published by the Scottish Society for Conservation and Restoration).

"Inert Atmosphere Disinfection of Museum Objects Using AGELESS Oxygen Absorber," by Mark Gilberg, proposes using AGELESS, a chemical oxygen scavenger for treatment of insect-infested museum objects. Designed to be placed in a sealed enclosure such as a plastic bag, AGELESS comes in the form of small packets of varying sizes and absorbencies. It has the advantages over conventional chemical fumigants in that it is nontoxic, does not create dangerous gases or noxious odors, is inexpensive, is easy to use, and can be refrigerated for storage. Preliminary studies show three weeks' exposure to AGELESS brings about complete mortality for most insects, including wood borers. AICCM Bulletin 16, no. 3(1990) (published by Australian Institute for Conservation of Cultural Material).

For three generations, Chevalier Conservation has been cleaning and repairing Europe's greatest collections of fine rugs and tapestries.

With facilities in France and America, Chevalier Conservation clients include the Louvre Museum, the Versailles Palace, the Frick Foundation, the Cleveland Museum of Art, and the National Museum of Fine Arts in Buenos Aires, as well as many private collections.

The quality of conservation and restoration is superb; the wet cleaning system is the most sophisticated in the world.

The specialty - treatment of Aubusson, Savonnerie and significant oriental rugs as well as antique and contemporary tapestries.

The results - unsurpassed care of fine and fragile rugs, including very large carpets and tapestries and other textiles.

Wet cleaning rates range from $10 to $25 per square foot. Restoration is additional. Door-to-door transportation within 60 miles of Stamford is free of charge, as are estimates. For further information or an estimate, please call Stan Otstiefski, Director and VP, USA.

A listing of permanent papers available from 23 paper companies, together with summaries of the permanence standards applied, has been compiled by Ellen McCrady in "Permanent Papers on the Market." Abbey Newsletter 15, no. 6(October 1991):93-94.

"Air abrasive Cleaning of Statuary and Other Structures: A Century of Technical Examination of Blasting Procedures," by Nicholas F. Veloz and W. Thomas Chase, evaluates by the use of SEM and other analytical tools the effects of air-abrasive cleaning on the original surface of historic and cultural works. Soft abrasives such as walnut shells were found to be less damaging than hard media such as glass beads. Technology and Conservation 10(Spring 1991):18-28.

France Remillard's study, "Adhérences à base de résines epoxy: Etude de solubilisation" examines the effect of various solvents and solvent mixtures on a selection of epoxy resin adhesives. Unexpectedly, methyl ethyl ketone, cyclohexanone, and a mixture of methylene chloride and acetone were not extremely effective. The various epoxies were not equally soluble, with Ablebond and Epo-Tek 301-2 being the most reversible; Epo-Tek 301-2 yellowed the least. Journal of the IIC-CG 14(1989):12-17. In French.


Christa Zitzmann describes the original 1760 silk damask with lace band pattern used as a wall hanging in the Sans Souci Palace in Potsdam in "Seidendamaste mit Spitzengröbchen und Potsdam-Sanssouci." Over time at least 20 variations were made using the old pattern, forming a history of the development of damask weaving from the mid-18th century to the present. Restauro 5(1991):322-27.

Nicholas J. T. Quayle's "Grouting" is a very thorough guide to small-scale grouting, including grouting with syringes into cracked, hollow, or exfoliated surfaces. Discussion includes types of mixes, binders, preparation, gravity grouting, and injection grouting. UKIC Conservation News 46(November 1991):36-39.

"Outdoor Bronze Sculpture" by Jackie Heuman compares the treatment and maintenance techniques for outdoor bronzes as practiced by conservators in Washington, DC, New York, NY, and Boston, MA. Her discussion includes corrosion removal techniques, repatination, coatings (hot wax v. Incralac), and subsequent maintenance. UKIC Conservation News 46(November 1991):16-20.

Jane Porter presents the results of a very thorough stone cleaning research project at the University of Glasgow in "Stone Cleaning." Stone cleaned with dry abrasives proved to be the least damaged over an 18-month period of weathering and also left the least damage in the weathering zones. By contrast, chemically cleaned building have developed subsequent abnormal signal growth. UKIC Conservation News 46(November 1991):16-20.

(Editor's note: I would like to thank Susan Na Griswold for collecting and translating the foreign-language articles listed here.)

Recent Publications

America and the Daguerreotype, edited by John Wood (University of Iowa Press). This lavishly illustrated, authoritative volume presents nine new essays by some of America's leading art, photographic and social historians. Illustrated with more than 200 previously unpublished daguerreotypes, the book offers timeless images of Americana and provides a fresh look at the earliest photographic process and its effect on the way we view ourselves. $65 plus $2.50 postage and handling. Available from: University of Iowa Press, Publications Order Department OH, Iowa City, IA 52242.

Museums in Historic Buildings Symposium II (Association for Preservation Technology). This book is a collection of papers presented at the 1991 Association for Preservation Technology Symposium in New Orleans. The first volume, the papers from the 1990 meeting in Montreal, is also available. Volume I is $35 plus postage; Volume II is $50 plus postage; order both for $100 and shipping is included. Contact: APT, P.O. Box 8178, Fredericksburg, VA 22404; (800) 338-9126.


A New Age: Electronic Information Systems, States Governments, and the Preservation of the Archival Record (National Association of Government Archives and Records Administrators). Single copies are available free of charge by writing to: Council of State Governments, P.O. Box 11910, Iron Works Pike, Lexington, KY 40578. Refer to document T-017-91 when ordering. To order larger quantities contact: Gaye Horton.

A Directory of Training Opportunities in Cultural Resources Management, October 1991-December 1992 (Cultural Resources Management Division, National Park Service). Listing of courses on cultural resources management topics conducted by federal and state agencies, universities and colleges, and other organizations. Available from: Emogene Bevitt, National Park Service (424/413), P.O. Box 37127, Washington, DC 20013-7127; (202) 343-9561.


NASM Conservation Position Papers: Report No. 2, Collections Care (National Air and Space Museum, Smithsonian Institution). Four conservation position papers by Edward McManus are intended to foster preservation consciousness in the air and space museum community: "A Restoration Philosophy," "Museum Collections Storage," "Environmental Monitoring," and "Light." Additional collections care issues will be addressed in future position papers that are concerned with the philosophy and ethics of conservation, explain the rationale behind conservation actions, or provide information pertaining to the recognition of problems and remedial actions that can be taken by other museum professionals. Available from: NASM, Office of Publications, 6th St. and Independence Ave., SW, Washington, DC 20560.

CALL FOR PAPERS

October 18-22, Siena, Italy. Third Annual Conference on Non-Destructive Testing, Microanalytical Methods, and Environmental Evaluation for Study and Conservation of Works of Art. Contact: Concetto Parid, President, Organizing Committee, Italian Society for Non-Destructive Testing Monitoring Diagnostics, Via A. Foresti, 5-1 25126 Brescia, Italy; (39) 30 391716; Fax (39) 30 392156.

November 12-13, Smithsonian Institution, Washington, D.C. Harpers Ferry Regional Textile Group 11th Conference on Silk. Suggested topics: physical and chemical properties of silk; processing and manufacture of silk (historic); structure; treatment of degraded, archaeological, painted and furnishing silks, costume, accessories, and flags; silk used in treatments (crepeline, linings, rewaving, sewing). A one-page typed proposal should be mailed by January 15, 1992 to: Fonda Thomsen, Textile Preservation Associates, P.O. Box 606, Sharpsburg, MD 21782; Contact: Katharine Dirks, (301) 879-1515.

September 19-24, 1993, Houston, TX. 12th International Corrosion Congress (ICC). Theme: Corrosion Control for Low-Cost Reliability. Will focus on: implementation of low-cost reliability, environmental degradation phenomena, and corrosion control methods. Papers will be presented orally or at poster sessions. All papers will be in English and will be included in the congress proceedings. Completed information form and 500-700-word abstract due May 1, 1992. Contact: 12th ICC, P.O. Box 218340, Houston, TX 77218-8340; (713) 492-0535; Fax: (713) 492-8254.

CONFERENCES

February 27, Ipswich, England. Life After Death: The Practical Conservation of Natural History Collections. Contact: Bob Entwistle, Ipswich Museums and Galleries, High St., Ipswich, IP1 3QH, Suffolk, England; (0473) 21-3761; Fax (0473)-230851.


May 10-15, Madrid, Spain. International Symposium on the Preservation and Conservation of Natural History Collections. International leaders in the museum community will highlight key topics that define the challenges and outline approaches to the preservation of natural history collections. Contact: Museo Nacional de Ciencias Naturales, José Gutiérrez Abascal, 2, 28006 Madrid, Spain; 411 13 28, ext. 1145; Fax 564 50 78.

May 26-28, Ottawa, Ontario, Canada. Standard Threaded Industrial Collections Preservation Workshop. Pre-Conference Training Session of the IIC-CG 18th Annual Conference. Contact: Carl Schlichting, Canadian Conservation Institute, 1030 Innes Rd., K1Y 0C8, Ottawa, Ontario, Canada; (613) 998-3721.

May 29-31, Ottawa, Ontario, Canada. IIC-CG 18th Annual Conference. Contact: IIC Conference '92, P.O. Box 9195, Ottawa, K1G 3T9, Ontario, Canada.


June 3-7, Philadelphia, PA. 14th International Sculpture Conference. Contact: International Sculpture Center, 1050 Potomac St., N.W., Washington, DC 20007; (202) 956-6066.


September 27-29, Santa Fe, NM. Western Association for Art Conservation Annual Conference. Contact: Tatyana Thompson, WAAC President, 1435B 14th St., Santa Monica, CA 90404.


GENERAL

March 28-April 4, Puerto Plata, Dominican Republic. Surface Cleaning Seminar. A seminar on the cleaning of surfaces of historic objects and works of art will be facilitated by Richard Wolbers, University of Delaware/Winterthur Art Conservation Program. Emphasis will be on treatment case histories that utilize the host of new approaches to cleaning that have been introduced in the past several years. Each participant will be asked to prepare a short informal slide presentation on one or more treatment case histories of surface cleanings. These can be successes, failures, or problems for which a solution is needed. Contact: American Conservation Consortium, Ltd., 85 North Rd., Fremont, NH 03044; (603) 679-8307.

April 6-8, London, England. Modern Plastics. This meeting, held in collaboration with the Plastics Historical Society with the support of the Conservation Unit, will show how to identify different plastics and diagnose their degradation, and improve storage conditions. Contact: Plastics Historical Society, Plastics and Rubber Institute, 11 Hobart Pl., London, SW1W OHL, England; 071-245-9555; telex: 915719.

April 10, Gunston Hall, Lorton, VA. Legal Aspects of Collections Management. Martha Morris, assistant director for collections management, National Museum of American History, Smithsonian Institution, will lead a workshop addressing the collections management aspects of accessions, deaccessions, loans, and issues surrounding current tax laws and questions of ownership. Contact: Janene Charboneau, Program Coordinator, Virginia Association of Museums, 301-A N. Sheppard St., Richmond VA 23221; (804) 367-1079; Fax: (804) 367-9393.

April 27-May 2, San Francisco, CA. Materials Research Society Spring Meeting. Symposium J: Materials Issues in Art and Archaeology III. Jointly organized by the Getty Conservation Institute; Conservation Analytical Laboratory, Smithsonian Institution; Metropolitan Museum of Art; and the British Museum, this international symposium discusses the conservation, technical

See the November 1991 AIC News for more information

Contact: Mary Wood Lee, Director, Campbell Center for Historic Preservation Studies, 203 East Seminary, P.O. Box 66, Mt. Carroll, IL 61053; (815) 244-1173
analysis, methods of deterioration, and historical contextual analysis of moveable and immovable cultural heritage. Sessions will include art and conservation materials, architecture, metallurgy, and ceramics. A special session cosponsored by the Croatian Ministry of Education and Culture will examine the protection of cultural patrimony in times of armed conflict. For program information contact: James Druetz, Getty Conservation Institute, (310) 822-2299. To register contact: Materials Research Society, (412) 367-3003.

May 29. Maymont, Richmond, VA. Historic Landscape Preservation Planning. Participants will learn procedures for preserving historic landscapes from early stages of identification and research through stabilization and restoration. Timothy Keller, Land and Community Associates, facilitates. Contact: Janene Charbeneau, Program Coordinator, Virginia Association of Museums, 301-A N. Sheppard St., Richmond, VA 23221; (804) 367-1079; Fax: (804) 367-9393.


October 24-25. Cambridge, MA. Disaster Prevention, Response, and Recovery: Principles and Procedures for Protecting and Preserving Historic/Cultural Properties and Collections. This intensive two-day international conference sponsored by Technology and Conservation and the MIT Museum of Art will provide a broad overview of the fundamentals of safeguarding our patrimony from floods, fires, earthquakes, hurricanes, and other natural and human induced hazards. The conference will then relate these topics to practical scientific/engineering techniques, design methods, and management approaches to minimize possible damage from disaster situations. Attention will be given to library materials, oil paintings, furniture, photographs, textiles, historic buildings, forgeries, sprinkler systems, and fire safety. Contact: Susan Schur, Technology and Conservation, One Emerson Pl., Boston, MA 02114; (617) 227-8581; or Robert Hauser.

BOOK AND PAPER


June 22-26. Iowa City, IA. Atlas and Album Structures. Advance Conservation Workshop. University of Iowa Libraries. This workshop is for individuals with prior experience in book conservation techniques. This workshop will cover types of structures, mounting and matting systems for leaves, guarding and stubbing, and cover construction. Typical areas of atlas, guard, and map breakdown and wear will be studied and methods or repair suggested. A stipend of $350 per workshop will be provided to help defray travel and living expenses. Led by: Pamela Spitzmuller. Application deadline: March 30. Contact: Library Administrative Office, University of Iowa Libraries, Iowa City, IA 52242.

July 13-17. 20-24. Santa, Idaho. Technology of the Medieval Book V. This seminar teaches bookbinding and preparation of the materials used in it. Week one—lectures on how fiber, cord, and paper were made. Week two—bookbinding with cord supports, split thongs, oak boards and fore edge clasp closings. Contact: Jack C. Thompson, Thompson Conservation Laboratory, 7549 N. Fenwick, Portland, OR 97217; (503) 248-0646.


PAINTINGS


WOODEN ARTIFACTS

Through November, Washington, DC. Lectures and classes offered for the Furniture Conservation Training Program at the Smithsonian Institution's Conservation Analytical Laboratory. Contact: Francine Hall, Training Secretary, CAL/MSC, Smithsonian Institution, Washington, D.C. 20560; (301) 238-3700.

TEXTILES

September 22-26. Mt. Carroll, IL. Objects

(continued from page 6)

Conservation involves the minimum steps which are both necessary and feasible to place the items back on display without restoring them to their pre-disaster condition. In the case of art objects completely destroyed by the disaster, it would be impossible to replace the educational or aesthetic function of that particular piece of art. Therefore, no assistance will be provided to an otherwise eligible applicant for an object of art that has been completely destroyed. In all cases, a discussion and/or field visit between the curator, the institution's conservator and FEMA's conservation consultant will determine the extent of cosmetic compensation applicable.

The new policy revokes the November 20, 1989 policy regarding art objects which indicated that, in general, art objects were not included in the definition of a "public facility" and that program staff needed to distinguish between building contents and objects of art in making eligibility determinations.

If you have any questions, please contact John Lundberg, Chief of the State and Local Branch on.
Grants & Internships

Samuel H. Kress Foundation Graduate Fellowship
Indiana University

The Samuel H. Kress Foundation Graduate Fellowship for Art Historical Study Using Infrared Reflectography has been established to help graduate students in art history obtain infrared documents that would benefit their research. The stipend for the 1992-93 academic year is $13,000, for one semester at Indiana University (with tutorials in the technical examination of paintings) and summer research in the field. Preference will be given to art history doctoral candidates in northern Renaissance, but students in other fields, including conservation, should feel free to apply. Students may apply more than once; the program is now scheduled to continue through the 1995-96 academic year.

Applicants must submit a letter of application, a curriculum vitae (with telephone number), an outline of proposed research, and a letter of recommendation from their major advisor to: Professor Molly Fifies, Hope School of Fine Arts, Indiana University, Bloomington, IN 47405; (812) 855-1897. The deadline is March 31, 1992.

Mellon Fellow in Paper Conservation
Museum of Modern Art

The Museum of Modern Art, New York, offers a one-year advanced fellowship in the conservation of works of art on paper beginning in September 1992. The applicant should be a graduate of a recognized conservation training program or have equivalent experience. The candidate will work on a range of treatments and participate in activities connected with exhibitions in a busy museum. There will also be good opportunities for research and technical analysis in areas of interest in modern/contemporary art on paper. The Conservation Department is well equipped for analytic studies. One-half day a week can be used for visiting galleries and museums or for any activity connected with artists’ work, technical studies, etc. Stipend: low twenties plus benefits, which includes one month’s vacation.

Applicants should send a resume with references to: Antoinette King, Director of Conservation, Museum of Modern Art, 11 West 53d St., New York, NY 10019; Equal Opportunity Employer m/f.

Summer Intern Program in Historic Preservation
US/ICOMOS

US/ICOMOS (the United States Committee, International Council on Monuments and Sites) is seeking US citizen graduate students or young professionals for paid internships in Great Britain, the USSR, Lithuania, Poland, France, Israel, and other countries in summer 1992. Participants work for public and private nonprofit historic preservation organizations and state agencies, under the direction of professionals, for a period of three months. Internships in the past have required training in architecture, architectural history, landscape architecture, conservation, history, planning, archaeology, or museum studies.

Applications are due no later than March 16, 1992. For further information on qualifications, age restrictions, and stipends and to receive application forms, contact: Ellen Delage, Program Officer, US/ICOMOS, 1600 H St., N.W., Washington, DC 20006; (202) 842-1852, Fax: (202) 842-1861.

Conservation Intern
American Museum of Natural History

Internship in archaeological and ethnographic conservation. Assist in mount designs, storage, and environmental control. Applicant must be enrolled in or have completed a graduate conservation program. Excellent benefits. Salary $20,000 for this one-year term position. Submit resume to: Personnel Department, American Museum of Natural History, Central Park West at 79th St., New York, NY 10024. An Equal Opportunity Employer.

Advance Training Internships
Intermuseum Laboratory

The Internmuseum Laboratory, Oberlin, Ohio, is inviting applications for advanced training internships in both paintings and paper conservation. Graduates of graduate conservation programs or individuals having equivalent experience are eligible for the two-year advanced internships, scheduled to begin September 1992. Stipend, medical benefits, travel, and research funds are included. Address inquiries and requests for list of application materials to Jeanine Love, Assistant Director, Internmuseum Laboratory, Oberlin, OH 44074. Deadline for receipt of completed application will be February 15, 1992. Phone (216) 775-7331; Fax (216) 774-3431.

Book and Paper Conservation Intern
Pierpont Morgan Library

Nine-month, nonrenewable internship for paper conservation student who would work in the conservation laboratory. Stipend $900. Candidate must have completed three years of training in a recognized conservation school or have equivalent training and professional experience. U.S. citizenship or permanent residency required. Send resume, a short description of interests, letters of support from two conservation professionals familiar with your work, and copies of two reports on conservation treatments accomplished since the completion of academic training or apprenticeship to: Ms. Evets or Mrs. Reyes at the Pierpont Morgan Library, 29 East 36th St., New York, NY 10016. Applications will be received until the position is filled.

Fellowship, Internships in Objects, Paper, Textiles
Museum of Fine Arts, Boston

The Museum of Fine Arts, Boston, offers the following training positions commencing in September 1992. The Andrew W. Mellon Fellow in objects and sculpture conservation is two years long with a stipend of $19,000, increased to $20,000 the second year, full benefits and an annual travel allowance of $2,000. Candidates must have a master’s degree in conservation and at least one year practical experience. The Samuel H. Kress Fellowship in objects and sculpture conservation is pending. All applications are due February 15, 1992. Interested candidates should submit transcripts of undergraduate and graduate courses in academic study; a resume, including publications and lectures; a short description of candidate’s interests; a statement of intent on applying for the internship; and letters of support from two professionals familiar with the candidate’s work. All materials and inquiries should be directed to: Sandra Matthews, Museum of Fine Arts, Boston, 465 Huntington Ave., Boston, MA 02115. EOE.

Positions Available

Conservation Assistant
Brooklyn Museum

The Brooklyn Museum will start the transfer of works of art from three curatorial departments to new storage. A conservation assistant is sought for a one-year Institute of Museum Services grant-funded position to work with the conservation and collection management staff on the organization, design, and implementation of this extensive storage upgrade project. The conservation assistant will assist with an automated conservation survey and with the archival rehousing of objects for safe transport and storage. The project provides an excellent introduction to conservation materials and practices.
The Kimbell Art Museum is housed in one of the most distinguished museum structures erected in recent times and has developed a collection of paintings that rivals in quality and scope, although not size, the most prestigious art museums in North America. The Amon Carter Museum, in addition to its extensive holdings of paintings of the American West, surveys the development of American art from post-colonial times through the first third of the twentieth century, featuring master works by Homer, Eakins, Cole, Head, Harnett, Peto, Eastman Johnson, O'Keeffe, and Stuart Davis. Both institutions offer a full program of loan exhibitions, publications, and educational services to the greater Fort Worth/Dallas metropolitan community.

Conservation Technician
National Park Service, Cultural Resources Center

The National Park Service seeks a conservation technician with experience in preventative conservation and remedial treatment, under supervision of a conservator, of historical utilitarian and decorative furnishings. Duties include assisting conservation staff in laboratory work and preparation of general and item-specific conservation surveys and other technical reports involving collections care. The position is currently located in Boston but will be relocated to Lowell, MA, in the near future.

The position is a federal government three-year term appointment at the GS-5 level ($26,790–$34,835). For applications or information, contact: Brigid Sullivan, Chief Conservator, or the Personnel Office, (617) 223–5055.

Assistant or Associate Conservator, Objects
Winterthur Museum, Garden, and Library

Winterthur Museum, Garden and Library, a world-renowned museum of early American decorative arts and horticulture, is seeking an experienced individual to fill a position in the objects conservation laboratory of the Conservation Division. Conservation activities at Winterthur address three key areas: conserving the museum's extensive collections, teaching in the Winterthur/University of Delaware Art Conservation Program, and engaging in productive professional activities including research.

This position is responsible for participatory and independent work on the museum's object collection, which includes examination and documentation of objects, proposals for their treatment, as well as execution of those treatments and preparation of collection condition surveys. Master's degree in conservation or related field and five years' work experience in object conservation or equivalent combination of work experience and education required, plus an established and recognized ability to teach and instruct on a graduate level (e.g., internship supervisor, seminar instructor, lecturer on a professional level) required; supervisory experience preferred for associate conservator level. Master's degree in conservation or equivalent combination of work experience and education required for assistant conservator level.

Winterthur offers a very comprehensive benefit package, and the salary will be commensurate with education and experience. Send resumé stating salary requirement by January 31, 1992. For immediate consideration, send letter of application and resume to: Doreen Casey, Human Resources Department, An Equal Opportunity Employer M/F.

Objects Conservator
National Park Service, Cultural Resources Center

The Cultural Resources Center of the National Park Service North Atlantic Region seeks an objects conservator with experience in the conservation of historical utilitarian and decorative furnishings composed of a variety of materials, especially wood and metal, to assist the chief conservator in preparing general and item-specific conservation surveys of NPS museums in NY, NJ, CT, RI, MA, VT, NH, and ME, to provide on-site preservation assistance and technical advice to field areas, and to assume first-line responsibility for operation of a conservation laboratory to be located in Lowell, MA. The position is currently located in Boston but will be relocated to Lowell, MA, in the near future.

The position is a federal government four-year term appointment at the GS-11 level ($31,116–$40,499). Applications will be accepted until January 31. For application information, contact: Brigid Sullivan, Chief Conservator, or the Personnel Office, (617) 223–5055.

Conservation Chairperson
Bishop Museum

Bishop Museum seeks enterprising professional to lead its Pacific Regional Conservation Center (PRCC), located in custom-designed facilities in the year-old Castle
AIC News, January 1992

Memorial Building. The chair is responsible for a budget of $640,000, manages and directs a busy lab of 10 employees (six conservators), regularly hosts internships, and serves 33 member institutions and private clients in Hawaii and Pacific island areas. The paper, paintings, and objects labs provide advice and treatment on natural history and ethnographic specimens, historic documents, art and books. PRCC participates in the Mellon Advanced Objects Conservation Internship challenge grant, and the chair plays a leading role in perpetuating the endowment and in seeking other revenue sources.

Required: Two years' administrative, budgeting, and supervisory experience; outstanding interpersonal, oral and written skills; knowledge of conservation field. College degree, master's desired; experience in conservation, museum administration or related fields. Grant writing or fund-raising experience desired. Send resume and letter of interest to: Anita Manning, Assistant Director, Conservation Management, Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96817-0916; Fax: (808) 841-8968. EEO/M/F/V/H.

Object Conservators
Western Archeological and Conservation Center

Each year, the Western Archeological and Conservation Center (WACC) routinely recruits for and fills a few positions for the permanent and temporary work force. Positions may include full-time or part-time work. When vacancies occur announcements are issued to recruit qualified candidates. Applications are accepted only at that time. Standing or blind applications are never accepted.

If you are interested in receiving copies of recruitment bulletins for the types of conservation positions open at WACC, contact: Jim Roberts, Conservator, Western Archeological and Conservation Center. P.O. Box 41058, Tucson, AZ 85717.

Paintings and Paper Conservators
Joseph J. Marotti Co., Inc.

Two full-time positions, one for a paintings conservator and one for a paper conservator, are available at Joseph J. Marotti Co., Inc., Conservation Laboratory in Milton, VT (Milton is located 15 miles north of Burlington, VT). Our laboratory services institutions, galleries, and private collectors primarily in the northeastern United States. We specialize in the preservation of paintings, works of art on paper, and books and manuscripts. The positions require the ability to adapt to the challenge of production demands while maintaining an uncompromising quality of work. Candidates must be program trained or possess equivalent work; some crossover experience between the disciplines would be highly desirable. Send resume and a letter of interest to: Joseph J. Marotti Co., Inc., Conservation Laboratory, 335 Westford Rd., Milton, VT 05468; (802) 893-6212. Salary and benefits commensurate with experience.

Field Conservator
American Center of Oriental Research

American Center of Oriental Research in Jordan is looking for a field conservator with experience with mosaics, particularly glass mosaics, for a period of one year starting April 15, 1992. Salary negotiable, minimum $25,000. Transportation, room and board provided. Contact: ACCOR, P.O. Box 2470, Amman, Jordan; Fax: 962-6-844-181.

Preservation Coordinator
National Archives and Records Administration

The National Archives and Records Administration (NARA) is seeking an experienced, full-time conservator to implement and oversee preservation and conservation programs in the NARA regional archives system. Candidates must have at least one year of specialized experience at or equivalent to the GS-11 level, which provides knowledge of the theories, principles, practices, and techniques of archival and/or library preservation. Applicants will be evaluated on conservation bench skills; ability to apply and transmit relevant technical information obtained through consultation or research; and skills required to plan and monitor work flow, diagnose conservation and preservation problems, and evaluate the work performed by staff and conservation vendors.

Among other duties, the incumbent will design and implement a training program for regional preservation technicians, visit regional archives units and laboratories to assess and provide guidance on preservation and conservation matters, and represent NARA in public forums on issues related to archival preservation. The position is in the Document Conservation Branch, Preservation Policy and Services Division, Office of the National Archives, Washington, DC 20538. For further information, contact: Norvell Jones, copies of Vacancy Announcement NN-91-515B and relevant form can be obtained from Dick Sullivan.

Curator
Institute of Paper Science and Technology

The Institute of Paper Science and Technology (IPST) seeks a curator to direct the New American Museum of Papermaking. IPST is a privately funded graduate research university offering fully accredited programs, and M.S. and Ph.D. degrees. The Institute has an alliance with Georgia Institute of Technology and is located on the Georgia Tech campus in Atlanta, GA.

Responsibilities for the curator position include: planning and overseeing implementation of the artifacts move to new museum facilities; developing and implementing collection management systems; writing successful grant and fund-raising proposals; developing community relations outreach and volunteer program; providing historical interpretation and inventory cataloging of collection artifacts; and encouraging scholarly research of the collection.

Qualifications for the position are: M.A. degree or equivalent in museum studies, archives management or related field; at least 3–5 years curatorial experience or equivalent, and a knowledge of collection management practices; demonstrated success in grant writing and fund-raising proposals; excellent written and oral communication skills; broad knowledge of paper manufacturing desirable. A complete application will include a letter of application, current resume, examples of a grant or fund-raising proposal, and three professional references. Preference will be given to applications received prior to January 30, 1992. Patricia H. Hughes, Personnel Manager, Institute of Paper Science & Technology, 575 14th St., N.W., Atlanta, GA 30318. AA/EEO.

Assistant Conservator—Textiles
Isabella Stewart Gardner Museum

The Isabella Stewart Gardner Museum is accepting applications for the full-time position of assistant conservator. The assistant conservator will work with the conservator of textiles in the care and conservation of an extensive collection of historic 15th- to early 20th-century textiles, including tapestries, embroidery, furnishing fabrics, lace, and whitework.

Applicants should hold a graduate degree in conservation from a recognized institute or have the equivalent in training. A minimum of four years of textile conservation training and experience is essential. Excellent sewing skills are required, and tapestry conservation experience is valuable. The candidate should be able to work independently as well as to instruct and supervise interns, and should possess a demonstrated ability to work interdependently with other conservation departments. Research publication and experience with temporary exhibition preparation is appreciated.

Enclose a personal statement of application, curriculum vitae and the names of three references to: The Conservator of Textiles, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, MA 02115. Candidates should have, upon request, a portfolio of conservation treatments. A competitive salary and benefit package are offered. AA/EEO.

Seamstress/Upholsterer Position
Isabella Stewart Gardner Museum

The Isabella Stewart Gardner Museum is accepting applications for a part-time position of seamstress/upholsterer to work under the supervision of the conservators of textiles and objects in the care and refurbishment of gallery furnishing fabrics and upholstery. Conservation training is essential, and applicants should be experienced in handling antique and reproduction fabric. Excellent sewing skills are necessary, and experience with both traditional and current conservation techniques is required. The candidate should be able to work interdependently with both conservation departments.

American Institute for Conservation of Historic and Artistic Works

This is a sample page from a document that includes a variety of positions in the conservation field, with specific requirements and qualifications for each role. The text provides information on necessary skills, education, and experience needed for various positions, as well as contact information for Interested candidates. The document also highlights the importance of conservation work in preserving cultural heritage and the significance of the positions within the field.
A background in historical furniture and textile design is suggested.

Enclose a personal statement of application, curriculum vitae and the names of three references to: The Conservator of Textiles, Isabella Stewart Gardner Museum, 2 Palace Rd., Boston, MA 02115. Candidates should have, upon request, a portfolio illustrating work with furnishings and upholstery. The position is offered at 15 hours per week and the salary is commensurate with training and experience. The Isabella Stewart Gardner Museum is an Affirmative Action, Equal Opportunity Employer.

Collections Manager/Program Director
Vermont Collections Care Fund

The Vermont Museum and Gallery Alliance (VMGA) is seeking a collections manager/project director to administer a long-term collections care project to benefit its 100 non-profit institutional members. The collections manager will coordinate collections assessments, organize collection care and conservation workshops, and administer a $310,000 grant program to support collection surveys and conservation treatment. Outreach duties include organizing a library of technical information materials, advising on collections care and preservation, and writing and editing a collections care newsletter. Qualifications: advanced degree in conservation or related museum studies, knowledge and experience in collections care and management, working experience with historical societies and small museums, strong organizational and administrative skills, strong written and oral communication skills, ability to work independently, and interest in building a program. Applicant must be willing to travel around Vermont and will provide own automobile. Initial 20 hour/week position will pay $11,000-$13,500 plus benefits and travel allowance. The collections manager will be based at the Williamstown Regional Art Conservation Laboratory (WRACL) in Williamstown, MA. Additional conservation survey contract work may be available. It is anticipated that the position will be expanded to full-time with one or two years with a corresponding salary of $22,000-$27,000. At that time, the position will be expanded to include serving as the Field Service director for the WRACL. Send resume and letter of interest to: Chris Hadel, VMGA Director, Shelburne Museum, P.O. Box 10, Route 7, Shelburne, VT 05482; (802) 985-3346.

Associate Conservator—Paper and Textiles
Asian Art Museum

Under the general direction of the museum conservator, is responsible for the conservation of Asian Art, both its preservation and restoration, and completion of all necessary documentation to the standard of the American Institute for Conservation's Code of Ethics. Requires knowledge of established procedures and development of innovative methods relative to the conservation of works of art on paper. Requires ability to examine works of art to determine both the technology of production as well as condition. Requires considerable manual dexterity, ability to concentrate, and awareness of expertise in the conservation community to consult with other colleagues. Requires ability to function effectively as an interdepartmental team member in museum projects. Requires Master's degree in art conservation, or art history/closely related discipline and possession of Certificate in Conservation from a recognized Conservation Training Program and three years of verifiable conservation experience working with works of art on paper including experience with conservation treatment, condition report writing, and courting art or an equivalent combination of education and experience. Requires fluency in English, both written and oral. The superior candidate will have detailed knowledge of techniques, materials, and equipment use in the conservation of Asian painting on paper and silk as well as textiles. A knowledge of Asian art history is desirable. The salary is $37,337 per annum plus benefits. Send resume with a cover letter detailing your experience with Asian art by February 15, 1992 to: Valerie Pechenik, Personnel Officer, Asian Art Museum, Golden Gate Park, San Francisco, CA 94118-4598. This position is a Civil Service position of the City and County of San Francisco. Those applicants who meet the above outlined qualifications will be sent further application materials.

Textile Conservation Assistant
Museum of Fine Arts, Boston

The Textiles and Costume Department of the Museum of Fine Arts, Boston is seeking a part-time conservation assistant. Responsibilities will include preparation of textiles for an active exhibit schedule under the supervision of the associate and assistant conservators.

Applicants should have knowledge of textile properties, techniques, and history, excellent sewing skills, familiarity with textile conservation theory and practice, and some experience in a textile conservation laboratory.

21 hours per week; paid vacation and sick days. Deadline for receipt of applications: February 1, 1992. Send cover letter and resume to: Sandra Matthews, Human Resources Department, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115. EOE.

IMPORTANT!

The Ethics and Standards Committee welcomes your responses to the questions in the supplement in the center of this newsletter. Please remember to keep the supplements in a binder. Additional copies of supplements 1 and 2 are available from the AIC office.

Second-Class Postage
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The Suction Table for Use on Paintings and Textiles

After more than a year of preparation, the Conservation Analytical Laboratory (CAL) of the Smithsonian Institution hosted a successful seminar entitled "The Suction Table for Use on Paintings and Textiles" December 2-6, 1991, at the Smithsonian's Museum Support Center in Suitland, Maryland.

Tim Vitale, senior paper conservator, organized the intensive and engrossing five days of lectures and demonstrations, which attracted 65 participants. The seminar was a heroic logistical feat. Five large and nine small suction tables were used for humidification, lining of paintings (starch and Beva), stain removal on textiles and paintings, demonstration of tear repair apparatus, and measurement of vacuum and flow patterns of various tables, disks, and pump combinations. Extraordinarily, all of this activity proceeded safely and more or less on schedule thanks to the hard work and careful planning by the seminar organizers. Tight scheduling allowed participants to hear a total of 27 lectures and still manage to spend about three hours each day in the workshops. The seminar's structure was intelligently planned so that lectures predominated at the beginning of the course and workshop time increased toward the end, when participants knew more clearly what they wanted to learn in the workshops.

The Monday, December 2, session opened with Tim Vitale's lecture on suction table theory. He described flow types, vacuum pump types, the effect of pore size on vacuum, and how to predict paper porosity. He also demonstrated his technique to monitor drying on the suction table by measuring and charting characteristic temperature changes that occur during the drying process. Stefan Michalski, Canadian Conservation Institute, then explained the various types of flow patterns in hot tables: downward, lateral, and the relatively new "small-pattern" flow used in the
Willard and the Museum of Modern Art NASCOR tables, which attempts to minimize uneven drying. Michalski explained his designs for textile suction tables, including his very open "hack-saw" small area system (designed for use with costumes), an alternative to the fristed disk when very high flow is needed.

Marion Mecklenburg of CAL presented his work on the influence of moisture and temperature on paintings. After 10 years of research, he has developed a model that enables him to predict how a painting will react in response to temperature and relative humidity changes. Much of this information was presented at the Art in Transit conference (see AIC News, January 1992). In reference to suction tables, Mecklenburg reported that according to his tests, it takes at least two days for humidity to fully soften an oil film at room temperature. Therefore, when paintings are humidified for short periods at elevated temperatures, the humidity alone does not soften the paint; the influence of temperature is critical. Humidity does, however, soften the size in the fabric to a point at which the painting appears to be malleable. Because repeated temperature cycling imposes cumulative stresses on the paint layer, one might at first conclude that long-term humidification without heat would be preferable to several short-term humidifications with it. However, long-term humidification can cause not only mold growth but also gelling and subsequent failure of the size in the fabric, resulting in fabric shrinkage under certain conditions, so one must find a careful path between the twin dangers of too much heat and too much moisture. Mecklenburg stressed that size softens in the realm of 80-90% RH, with gelling and failure above 90%, so it is important to monitor RH carefully during moisture treatments.

Elizabeth Estabrook of the Guggenheim Museum, concluded the Monday lectures with her study of the permeability of various paint and canvas combinations. She noted that a hide glue-coated canvas with no oil paint on it was less permeable than an ungrounded canvas coated with oil paint.

Tuesday, December 3, began with a lucid history of the development of the suction table by James Coddington of the Museum of Modern Art. Next, James Hamm of the Art Conservation Department, State University College at Buffalo, described the 1986 Kushel suction table, a large (4 x 6 ft) lateral flow design that has a shallow plenum with consequentially good heat transfer. This table was the only "home built" model described. Its advantages are its simple design, low cost, and relatively quiet operation with the Mastercraft vacuum pump Hamm uses; its disadvantage, as Hamm mentioned, is that it has no provision for a humidification tent. Typically, humidification is carried out by 10 minutes' contact at 110°F with wetted polytrace; when the "dose" of humidity is exhausted a new wetted polytrace must be added if longer exposure is desired. In addition, RH can not be measured easily with this system. However, this may be less of an issue than previously thought, because it became clear by the end of the seminar that even the most sophisticated systems do not really measure the RH in a painting; they either measure the RH inside the pipes, as in the Willard, or, in the air above the painting, as in the NASCOR units. Some work needs to be done in this area. Hamm's use of vinyl shower curtain strips to mask off large areas of the table during suction treatments was clever.

In the Tuesday workshop, Mark Bockrath of the Pennsylvania Academy of Fine Arts, discussed his Versavac tabletop suction unit (made by Bill Maxwell but no longer produced), which fits on top of an existing hot table. Bockrath uses a Daretex membrane that is inflated by humidified air into a tent. The humidified air is supplied by an ultrasonic humidifier rather than a steam source. He feels he never gets condensation within his tent because the humidity source is not steam and he never allows the RH to approach the 85% RH danger point (average humidification is six hours). Both the Kushel and Versavac units require corner weighting of the platen to minimize lifting during heating.

A more traditional approach was represented by Bent Hacke of Copenhagen who discussed the development of the suction table he uses for starch and Plextol linings, lining removals, and moisture treatments. Hacke uses a wet cloth rather than water vapor for humidification, and he always mounts the painting in a Dutch method during the process. His experience has taught him that at short exposures wet cloth sandwiched between two metal sheets is a more efficient humidifier than water vapor, especially when the painting is severely deformed. He often uses heat during the process, and in 1978 he added humidification to his table for use with larger paintings. His short-term humidifications with heat typically last 45 minutes; the temperature can be raised for greater moisture diffusion. For long-term humidification, no heat is used. In this process a stiff but porous foam buffer is placed between the painting and wet cloth. The reason for this precaution became quite clear in the Friday workshop, when it was discovered that a starch-lined painting left on a suction table to dry overnight with only a thin interleaf developed the pattern of the perforated aluminum suction table surface on the reverse of the lining in a series of polka-dotted brown stains. Hacke emphasized that he now tries to avoid lining altogether; 80% of the paintings he treats remain unlined following treatment. It should be noted that he always loose-lines the painting with linen canvas following treatment and covers the stretcher with a synthetic paper backing. If he feels the deformation may recur, he occasionally consolidates from the reverse overall with Plexisol. This process would appear to have the effect of an infusion in holding down cupping. Occasionally he regenerates glue linings when it is too risky to remove them. The process uses humidity and heat but no suction. He also uses the suction table to hold paintings in place during removal of glue linings, which is done wet, in squares. He uses suction and heat for wax resin lining removals, with blotters beneath the painting to absorb the heated wax.

The question of blanching due to moisture treatment was discussed. Hacke agreed that blanching can occur when humidification is too long. In the workshop later that day, Tony Reeve of the National Gallery, London, said he never has a problem with blanching, possibly because he uses a dammar-adhered facing with a small amount of wax during structural treatments involving moisture.

Textile treatments using the suction table were the next object of discussion. Mary Kaldany of the Textile Conservation Workshop, spoke about adapting...
paper suction technology for textile treatments. She uses suction to minimize the bleeding that occurs during the drying of washed textiles and also for blocking. She notes that while in paper treatments a standard blotter beneath the artifact is useful in taking advantage of capillary action, a blotter is too dense for use on textile suction tables, where it cuts down on flow and lateral wicking. She also showed how she converted a dental suction unit to a suction disk by adding a polyester screen and Mylar collar secured with tape.

Suzanne Thomassen-Krauss of the National Museum of American History lectured on her heroic suction table treatment of a stained tent once used as George Washington’s headquarters. The total length of the tent sides, 82 ft, surely makes this the largest textile ever treated using a suction table. Her introduction of polyester batting as a “blotter” beneath the artifact during suction stain removal was an excellent innovation. This cushioning material, because it is not only very porous but also hydrophobic, allowed water to pass easily through the artifact without retaining water against the reverse of the textile, which could have caused staining.

On Wednesday morning, December 4, Mark Bockrath presented his talk on humidification techniques to minimize paint distortion. His Versavac tabletop unit is shallow with a rigid perforated aluminum sheet as its supporting surface. For humidification in a makeshift chamber, he sometimes puts a wet towel in a microwave oven to simulate the effects of heated humidification. Like other speakers, Bockrath, occasionally humidifies paintings on a work stretcher that can be locally adjusted to stretch out deformations in small areas while the paint and fabric are malleable. He uses a Pellon fabric-push pin combination, while Al Albano of the Winterthur Museum constructs a more elaborate system using carriage bolts and wing nuts with perhaps somewhat greater control. After Bockrath’s talk there was discussion of the use of saturated salt solutions to hold the RH constant within a humidity chamber. It was pointed out that the salt tends to creep out of its container, a fan blowing across the surface is necessary to accomplish good diffusion, and a large shallow container works best.

Al Albano gave a thoughtful talk entitled “What’s in It for the Painting?” His presentation was unusual in that he explained his rationale for various treatments by showing whose ideas and treatments were influencing him at the time. The treatment decisions seemed to emerge as the synthesis of many peoples’ ideas, which is true of most treatments but is rarely pointed out by a conservator presenting a paper. By examining treatments done some years ago, Albano showed that you can treat a painting gently and effectively without the most recent innovations in equipment. The artifacts discussed included a distorted Paul Klee distemper painting, a heat-sensitive Gorky, and a 19th century painted window shade. One of Albano’s points emerged as a leitmotif of this seminar: While the higher air flow of suction tables allows a greater range of treatment possibilities, it also allows a greater range of damages to occur when the treatments are not carefully thought out. As Tim Vitale summed up toward the end of the conference, there is no substitute for experience and what he called “craft wisdom.”

On Wednesday afternoon Fonda Thomsen of Textile Preservation Associates spoke about her treatment of silk and painted textiles on the suction table. She pointed out that lateral flow tables pull adhesive through the artifact more during consolidation treatments than do downward flow tables. An interleaf is necessary to prevent patterning of the suction table surface on the artifact. Her use of acid-hydrolyzed wheat starch paste allowed effective consolidation with unusual flexibility of the artifact after treatment.

Mary Ashton discussed stain manipulation on a large Matisse cut-out and a quilt square. She uses a varied layering of Whatman filter papers to minimize lateral spreading during local wet treatment of stains on suction equipment. She found that two to three sheets of filter paper beneath the artifact improves stain removal significantly. Mary Ballard of CAL gave an eccentric, highly entertaining talk touching on dry cleaning industry stain removal techniques.

On Thursday, December 5, James Coddington described the NASCOR table he uses at the Museum of Modern Art. It was designed to have high air flow to deal with porous modern paint-
ings and a temperature capability of up to 160°F for Beva linings. The table also has steam humidification, which is introduced into the humidity tent through the tent poles. His table is a small-pattern flow type, in which alternating metal channels, perforated at the top, are used for air intake and exhaust. Coddington described the treatment of a urine-stained Warhol in which the paint was too soft to touch. Moisture was pulled through the painting on blotters to remove the urine and then a dilute consolidant (Plexisol) was dripped onto the face and pulled into the painting.

Peter Mecklenburg, Museum Services Corporation, spoke next, describing the development of his present range of products. His presentation was useful, because his company is for all practical purposes the only American manufacturer of suction tables.

The Willard table was discussed by Tony Reeve of the National Gallery, London. If the Kushel table is the four-seater private plane among suction units, the Willard is the 747. Its design is so complex that space prevents a complete discussion of its many features. Overall, the table is designed to achieve the greatest possible control of the environment during moisture treatments. The top surface consists of interchangeable perforated metal sheets that can be switched according to the degree of openness desired. (Reeve has found 40% open to be optimum in most cases.) There are main and auxiliary heaters, the latter compensating for reduction in air temperature when humidifying. Vacuum pressure can be regulated to within 1 mbar. The table is equipped with a steam generator. Air flow direction can be reversed for more even humidification. The system also contains a dehumidifier. The disadvantage of the table is that, with so many variables one needs to invest a great deal of time in learning how to use it safely and effectively. And one would want to be sure servicing of faulty tables was prompt, because you certainly can’t fix this table yourself.

Wieslaw Mitka of Copenhagen next talked about his modular lateral flow low-vacuum suction table. He has created a system in which sections are linked to create as large a unit as is required. During his treatment of a 15 x 21 ft ceiling painting, the floor of a room became a suction table. The core appeared to be bubble wrap; the surface was a series of perforated masonite sections with steel sheets over them; five vacuum pumps standing like a row of soldiers provided the suction; and nine hair dryers served both as a heat source and to inflate the tent over the painting. Mitka also demonstrated his small internally heated suction unit, which is thin enough to slip between a painting and its stretcher, in this way allowing mending of tears without removing the painting from its stretcher.

Joyce Hill Stoner of the University of Delaware/Winterthur Art Conservation Program presented a didactic materials kit entitled "The Getty-Copenhagen Project." The two-book format consists of slides and text that clearly describe typical painting conservation treatments. It will soon be available to training institutions (not to the general public) at a price to be announced.

Lecturers on Friday, December 7, included James Hamm and Tim Vitale. Hamm described an unusual treatment of a distorted oval painting, originally rectangular, with large intact tacking margins (and he wanted to preserve the margins (and he wanted to preserve the painting could not be laid out flat without paint loss along the oval margins). Hamm constructed an oval suction table from Campbell's soup cans. The painting was given a semi-rigid backing of twill fiberglass fabric mounted on G-10, an epoxy-impregnated fiberglass available through Accurate Plastics.

Tim Vitale discussed his homemade tray suction table. Its deep plenum allows for even high-flow evacuation. It is easy and inexpensive to make, utilizing a 20 x 24 in stainless steel tray, a 1/2 in thick slotted Plexiglas internal platen, 3/8 in Plexi supports, and a stainless steel screen cap.

On Friday the results of the workshop experiments were presented, yielding the following information:

1. The Museum Support Center (MSC) table, when used in drying, showed a ridge of uneven drying along the contact point between the top perforated aluminum sheet and the top of the wavy corrugated aluminum core. This problem can be minimized, however, by placing a thicker interleaf between the painting and the suction table surface or possibly by drilling holes in this area (but check with the manufacturer first). The NASCOR prototype (Maxwell-Albano, in the lateral flow mode), the MSC tabletop suction, and the MSC textile unit all showed screen patterning on the surface of the fabric dried on it. Again, a thicker interleaf beneath the artifact should increase lateral flow and eliminate the pattern. For textiles, the suction can also be turned off before the object is completely dry, since the pattern is set only in the last stages of drying.

2. The older NASCOR paper table did not work well for textiles. Its cotton surface was not suitable for textile treatments, and its plenum is too small for good water evacuation during suction of textiles.

3. Tim Vitale’s tray table was excellent for textile stain removal because its larger plenum allowed massive amounts of water to be pulled through.

4. Lateral flow systems pull adhesive into and through the fabric while direct downward flow systems keep it on top where it was placed.

5. When choosing between the Microfiltration System fritted disk and the Michalski "hacksaw" design (both on the same vacuum pump) for greater flow, use the "hacksaw" system, but note that with this system it is easy to overflow local areas. The fritted disc gets very dirty in textile treatments. You can clean it by turning it upside down and washing with water and a brush. When this doesn’t work, there are also cleaning acids available.

6. The dental suction unit worked well for silk but is not suitable for cellulosic materials. More carefully controlled experiments all needed to be done to more accurately assess information about suction tables. However, the seminar was an excellent means of learning more about the capabilities and limitations of the equipment now available. The conference proceedings will not be published, but the 10 pounds of documents given to course participants describe most of the equipment used during the seminar. The seminar will be repeated. For information, contact Francine Lewis, Training Secretary, CAL, Museum Support Center, Smithsonian Institution, Washington, DC 20560.—Carol Christensen
From the President

Paul Himmelstein

"Why should I become a Professional Associate?" This question is one I have heard over and over ever since the category was created. The AIC Board established a task force last year with the sole purpose of encouraging Associates to apply for PA status, and they have had some success. The number of PAs has actually doubled, from 94 in 1989 to more than 200 in 1991. Nonetheless, more than 800 remain who are eligible to apply. But they also have run up against many reasons for not applying. Some people believe the application is too long and takes too much time (it has been shortened considerably in the last year). Some say they don't want to pay higher dues (the dues are the same for Associates and PAs). Some say they can't get Fellows or PAs to sign their applications (we have tried to answer this one in the past; if you still can't get signatures, write me directly!). I can think of a number of other reasons not to apply—the ink required to complete the application is too expensive, I don't believe in filling in forms, I don't like the name "Professional Associate." I don't want to belong to a group that would accept me as a member, the secret handshake is too complicated, and my head looks funny in the PA hat. Which reasons are yours?

There are two very good reasons for you to apply for PA. The first is that AIC needs your involvement. AIC needs more people to vote in elections and to participate actively in the governing of AIC. AIC needs a large group of PAs to draw on for candidates for the Board and other positions within the organization. AIC needs to be able to identify to the outside world (such as government agencies and funding sources) the people in our organization who are professionals—practicing conservators, conservation scientists, and educators. At the moment we can't do that since most of you are still Associates. And AIC needs to know that its members can be professional enough to understand all this and do what is right.

The other reason for becoming a PA is that you need AIC. AIC is now implementing programs that will have an impact on your professional life, and we are looking at where the organization should be as we approach the 21st century. We will happily go ahead and represent your profession without your participation, but if you want your voice to be heard you need to vote. You can vote for new members of the Board if you don't like what the current ones are doing, and you can vote for (or against) the revised Code of Ethics when it is presented. There was a lot of rumbling when the previous draft was presented for possible adoption ("I couldn't follow that code," "I think the new requirements stink"). But if the draft had been put to a vote, fewer than 400 people out of a membership of 2,600 would have even been eligible to vote, and I am sure that many fewer would have voted. It is time to put a little action behind the words. It is difficult for those of us on the Board and staff who are working very hard in your interest to understand why members will not make the small effort to do something so vital to their professional organization. It is time to get beyond the excuses and do what is best for the field of conservation. Please. Now.

On a related matter, many of us have been discussing changes to the Code of Ethics and Standards of Practice. Until now the response to the AIC News supplements (September 1991, November 1991, and January 1992) has been a resounding whisper. Very few members have replied to the questions posed in the supplements. The Ethics and Standards Committee can only know what you think if you tell them, and they will have to proceed based on the information they receive. We would like to prevent a repeat of the situation that occurred with the last draft, but committee members must rely on the voices they hear. They have come up with a novel idea to encourage input from the field: They would like you to organize Code of Ethics Lunches. Gather a small group of colleagues for lunch and discuss one or more of the AIC News supplements, then send the committee a brief written report of the discussion. Repeat until all the supplements have been covered. This method will encourage discussion, provide feedback for the committee, and you might even meet a few conservators you didn't know. Please take the time to organize a lunch and/or attend if someone else asks you. We can't afford to get to the end of the complex and thorough process that this committee is following and find that the membership completely disagrees with what has been done. I know that a large number of you have strong opinions, but the committee cannot act on them unless you speak up. Let your voice be heard.

From the Executive Director

Sarah Z. Rosenberg

The amount of mail arriving daily at the AIC office has increased dramatically after an article in the New York Times (January 11) on restoring family heirlooms mentioned our referral system. The volume of membership renewals (which are running well ahead of last year) is also filling up the mail sack. February 1 was the deadline for receipt of renewals prior to penalty fees taking effect. A second renewal notice was sent in late January. Members whose dues were paid and received in the office before January 26 can disregard the second notice. Prompt payment would be appreciated from those who have yet to send in their checks.

Registration packets for the 1992 annual meeting, AIC's 20th, were mailed in mid-February. Members who have not received a packet should contact the AIC office. Remember: The deadline for the advantageous "Early Bird" registration is April 17. The staff joins Chris Taft and the other members of the Local Arrangements Committee in inviting you to attend this scholarly and gala event. Come celebrate with us and help us mentor, recognize, and honor our students.

Watch your mailbox for the mid-April membership mailing, which will include the 1992 slate of officers, their biographical sketches and position statements, ballots, and the minutes of the 1991 general (business) meeting. This is the second year that all PAs and Fellows will vote by mail ballot for...
AIC/FAIC officers and directors. The only vote to be cast at the annual meeting will be for a member of the Nominating Committee. Please be sure to sign your ballot on the outside of the envelope. This system allows us to determine the validity of the incoming ballots. Thereafter, the ballots are treated in such a way as to assure secrecy. The mailing will also include the 1991 Annual Report.

The legislative front has been quiet of late. Congress reconvened on January 21, and we will keep close tabs on their activities related to issues of concern to the AIC membership. President Bush's fiscal year 1993 budget requests increases of 6 percent for the National Endowment for the Humanities, 9.9 percent for the Smithsonian Institution, 7.1 percent for the National Gallery of Art, and 7 percent for the Institute of Museum Services. It leaves the National Endowment for the Arts budget for fiscal 1993 at $177 million—level with 1992—while hiking the NEH budget from that figure to $188 million. Rep. Ted Weiss (D-NY), chairman of the Congressional Arts Caucus, told the Washington Post: "There is no written justification in the proposal so we don't really know for sure, but on the face of it, it looks as if someone has it in for the NEA, and if that's the case I don't understand it."

There is good news from the Office of Government Ethics. They have suspended a controversial ethics rule revision that would have prohibited federal government employees from participating in associations on government time. While the final rules will be issued soon, the section on "professional association participation" will be left blank to allow more time to review all the comment letters received in the fall. AIC joined the letter-writing campaign initiated by the American Society of Association Executives.

In staff changes we are pleased to report the promotion of Heather Hagan to program assistant and to welcome Michelle C. Flynn as administrative assistant. Michelle is a graduate of Drew University, completed a successful internship at the National Endowment for the Arts, and worked for a year and a half with Duncan and Associates where she tracked congressional legislation dealing with the arts and disability rights.

IAG Holds First Winter Meeting

The AIC Internal Advisory Group (IAG) held its first winter meeting on January 6. This meeting brought together the AIC Board, committee and task force chairs, specialty groups chairs, and editors of JAIC and AIC News with the goal of fostering increased communication between the Board and the membership.

A number of perennial questions were raised and answered. Leslie Kruth, Nominating Committee chair, explained why it is so difficult to find eligible candidates to fill Board vacancies. The problem stems from the low number of Fellows, so that there is a small pool from which to choose, and the slow pace of applications for Professional Associate and Fellowship status. Jane Hutchins, treasurer, explained budget development procedures and priorities. Executive director Sarah Rosenberg discussed the process of site selection for the annual meeting. She noted that the annual meeting is an important source of nondues revenue, particularly from the exhibit booths sold. AIC depends on annual meeting revenue to help cover the cost of implementing activities identified in the Strategic Plan: enhancing and increasing the size and scope of JAIC and AIC News; presenting programs at meetings of allied professional organizations; and developing educational materials and programs for the general public. To attract exhibitors and give them sufficient exposure, any site considered for the annual meeting must be able to provide both accommodations and meeting space in close proximity to the exhibit hall. In response to questions about how other professional organizations raise money, Rosenberg explained that most do it through dues and the annual meeting. Salaries in the museum field are relatively low, as are the salaries of many conservators compared to some other professionals, so raising dues is not a good alternative. Throughout AIC history the annual meeting has been an acceptable source of substantial revenue.

Debbie Hess Norris, chair of the Ethics and Standards Committee, focused on the need for more input from the Specialty Groups and the membership at large. As a means of increasing participation in the revision of the Code of Ethics and Standards of Practice, she suggested that each IAG member hold informal meetings with colleagues to discuss the questions posed in the supplements circulated in AIC News. IAG members agreed to send her written reports of these discussions.

Sara Wolf, AIC vice-president, reviewed the arrangements for the upcoming annual meeting as well as changes in the concept and format of future meetings. Several proposed experiments have been initiated. Key among these will be facilitating more involvement in general sessions around an interdisciplinary topic much like the highly successful pre-sessions. The importance of general sessions was stressed as an organizational link among the Specialty Groups.

Sara Wolf and Paul Himmelstein, AIC president, provided an update on relations with allied professional organizations. The practice of presenting papers on conservation topics to meetings of allied professional organizations has been extremely successful. It is a valuable and cost-effective way to make other groups such as the College Art Association and the American Association of Museums aware of the importance of conservation to their own disciplines.

Chairs of various committees and Specialty Groups, as well as AIC Board members, summarized their written reports for IAG members. These reports included discussions of the activities of the Conservation Science Task Force (Eric Hansen, chair), outreach efforts (Doris Hamburg), evaluation and revision of the Fellowship criteria (Faye Wrubel, chair), and descriptions of various Specialty Group activities and publications.

Elisabeth West FitzHugh, editor of JAIC, reviewed the difficulties of publishing the Postprints issue in a timely fashion due to late submissions by contributors. To allow the time necessary for maintaining quality, the Postprints issue will be moved from spring to summer.

Carol Christensen, editor of AIC News, described recent changes in that publication. The Board decided to no
Public Outreach Report

Two New Brochures Available for Public Outreach

In January, two new brochures were made available to AIC members and the public. *Guidelines for Selecting a Conservator* is an updated version of the earlier brochure of the same name. It was written by Shelley Sturman with Martin Burke and Doris A. Hamburg. The brochure provides basic knowledge about the conservation profession, suggests types of questions to ask when seeking conservation services, and provides information about what to expect from a professional conservator.

The second brochure is called *Caring for Your Treasures: Books to Help You* and is a general, basic bibliography on preserving a wide range of materials including architecture, outdoor sculpture, books, paper, furniture, wooden objects, metal, glass, ceramics, paintings, photographs, and artists’ materials and techniques. The intended audience is the general public, small historical societies, and museums. The brochure includes publishers’ addresses and telephone numbers. It is hoped that the brochure will also be used to interest bookstores, particularly in museums and libraries, to carry conservation-related books. All books listed are currently in print. This brochure was written by Sarah S. Wagner and Doris A. Hamburg.

Both brochures are available from the AIC office. Quantities may be obtained for distribution at lectures or to clients. Thanks go to all the people involved in putting the brochures together and to the AIC staff for their help. We hope that they will be helpful to you in your public outreach efforts.

Other Outreach Activities

At its fall meeting the AIC Board of Directors discussed programs for public outreach to be undertaken by the AIC. The Board considered proposals suggested by the Public Outreach Working Group, which met in August in Washington, DC. The group includes Sharon Blank, Patricia Ewer, Doris A. Hamburg (chair), Ingrid Newman, Stanley Robertson, Joyce Hill Stoner, and Martina Yamin. The programs to be developed will be the placement of articles in publications related to allied fields, the publication of posters to promote the conservation profession and the FAIC Conservation Services Referral System, an exhibition related to conservation, and a brochure discussing general care of collections. Ingrid Newman will lead the creation of an information network on conservation activities throughout the country. She would welcome hearing from you about interesting conservation projects and new developments that would be noteworthy to the world at large. I will include a further update about our activities in the next *AIC News*. Please write or call me with your ideas if you would like to participate.—Doris A. Hamburg, Director for Public Information

Membership News

The Membership Committee is pleased to announce the following new Professional Associates:

- Fern Blechner
- Rosemary Fallon
- Helene Celia Gillette
- Philippe Lefargue
- Elissa O’Loughlin
- Rebecca Rushfield
- Mark Stevenson

From the Editor

Carol Christensen

I wanted to take this space to explain why some of our conference reports appear so long after the conference themselves have occurred. Reports must be received one month before the actual publication date of any given issue in order to be entered, read by me, copy edited, designed, and printed. This means, for example, that the December suction table seminar occurred too late to appear in the January issue of the *AIC News*.

A second reason that conference reports are slow to appear is that right now there is not enough space to include all reports that may have been submitted for a particular issue. Because of this lack of space, we must hold our report on the Bierscheid Symposium until the next (May) issue. Fortunately the situation is temporary. When the Ethics and Standards supplements have finished running, the number of pages in the *AIC News* will be expanded, allowing more extensive and timely reporting.

In our next issue, look for reports on the New York Friends of the Courtauld Conservation Symposium held in February, the materials and techniques
session of the College Art Association's Chicago meeting, and the Washington Bierstadt symposium. And thanks for your letters of support.

JAIC News

Robert Puternick and Leslie Smith have recently retired as associate editors of the Journal of the American Institute for Conservation, and I want to take this opportunity to extend heartfelt thanks to both of them for serving almost 10 years on the editorial board. I depend very much on all the associate editors for expert advice and assistance in their respective specialties so that journal articles can maintain as high a standard as possible. Bob has been one of the editors for book and paper, and Leslie has been the editor for textiles; they have given me much thoughtful and professional advice since I took over as editor.

I would also like to express my gratitude to all the associate editors. If you have forgotten their names, look on the JAIC masthead; their contributions of time and expertise have a lot to do with the journal's success.—Elisabeth West FitzHugh, Editor, JAIC

Meet the Conservators

Garrison/Lull will sponsor a reception on Sunday, April 26, 4:00-6:00 p.m., at the Sheraton Inner Harbor Hotel in Baltimore, MD. The reception is intended as an informal forum for conservators and museum administrators to meet and discuss common interests. While the time and place is for the convenience of those attending the annual AAM meeting, those not registered for the meeting are more than welcome; any member of AIC is encouraged to come and to invite friends in the museum field.

Complimentary refreshments will be served. This is not an official AAM event. Please inquire at the Sheraton for the specific room location on the day of the event.

Computer Users Update

COMPUTER ASSISTANCE IN STUDIO MANAGEMENT: The topic for the upcoming computer users group at the AIC annual meeting will be "Computer Assistance in Studio Management." We are looking for presentations that represent programs used in each of the specialties: paintings, objects, paper, textiles, etc. If you are willing to discuss (for 10-15 minutes) the system you use, please contact: Steven Prins, [email protected]; Fax: [phone number].—Linda Merk-Gould

MUSEUM COMPUTER NETWORK CONFERENCE: The annual conference of the Museum Computer Network (MCN) will be held October 28-31, in Pittsburgh. The MCN is a not-for-profit professional association with an international membership founded in 1972 to promote the use of computers in museums. For more information contact: MCN, 5001 Baum Blvd., Pittsburgh, PA, 15213; (412) 681-1818; or Kathleen McDonnell, The Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA, 90292; (310) 822-2299, Fax: (310) 821-9402.

MORE ON E-MAIL: Since 1987 a steadily growing group of conservators, curators, and scientists have been meeting on the Internet to share technical information and news. There are currently about 300 users from 7 countries. "The Conservation DistList" provides: 1) an online moderated digest issued when participants send in material to be distributed, 2) a directory of electronic mail (e-mail) addresses for conservation professionals, and 3) a FileList of text files on various conservation related topics such as disaster planning, preservation survey techniques, and using networks. For more information please contact: Walter Henry, Conservation Lab, Stanford University Libraries, Stanford, CA 94305; (415) 725-1140. (Internet: whenry@findy.stanford.edu.) Also available from Henry is a list of connection options for e-mail including a brief description of services such as University Computer Centers, UUNET, CompuServe, Western Union Easylink, MCI Mail, AT&T Mail, Prodigy, Envoy 100 (GEMDES) and others.

COMPUTERIZING AN INVENTORY: The Sculpture Center in Cleveland is working on The Ohio Outdoor Sculpture Inventory to create a comprehensive survey of outdoor sculpture within the state. The inventory will include conservation information and gray-scale reference images. For more information see the Save Outdoor Sculpture! (SOS!) Update, fall 1991, no. 3, or contact: Barbara Brown, The Sculpture Center, 12206 Euclid Ave., Cleveland, OH 44106; (216) 229-6527, Fax: (216) 229-8044.

TIPS: For WordPerfect users: Have you been using the merge function (Ctrl F9)? One way to save time writing condition or treatment reports is to have a "primary file" for your form. Use the keyboard for your secondary file by hitting <enter>, and hit F9 to move from field to field to enter in your data.

Have you been considering buying a financial software package for running a small business? You might check into Quicken by Intuit. I recently bought this for my home finances, and found it also works great for running a small business. Quicken is available for Macintosh or IBM and is compatible with tax software such as MacIn Tax or Turbo Tax.

SUBMISSIONS: If you have information you would like to share in this column, or have any questions or comments, please contact: Katherine Untch, Conservation Department, Asian Art Museum, Golden Gate Park, San Francisco, CA 94118; (415) 668-8921, Fax: (415) 668-8928.

Your Donation to FAIC Counts

We ask those members who have yet to send in their Annual Giving Campaign donations to please join the individuals listed on page 9 in supporting the activities of the foundation. No matter how small your gift, it is your support that counts.
Annual Giving Campaign
The FAIC Board and staff thank the following donors whose contributions to the annual giving campaign were received since the publication of the January 1992 AIC News. We appreciate your generous support, which allows us to provide grants to worthy applicants to the George Stout Memorial Fund, Carolyn Horton Fund, and FAIC Endowment Fund as well as write successful grant applications, increase the number of publications available to members, operate the referral system, and continue other activities of the FAIC.

Quandt Gift Increases Capital of FAIC Endowment
The FAIC Endowment Fund for education and publications has benefited from a substantial gift from Eleanor Quandt in memory of her husband, painting conservator Russell J. Quandt (1919-70).

Russell Quandt came to Washington in 1950 to become conservator at the Corcoran Gallery of Art. He also developed an extensive independent practice serving East Coast collectors and museums, among them the Baltimore Museum of Art, the Phillips Collection, Dumbarton Oaks, Mount Vernon, Kenmore, the Department of Collections at Colonial Williamsburg, and the Abby Aldrich Rockefeller Folk Art Collection, also in Williamsburg.

The latter association led to the making by Colonial Williamsburg's audiovisual department of the film "The Art of the Conservator," featuring Quandt and Robert L. Feller. The film led the viewer through studio and laboratory examination and treatment sequences involving five early 18th-century paintings from the Upper Hudson Valley that the Rockefeller Folk Art Collection had recently acquired.

The film has since been widely used as an introductory teaching device for conservation and art history students as well as for museum audiences.

Quandt's interest in the technical idiosyncrasies of the paintings shown in the film and of a large group of related, unattributed early paintings led to an absorbing research project in which artists' oeuvres, in the absence of historical information, were constructed according to different combinations of identified characteristics. Some of the groupings that resulted were contrary to views then prevailing among art historians, and the ensuing controversy still absorbed him at the time of his last illness.

A native of New London, CT, Quandt left Yale College in World War II to join the American Field Service ambulance corps. Upon his return, a bike accident left him profoundly deaf. As a result, he was largely self-taught in his chosen field, although he was the recipient of generous initial help and advice from Caroline Keck and, later, friends Louis Pomerantz, Robert Feller, and many others.

Quandt was a founding member of AIC and of the Washington Conservation Guild. He was also an early member of the International Institute for Conservation of Historic and Artistic Works. Throughout his career, he found the open exchange of technical and professional information which these organizations set out to facilitate through meetings and publications to be of great value to him, and Mrs. Quandt's gift to FAIC is intended to further these purposes.

Quandt's papers and photographic records derived from his general conservation practice have been presented to the library of the Winterthur Museum. All materials representing the Upper Hudson Valley painters research project will be sent later.

Gifts in memory and honor of leaders in the conservation field are welcomed and gratefully acknowledged. Donations made in memory of individuals such as Louis Pomerantz, Joseph Columbus, and Keiko Keyes are earmarked within the FAIC Endowment Fund. We ask others to join Eleanor Quandt in helping us to increase the size of our endowment fund.

Annual Giving Donors
Carol Atten
Diana Alper
Carol Atten
Diana Alper

Gustav Berger
Kory Berrett

Victoria Blyth-Hill
Mark Backrath

Stephen Bonadies
Barbara Brown

Barbara Buckley
Mary Bush

Dennis Calabi
Jane Piechota

Center for Conservation & Technical Studies
David Chandler
Emilio Gianfoni

Karen Clark
Dante De Florio, Jr.

Maura Dufay
Dorothy Baden Elliott

Patricia Ewer
Margaret Fikioris

Cynnie Frame
Bernd Gisasi

Golden Artist Colors
Michael Grinkrug

Doris Hamburg
Paul & Sheba Haner

Pam Hatchfield
Barbara Heller

Florence Hodes
Nikki Horton

Maria Horyn
Jane Hutchins

Helen Ingalls
Mary Cavalee Jary

Hilary Kaplan
Riika Koskiivinen

Holly Krueger
Jay Krueger

Leslie Knuth
Rustin Levenson

Harold Mailand
Lawrence Majewski

Cella Manta
Albert Marshall

Walter McGone
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Nan Lane Terry

Deborah Lee Trupin

Patricia Testt-Leventgood

James Wernauer
Elizabeth Wicks

Barbara Wojick
Sara Wolf

Martina Yamin
Shannon Zachary

Donation In Memory of Keiko Keyes
James Bernstein

Patrons of Conservation
This fall the FAIC Board took action to extend the annual giving campaign beyond the AIC membership. The plan calls for enlisting 25 "patrons of conservation" who are willing to donate $1,000 each year.

We are pleased to announce that RUTH BOWMAN of New York City is our first patron. Many thanks to Ruth for getting our effort off the ground. If you know of individuals, institutions, or corporations who may be interested in becoming "patrons," please contact Sarah Rosenberg at the AIC office.

FAIC News, March 1992
Join Us in Buffalo for
The 20TH Annual Meeting

When AIC members come to Buffalo for the 10th annual meeting June 2-7, they will find that the city of the "Beau Fleuve" (Niagara River) long ago shed the rugged Whitmanesque character it possessed during its heyday as a steel town, manufacturing giant, and great port city. Yet it has retained those things that always made it an attractive place to live in and visit. Commerce and industry brought population and wealth to New York's Queen City, with its fine harbor where the Niagara River flows out of the eastern shore of Lake Erie. The Erie Canal, completed early in the 19th century, provided a vital link between the industrial East and, through the Great Lakes, the farming and mining lands of the expanding settlements to the west. Economic success brought cultivation to the city that is evident in a beautiful system of Olmsted parks; magnificent examples of the architecture of Wright, Sullivan, Richardson, and White; outstanding cultural and scientific institutions, including science and history museums and the internationally known Albright-Knox Art Gallery; a philharmonic orchestra; and many colleges and universities, including two State University of New York campuses. The monolithic grain elevators that still crowd the shore of the Buffalo River served as an inspiration for the Bauhaus movement in architecture. The Buffalo area is blessed with a temperate climate, which brings it more sunny days than any other city in the state and temperatures that are moderated by the lake. And nearby is that incredible spectacle of nature, Niagara Falls. Not to be forgotten is Buffalo's status as one of the few American cities on the border of another nation, Canada, with Toronto less than a two-hour drive away.

Today, Buffalo is a wonderfully friendly place, a city in its offerings but a town in its ambience, providing a remarkable variety of things to see and do. Long-established strengths in the visual and performing arts remain healthy, as is evidenced by the city's many theaters and art galleries. Jazz has had a distinguished history there and continues to thrive. For sports fans, Buffalo's new Pilot Field, home of the Bisons, offers AAA Minor League team action a short walk from the meeting site at the Buffalo Convention Center. Restaurants and night spots of every kind also abound. The city has much more to offer in the culinary line than is suggested by its justified reputation for "wings" and its two local breweries.

The Local Arrangements Committee is working to make your visit to Buffalo a great one. Please join us for an enjoyable week of business and pleasure!—F. Christopher Tulk, Chair, Local Arrangements Committee (Director, Art Conservation Department, State University College at Buffalo)

Two Concurrent General Sessions Announced

This year, the amount of time usually available for the general session has been curtailed somewhat by the two-day pre-session symposium, "Maintenance of Outdoor Sculpture: Whose Job is it?"

In order to present the most well-rounded program of papers possible, the Program Committee has scheduled two concurrent general sessions. We have tried as much as possible to organize those sessions so that papers in similar specialty areas do not overlap. While it may be difficult to choose between papers, we have encouraged all of the presenters to submit their papers to the JAIC 1992 postprints issue (summer 1993) which will include the papers presented at the general and update sessions of the annual meeting. In this way, everyone in the membership will have the opportunity to read, if not hear, all of the papers from the general session.

The update sessions will be presented by the Objects and Textiles groups. At the business meeting, the Ethics and Standards Committee will present a detailed report of their progress, including a timetable for completion of their study and revisions.

A number of small specialized sessions have also been planned. They include a computer user's group meeting, one day session on nonrare book library materials, a session sponsored by the funding agencies, a Conservation Science Task Force meeting with the Specialty Groups, and an extra CIPP session. Check the Program for date, time and place.

Two other special features of this year's meeting are: the first ever AIC members art show, and a three-fold opening reception to be held at the Buffalo Historical Society, the Albright-Knox Art Gallery, and the Burchfield Art Center. The banquet buffet promises to be a gala event with the Buffalo students in charge of the music, program, and decor. Plan to attend various sessions and join us for all the festivities.—Sara Wolf
Angel Call  
June 1, 1992

The Angels ride again! Well, not quite literally, but an exceptional collection of carriages belonging to the Buffalo and Erie County Historical Society needs stabilizing and improvisational environmental protection (how are you with 2 x 4s and poly sheeting?).

The society had an IMS survey in 1988 with Jonathan Thornton and his students at the Buffalo State Conservation Program and has since hosted conservation interns. The society has repaired the roof of the carriage warehouse and made plans for a new building. The carriage collection contains significant examples of coaches, sleighs, and wagons manufactured by a local industry; the majority of this collection is in original condition. In addition, the society has an outstanding reference library describing the fabrics, materials, and varnishes used on the vehicles.

So come lend a hand to the Red Jacket Coach or perhaps (for the racier) to a racing sleigh. This year we have the pleasure of working together in interdisciplinary teams on wood, paint, varnish, upholstery, and metals. For those of you in need of a mental and physical stretch, we may attempt some sort of environmental stabilization enclosure.

As before, room and board are provided; bring useful tools. For information or to reserve a place on the team, call: Lisa Mibach, before April Fool’s Day. We need to reserve accommodations, so please do call if you are thinking of coming. More information will be published in the May AIC News, so keep an eye on this space.—Gabriel Craine

Clifford Craine attended Montieth College at Wayne State University, where he received a bachelor of philosophy in 1965 and a M.A. in humanities in 1969. Craine was an apprentice in the Conservation Services Laboratory of the Detroit Institute of Arts from 1972 to 1976. In 1976 he received a certificate of internship from the Center for Conservation and Technical Studies, Fogg Art Museum, Harvard University, where he continued to work as a conservator of objects and sculpture until 1983. Since then, Craine has been in private practice. He is president of Daedalus, Inc., a company providing conservation services to collectors, museums, and government agencies.

Clifford Craine will continue an AIC tradition with his public lecture, "Public Sculpture and the Environment: Cultural and Otherwise," at the Burchfield Art Center, State University College at Buffalo, on June 2. The public lectures are designed to reach lay audiences at sites of AIC meetings and surrounding areas to educate and inform them about the conservation field. The first AIC public lecture was presented by Carol Aiken at the Virginia Museum of Fine Arts in conjunction with AIC’s Richmond meeting in 1990, followed by Jeanne Brako’s talk at the Maxwell Museum in Albuquerque in 1991.

Craine’s lecture will explore through specific examples the idea of outdoor monuments as cultural artifacts and will consider their meaning and value for the present. An increased understanding of outdoor monuments as works of art in a "cultural context" can enhance and lend credence to programs whose goal is preservation. Various options for the preservation treatment of public sculptures will be reviewed, and before-and-after treatment examples will be presented.

Clifford Craine to Present Third Annual Public Lecture  

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Clifford Craine to Present Third Annual Public Lecture

Clifford Craine will continue an AIC tradition with his public lecture, "Public Sculpture and the Environment: Cultural and Otherwise," at the Burchfield Art Center, State University College at Buffalo, on June 2. The public lectures are designed to reach lay audiences at sites of AIC meetings and surrounding areas to educate and inform them about the conservation field. The first AIC public lecture was presented by Carol Aiken at the Virginia Museum of Fine Arts in conjunction with AIC’s Richmond meeting in 1990, followed by Jeanne Brako’s talk at the Maxwell Museum in Albuquerque in 1991.

Craine’s lecture will explore through specific examples the idea of outdoor monuments as cultural artifacts and will consider their meaning and value for the present. An increased understanding of outdoor monuments as works of art in a "cultural context" can enhance and lend credence to programs whose goal is preservation. Various options for the preservation treatment of public sculptures will be reviewed, and before-and-after treatment examples will be presented.

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Conference Report

Getty Symposium on Ancient and Historic Metals

More than 100 participants from 11 countries attended a symposium on ancient and historic metals November 21-23, 1991, jointly organized by the J. Paul Getty Museum and the Getty Conservation Institute. Southern California’s seductive climate coupled with the Getty Museum’s lovely setting made most participants regret that the conference lasted merely three days. In that short time, however, many exciting and diverse topics were addressed.

The first paper, written by Paola Fiorentino and presented by Maurizio Marabelli, discussed the monumental gilded bronze of Marcus Aurelius. Copper, lead and tin corrosion products, which combined to produce an irregular and highly disfiguring patina, covered the surface. The gilding was extremely fragile and was bound to the corrosion rather than to the surface of the metal. Analytical methods used during examination and treatment; cleaning methods; and consolidation and reintegration of the surface were presented. Andrew Lins and Tracy Power co-authored a paper on the stability of copper mineral species at different pH’s and temperatures. A mechanism was presented for the continued corrosion of outdoor bronzes via the dissolution of the basic copper sulphate crust (predominantly brochantite). Under specific conditions copper sulphate went into solution and attacked fresh metal at the interface below the corrosion to form cuprite. The formation of antlerite, another copper sulphate, was found to be both pH and temperature dependent. Its presence did not indicate deterioration of the metal in a more aggressive urban environment, but rather that the specific conditions for its formation were achieved.

Outdoor sculpture was also the subject of a talk by Carol Grissom, who outlined the use of zinc for 19th- and early 20th-century American sculpture. Chemical and physical properties of the metal, as well as fabrication techniques, including forming and finishing, were discussed in conjunction with deterioration. Conservation problems and treatment options were also presented. The reality of caring for metallic artifacts in museum collections as opposed to those serving an architectural function was surveyed by Claude Volfovsky, the morning’s last speaker. He reviewed cleaning and conservation techniques currently in use and those being researched, stressing that each case is studied and evaluated separately.

The afternoon session opened with a discussion of tomography (digitized radiography) presented by Stephen Bonadies, who used this technique to interpret casting practices of ancient Chinese bronzes. Tomography, utilized primarily in industry, complements traditional radiography by offering cross-sectional images. Pieter Meyers followed with an investigation into Sassanian metallurgy that tackled the enigma surrounding the use of stamps on silver objects of similar composition. Statistical analyses were used to separate the silver into groups based on impurities in the alloyed copper that were determined from elemental investigation. Meyers hypothesized that 50% of the silver was sent to Constantinople to be alloyed with copper, cast as blanks, and stamped for tax purposes. The remaining 50% was alloyed at the mine and left un-stamped. François Schweizer’s talk also addressed a historical dilemma that was resolved using scientific analysis. Patina on bronze objects excavated at Hasestere on the Nechashel (Sweitzerland) were examined in order to better understand a lake culture that existed 4,000 years ago, specifically whether the culture’s dwellings on pilars were over the lake or on the shore. The patina on excavated bronze finds was made up of copper sulphides under copper sulphates and carbonates. Schweizer therefore concluded that at least some of the dwellings must have been over the water.

Frank Matero’s pioneering approach to treating ornamental ironwork on Chicago’s Rookery (1886-88), designed by Bernard Roots, combined traditional art conservation methods with those used in architectural preservation. Of particular interest was the removal of overpaint on ornamental ironwork by using the comparatively soft walnut shells, which left the plated underlayer intact. Matero also presented a survey of 19th-century ironwork finishes. From iron, the subject turned to outdoor zinc sculpture. Knud Helin described restoration techniques used on some Danish zinc sculptures by Dalhoff and others. Treatments included high-pressure water, lead-in soldering of broken parts, stainless steel reinforcements, isolated internal zinc flash casting to reinforce parts, and sometimes repainting with acrylic paints.

Conservation of corroded metals from H.M.S. Serious (1790) was not so serious as the title might imply. Ian Macleod’s hilarious discussion of the underwater site off the southeastern coast of Australia addressed how to determine the stability of unexcavated objects in order to prioritize objects yet to be excavated. Macleod simulated in the laboratory the agitated sea environment as well as other microenvironments comparable to those of the site. He established that those objects in an environment with low levels of oxygen were well preserved, while those directly exposed to the agitated water had five times as many chlorides. Suzanne Keene also spoke on archeological metals, focusing on survival rates for treatment of archaeological iron. Keene concluded that treating archaeological iron did improve its stability. However, storage in a low relative humidity environment did not improve the survival rate over storage in ambient conditions. Unfortunately, the treatment that most improved the durability of an object, NaOH, was also among the most extreme.

Andrew Oddy presented a talk on the use of gold foil, strip, and wire from the Iron Age of southeastern Africa. He concluded that the simple smelting techniques used displayed no particular degree of sophistication, that some knowledge of repoussé work existed, that wire drawing was practiced from the 15th century (though hammered wire was still found on some 17th- and 18th-century pieces), and that no evidence of soldering or fused joining existed.

Methods of restoration of gold and silver objects from the grave of the Lord of Sipan, Peru, were reviewed by Maiken Fecht. All of the objects from the tomb were treated in Germany using methods that could be considered aggressive. Mechanical, electrolytic, and low-pressure plasma treatments were employed.

Benin bronzes from the Smithsonian Institution’s collection were analyzed by Janet Schrenk, who determined using x-ray fluorescence (XRF) that the surface alloy compositions were predominantly high zinc brasses. The XRF analyses also revealed that different metals used on the same object might have been intentionally employed to achieve specific colors. Dark saturated surfaces, identified as metallic fatty acid salts, concealed the original surfaces and colors. Schrenk concluded that these surfaces were not contemporary with the pieces and might ultimately be harmful.

Tom Chase presented an insightful analysis of Chinese bronze casting and patination practices as well as current corrosion research. He also introduced current corrosion research published in a French doctoral dissertation. Contrary to previous belief, the dissertation proposed that chloride ions moved across the membraneous copper oxide layer as opposed to migrating through cracks and fissures. This finding would explain the frequent occurrence of an even thickness of the copper chloride layer as well as a fibrous malachite or cuprite layer. Also speaking on ancient Chinese vessels was Jane Basset, who discussed approaches to conservation of these objects. She stressed that aesthetic and ethical considerations must be weighed prior to undertaking treatment. Likewise, not only could equilibrium of the surface be destroyed by random cleaning, but valuable information pertaining to the history of the piece might be lost as well.

(continued on page 21)
ANNUAL MEETING UPDATE SESSION: The Objects Group Update Session in Buffalo will include presentations in five areas: materials analysis; preventative conservation; biological control; developments in treatment; and environmental and materials testing. The update will serve as an opportunity to inform our colleagues in other specialty groups about recent developments in objects conservation. Although the deadline for abstracts is now past, please let Dale, Pam, or Steve know if you have a contribution in these areas.

OSG SESSION: In addition to the joint session with Architecture, we will again use the small group discussion format to share practical problem-solving approaches and hear about projects in a minimally structured, informal setting. We hope to encourage free exchange, feedback, and lively discussion. Groups will be limited to 20 people; larger groups will be split into sections. Brief presentations of discussion topics will be limited to 10 minutes or less; bring slides, photographs, sample materials, mock-ups, etc. Please contact Dale Kronkright if you can present a topic in one of the following: archaeological/ethnographic; functional/historic; decorative arts/sculpture; outdoor sculpture; or preventative conservation/exhibition and storage. Address: 2183 29th Ave., San Francisco, CA 94116; (415) 661-4498.

VOTING RESULTS: Many thanks to all of you who responded to the mailing. We have agreed to vote by mail ballot and must amend our mailing. We will be sending information in reference to this with the postprints mailing. Those interested in serving on a nominating committee should contact Pam.

ISSUES FOR THE BUFFALO OSG MEETING: Please contact Pam with issues you would like raised at the business meeting or at the next AIC Internal Advisory Group meeting in Buffalo. We will be looking for volunteers to manage future issues of the OSG Postprints and will be discussing a variety of other projects, including an area-specific manual for archaeological conservators working in the field and the formation of committees to work on projects suggested by the membership in response to our last mailing.

POSTPRINTS: You should be receiving your OSG Postprints in the near future. The membership feels strongly that the Postprints should be a benefit of membership. The cost of this endeavor is not covered by our dues, but we have a sizeable revenue surplus. We will discuss future issues in Buffalo.

POSSIBLE COURSE OFFERING: If there is sufficient interest, we might be able to arrange for Richard Wolbers to do a short course on the chemistry of cleaning surfaces for objects conservators in the same location as one of the next annual meetings. Please let Pam know if you would like to attend such a course.

BOOK REVIEW LIAISON: We have had a request from Elisabeth Fitz-Hugh for a book review liaison to Richard Newman, the JAIC book review editor. The liaison would suggest books appropriate for review and potential reviewers and advise on the suitability of books mailed to AIC for review. Contact Pam if you would like to participate.—Pam Hatchfield, Chair, 2183 29th Ave., San Francisco, CA 94116; (415) 661-4498.

SOS! AWARDS

SOS! Save Outdoor Sculpture! recently announced awards to 29 agencies in 21 states to coordinate SOS! at state and local levels. Next proposal deadline: May 15, 1992. Contact SOS!, NIC, 3299 K St. NW, Suite 403, Washington, DC 20007; (800) 421-1381; Fax: (202) 625-1485.

TEXTILES

Textile Specialty Group members are reminded of the importance of sending in comments on the issues raised in the Ethics and Standards Committee supplements that have appeared in the September 1991, November 1991, and January 1992 issues of AIC News. These issues, along with any proposed changes in the current Code of Ethics and Standards and Practice, are vital concerns to every member of AIC. The Ethics and Standards Committee, which has worked so diligently on this revision, welcomes further responses from the TSG membership before the annual meeting. Send your comments as soon as you can to Debbie Hess Norris, Chair, AIC Ethics and Standards Committee, 106 Danforth Pl, Wilmington, DE 19810.—Kathleen Dardes, Secretary, (213) 822-2299.

THIS COLUMN: In an effort to make this space more useful to the BPG membership, I would like to know what kind of information members would like to see here. Typically this column has been used to report on BPG "business" items, i.e., news about the upcoming annual meeting or BPG publications. Perhaps more conservation news covering the activities and interests of the membership, queries from

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REPORT ON THE ANNUAL:
Volume 10 of the Annual was mailed in February and should be arriving to all 1991 BPG members early March. Additional copies are available from the AIC office.—Robert Espinosa, Chair.

PAINTINGS

On January 6 the AIC Internal Advisory Group (IAG) met in Washington to discuss the present state and future plans for our organization (see page 6 for a full report). The IAG, which consists of the AIC Board and the chairs of all the committees, task forces, and Specialty Groups, spent the day talking about the challenges we face as individual conservators and as a profession in general. It was very interesting to get the perspective of the other Specialty Groups when it came to things like organization, the Science Task Force questionnaires, and group catalogs. This last topic came up again and again. There seemed to be a consensus that this is extremely important work for all the Specialty Groups to engage in but that there are a number of problems involved in getting such a project off the ground.

Although we have had a standing committee for two years, our group is not much closer to realization of the catalog than we were when we began. This delay is not due to lack of commitment on the part of the committee but to simple logistics. Our committee is spread out across the country; no more than two or three members are even within striking distance of each other, which makes meeting on a regular basis impossible. Wendy Samet, who chaired the committee last year, did the best job possible given these restrictions but found that she could not pull together such an enormous amount of material on her own time with committee members miles away. So now we are searching for a committed individual in a major metropolitan area who can devote a considerable amount of time and enthusiasm and who can enlist help from fellow professionals in the same area. It sounds impossible, I know, but I believe those people are out there. There are ongoing research projects around the world that are cataloging various aspects of paintings conservation, and we can tap into these efforts if we have the people to make the contacts and gather the material. If you think you would like to become involved in a project that really could change the way we all look at our profession and the way our profession is viewed by others, please contact either me or Chris Stavroudis.

On a lighter note, let’s congratulate Carol Christensen, a fellow member of the Paintings Group, for the outstanding job she is doing as editor of the AIC News. The new columns and format have gone a long way to making the newsletter a valuable source of information for us all. Thanks, Carol.—Christine Daulton, Chair.

WOODEN ARTIFACTS

BUFFALO WAG MEETING: We now have a full slate of speakers on some really varied subjects. We look forward to providing the membership with a very informative Preprint again. You will be getting a mailing in the near future outlining the business meeting agenda. The agenda is going to be fairly detailed, and we would appreciate your spending some time with the subjects. If you are going to move forward at more than a snail’s pace, we must make decisions (preferably well thought out) on several topics.

PAs: It’s time to consider becoming a Professional Associate. Many, many of our members are more than qualified and should apply. To facilitate this process, we will have applications for you at the WAG business meeting. This is a no-holds-barred discussion—gripes, praise, whatever. We will
Documentation

Perhaps because it is so much a part of our daily work, the issue of documentation has been a central point of controversy in discussions of the Code of Ethics and Standards of Practice. Despite the fact that the SOP is very specific in denoting numerous requirements for reports and pictorial documentation (in fact, nearly half of the entire text of the SOP is devoted to this single topic), in recent years many conservators have found the AIC COE/SOP to have become woefully inadequate in providing sufficient guidance to deal with this aspect of their work.

The problem has several causes. The healthy and rapid growth of the profession is an important one. It is well understood that the detailed standards of practice relating to the issue of documentation reflect the demography, concerns, and needs of the profession as it existed nearly 30 years ago. Thus among other weaknesses, the documentation standards exhibit a bias towards the needs of conservators who treat or examine traditional paintings. In the intervening time, new areas of specialization have developed and many areas that years ago were minor have become major; even the field of paintings conservation has undergone major changes in, for example, meeting requirements for the conservation of contemporary paintings.

Using present AIC Specialty Group membership numbers as an approximate indicator, by far the largest constituency today, over half, are either conservators of paper-based materials (fine arts, books, documents, and archival materials, etc.—28%), or those working in the broad area of objects (archaeological and ethnographic materials, decorative arts, sculpture, functional and industrial artifacts, natural history collections, etc.—26%); a quarter of the members are either conservators of photographic materials (10%), textiles (9%), or architecture (5%); and only the remaining 22% are Paintings Specialty Group members. With apparently just a fifth of the AIC’s practicing membership now involved in paintings conservation, it is a very different field indeed—and this does not include the growing ranks of those working primarily as conservation scientists, administrators, or educators.

Typical of the problems encountered is the difficulty in applying present standards for documentation when confronted with the treatment of large masses of materials, a common situation for many involved in the conservation of objects (especially archeological and ethnographic materials, natural history collections, etc.) and, of course, for those involved in the care of archival materials and photographs. These concerns have been expressed by many individuals and Specialty Groups in comments received by the Ethics and Standards Committee over the past years, for example:

- "The Code needs flexibility to reflect variables in practical application of documentation, especially for large quantities of materials, both in the written and photographic record."
- "Single standard written documentation in dealing with masses of material is impractical and poor stewardship [because] it wastes scarce conservation resources."

There are numerous other problems, some of which will be discussed below, but primary among them is the failure of either the Code or the Standards to address and specifically identify the basic purpose(s) of the documentation we do. Why, in fact, do we document our work or our observations at all?

The questions that follow each discussion in this supplement are important ones and your responses to them will be of significant help to the committee. We truly look forward to hearing from you.

Debbie Hess Norris, Chair
Carol Aiken
Nancy Ash
Dan Kushel
Donna Strahan

Please send your responses to questions in this supplement to:
Debbie Hess Norris, Chair
Ethics and Standards Committee
106 Danforth Place
Wilmington, DE 19810

Please note that responses to all previous supplements are still very welcome!

AIC News, March 1992
Key to Abbreviations of Organizations Whose Codes of Ethics are Referred to in the Text


IIC—The International Institute for Conservation of Historic and Artistic Works—Canadian Group, Box 9195, Ottawa, K1G 3T9, Canada.

CAPC—The Canadian Association of Professional Conservators, c/o Canadian Museums Association, Suite 400, 280 Metcalfe Street, Ottawa, K2P 1R7, Canada.

AICCM—Australian Institute for the Conservation of Cultural Material, Inc., G.P.O. Box 1638, Canberra, A.C.T. 2601, Australia.


BURRA—Australian International Council of Monuments and Sites (Australian ICOMOS, Burra Charter).

UKIC—United Kingdom Institute for Conservation, c/o Conservation Department, Tate Gallery, Millbank, London SW1P4RG, England.


In presenting the following discussion, the pertinent sections of the AIC document are quoted as they presently appear; the headings for these sections are in boldface. Quotes from other conservation codes and from AIC membership and Specialty Groups are prefaced with a • [bullet]. Comments from the Ethics and Standards Committee are in italics.

Purposes of Documentation

Ask any conservator why we go through the effort of documenting our treatments and our studies and among the first reasons given may be something having to do with our responsibility to strive to insure the future well being of the artifacts in our care. If however we turn to the AIC-COE/SOP for a basis for this or any other response, little will be found. The only vague allusion to rationales for documentation falls under the section addressing "Responsibilities to the Owner or Custodian" (COE III).

AIC-COE IU.E: Report of Examination. Before performing any treatment on an object, the conservator should first make an adequate examination and record of condition. The conservator is obliged to report his findings and recommendations to the owner or custodian or their delegate and await instructions before proceeding.

AIC-COE III F: Record of Treatment. A record of treatment should also be made by the conservator. He has the obligation to record and report in detail to the owner or custodian the materials and methods of procedure employed in treating the object.

Because our COE/SOP offers no guidance here, any discussion regarding documentation rationales must start at the most basic levels. As a start, it may be helpful to break the issue into major obligations to be fulfilled. For example, documentation is important, first, to the object's physical welfare because it can aid future conservators in caring for that object. It can also add to the body of professional knowledge that will aid in the care of all objects. Second, documentation can serve to meet some of the needs of the cultural importance of an object as well; it can, for example, aid in our understanding of its true physical nature by distinguishing later additions from original material or can aid in studies of attribution, etc. Third, documentation can meet the needs of the object's custodian by providing: a) information that may aid understanding of cultural aspects of the piece; b) a means of understanding the work performed; or c) knowledge of special measures that the custodian might take to aid in the object's future care. Fourth, documentation can also serve the needs of the conservator, not only by providing a record of observations and actions, but, as is part of any sound business practice, by providing records that can help to avoid misunderstanding and unnecessary litigation.

The above are only suggestions for a discussion of documentation rationales. It is helpful to consider how other conservation organizations address these issues, beginning with the definitions of conservation and documentation.
• Conservation: All actions aimed at the safeguarding of cultural property for the future. The purpose of conservation is to study, record, retain, and restore the culturally significant qualities of the object with the least possible intervention. Conservation includes the following: examination, documentation, preventive conservation, preservation, restoration and reconstruction. (IIC-CG/CAPC, Glossary)

• Documentation: The conservator has an obligation to document his/her work by recording all details of the conservation of cultural property. Examination records and treatment records are an intrinsic part of the property; they should be kept in as permanent a manner as is practical and be available for appropriate access. (IIC-CG/CAPC, Guidance for Practice, 4)

**QUESTION:**

In addition to those listed above, are there any other obligations which you feel documentation should fulfill?

What is Documentation?

What documents are essential for complete documentation? The AIC-SOP (Sections III and IV) describe in great detail the information required for a proper pretreatment examination report, a report of treatment work, and a report of an analytical study or examination. The SOP omits, however, addressing a more basic question: Is documentation only the final reports and accompanying pictorial data or does it also include the conservator’s or investigator’s complete records (e.g. working notes and daily work logs, etc.)? The codes of other conservation groups express the latter. They are however careful to indicate that these (reports v. records) form two distinct parts of the conservation documentation "file": the reports are essentially "summaries" of the daily records and are prepared for the custodian; the daily records are generally to be retained by the conservator who is admonished to retain them for posterity along with copies of the reports.

• Documentation: All of the records, written and pictorial, accumulated during the examination and treatment of a cultural property; where applicable, documentation includes the examination records and report, and the recommendations for subsequent care. (IIC-CG/CAPC, Glossary)

• Examination: The conservator shall make a thorough examination of the cultural property and prepare an appropriate record before performing any conservation treatment. He/she shall study relevant historical and technical records. Where necessary, the conservator shall initiate analyses of materials, and research into historical and technical aspects of the cultural property. Wherever relevant and possible, the conservator should consult with the originator regarding a proposed treatment. (IIC-CG/CAPC, Examination, 8)

• Examination Records: Written and pictorial information resulting from the examination, analyses and study of relevant material; this includes samples taken from the cultural property, details of structure, material, condition, history and relevant correspondence. (IIC-CG/CAPC, Glossary)

• Examination Report: From examination records, the conservator shall prepare an examination report which shall include details of structure, materials, condition, and history. (IIC-CG/CAPC, Examination, 9)

• Treatment Records: The conservator shall ensure that records of techniques and materials (with...
their composition where known) used in conservation treatments are made and maintained as part of the documentation of a cultural property. These records shall also include justification and observations as well as any details of structure, materials or condition which have been revealed during treatment. From these records a summary shall be prepared in the form of a treatment report. (IIC-CG/CAPC, Conservation Treatment, 14)

As mentioned above, the AIC-SOP (Sections III and IV) goes into great detail describing proper contents and form for several kinds of conservation reports. (Because of space limitations, these sections are not reproduced here. Readers are encouraged to refer the SOP published in the AIC Directory.) It should be recalled that much of the present difficulty with the AIC-COE/SOP stems from the inability of so many conservators engaged in otherwise totally ethical practice to adhere to these very detailed standards of practice in the area of documentation. Aided by their statements of general rationale and principle regarding documentation, other conservation groups not only avoid stating detailed requirements, but (as will be brought out later in this supplement) also address many important aspects of documentation which the AIC-COE/SOP omits.

• From examination records, the conservator shall prepare an examination report which shall include details of structure, materials, condition, and history. (IIC-CG/CAPC, Examination Report, 9.)

• On the basis of the examination, the conservator shall report his/her findings and recommendations in writing to the owner, including an estimate of resources required. This is done in order to fully inform the owner and to obtain consent to proceed. Any significant changes to the proposed treatment shall be conveyed to the owner and written consent must be received before the conservator proceeds with the revised treatment. (IIC-CG/CAPC, Conservation Treatment, 13)

• The conservator shall ensure that records of techniques and materials (with their composition where known) used in conservation treatments are made and maintained as part of the documentation of a cultural property. These records shall also include justification and observations as well as any details of structure, materials or condition which have been revealed during treatment. From these records a summary shall be prepared in the form of a treatment report. (IIC-CG/CAPC, Conservation Treatment, 14)

Despite the problems created by the detailed requirements of the AIC-COE/SOP, it is likely that many AIC members might find the IIC-CG/CAPC approach not specific enough. For example, there is no stated requirement for photographic or pictorial documentation, other than that implied by allusion with such phrases as: an "appropriate record" be made of examination; that a treatment record include "details of structure, materials or condition"; or that when "alteration is required, those aspects of materials shall first be documented in their existing state."

In dealing with the documentation of monuments, ICOMOS states the following in their charter:

• Article 16. In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs. Every stage of the work of clearing, consolidation, rearrangement, and integration, as well as technical and formal features identified during the course of the work, should be included.

One method of providing helpful, specific, and most important, easily amendable guidances for practice, while maintaining this "general" approach in the actual COE/SOP has been mentioned several times in discussions of AIC-COE/SOP revisions. This is the creation of "Commentaries," documents outside the official COE/SOP which provide practitioners with suggestions for practice specific to their area of specialization. In such a document, for example, appropriate photographic (or other pictorial) documentation as well as written documentation might be defined for specific kinds of paintings, for works of art on paper, for each of the various kinds of "objects," for mass treatments, etc.
QUESTIONS:

1. Would you prefer more detailed specifications or more generalization in the requirements for documentation in AIC-COE/SOP?

2. Is there a need for a "Commentary" booklet on documentation in which there would be separate sections for each specialty, with recommendations for specific practice and other general guidelines that would assist conservators in meeting the spirit of the ethical principles?

The Use of Pictorial Documentation

The AIC-SOP (IV C) contains very detailed specific requirements for pictorial documentation specifying that this documentation not only be photographic (as opposed e.g. to drawn or diagrammatic) but that it include the commonly practiced "before, during, actual state, after-treatment" series of dated photographs. While the SOP allows some leeway with the introductory phrase "such report [of treatment] shall include where applicable . . ." it is a generally held belief that "proper" ethical treatment must always include this photographic series. In practice, however, there are very many treatment situations where such rigorous pictorial documentation is either unfeasible or is unnecessary to meet the needs of either the artifact, the custodian, or the conservator (see "Mass Treatments" below). As noted above, the approach taken by the IIC-CG/CAPC is so general that there is no stated requirement for any photographic or pictorial documentation, other than that implied by phrases such as "appropriate record."

QUESTIONS:

1. Do you feel that the need for pictorial/photographic documentation is adequately addressed by phrases such as "appropriate record"?

2. If not, how specific should the requirements for pictorial/photographic documentation be?

Documentation for the Treatment of Masses of Cultural Material

Perhaps no other area of documentation has been as problematic as the application of the requirements for documentation stated in the AIC-SOP to the situation of mass treatments. The application of the AIC-COE/SOP to mass treatments is, however, not only difficult with respect to documentation, but is problematic in other areas of basic ethics and standards of practice such as the "single standard" principle. The IIC-CG/CAPC solves the problem by a simple semantic device: It uses the term "cultural property" (which can just as correctly refer to a collection of artifacts as a to single artifact) instead of the term "object" used in the AIC Code. Again, however, this approach may not provide the kinds of specific suggestions that would be most helpful to those confronted with documenting a mass of cultural material. Perhaps here too a "Commentary" booklet on documentation might be able to offer the necessary specific suggestions while allowing the COE/SOP to remain general enough to encompass both single and mass treatment situations.

QUESTIONS:

1. Do you feel the substitution of a phrase such as "cultural property" for "object" in the AIC-COE/SOP is sufficient to accommodate the needs of conservators confronted with the problem of documenting the group treatment of large numbers of artifacts?

2. Would another phrase serve better or should this area of conservation practice be addressed more specifically either in the Code or via "Commentaries"?
Should Conservation Documentation Be Preserved and Accessible?

While there seems to be a general underlying and unquestioned belief that the records produced during conservation examination and treatment should be preserved, and if at all possible, be maintained with the artifact, the AIC-COE/SOP makes no mention of it. This principle is, however, clearly stated numerous times in the codes of most other organizations:

* . . . Examination records and treatment records are an intrinsic part of the property; they should be kept in as permanent a manner as is practical and be available for appropriate access. (IIC-CG/CAPC, 4)

* . . . Only a minimum of sample material necessary shall be removed, and the fullest possible record of sample removal shall be kept. Where relevant, and with the agreement of the owner, material removed from an object should be retained as part of the examination records. (IIC-CG/CAPC, 11)

* The conservator shall ensure that records of techniques and materials (with their composition where known) used in conservation treatments are made and maintained as part of the documentation of a cultural property. . . . (IIC-CG/CAPC, 14)

* Where relevant, and with the agreement of the owner, material removed from an object shall be retained as part of the documentation of a cultural property. (IIC-CG/CAPC, 17)

* Upon completion of treatment, the conservator shall provide the owner with a treatment report, and shall stress the importance of maintaining this summary as an intrinsic part of the cultural property. (IIC-CG/CAPC, 24)

* The purpose of conservation is to study, record, retain and restore the culturally significant qualities of the object. . . . (IIC-CG, Glossary, "Conservation")

* Before carrying out any treatment, the conservator should first make an adequate examination of the object and all available documentation to enable a record of its condition and history to be made and to establish the causes of its deterioration. A record of methods and materials used should be made. Such records should be kept as a permanent, accessible archive. (UKIC, Examination and Records)

* In all works of preservation, restoration or excavation, there should always be precise documentation . . . . This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published. (ICOMOS, Article 16)

* The records . . . should be placed in a permanent archive and made publicly available. (BURRA, Article 28)

* . . . A record of methods and materials used [in examination and treatment] must be made. Such records should be kept as a permanent, accessible archive. (Natural History, II F.)

If, indeed, preservation of conservation documentation is felt to be desirable and if such a requirement is set forth in the AIC-COE/SOP, many other difficult issues arise. For example, there would be a clear implication that a conservator's written records and reports be archivally stable, if at all possible, and as well be properly stored. In addition, it would be desirable that photographic documentation also be archivally processed and stored; also singular use of unstable materials for photodocumentation, such as color film, would thus clearly be inappropriate (unless, for example, duplicates are taken to permit permanent cold storage of one set). Electronic documentation becomes equally problematic. The permanence of the recording materials themselves is still in question, and equally if not more important, there would be a clear need to insure somehow that the records are conscientiously transferred to newer technologies and are thus "readable" in the future.

One implied consequence of a decision to strive to preserve conservation records is the necessity of attempting to insure that an artifact's conservation documentation stays with it through time. While the ethical concept that owners or custodians of cultural properties are only
temporary caretakers is basic to ethical stewardship, in practice, especially in the private sector, the concept is often forgotten and with it so is the transfer of documentation records from one custodian to the next. Perhaps at best an admonition to the owner is all that can be done. For example:

- Upon completion of treatment, the conservator shall provide the owner with a treatment report, and shall stress the importance of maintaining this summary as an intrinsic part of the cultural property. (IIC-CG/CAPC, 24)

If the transfer of conservation documentation from one custodian of a cultural property to the next is desirable, so should be the transfer of such material to subsequent generations of conservators. In an institutional setting this is generally not problematic, but outside of this milieu, there are substantial difficulties not only in insuring a safe transfer, but in defining accessibility.

A review of the statements from other conservation codes presented at the beginning of this section provides some guidance in the way of solutions. Phrases such as a "permanent accessible archive" imply that repositories for conservation records are desirable, and in dealing with documentation of historic sites, there is even a specific suggestion (ICOMOS) that the documentation be placed in a "public institution." For cultural properties owned by those in the private sector, however, the practicality of archivally stored accessible records becomes clouded by, for example, issues of client confidentiality and art market pressures.

QUESTIONS:

1. Do you feel the long term preservation of conservation documentation is desirable? If so how should it be addressed in the COE/SOP?

2. Should specific documentation issues such as the use of stable photographic materials, or the problems of documentation stored on electronic media be addressed?

3. How should the AIC Code address the issue of keeping an artifact’s conservation documentation with the artifact, or accessible to the artifact’s future custodians?

4. Should the concept of an "accessible archive" be better defined both in terms of structure and "appropriate" access? If so, how would you define them?

Variation in Documentation Requirements

Institutional/Regional Center Conservators vs. Private Sector Conservators vs. Conservation Researchers & Scientists

The AIC-SOP (IV) makes a clear, de facto distinction between the documentation required of conservators working in institutions and regional centers and that required of conservators working in the private sector. This distinction is made perhaps more by default than intention and results from the presentation of detailed requirements for the former group and the total omission of specifically defined requirements for the latter (contractual requirements are denoted [V], but not those for general documentation). This is also a distinction that is not found in other codes.

QUESTIONS:

1. Should the AIC Code imply that the documentation of conservation work done in the private sector be different than that compiled in institutions?

2. The AIC SOP (III) goes into great detail in defining the documentation and procedural requirements for investigators involved in scientific analyses of artifacts. Would it be sufficient for the AIC Code merely to state that all those engaged in any scientific investigation, be they scientists or conservators, be expected to follow accepted scientific standards and research protocols?
Recommendations for Subsequent Care

Recommendations for subsequent care of a cultural property examined or treated seems clearly to be a desirable addition to most conservation documentation, and thus it is emphasized in the codes of other conservation groups. For example:

- The conservator shall specify to the owner the requirements for subsequent care, which may include specifications for shipping and handling, storage, display and maintenance. (IIC-CG/CAPC, 19)

- Documentation: All of the records, written and pictorial, accumulated during the examination and treatment of a cultural property; where applicable, documentation includes the examination records and report, and the recommendations for subsequent care. (IIC-CG/CAPC, Glossary)

- Documentation: All of the records, written and pictorial, accumulated during the examination and treatment of an object; where applicable, it includes the examination record, treatment proposal, owner consent, the treatment record and summary, and the recommendations for future use, storage and exhibition. (AICCM, Glossary)

- It is the duty of the conservator at all appropriate times to volunteer advice to the owner on the subsequent care of a conserved object with regard to its handling and conditions of storage and display. (UKIC, Professional Relationships)

QUESTION:

Should this issue be addressed in the AIC Code? If so, are any of the statements above satisfactory?

Index to Documentation Topics

Analytical Studies SOP I B; SOP II C; SOP II D; SOP III
Examination Reports COE III E; SOP III B; SOP IV A; SOP V
Records
Examination COE III E; SOP III A; SOP III B; SOP IV A; SOP V
Photographic SOP III B3; SOP IV A2; SOP IV C2
Scientific SOP III B4
Treatment COE III F; SOP IV C
Sampling SOP III A2; SOP III A4
Treatment Reports COE III F

Do You Want to Vote on the Revised Code of Ethics and Standards of Practice in 1994?

Become a PA in 1992-93!

Deadlines for 1992 are:
May 1, July 14, and October 15

For additional information call the AIC office or members of the Membership Committee: Faye Wrubel, chair, Ed Sayre, Harold Mailand, James Wermuth, Karen Garlick, and Meg Craft.

AIC News, March 1992
answer questions, debate philosophical questions, have people ready to sign applications as sponsors—in short, whatever it takes to move this process along. You pay exactly the same dues as a PA as you do as an Associate. You may never exercise your right to vote, but at least you will have it. Becoming a PA will also show your pride not only in yourself but in your organization. We have extremely qualified people in our group, and they should be recognized as such.

GILDING SYMPOSIUM: By the time you read this, the long-awaited book containing the papers presented at the symposium should be available. Congratulations and thanks go to all who worked so hard and diligently on this project for so long. Details on obtaining a copy of this important work are presented on page 22.

MATERIALS LIST: Many people have asked me to provide a materials list from last summer’s Richard Wolbers workshop in Arkansas. I have a fairly complete list that includes chemicals, suppliers, and quantity which I have sent to the AIC office. To get your copy send a stamped self-addressed envelope to the AIC office. This list should by no means be considered complete, but rather one to start with and add to as time allows.

As usual, any correspondence is welcome. Anything you feel strongly about that pertains to WAG should be brought to my attention. I will try to help or direct your concerns to the right person or organization, and even to a place on the agenda in Buffalo if warranted.—Rick Parker, Chair.

PHOTOGRAPHIC MATERIALS

ETHICS AND STANDARDS COMMITTEE SUPPLEMENTS: As you have all been made aware by the supplements in the last three issues of AIC News, the Ethics and Standards Committee would like your input. In order that the new code truly reflects the membership, I encourage you all to read the supplements, discuss them over lunch with colleagues, and make your opinions known.

QUERIES:
1. Several dry-mounting materials and mounting methods have been tried with limited success on large chromogenic, black-and-white, and Cibachrome prints. If anyone has information and/or suggestions for the cold/dry mounting of oversized photographic prints, please contact: Susanne Holm, Centre de conservation du Quebec, 1825, rue Semple, Quebec (Que) G1N 4B7, Canada; phone: (613) 646–6523; Fax: (418) 646–5419.

2. Information and/or observation on the general characteristics and specifically the light stability of stabilizer-coated, monochrome Polaroid print materials is requested by: John McElhone, National Gallery of Canada, 380 Sussex Dr., P.O. Box 427, Station A, Ottawa K1N 9N4, Ontario, Canada; phone: (613) 991–0011; Fax: (613) 993–4385.

Those seeking information should send their requests to: Greg Hill, National Archives of Canada, 395 Wellington St., Ottawa K1A 0N3, Ontario, Canada; phone: (613) 992–1628; Fax: (613) 995–2883.

ANNUAL MEETING: As you know, the PMG session is scheduled for Friday, June 5, and the program looks very promising. Some of the talks you can look forward to are detailed in the registration information sent to you in mid-February. By now you should have received a PMG mailing that includes information on the preconference trip to Rochester on Wednesday, June 3. Be sure to send your reservation form and check to the AIC office together with your regular registration.

PMG NEWSLETTER COLUMN: In an attempt to keep current with the requirements of PMG members, your contributions to this column on anything you feel relevant to the group would be gratefully received (conference and meeting reports, technical innovations, etc.). Suggestions as to what you would like to see in the column would also be very much app

ARCHITECTURE

GENERAL NEWS: We are pleased to announce that Tom Taylor has been invited to membership on the Historic Resources Committee of AIA; he will participate as the official representative of the ASG.

ANNUAL MEETING: Our schedule for the annual meeting is almost final. The ASG session will be held on Friday, June 5. The morning will begin with a joint session with the Objects Specialty Group on the conservation of outdoor monuments and sculpture. We have tentatively planned to hold our business meeting after lunch; at that meeting we will hear committee reports and discuss a large number of ideas that have been brought forward. The day will conclude with presentation of additional papers contributed by our members.

This year we would like to encourage the involvement of more architectural conservation students in the ASG. Because of the proximity of the meeting site to several of the training programs, we are hoping for good student attendance at the annual meeting and so are requesting volunteers to act as mentors. Mentors would take one or two students under their wings at the meeting and make them feel welcome. This responsibility would include spending some time getting to know the students, making sure they are not left out at functions and breaks by introducing them to people, and generally helping them to assimilate. We would not expect the mentors to support the students monetarily, although buying them a banquet ticket would be a nice gesture! The AIC registration form includes the option of purchasing a banquet ticket for a student (for details see Section IV—Student Sponsorship). If
you would be interested in volunteering, please call Lorraine Schnabel at [redacted]. Students planning on attending the meeting who would like to have a mentor and to attend the banquet should also call.

For students who would like to attend, but feel they may not be able to afford the conference hotel, Sarah Rosenberg has come up with the following recommendations: Hotel Lenox, at about $45 per night (you will need a car to get to the meeting site) or Journey’s End, at $85 for occupancy by 2-4 people. The latter hotel is within walking distance of the conference hotel.

Conservators in Private Practice is planning a session for this year’s meeting that would be of great interest to self-employed architectural conservators. Topics covered will include insurance for small businesses, financial management, and health and safety.

DOCUMENTATION COMMITTEE: At last year’s annual meeting the ASG convened a special session on current documentation practices in architectural conservation. Discussions concentrated on the special requirements for the documentation of immovable cultural property. As a result of this session, a committee of approximately 12 professionals from the public and private sectors has been formed to collect information on current standards and practices and make recommendations to the ASG on possible revisions to the COE/SOP. The committee is currently collecting and reviewing the following information: (1) existing standards for documentation of cultural property, particularly immovable property; (2) bibliography of published material on documentation standards, principles, and practices with a summary of current trends, and (3) listing of individuals and research facilities devoted to documentation of immovable cultural property, historic buildings, and sites. The committee hopes to make the collected material available to ASG members before or at the annual meeting for review and consideration. The committee will also report its findings at the ASG business meeting.

ASTM: David Wessel has submitted an account of the October ASTM meeting in San Diego. He attended meetings of the following Task Groups of Subcommittee E06.24 on Building Preservation and Rehabilitation Technology: E06.24.02—Cleaning Techniques for Masonry, Concrete, and Stucco Surfaces; E06.24.04—Preparation and Use of Historic Structures Reports; E06.24.06—Tuckpointing and Repointing; E06.24.07—Terra Cotta. Each of these task groups has as its objective development of a Standard Guide, which is a series of options or instructions that do not require a specific amount or type of action; the Standard Guides of each task group are at different levels of development.

David said that his presence at the task group meetings was well received, and Subcommittee E06.24 welcomes the participation and contributions of AIC members and architectural conservators. In general, it seemed that the purpose of the Standard Guides now in development was to offer a methodical approach for determining treatments and procedures. As conservators and historical architects are already acquainted with proper methodology, it appears that these guides will be most useful to those professionals unfamiliar with historic preservation projects. However, each of the guides does caution that the assistance of a specialist should be sought when working on historic structures; the term "specialist" will be clearly defined. If our desire as conservators is to prevent Standard Guides from being developed that could be used improperly or used in ways that could negatively affect our ability to do our jobs, we must become involved in the development process.

In addition to the activities of Subcommittee E06.24, architectural conservators should be aware that an ASTM subcommittee has been formed for Abatement of Hazards from Lead in Buildings and Related Structures (E06.23). The potential impact of lead removal on historic fabric in historic buildings is obvious; for this reason conservators as well as preservationists and architects must participate in the activities of this subcommittee.

Upcoming ASTM meetings will be held March 22-25 in St. Louis, MO, and October 11-15 in Miami, FL. Members in these areas who would be willing to attend relevant E06 Subcommittee sessions, should contact me.—Lorraine Schnabel, Secretary/Treasurer.
DIRECTOR APPOINTED: Murray Lebowohl, paper conservator in private practice in Alexandria, VA, has agreed to serve as director for the remainder of Lisa Mibach's term. The office, vacated last September when Lisa resigned, will be filled by a new member to serve as director for the remainder of June of this year.

NOMINATION COMMITTEE: By now members should have received the list of nominees and their biographies as prepared by the Nomination Committee. Members who would like to suggest nominees or who are themselves willing to be nominees are urged to call Claudia Deschu, (804) 358-2006. You will shortly receive the final ballots for the election of vice-chair, secretary, and two directors. The committee urges you to mark your ballots and return them by the deadline. The 1992-93 Nomination Committee will be elected at the CIPP session in Buffalo.

ANNUAL MEETING: The board encourages all CIPP members to attend the AIC annual meeting in Buffalo. Scott Haskins has planned another exciting CIPP session. "Financial Management for the Closely Held Business" will be presented by Management Advisory Services, Inc., a Seattle-based firm. The program will be aimed at businesses with five or fewer employees and income under $300,000 each year. The second part of the program will focus on health and safety needs in the conservation laboratory. Recent new legislation requires the implementation of health and safety standards in our businesses. Presentations will highlight new products and equipment. A substantial amount of written material will be available. The three-hour CIPP session will begin at 8 a.m. on Thursday, June 4. A follow-up discussion and the CIPP business meeting will be held on Saturday, June 6 7-9 p.m. If you are interested in assisting with the program preparations or in collaborating on presentations, please contact Scott Haskins, (804) 358-2006.

RECORDKEEPING: Available from the U.S. Internal Revenue Service are two very useful booklets: Record Keeping for Individuals (Publication 552) and Record Keeping for the Small Business (Publication 583). Both are available free of charge by calling 800-TAX-FORM or by contacting your local IRS office. Another government publication, Guide to Records Retention Requirements (Stock No. 069-000-00020-7), is available for $12 (including postage and handling) from the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402-9325 or by calling 800-555-5775. You Buried Treasures: Can You Find Them? by Marjorie Payne, records management specialist, is a brief guide to records management for individuals and small businesses. Payne lists documents that should be kept for tax and other purposes and details how long each type of document should be retained. The booklet is available for $7.50 (including postage and handling) from C. Berger and Company, P.O. Box 274, Wheaton, IL 60189.

NEW PUBLICATION: If you have clients who are concerned about the care of their family heirlooms, you may want to provide them with a copy of Handle With Care: Preserving Your Family Heirlooms. Written by Nancy Davis, objects conservator at the Rochester Museum and Science Center, this booklet provides a brief overview of the potential hazards facing private collections and then suggests some steps that can be taken to limit damage. The text, intended for the general public, concentrates on the care of documents, books, and photographs, with sections on textiles, furniture, silver, glass, and ceramics also included. Your clients should find the bibliography and list of suppliers to be helpful as well. Available for $2.95 (plus $3 postage and handling; NY residents include sales tax) from Research Division, Rochester Museum and Science Center, 657 East Ave., Box 1480, Rochester, NY 14603-1480.

Information for the CIPP Specialty Group column should be directed to: Cleo Mullins, Richmond Conservation Studio, 1322 W. Broad St., Richmond, VA 23220; (804) 358-2006.—Cleo Mullins

CONSERVATORS IN PRIVATE PRACTICE

20TH ANNUAL MEETING SESSION

Thursday, June 4
8:00 a.m.–Noon

Financial Management of the Closely Held Business
BRUCE MICHELS

A Physical "Check-up" for Conservators in Private Practice
KAREN YAGER

Monitoring Toxic Levels in a Conservation Lab
CAMILLA VAN VOOREN

Your Company's Injury and Illness Prevention Program
JANICE ISEMOTO

Saturday, June 6
7:00–9:00 p.m.

CIPP Business Meeting
WILLIAM MINTER, Chair

Discussion on the FAIC Referral System
CHRISTINE SMITH, Chairperson for Referral System Task Force, and
PAUL HIMMELSTEIN, AIC President

Follow-up Discussion of Thursday's Topics and Other Concerns

The AIC staff deeply regrets that this information was inadvertently omitted from the registration brochure.
Feller Receives CAA/NIC Award

ROBERT FELLER received the College Art Association/National Institute for the Conservation of Cultural Property Award for Distinction in Scholarship and Conservation at a ceremony in February at the CAA 80th annual convocation in Chicago.

Feller has made major contributions to scholarship and conservation since he first entered the field 40 years ago. After earning a Ph.D. in physical chemistry from Rutgers University, he joined the Mellon Institute in Pittsburgh, PA, where he was a fellow and then became a senior fellow in charge of the National Gallery of Art Research Project on artists’ materials. In 1976 he became director of the Center for Materials of the Artist and Conservator and has been director emeritus since 1988.

Feller’s research has been wide-ranging. He carried out pioneering work on resins and solvents and the developments of synthetic picture varnishes—a new field in the 1950s—and co-authored On Picture Varnishes. He has conducted significant research on the deteriorating effects of light. He has also published and lectured widely on the role of color and pigment in works of art, and his work in that field has had a dramatic impact on art scholarship and conservation.

Feller is a member of numerous honorary and professional conservation societies and has held several key positions in IIC and AIC. He served as chairman of the National Conservation Advisory Council from 1975 to 1979 during a period when the council determined that a national effort to preserve our cultural patrimony was imperative and entrusted the National Institute for Conservation to carry out that effort. Feller’s advice has been sought by and freely given to scholars, conservators, and conservation scientists internationally, and he has set an example to be admired and emulated in the application of scientific research to conservation and scholarship.

The Western Association for Art Conservation announces its 1992 board of directors: TATYANA M. THOMPSON, president; PATRICIA LEAVENGOOD, vice president; VICTORIA BLYTH-HILL, JOHN BURKE, and ZORA PINNEY, members-at-large; ELIZABETH WELSH, newsletter editor; and LIZ HARVEY, secretary/treasurer.

STEPHEN BONADIES has been promoted to chief conservator and head of conservation at the Cincinnati Art Museum. Assistant director ELISABETH BACHELOR, who formerly served as chief conservator and head of conservation, will now serve as consulting conservator in addition to her continuing duties as head of the collections division.

THEODORE F. MONNICH, assistant armorer at the Metropolitan Museum of Art, has been named chief conservator at the South Carolina State Museum in Columbia. He continues to serve as contract conservator with the Higgins Armory Museum, Worcester, MA, and as a consultant on the conservation of arms and armor at the Reading Public Museum, Reading, PA.

T.K. McClintock, Ltd., Conservation of Fine Art and Historic Works on Paper, is pleased to welcome LORRAINE BIGRIGG as associate conservator. A graduate of Queen’s University, she has worked at the Toronto Metro Reference Library, and the Northeast Document Conservation Center as well as at private studios. She can be reached at: TKM, Ltd., 1 Fitchburg St., C-219, Somerville, MA 02143; (617) 666-9010.

ROSA LOWINGER, objects conservator in private practice, has moved her sculpture conservation studio to a new location: 777 Los Angeles, CA 90019;

The Intermuseum Conservation Association is pleased to announce the appointments of RACHEL BENJAMIN as assistant paintings conservator and JANET ENGLISH as assistant paper conservator.

JULIE LAUFFENBURGER has joined the staff of the Walters Art Gallery as assistant conservator of objects.

BEVERLY PERKINS is now conservator at the Buffalo Bill Historical Center, P.O. Box 1000, Cody, WY 82414; (307) 587-4771.

MICHELLE BARGER is currently completing an internship at the Research Laboratory at the Museum of Fine Arts Boston. (The January AIC News incorrectly reported her internship site.)

BRUCE SUFFIELD discussed American and Russian conservation training approaches during two interviews with Radio Moscow, one before the August coup and one following. Before returning in September from his internship in Moscow with the Radonezh Society, he discussed icon restoration during an interview with the only Russian Orthodox radio station in Russia, Radio Radonezh. His internship in Moscow was funded through a Samuel H. Kress Foundation Fellowship for Advanced Training in Conservation.

RITA KAUNECKAS can now be reached at: [Redacted] Helena, MT 59601.

STUDENT NEWS

The University of Delaware Art Conservation Department has accepted four students into its new Ph.D. program in art conservation research. E. CARL GRIMM and EUGENA ORDONEZ began in the 1990-91 academic year. Grimm is a 1978 graduate of the University of Delaware/Winterthur M.S. program in art conservation and is a Fellow of the AIC; he will do his dissertation on the materials and techniques of the American painter Albert Pinkham Ryder. Ordonez, a conservation scientist at the Museum of Modern Art in New York and a UD/Winterthur graduate, is working on the materials and techniques of the Russian avant-garde painters. SUSAN LAKE and B. D. NANDADEVA began the Ph.D. program in the 1991-92 academic year. Lake, a paintings conservator at the Hirshhorn Museum and Sculpture Garden, is working on materials and techniques of De Kooning and related artists. Nandadeva, a faculty member of the University of Kelaniya in Sri Lanka, holds a master’s degree in architectural conservation from the University of Moratuwa, has worked with UNESCO archaeological conservation programs, and attended the year-long rock art conservation diploma course jointly sponsored by the Getty Conservation Institute and Canberra College of Advanced Education in Australia. His dissertation research will focus on the deterioration and conservation of mural paintings on outdoor architectural sites and rock shelters in Sri Lanka.
Worth Noting

Japanese Sponsor
Conservation of Freer Paintings

Twenty-five Japanese paintings of the 12th through the 19th century from the collection of the Freer Gallery of Art, Smithsonian Institution, Washington, DC, are being sent to Japan for conservation under a pioneering agreement signed in Tokyo in December 1991. Ten scrolls were sent to Japan in January to initiate the project. The multimillion-dollar effort, which may be renewed annually until the work is completed, is being funded by the Art Research Foundation, a Tokyo establishment that supports international cultural projects, and the government of Japan. Although the Freer employs conservation specialists with the expertise to treat these paintings, the staff is too small to complete the work in a timely manner necessary to prevent or minimize potential damage. The Freer conservation exchange signals the start of important cooperation between Japan and art institutions internationally to address a predicament caused by the shortage of personnel trained in the exacting process of East Asian painting conservation and a lack of sufficient resources to address urgent conservation problems.

Columbia’s Library Conservation Program Moves To UT Austin

The Conservation Education Programs of the School of Library Science at Columbia University will join the Graduate School of Library and Information Science (GSLIS) at the University of Texas at Austin in July. The programs, which will be named the Preservation and Conservation Education Programs of Libraries and Archives (PCEP), recognize the need to maintain an uninterrupted flow of trained professionals while integrating these programs into the graduate school. The preservation administrator component will begin in September, and the conservator program will begin in academic year 1993–94. The University of Texas at Austin is already noted not only for the preservation administration courses offered in the GSLIS but also for the conservation program in the Harry Ransom Humanities Research Center. The PCEP remain unique in the world as the only graduate-level academic resource for the preparation of conservators and preservation administrators for libraries and archives. They are the principal U.S. source of trained personnel in an expanding job market.

Those interested in beginning the Program for Preservation Administration in the fall of 1992 are advised to contact the GSLIS, University of Texas at Austin, Austin, TX 78712-1276; (512) 471-3821.

Latin American Conservation News

Spanish-speaking conservators who would like to receive news about colleagues and conservation activities involved in Latin America can subscribe to APOYO (Asociacion para la Conservacion del Patrimonio Cultural de las Americas). The cost for residents of Latin America is $5, for residents of the U.S. $15, and for institutional members $20. The APOYO bulletin is edited by AIC member Amparo R. de Torres. Contact: APOYO, P.O. Box 70932, Washington, D.C. 20013.

Jean D. Portell talked with conservators in Bogota, Columbia, and Quito, Ecuador, last November while in both cities to examine some colonial-era artworks for a proposed loan show. She suggests that textile conservators who want to communicate with Latin American colleagues can begin by contacting Emilia Cortes, a Colombian textile conservator currently a Mellon Fellow working with Nobuko Kajitani at the Metropolitan Museum of Art.

An Invitation to Join CAA

As part of AIC’s outreach efforts we have gained affiliate status with the College Art Association and encourage interested AIC members to join. Membership is open to all individuals with an interest in art, art history, or a related discipline, whether by vocation or avocation. Membership runs from January 1 through December 31. Members may join anytime prior to June 30 of each year. For benefits of membership, levels, and costs contact CAA, 275 Seventh Ave., New York, NY 10001; (212) 691-1051.

Exhibitions of Interest

Gerard David’s St. Anne Altarpiece

The recently restored and reconstructed St. Anne Altarpiece by Gerard David is featured in the most recent focus exhibit at the National Gallery of Art, Washington, DC, January 26–May 10. This is the latest in a series of small shows that discuss a single...
European Conservators
Form Confederation

Conservators from Germany, France, England and Switzerland met in Zurich last June to form the European Confederation of Conservator-Restorers' Organizations (ECCO). Full membership is open to any organization of professional conservator-restorers based in the EC or EFTA, subject to approval of the existing members. Working groups on ethics, training, legal protection of the profession, and administration were created at the first meeting. The confederation plans to meet again October 13, 1992 in Brussels.

Wood Carving Courses Offered

The School of Classical Woodcarving, Sausalito, CA, will offer a variety of courses during 1992. The courses are "hands-on"; students work in the same workshop as the carvers employed by Agrell and Thorpe. Students come from a variety of backgrounds, ranging from those with no previous experience to furniture makers who wish to extend their skills. A 12-week course is offered September 7-November 27. One and two week courses will also be available starting September 7. The organization also offers a training video on carving the acanthus leaf. The 72 minute video costs $49.00 plus $3.50 shipping. For further information contact: Ian Agrell, 1225 Eye St., N.W., Suite 200, Washington, DC 20005; (202) 289-9118.

FUNDING DEADLINES

MARCH 16
Smithsonian Institution, Awards for Museum Leadership. Available to new museum professionals who see people of color. Intended to help defray expenses incurred while participating in the Museum Leadership program at the Smithsonian Institution.

APRIL 3
IMS, Professional Services Program.

APRIL 24
IMS, Museum Assessment Program I (Institutional Assessment).

JUNE 1
NEH, Preservation Program. Preservation microfilming and other projects that address problems posed by the disintegration of significant resources for humanities research.

NEA, Museum Program. Grants for professional development and utilization of museum resources.

JUNE 5
NEH, Division of Fellowships and Seminars. Fellowships for university teachers, college teachers, and independent scholars.

NEH, Museum Division. Grants to museums and historical organizations for documentation of collection, self-study, planning, and implementation.

JULY 15
NEH, Travel to Collections. Grants to individual scholars for travel and research expenses.

JULY 31
IMS, Museum Assessment Program II (Collections Management Assessment).

AUGUST 1
NSP, Informal Science Education.

AUGUST 14
IMS, Museum Assessment Program III (Public Dimension Assessment).

NEA, Care of Collections: Conservation, Collections Maintenance.

AUGUST 15
NEH, Division of Fellowships and Seminars. Study grants for college and university teachers.

DECEMBER
NEH, Preservation Program. Preservation microfilming and other projects that address problems posed by the disintegration of significant resources for humanities research.

NEA, Museum Program. Grants for professional development and utilization of museum resources.

JANUARY 1993
IMS, Conservation Projects Program. Funding to help museums' conservation activities.

FOR MORE INFORMATION ON FUNDING:
American Association of Museums (AAM), Museum Assessment Programs (MAP), 1225 Eye St., N.W., Suite 200, Washington, DC 20005; (202) 289-9118.

Institute of Museum Services (IMS), 1100 Pennsylvania Ave., N.W., Washington, DC 20506; (202) 786-0536.

NSP, Informal Science Education.

AUGUST 14
IMS, Museum Assessment Program III (Public Dimension Assessment).

NEA, Care of Collections: Conservation, Collections Maintenance.

AUGUST 15
NEH, Division of Fellowships and Seminars. Study grants for college and university teachers.

DECEMBER
NEH, Preservation Program. Preservation microfilming and other projects that address problems posed by the disintegration of significant resources for humanities research.

NEA, Museum Program. Grants for professional development and utilization of museum resources.

JANUARY 1993
IMS, Conservation Projects Program. Funding to help museums' conservation activities.
New Format

At the January Internal Advisory Group meeting, Board members recommended changing the format of the Materials Column. In the past, the column has been used to announce the availability of new products. However, the Board feels that the column should mention only those materials that have been evaluated as stable by two independent sources. Since very few new materials are introduced to the field with this kind of proven track record, it became obvious that with these restrictions, the Materials Column would become either very short or non-existent in short-order. Therefore we have decided to change the name of the column to "Tools and Techniques." We hope that this column will allow a "Tips"-type information exchange without appearing to inadvertently endorse inadequately evaluated materials.

The issue of how to present this column is a complex one. We hope that the new format will prove useful without being unduly restrictive to contributors and readers. However there may be a better solution than the one we have adopted at present so it is possible that this column will change again in the future as new and better approaches occur to us. We welcome your thoughts on what you would like to see in this column and how it can best serve your needs. Please contact us with your ideas.—Ed.

New Varnish from Winsor Newton

The technical manager of Winsor and Newton reports that the company's new varnish, Conserv-Art, is a mixture of Acryloid B-67 and ketone resins with a UV inhibitor added.

Olympus 42" Fiberscope

A musical instrument conservator has brought to the attention of this column the Olympus 42" fiberscope. It has a cable that can be passed through a 2 to 7mm opening (depending on the individual model) and the capacity to be connected to a still or video camera for photographic documentation. Attachments for the storage and analysis of images are also available. The conservator has used it, among other things, for the inspection of the internal structure of sounding boxes and for the determination of the internal structure of a barometer. Technical information about the fiberscope is available from Olympus Corp., Industrial Fiberoptics Division, 4 Nevada Dr., Lake Success, NY 11042; (516) 488-3880.

Product Directories Available

Several directories of products, services, and conservation-related organizations are available to assist the conservator who has projects in Great Britain: Directory of Products and Services, Museum Development Company, Premier Suites, Exchange House, 494 Midsummer Blvd., Central Milton Keynes MK9 2EA, England; Conservation Sourcebook and Directory of Conservation Research in the United Kingdom, Conservation Unit, Museums and Galleries Commission, 16 Queen Anne's Gate, London SW1H 4AA, England.

Submissions

It is often difficult to find the time to compose a letter. A telephone call will serve the same purpose. Some institutions do not wish their employees to appear to make product endorsements. Your name or that of your institution need not be mentioned. The usefulness of the Tools and Materials column depends on the participation of its readers. Please send all submissions for this column to: Rebecca Rusfield, Flushing, NY 11367.

Research/Reports

The rationale behind the decision to return the Busch-Reisinger Museum’s Max Beckmann Self Portrait to its original unvarnished state is explored in Martha Davidson’s "To Varnish or Not: Conservators Treat Busch Masterpieces." Harvard University Art Museum News, November/December 1991.

Charlie Carrillo, a New Mexican santos maker, gave a lecture and demonstration to the Washington Conservation Guild on September 12, 1991, at the Walters Art Gallery, Baltimore, Maryland. This report summarizes his discussion of supports, pigments, binders, and textiles (used to clothe the sculptures). Ann Boulton, "An Evening with Charlie Carrillo," WCG Newsletter, vol. 15, issue 5.

On October 3, 1991, Toby Raphael of the National Park Service spoke to the Washington Conservation Guild about cost-effective buffered sealed exhibition cases, which were found to provide RH control of ± 10% even in uncontrolled environments. He also discussed a set of exhibits conserva-


A report in English summarizing a 1991 German report on new conservation treatments of historic stained glass windows appears in a recent issue of European Cultural Heritage Newsletter on Research. The four methods discussed are: 1) ORMOCER coating; 2) consolidation of loose paint using metal alkoxides (with good results); 3) modified ORMOCER lacquers; and 4) corrosion tests on model glasses. While the color photographs and diagrams are very informative, it is not clear in each case how effective these new treatments are. It may be necessary to consult the original report (No. UBA-FB 108 07 005/03, by D. R. Fuchs, H. Romich, P. Tur, and J. Leisner, issued by the Fraunhofer-Institut für Silikatforschung, Würzburg FRG). European Cultural Heritage Newsletter on Research, vol. 5, issue 4.

Ellen McCrady evaluates and compares the results of the test reports made available by the Library of Congress on books deacidified by Akzo Chemicals, FMC Corporation, and Wei To Associates. The author points out that her opinion differs in some respects from that of the panel that evaluated the processes for the Library of Congress. Ellen McCrady, "Three Deacidification Methods Compared," Abbey Newsletter, vol. 15, issue 8, 121-24.

Getty Symposium

(continued from page 12)

A survey of the technical literature on gilding available in the 18th century (including Denis Diderot's L'Encyclopedie; ou, Dictionnaire raisonné des sciences, des arts et des métiers) was presented by Martin Chapman.

Jack Ogden gave the final paper of the symposium on the technology of medieval jewelry. Alloy practices and the repertoire of forming techniques available to the medieval goldsmith were discussed using contemporaneous examples as illustrations. While ancient technology was still used in the medieval period, industrial workshop practices and drawn wire production were both medieval innovations. Ogden stressed that a careful study of the technology could provide valuable information concerning provenance.—Daphne Barbour, Lisha Glinsman, National Gallery of Art; Patricia Griffin, Conservation Analytical Laboratory; Nancie Ravenel, J. Paul Getty Museum.
Recent Publications


Libraries and Archives: Design and Renovation with a Preservation Perspective, by Susan Garrettson Swartzburg and Holly Bussey with Frank Garrettson (Scarecrow Press, Inc.). This 235-page book is a selective bibliography focusing on building design that not only houses collections appropriately but also is comfortable for users and staff. The books and articles cited provoke thought about new technologies and materials and will enable information professionals to feel comfortable when they communicate with the various other professionals involved in construction or renovation work. Part 1 summarizes the history of library design and book preservation; part 2 is a guide to the literature. The book includes case studies, bibliographies, a directory of organizations, and an index. $27.50. Available from: Scarecrow Press, Inc., P.O. Box 4167, Metuchen, NJ 08840; (800) 537-7107.

International Journal of Cultural Property (Walter de Gruyter, Inc.). A new periodical published twice yearly, the journal aims to draw together the different disciplines that bear on questions of cultural property and to offer a focus for a modern interdisciplinary study. The material published is scholarly, internationally comparative, and interdisciplinary. Subscription and sample copies may be ordered from: Walter de Gruyter, Inc., 200 Saw Mill River Rd., Hawthorne, NY 10532.

Storage: Preprints of the UKIC Conference, Restoration '91, ed. Mark Norman and Victoria Todd (UKIC). Contains six papers on: storage of museum collections; collections condition surveys; storage standards; the Victoria and Albert storage project; the implementation of environmental standards; and Suffolk's archives. $12 UKIC members, $16 nonmembers; includes postage. Contact: UKIC, 37 Upper Addison Gardens, London W14 8AJ, England.

Conservation of Leather in Transport Collections: Preprints of the UKIC Conference, Restoration '91, ed. Christopher Calman (UKIC). Topics of papers are: the history and technology of transport leather production; use of leather in carriage building; conservation of upholstery leather; and enamelled, japanned, and patent carriage leathers; restoration of the hood of a baby carriage, ca. 1730; and conservation of leather upholstery on an 1894 motor car. $12 UKIC members, $16 nonmembers; includes postage. Contact: UKIC, 37 Upper Addison Gardens, London W14 8AJ, England.

Gilding and Surface Decorations: Preprints of the UKIC Conference, Restoration '91, ed. Sophie Budden (UKIC). Contents: a case study on a National Gallery frame; verre églomisé; gilding at Brighton Pavilion; the use of non-traditional gilding methods; conservation of a 12th-century Gauwin figure; care of gilded objects; history and techniques of composition; conservation of an 18th-century Chinese pavilion; materials and techniques of prebookcase. $16 UKIC members, $20 nonmembers; includes postage. Contact: UKIC, 37 Upper Addison Gardens, London W14 8AJ, England.

Conservation of Plastics: An Introduction, by John Morgan (Conservation Unit of the Museum and Galleries Commission). A joint product of the Conservation Unit of the Museum and Galleries Commission and the Plastics Historical Society, this book is an introduction to the history, manufacture, deterioration, identification, and care of plastics. £7 ($14) plus £1 ($2) U.K. or surface postage, or £2.50 airmail. Available from: Archetype Books, 12-14 Hall Sq., Denbigh, Chwyd Li16 3NU, United Kingdom; 0745-815006, Fax: 0745-815484.


V and A Conservation Journal is a new quarterly periodical published by the Victoria and Albert Museum Conservation Department. The maiden effort (No. 1, Oct. 1991) contains articles on: conservation aspects of the opening of a new Chinese gallery; the conservation of a Tang dynasty metal head of Buddha; the treatment of Oriental lacquer; an explanation of UV-VIS-NIR Spectroscopy; a discussion of Frank Lloyd Wright in Japan; and a review of Feller and Wilt's Evaluation of Cellulose Ethers for Conservation. Each article is two to three pages with black-and-white photographs.


The latest issue of the Paper Conservator (Volume 15, 1991) contains articles on: 19th-century home book renovation recipes; the conservation of Shelley's notebooks; foxing stains and discoloration of leaf margins and paper surrounding printing ink; the use of chelating agents in conservation treatments; Arab papermaking; and the Parke Collection of Japanese paper. Contact: The Institute of Paper Conservation, Leigh Lodge, Leigh, Worcestershire WR6 5LB, England.

GILDED WOOD:
CONSERVATION AND HISTORY

Papers from the 1988 Gilding Conservation Symposium

Members—$35
Non-members (before 4/1/92)—$55
Non-members (after 4/1/92)—$89

To order contact: Sound View Press, (203)245-2246. (This book is not available through AIC.)

GUIDE TO ENVIRONMENTAL PROTECTION OF COLLECTIONS

by Barbara Appelbaum

Members—$32 / Non-members—$39

Send check or money order to: AIC, 1400 16th St., NW, Suite 340 Washington, D.C. 20036 (202) 232-6636

PERSPECTIVES ON NATURAL DISASTER MITIGATION

A compilation of papers presented at the Natural Disaster Mitigation Workshop—the pre-session of the 1991 AIC annual meeting.

Free. Requests must include a $7 per copy shipping and handling fee. Order from: AIC, 1400 16th St., NW, Suite 340, Washington, D.C. 20036; (202) 232-6636
Conferences, Courses & Seminars

CALL FOR PAPERS

October 18-22, Siena, Italy. Third Annual Conference on Non-Destructive Testing, Microanalytical Methods, and Environmental Evaluation for Study and Conservation of Works of Art. Contact: Concorso Pari, President, Organizing Committee, Italian Society for Non-Destructive Testing Monitoring Diagnostics, Via A. Foresti, 5-1 25126 Brescia, Italy; (39) 30 391716; Fax (39) 30 392156.

September 19-24, 1993. Houston, TX. 12th International Corrosion Congress (ICG). Completed information form and 500-700-word abstract due May 1, 1992. Contact: ICG, P.O. Box 21834, Houston, TX 77218-8340; (713) 492-0535; Fax: (713) 492-8254. ▼

October 14-17, 1993. Boston, MA. Historians of Netherlands Art. Will focus on Northern European art from the 15th through the 18th century. Melanie Gifford will chair a session on painting techniques, "The Painter in the Studio," which will address the artist's decision-making process. She is looking for papers that address aesthetic decisions in the light of studies of artists' materials and techniques and papers that consider workshop organization (including the use of models, patterns, and preparatory drawings), the training of artists, or the influence of a teacher on painters' mature techniques. Send a one-page abstract to: Melanie Gifford, Conservation Department, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201; (410) 547-9060, ext. 244.

CONFERENCES


May 10-15, Madrid, Spain. International Symposium on the Preservation and Conservation of Natural History Collections. Contact: Museo Nacional de Ciencias Naturales, Jose Gutierrez Abascal, 2, 28006 Madrid, Spain; 411 13 28, ext. 1145; Fax 564 50 78. ▼


May 29-31, Ottawa, Ontario, Canada. IIC-CG 18th Annual Conference. Contact: IIC Conference '92, P.O. Box 9195, Ottawa K1G 3T9, Ontario, Canada. ▼


June 3-7, Philadelphia, PA. 14th International Sculpture Conference. Contact: International Sculpture Center, 1050 Potomac St., N.W., Washington, DC 20007; (202) 956-6066.


September 21-23, Queensland, Australia. Australian Institute for the Conservation of Cultural Material (AICCM) 92 Conference. Contact: Benita Johnson, AICCM; 06-252-2369.

September 27-29, Santa Fe, NM. Western Association for Art Conservation Annual Conference. Contact: Taryn Thompson, WAA: President, 1453 5th St., Santa Monica, CA 90404.


October 20-22, Amsterdam, The Netherlands. Restoration '92: Craftsmanship in Restoration and Conservation. An international conference on the preservation of material cultural heritage to be held in the RAI Congress and Exhibition Center, Amsterdam, under the auspices of the Foundation International Conference and Exhibition on Restoration and Conservation Techniques, The Netherlands; Canadian Conservation Institute; ICONROM; Conservation Analytical Laboratory, Smithsonian Institution; and Commission on the European Community, Belgium. The conference will run parallel with the Restoration '92 international trade fair for restoration and conservation. Language: English. Contact: Conference Secretariat, Restoration '92, c/o RAI Organisatie Bureau Amsterdam by Europaplein 12, 1078 GZ Amsterdam, The Netherlands; 31 (0)20 549 12 12; Fax: 31 (0)20 646 44 69.

GENERAL

March 24, Edinburgh, U.K. (introduction); May 5, Washington, DC (introduction); May 6, Amsterdam, The Netherlands (introduction); May 6, Washington, DC (advanced). Conservation Information Network Training Seminars. The introductory course is designed for novices and users who want to review the fundamentals; it covers basic strategies for searching the databases and provides instruction for using the electronic mail system. The advanced course is for experienced users who want to review the basics as well as improve their search skills by learning how to use advanced features offered on the network databases. Hands-on practice emphasized. For U.S. courses contact: Liz Harvey, Getty Conservation Institute, 4503 Glenoaks Ave., Marina del Rey, CA 90292-6537; (310) 922-2209; Fax: (310) 821-9409; for courses in the UK and The Netherlands contact: Peter Winsor, Conservation Unit, Museums and Galleries Commission, 16 Queen Anne's Gate, London SW1H 9AA, England; 071 233-3683; Fax: 071 233-3686.

March 28-April 4, Puerto Plata, Dominican Republic. Surface Cleaning Seminar. Contact: American Conservation Consortium Ltd., 85 North Rd., Pemington, NH 03044; (603) 679-5307.


April 6-7, Rochester, NY. Emergency Preparedness for Cultural Institutions: What It Means and How to Provide It. Sponsored by the Regional Council of Historical Agencies in conjunction with the Association of Historical Services Agencies in New York state. The course will address how a cultural institution should respond to disasters such as floods, fires, or earthquakes. Contact: RCHA, 1409 N. State St., Syracuse, NY 13208; (315) 475-1525.


April 10, Goston Hall, Lorton, VA. Legal Aspects of Collections Management. Contact: Janene Charbeneau, Program Coordinator, Virginia Association of Museums, 301-A N. Sheppard St., Richmond, VA 23221; (804) 367-1079; Fax: (804) 367-9393.

April 27-29, Nashville, TN. 1992 Conservation Research in Progress Symposium. Sponsored by the National Association of Conservation Engineers Research Committee. Will focus on the latest developments in scanning tunneling microscopy and atomic force microscopy in corrosion and electrochemistry, corrosion statistics and dynamics, alloying effects on metal dissolution and passivation, and degradation of interfaces in coatings and composites. Contact: NACE Membership Services Dept., P.O.
Introductory Training Course
Buffalo, NY

The Conservation Information Network will be offering an introductory training course following the AIC Annual Meeting in Buffalo, N.Y. The course is limited to a small number of participants and will begin on Monday, June 8, 1992. AIC Annual Meeting attendees as well as Buffalo-area residents who conduct research or practice in the areas of conservation, restoration, historic preservation, architecture, or archaeology are encouraged to attend.

The introductory course is open to subscribers and non-subscribers and is free of charge. The course covers basic strategies for searching in the bibliographic database and provides instruction for using the electronic mail system. Practice time on the database and the electronic mail system will be provided to all participants. Current Network subscribers who attend the course will receive vouchers for two free hours of Network searching. To register for the course, please call User Services at 4503 Glencoe Ave., Marina del Rey, CA 90292 (310) 822-2299.

Date:
Monday, June 8, 1992

Location:
State University College of New York at Buffalo

To register contact:
User Services
Getty Conservation Institute
4503 Glencoe Ave., Marina del Rey, CA 90292
(310) 822-2299

BOOK AND PAPER


April 6-10. Windermere, Cumbria, England. The Imperfect Image: Photographs, Their Past, Present, and Future. Contact: Conference Convenor, Centre for Photographic Conservation, St. Edmund Hall, Oxford OX1 4HQ.

May 9-22. Binghamton, N.Y. Paper and Book Intensive. A concentrated working session for specialists in the book arts, papermaking, and conservation. Daily hands-on class sessions, lectures, and discussions. Space is limited; early application is encouraged. Contact: Pamela Spitzmiller, PBI, 92, Book Conservation, Main Library, University of Iowa, Iowa City, IA 52242.

May 15. Hartford, CT. Big is Beautiful: A Conservation Workshop on Oversized Paper Artifacts. A one-day seminar conducted by the Northeast Document Conservation Center at the Connecticut Historical Society. Designed for librarians, archivists, curators, museum administrators, and others responsible for collections including oversized paper objects. Contact: Gay Tracy, Northeast Document Conservation Center, 180 Brackenridge Sq., Andover, MA 01810; (508) 470-1010; Fax: (508) 470-5021.


August 11-15. Mt. Carroll, IL. Finishing Techniques. The course will provide book conservators with an opportunity to explore a variety of finishing techniques for hand tooling of grained and smooth leathers, including box calf. Instructor: Monique Lalier.
September 15-19. Mt. Carroll, IL. Repairs of Tears and Losses in Paper, with an emphasis on Pulping. The course will provide an opportunity to explore a variety of techniques for making and matching pulp and for the repair of damage or loss. Instructors: Judith Walsh, Bill Crusius, and Bob Futejnick.


OBJECTS

April 7-9. Leather for Conservators. C211. Contact: Francine Lewis, Training Secretary, CAL, MSC, Smithsonian Institution, Washington, DC 20560; (301) 238-3700.


May 15-17. West Sussex, England. Filling, Mounting and Modelling. UKIC Ceramics and Glass Group meeting. Contact: Kenneth Watt, West Dean College, West Dean, Chichester, West Sussex PO18 0QZ, England; (0293) 813001.

May 16. UK. Conservation of Sandstone. UKIC Stone Section meeting. Contact: Shan Tomlin, 6a Fore St., Witheridge, Tiverton, Devon, England.


PAINTINGS

May 19-20. Washington, DC. Workshop: Art in Transit—Packing and Transporting Paintings. The first in a series of North American workshops based on research presented in the September 1991 conference in Washington. The workshop will be held at the S. Dillon Ripley Center Auditorium, Smithsonian Institution. Future workshops will be held in Dallas, Los Angeles, Chicago, Boston, and Canada. To register: Contact: Michael Stakla, Conservation Division, National Gallery of Art, Washington, DC 20565.


June 20. UK. The Conservator and the Art Historian, UKIC Wallpainting Section meeting. Will demonstrate the historical information that conservators can uncover during conservation with emphasis on wallpaintings and architectural polychromy. Contact: Anna Hubert, 7 The Green, Childrey, Wantage, OXON OX12 9UG; 023 559612.

WOODEN ARTIFACTS


TEXTILES

September 22-26. Mt. Carroll, IL. Reweaving of Damaged Textiles. Will provide an opportunity for textile conservators to explore rewoven as well as conservation operation in the treatment of damaged textiles, with emphasis on woven and embroidered textiles including rugs, tapestries, and upholstery. Instructors: Ronee Barnett, Flotica Zaharias.


ARCHITECTURE

September 14-October 2. Grenoble, France. Preservation of the Earthen Architectural Heritage. The three-week-long program develops a specific methodology for the preservation of earthen architecture. Focus will be on documentation and survey including specialized techniques of recording, inspection, structural monitoring, and humidity analysis. Will address the preservation of archaeological sites and the rehabilitation of the earthen architectural heritage. Languages: English and French. Deadline: March 31. Contact: CRAFerre-RéAG, International Center for Earth Conservation, B.P. 2636, F-38036 Grenoble Cédex 2, France; (33) 76 40 14 39; Fax: (33) 76 22 72 56.

Sponsored by the Smithsonian Institution, this annual museum fire, safety and health workshop is recommended for persons responsible for the day-to-day operation of a museum facility. Topics such as museum safety/program administration, industrial hygiene, fire prevention, detection and suppression, disaster/emergency planning, environmental management, hazardous materials, asbestos abatement, radiation safety and shop/physical plant safety are just a few of the topics to be discussed. Professional staff from the Smithsonian Institution will provide instruction and guidance. Class size limited to 25 participants. For information, call or write: Smithsonian Institution, Office of Environmental Management and Safety, 490 L'Enfant Plaza, Suite 4202, Washington, DC 20560; (202) 287-3611. Application deadline: July 17, 1992.
Grants & Internships

Advanced Internship—Ethnographic Conservation
Bishop Museum

The Bishop Museum's Pacific Conservation Center is offering an advanced internship funded by the Andrew W. Mellon Foundation and a pending grant from the National Endowment for the Arts. Applicants should be graduates of a recognized training program or have equivalent apprenticeship training. The internship is for one year starting fall 1992. Stipend is $22,275 plus allowance for round-trip airfare to and from Hawaii. Please send your letter of intent, three laboratory reports, and three references by May 1, 1992, to: Personnel Officer, Bishop Museum, P.O. Box 19800-A, Honolulu, HI 96817. An equal opportunity employer.

Positions Available

Museum Scientist
Winterthur Museum, Garden, and Library

Winterthur Museum, Garden, and Library, a world-renowned museum of early American decorative arts and horticulture, invites applications for a museum scientist. The responsibilities address three key areas: conserving the museum's extensive collections, teaching in the Winterthur/University of Delaware Art Conservation Program (ACP), and engaging in productive professional activities, including research.

The museum scientist will be responsible for the use, maintenance, and scheduling of the analytical instrumentation, specifically light and SEM (Phillips 501 scanning electron microscope) microscopy; analytical requests from staff and students; develop collaborative research projects with conservators and curators; as well as teach microscopy in the ACP. A Ph.D. in biological or physical science is required plus 8-10 years experience. Specialization in some area of microscopy (SEM, pigment, fibers, wood, metallography) preferred; experience in other analytical techniques (e.g., XRF, FTIR, etc.) desirable. Salary commensurate with experience.

If interested, send résumé stating salary history by April 1 to: Human Resources Division, Winterthur Museum, Gardens, and Library, Winterthur DE 19735. EOE.

Scientific Research Program Director
Getty Conservation Institute

The Getty Conservation Institute is actively seeking applications for a program director for scientific research. The GCI's Scientific Research Program has a staff of 16 supplemented by research fellows and students from local universities. It undertakes research in the areas of preventive conservation, long term stability of conservation materials, the conservation of archaeological and ethnographic objects, and the conservation of monuments and sites. This research is carried out in part in its laboratories in Matina del Rey, CA and in part through research contracts or cooperative agreements with other institutions in the United States and abroad.

The Scientific Research Program provides scientific and technical support to the J. Paul Getty Museum and participates actively in the GCI's field projects and training and documentation activities. The program director, scientific research reports to the director of the Getty Conservation Institute and is responsible for the short-, medium-, and long-term planning of the GCI's research programs and for the development and management of the program's operational and capital budget. The successful candidate should have a Ph.D. in chemistry or other natural science or an equivalent combination of training and experience. Five to seven years experience in conservation science and experimental research in a leadership position, proven ability to conduct and direct scientific research, and a substantial publication record are required. Knowledge of one or more foreign languages is preferred. Outstanding written and verbal communication skills, excellent administrative and supervisory skills, and the ability to develop and control annual budgets are also required. Salary commensurate with experience.

Deadline for applications: April 30, 1992. Please send your résumé, list of publications, and names of at least three professional references to: Personnel, Getty Conservation Institute, P.O. Box 11205, Marina del Rey, CA 90295, USA. EOE.

Conservator of Costumes and Textiles
Chicago Historical Society

Responsibilities include performing detailed conservation tasks including collection maintenance repairs, encapsulation and post binding, recasing, non-aqueous deacidification and the production of phased boxes and other protective enclosures. Will prepare treatment records, assist in processing materials, perform lab maintenance procedures and participate in seminars and demonstrations as required.

Position requires a Bachelor's degree, substantial knowledge of current book and paper conservation techniques and minimum 3 years experience in conservation. Knowledge and skill in using standard conservation equipment, tools and materials required. Previous experience in a research library or similar institution and computer skills desirable.

We offer a salary of $25,898 plus excellent benefits. Please forward your résumé with salary requirements to: Doreen Casey, Human Resources Department. Candidates selected for consideration will be contacted for an interview. An Equal Opportunity Employer M/F.

Conservation Specialist

The Research Libraries of the New York Public Library seeks a Conservation Specialist to work in our Conservation Division.

Responsibilities include performing detailed conservation tasks including collection maintenance repairs, encapsulation and post binding, recasing, non-aqueous deacidification and the production of phased boxes and other protective enclosures. Will prepare treatment records, assist in processing materials, perform lab maintenance procedures and participate in seminars and demonstrations as required.

Position requires a Bachelor's degree, substantial knowledge of current book and paper conservation techniques and minimum 3 years experience in conservation. Knowledge and skill in using standard conservation equipment, tools and materials required. Previous experience in a research library or similar institution and computer skills desirable.

We offer a salary of $25,898 plus excellent benefits. Please forward your résumé with salary requirements to:

Doreen Casey, Human Resources Department

Conservator of Objects
North Carolina Museum of History

The North Carolina Museum of History is seeking applicants for the full-time position of objects conservator. Responsibilities include: examine, document, and treat a diverse collection of historical artifacts; assist historic sites and branch museums across the state with the care of their collections; make recommendations on artifact storage, exhibi-
tion, and handling. This individual will have the opportunity of setting up a new objects conservation laboratory in the museum's new building and will assist with packing and moving the collections to the new location. Qualifications: graduation from a conservation training program and three years' experience or equivalent; knowledge of laboratory safety procedures; and the ability to work effectively with other staff members and the public. Send cover letter, resume, and list of references to: Martha E. Battle, North Carolina Museum of History, 109 E. Jones St., Raleigh, NC 27601-2897. Application deadline is April 15, 1992.

Training Program Coordinator
Getty Conservation Institute

The Training Program of the Getty Conservation Institute seeks to fill the position of managing coordinator. The Training Program organizes short courses, workshops, and professional meetings and conferences. The program collaborates with other institutions in the development of these activities and in the creation of degree-granting conservation programs and the production of teaching materials.

Reporting to the Training Program director, these coordinators share the responsibility for the organization and coordination of these projects. Each coordinator is expected to develop an ongoing international program of activities in his/her area of expertise. These activities are aimed at furthering the education and training of professional conservators, archivists, archaeologists, cultural property managers, and other policy makers.

A coordinator is responsible for the organization of the training activities, including the preparation of needs and preparation of project proposals, budgets, and reports. His/her work may include definition of objectives and scope of the training project, identification of audiences, development of syllabus in consultation with the department, instructors, and other consultants. A coordinator has responsibility for the overall phases of his/her projects, under the direction of and reporting to the Training Program director. Responsibilities include preparation of budgets and reports, maintaining close contacts with and participation in other programs of the Getty Conservation Institute and the J. Paul Getty Trust. Coordinators are expected to maintain close professional ties with the conservation field through meetings, conferences, and publications. This position is the third coordinator in the Training Program.

Qualifications should include training in conservation, archaeology, ethnography, architecture, or museum studies. An advanced arts or science degree and a minimum of five years of professional conservation work, proven managerial skills, and experience in teaching or training are required. Knowledge of foreign languages desirable. Must be free to travel frequently. Salary commensurate with experience and qualifications. Excellent benefits.

Inquiries should be directed to: Personnel, Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, CA 90292-6537, USA; Fax: (310) 821-9409. EOE.

Assistant/Associate Conservator
Cincinnati Art Museum

The Cincinnati Art Museum seeks a paper conservator who will be responsible for the conservation of works of art on paper included in the following collections: prints, drawings, photographs, Asian, and contemporary. Duties include performing treatment according to principles and guidelines for exhibitions and loans, as well as the review of acquisitions and gifts. The paper conservator reports to the chief conservator.

Graduation from a recognized conservation program or the equivalent experience is required. Application deadline is April 10, 1992. Interested candidates should submit a letter of application that includes a curriculum vitae, salary requirements, and the names of three references to: Stephen D. Bonadies, Chief Conservator, Cincinnati Art Museum, 953 Eden Park Dr., Cincinnati, OH 45202-1596. The Cincinnati Art Museum is an AA/EOE employer.

Gilding Contractor
Chicago Park District

The Chicago Park District (CPD) and the Federation of Art Institutions of Chicago are restoring the statues of the Republic located in Jackson Park. This 24-foot-high bronze figure rests on a 12-foot-high granite pedestal.

The surface of the bronze will be cleaned of corrosion by the CPD conservator. The contractor will prepare the surface for gilding, gild, and coat the bronze. Approximately 400 to 600 square feet of bronze will be gilded.

For pre-bid examination and specifications please contact: Andrezj Dajnowski, Chicago Park District, Office of Research and Planning, 425 E. McFetridge Dr., Chicago, IL 60605; (312) 294-2473.

Conservator
Assistant Conservator
Colorado Historical Society

The Colorado Historical Society, in partnership with Colorado Department of Corrections, seeks to hire conservation staff to design and operate a conservation facility in Ordway, CO. The 7,500 sq. ft. facility will serve as a training and treatment facility for the conservation of historic artifacts, especially large three-dimensional objects. Types of artifacts include transportation vehicles (train cars, carriages, etc.), industrial and agricultural equipment. Responsibilities will include facility and program development, training, and supervising treatment for historical artifacts from the Colorado Historical Society's collections. Staff of the Ordway facility will work closely with CHS curatorial and conservation staff based in Denver.

The conservator position requires leadership and management skills. The society also seeks to hire an assistant conservator for this facility. Applicants with a wide range of experience will be considered. A graduate degree in conservation or equivalent appren-
graduate of a conservation training program with additional 5+ years relevant experience, or equivalent apprenticeship training and experience. The position has occupational physical requirements. Salary competitive and commensurate with experience. Send resume and letter of interest to Personnel Office, B. P. Bishop Museum, P.O. Box 19080A, Honolulu, HI 96817-0916. EEO/M/F/V/H.

Classified

Conservation Table Available for Purchase


Price: $15,000 including free delivery within 500 miles from Oberlin. For further information contact: Jeannine Love, Inter-museum Laboratory, Oberlin, OH 44074; (216) 775-7331.

OBJECTS OF AFFECTION:

Miniatures

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Two very different conservation projects have recently sparked enough controversy to make news outside scholarly and technical circles. The first project is the restoration of the Sistine Chapel frescoes by an Italian team under the direction of Fabrizio Manzinielli and Gianluigi Colalucci. The second project, a more recent entry into the circle of controversy, is the repair of the Stedelijk Museum’s vandalized Barnett Newman painting, *Who’s Afraid of Red Yellow Blue III* by American painting restorer Daniel Goldreyer. In the first case, concern has been raised about possible removal of materials original to the work of art. Conversely, in the second case, the debate centers around the possible undesirable addition of later paint to the entire surface of the painting.

It would appear in some ways that these two efforts are entirely unrelated, even setting aside their widely differing art historical realms. For instance, the approaches adopted in the two restorations have little in common, no doubt partly due to the nature of the works of art themselves and partly to the temperament of the conservators involved. The restoration of the Sistine Chapel frescoes has been carried out very much in the public eye, with periodic published progress reports from the conservators, elaborate technical analyses by team scientists, frequent visits by visiting experts as the frescoes were being worked on, filming of the frescoes as they began to emerge in their more brightly colored state, and much discussion, both for and against, from all quarters. In contrast, the Barnett Newman restoration represents a different tradition, that of the more private craftsman who is not at all anxious to allow the world into his studio as he works. In fact, Goldreyer apparently feels so strongly about the issue, which he calls "the Holland matter," that he sued a Dutch newspaper for invasion of privacy, presumably for "sending [him] a letter asking him to comment on the accusations against him," according to a *New York Times* story on the subject by Michael Kimmelman. In each case, however, the treatment of the work of art has been only the first act in an interesting chain of events that has not yet ended.

The discussion surrounding the restoration of the Sistine Chapel frescoes is not, of course, new; the first criticism began when the lunettes were cleaned in 1981, and the work has been criticized periodically ever since. However, the serious dispute among art historians sparked by the 1988 criticism from Renaissance art historian James Beck of Columbia University has entered a new phase. Beck has become alarmed about restoration in a more general sense, and he has begun to turn a cold eye on other conservation efforts as well, notably the treatment of Botticelli’s *Primavera* and the Jacopo della Quercia sculptural monument to Ilaria del Carretto in Lucca Cathedral. (As a result of his statements, he was sued unsuccessfully by Giovanni Caponi, the Italian conservator who treated the Ilaria, for criminal slander in the Italian courts.)

In the past year Beck has explained his viewpoint in several articles, the most recent entitled "The Damaging Silence on Art Restoration," published in the "Opinion" column of the March 4, 1992, *Chronicle of Higher Education*. He writes, "Despite the fact that →"
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paintings and sculptures, the very raw material of their studies, are being subjected to significant changes in appearance and, in some cases, in structure, criticism from the scholarly community is rarely voiced." He attributes this silence to the reluctance of "potential critics in academe" to go against "'barons' in the field" who have been "generously compensated" for writing "official and semi-official publications" of enthusiastic support for such conservation projects.

As part of his campaign to protect art against irresponsible restoration, Beck has formed an incorporated non-profit organization called Artwatch International. In a recent mailing to announce the formation of this group and explain its purpose, Beck described its mission as follows: "To serve as an international advocate for the circumspect conservation and stewardship of historically significant works of art and cultural monuments. To promote an open exchange of ideas and information on the full range of practices and policies in the field of conservation, restoration, and international stewardship of important cultural artifacts. To contribute to the development and codification of national and international cultural works of art, especially in the area of painting, sculpture, and architecture. To develop a 'Bill of Rights for a Work of Art.'"

Beck has written about this proposed Bill of Rights several times already. In his March 1992 column in the Chronicle of Higher Education he summarized its main points as follows:

- "All works of art have the inalienable right to live an honorable life and should not be subject to inappropriate interference.
- "All works of art have the inalienable right to remain in their original abode rather than being shipped around the world for display.
- "Restorations should not be undertaken for aesthetic reasons alone, but only for carefully controlled maintenance, because of the inherent possibilities of damage in any restoration.
- "Instead of art's being transferred to metropolitan centers for grand exhibitions, it is more desirable for interested individuals to travel to the works."

Artwatch International's executive and advisory boards will operate on a project by project basis, "establishing task forces to determine levels and methods of engagement in specific conservation . . . issues and problems. International Observer Missions are initially foreseen in Italy, Great Britain, Eastern Europe, and in the Middle and Near East, as well as in the United States. Each direct project will be viewed as an opportunity to develop and codify the standards and procedures for responsible conservation of global cultural patrimony."

Beck feels there has been so little criticism of restoration projects that "the most significant art event of the December 1991 Art Bulletin, suggests that a lively discussion has indeed taken place. And the discussion is certainly not over, with the formation of Artwatch International and the restoration of Michelangelo's Last Judgment in the Sistine Chapel underway.

Another controversy that is most certainly not over involves the restoration of Barnett Newman's damaged painting Who's Afraid of Red Yellow Blue III. The painting, owned by the Stedelijk Museum, is an 8 by 18 foot work consisting of a large luminous red field flanked by thin stripes of blue and yellow. In 1986, it was slashed in eight places. The museum's director, Wim Beeren, selected Daniel Goldreyer, an American restorer who knew the artist and has worked on many 20th-century paintings, to repair the damaged work. This choice was made partly on the recommendation of Annalee Newman, the artist's widow, who traveled to Amsterdam to see the slashed painting and advise Beeren on an appropriate restorer, according to Michael Kimmelman.

After four years in Goldreyer's studio, the picture was returned to the museum last August. Shortly afterward, Stedelijk conservators and other Dutch experts accused Goldreyer of having...
repainted the painting with irreversible materials possibly applied with a paint roller. Goldreyer, who was paid 800,000 Dutch florins ($445,820) for the work, according to the March 1992 Art Newspaper, denies having repainted the picture. Michael Kimmelman quotes him as claiming, "Because other people cannot do these restorations, because they're not capable, they accuse me of doing an overall, which is untrue. Everything I do is reversible. Everything.'"

A commission from the Amsterdam city council, acting in response to questions about the treatment, hired a forensic team from the Dutch Ministry Department to analyze the restoration. The report concluded that Goldreyer had covered Newman's original oil paint "with a quick-drying alkyd coating that is virtually impossible to remove," according to Kimmelman's Times article. Art Newspaper reports that Goldreyer, enraged by the accusations against him, has retaliated by filing lawsuits totaling $120 million against his critics. Among those named are noted art historian and scientist Ernst van de Wetering, a member of the Rembrandt Research Team, who is being sued for $25 million for libel. Also named in a libel suit is Elisabeth Bracht, the Stedelijk conservator who made the first accusation of repainting ($25 million). Wim Beeren ($25 million) is accused of breach of contract and failure to defend Goldreyer publicly, while the Dutch daily newspaper De Telegraaf is accused of libel and invasion of privacy ($10 million). The Wall Street Journal and Time magazine are each being sued for $15 million for articles they published on the matter.

Barnett Newman's widow said she was very upset that "the Dutch have made this such a public thing, which only invites more damage." After hearing about the laboratory's findings, which Goldreyer dismissed as "lies," she defended Goldreyer by telling the New York Times, "He did a beautiful job of putting it back together, although I only saw the painting in the dark."

It may be true, as James Beck contends in his article on the purported silence of art historians in conservation matters, that it can be not only emotionally draining but also very costly to criticize the work of a restorer. Recent events suggest this is as true in the field of 20th-century painting as it is in the field of Italian Renaissance art, as Ernst van de Wetering and Elisabeth Bracht are no doubt now painfully aware. It appears that whether one restores an object or objects to a restoration, one can now end up on the wrong side of expensive litigation. One can't help wondering, though, whether these two separate dramas might not eventually intertwine. Will the Artwatch International group, led by James Beck, who is apparently fearless in the face of lawsuits, begin to interest themselves in the activities of Daniel Goldreyer, who was described in Art Newspaper as a "serial suer"? If so, then the world will no doubt hear about it in court.—Carol Christensen

4 AIC News, May 1992
From the President

Paul Himmelstein

I can report with guarded optimism on attempts to increase the percentage of professional voting members in AIC. Following significant progress by the Task Force on PAs, I asked the office to provide me with a list of all Associates who were program graduates with the required number of years in the field to be eligible for PA. I talked on the telephone with 73 of the 83 names on the list (the others I have not yet been able to reach), encouraging them to apply, discussing particular problems or complaints they might have, and badgering them with further calls if they didn't apply. Only one had what I consider an acceptable excuse (she was a Canadian and felt that AIC's activities were mostly in support of American conservators). Most others promised to dig their partially filled-out applications from under massive piles on their desks, and many had comments on their reservations about the process. Because I believe that many of the comments represented ideas common among AIC members, I would like to answer some of them publicly.

1. "I think that all members should be able to vote." The AIC's legal status requires that voting members be professional conservators, not interested bystanders, curators, librarians, etc. Because we are unlike most professional associations (nurses and hospital patients cannot join the American Medical Association!), in that we encourage and allow anyone interested in conservation to join, we must have a procedure that limits voting status to conservation professionals. The Professional Associate category is an attempt to fill this need by separating those who are conservators by training from those who are not.

2. "I have seen too much malpractice and unethical dealings by Fellows and PAs and don't see the point in joining such a group." Although the Board and the Ethics and Standards Committee make an effort to keep all their deliberations strictly confidential, I can report that complaints received have been and continue to be acted upon, and we are pleased with the results. However, we need specific complaints in order to act. If you know for a fact that a Fellow or Professional Associate has committed substantial violations of the Code of Ethics, it is up to you to do something about it. You are encouraged to make preliminary inquiries of the Ethics and Standards chair without using the name of the person in question in order to discuss possible outcomes. For those who want to avoid a big public fuss, you should know that actions begin with a telephone call or letter from the president to the person being accused of impropriety, and so far all have ended without "going public." Unfortunately, we can do nothing directly about unethical behavior by someone who is not an AIC member, although the AIC Board is interested in establishing some kind of public presence in commenting on issues in the field that come under public scrutiny.

3. "I can't afford to pay any more dues." You won't. (Associates and PAs pay the same dues.)

4. "I can't see that it does anything for me." Maybe yes, maybe no. But when AIC goes to outside agencies, particularly those with no previous experience in the conservation field (like private foundations)—which we are doing more and more—we are asked how many professionals we represent. The answer to that question is misleadingly small, because if you are a professional conservator and an Associate, we can't count you! You benefit by the programs that we are asking these agencies to support (such as publications, fellowships, and special conferences), so please do your part. You will also be able to vote, serve on the Board, and get involved in decisions that determine the future of your profession.

I have recently been glancing through my Directory and noticed a significant number of familiar names of Associates not on the above list. These people are not graduates of the American programs but certainly should be PAs. If you have been in the field for more than five years, published a paper or given a presentation at an annual meeting, headed one of the specialty groups, or been active on an AIC committee, you probably are a good candidate for Professional Associate. The new application is simplified; it does not require that you submit reports. And even though it is more difficult to compile a list of nonprogram graduates eligible for PA, we will do it, and sooner or later, I will call you. So in order to avoid a pesky phone call from your president, apply now!

At its June meeting in Buffalo, the Board will once again evaluate the results of the Strategic Plan both qualitatively and in terms of the financial results of each program. The Board will also review the planning assumptions to determine if they are still valid. Implementation of the three-year plan will be completed in 1992. As we look to continuing the programs and services delineated in the plan (based on the priorities expressed by the membership) and begin developing the next three years of the plan, it has become evident that we must make some changes. At the Buffalo meeting you will be asked to vote on a Bylaws change that will allow the addition of a Board member responsible for continuing education.

The Board is also going to propose a dues increase that will be instituted in 1994 in order to provide planning time for the next phase of our strategic plan and for AIC's budgeting process (and yours). The dues increase is necessary because of the tremendous increase in the level of AIC activity and because of rising costs. We have not had a dues increase since 1989, but the rate of inflation has continued to grow; in 1991, it was 3.8 percent. We will simply not have the money to continue implementing present programs, much less to increase our activities without a dues increase. If AIC is to continue to serve the needs of its members with such additional services as continuing education, larger and more frequent issues of the JAIC, and public education while keeping pace with the rate of inflation, we must raise dues. The dues proposal is also a move toward equalizing dues for all individual membership categories. The salary survey indicates no reason for assuming that Fellows as a group have higher incomes than those in other categories, so we cannot justify the differentials and have decided to eliminate them gradually.

The Board recognizes that the present economic recession has affected many of our members, but we hope that by voting on an increase that would take effect in 18 months, members will have time to plan and the economy will have turned around.

As always, I hope to hear from you. Please let me know what you think, want, don't understand. I expect to see and talk with many members in Buffalo, and I trust you won't be shy.

AIC News, May 1992 5
From the Executive Director

Sarah Z. Rosenberg

The recently forced resignation of John Frohnmayer, chairman of the National Endowment for the Arts, bodes another bitter appropriations fight. The recent resignation of a House Appropriations Subcommittee chairman is likely to attract witnesses who will call for the abolition of the NEA. The NEA has been instrumental in providing funding for conservation by training programs, treatment, and planning. The agency deserves our support. If you have not yet written to your congressional delegation urging them to support President Bush’s appropriation for the NEA, please do so now. To contact a member of the House, write: The Honorable—, U.S. House of Representatives, Washington, DC 20510. To contact a member of the Senate, write: The Honorable—, U.S. Senate, Washington, DC 20515. On April 9, the House Appropriations Subcommittee heard testimony on funding for the National Endowment for the Humanities and the Institute of Museum Services. The Honorable William Luers, president, Metropolitan Museum of Art, Richard Wheatland, President, Board of Trustees, Peabody Museum of Salem, MA, and Merrily Taylor, Director of Libraries, Brown University, Providence, RI, testified in behalf of the NEH Preservation Program.

The AIC staff and Local Arrangements Committee are earnestly preparing for our 20th annual meeting, to be held June 2–7 in Buffalo. It promises to be a highly educational experience and a truly gala event. Starting with the IMS-funded symposium on the maintenance of outdoor sculpture and followed by updates by the Textiles and Objects Specialty Groups, general sessions featuring timely and interesting topics, Specialty Group sessions, and other special events, this meeting promises to be the best ever. The students have selected western New York’s favorite band—Outer Circle Orchestra (OCO)—for the banquet. The 15-year-old band began as a University of Buffalo ethnomusicology class ensemble, evolved into a street parade ensemble, and finally became the concert-quality performing and recording ensemble that it is today. The OCO blends and adapts authentic rhythms, melodies, and styles of traditional folk dances to create original and contemporary music that has proven irresistible to dancers from around the world. We are raising funds to make it possible for every student to attend the banquet.

As of March 31, 85 percent of our members have renewed, and we have enlisted 210 new members. The renewal rate is very close to the 1991 rate. Registrations for the annual meeting are also keeping pace with last year. Beth Kline has sold a record number of exhibition booths—43 as of April 15—and Marcia Anderson continues to increase the number of advertisers in all of our publications. Exhibitors and advertisers are our second largest source of nondues revenue, and we encourage you to let them know that you use their products. Overall, it is still too early to know whether the deepening recession will have a serious impact on membership renewals and on attendance at the annual meeting, but the initial signs look good. I reported on financial matters in the 1991 Annual Report and a special fact sheet mailed with the annual meeting materials.

As for publications, the spring issue of the JAIC featuring the papers presented at the Albuquerque annual meeting should be in your mailbox before you depart for the annual meeting in Buffalo. The staff is particularly grateful to Elisabeth West FitzHugh, editor, and the associate editors and reviewers for making it possible. Papers have been accepted for the summer and fall issues of the JAIC which are scheduled for production in July and November. AIC News has doubled in size over the past several years—from 16 to 32 pages, with the March issue going to 36 pages. The office has received a number of letters and calls praising Carol Christensen, editor, and the staff on the quality and content of the newsletter. The additional issue of the JAIC and increases in the size and enhancement of the quality of both publications have added considerably to the workload of Marcia Anderson, publications manager, and Heather Hagan, program assistant. We are truly fortunate to have such a dedicated professional staff who gain satisfaction from the results of their work. We all look forward to welcoming you to Buffalo and a truly memorable 20th annual meeting celebration.

Open Call for Nominations

For 1992–93 Nominating Committee

In accordance with the AIC Bylaws, Section VI 2 (d), the Nominating Committee consists of three members, one of whom may be a Professional Associate or Associate. One Nominating Committee member will be elected to serve a three-year term at the annual meeting in Buffalo. Bert van Zelst (Fellow) and Richard Kernacher (PA) will continue to fulfill the remainder of their respective terms.

To facilitate the process, the Board is calling for nominations of a Fellow in advance of the annual meeting. Please send nominations to: Paul Hammelstein, AIC president, in care of the AIC office by May 25, or present them to him at the annual meeting before June 5. Each nomination should include a willingness to serve statement and must be signed by two AIC members.

Membership News

New Fellow

The Membership Committee is pleased to announce that JANE L. MERRITT is now a fellow.

The 1992 Deadlines for PA and Fellow applications are July 14 and October 15. Contact the AIC office to receive an application.
From the Editor

Carol Christensen

In this issue we have returned to reporting on regional activities, once a part of the AIC News but not a feature of our newsletter more recently. These reports will appear once or twice a year, and we hope this will make far-flung readers feel more a part of a cohesive whole. Other regional groups are invited to submit reports of their activities for the next "Regional Activities" column.

Readers may also notice that the Materials column, temporarily titled "Tools and Techniques" last month, has been reinstated at my request, with the consent of the AIC Board. We reinstated the column because I felt it was very important to report on new materials despite the fact that some of these materials have not been tested by two or three independent sources. It is my feeling that since our field does not usually have the financial support to undertake extensive testing, suppressing new materials information until testing by two or three independent sources has been done could result in little or no new materials reporting. However, recognizing that it is important for readers to be aware of the experimental nature of many of the materials we use and talk about, we have added a disclaimer at the beginning of the column. We are anxious to hear from any readers who have used the materials reported on, with either positive or negative results.

Outreach Activities

Results of the 1989 AIC membership survey ranked public education and liaison with related organizations as fourth in importance among AIC activities. In increasing efforts to educate allied professional organizations and the general public about the importance of conservation and the relevant issues in our field, the AIC Program Committee has sponsored program sessions at the annual meetings of associations such as the American Association of Museums, College Art Association, Association for Preservation Technology, International, and the American Association for State and Local History. With other allied organizations, we have established formal ties by appointing liaisons—AIC members who facilitate information exchange between AIC and the organization. Among the organizations with which AIC has formalized relationships are the Society of American Archivists, D-13 (textiles) committee of the American Society for Testing and Materials, and the preservation section of the American Library Association.

COLLEGE ART ASSOCIATION. Jim Coddington organized a program for the 1992 CAA annual meeting on artists' materials (see Conference Reports page 11). As liaison to CAA, Jim will also report to the CAA membership on matters of interest through their newsletter’s affiliated organizations column.

AMERICAN ASSOCIATION OF MUSEUMS. AIC’s participation in AAM annual meetings has a long history. AIC has sponsored sessions from time to time, but for many years AIC members have taken part by participating on panels and organizing sessions. For a number of years, AIC used the time slot for affiliated organizations to sponsor a technology session, such as Steve Weintraub’s panels on hygrothermographs (1990) and light monitoring (1991). The AIC-sponsored program session for the 1991 AAM meeting, "The Role of Conservators in Traveling Exhibitions," featured presentations by Jane Norman, Bill Leisher, and Merwin Richard. At this year’s session on April 27 in Baltimore, Steve Mellor, Virginia Greene, and Lisa Goldberg will present papers on the conservation of sacred objects based on the program from the Albuquerque AIC meeting.

The outreach program has been very successful. Participants at the CAA session were enthusiastic, and the question-and-answer period could well have extended beyond the allotted time slot. Our experience with the AAM sessions has been that the rooms have been filled to standing-room only. But perhaps the most gratifying part of our outreach efforts has been the willingness of the AIC members who have been approached to give freely of their time to make these programs possible. In the next few newsletters, we will continue to update readers on the activities of the Program Committee and allied organization liaisons. As always, we welcome suggestions from AIC members; if you know of projects that would make interesting presentations for an AAM or an AASLH meeting, for example, please let us know.—Sara Wolf

Computer Users Update

Computer Survey with Voice Entry

Robert Lodge of McKay Lodge Fine Arts Conservation Laboratory reports that he and his colleagues have been working on a system for entering condition information into a database using voice instead of a keyboard. You can examine objects and report on condition hands-free by speaking condition keywords into a headset microphone. You first speak the name of the field in which the information is to go and then follow with a string of appropriate keywords describing observed conditions. Speak another file name and again follow with spoken keywords. If you go back to a previously entered field, the newly spoken words are added to existing ones rather than overwriting what is there. Thus you can describe what you observe first and navigate by voice in a random fashion as objects are studied. You can create new records by speaking in accession numbers; later staff can find these records and fill in artist or other identifications. You can also use voice to find existing records, first requesting a search, then speaking the accession number into a search field, then speaking "find" or another command. A keyword vocabulary of about 100 words is in the experimental stage. Lodge is also experimenting with a "free text" vocabulary of nouns, verbs, adjectives, adverbs, and punctuation for speaking into "comment" fields. With a voice-entry system you can work all day in a natural and less fatiguing way. The system is also about 50 percent faster than working back and forth between object and computer. Lodge reports that they have one system for paintings and one for art on paper, both fully tested and being used for the year’s new conservation surveys. All the components are readily available. McKay Lodge uses a Macintosh PowerBook 140 (the new portable) with...
JAIC News

JAIC has three new associate editors! Deborah Bede, Museum of Fine Arts, Boston, has agreed to be associate editor for textiles. Leslie Kruth and Debra Evans will join Robert Espinosa as associate editors for book and paper. Leslie, former member of the AIC Board of Directors, is an independent paper conservator in California; Debra is a paper conservator at the Fine Arts Museum of San Francisco. I'm encouraged that AIC members like these are willing to take time in their busy professional lives to make a commitment to the journal.

Richard Newman is stepping down as associate editor for book reviews due to the pressure of other work. He has contributed to this aspect of the journal for the last six years, and I am most grateful for his help.

When you receive the spring 1992 issue of JAIC you will see that it includes papers from the general session and update sessions of the 1991 annual meeting as promised. Because we found the production schedule for this issue was just too tight, next year the annual meeting papers will be published in the summer issue. I am pleased that the proceedings of the meeting are now part of the permanent conservation literature.—Elisabeth West FitzHugh, JAIC Editor

Annual Giving Campaign

The FAIC Board and staff thank the following donors whose contributions to the annual giving campaign were received since the publication of the March 1992 AIC News. We appreciate your generous support, which allows us to provide grants to worthy applicants to the George Stout Memorial Fund, Carolyn Horton Fund, and FAIC Endowment Fund as well as to write successful grant applications, increase the number of publications available to members, operate the referral system, and continue other activities of the FAIC. If you have yet to send in your donation, we ask that you join the donors listed below:

- Suzanne Deal Booth
- Diana H. Dicus
- Echo Evetts
- Kate Frome
- Nancy Joan Heller
- Karen Juraswski
- Evelyn Kochline
- T.K. McClintock
- Eleanor McMillan
- Robert Portillo
- Carolyn Tomkiewicz
- Irvin Weiss

Patrons of Conservation

We are pleased to announce that MR. & MRS. HARRY W. KONKEL of Portland, Maine, have joined the ranks of patrons. Many thanks to the Konkels for their generous support. We continue to seek additional patrons who are willing to donate $1,000 a year. If you know of individuals, institutions, or corporations who may be interested in becoming patrons, please contact Sarah Rosenberg at the AIC office.

Endowment Awards

The FAIC Board is pleased to announce the following recipients of the 1992 George Stout Memorial and Carolyn Horton awards:

- George Stout
- Johanna Bernstein
- Melissa Carr
- Rachel Dasing
- Margaret Gleason
- LaTasha Harris
- Abigail Hykin
- Sarah Melking
- Robert Proctor
- Nancy Ravenal
- Chris Shelton
- Judith Southward
- Jill Whitten
- Leslie Williamson
- Marina Williams-Debaney

Carolyn Horton
- Julie Fitzgerald
- Judith Reed

Reviewers

Special thanks to the following members who reviewed this year's applications to the endowment funds:

- Paul Banks
- Betsy Palmer Eldridge
- Richard Kerschner
- Alan Levitan
- Robert McCarroll
- Linda Scheffler Marks
- Jan Paris

1993 Directory Update:
New Natural Science Specialization

The 1993 AIC Directory will include natural science among the listing of specializations.

Please see page 19 for information on updating your entry.
ANNUAL MEETING NEWS

Buffalo
June 1-7, 1992

Conservation Science Meeting

The Conservation Science Task Force will hold an open meeting at the AIC annual meeting in Buffalo on Saturday, June 6, at 7:30 p.m. All scientists and conservators interested in conservation research and technical studies are welcome to attend. We will present an update on the research priorities survey and its publication and dissemination to the AIC membership. Therefore, we hope that each specialty group can send at least one representative, as continuing involvement of the specialty groups is crucial. We will also be discussing the possibilities for future activity. We can either try to continue as a task force with new charges or evolve into a specialty group with long-range plans and activities. We hope to see you there and hear your ideas.—Chandra Reedy

Annual Banquet

The banquet format has been changed from a buffet to a sit-down dinner. The menu selection is Breast of Chicken and Gulf Shrimp with Supreme Sauce. There will also be a non-meat choice.

If you have not yet sent in your meeting registration, please indicate on the registration form if you would prefer the meat or non-meat entree.

Last Sunday Schedule

This year's meeting in Buffalo is the last year that we will schedule sessions for Sunday. Beginning with the 1993 Denver meeting, all annual meetings will be held from Monday through Saturday.

Denver
May 31–June 6, 1993

Call for Papers

AIC members who wish to present a paper at the general session of the 1993 annual meeting in Denver, May 31–June 5, 1993, should submit an abstract no later than October 1. The papers will be reviewed by a program committee chaired by the vice-president. Acceptances will be mailed on November 5. Completed camera-ready abstracts suitable for inclusion in the AIC Abstracts will be due in the AIC office by February 19, 1993.

The two-day general session of the 1993 annual meeting will focus on the topic Collections in Historic Buildings. Abstracts are being sought for case studies, particularly those dealing with treatments designed for objects in historic structures without ideal environments. Case studies should be of finished projects. Joint presentations by collections and architectural conservators would be of interest.

Abstracts should present a summary of the subject matter to permit an evaluation of the paper’s quality and significance. Papers should be suitable for oral presentation as well as for publication. The committee will consider the following factors: 1) the general interest of the paper and its practical usefulness for the AIC membership; 2) suitability for oral presentation as well as later publication; 3) quality of the paper’s content and significance of the results; and 4) importance of having an overall balance to the thematic session. Papers judged more suitable for a specialty group session will be passed on to the appropriate group.

Deadline for submission of abstracts is October 1. They should be double-spaced, a maximum of two pages, and sent to Sara Wolf, AIC vice-president and program chair, Textile Museum, 2320 S St., NW, Washington, DC 20008; fax: (202) 483-0994. Abstracts may also be sent to the AIC office; fax: (202) 232-6630. If you have questions about the abstracts, please call Sara at

The substance of papers submitted for the general session should not have been previously published. Papers delivered in the general session will appear in the summer 1994 issue of JAIC. Manuscripts will be due in the AIC office by July 31, 1993. Information about length and preparation of manuscripts will be sent to authors whose papers have been accepted for presentation. Questions about the publication should be directed to Marcia Anderson, production editor, in the AIC office, or Elisabeth West FitzHugh, editor, at

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Conference Reports

Bierstadt Symposium, January 24, 1992

The large auditorium of the National Gallery of Art's East Wing was the setting for a two-day symposium, held in conjunction with the exhibition "Albert Bierstadt: Art and Enterprise." The Friday session, which discussed the materials and techniques of Bierstadt and several of his contemporaries, is reported on here.

After introductory remarks from Director J. Carter Brown, Deputy Director Roger Mandel, and Chief of Conservation and symposium organizer Ross Merrill, moderator Jim Horns introduced the first speakers, Helen Mar Parkin and Dare Hartwell. They spoke on two versions of Bierstadt's most important late painting, The Last of the Buffalo.

The Corcoran Gallery of Art painting, which Dare Hartwell discussed, was thought to be the only version of the subject until a second painting, eventually acquired by the Buffalo Bill Historical Society, in Cody, WY, was discovered in 1955. Helen Mar Parkin treated the Corry painting while she was working at Perry Huston Associates.

Technical analysis proved to be integral in trying to understand the relationship between the two paintings. The Corcoran painting is 6 by 10 feet and retains its tacking margins. The Cody version is 5 by 8 feet, with the design elements correspondingly reduced in scale and the space somewhat compressed. Both speakers attributed the granular surface in their respective paintings to a lean paint medium, resulting in pinpoint losses in some areas, a condition found on several other paintings in the exhibition.

Parkin suggested that the undated Cody version was a study for the larger Corcoran painting. This suggestion was based in part on contemporary comments by the artist and also on technical analysis presented by Dare Hartwell. Through this analysis it was discovered that Bierstadt experimented during the 1890s with a dark priming layer composed of graphite bound in linseed oil, with clay and iron oxide added. Hartwell found this dark layer on four Bierstadt paintings, all done in the 1890s. Parkin found the layer on the Cody version of The Last of the Buffalo, but it is not present on the Corcoran version, which contains a single layer of white lead priming. The purpose of this grey layer was not visible, since in the Cody painting it was completely covered by a white lead priming layer. Hartwell hypothesized that Bierstadt's well-documented concern for the preservation of his paintings led him to coat several of them during the 1890s with graphite paint, commonly advertised in the late 19th century as a protective waterproof coating for utilitarian canvas items such as animal feedbags.

Unfortunately the graphite is not easily bound in linseed oil; Hartwell suggested it may be the cause of damage and paint loss on a number of these paintings. If these problems became apparent within several years, Bierstadt would have abandoned the use of grey priming by the time he painted the 1899 Corcoran version of The Last of the Buffalo, thus explaining its absence there.

Hartwell also mentioned that paint binding media staining tests of the Corcoran painting were positive for both oil and protein, suggesting that Bierstadt may have used an oil-water emulsion (which often contained casing) as his paint medium.

Next, Alexander Katlan spoke about how innovations in artists' materials during the 19th century influenced the trend to sketch outdoors. He stressed that this area has been a valuable contribution to the field. He pointed out that the standardization and quality control of artists' materials that began in American colormen firms during the 1830s enabled precise dating of various innovations in artists' equipment from this time onward.

The invention in 1841 of the collapsible paint tube by Rand, an American living in Britain, made on-site landscape painting a great deal easier. By 1842, these tubes were sold in England by Winsor and Newton, and they were advertised in New York during the 1850s. The introduction of the cramped metal brush ferrule, replacing the earlier wire or thread-bound type, made brushes much sturdier and practical for use outdoors. Millboard, academy board, tin sketching boxes, collapsible easels, and solid sketch books further promoted the outdoor painting trend.

Size correlation suggests that Bierstadt may have used solid sketchbooks for oil sketching out-of-doors. These sketchbooks, sold in a variety of standard sizes, contained 32 surfaces or "pages" composed to form a solid support. After sketching, each "page" could be separated from the one beneath it by cutting along the edges with a knife. The size of many of Bierstadt's sketches on paper, always afterward mounted on canvas or panel, is often 14 by 19 inches, which corresponds nicely to the 14 by 20 inch solid sketchbook format.

Katlan also discussed the development of millboard and academy board, two lightweight painting supports that were easily transported for oil sketching. He pointed out that one cannot differentiate between the two boards based on their composition or priming materials. Academy board was more often but not always composed of cheap pulp fibers, while millboard was sometimes partially composed of better-quality linen fibers.

Millboard was introduced in the late 18th century, while academy board was probably available in England from the early 1820s. Millboard appears in an 1819 Robinson catalog, while academy board was advertised in American catalogs supplying European materials only in 1850. Millboard became thinner during the 19th century, while academy board became thicker. Academy board started out in smaller sizes, but it became larger during the 1800s. Academy board was originally intended as a cheap material for students to practice on, but its light weight and consequent portability soon made it popular with established artists as well. Both types of board were available with a variety of tinted priming layers.

Other 19th-century painting supports included canvas board and particle board. Although previously published literature suggested canvas board was introduced only in 1878, Katlan noted that patents for canvas board existed as early as 1863. Particle board patents were introduced later in the 19th century. Katlan also discussed the panel-back stretcher that was used by many 19th-century American artists.

Nineteenth-century paint driers were the subject of a talk by Leslie Carlyle. She divided driers into three types: metallic compounds, pigments containing metallic compounds, and resins. She discussed the chronology of the introduction of various driers—including manganese, litharge, cobalt, and sugars of lead—as well as stearic and gel medicans (megilp and gumption). Her research attempted to compare the materials and methods suggested for drier formulation in 19th-century British artists' manuals with what was actually commercially available. She found that materials suggested in the artists' handbooks were not always available on the market, and therefore recommendations in the literature were often not followed in practice.

The afternoon session opened with Lance Mayer's and Gay Myers' observations on technique and appearance in the work of Bierstadt and several contemporaries, gleaned during their treatment of these pictures. They noted that Bierstadt and other artists of his time were quite aware of the deficiencies of incandescent lighting for viewing pictures; they preferred natural to gas light. Mayer and Myers noted that Bierstadt locally varnished dark passages in his oil sketches on paper. This practice is related to the contemporary practice of applying gum coating to dark areas of watercolors. Generally, Bierstadt's technique was straightforward, with no glazing or wet-into-wet work. They discussed problems of
layers where natural resin varnishes are added to the paint. He suggested that Bierstadt’s rare use of glazes in The Surf might have been an attempt to mimic the technique of Moran, whose paintings were selling well at the time.

The session closed with questions and discussion from the panel of speakers as well as from Perry Huston and moderator Jim Horns. All panel members agreed that beginning in the 1880s Bierstadt used a lot of experimental materials. It was also the consensus that Bierstadt’s method of assembling a large composition using a pastiche of many small sketches directly on the support, without overall compositional drawings, resulted in a large number of passages and design changes. The treatment of the National Gallery’s Bierstadt painting Lake Lucerne by Ross Merrill and Jim Horns was also discussed.

The proceedings of the portion of the symposium reported on here will be published—Carol Christensen, Elizabeth Walmley, and Ann Hoenigwald

"Permanence as a Choice":
AIC-Sponsored Session at the CAA Annual Meeting
January 1992

As part of AIC’s outreach to allied organizations, a session called "Permanence as a Choice" was organized for the College Art Association (CAA) annual meeting this year in Chicago. The session was targeted to the studio art membership of CAA. Speakers were Carol Stringari, Museum of Modern Art, who discussed acrylic paints; Sharon Blank, Natural History Museum, Los Angeles County, who spoke about plastics and rubbers; and Frank Platek, professor at the School of the Art Institute of Chicago, who considered the artist’s perspective. Jim Coddington, Museum of Modern Art, organized and chaired the session.

About 40 people attended the 90-minute session, which was structured to allow extended discussion. Blank discussed a range of problematic polymers found in collections, illustrating the causes and typical degradation the polymers undergo. She developed a number of suggestions for mitigation of deterioration in design and care of the works. Stringari spoke on the properties of acrylics and their performance. She noted how they are altered by manufacturers and artists, and she pointed out particular conservation problems such as the difficulty of cleaning acrylics and their sensitivity to temperature changes. The questions asked were often familiar ones about coatings for acrylic paintings, coatings for outdoor sculpture, the use of commercial house paint, or the use of acrylic gesso under oil paint. Formulaic answers were not generally given; instead, broader ways to analyze problems were suggested to the questioners. It was also observed that artists, when questioned about the permanence of materials and techniques, often assume that museums and conservators will be able to take care of any problems; unhappily, this is not always possible. Platek raised the issue of "provisional permanence," saying that some artists do not expect their work to last. These last issues, essential to the conservation of contemporary art, could in themselves become a full session at a future CAA meeting.

AIC has recently been granted affiliated society status by CAA. Our efforts to stay involved with CAA continue, first by organizing future sessions of either art historical or studio interest and second by including conservation issues in CAA publications.—Jim Coddington

Gerry Hedley Research Fellowship Symposium
February 1, 1992

The Friends of the Courtauld in the United States sponsored a symposium, "Preserving the Past: Aspects of Paintings Conservation," to benefit the Gerry Hedley Research Fellowship Fund at the Courtauld Institute of Art. It was held at Christie’s in New York on February 1. The fellowship—the first graduate research position of its kind in conservation in Britain—was established by the Courtauld Institute following the sudden death of Gerry Hedley in a mountain climbing accident in the French Alps in the summer of 1990. It is a fitting memorial to a dedicated inspirational teacher and a sorely missed colleague. The symposium was organized by Wendy Lehman Lash, executive director of the Friends of the Courtauld in the United States, as well as by Barbara Ventresco and Charlotte Hale, both graduates of the Courtauld and former students of Gerry Hedley.

The program included opening remarks by Sir Adam Courtauld Butler, who came from Britain to attend the symposium. The first speaker was to be Caroline Villers, lecturer in conservation and technology at the Courtauld, but at the last moment she was unable to attend; her talk was given by Rhona Macbeth, a Courtauld graduate who is now a Mellon Fellow at the Museum of Fine Arts, Boston. Entitled "Manet’s Bar at the Folies Bergere: Process and Meaning," it used x-rayographs to chart the genesis of this famously enigmatic painting. Aviva Burnstock, scientist, National Gallery, London, presented "Changes in the Appearance of Paintings: Artists’ Pigments from Lascaux to Rodin," a fast-paced and entertaining "romp through the 15,000-year history of
Worth Noting

Special Offering of Dacron Sailcloth

Bainbridge/Aquabatten, Inc., is currently negotiating production of a large quantity of 5.5-oz., 48-inch width untreated Dacron sailcloth, previously called Boeing Gasket Material. This off-white fabric is produced without melamine-formaldehyde resin. It is only periodically manufactured and is not a stock item. The company is willing to increase its large May production run in order to accommodate conservators who may want to order the material. Production is scheduled to be received late spring 1992, subject to contract agreement. The untreated Dacron sailcloth (product code F1311A008) sells for $6.22 per yard. For orders under 100 yards there will be an additional $5 cut and handling charge. For information contact: Bob McGilvray, Bainbridge/Aquabatten, Inc., 252 Revere St., Canton, Mass. 02021; (617) 821-2600; fax (617) 821-2609.

WAAC Resource File Available

The WAAC Resource File lists more than 400 suppliers and manufacturers of materials used by conservators and archivists, with emphasis on western U.S. resources. It is published as 240 3x5 cards classified into 63 subject headings; card dividers are included. The cost is $25 plus $2 shipping and handling. Contact: Liz Harvey, c/o Getty Conservation Institute, 4503 Glencoe Ave., Marina del Rey, Calif. 90292.

Financial Assistance Available for Conservation Courses

Financial assistance is available to participants in many of the conservation courses offered by the Campbell Center for Historic Preservation Studies. Details on course topics and dates are listed in the Conferences, Courses and Seminars section of this newsletter (pages 20-22). For more information contact: Mary Wood Lee, Director, Campbell Center for Historic Preservation Studies, 203 E. Seminary, P.O. Box 66, Mt. Carroll, IL 61053; (815) 244-1173.

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This issue concludes the series of Ethics and Standards Committee Supplements which have been provided to generate discussion and careful thought on a variety of issues related to our current Code of Ethics and Standards of Practice. Feedback received from these supplements will be summarized at an Ethics and Standards presentation scheduled during the AIC Annual Business Meeting on June 6, 1992 in Buffalo, NY.

Business Practices

As the conservation profession has grown and evolved, more and more conservators find themselves working outside of the museum environment. For some conservators, this means accepting additional work from sources unrelated to their "regular" job. For others, conservation is a full time business, conducted for profit. The final tally on the Strategic Planning Questionnaire of 1989 indicated that of the 30% of AIC members who responded to the survey, 54% were in private practice. Of these, 63% were full time practitioners, 37% were part time.

The AIC COE/SOP addresses a number of issues related to the practice of one’s business. Separate sections of the SOP make clear distinctions between employees of regional centers, institutions and private conservators. Several sections attempt to regulate business practices to such an extent that they are viewed by many AIC members as an encumbrance to sound, competitive business methods and perhaps a restriction of free trade as well.

The Canadian IIC-CG/CAPC, the Australian ICCM and the British UKIC put most issues related to business practices in sections of their codes of ethics called "Guidance for Conservation Practice," the equivalent to the AIC SOP. Business practices are not addressed in the ethical codes of these organizations, except in the most general terms. Even in the "Guidance" sections, most issues of business practice are dealt with in more general and abbreviated forms than in the COE documents.

Whether the principles expressed in the AIC COE/SOP are legitimate ethical concerns of the profession as a whole or inappropriate in the context of this document will be the main focus of the following discussion on business practices.

The questions that follow each discussion in this supplement are important ones and your responses to them will be of significant help to the committee. We look forward to hearing from you.

Debbie Hess Norris, Chair
Carol Aiken
Dan Kushel,
Nancy Ash,
Donna Strahan

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* Code of Ethics  **Standards of Practice

AIC News, May 1992
In presenting the discussion below the pertinent sections of the AIC document are quoted as they presently appear; the headings for these sections are in boldface. Comments collected from the specialty groups and the AIC membership over the years in the form of individual points or comments are prefaced with a *. Comments of the Ethics and Standards Committee are presented in italics.

Advertising/Solicitation

The sections of the COE/SOP that address advertising have previously been revised from the original Code of Ethics for Art Conservators (see adjacent sidebar).

COE V F. It is an accepted principle that the foundation of effective advertising is the establishment of a well-merited reputation for professional ability and integrity. Thus it is recommended that conservators limit all forms of notices and communications which may be construed as advertising to the following:

1. Use of such sign or signs which in size, character, wording and position reasonably may be required to indicate the entrance of the premises in which the practice is performed;
2. Use of professional cards and letterheads on stationery, bill and receipt forms, indicating only the name, academic degree, Fellowship in AIC, conservation specialty, office address, and telephone number. Only Fellows may use the name of AIC;
3. Use of announcements of commencement of practice, change of location, or restriction of practice;
4. Use of advertisements in newspapers, magazines, and telephone directories, provided that their form and content do not detract from the high professional standards reflected elsewhere in this Code of Ethics and do not contain comparisons of ability and cost.

The most important restrictions given above would appear to be only that form and content do not detract from the high professional standards reflected elsewhere in the COE/SOP, and that advertisements do not contain comparisons of ability and cost. Conservators are not directly admonished to communicate the truth, as are lawyers:

• A lawyer shall not . . . use or participate in the use of any form of public communication contrary to false, fraudulent, misleading, deceptive, self-laudatory, or unfair statements or claims. (ABA)

The methods of advertising deemed acceptable are clearly defined in the COE. This specificity can be viewed as a problem, since it does not include many practices which are common today. Among them are the use of pamphlets and brochures for promotion, and the addition of logos and fax numbers to cards and letterheads. In the future, radio/television spots may well provide another vehicle for advertising not foreseen by the authors of the original Code of Ethics.

It is still not understood by many conservators that advertising is permitted, but that some forms of solicitation are prohibited. However, the distinction between what is "acceptable" solicitation, "unethical" solicitation and permitted advertising does not seem to be clear in the following passages.

COE V G1. It is recommended that solicitations be confined to discreet announcements in newspapers and magazines inviting clients. Direct mailing to individuals, museums and institutions may be construed as an attempt to solicit clients unethically.

COE V G2. The judicious distribution of reprints and communications to colleagues is acceptable and an author may honor requests for his articles. Indiscriminate mailing without sufficient reason is construed as an at-
tempt to solicit clients unethically or an attempt to bring undue attention to the author.

It has been recommended that the AIC should be charged with advertising the profession, in fact, obligated to advertise, and that all members should be free to advertise as well.

• To place a restriction on advertising in any way restricts our professional value. It is not restricting business. It’s restricting the profession. . . . We are really doing ourselves a disservice by not telling the world of our existence. If we only do it through institutions, if we only allow for a referral system, we will not often get across to the people whom we are obligated to serve. That is, the public. If we deal with artists, collectors, and dealers, those people who have the future of our artistic patrimony, we have to get it across as a profession that we exist and we can only do that by advertising. (CIPP, New Orleans Meeting).

QUESTIONS:
Advertising/Solicitation

1. Do you feel that any restrictions should be placed on advertising? If so, what restrictions would you recommend?

2. Do you feel that AIC should be charged with advertising the profession?

3. The use and form of signs, letterheads, cards and announcements is described. Should the contents of these and other advertising materials/media be specified or left to the discretion of the individual?

4. Should the use of the AIC name be limited solely to Fellows or used by all members to raise public awareness of the organization? NOTE: A Bylaws change in 1991 allows PAs as well as Fellows to use the AIC name, although the COE has not been changed.

Contracts

A contract defines the business agreement, and is provided to protect both the client and the practitioner.

COE III A. Contracts. Contract practice may permit a conservator to enter into an agreement with individuals, institutions, corporations, or governmental agencies to provide conservation services, provided that the contract or agreement does not contravene the principles or ethics as laid down or implied in this code.

A contract between the conservator and his client is required by the SOP to contain specific elements.

SOP II B. Contractual Relationships. A contract should include the need for a clear written statement of the following: the exact work to be done, the basis for charges, if any, the extent and substance of reports, including photographs as appropriate, responsibility for insurance coverage deemed adequate for operator, owner and object, provisions for safeguarding objects, method of delivery and any subcontracting or reassignment of work. [It is recommended that a lawyer be consulted].

In addition to specifying what a contract should address, the COE claims inviolability of the contract, written or oral.

COE III C. Abrogation of Contract. The conservator should understand that an owner or custodian is free to select, without persuasion or admonition, the services of any conservator of his choice or of more than one conservator simultaneously, and is also at liberty to change from one conservator to another at his own discretion. However, after a contract, oral or written, has been made for the treatment of a specific object, neither the conservator or the owner may ethically withdraw from it except by mutual agreement.

• Some concern was expressed that this statement did not allow for a conservator to withdraw from a contract if the intentions of the client were discovered to be fraudulent.

Unfortunately, the COE/SOP makes clear distinctions in contracts and assumption of responsibility for conservators at regional centers, institutions, and private conservators. Private conservators are admonished to adhere to the highest standards of examination and treatment of reporting possible. Institutions which engage in work on objects outside their own collections are not admonished to hold to the same contractual requirements.

SOP V. Contractual Procedures Applying to Examination and Treatment of Historic and Artistic Works by Private Professional Conservators. These do not differ from those applying to institutional conservators except in the fields of contractual relations. [It is recommended that a lawyer be consulted as to the adequacy of the contract until such time as a standard form be adopted] and assumption of responsibility. Procedures in these fields shall include:

A. Written proposal stating:
1. Work to be done, estimated charges, and estimated date of completion.
2. Arrangements for insurance and its specific coverage, method of delivery and provision for safeguarding (See VI.B.).
3. Any subcontract or reassignment of work proposed.
B. A signed contract by the owner or his authorized agent, which may be a signed copy of the letter of proposal.

C. Agreement to give due notice to owner or custodial institution and to receive authorization before objects are removed from operating or storage building to a new location, unless such action is required for emergency or safety reasons.

**QUESTION: Contracts**

Should any distinctions between the contracts and assumptions of responsibility be made as determined by structure of business, or should the same basic standards apply to all conservation professionals?

**Fees & Payments**

Essential to a successful business is an adequate income, based on professional fees. The AIC COE/SOP requires that contracts include a statement which clearly denotes the fees and basis for fees. Besides the fees for conservation services, this statement should describe what services, if any, are gratis, and what additional charges are to be made for documentation and analytical services.

**SOP III B2.** [Conducting the Study. The analyst or laboratory official on receiving the object shall:] Inform the owner what fees, if any, are to be charged for the analytical services. If there is to be no charge, state that fact explicitly. State also what other charges may be made for photography, radiography and for other analytical services.

**COE III H.** Fees. Fees for conservation service should be commensurate with the service rendered, with due regard for fairness to the owner or custodian and to the conservator and for the respect for the profession.

In determining the amount of the fee, it is proper to consider (1) time and labor required, (2) cost of materials and insurance, (3) novelty and difficulty of treatment, (4) customary charges of others for like services, (5) the problems involved in treating a work of high value, (6) character of the employment—casual or constant client.

An owner's ability to pay cannot justify a charge in excess of the value of the service. Conservators should avoid any charges that overestimate the worth of their services, as well as those that undervalue them. Because of variations in the treatment of similar conditions, it is impossible to establish with mathematical accuracy a set fee for a particular type of service.

The COE/SOP also addresses the responsibilities of the conservator in the event there are changes in a stated fee.

**COE III B.** Changes in Treatment or Fee. Any changes on the part of the conservator in the contracted planned procedure in treating historic and artistic works, or changes in the fee which has previously been estimated should, unless circumstances intervene, be made known to the owner or custodian and be approved in writing before the changes are effected. Fee splitting is prohibited except where it is based on a division of service or responsibility.

**COE IV H.** The payment of a commission or fee to another conservator or any other person for the reference of a client is to be condemned as unprofessional. Division of a fee is only acceptable where it is based on a division of service or responsibility.

**QUESTIONS: Fees & Payments**

1. A COE statement on Suitability of Treatment concludes that "The necessity and quality of the treatment should be more important to the professional than his remuneration" (COE II D). Is this an appropriate or realistic statement?

2. Are the passages relating to fees appropriate material for the COE? If not, should the AIC provide alternative guidelines for members/the public on these and related topics?

**Insurance**

While the AIC/SOP specifically requires arrangements for insurance, it also addresses "owner's risk" so that the statements may be construed as somewhat contradictory.

SOP III A3. [Procedure for Initiating, Conducting and Reporting in Scientific Analytical Studies of Historic and Artistic Works] . . . A. Initiating the Study . . . a written request with statements covering the following points as required . . . 3. If the whole object is to be sent to the analyst . . . (c) to what extent it is covered by insurance. . . (e) that the object is to be sent to the investigating laboratory at the owner's risk and expense.

**QUESTION: Insurance**

Does the AIC/SOP have the authority to state that insurance is required? Should this be amplified/retained/deleted?

**Safety & Security**

The safety of conservation personnel as well as the works in their care are addressed at length in the AIC/SOP.

**SOP VI A. Safety of Personnel.** All practitioners must follow the latest codes of the appropriate governmental regulations regarding occupational safety and health [Up-to-date information may be obtained regionally through the United States Government Labor Department/Occupational Safety and Health Area Office listed in the telephone directory.].

1. Radiation. X-ray installations and operation procedures and use of radioactive sources should conform to approved specifications. Most state health or labor departments will supply an inspection service to determine the operating safety of radiographic installations.

2. Toxic Vapors. Adequate exhaust and ventilation must be part of all laboratory installations where volatile toxic materials are habitually used. Appropriate vapor respirators should be available at all times.

3. Mechanical Equipment. Power tools of all kinds should be provided with adequate light, operating space, and safety guards. Their use should be restricted to properly qualified and authorized persons. Cleanliness should be rigidly enforced. Instruments producing dust, abrasive powders and the like should be equipped with positive exhaust systems and operators should be provided with appropriate respirators.

4. Corrosive Liquids. Standard laboratory requirements for quantity storage and operating containers of acids, alkalis and other reagents as well as solvents should be rigidly followed. Only authorized personnel should have access to them. Disposal of chemicals should follow approved procedures.

The safety of works of art is addressed, first as a professional obligation, then through specific actions.

**SOP II A. Professional Attitude.** It must be axiomatic that all professional actions of a conservator be governed by unswerving respect for the integrity of historic and artistic works. Such respect is manifest not only in policies of restoration, but in selection of courses of treatment, in safeguarding against accident . . .

**SOP VI B. Safety of historic and artistic works in the laboratory is of paramount importance.**

1. Protection Against Environmental Hazards such as unsuitable levels of relative humidity, temperature, light, and atmospheric pollution (including solvent vapors) should be provided.

2. Protection Against Theft. Working and storage areas should be of adequate construction and capable of systematic locking routine. Only authorized personnel should have access.

3. Protection Against Accidental Damage. a) Working and storage areas should be adequate for safe handling and storage of objects. Individual storage racks for paintings and shelves for three-dimensional objects should be available. Working equipment should include sturdy, well-designed furniture such as tables, easels, horses. b) Objects should be moved or handled only by experienced persons. Auxiliary personnel should not be permitted to handle objects without adequate training and supervision. They should not engage in activities for which they have inadequate professional training. c) Objects should not be removed from the operating or storage buildings except on due notice and with authorization by the owner or custodial institution, except when required for safety reasons. d) Transportation and packing of objects should be by approved agencies and according to established methods.

4. Protection Against Fire. Adequate precautions should be taken to meet the requirements of the particular insurance underwriter used. Working and storage areas should be equipped with alarm, smoke detection, and extinguishing apparatus. Uses to which other parts of the building housing the studio or laboratory may be put should not be of a hazardous nature.

It is possible to encompass all of the above in a single statement, as in the Australian "Guidance for Conservation Procedure":

- The conservator shall use techniques and materials in a responsible manner, in order to minimize hazards to him/herself, fellow conservators, the public and the environment. (AICCM)
QUESTIONS: Safety & Security

1. Should the issue of safety of working conditions be addressed as an ethical matter rather than just a standard of practice?

2. Is the AICCM statement cited above sufficient to cover this issue?

Auxiliary Personnel

The conservator also has an obligation to ensure that all works of art are handled and cared for responsibly by those under his supervision or training.

COE II H. Auxiliary Personnel. The conservator has an obligation to protect and preserve the historic and artistic works under his care at all times by supervising and regulating the work of all auxiliary personnel, trainees, and volunteers under his professional direction. A conservator should not contract or engage himself to clients as a supervisor of insufficiently trained auxiliary personnel unless he can arrange to be present to direct the work.

• If the conservator delegates work on objects, he or she is directly responsible for the work. This includes work delegated to trainees, volunteers, subordinates, or outside agencies. Work should not be delegated or subcontracted unless the conservator can directly supervise it, or has sufficient knowledge of the agent. (UKIC)

QUESTIONS: Intermediaries

1. Does the AIC COE/SOP adequately reflect the needs and concerns of conservators in profit making institutions and businesses?

2. Has the AIC COE/SOP assumed more regulation of business practice than you consider reasonable? If yes, what alternatives are available? Should any control be exerted by the organization, through other means?

3. Have pertinent issues been overlooked that should be included in these discussions?

Omissions

When comparing the AIC COE/SOP with the codes of other organizations, it has been noted that certain topics have been omitted from our documents. Among the topics considered to be important and potentially worthy additions to our documents are:

1. A statement about emergencies and how to respond to them, addressed in the IIC-CG/CAPC:

   • Emergency Situations. In an emergency, the conservator shall render all assistance practicable with due respect given as far as possible to the guidelines in this document. If a departure from normal practice is necessary, the conservator shall take care to advise the client or appropriate authority and should recommend subsequent care;

2. A statement about the professional conduct of members while working in other countries, addressed in the American Institute of Graphic Artists:

   • A designer working in a country other than his or her own shall observe the relevant code of conduct of the national society concerned; and

3. A statement about "situations not specifically covered," a final sentence in the IIC-CG/CAPC:

   • Should a situation arise which is not clearly covered by these guidelines, the conservator shall adhere to the spirit of the Code of Ethics, and shall obtain the opinion of appropriate persons before proceeding.

4. A statement about fair business practices was suggested by an AIC member:
• "The basic tenants of fair competition and ethical behavior in a free enterprise system are assumed to apply to the Conservation Profession. No conservator should knowingly seek to gain or exercise unfair advantage over their colleagues. No conservator should exploit their position in an institution, corporation, or government agency or their professional and/or personal relations with the officials of such organizations to gain unfair advantage in the procurement of work from or through that organization, or to otherwise influence their conservation policies to the detriment of their colleagues."

**QUESTION: Omissions**

Do you feel that any of these issues should be addressed in the AIC Code, and if so, that the statements cited above address the issue adequately?

Please send your responses to questions in this supplement to:

Debbie Hess Norris, Chair
Ethics and Standards Committee
Wilmington, DE 19810

AIC News, May 1992
The Membership Responds to the Issues of Supplement #2:

Aesthetic Reintegration, Single Standard, and Reversibility

AIC/COE II F. Limitations on Aesthetic Reintegration. In compensation for damage or loss, a conservator may supply little or much restoration, according to a firm previous understanding with the owner or custodian and with the artist, if living. It is equally clear that he cannot ethically carry compensation to a point of modifying the known character of the original.

Commentary received on the issue of aesthetic reintegration indicated that significant modifications in both the wording and context of this tenet is required. There appears to be consensus, for example, that the term "aesthetic reintegration" is imprecise. A term such as visual reintegration was felt to be preferable. It was felt that this issue was so basic to our work that it should be presented as an ethical principle rather than a standard of practice. Respondents also noted:

- The directive to "not modify the known [by whom?] character of the original" is ambiguous and difficult (if not impossible) to follow. A proposed substitution recommending that conservation not be carried to the point of "falsifying the age, attribution, or condition of an object" was generally preferred although it was felt that this wording unnecessarily implied fraudulent intent. Likewise, respondents noted that many treatments (such as the inpainting of an easel painting's abraded surface) do, by their nature, result in a dramatic "modification" of an object's condition.

- Conservators should be enjoined to carry out and document all treatments without fraudulent intent and to the minimum extent possible.

- Changes in the object resulting from treatment should be determinable by common methods of examination.

AIC/COE II A. Single Standard. With every historic and artistic work he undertakes to conserve, regardless of his opinion of its value or quality, the conservator should adhere to the highest and most exacting standard of treatment. Although circumstances may limit the extent of treatment, the quality of treatment should never be governed by the quality or value of the object. While special techniques may be required during treatment of large groups of objects, such as archival and natural history material, these procedures should be consistent with the conservator's respect of the integrity of the objects.

Respondents agreed that the concept of a single standard is also an ethical principal. Respondents noted:

- In reality there is one single standard and that the use of this term should be either eliminated or replaced with "highest standard."

- The practical life of a conservator involves triage, one is always called upon to make decisions about what gets treated first and how extensively... these decisions do involve much more than condition and, in fact, do have to do with the value of the object and other matters such as cost of treatment.

- A preference for a statement that recognized specialization such as "... conservators should endeavor to maintain the highest standards established within their specialization."

AIC/COE II E. The conservator is guided by and endeavors to apply the principle of reversibility in his treatments. He should avoid the use of materials which may become so intractable that their future removal could endanger the physical safety of the object. He should also avoid the use of techniques the results of which cannot be undone if that should become desirable.

In responding to questions pertaining to the issue of reversibility the membership noted:

- Conservators should first strive for non-interventive treatment and then consider treatment with the least invasive process/methods using the most stable (theoretically) reversible materials.

- The definition of reversibility should include the use of stable, resoluble materials in the least invasive, most conservative manner possible.

- Our Code must include a provision that treatments should not impede future treatments or examination.

- Our current statement on reversibility is incomplete and negative in tone, directing the conservator what not to do rather than what to do.

- The term reversibility should be redefined to mean retreatability.

The Ethics and Standards Committee would like to thank all those who responded to the questions posed in Supplement #2. We welcome your continued input.
SPECIALTY GROUPS

PHOTOGRAPHIC MATERIALS

ANNUAL MEETING: The program for the PMG session is packed and looks very good. There are, however, some 10-minute slots still available in the tips session. Anyone interested in sharing information on a clever tool they have devised, a time-saving treatment, a new approach to standard treatments, or anything else of interest to the group, please contact Gary Albright, NEDCC; (508) 470-1010.

The business meeting is scheduled for 4:30-5:30 p.m., Friday, June 5. Anyone wishing to add something to the agenda should contact me as soon as possible. Concerns that you may have about how the PMG is functioning or issues that you feel we as a group should be addressing will be included on the agenda, so please feel free to make them known.

Plans are being made for a PMG reception. Details will be mailed to all PMG members.

The Rochester Tour is a great opportunity to meet with colleagues and visit conservation and research facilities, not to mention the outstanding collections at the George Eastman House, and the Rochester and Strong museums. The tour registration is being handled through the AIC office, and the $12 fee should be mailed in with your conference registration. As the tour is being guaranteed by the PMG, there is no danger of it being canceled.

PHOTOGRAPHIC MATERIALS CONSERVATION CATALOG: The organizing committee of the catalog has reviewed two submitted outlines: "The Exhibition of Photographs," by Doug Severson, and "Cased Photographs," by John McElhone. A meeting of the committee and anyone else interested in contributing will be held in Buffalo on Thursday, June 4, from 7:30-9:30 p.m. The location will be announced in the forthcoming mailing. Potential contributors and reviewers are urged to attend.

At the same meeting, issues relating to the establishment of exhibition standards will be discussed. Ideas such as sharing monitoring data, comparing the use of densitometry, initiating a research project to develop data on which to base a standard, and other related topics will be presented. All are welcome to attend.


QUERIES: Has anyone who has treated cyanotypes with hydrogen peroxide noticed an increase in contrast and a reduction of highlight detail? Please respond to: Richard Moll, 683 Aundrey Avenue, Kingston, Ontario K7M 2E7, Canada.—Greg Hill, Chair, POSTPRINTS: The editors of the 1991-92 Textile Specialty Group Postprints are happy to announce the completion of the publication containing the four papers presented at the 1991 AIC annual meeting in Albuquerque. Volume 1 is a 71-page softcover book with 30 black-and-white photographs and numerous illustrations. It is a publication we will all be proud to have in our libraries. The Postprints will be available for purchase from the AIC office. TSG members will receive an order form by mail.

1992-93 ELECTION: The following slate of candidates has been nominated for office for 1992-93: Vice-Chair, Julia B. Swetzoff; Treasurer, Susan C. Heald; Secretary, Cara L. Vamell. Members will vote by mail ballot, which was sent in the end of April.

ANNUAL MEETING: The TSG meeting in Buffalo is scheduled for Sunday, June 7, from 8:00 a.m. to 3:30 p.m. The day will begin with a continental breakfast followed by a business meeting. If you have suggestions for the business meeting agenda, please contact Mary Ann Butterfield before the annual meeting.

We hope to see many of you in Buffalo in June—Mary Ann Butterfield, Chair, and Kathleen Darde, Secretary.

TEXTILES

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PAINTINGS

We are continuing to prepare for the annual meeting in Buffalo and look forward to seeing (and hearing from) many of our members this year. There is a full schedule of speakers, and the tips session will also include a panel discussion on handling and practical application of picture varnishes. If you can't make the meeting, you will still be able to enjoy this year's papers in the 1992 postprints.

Our current vice-chair, Chris Stavrondis, will take over as chair in June. For those of you who don't know him, Chris is a private conservator in Los Angeles where he served for several years as newsletter editor for the Western Association of Art Conservators. Chris was responsible for the format of our Science Task Force questionnaire and is, I think, largely responsible for the good response rate we achieved. We should have an interesting and productive year ahead with Chris at the helm. If you think you would be interested in serving on the board of the Paintings group, either in the capacity of vice-chair or secretary, please contact us as soon as possible.

Another hard-working member of the paintings group, Carol Abercauph, continuing education, committee chair, would like to hear from members with suggestions for refresher courses. Richard Wolbers's classes continue to be magnets for interested conservators, and we would like to expand our courses to include other topics of current concern or interest to the field. Carol can be reached at her studio in Philadelphia or you can speak directly to Chris or me at the Buffalo meeting.

Not surprisingly, at this year's meeting we are expecting a large number of students to attend. The Paintings group pledged $1,000 last year to assist students who wanted to attend this meeting, but even with our aid and that of the other specialty groups, the need for assistance exceeds the means. At this year's meeting we will be asking the group to commit funds for next year, and I would like to ask now that as many members as possible assist students on a personal level. If you know a student who is attending, please make every effort to help that person meet other conservators and enjoy the meeting. A gathering of this many professionals can be very intimidating.
to someone just starting out, so let's make our future colleagues feel at home. Anyone who would like to sponsor a student for the paintings luncheon should contact me, Chris Stavroudis, or Camilla Van Voorhees.

As this is my last column, I would like to thank Chris and Camilla for all their help and support this year. I'd also like to thank the members of the Paintings group for giving me the opportunity to serve these last two years. It's been a fascinating, learning-packed experience for me, and I'll always be grateful for it.—Christine Daulton, Chair,

ARCHITECTURE

Plans for the ASG session have been finalized, and it's going to be a good one! Our session on Friday, June 5, will begin with the business meeting. We are holding the meeting after rather than during lunch this year to allow more time and to avoid the costs of a luncheon in the hopes that more of our members will attend. The full agenda includes committee reports (ASTM, documentation, membership, etc.), as well as a vote on some proposed bylaws changes, so plan to attend! Members should receive written information on the proposed bylaws changes early in May; please notify Lorraine Schnabel if you do not receive anything or if you would like time on the business meeting agenda. After the business meeting, several papers will be presented that carry forward the subject of conservation of monuments and sculpture, along with others on a range of topics.

We are trying to arrange an opportunity for architectural conservation students to present works in progress. Often good work done by students goes unreported because the AIC annual meeting call for papers deadline is so early in the academic year; interest in presenting work done as a student understandably wanes by the following year's deadline. Although plans have not yet been formalized, we hope to be able to provide a room and a slide projector for an informal presentation session. Students who are interested in presenting should contact Lorraine Schnabel. This session is unrelated to the presentation of the student papers on June 4. I look forward to seeing you all in Buffalo—Lorraine Schnabel, Secretary/ Treasurer.

COME TO BUFFALO: The Board would like to encourage all CIPP members to attend the AIC annual meeting in Buffalo. The CIPP specialty session will be held from 8:00 a.m. until noon on Thursday, June 4. The session will begin with Bruce Michels's presentation, "Financial Management for the Closely Held Business." Other topics and speakers include Janice Isemoto, "Your Company's Injury and Illness Prevention Program"; Karen Yager, "A Physical 'Check-Up' for Conservators in Private Practice"; and Camilla Van Voorhees, "Monitoring Toxic Levels in a Conservation Lab."

A follow-up discussion and the CIPP business meeting will be held on Saturday, June 6, from 7:00-9:00 p.m. Christine Smith and Paul Himmelstein will be on hand to lead a discussion about the FAIC Referral System. The business meeting will also include the announcement of the newly elected officers of CIPP—vice-chair, secretary, and two directors. A new Nominating Committee, which will be responsible for selecting candidates for the offices of chair, treasurer, and one director for election in 1993, will be elected from the floor at the business meeting. Nominees for the 1992-93 Nominating Committee are: Laura Stiriton Aust, Laurie A. Booth, Carmen F. Beia, Leslie Ramnick, Franklin Shores, and Elizabeth C. Wendelin. Additional nominations for the Nominating Committee will be requested from the floor. For more information refer to the recent CIPP mailing or contact Scott Haskins at

PUBLICATIONS: The U.S. Small Business Administration publishes several books and pamphlets that might prove of use to your private practice:

The State and Small Business: A Directory of Programs and Activities ($12; 419 pp.), is designed to aid potential and existing businesses seeking management, financial, and procurement information. Starting and Managing a Business from Your Home ($1.75; 54 pp.) covers the basics of structure, recordkeeping, taxes, and insurance and includes a questionnaire to help you determine whether or not you have the entrepreneurial spirit required to maintain a private business. Financial Management: How to Make a Go of Your Business ($2.50; 79 pp.) familiarizes the small business owner with cash-flow management, methods of obtaining capital, and other financial planning tips. Stress Management in Work Settings ($9.50; 198 pp.) contains a collection of resources for training materials, products, and equipment.

From OSHA comes Hazard Communication: A Compliance Kit ($18), a basic manual in looseleaf form, which was originally designed for industry and construction employers who use hazardous chemicals in the workplace. The Kit includes sample programs and forms, lists of products, services, and resources, and other information employers need to comply with the OSHA Hazard Communication Standards. A subscription for periodic updates (for an "indeterminate period") is included in the price.

All of the above publications are available from: Superintendent of Documents, P.O. Box 371954, Pittsburgh, PA 15250-7954; (202) 783-3238.

Information for the CIPP Specialty Group column should be directed to: Cleo Mallins, Richmond Conservation Studio, 1322 W. Broad St., Richmond, VA 23229; (804) 358-2006.—Cleo Mallins
tion. The meeting was originally scheduled for Wednesday, June 3, but has been changed to Monday, June 8, 8:00 a.m.–2:00 p.m., in response to requests by BPG members that it be scheduled as closely as possible to our specialty group meeting on Sunday, June 7.

BPG RECEPTION: The BPG will host a reception during the AIC annual meeting on Sunday, June 7, 6:30 p.m.–8:00 p.m., at the Anderson Gallery in Buffalo. Motorcoaches will leave the hotel for the reception at 6:00 and 6:15 and return to the hotel at 7:30 and 8:00. The ticket price of $4 includes the reception and the motorcoach transfers to and from the hotel. The Anderson Gallery was previously the Martha Jackson Gallery in Manhattan. Under the directorship of Martha Jackson, the New York gallery became one of the foremost galleries of contemporary art, pioneering such artists as Sam Francis, Karel Appol, Paul Jenkins, and Morris Louis. In 1969, on the death of Martha Jackson, the gallery was passed on to her son, David Anderson. Anderson relocated the gallery to Buffalo in 1987, renovating an abandoned elementary school building to provide more than 8,000 square feet of exhibition space as well as extensive work and storage spaces. The gallery will be exhibiting recent paintings by the artist Norman Bluhm and a selected show of regional art. We look forward to seeing you there.

PROGRAM CORRECTION: In the February BPG mailing announcing the schedule for the BPG specialty group meeting in Buffalo, Nancy Purinton and Susan Filter's paper, "The Use of Gore-Tex in Paper Conservation Treatments," was inadvertently left off the schedule. It belongs in the 9:20 to 9:40 time slot. My apologies to both authors.—Robert Espinosa, Chair,

OBJECTS

POSTPRINTS: You should all have received your first volume of OSG Postprints by now; we hope you like them! Based on OSG member response, a copy was sent to everyone who was a current member of the group at the time of the 1991 annual meeting. Additional copies will be available for purchase from AIC.

RULES OF ORDER: You should also have received proposed changes to our Rules of Order with your postprints. These changes must be voted on at the annual meeting and will allow us to select a nominating committee and proceed with our plans to elect officers by mail ballot in the future. Please let Dale know if you would like to serve on a nomination committee.

ANNUAL OSG MEETING: Please let Pam know of any issues you would like mentioned during our annual business meeting.

AIC INTERNAL ADVISORY GROUP MEETING: Please forward to Pam comments, complaints, and issues you would like raised at the next meeting of this group, which takes place before the Buffalo meeting. This is an opportunity to make your concerns known directly to the AIC Board, so don't be shy!

CONSERVATION FOR EXCAVATIONS: Also included with your postprints was a request for volunteers to work on a project presently called "Conservation for Excavations." The core of this project is a manuscript written by Carol Snow for conservators working in Turkey. We would like to organize committees to expand or create sections of this guide for conservators; examples of sections to research include desalination, storage, and consolidation; we also hope to include abbreviated dictionaries, sources, and resources for conservators working in specific areas of the world. We will discuss this project further in Buffalo; please contact Pam if you would like to contribute.
WATERBORNE POLYURETHANES: Because Camger Polyglaze 1-146 is formulated as a product to be sprayed, painters at the Museum of Fine Arts, Boston prefer the working properties of SANCURE 878 which comprises the base polyurethane used in Camger Polyglaze 1-146. SANCURE 878 is available from: Dexter Brothers, Newton, MA 02158.

BUFFALO MEETING: Please come prepared to contribute to the discussion groups. Bring slides, handouts, props, etc. We look forward to seeing you there!—Pam Hatchfield, Chair, x 467

Materials

The following information has been identified as potentially useful for the field of conservation. It has not yet appeared in full form in the context of a peer-reviewed journal and is still under investigation. Readers are thus advised to regard its use as experimental and are encouraged to report their experiences with it to the field.

PARYLENE RESEARCH AT CCI

Parylene, made by Union Carbide, has been studied at the Canadian Conservation Institute, for its potential use in conservation. It is an active monomer that can be deposited on any material. It forms a non-penetrating inert surface coating, but is not reversible. It is applied in a vacuum system, with film thickness determined by length of time the object is exposed to parylene vapor. Its greatest potential is for books and paper, especially for non-rare objects too fragile to be handled. It is even possible to wash the pages afterward. The appearance is slightly plastic looking following treatment. For details of this research see “Recent investigations into new conservation materials at the Canadian Conservation Institute”, SCCR Journal 3, no. 1 (February 1992):12-13.

NEW BENCHMARK CATALOG

Benchmark, a company specializing in custom mounts and museum installation services, has published a catalog of tools, materials, and hardware that contains a number of tips for exhibition case construction and mounting. Among them: A rough calculation of the number of pounds of silica gel required to maintain the relative humidity level within an exhibit case can be obtained by multiplying the case volume (in cubic yards) by 5 if the case is tightly sealed or by 10 if it is not or is located in an area of extreme relative humidity fluctuations.

Catalog No. 1 (Fall 1991), Benchmark, P.O. Box 214, Rosemont, NJ 08556; (609) 397-1131; fax: (609) 397-1159.

DIFFUSION TUBES USED TO INDICATE AIRBORNE POLLUTANTS

Dennis Piechota, Arlington, MA 02174, recommends the use of inexpensive diffusion tubes to demonstrate and document high levels of airborne sulphur dioxide and volatile organic acids within museum airspaces like storage, shipping, and exhibit containers. A diffusion tube is activated by opening one end. It is then placed within the test area for a short period. A change in color (which is compared with a time-based calibration chart) indicates the presence of pollutants. The tubes are inexpensive—approximately $4 per sample—but have high minimum detectable limits and significant margins of error. (Instruction sheets provided with the tubes detail their cross-sensitivities, interferences, and sources of error.) Their primary limitation is that they cannot be used to indicate unpolluted airspaces.

Diffusion tubes are sold in packs of 10 by National Draeger, through local air pollution supplies distributors.

OBJECTS OF AFFECTION: Miniatures

Detailed and exact reproduction period frames from 1510 to Present. Molds, castings and machining taken directly from original period frames. Curved or convex glass custom-made to replace damaged or lost lenses. Collection surveys, conservation treatment for miniatures and frames available. Write or call for FREE Brochure and price list.

WIEBOLD inc.
Art Conservation Lab
413 TERRACE PLACE
TERRACE PARK, OHIO 45174
PHONE: (513) 831-2541

QUERIES

Plowden and Smith Ltd. (190 St. Ann’s Hill, London SW18 2RT, England; (081) 874-4005; fax: (081) 874-7248) is gathering information about medium-density fiber board and would appreciate hearing about its working properties and health and safety aspects from American conservators who have used it.

SUBMISSIONS

Submissions for the Materials column may be sent to: Rebecca Rushfield, Flushing, NY 11367.

DID YOU KNOW?

Twenty-three advertisers helped pay for the printing of the spring issue of the Journal of the American Institute for Conservation. Please help us sustain their ads in future issues by mentioning that you saw their ad when you call them.
In Memoriam

Diana Petullá

It is with great sadness that we announce the death of Diana Petullá. Diana, an objects conservator, died of cancer on February 29 at the age of 36. She earned her diploma in archaeological conservation from the University of Durham, Durham, England, in 1990. Her first practical placement was at Norwich Castle Museum, in Norwich, England. There she shared an 18th-century farmstead with her boss and friend Sylvia Turner, three Jack Russell terriers, Daffy the goat, a Dexter cow, and a flock of chickens. In Norwich, this city kid from Ozone Park, Queens, fell under the spell of Britain—its small scale, ancient buildings, and population who baked from scratch and knitted their own sweaters! After her academic year at Durham, she interned at the archaeological lab in Edinburgh, where she worked mostly on archaeological finds and researched her dissertation monitoring pollution in storage areas. Her appointment at the Missouri Historical Society, begun shortly after returning to the States, presented a new set of challenges. As she set up a new conservation lab and relocated the Society's vast collection to a new storage facility, Diana was heard to lament, "How does one conserve Charles Lindbergh's shriveled-up rubber raft?"

Diane had an unflagging, passionate commitment to the field of conservation; she worked long and hard to achieve her professional status. The conservation field has lost a promising professional; those of us who knew her personally lost a very dear friend.

A memorial fund in her name has been established at the Missouri Historical Society to help underwrite conservation internships. Contributions to the Diana Petullá Memorial Fund may be sent: c/o Missouri Historical Society, Jefferson Memorial Building, Forest Park, St. Louis, MO 63112.—Judy Greenfield

Jane Carpenter Poliquin

On February 11, 1992, Jane and her father drowned in a swimming accident while on vacation in Puerto Rico. Anyone who knew Jane can imagine the two of them meeting on the beach and peacefully going for a swim. Jane and her father would not have rushed into the water. She would have stopped, appreciated the sand, the color of the water, a child playing, some wonderful piece of driftwood, or she may have thought of having a beer later, or last year's Christmas dinner, or how nice it would be to have one more family member and friend with them. Jane would have been well aware of her surroundings and the people she was with. She would have enjoyed and shared every second of life as she entered the sea.

Jane was born September 19, 1955, in Waterville, Maine. She and her husband Bruce and their son Samuel lived in the Cumberland Foreside, Maine. She received an A.B. from the University of Pennsylvania and a master's degree in art conservation from the University of Delaware. She worked at the Fogg Art Museum, the University Museum in Philadelphia, the Los Angeles County Museum of Art, archaeological excavations in Cyprus and Portugal, and the Brooklyn Museum prior to starting a private studio at her home in Maine. Her internship research work focused on the ill effects of formaldehyde on art collections. This work was part of Jane's strong interest in preventative care in museums.

Jane's life and her professional standards were one. She was sincere, straightforward, conscientious, and talented. She handled life as a precious object, one to be preserved and cherished. The conservation profession has lost a trooper, and all of us a unique colleague and friend.

Anyone who ever sat working with Jane or visiting with her on the porch in Maine or on the subway going home can instantly recall the firm, sincere smile, the attentive-ness, the concern and humor she projected. In the lab she could work and talk, alternating among a careful discussion of a treatment, talk about evening plans, discussion of ideas on art, and the telling of a good story, perhaps stopping for a piece of the cheesecake just sent in by Bruce. Each topic would be animated in a style that was uniquely hers, and one she shared graciously with everyone she met and touched.

On February 27 there was a memorial service for Jane and her father at Colby College chapel, a white steepled building set in a clean, snowy, and lively New England college town. Jane's son Sammy and his cousin ran up and down the aisle. Afterward there was a reception in the college art gallery. The memorial was a clear reflection of Jane, her family, and her spirit.

A Carpenter-Poliquin fund has been set up at Colby College to establish a scholarship for the benefit of Maine students majoring in art.

In Jane's memory the Brooklyn Museum is collecting funds to purchase a work of art for the collection. The credit line will read "Purchased with funds given in memory of Jane Carpenter Poliquin by her friends and colleagues." We hope to be able to acquire a watercolor of the Maine coast she was so much a part of. If you wish to give, please make a contribution to the Brooklyn Museum, attention Ken Moser, 200 Eastern Pkwy., Brooklyn, NY 11238.

Jane will be greatly missed by us all.—Ken Moser

People

CAMIE S. CAMPBELL has joined the Conservation Analytical Laboratory, Smithsonian Institution, as a chemist. Campbell, who received her degree in chemistry in 1987 at Howard University and did graduate studies at Georgetown University, has worked most recently in the private sector as a hazardous waste management specialist.

TERESA HEADY has joined the staff of Chevalier Conservation. Heady specializes in the conservation of textiles such as costumes, embroideries, flat textiles, Asian textiles, tapestry, and rugs. She has worked as a textile conservator at the Cathedral of Saint John the Divine, Cooper Hewitt National Museum of Design, the American Museum of Natural History, and, for the past three years, the Metropolitan Museum of Art.

ALBERTO ARTURO TAGLE, a conservation chemist and former chief of scientific research at the Centro Nacional de Conservacion, Restauracion y Museologia (CENCROM) in Havana, Cuba (1982-1990) has recently joined the Graduate Program in Historic Preservation at the University of Pennsylvania as a visiting scholar. He will be involved in research activities at the University of Pennsylvania's Architectural Conservation Laboratory and will conduct a series of lectures on analytical techniques for conservation as part of the graduate program.

The Art Institute of Chicago Paper Conservation Department announces the appointment of HARRIET K. STRATIS as associate conservator of prints and drawings beginning in May. She can be reached at: Art Institute of Chicago, Michigan Ave. at Adams, Chicago, IL 60603; (312) 443-3659.

In "Finishing the Sistine," David Cast discusses the controversy surrounding the restoration of Michelangelo’s frescoes and its relationship to the question of "finish" in these works. Cast explores what contemporary sources Vasari and Conditi might have meant when they described the paintings as not finished, and he discusses how art historians James Beek and Frederick Hartt interpreted the language of these writers at arriving at their opposing views of the restoration of the frescoes. Art Bulletin 73, no. 4 (December 1991):669-84.


A detailed examination of a chalk drawing to understand a confused visual image was undertaken. The examination with stereomicroscope and infrared reflectography led to a clearer understanding of the evolution of technique and materials manipulation. Harriet K. Strath, "The Technical Aspects of Pontormo's Christ Before Pilate," Art Institute of Chicago Museum Studies 17, no. 1 (1991).

Two paintings by Jean-Antoine Watteau, Capitulaciones de boda y balle compuestas and Fiesta en un parque, in the collection of the Prado Museum are discussed. The technical study includes interpretation of the x-radiographs, description of the support, and analysis of cross-sections and XRF. Maria del Carmen Garido, Boletin del Museo del Prado 10 (1989):55-65. In Spanish.

Káro Pál discusses the replacement of structural supports of ceiling frescoes in Hungary in "Das Erhalte n eines Deckenfreskos durch den Austausch der Decke," Restauro 98, no.1, 26-31. In German with English summary.

A German brass caster is interviewed about his traditional craft "In der Werkstatt eines Gelbgiesers," Restauro 98, no. 1, 37-40. In German, with English summary.


This article extends the treatment of Orazio Gentileschi’s Mother and Child described efforts to repair the painting, damaged during the 1989 Romanian uprising. A 5/2 by 14 inch hole in the painting’s center was reconstructed by recreating the surface texture with a silicone mold of another part of the canvas. A projected slide of the undamaged painting was used as a guide for repainting the missing portion of the image. Elizabeth Minton undertook the treatment. J. Paul Getty Trust Bulletin 7, no. 1 (winter 1992):13.

Reports

The Ethics and Standards Committee welcomes your responses to the questions in the supplement in the center of this newsletter as well as those previously published. Please remember to keep the supplements in a binder. Additional copies of supplements 1-5 are available from the AIC office.

AND

Be sure to attend the Ethics Committee issues session at the 1992 annual business meeting in Buffalo, 9:00 a.m.-noon, June 6. Your participation is essential.

DO YOU WANT TO VOTE ON THE REVISED CODE OF ETHICS IN 1994?

Become a PA in 1992-93! Deadlines for 1992 are July 14 and October 15. For additional information call the AIC office or members of the Membership Committee.
Recent Publications

Caring for Your Collections—Preserving and Protecting Your Art and Other Collectibles, by National Committee to Save America's Cultural Collections (Abrams). Aimed at the average collector, this comprehensive, practical care guide concentrates on preventive maintenance, safe and unsafe practices, proper techniques for packing paintings, basic environmental guidelines, security information, insurance and appraisal values, authentication, and tax ramifications of donating art. Illustrated, 208 pp., $37.50. To order: use form on this page.

Storage of Natural History Collections: Ideas and Practical Solutions, ed. Carolyn L. Rose and Amparo R. de Torres (Society for the Preservation of Natural History Collections). Includes more than 100 articles on the practical applications of storage systems for a variety of natural history materials. Each article details step-by-step instructions for the construction of support and storage systems for specimens and objects. The book includes a glossary, lists of materials, and names and addresses of manufacturers and suppliers. Prepublication price (before June 15): $25. Contact: SPNHC, c/o Sue McLaren, 5800 Baum Blvd., Pittsburgh, PA 15206-3706.


Historical Archaeology vol. 25, no. 4, ed. Donna J. Seifert, is a special issue devoted to the study of gender in historic archaeology. Nine articles provide a theoretical and substantive foundation to include gender issues in archaeological research. Single copies $12.50, plus $1.75 postage and handling. Contact: Society for Historical Archaeology, P.O. Box 30446, Tucson, AZ 85751-0446.

AIC DIRECTORY
1993 UPDATE

New Natural Science Specialization
In response to requests from the membership, the AIC Board has approved the addition of "natural science" as an area of specialization to be listed in the AIC Directory. To request that this specialty be listed under your membership entry, begining with the 1993 edition of the Directory, please submit the form below to the AIC office by June 15. Please note that a maximum of three areas of specialization are permitted.

Is Your Listing Correct?
Please help us produce an accurate Directory. If your address or phone number has changed, please submit the form below to the AIC office by June 15.

New Area Code?
Within the past year, a number of states have incorporated new area codes into their telephone systems and these changes have affected many AIC members. If your area code/telephone number has changed please submit the form below to the AIC office by June 15.

Name: ____________________________

New Address ____________________________

New Area Code/Phone# ____________________________

☐ add Natural Science specialization

If adding natural science gives you more than three specializations, which three areas should appear in the Directory?


SPECIAL DISCOUNT TO AIC MEMBERS

Caring for Your Collections: Preserving and Protecting Your Art and Other Collectibles

The first comprehensive, practical care guide aimed at the average person who collects.

By the National Committee to Save America's Cultural Collections with forward by Arthur W. Schultz, and contributions by Huntington Block, Brian Conidine, Meg Craft, Terry Dryman-Weisser, Margaret Holben Ellis, Wilbur Faulk, Doris Hamburg, William Leisher, John L. Marion, Richard Newman, Debbie Hess Norris, J. Scott Odell, Carolyn Rose, Leonard L. Silverstein, Joyce Hill Stomer, Shelley Sturman, Steven Weintraub, George Segan Wheeler, and Sara J. Wolf. Published by Harry N. Abrams, Inc. 118 illustrations, including 50 in full color, 208 pages.

TO ORDER:
Orders must be prepaid by check or money order made payable to AIC in U.S. dollars drawn on a U.S. bank. Send this form and payment to AIC, 1400 16th St., NW, #340, Washington, D.C. 20036.

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CALL FOR PAPERS

October 18–22. Siena, Italy. Third Annual Conference on Non-Destructive Testing, Microanalytical Methods, and Environmental Evaluation for Study and Conservation of Works of Art. Contact: Concetto Parisi, President, Organizing Committee, Italian Society for Non-Destructive Testing Monitoring Diagnostics, Via A, Foresti, 5-1 25126 Brescia, Italy; (39) 30 391716; fax (39) 30 392156.

August 22–27, 1993. Washington, D.C. ICOM Committee for Conservation 10th Triennial Meeting. Authors wishing to submit papers to be considered for presentation and publication in the Preprints should request the revised instructions for authors from: Preprints editor, c/o Conservation Analytical Laboratory, MSC, Smithsonian Institution, Washington, D.C. 20560; (391) 238-3709; fax: (391) 238-3709. Deadline: December 1.

October 14–17, 1993. Boston, MA. Historians of Netherlandish Art. Will focus on Northern European art from the 15th through the 18th century. Melanie Gifford will chair a session on painting technique, "The Painter in the Studio," which will address the artist’s decision-making process. She is looking for papers that address aesthetic decisions in the light of studies of artists’ materials and techniques and papers that consider workshop organization (including the use of models, patterns, and preparatory drawings), the training of artists, or the influence of a teacher on painters’ mature techniques. Send a one-page abstract to: Melanie Gifford, Conservation Department, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201; (410) 547-9000, ext. 244.

October 24–29, 1993. Silves, Portugal. TERRA ’93. 7th International Conference on the Study and Conservation of Earthen Architecture. Building on the results of previous conferences organized to promote ideas, experiences, methods, and research on earthen architecture, TERRA ’93 will provide a forum for further exchange of information in this domain and strengthen the link between preservation and development. Themes: history and tradition; methodology and conservation techniques; field research in conservation; seismic problems; industrial perspectives; future directions in the conservation and use of earthen architecture. Deadline for abstracts: June 30. Abstracts of no more than 300 words should outline the paper’s objectives, structure, and content. Send to: TERRA ’93, DGEMN, Praça do Comércio, 1194 Lisboa Codex, Portugal.

CONFERENCEs


May 29–31. Ottawa, Ontario, Canada. IIC-CG 18th Annual Conference. Contact: IIC Conference ’92, P.O. Box 9195, Ottawa K1G 3T9, Ontario, Canada.


September 27–29. Santa Fe, NM. Western Association for Art Conservation Annual Conference. Contact: Tatiana Thompson, WAAC President, 1453B 14th St., Santa Monica, CA 90404.


GENERAL

May 29. Maymont, Richmond, VA. Historic Landscape Preservation Planning. Contact: Janene Charbeneau, Program Coordinator, Virginia Association of Museums, 301-A N. Sheppard St., Richmond, VA 23221; (804) 367-1079; fax: (804) 367-9393.

June 6–10, September 19–21. Wintergreen, VA. Excellence from Within: Intensive two-part institute for senior museum administrators on effective leadership and developing high-performance organizations. Contact: Judy Harris, Virginia Association of Museums, 301-A N. Sheppard St., Richmond, VA 23221; (804) 367-1079; Fax: (804) 367-9393.


See March 1992 AIC News for more information.

See January 1992 AIC News for more information.

Contact: Mary Wood Lee, Director, Campbell Center for Historic Preservation Studies, 203 E. Seminary, P.O. Box 66, Mt. Carroll, IL 61053; (815) 244-1173. Financial assistance is available for all courses except the Finishing techniques course.
will explore how inks, chalks, crayons, and pencils interact with different papers and respond to exposure to light, adhesives, fixatives, and biological agents. Monica Rossol, art materials safety specialist, and founder and president of Arts, Crafts, and Theater Safety, will look at pigment, dye, and other chemical structures found in drawing, painting, photographic, and sculpture materials and will provide reference materials and resources to consult for exploring the toxic nature of art materials. Contact: Bark Frameworks, New York, NY 10013; 212-915-9555.


July 5-10 and July 12-17. Cape May, NJ. The Cape May Preservation Workshop. Classes include: American Domestic Interiors: Federal to Craftsman; Documentation and Conservation of the Historic Landscape; Care and Conservation of Collections: Costumes and Textiles; Historic Site Management and Interpretation; Mechanical Systems of Historic Buildings; Care and Conservation of Collections: Works on Paper; Documenting the Construction Techniques and Chronology of Historic Buildings; and Reconstructing the Historic American Interior. Contact: Cape May Preservation Foundation, 1511 New York Ave., Cape May, NJ 08204; (609) 884-7117, ext. 15 or 11.

September 22-26. Mt. Carroll, IL. Mycology for Conservators. Intended to provide conservators with an understanding of the fungi that affect cultural property, with an emphasis on cellulose and protein-based materials, including plant morphology, spore activation and population analysis, techniques for monitoring, culture methodology and treatment. Instructor: Mary-Lou Florian.

September 28-October 9. Sausalito, CA. Two-Week Gilding Course. Instructor: Frances Binnington, the School of Classical Woodcarving. Contact: Frances Binnington, 10 Liberty Ship Way, #4116, Sausalito, CA 94965; (415) 332-7563, fax: (415) 332-7563; or 65 St. John's Hill, London SW7 2RS, England; 071 223-9119; fax 071 924-2393.

October 24-25. Cambridge, MA. Disaster Prevention, Response, and Recovery: Principles and Procedures for Protecting and Preserving Historic/Cultural Properties and Collections. Kirsty Norman, conservator, Kuwait National Museum of Antiquities, and member of the United Nations Return of Property from Baghdad will be the featured Saturday evening dinner speaker. Contact: Susan Schur, Technology and Conservation, One Emerson Pl., Boston, MA 02114; (617) 227-8581; or Robert Hauser, [email protected]

BOOK AND PAPER


July 6-August 7. Honolulu, HI. Preservation Management Institute. Five-week course hosted by the School of Library and Information Studies at the University of Hawaii. Intended to provide intensive training on determining preservation needs and priorities, formulating institutional policy, and utilizing preservation theory in problem-solving. Topics will include library binding, replacement, micrographics, conservation and recovery from insect and mold damage, treatment options, standards specifications, and handling disasters. Contact: Sally Roggia, School of Library and Information Studies, University of Hawaii at Manoa, Honolulu, HI 96822; (808) 956-5814 or (808) 956-7321; fax: (808) 956-5835.


August 11-15. Mt. Carroll, IL. Finishing Techniques. The course will provide book conservators with an opportunity to explore a variety of finishing techniques for hand tooling of grained and smooth leathers, including box calf. Instructor: Monique Lalier.

September 15-19. Mt. Carroll, IL. Repairs of Tears and Losses in Paper, with an Emphasis on Pulp. The course will provide an opportunity to explore a variety of techniques for mending and matching pulp and for the repair of damage or loss. Instructors: Judith Walsh, Bill Crusius, and Bob Fuyermick.

AIC News, May 1992 21

OBJECTS


PAINTINGS

May 19-20. Washington, DC. Workshop: Art in Transit—Packing and Transporting Paintings. The first in a series of North American workshops based on research presented in the September 1991 conference in London. The workshop will be held at the S. Dillon Ripley Center Auditorium, Smithsonian Institution. Future workshops will be held in Dallas, Los Angeles, Chicago, Boston, and Canada. To register contact: Michael Skalka, Conservation Division, National Gallery of Art, Washington, DC 20565.

June 20. The Conservator and the Art Historian. UKIC Wallpainting Section meeting. Contact: Anna Hubert, 1 The Green, Childrey, Wantage, England OX12 9UG; 023 559612.
Regional Activities

WASHINGTON CONSERVATION GUILD

Washington, DC-area conservators continue to meet on the first Thursday of each month for an informal talk and social hour. Recent speakers have included, on March 5, Marion Mecklenburg and Ross Merrill, who presented "An Overview of the Art in Transition"; and on April 2, Herbert Bump, who discussed "The Use of Sugar Consolidants in Waterlogged Artifacts." The May 6 meeting, to be held at the National Archives, will feature Bliss O'Loughlin, whose topic will be "The Move to Archives II."

The organization publishes a short monthly newsletter in which talks from the previous month's meetings are summarized and regional news is reported. For information contact: Arthur Page, president.

UTAH CONSERVATION ASSOCIATION

This organization is not regularly active, but its members did exhibit April 13-14 at the Association of College Research Librarians meeting in Salt Lake City. The exhibit was an outreach effort that included continuous showing of preservation films as well as distribution of pH pens and Abbey Newsletter issues. The organization is primarily composed of book and paper conservators.

MIDWEST REGIONAL GUILD

Members meet twice a year, in the spring and fall, for two-day conferences. The spring meeting was held April 4 and 5 in Nashville, Tennessee. Speakers included Mary Ann and Bob Mardi, private conservators from St. Louis, who discussed the examination and treatment of an outdoor sculpture, a bronze eagle from the Met Jeff Shelly Paine and Terri Parker, Nashville conservators in private practice, who spoke about the reconstruction of a folk art sculpture of Noah's ark with more than 200 figures; Christine Young, a paper conservator, and Marsha Mullin, a curator for the Hermitage, who described the ongoing conservation of the original wallpaper in Andrew Jackson's home; and a surprise talk on conservation of Nashville celebrities' collections. The conference included an after-lunch tour of the Hermitage and Parthenon museums. Sunday was devoted to a problem-solving discussion session. Members of this group include conservators from Florida to the south, Minneapolis to the north, Denver to the west and Pittsburgh to the east. The next meeting will be held in Minneapolis during the first weekend in October. For information contact: Christine Young, President.

WESTERN NEW YORK CONSERVATION GUILD

This group meets twice a year, in the spring and fall, and every two years they have a combined conference with the Toronto conservation guild (the next one will be held in the spring of 1993). Their most recent meeting was April 25, when Monona Rossol spoke on safety issues. For information contact Elizabeth Morris, President.

WESTERN ASSOCIATION OF ART CONSERVATORS

The organization meets once a year in the fall and publishes an extensive newsletter three times a year containing news and materials information. Current projects have included sponsoring a McCrone microscopy course for 20 people February 17-21, 1992, at the Getty Conservation Institute and planning for the fall conference, which will be held September 27-29, 1992, in Santa Fe. For information contact: Tatyana Thompson, President.

VIRGINIA CONSERVATION ASSOCIATION

The Virginia Conservation Association meets every two months and publishes a newsletter five times a year. At the January meeting, held at the Virginia Museum of Fine Arts, Larry Becker gave a slide lecture describing the survey examination and treatment of artifacts during the installation of the Museum's Ancient Art Galleries. At the March meeting, at Wilton House, Richmond, Hugh Miller, of the Virginia Department of Historic Resources, discussed the restoration of the Statue of Liberty. Recent special events included a tour of Prestwood Plantation near Clarksville, VA on March 22 and a tour of Monticello on April 24. For information contact: Membership Secretary, Virginia Conservation Association, P.O. Box 4314, Richmond, VA 23220.

Editor's note: Other regional organizations are invited to submit brief reports of their activities.
Grants & Fellowships

Advanced Internship in Ethnographic Conservation
Field Museum of Natural History

Field Museum of Natural History is offering an advanced-level internship in ethnographic conservation funded by the National Endowment for the Arts. The internship is available starting September 1992. A specific program will be developed according to the candidate's career goals and skill level. The internship includes an annual stipend of $18,000 and a good benefits package. Applicants should have completed a graduate conservation program or have equivalent education and work experience in ethnographic conservation.

Please send a letter of intent, resume, and a list of three references to: Catherine Sease, Head, Division of Conservation, Field Museum, 1400 S. Lake Shore Drive, Chicago, IL 60605. Deadline is June 1, 1992. EOE-m/f.

NRA Internship in Textiles
The Saint Louis Art Museum

The Saint Louis Art Museum has received a grant from the National Endowment for the Arts for a one-year internship beginning fall 1992. The stipend is $18,000, with a travel allowance. Health and vacation benefits are included.

Conservation treatment will focus on a wide variety of textiles and will include exhibition and storage experience. Candidates should have a master's degree from a university textile program or from a recognized training program. Application deadline is July 10. Final decision will be made by July 24. Starting date is negotiable. Interested candidates should send a letter of application, resume with references, and curriculum vitae to: Zoe Anims Perkins, Textile Conservator, The Saint Louis Art Museum, Forest Park, St. Louis, MO 63110. EOE.

Conservation Fellowships
Detroit Institute of Arts

Andrew W. Mellon Fellowships are available at the Conservation Services Laboratory beginning September 1992 in objects, paper, or paintings for one or two years duration. One NCA advanced internship in analysis of museum materials is available immediately. The Fellows participate in the full range of laboratory work, doing examinations, technical analyses, and treatment of works of art from the permanent collection and various museums in the state of Michigan. The advanced intern in the Analytical Chemistry Laboratory will conduct materials analysis studies of art works and other museum materials using polarizing or fluorescent microscopy, XRF, XRD, AES, and/or FT-IR. All fellows and interns will be required to complete a research project with related travel on a budget during the year, which results in a paper in a refereed quality. Each position carries a stipend of $20,000/year plus $3,000 travel allowance. The applicants should be graduates of a recognized conservation training program or have equivalent education and work experience. For the analytical position an M.S. in chemistry is preferred together with a strong instrumental analysis background and undergraduate and graduate transcripts. Health benefits are available. Interested parties should submit a resume and three professional and academic letters of recommendation to: Barbara Heller, Head Conservator, Conservation Services Laboratory, Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202; (313) 853-7920.

Positions Available

Preservation Information Specialist
Northeast Document Conservation Center

Northeast Document Conservation Center seeks a self-motivated individual with a thorough understanding of library and archival preservation and excellent writing and verbal skills to join its field service office. Responsibilities include advising libraries, historical collections, and other institutions on preservation; maintaining and communicating up-to-date technical information; assisting administration of field service program. Requires MLS or equivalent, minimum two years professional experience in a library, archives, or museum. Specialized training in preservation or conservation highly desirable. Grant-funded, mid to upper $20s, depending on qualifications. Send letter, resume, and three references to: Karen Motylewski, NEDCC, 100 Brickstone Sq., Andover, MA 01810-1494. NEDCC is an equal opportunity employer.

Assistant/Associate Paper Conservator
Winterthur Museum, Garden, and Library

Winterthur Museum, Garden, and Library, a world-renowned museum of early American decorative arts and horticulture, is seeking an experienced individual to fill a position in the paper conservation laboratory of the Conservation Division. Conservation activities at Winterthur address three key areas: conserving the museum's extensive collections; teaching in the Winterthur/University of Delaware Art Conservation Program; and engaging in productive professional activities, including research.

The assistant/associate paper conservator will be responsible for participating and independent work on the museum and library's paper collections. Work includes examination and documentation of the paper-based objects, proposals for their treatment, as well as execution of those treatments and preparation of collection condition surveys.

Two years' experience performing duties commensurate with the responsibilities of an assistant conservator in accordance with the AIC standard of ethics and practice from a three-year conservation program/masters degree in conservation or related field (assistant level). Graduation from a three-year conservation program/masters degree in conservation or related field and five years work experience in conservation commensurate with the responsibilities of an assistant conservator and following the AIC standard of ethics and practice. Equivalent combination of work experience and education also acceptable, provided that the applicant has BA degree. An established and recognized effective ability to work and construct on a graduate level also necessary, supervisory experience preferred (associate level).

Winterthur offers a very comprehensive benefits package, and the salary will be commensurate with education and experience. If interested, send resume stating salary requirements by June 1 to Human Resources Division, Winterthur, Garden, and Library, Winterthur, DE 19735. EOE.

General Collections Book Conservator
Princeton University Libraries

Professional position responsible for conserving/preserving pre-1850s materials from general collections in production setting. For a full vacancy announcement, including duties, qualifications, application information, etc., write: Princeton University Libraries, Human Resources Office, One Washington Rd., Princeton, NJ 08544. To ensure consideration, applications must be received by May 15, 1992. AA/EOE.

Special Collections Paper Conservator
Princeton University Libraries

Professional position responsible for physical care and conservation treatment on a wide variety of materials (chiefly flat paper) principally from Rare Books and Special Collections Department. For a full vacancy announcement, including duties, qualifications, application information, etc., write: Princeton University Libraries, Human Resources Office, One Washington Rd., Princeton, NJ 08544. To ensure consideration, applications must be received by May 15, 1992. AA/EOE.

Assistant Conservator of Objects
Milwaukee Public Museum

The Milwaukee Public Museum (MPM), a museum of human and natural history, seeks an individual to assist the senior conservator in all aspects of preventative conservation and treatments in a very busy laboratory. The collection of the MPM includes ethnological, archaeological, historical, decorative arts, and natural history specimens. This is a full-time, entry-level position, suitable for a recent graduate wishing to gain experience in a broad range of conservation activities. Minimum requirement: degree from a recognized training program. Pay range from $25,002-$28,319, depending on postgraduate experience, excellent benefits. Please send resume, references, and letter of application to: Human Resources Coordinator, Milwaukee Public Museum, 800 W. Wells St., Milwaukee, WI 53233. Affirmative Action/Equal Opportunity Employer.

Textile Conservator
Cleveland Museum of Art

Full-time staff position. Museum seeks applicants of high caliber who possess self-starter, innovative, and excellent conservation skills. Candidates who are graduates of a recognized training program are preferred, though equivalent training or experience may be considered. A thorough knowledge
of the examination and treatment of textiles is required. Duties include the care and treatment of textiles, technical analyses, and other related duties. The conservator will work under the supervision of the chief conservator and textile curator. Salary will be commensurate with experience. Send resume to: Margaret A. Godin, Personnel Manager, The Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106.

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Conservator/General Objects
Missouri Historical Society

Responsible for managing the preservation of a diversified general collection including a large collection of Native American ethnographic material. Conservator will manage the institutional conservation program; carry out conservation treatments; assist with conservation-related grant proposal preparation; oversee environmental conditions throughout the museum’s collections; and train staff, interns, and volunteers in basic preventative conservation procedures. The society has recently moved its collections into a state-of-the-art collections facility which also houses the new conservation lab. Requirements include a graduate degree or equivalent from a recognized conservation program and preferably three years’ work experience in an established objects laboratory. Competitive salary. Position available immediately. Please send resume and cover letter to: Madge Buchanan, Missouri Historical Society, P.O. Box 11940, St. Louis, MO 63112-0940. EOE.

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Part-Time Instructor
Museum Studies Program Tufts University

Part-time instructor for full semester evening course in "Collections Care and Preservation" as part of graduate-level certificate program in museum studies. Course will introduce graduate students to the principles and techniques of museum collections management, with special attention to the specific problems facing small to mid-sized museums and historic properties. Experience in both historical collections management and college teaching preferred.

Send c.v. and the names of three references by May 22 to: Museum Studies Certificate Program, Professional and Continuing Studies, Tufts University, 112 Packard Ave., Medford, MA 02155. An equal opportunity/affirmative action university.

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Natural History Conservator
Field Museum of Natural History

Field Museum of Natural History seeks to hire a natural history conservator to be responsible for examination and treatment of zoological specimens and consultations with exhibit staff. Treatments will focus on taxidermy mounts of mammals and birds, mounted skeletons, and reproductions. Knowledge of cleaning feathers, repairing tom skin, and taxidermy techniques is needed. Other duties include supervision of specimen handling and installation, making recommendations about natural accessories and exhibit case materials, and coordinating conservation efforts with preparators, designers, and exhibit developers. Applicants should have a degree in conservation with a specialization in natural history or ethnographic objects or have equivalent educational and work experience.

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Please send a letter of intent, resume, and list of three references to: Catherine Senec, Division of Conservation, Field Museum, Roosevelt Rd. at Lake Shore Dr., Chicago, IL 60605. Deadline is June 1, 1992.

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Furniture Conservator
Philadelphia Museum of Art

The Philadelphia Museum of Art seeks an associate-level furniture conservator for a three-year position working on the conservation of furniture for the reinstallation of the museum's European collections. Under the supervision of the section head of the Furniture Laboratory and in conjunction with the museum's curatorial staff, the associate conservator will carry out examinations, analyses, treatments, and research on the museum's extensive collections of European and English furniture, ranging in period from late medieval to 1900. Responsibilities will also include written documentation accompanying examinations and treatments. In addition the associate conservator will participate in the scheduling of work and the supervision of assistant conservators and technicians.

Applicants should have completed a graduate training program with concentration in furniture conservation and at least three years' postgraduate experience conserving furniture. Apprentice-trained conservators must have a minimum of six years' practical experience conserving furniture and must have completed coursework in organic chemistry. The position requires a working knowledge of furniture styles, including period construction and decorative techniques. Background in furniture making or related woodworking crafts with the resulting highly developed skills is desirable.

Inquiries should be sent to: Madge Buchanan, Missouri Historical Society, P.O. Box 11940, St. Louis, MO 63112-0940. EOE.

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Conservator
Panama Canal Commission

The Panama Canal Commission, a United States federal agency, is seeking qualified objects interested in restoring the Van Ingen murals (oil paintings on canvas) located in the rotunda of the Administration Building, Balboa Heights, Panama, Republic of Panama. Interested offerings should submit qualifications to: Contracting Officer, Construction Division, Engineering and Construction Bureau, Panama Canal Commission, Unit 2300, APO AA 34011, by June 30, 1992. Qualifications must include a business description, resume of key personnel, and a reference list of similar projects. Neither a price nor a site visit to the Republic of Panama is required at this time. The estimated price range of the project is between $100,000 and $500,000. The government contemplates award of a fixed-price contract on or about September 15, 1992. If you require additional information, please contact: Iris Young, Contracting Officer.

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Paper Conservator
Joseph J. Marotti Co., Inc.

A full-time position for a paper conservator is available at Joseph J. Marotti Co., Inc., Conservation Laboratory in Milford, VT. (Milford is located 15 miles north of Burlington, VT). Our laboratory serves institutions, galleries, and private collectors primarily in the northeastern United States. We specialize in the preservation of books and manuscripts, works of art on paper, and oil paintings. The position requires the ability to adapt to the challenge of production demands while maintaining an uncompromising quality of work. Candidate must be program trained or possess equivalent experience; some crossover experience in paintings desirable. Applicant must be trained in the use of advanced paper conservation suction tables and have strong skills in the areas of pulp filling/leaf casting, mounting of art works from various supports, tear repair/mending, bleaching, and retouching. Send resume and letter of interest to: Joseph J. Marotti Co., Inc., Conservation Laboratory, 335 Westford Rd., Milford, VT 05468; (802) 893-6212. Salary and benefits commensurate with experience.

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THE AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC & ARTISTIC WORKS
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SECOND-CLASS POSTAGE PAID
AT WASHINGTON, D.C.
20th Annual Meeting Largest Ever  

With more than 1,000 registrants, the AIC 20th annual meeting in Buffalo, New York, June 2–7, 1992 set a new attendance record. A complete report will be presented in the September *AIC News*. These are the meeting highlights:

**ELECTIONS:** Board of Directors: Paul Himmelstein, president; Sara Wolf, vice-president; Sarah Fisher, secretary; Jane Hutchins, treasurer; Chandra Reedy, director, committee liaison; Martin Burke, director, specialty group liaison; Pamela Hatchfield, Director, public information. Nominating Committee: Lambertus van Zelst, chair; Richard Kerschner; and Meg Loew Craft.

**AWARDS:** Honorary memberships for distinguished contributions to the field of conservation were conferred upon Paul Banks, Elisabeth West FitzHugh, and Bernard Rabin. Rutherford John Gettens Merit Awards for outstanding service to the AIC were presented to Eleanor McMillan and Carolyn Rose.

**PROPOSED BYLAWS CHANGES:** All of the Bylaws changes as circulated to the membership were voted on and approved.

**DUES INCREASE:** An increase of $15 in dues for Associates and Professional Associates to take effect January 1, 1994, was voted on and approved.

**FUTURE MEETING SITES:** 1993: Denver, CO; 1994: Nashville, TN; 1995: Minneapolis, MN.

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**Call for Papers:**


AIC members who wish to present a paper at the general session of the 1993 annual meeting in Denver, May 31–June 5, 1993, should submit an abstract no later than October 1. The papers will be reviewed by a program committee chaired by the vice-president. Acceptances will be mailed on November 5. Completed camera-ready abstracts suitable for inclusion in the AIC *Abstracts* will be due in the AIC office by February 19, 1993.

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**SPECIAL SUMMER ISSUE**

This is a special abridged issue of the *AIC News*. Due to an overlap of the AIC 20th annual meeting and the *News* production schedule, several columns will not appear in this issue, but will return in September.

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The two-day general session of the 1993 annual meeting will focus on the topic *Collections in Historic Buildings*. Abstracts are being sought for case studies, particularly those dealing with treatments designed for objects in historic structures without ideal environments. Case studies should be of finished projects. Joint presentations by collections and architectural conservators would be of interest.

Abstracts should present a summary of the subject matter to permit an evaluation of the paper’s quality and significance. Papers should be suitable for oral presentation as well as for publication. The committee will consider the following factors: 1) the general interest of the paper and its practical usefulness for the AIC membership; 2) suitability for oral presentation as well as later publication; 3) quality of the paper’s content and significance of the results; and 4) importance of having an overall balance to the thematic session. Papers judged more suitable for a specialty group session will be passed on to the appropriate group.

**Deadline for submission of abstracts is October 1.** They should be double-spaced, a maximum of two pages, and sent to Sara Wolf, AIC (continued on page 5)
AIC 20th ANNUAL MEETING
A Glimpse of Report to Appear in the September AIC News

The opening reception was held at the Albright Knox Gallery (above left), the Burchfield Art Center (left), and the Buffalo Historical Society. The AIC Art Exhibit featured works of AIC members: Werner Katzenberger is pictured (above right) with his wood carving.

The Outer Circle Orchestra performed at the gala 20th Annual Banquet and Dance.

Honorary Memberships were conferred upon (clockwise from top) Elisabeth West Fitzhugh, Paul Banks, and Bernard Rabin.

Rutherford John Gettens Merit Awards were presented to Eleanor McMillan (above with AIC President Paul Himmelstein) and Carolyn Rose (left).

Hot Off The Press! A display of conservation-related press clippings.

Representatives from allied organizations gathered for the External Advisory Group Meeting.

The Exhibit Hall featured displays of conservation-related products (above) and the Poster Session (left).
SPECIALTY GROUPS

ARCHITECTURE

By now the 1992 annual meeting has passed, and it is time to look ahead to the 1993 meeting in Denver. Abstracts are requested and should be submitted to Lorraine Schnabel (address below) or Shelley Sass at New York, NY 10024. The deadline for abstracts is October 1, 1992. We would also be interested in hearing from ASG members regarding topics you would like to see addressed in the coming year, either as part of our session at the annual meeting or possibly as a presession.

Lorraine Schnabel has relocated her practice; she can be reached at: 8618; phone/fax: . Lorraine Schnabel.

BOOK & PAPER

FIRST CALL FOR PAPERS: It is not too early to begin thinking about next year's annual meeting in Denver. The deadline for submitting abstracts for inclusion in the Book and Paper Specialty Group session is October 1, 1992. Send your inquiries, ideas, or abstracts to: Paula Volent, Program Chair, 1523, Venice, CA 90201; phone/fax: .

NEW OFFICERS: Betsy Palmer Eldridge, assistant chair; Maria Fredericks, assistant program chair. They join current officers Robert Espinosa, chair; Jane Dalrymple-Hollo, secretary/treasurer; and Paula Volent, program chair. Many thanks to outgoing vice-chair T. K. McClintock and program chair Carol Turchan for all their hard work during the past two years.—Robert Espinosa, Chair.

OBJECTS

REGIONAL REPORTERS: To get information about regional developments in objects conservation, we are soliciting regional reporters for the Objects AIC News column. A simple survey of the kinds of problems and projects people are working on in each area of the country would help OSG members nationwide to create networks with colleagues facing similar challenges. For each issue, the regional reporter would give the OSG chair a brief summary statement on ongoing work by a few objects conservators for inclusion in the newsletter. The focus would be on making news of current work accessible and stimulating networking among colleagues. The focus would not be on the comings and goings of individual conservators. If you are interested in helping the OSG with technical information exchange, this is a really worthwhile opportunity. The job can even be shared by several people. Please give Dale a call or drop him a note or a fax.

CODE OF ETHICS: Ellen Pearlstein has agreed to serve as the Objects Group liaison with the AIC Ethics and Standards Committee. She will help focus committee attention on issues raised in the committee supplements to AIC News that are of particular importance to objects conservators. If you want to make sure that your perspectives and concerns are clearly spelled out to the committee, contact Ellen at the Brooklyn Museum, (718) 638-5000. A sustained effort is being made to


Second-class postage paid at Washington, DC. Postmaster: Send address changes to AIC News, 1400 16th Street, NW Suite 340, Washington, DC 20036.

AIC News is mailed to members for $14 per year as a portion of annual membership dues.

Opinions expressed in the Letters to the Editor column are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors. Copy must be typed double-spaced and sent to the AIC office; the next deadline is July 31, 1992. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Classified Ads is $.75 per word for members and $1.50 per word for non-members; minimum charge is $50.00.

The cost of display ads is: ½ page $125; ¾ page $250; ½ page $300; one full page $500. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Carol Christensen, Editor, Marcia M. Anderson, Production Editor, Heather Hagan, Program Assistant.

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broaden the base of OSG input in this important process.

PROGRAM FOCUS AT DENVER ANNUAL MEETING: The time is at hand to select a program topic for the OSG session at the 1993 AIC annual meeting in Denver. One theme that has been suggested is a dialogue with New World archaeologists on conservation issues surrounding the preservation of the archaeological materials of the Americas. Denver is a great site for such a forum and would provide AIC and the OSG with an important opportunity to create a new, more intensive working relationship with archaeologists working in South, Central, and North America. Other ideas and suggestions are also encouraged. This is also the first call for 1993 papers. Please give a moment of your time and participate in the quality of your OSG annual meeting by calling or writing Dale with your ideas. The deadline for abstracts is OCTOBER 1, 1992.—Dale Kronkright, OSG Chair, 1992-93 term, Los Angeles, CA 90060; phone: 213-272-2567; fax: 213-272-2393.

TEXTILES

NEW OFFICERS: The new Textiles Specialty Group officers for the June 1992-May 1993 term are: Romnee Barnett, chair; Deborah Trupin, vice-chair; Audrey Spence, secretary; and Cara Varnell, treasurer.

FIRST CALL FOR PAPERS: The TSG session at the Denver AIC annual meeting in June 1993 will cover a wide range of textile conservation topics. TSG members are invited to submit abstracts of proposed papers for the session by OCTOBER 1, 1992. Abstracts should be sent to: Romnee Barnett, 3638 New York, NY 10012; phone: 212-369-3952; fax: 212-369-5128.—Kathleen Dardes, Outgoing Secretary.

PAINTINGS

By this time you should have: received your 1991 (Albuquerque) Paintings Specialty Group Postprints if you were a PSG member in 1991; heard what a great meeting was held in Buffalo; and written a long letter to Christine Daulton, our outgoing chair, expressing your thanks for the work she has done.

NEW OFFICERS: And the winner is: Marcia Steele, our new PSG vice-chair. Thanks to Harriet Irgang for running for the position. Our first secretary/treasurer, Camilla Van Vooren, agreed to continue in the position for another year. I am also pleased to announce that Christine Daulton will continue working with the group as minister of propaganda (publications coordinator).

FIRST CALL FOR PAPERS: Please contact me before the OCTOBER 1, 1992 deadline for abstracts with comments and suggestions for presentations for the Denver meeting.—Chris Stavroudis, Chair, 1992-93 term, Los Angeles, CA 90060; phone: 213-272-2567; fax: 213-272-2393.

PHOTOGRAPHIC MATERIALS

CALL FOR PAPERS: Planning has begun for the 1993 annual meeting in Denver. Members are encouraged to submit abstracts on topics of interest to our members for presentation at the CIPP session. The deadline for receipt of submissions is OCTOBER 1, 1992. Contact: William Minter, or Scott Haskins, —Cleo Mullins, Richmond Conservation Studio, 1322 W. Broad St., Richmond, VA 23220.

CIPP CONSERVATORS IN PRIVATE PRACTICE

NEW OFFICERS: Election results were announced at the Buffalo meeting. Scott Haskins was re-elected vice-chair. There are three new officers: Christine Smith, secretary; Ann Boulton and Karen Yeager, directors. They join current officers William Minter (chair), Jane Sugarman (treasurer), and Wendy Jessup (director).

Thanks must go to outgoing board members, Mary Whitson, Susan Blakney, and Murray Lebwohl for their dedicated work while in office. Thanks also to those members who agreed to stand for office. The excellent work done by the Nominating Committee is much appreciated. James Swope has been appointed chair of the Education and Research Committee. Further details will be published later.

QUERY: If anyone has experience repairing tears in large-format Polaroid prints and would like to share the experience, please contact: Greg Hill, Conservation, National Archives of Canada, Rm. 145, 395 Wellington St., Ottawa, Ontario K1A ON3, Canada; phone: 613-996-2111; fax: 613-996-3499.—Greg Hill, Chair.

WOODEN ARTIFACTS

No column submitted.
IN MEMORIAM

MARGERY BARBER

Margery Barber, a true champion of the arts, died on March 16 after a long struggle with cancer. One of the founders of the New York-based International Foundation for Art Research, Mrs. Barber was instrumental in maintaining the Art Loss Registry, the international center for reportage on stolen and forged art. This activity led to her membership in AIC. Mrs. Barber also sponsored the Art Cart program at New York's Roosevelt Hospital, a concept credited with speeding patients' recovery time. She was a member of the board of trustees of the Heckscher Museum in Huntington, Long Island.

In 1975, Mrs. Barber moved to Lander, Wyoming, where she was an outstanding volunteer who furthered the arts and humanities in that state. She was awarded the Governor's Art Award in the fall of 1991. Her extensive volunteer involvement included serving as a director of the Fremont County Library Board, a member of the Central Wyoming College Foundation board, and a member of the Nicolaysen Museum board. Mrs. Barber judged many regional and national art shows and hosted visiting artists and musicians in her home. As an art teacher Mrs. Barber had recently presented a paper on "The Need for Sequential, Discipline-Based Art Education in Our Public Schools." As an art historian in the field of medieval art, history, and philosophy, she translated books from French, German, and Spanish into English. As a commercial artist, she specialized in the craft of stencilling; her work appears in buildings worldwide. She had published magazine articles on contemporary Western artists Harry Jackson and Ken Carlson.

Mrs. Barber was born May 14, 1926, in Melbourne, Australia. She is survived by her husband John T. Barber, four children, and a brother. Memorials can be made to the Fremont County Library, Wyoming, the Nicolaysen Museum, Casper, Wyoming, and the International Foundation for Art Research, New York City.

DINA BROVARONE

Dina Brovarone passed away on December 29, 1991, following an extended illness. Dina was a private paintings conservator in Santa Fe, New Mexico and a member of AIC. She was born in Turin, Italy, and trained at the Restoration Studios at the Pitti Palace. In the United States she apprenticed at the studio of Gustav Klimann.—David Rasch, Museum of International Folk Art, Santa Fe

Call for Papers

(continued from page 1)

Vice-President and Program Chair, Textile Museum, 2320 S St., NW, Washington, DC 20008; fax: (202) 483-0994. Abstracts may also be sent to the AIC office; fax: (202) 232-6630. If you have questions about the abstracts, please call Sara at

The substance of papers submitted for the general session should not have been previously published. Papers delivered in the general session will appear in the summer 1994 issue of JAIC. Manuscripts will be due in the AIC office by July 31, 1993. Information about length and preparation of manuscripts will be sent to authors whose papers have been accepted for presentation. Questions about the publication should be directed to Marcia Anderson, production editor, in the AIC office, or Elisabeth West Fitz-Hugh, editor, at

DO YOU WANT TO VOTE ON THE REVISED CODE OF ETHICS IN 1994?

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CALL FOR PAPERS

October 18-22, Siena, Italy. Third Annual Conference on Non-Destructive Testing, Microanalytical Methods, and Environmental Evaluation for Study and Conservation of Works of Art. Contact: Concetto Parisi, President, Organizing Committee, Italian Society for Non-Destructive Testing Monitoring Diagnostics, Via A, Foresti, 5-1 25126 Brescia, Italy; fax (0) 035-485563; fax (031) 238-3709. Deadline for abstracts: December 1.

September 19-24, 1993, Houston, TX. National Association of Conservation Engineers (NAE) 12th International Corrosion Congress. The congress will focus on implementation of low-cost reliability; environmental degradation phenomena; and corrosion control methods. Those who wish to present a paper should submit a proposal outlining the topic, an abstract of 500-700 words, and their address, phone number, and fax number to: 12th ICC, NACE, P.O. Box 218340, Houston, TX 77218-8340; (713) 492-0535; fax (713) 492-0535. Deadline: September 1.

October 14-17, 1993, Boston, MA. Historians of Netherlandish Art. This meeting will focus on Northern European art from the 15th through the 18th century. Melanie Gifford will chair a session on painting technique, "The Painter in the Studio," which will address the artist's decision-making process. Send a one-page abstract to: Melanie Gifford, Conservation Department, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201; (410) 547-9000, ext. 244.

CONFERENCES


September 19-26, Quebec City, Canada. "Museums: Rethinking the Boundaries?" International Council of Museums (ICOM) 16th General Conference. Contact: ICOM 1992, 60, rue Marche Champlain, Quebec G1K 8R1, Canada; (418) 694-1992; fax (418) 694-1450.


September 27-29, Santa Fe, NM. Western Association for Art Conservation (WAAC) Annual Conference. Contact: Tatyana Thompson, WAAC President, 1453B 14th St., Santa Monica, CA 90404.


October 20-22, Amsterdam, The Netherlands. Restoration '92: Craftsmanship in Restoration and Conservation. Contact: Conference Secretariat, Restoration '92, c/o RIA Organisatie Bureau Amsterdam by Europaplein 12, 1078 GZ Amsterdam, The Netherlands; 31 (0) 20 549 12 12; fax: 31 (0) 20 646 44 69.


See March 1992 AIC News for more information.

See May 1992 AIC News for more information.

Contact: Mary Wood Lee, Director, Campbell Center for Historic Preservation Studies, 203 E. Seminary, P.O. Box 66, Mt. Carroll, IL 61053; (815) 244-1173. Financial assistance is available for all courses except the Finishing Techniques course.
GENERAL

August, Goeteborg, Sweden. Air Pollution and Conservation. University of Goeteborg summer academy. Contact: Eva Hood, Director of Studies, Goeteborg University, Vasaparken, S-411 24, Goeteborg, Sweden; +46 31 77 74 00.


September 22-26. Mt. Carroll, IL. Mycology for Conservators. Intended to provide conservators with an understanding of the fungi that affect cultural property, with an emphasis on cellulose and protein-based materials, including plant morphology, spore activation and population analysis, techniques for monitoring, culture methodology, and treatment. Instructor: Mary-Lou Florian.


October 4-8, 1993. Portugal. Fifth Congress of the International Committee for the Conservation of Mosaics. The congress will cover consolidation and protection in situ; lifting and relaying; conservation and museum presentation; and design and effectiveness of protective structures. The congress will begin with optional visits to the Roman archaeological sites in the Algarve and Alentejo regions. Contact: ICCROM/Conservator; November 18-19: Dallas; Spring 1993: Los Angeles, Chicago, Washington, and Montreal. Sponsored by the National Gallery of Art, Smithsonian Institution Conservation Analytical Laboratory, and Canadian Conservation Institute. The workshops will teach participants about state-of-the-art methods of packing and shipping paintings, the effects of transportation, the behavior of paintings as they are subjected to the strain of transport, methods for building effective packing cases, handling contemporary art, and courier procedures and responsibilities. The course is designed for museum staff concerned with packing and transporting paintings. A limited number of scholarships are available. To request scholarship applications or additional information write: Art in Transit Workshop/Scholarship, Conservation Division, National Gallery of Art, Washington, DC 20565.

BOOK AND PAPER

August 11-15. Mt. Carroll, IL. Finishing Techniques. This course will provide book conservators with an opportunity to explore a variety of finishing techniques for hand tooling of grained and smooth leathers, including box calf. Instructor: Monique Lalier.

September 15-19. Mt. Carroll, IL. Repairs of Tears and Losses in Paper, with an Emphasis on Pulpings. This course will provide an opportunity to explore a variety of techniques for making and matching pulp and for the repair of damage or loss. Instructors: Judith Walsh, Bill Crusius, and Bob Futernick.


October 26-30. New York, NY. New York University Conservation Environment Institute. This series of one-day seminars are intended to be practical in planning and managing collection environments. October 26: Conservation Environments for Museums and Libraries; October 27: Establishing a Conservation Environment Monitoring Program; October 28: Fundamentals of Conservation Environment Lighting; October 29: Security and Fire Protection for Museums and Libraries; October 30: Maintaining and Managing Conservation Environments. Participants may register for one or all days. Contact: Real Estate Institute, NYU, 11 West 42d St., New York, NY 10036; (212) 790-1649.


July 29-September 24, 1993. Horn and Vienna, Austria. ICCROM International Course on Paper Conservation. The course will offer theoretical lectures, demonstrations, and practical sessions mainly held at the Kunsthaus in Horn. Visits to major collections, research institutions, and paper restoration labs in Vienna will be an integral part of the program. The syllabus includes care of collections, climatology, and pest control; history and technology of paper chemistry; conservation/restoration of paper artifacts (two-week seminar); Japanese methods for the restoration of Oriental paper objects (two-week seminar); and workshops on preventive conservation and conservation of papyrus and parchment. Working language is English. Application deadline: October 31, 1992. Contact: ICCROM, Paper Conservation Course 1993, 13, Via di San Michele, I-00153 Rome RM, Italy; 6-587-901; fax: 6-5884265.

OBJECTS

September 15-19. Mt. Carroll, IL. Microscopic Identification of Plant Fibers of Ethnobotanical Interest. The course deals with vegetable fibers from North America, Africa, and the Pacific and covers the basics of plant anatomy sufficient to recognize plant cells, tissues, and parts when fashioned into objects; preparation of plant fibers for microscopic study; and identification of unknown fibers. Instructor: Skip Pauleik.

WOODEN ARTIFACTS


ARCHITECTURE

October. Architectural Ceramics and Terracottas. UKIC Stone Section Meeting. Contact: Shan Tomlin, Tiverton, Devon EX16 8AH England.

TEXTILES


PHOTOGRAPHIC MATERIALS


Correction

WAAC Resource File Ordering Information

The WAAC Resource File lists more than 400 suppliers and manufacturers of materials used by conservators and archivists, with emphasis on western U.S. resources. The ordering information was incorrectly reported in the May News. The corrected information is as follows: The cost (including shipping and handling) is $27 for WAAC members, and $32 for non-WAAC members. (Enclose card #101 from the 1982 WAAC Resource File for a $5 discount for members or non-members). Send requests and payment to: Mary Piper Hough, WAAC Secretary-Treasurer, 12135 Mitchell Ave., #101, Los Angeles, CA 90066.

SPECIAL DISCOUNT TO AIC MEMBERS

Caring for Your Collections: Preserving and Protecting Your Art and Other Collectibles

The first comprehensive, practical care guide aimed at the average person who collects.

Miss The Meeting?

The 1992 Abstracts of papers presented at the 20th AIC annual meeting in Buffalo, NY, June 2–7 are now available from the AIC office. Orders must be prepaid by check or money order made payable to AIC. Cost: AIC Members—$8; Nonmembers—$12; Postage and handling: $3 for first book, $1 for each additional book. Send orders to: AIC, 1400 16th Street, N.W., Suite 340, Washington, D.C. 20036; (202) 232–6636; fax: (202) 232–6630.

AIC News, July 1992
Grants & Internships

Research Fellowship
Getty Conservation Institute

Duties: The Scientific Program of the Getty Conservation Institute invites applications for the position of research fellow in the Architecture and Monuments Conservation Research Section. The research efforts in this section are directed toward investigations related to evaluation of the causes of deterioration of cultural and historic structures, monuments, and archaeological sites, and development and evaluation of materials and procedures for arresting and minimizing further deterioration. The position involves material studies in the laboratory and application at field sites.

Qualifications: Candidates should have an advanced degree in materials science, physical chemistry, or conservation science and a knowledge of those analytical methods that might be used in evaluation of both the long-term stability of conservation materials and the durability of the treatment.

Salary: Commensurate with education and experience. Position available immediately. Please send your résumé, names of professional references, and application letter to: Personnel, The Getty Conservation Institute, P.O. Box 11205, Marina del Rey, CA 90295. EO.

Advanced Internship in Paper Conservation
Conservation Center for Art and Historic Artifacts

The Conservation Center for Art and Historic Artifacts, the regional paper conservation laboratory located in Philadelphia, is offering a nine-month advanced internship in paper conservation beginning October 1, 1992. The candidate will have the opportunity to work on a wide range of paper-based materials in a modern, well-equipped conservation laboratory. The candidate may also have the opportunity to participate in on-site collection survey and/or treatment projects.

The applicant should have a graduate of a recognized conservation training program or have equivalent experience. Stipend is based on a salary of $20,000/year plus benefits, two weeks’ vacation, two weeks’ research leave, and a $1,000 travel allowance. Interested applicants should send résumé, three professional references, and three sample treatment reports to: Glen Ruzicka, Chief Conservator, CAHA, 264 S. 23rd St., Philadelphia, PA 19103. Deadline for applications is August 15, 1992.

Andrew W. Mellon Fellowship, Objects Museum of Fine Arts, Boston

The Museum of Fine Arts, Boston, offers an Andrew W. Mellon Fellowship on objects and sculpture conservation commencing in the fall of 1992. This two-year fellowship includes a stipend of $19,000 increased to $20,000 the second year, full benefits, and an annual travel allowance of $2,000. Candidates must have a master’s degree in conservation and at least one year of practical experience beyond graduation or equivalent training. In addition to varied treatment experience, the fellow will be expected to conduct publishable research during the training period. Application deadline is August 1, 1992. Interested candidates should submit transcripts of undergraduate and graduate courses of academic study, a résumé that includes publications and lectures, a short description of interests, a statement of intent in applying for the internship, and letters of support from professionals familiar with the candidate’s work. All materials and inquiries should be directed to: Sandra Mathews, Employment Manager, Museum of Fine Arts, Boston, 465 Huntington Ave., Boston, MA 02115. EO.

NEA Fellowship in Paper Conservation
Los Angeles County Museum of Art

The Conservation Center of the Los Angeles County Museum of Art is offering a fellowship in paper conservation. The fellowship will be devoted primarily to the study, examination, and treatment of materials from the collections of the museum. The successful candidate will gain considerable experience working in a production-oriented studio of a large institution dealing with approximately 30 rotating exhibitions per year.

The salary is $1,667 per month plus a travel allowance for study/research as allocated by supervisor. Applicants should have completed a graduate conservation program or have equivalent education in paper conservation. The fellowship is available September 1, 1992. The starting date is by mutual agreement. AA/EEO.

Candidates should send a letter of application, résumé with three references, and a short statement of interest in applying for the fellowship to: Beth Barringer, Personnel Manager, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036.

Two-Year Advanced Internship in Paper Conservation
Northeast Document Conservation Center

The Northeast Document Conservation Center is again offering an advanced internship in paper conservation. The position will be supported by the Andrew W. Mellon Foundation. To begin in the fall of 1992, it will run for two years and will include liberal travel benefits. Health insurance will be provided. Applicants should have completed a graduate conservation program or have equivalent educational and work experience with a specialty in paper conservation. Candidates should enjoy working productively on a variety of historic and artistically important materials. Since 1980, NEDCC advanced internships have provided excellent learning opportunities rich in hands-on experience. Please send a letter of intent, résumé, and three letters of recommendation to: Mary Todd Glasser, NEDCC, 100 Brickstone Square, Andover, MA 01810. Salary for the first year is $20,500 with an increase the second year plus a total of $3,000 for travel/research.

Paper Conservation Intern
Pierpont Morgan Library

Nine-month, nonrenewable IMS conservation internship for student to work in the paper conservation laboratory under Patricia Reyes, Mellon conservator, at the Pierpont Morgan Library.

Salary from September 8, 1992, to May 28, 1993, $15,000 (3/4 of annualized salary of $20,000). Additional benefits include health and major medical insurance, 17 days of paid vacation, and support for attending AIC conference. Candidates should have completed three years of training in a recognized conservation school or have equivalent training and professional experience. U.S. citizenship or permanent residency required.

Send résumé, a short description of interests, letters of support from two conservation professionals familiar with your work, and copies of two reports on conservation treatments accomplished since the completion of academic training or apprenticeship to: Mrs. Reyes, The Pierpont Morgan Library, 29 East 56th St., New York, NY 10016. Applications will be received until the position is filled.

Positions Available

Sculpture Conservator
Solomon R. Guggenheim Museum

The Solomon R. Guggenheim Museum seeks to hire a assistant sculpture conservator to begin work in the summer of 1992. The individual will be responsible for surveying and treating the museum’s extensive collection of modern and contemporary sculpture. Responsibilities will include undertaking treatment work on the permanent collection, establishing conservation priorities for surveyed works, overseeing crate design and modification, and establishing a sculpture conservation area within a new, 2,000–sq. ft. conservation laboratory.

The successful candidate will have graduated from a conservation training program and have related work experience. Salary will be commensurate with experience. Please send all inquiries to: Mr. Paul Schwartzbaum, Chief Conservator, Assistant Director of Technical Services, Solomon R. Guggenheim Museum, 1071 Fifth Ave., New York, NY 10128.

Paintings Conservators
Solomon R. Guggenheim Museum

Two Positions Available

The Solomon R. Guggenheim Museum is seeking two paintings conservators. One position is a permanent position and the other is a replacement position for a period of one year. Both positions are available after August 1992. The conservators will assist in the routine operation of the conservation department and the care of the museum’s collection. Duties will include the examination of works of art prior to loan, advising on the installation of exhibitions, and the examination, documentation, and
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Walters Art Gallery

The Walters Art Gallery is seeking a permanent, full-time, senior-level paintings conservator to begin January 1, 1993. Candidates should have at least six years of experience after graduation from a recognized training program or equivalent experience. Responsibilities of the job include treatment, documentation, and technical study of the painting collections; surveying and establishing environmental requirements for paintings; supervising and teaching conservation fellows and interns; working with others in the museum on conservation issues; and administrative duties as assigned by the director of the Conservation Division. Salary commensurate with experience. Excellent benefits. The Walters Art Gallery is an equal opportunity employer.

Send letter of intent, resume, and names of three references by September 15, 1992 to: Terry Drayman-Weisser, Director of Conservation and Technical Research, The Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201.

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K. G. Cederholm Conservation is seeking a full-time assistant paintings conservator. The conservator will be responsible for examining, documenting, and treating a wide range of American and European paintings. The applicant should hold a graduate degree in conservation from a recognized institute and have at least one year of professional experience.

Please send a letter of interest, curriculum vitae, and three professional references to: Kermit Cederholm, K. G. Cederholm Conservation, 10 St. James Pl., West Townsend, MA 01474.

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Oriental Institute, University of Chicago

Anticipated vacancy. The Oriental Institute Museum of the University of Chicago anticipates an opening in the fall of 1992 for an assistant conservator of archaeological materials to work in a small laboratory under the supervision of the conservator. Responsibilities include the treatment and maintenance of an extensive collection of ancient Near Eastern artifacts and the planned movement of portions of the collection into a new wing. Applicants should have a degree in conservation or the equivalent; additional experience is an advantage. Salary is competitive and includes benefits.

Send letter of interest and resume by August 15, 1992 to: Laura D'Alessandro, Conservator, Oriental Institute Museum, 1155 E. 58th St., Chicago, IL 60637. An affirmative action/equal opportunity employer.

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Two Conservation Technician Positions
National Gallery of Art

Two 48-week contract positions, one for a painting technician and one for an object technician, are available at the National Gallery of Art. Responsibilities may include operation of x-radiograph and infrared reflectography equipment; investigation of computerized mosaicing and digitization of images; technical drawing; monitoring and ordering supplies; organizing, maintaining, and updating of technical files; and art historical research. The work also involves some filing, typing, and database manipulation.

Candidates must have a bachelor's degree with a background in art history, studio art, and/or science, familiarity with desktop computers, and good analytical and research abilities.

Salary commensurate with experience ($12-$14/hr). Resumé and cover letter, 3 references to: Michael Skalka, Conservation Administrator, National Gallery of Art, Washington, DC 20565. EOE.
Washington University Technology Associates is seeking another objects conservator to join its staff. WUTA is internationally known for its work in the conservation of fine art and historic monuments. Treatments are performed both in situ and in WUTA's St. Louis facility. Typical projects include museum and private sculpture collections and public-owned monuments by artists such as D. C. French, Maillo, Calder, Dallin, Frishmuth, Manship, Milles, Moore, Oldenburg, Saint-Gaudens, and Taft.

The diversity of projects undertaken requires that an applicant be self-motivated and enjoy traveling. The successful applicant will be responsible for performing site examinations of objects; making recommendations for treatment; supervising, as well as working with technical staff; and preparing documentation. A degree from an accredited program is required. Applicant should have experience with a variety of mediums. Salary will be commensurate with experience.

Interested individuals should send a resume to: Ms. Kerry L. Glisson, The Conservation Group, Washington University Technology Associates, Inc., 8220 Brentwood Industrial Dr., St. Louis, MO 63144. WUTA is an equal opportunity employer.

Conservator/Restorer
Mark Reed Furniture Restoration and Conservation

Person sought with skills in examination and treatment of collections, structural repairs, veneer, tray, chemig, gilding, and conserving finishes. Conservation laboratory background preferred. Salary commensurate with experience. Contact: Mark Reed Furniture Restoration and Conservation, (609) 298-0716.

The Agora Excavations of the American School of Classical Studies in Athens, Greece, is seeking an objects conservator to assist the Agora Excavations objects conservator. Duties consist of the conservation treatment of excavation material from the annual summer excavation campaign as well as treatment of the extensive existing collection. The bulk of the material requiring treatment consists of ceramic, stone, and metals. Emphasis is on the practical conservation treatment of objects rather than the examination and research of materials and treatment methods.

Candidates should be graduates of a recognized conservation training program or have equivalent experience. Salary is commensurate with experience and qualifications. Send resume and references to: Alice Paterakis, Conservator, Agora Excavations, American School of Classical Studies, 54 Soudias St., Athens 106-76, Greece; fax (30) 1-723-9281. Position available as of October 1, 1992, for 12 months with possibility of renewal.

- Paper Conservator
  Joseph J. Marotti Co., Inc.

A full-time position for a paper conservator is available at Joseph J. Marotti Co., Inc. Conservation Laboratory in Milton, Vt. (Milton is located 15 miles north of Burlington, Vt.). Our laboratory serves institutions, galleries, and private collectors primarily in the northeastern United States. We specialize in the preservation of books and manuscripts, works of art on paper, and oil paintings. The position requires the ability to adapt to the challenge of production demands while maintaining an uncompromising quality of work. Candidate must be program trained or possess equivalent experience; some crossover experience in paintings desirable. Applicant must be trained in the use of advanced paper conservation suction tables and have strong skills in the areas of pulp filling/leafcasting, dismounting of art works from various supports, tear repair/mending, bleaching, and retouching. Send resume and letter of interest to: Joseph J. Marotti Co., Inc., Conservation Laboratory, 335 Westford Rd., Milton, VT 05468; (802) 893-6212. Salary and benefits commensurate with experience.
City of the "Beau Fleuve" Out Drew Them All

Buffalo, the city on the Niagara River and site of AIC’s 20th annual meeting attracted more than 1,000 people from around world—setting an all time attendance record. Professional conservators, conservation scientists, technicians, museum professionals, architects, public art administrators, and students presented papers and led discussions on conservation treatments and research and care of collections. Among the wide-ranging topics they addressed at the week-long, June 2-7, meeting were:

- From Codex to Calabash: Recovery of a Painted Organic Artifact from the Archaeological Site of Ceren, El Salvador;
- The History, Technology, and Conservation of Architectural Papier Maché;
- Reproducing Color from Glass Separation Negatives Using Desktop Publishing Computer Equipment;
- The Conservation and Installation of Ancient Nubian Sandstone Chapel Walls and a Coffin Bench;
- The Role of Connoisseurship in the Textile Conservator’s Treatment Options;
- The Condition of the World’s Tropical Forests and its Impact on Furniture Conservation;
- The Use of Gore-Tex in Paper Conservation Treatments;
- Understanding the Techniques of American Impressionist and Tonalist Painters; and
- Conservation and Restoration of the Mural Paintings and Decorative Finishes of the U.S. Customs House, New York City.

Presentation of these and other papers was preceded by a two-day symposium—Maintenance of Outdoor Sculpture: Whose Job Is It?—funded by the Institute of Museum Services. The symposium provided a unique opportunity for museum curators and administrators, public art administrators, architects, and conservators to identify ways of working together to meet the enormity of the demands posed by outdoor collections that are particularly prone to the ravages of time, air pollution, vandalism and neglect. A complete report appears on page 8.

The pre-session was followed by student presentations and a CIPP special session—Financial Management of the Closely Held Business—led by Bruce Michels, Management Advisory Services, Inc., Seattle, WA. This year’s update session was the joint responsibility of the Objects and Textiles Specialty Groups. Among the issues addressed were:

- applying modern chromatographic analytical procedures to the identification of binders in ancient Egyptian paintings;
- detection and mitigation of museum pollutants;
- developing appropriate mass treatment and new support systems for new storage; using a new energy dispersive x-ray fluorescence analyzer for museum applications;
- using a preventive conservation approach to the care of archaeological, historical, and anthropological collections; and
- a new perspective on treatment of historic upholstery.

The exhibition hall was filled to capacity with a record-breaking 42 exhibitors demonstrating their wares and 11 intriguing poster sessions ranging in subject matter from the use of a Chevrolet ambulance for outdoor sculpture conservation to an examination and preservation of weighted silks and the use of Parylene ‘N’ as a consolidant for deteriorated leather bookbindings.

More than 400 people (another record) attended the gala banquet and dance celebrating AIC’s 20th annual meeting.
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After dinner, honorary memberships for distinguished contributions to the conservation field were conferred on Paul Banks, Elisabeth West FitzHugh, and Bernard Rabin. The Rutherford John Gettens Merit Award winners—Eleanor McMillan and Carolyn Rose—were also honored. The banquet was dedicated to students in conservation training programs. They prepared the elegant table decorations and selected the Outer Circle Orchestra, which played original and contemporary Afro-pop music that proved irresistible to dancers of all ages. The dance floor was packed with revelers until well after midnight, and a good time was had by all.

Other highlights and special events included the first ever art show of works by AIC members, which was exhibited at the Burchfield Art Center, State University College at Buffalo. Special thanks go to Cathleen Baker for organizing an outstanding show and to the following members: Sylvia Rodgers Albro, Dorothy J. Alpha, Paula Artal-Ibrand, Cathleen Baker, Kory Berrett, Alton Bowman, Lorraine Brevig, Irene Brückle, Jan Burandt, Jane Dalrymple-Hollo, Anne Downey, Donna Farrell, Anna M. Fine, Ria German, Patricia Dacus Harms, Gerald R. Hoepfner, Werner Katzenberger, Wojciech Kozak, Luis F. Larrazabal, Holly Maxson, John M. Messinger II, Yoshiyuki Nishio, Susan Palm, Virginia Lee Pledger, Steve Salek, Martha Simpson, Pamela Spitzmueller, M. J. Swift, Jonathan Thornton, S. B. Watkins, Sandy Webber, Jill Whitten, and Barbara Wojcik. The exhibit was so highly regarded that this new tradition will continue at future annual meetings. Another first was the one-day Library Collections Conservation Discussion Group (LCCDG), a forum for conservators whose responsibilities include the care of nonrare materials in libraries. Other special-interest group meetings included the Computer User’s Group and the Conservation Science Group session held with Specialty Group leaders.

Prior to the meeting, service to our host community was once again provided by the Angels. They volunteered their services to the Buffalo and Erie County Historical Society assisting the museum staff in the stabilization and environmental protection of the Society’s exceptional carriage collection. Many thanks to the Angels, particularly to organizer Lisa Mibach, for their outstanding service.

Planning for the 21st annual meeting in Denver is under way. The General Session portion of the meeting will focus on the topic Collections in Historic Buildings, and the Update Session spearheaded by the Conservation Science Task Force will feature conservation research. It is not too early to mark your calendars now (June 1-5, 1993) and plan to attend.

KRUTH TO ASSUME VICE-PRESIDENCY

The AIC/FAIC Board regrets to announce that Sara J. Wolf, AIC vice-president and program chair, has resigned from the Board. Sara has informed the Board that the demands of her job, particularly the responsibilities for a large overseas travelling exhibition have made it impossible for her to continue to give the time and effort needed to perform her function as vice-president with the same high standards she has set. The Board deeply appreciates the outstanding job Sara has done, first as treasurer and then as vice-president. We thank her for her many years of service, leadership, and tireless efforts on behalf of the AIC/FAIC. We hope to be able to call on her in the future.

At the same time, the Board is pleased to announce that Leslie Kruth, former director, Specialty Group liaison (1987-90), and coordinator of FAIC endowment programs, has agreed to complete the remainder of Sara’s term as vice-president. Leslie is well acquainted with the affairs of the AIC/FAIC and is well poised to assume this role. She was instrumental in developing AIC’s Strategic Plan which has guided our work during the past two years and more recently served as chair of the Nominating Committee. The Board will confirm her appointment at its September 10-11 meeting. We look forward to working with Leslie and welcoming her on board.


Second-class postage paid at Washington, DC. Postmaster: Send address changes to AIC News, 1400 16th Street, NW Suite 340, Washington, DC 20036.

AIC News is mailed to members for $14 per year as a portion of annual membership dues.

Opinions expressed in the Letters to the Editor column are those of the contributors and not official statements of the AIC. Responsibility for the materials/methods described herein rests solely with the contributors. Copy must be typed double-spaced and sent to the AIC office; the next deadline is October 1, 1992. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Grants and Internships, Position Available, and Classified Ads is: $.75 per word for members and $1.50 per word for non-members; minimum charge is $50.00.

The cost of display ads is: ½ page $125; ¼ page $250; ⅛ page $300; one full page $500. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Carol Christensen, Editor. Marcia M. Anderson, Production Editor. Heather Hagan, Program Assistant.

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From the President

Paul Himmelstein

Besides setting records both for attendance and for the quality of the band at the banquet, the Buffalo annual meeting accomplished a great deal. The Board’s efforts to improve communications with the membership, particularly through the establishment of the Internal Advisory Group, are succeeding and were much in evidence at the meeting.

Although there is always room for improvement, the sheer quantity of positive activities that have been carried out in the name of the organization in the past few years is unprecedented. One of the results, based on comments by the Nominating Committee and myself, was a "sense of the meeting" vote that asks the Nominating Committee to name one candidate rather than two for each position in an annual election. It is our belief that this change will actually enhance membership participation in elections. With a single slate being put forward by the Nominating Committee, we feel it may be more likely that members will nominate a second candidate who may better represent their own views.

Some of the speeches given at the banquet by or about those who were awarded Honorary Membership (Paul Banks, Bernie Rabin, and Elisabeth West FitzHugh) included impassioned pleas on the subject of intellectual freedom. These remarks were inspired, I believe, both by developments on the national and international scenes and by a rather substantial number of unpleasant incidents in various conservators’ lives that traveled the Buffalo grapevine, all having to do with censorship, lawsuits, bad-faith contracts, character assassination, and the like. If my words have any effect on AIC members, I would plead with all of you to uphold the highest standards of intellectual honesty and openness in your work and to support such efforts in the wider world.

I also want to report on a two-day retreat held in July on the subject of conservation education. Attending were representatives of the AIC and the Getty Conservation Institute; the directors, faculty members, and six recent graduates from the three conservation graduate education programs; and the heads of the Smithsonian’s Conservation Analytical Laboratory and Furniture Conservation Training Programs, the Campbell Center for Historic Preservation Studies, and the Division of Conservation, Harpers Ferry Center, National Park Service. They discussed issues related to their own experiences in teaching and fund raising, among other matters, as well as some broader issues related to graduate education and the conservation field. There were several interesting discussions on the selection process for students, on minority recruitment, on potential curriculum changes, on gender disparity in the field, and on adding some flexibility to the course of training. I think that some new ideas came out of the meeting, and I hope that there will continue to be some interesting repercussions. A report is being written that will include recommendations for future investigations and actions. Finally, in cooperation with the Association for Preservation Technology International, we have spent time this summer lobbying in Congress to change several provisions of a bill that would establish a National Center for Preservation Technology. The information that had been supplied to the House and Senate failed to make any mention of existing regional centers or of any established modes for information sharing, such as AATA or the Conservation Information Network. Our efforts were met with interest, and I believe we may well have been able to effect some important changes in the bill if it indeed passes.

From the Executive Director

Sarah Z. Rosenberg

A complete report of the events that contributed to the success of our 20th annual meeting in Buffalo appears on the front page. Here I want to thank the 1,040 attendees, the speakers and session chairs, the Program Committee and chair, the Local Arrangements Committee, and all the other volunteers who made the Buffalo meeting the best ever and truly memorable. The Board and staff are particularly grateful to the Local Arrangements Committee for the outstanding job they did to facilitate the meeting arrangements: F. Christopher Takah (chair), Cathy Baker, Diane Bel-lyn, Julia Bogacki, James Hamm, Patricia Hamm, Dan Kushel, John Mes-singer, and Jonathan Thornton. Special thanks are also in order to the J. Paul Getty Conservation Institute and its director, Miguel Angel Corzo, and to Jane Sienna for cohosting the reception held at Rockwell Hall; and to Tops Friendly Markets and the Castellani Art Museum for cosponsoring the receptions at the Albright-Knox Art Gallery and the Buffalo and Erie County Historical Society.

With the 1992 meeting barely behind us, we have turned our attention to the next one—June 1-5, 1993, in Denver, Colorado. The first call for papers was published in the May issue of AIC News and repeated in subsequent issues. The deadline for submission of abstracts is OCTOBER 1, 1992. The Program Committee has planned what promises to be a stimulating interdisciplinary theme for the meeting—Collections in Historic Buildings—and they look forward to receiving your ideas for papers. Randy Ash of the Rocky Mountain Regional Conservation Center has graciously agreed to chair the Local Arrangements Committee. Together, we are working to assure that members can take advantage of the cultural and scenic resources in the area. We welcome your suggestions.

Despite the vicissitudes of the economy, AIC’s membership retention rate remains level with 1992 at 93 percent. As of July 30, we had 2,813 paid members—an increase of 112 over last year. The 1993 Directory reflecting these changes should be in the mail to you in September. Please continue to urge your colleagues who are not members, or institutions that should be, to join AIC. Membership renewal notices for 1993 will be mailed in late October (see box page 5). We hope to do better still with membership retention in 1993, and we count on your continued support. The renewal notice mailing will include information for those interested in being listed in the Conservation Services Referral System. Please read the form carefully and complete all three sections. Be sure to include your telephone number. Last year more than half of the respondents neglected to list a telephone number, and many others
did not complete all sections of the form. For the system to run effectively, we must have the most recent accurate information.

On the legislative front, the House Interior Appropriations Subcommittee has recommended parity funding of $178,934 million each for the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH) in fiscal year 1993. For NEA this amount represents a 2.979 percent increase over FY1992 and the president's 1993 budget. For NEH it represents a slight reduction. The subcommittee recommended $29 million for the Institute of Museum Services (IMS), a 7 percent increase over 1992 and the same as the president's budget. In subsequent House floor action on the appropriations bill, an amendment offered by Rep. Clifford B. Stearns (R-FL) to reduce the NEA budget by $3 million succeeded by a vote of 251 to 171.

On August 6 the Senate appropriated $174,745 million for NEA; $178,678 million for NEH; and $29 million for IMS. Congress recessed on August 13th which means it is not likely to go to conference until the third week in September.

The good news is that when Rep. Philip M. Crane (R-IL) for the third year in a row introduced legislation to eradicate the NEA, it was soundly defeated by a vote of 329 to 85. We await conference action on the bill, and will keep you informed.

In early July, I participated in a Conservation Task Force organized by the Institute of Museum Services to look at how well the agency's grant guidelines meet the needs of the museum field. Arthur Beale, member of the National Museum Services Board (NMSB), presented a historic overview of IMS involvement in conservation and its impact on nonliving collections. Robert Breuning, another NMSB member, did the same for living collections. We discussed issues that affect the entire field, including conservation priorities and how IMS can address the needs with the limited funding available. It was generally agreed that the present funding categories for conservation projects are valid and should not be changed. Nonetheless, it appears that the emphasis on surveys and collections care of the Conservation Assessment (CAP) and Conservation Project Support programs has resulted in decreased funding for treatment applications. The group recommended that the application guidelines be clarified to allow more flexibility for treatment applications. It was also noted that treatment proposals are particularly subject to bias in interpretation of the terminology used. Toward that end, AIC will establish a task force to develop criteria for judging treatment grant applications for the IMS. The group will offer guidance about what is acceptable, and why. Conservators will also be encouraged to discuss drafts of proposals and survey reports with museum staff to arrive at the most logical way to meet museum and conservation needs. Among the other topics discussed at the July meeting were computerization, environmental controls and safety, and training needs. The group's recommendations were included in a report presented to the NMSB for discussion at their meeting later that month.

The AIC staff has launched a massive drive to enlist institutional members. In addition, we continue to prepare regular issues of all of our publications in a timely fashion while managing the day-to-day services the AIC provides to its members, allied professionals, and the public. We welcome your ideas and comments.

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MEMBERSHIP RENEWAL

Renewal notices will be mailed in late October. Please call the office if you don't receive your notice.

The 1993 AIC membership dues will remain unchanged.

Associates $85
PAs $85
Fellows $100
Institutions $130
Students $30
Retirees $30
From the Editor

Carol Christensen

Please note that beginning with this issue we are resuming the Health and Safety column. I would like to thank Sandra Blackard and her committee for their help in trying to present sometimes bewildering data in an intelligible format. I also want to take this opportunity to thank Marc Hamly for an outstanding report on the spring photographic conference in Cumbria, England (see Conference Report); Marc gave us the most information in the least amount of words and managed to write well too. The AIC News has decided not to report on the Institute of Paper Conservation spring Manchester conference, since a report in some detail has already appeared in a recent Abbey Newsletter.

In our next issue, the feature story will focus on recent advances in digital imaging techniques. Also, look for a review of the Madrid IIC conference.

JAIC News

I am pleased to report that Jean Portell has taken over as associate editor for book reviews. Jean is an independent objects conservator in Brooklyn, New York, with a specialty in ethnographic objects and sculpture. She and I welcome your suggestions of titles that might merit a book review in the journal. Review copies of books should be mailed to the AIC office. Contact Marcia Anderson or Heather Hagan to find out if we have received a particular book.

The summer issue of the JAIC will reach you this month. As you know, the journal is now appearing three times yearly. The fall/winter issue will be the third in 1992. With the extra work load resulting from the changeover from two to three issues I am even more indebted to the associate editors, manuscript reviewers, and production editor for their professional assistance.—Elisabeth West FitzHugh, JAIC Editor.

Computer Users Update

CIMI: Computer Interchange of Museum Information

WHAT IS CIMI? CIMI is a committee of representatives from American museum associations—the American Association of Museums, the American Association for State and Local History, the Association of Living Historical Farms and Agricultural Museums, the Association of Systematic Collections, and the Museum Computer Network. This core committee works with professional associations, museum information networks, and special interest groups to create an information interchange format.

WHAT IS CIMI’S PURPOSE? CIMI’s goal is to develop a technical framework for interchanging all types of museum information. The framework will allow museums to build common databases, exchange data, and move information from one internal system to another. These capabilities are essential to making cultural heritage information more widely available and to encouraging the exchange of information for scholarly and research purposes.

WHEN ESTABLISH CIMI NOW? Museums are in the relatively early stages of automation, and interchange requirements can be anticipated before technically irreconcilable approaches are taken by both institutions and vendors.

HOW DOES CIMI WORK? The CIMI committee will meet twice a year through 1993. Between meetings, task groups of discipline specialists and technical experts will define the kinds of data and functional information to be exchanged and identify the technical problems to be solved. CIMI’s job is not to control the content or purpose of the information exchange but to provide system-independent solutions to the problems of interchanging data. To do this, CIMI is in close contact with existing groups representing types of museums and areas of museum activity. CIMI is currently working with the Art Information Task Force (AITF) and AASLH/Common Agenda to define the information needed by art and cultural history museums respectively. CIMI also collaborates with standards bodies such as the National Information Standards Organization (NISO), the Library of Congress MARC Standards Office, and the International Organization for Standards (ISO).

WHO SUPPORTS CIMI? CIMI has received statements of support from museum organizations around the world. The work of CIMI is supported by grants from the National Endowment for the Humanities and the Pew Charitable Trusts and by in-kind support from the Museum Computer Network and the participating organizations.

HOW CAN I BECOME INVOLVED IN CIMI? Participation in CIMI and its meetings is open to any museum association, regional group, or other interested party committed to the objective of information interchange. Occasional observers are also welcome at meetings. For information on how to participate or to receive updates on CIMI’s activities, contact: John Perkins, CIMI Project Manager, 5659 Merkel St., Halifax, Nova Scotia, B3K 2J1 Canada; (902) 454-4077; fax: (902) 453-6153; Internet Email: perkins@dcdljh.das.net; TCN Email: TCN4200.

If you have information you would like to share in this column, or if you have any questions or comments, please contact: Katherine Untch, Conservation Department, Asian Art Museums, Golden Gate Park, San Francisco, CA 94118; (415) 668-8921; fax (415) 668-8928.

Health & Safety News

EDITOR’S NOTE: Sandra Blackard, the new chair of the Health and Safety Committee, has agreed to contribute a column to the AIC News, beginning with this issue. She will be consulting with industrial hygienist Monona Rossol of ACTS (Arts, Crafts, and Theater Safety) in gathering information for the column. Sandra welcomes questions and comments to help direct the focus of the committee. Contact: Sandra Blackard, Chair, Health and Safety Committee, 3216 Emerald St., Bedford, TX 76021; (817) 540-3574 or committee members: Sara McElroy, John Messinger, and Dan Riss.
MINERAL SPIRITS TOXICITY RATING INCREASED: In the February issue of Studies in Conservation, Andrew Thorn pointed out that in 1987 the toxicity rating for Cellosol (2-ethoxyethanol) was dramatically lowered from 100 ppm to 10 ppm. In his article "Safer Solubility" (pp. 12-21), he also noted that the solvent variously known as Stoddards solvent, white spirit, and mineral turpentine has also been discovered to be more toxic than previously thought. Its Occupational Exposure Limit has been lowered from 500 ppm to 100 ppm, malting it on a par with xylene and toluene. The author suggests that cyclohexane (toxicity 300 ppm) or octane (300 ppm) be substituted as nonpolar diluents. He also suggests dissolving Ketone resin N in a mixture of 85% octane and 15% propyl acetate (toxicity 215 ppm), which can adequately dissolve the resin and will not evaporate too quickly. This mixture has a toxicity rating of better than 200 ppm compared with white spirit, xylene, or toluene which all have a toxicity of 100 ppm.

The author could not find a suitable substitute for Cellosolv. In this issue of AIC News, the solvent propylene glycol monomethyl ether, known variously as methyl proxitol (in England), glycol ether PM, or Arcosolv PM (both in the United States) is suggested as a far less toxic substitute (toxicity 3000 ppm). See the Materials column (p. 24) for a more detailed description of propylene glycol monomethyl ether.

SOLVENT TOXICITY CHART AVAILABLE FROM AIC OFFICE: Solvents in Art Conservation Laboratories, published by the Center for Safety in the Arts (CSA) is an eight-page updated data sheet useful for reference and training. It arranges solvents in a chart by class and clearly lists toxicity ratings, organs affected, symptoms, and comments on comparative toxicities within classes. The CSA generously provided copies for distribution. The data sheet was included in the 1992 annual meeting registration packet. Send a self-addressed, stamped (29¢) legal-size envelope to the AIC office.

ART MATERIALS DATA SHEET AVAILABLE: "Art Painting and Drawing," by Angela Babin. Center for Safety in the Arts (CSA), 5 Beekman St., Ste. 1030, New York, NY 10038. This data sheet presents the hazards and precautions of working with dry pigments, paints, pastels, inks, pencils, crayons, and other painting and drawing media. It is clear and thorough, making it useful for quick reference and training. With permission from CSA, it is also a good handout for artists.

Membership News

The Membership Committee is pleased to announce the following new Professional Associates:

Konstanze Bachmann
Daphne S. Barbour
Harriet Beaubien
Gina Bianco
Laurie Booth
Irene Brückle
Kermit Cederholm
Robin Chamberlain
Kristin Cheronis
Carol Christensen
James Coddington
Elizabeth Estabrook
Peter Lawrence Fodera
Kathleen Garland
Margaret Geiss-Mooney
Laurie S. German
Linda W.F. Hee
Nancy Heller
HeLEN IngaLLS
Caroline Kenyon
Minoo MissaghI LarsoN
Julie Lauffenburger
William Levin
Susan Lansing Maish
Marjorie Russell Matt
Cecile Davis Mear
Stephen P. Mellor
Kenneth N. Needleman
Deborah Stephens Page
LisaBeth Pedersen
Roberta S. Pilette
Frances Pritchett
Brian Ramer
Constance Stromberg
Rebecca Remmer Tombs
Cara Vernell
Thomas Venturella
Helene Von Rosenstiel
Carol Weingarten
Susan Wilson
Marlene Worhach
Franz Zuccari

FAIC NEWS

ANNUAL GIVING CAMPAIGN

As of July 31, the FAIC has raised $8,196 in donations and from the 1992 Annual Giving Campaign. We are $1,804 short of our $10,000 goal. If you have not made your donation, please join in the effort to help us meet our goal.

The FAIC Board and staff thank the following contributors (whose donations were received since publication of the May AIC News) for their generous support of FAIC activities:

John Swanner
Julia Claypool
Peter Yamin

AWARDS

The Kress Foundation has awarded a grant to the FAIC toward the creation of a Conservation Publications Task Force. In awarding the grant the foundation noted that, "the systematic development of a core collection of writings on specific areas of conservation training is critical to the field and the AIC/FAIC project is an important initiative." Additional funds are being sought before beginning the project.

DID YOU KNOW?

Advertising revenue helped pay for the publication of the 1993 AIC Directory.

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AIC Pre-Session

Maintenance Of Outdoor Sculpture: Whose Job Is It?

Whose job is it to maintain outdoor sculpture? About 200 people apparently thought it was their job and came to Buffalo on June 2 and 3 to discuss current issues in this rapidly growing area of specialization. The symposium was funded in part by the Professional Services Program of the Institute of Museum Services. Along with an enthusiastic representation from the conservation community, there were museum directors, curators, art administrators, architects, preservationists, and technical specialists. A high point of the meeting was a bus tour of outdoor sculpture in Buffalo. The itinerary gave participants the opportunity to see a wide variety of materials in various stages of stability.

The success of the symposium was due in large part to the contributions of 36 professionals who were involved in planning the schedule, providing material for the symposium binder, reviewing the statements and definitions that established the themes and definitions, presenting papers, and acting as leaders or reporters of task groups.

The word "maintenance" was used at the symposium to refer to an entire program of long-range care encompassing all activities necessary to preserve an art work outdoors after the artist has achieved the final presentation. Conservation treatments were discussed as cyclic activities within a long-range maintenance plan developed by an owner/custodian and a professional conservator. The word "maintenance" was chosen instead of "preservation" because the latter is used more broadly and means different things to different people. "Maintenance" is specific and is already in the vocabulary of museums, public agencies, and communities charged with the care of outdoor sculpture.

A major theme was the collaborative nature of caring for outdoor sculpture. Several talks examined the roles and responsibilities of all participants in outdoor sculpture conservation projects. It was observed that large projects can be complex; frequently, a conservator is contracted as a consultant to the responsible person or agency even though there may already be other conservators performing treatments. For smaller projects the roles and responsibilities may be more flexible.

Speakers discussed activities that owners and custodians could do themselves, tasks that demand a conservation professional, and tasks that a conservator could teach a conservation technician. Although not everyone was happy with the term "conservation technician," it was used to distinguish conservator-trained support personnel from other general maintenance personnel on the staff of an institution or on a city payroll. Many outdoor sculptures are being cared for by custodial staff who have no idea about safe materials and techniques or preventive maintenance activities.

Introductory talks provided the themes and context for the two-day meeting and explored the increased demands on conservation professionals as national awareness of outdoor sculpture grows rapidly under the influence of the Save Outdoor Sculpture! (SOS!) program. Case studies illustrated successful long-term maintenance of a museum collection and a public art collection. Surveys were explained as the initial activity leading to the development of a long-range maintenance plan. A session on the second day dealt with maintenance strategy and included papers about the care of metals, stone, and miscellaneous materials. The audience was introduced to the language and systems of the public process in a talk about contracts and specifications.

The entire second afternoon was devoted to small task groups. All attendees had the opportunity to participate in two of 10 sessions about: ferrous metals, non-ferrous metals, stone, miscellaneous materials, surveys, training technicians, contracts, specifications, equipment, and graffiti removal. There was a great deal of enthusiasm for the practical nature of the symposium and the opportunity to meet and learn from professionals in allied fields.

Every registrant received a 300-page binder that included preprints of the formal presentations, glossaries, a 50-page annotated bibliography on outdoor sculpture, information on fountain maintenance, sample survey forms, and handouts for contracting and specification writing. Those who missed the symposium may purchase the binder from the AIC office for $35. The final phase of the AIC/IMS project will be a booklet for a general audience, A Guide to the Maintenance of Outdoor Sculpture. The booklet will be based on material presented and comments elicited at the symposium. It will be available from the AIC office in the winter of 1993.

Internal Advisory Group Meeting

The AIC Internal Advisory Group (IAG) held its semiannual meeting on June 3. This meeting brought together the AIC board, committee and task force chairs, editors of the JAIC and AIC News, and AIC Specialty Group officers to discuss subjects of mutual concern.

Sara Wolf, AIC vice-president, reviewed the annual meeting planning process and discussed the issues of concurrent sessions and accommodating special interest groups within the meeting framework. A concerted effort to improve the scheduling of concurrent sessions now allows for more effective use of available time, including the possibility of small focused sessions. The importance of the General Sessions was reaffirmed, but several modifications and improvements are being discussed. Foremost among the considerations are organizing presentations around a particular topic and including related presentations from allied organizations in the General Sessions. Submissions to the General Session have become increasingly more specific, and the open call for papers with no overall theme makes the cohesiveness of each session problematic.

Martin Burke, director, Specialty/Sub Group liaison, asked that Specialty Group chairs present several alternatives to the usual lecture-slide format of these sessions and proposed that possible formats be included in the Specialty Group notebooks.

Efforts to make allied organizations aware of AIC and of conservation in general were described, including AIC-
programs have been very successful in increasing awareness of conservation; some of the allied organizations now request programs regularly.

Doris Hamburg, director, public information, discussed several new AIC brochures that are available as support materials for lectures and meetings. These brochures discuss how to select a conservator, the Conservation Services Referral System, how to care for your treasures, and conservation training in the United States.

IAG members discussed the Conservation Services Referral System and the difficulty in obtaining accurate user feedback. The educational purpose of the system was stressed. Also discussed were legal restrictions on FAIC in operating the system and software limitations.

Paul Himmelstein, AIC president, described two fellowship programs planned for practicing conservators: an AIC proposal offering six fellowships for senior-level conservators and the American Academy in Rome's program for conservation fellowships. It is hoped that both of these programs will result in more conservation publications.

Sarah Rosenberg, AIC executive director, strongly emphasized how important it is for Specialty Group columns to be submitted by the AIC News deadline. Carol Christensen, AIC News editor, noted that periodic emphatic discussion of this point has not stopped late submissions. Because IAG members agreed that production of AIC News cannot be held up by late submissions, it was decided that columns not received by the deadline will result in a blank Specialty Group column.

Elisabeth West FitzHugh, editor of the AIC Journal, announced that Jean Portell will be the new book review editor. She also invited comments on the recent issue devoted to the General Session papers from last year's annual meeting, and detailed the problems of compiling this issue. Production of this issue was problematic in that articles were not submitted on time, and it was therefore hard to publish the issue before this year's annual meeting. Some members felt that the quality of the issue was not consistent with the two regular issues, while others questioned whether the journal was the appropriate format for material originally presented as a slide lecture.

Paul Himmelstein discussed his efforts and those of the PA Task Force to recruit more PAs. The campaign has been successful. The next phase will involve recruiting apprentice-trained conservators. Paul also introduced discussion of the draft document "Long-Range Goals for the Conservation Profession." Members were invited to submit written comments; a final draft will be circulated to IAG participants this winter.

Jane Hutchins, AIC treasurer, reviewed the escalating costs of maintaining AIC activities. Increasing the size, quality, and number of issues for both AIC News and the JAIC, developing AIC sessions at allied organization meetings, and other rising costs have made it necessary to recommend an increase in membership dues.—Carol Christensen

LETTERS TO THE EDITOR

My colleague Gridley McKim-Smith showed me your recent editorial on the Sistine ceiling and the Newman painting, and I wanted to say how gratified I was by the reference you made to my article. All else I have received is an abusive missile from James Beck who, years ago, was a teacher of mine at Columbia. So it was especially nice to read that someone else, especially someone connected to the field of restoration itself, saw what I wrote more favorably.

I grew up in London, the son of an artist, and so I have always known of the varied responses by artists to their cherished paintings when restored. My father knew Helmut Ruhemann and as a little boy I saw the laboratories of the National Gallery. I suppose it is these experiences that lead me to recognize always the complexity of the questions that restoration raises and try then, from my comparatively easy academic retreat, to see what can be said about all this, assuming that people of good conscience are busy on both sides. I was glad you were able to feel that I added something in this vein to the accounts of the Sistine.

David Cast
Professor, Department of History of Art
Bryn Mawr College, Bryn Mawr, PA

Restoration efforts worldwide are currently enjoying increased news media coverage. The controversies surrounding the Sistine Chapel ceiling and Barnett Newman's Who's Afraid of Red Yellow Blue III, reported in the May issue of AIC News, are only two of a growing number of cases now reaching the public through feature articles such as the recent reporting of the restoration controversy surrounding the work on Angkor Wat in the New York Times.

While it is important that the public be well informed about conservation and the needs of works of art, such reporting often presents conservation as an arbitrary or negative action in the life of a painting, sculpture, or building. As professional conservators and AIC members, we are well aware of the potential dangers and compromises that can occur as a result of conservation activities. Certainly continual reassessment and evaluation of our standards and techniques are necessary for better conservation and the advancement of the profession.

Nevertheless, attacks on conservation through poorly researched and/or reported articles on projects such as the many written in opposition to the Sistine ceiling are irresponsible and damaging to the real needs and issues of art and architecture. As art values soar and the context becomes increasingly litigious, conservators must better define their activities and protect their professional responsibilities.

Professor Beck's interest in protecting art against irresponsible restoration and his creation of a bill of rights for works of art and architecture is a noble suggestion. However, such concerns are not new and have been carefully addressed through the various existing charters on cultural property and their recent revisions by groups such as ICOM, ICOMOS, and AIC. For
anyone involved in activities affecting the fate of artistic and historic works—conservators, historians, scientists, and government officials, to name a few—these documents provide a framework of guidelines and standards within which to operate. One wonders how a private group such as Professor Beck's Artwatch International will sit in judgment of the complexities surrounding conservation needs and realities, while avoiding the dangers of vigilantism.

Greater global assistance on conservation issues through professional cooperation, increased sharing of information and funding, and even-handed objective reporting is no doubt desirable and necessary. As national professional groups, AIC, CAA, SAH, and other art-related groups can effectively solve this problem by working together. If not, I fear it will not be long before McCarthyism rears its ugly head again, this time focused on the un-American activities of conservators.

Frank G. Matero
Associate Professor of Architecture
Director, Architectural Conservation Laboratory
University of Pennsylvania
Philadelphia

FUNDING DEADLINES

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FOR MORE INFORMATION ON FUNDING:

American Association of Museums (AAM), Museum Assessment Programs (MAP), 1225 Eye St., N.W., Suite 200, Washington, DC 20005; (202) 289-9118.

Institute of Museum Services (IMS), 1100 Pennsylvania Ave., N.W., Washington, DC 20506; (202) 786-0536.

National Endowment for the Arts (NEA), Museums Division, 1100 Pennsylvania Ave., N.W., Rm. 624, Washington, DC 20506; (202) 682-5442.

National Endowment for the Humanities (NEH), 1100 Pennsylvania Ave., N.W., Washington, DC 20506; Museums Division: (202) 786-0284; Preservation Office: (202) 786-0570.


National Institute for the Conservation of Cultural Property (NIC), 3299 K St., N.W., Washington, DC 20007; (202) 625-1495.

National Science Foundation (NSF), Public Information Office, 1800 G St., N.W., Washington, DC 20550; (202) 357-9498.

Smithsonian Institution, Office of Museum Programs, Arts and Industries Bldg. # 2235, Stop 427, Washington, DC 20560; (202) 357-3101.
Call for Papers

21st Annual Meeting, Denver, Colorado, June 1-5, 1993

AIC members who wish to present a paper at the General Session of the 1993 annual meeting in Denver, June 1-5, 1993, should submit an abstract no later than October 1. The papers will be reviewed by a program committee chaired by the vice-president. Acceptances will be mailed on November 5. Completed camera-ready abstracts suitable for inclusion in the AIC Abstracts will be due in the AIC office by February 19, 1993.

The two-day general session of the 1993 annual meeting will focus on the topic Collections in Historic Buildings. Abstracts are being sought for case studies, particularly those dealing with treatments designed for objects in historic structures without ideal environments. Case studies should be of finished projects. Joint presentations by collections and architectural conservators would be of interest.

Abstracts should present a summary of the subject matter to permit an evaluation of the paper's quality and significance. Papers should be suitable for oral presentation as well as for publication. The committee will consider the following factors: 1) the general interest of the paper and its practical usefulness for the AIC membership; 2) suitability for oral presentation as well as later publication; 3) quality of the paper's content and significance of the results; and 4) importance of having an overall balance to the thematic session. Papers judged more suitable for a specialty group session will be passed on to the appropriate group.

Deadline for submission of abstracts is October 1. They should be double-spaced, a maximum of two pages, and sent to Leslie Kruth, AIC Vice-President and Program Chair, 145 Grove Dr., Portola Valley, CA 94028. Abstracts may also be sent to the AIC office; fax: (202) 232-6630. If you have questions about the abstracts, please call Leslie at

Call for Posters

Are you a poster person? Have you ever thought, "This would make a good poster!" and then decided it's too much trouble? If you have an idea for the poster session at the 1993 annual meeting June 1-5, in Denver, then read on. The guidelines are simple; basic materials and set-up are supplied; and there is plenty of room to be creative. Here's what you do:

• Write your idea now; I would be glad to hear from you even before you draft an abstract.
• Submit a camera-ready abstract no later than January 15, 1993. The abstract must be typewritten, single-spaced (with 1-inch margins), and cannot exceed two pages. Times Roman 10- or 12-point typeface is preferred; dot matrix will not be accepted. Use standard 8 ½ x 11-inch, clean, white paper (not erasable). And save the colored paper for the poster. Include the title, author(s), and affiliation as an ALL CAPS BOLDFACE heading. Don't fold it; send it flat.
• A receipt for your abstract will be mailed upon delivery. Notice of acceptance of posters will be sent out by February 15, 1993.
• As soon as your idea has been accepted, prepare your copy, photos, charts, headings, and hand-outs to fit 16 square feet (a 4 x 4 foot Foam-cor board and easel are supplied by AIC).
• Bring the pieces to the meeting (I will tell you where and when later), lay it out, paste it up, and presto!
Conference Report

"The Imperfect Image: Photographs —Their Past, Present, and Future"

The first international conference to concentrate on photographic conservation was held April 6–10, at the Low Wood Hotel and Conference Center, on the shore of Lake Windermere, Cumbria, in the Lake District of England. The conference which was organized by Ian and Angela Moor of the Center for Photographic Conservation, London, brought together speakers and participants from all over the world. It offered that rare occasion when an excellent group of lectures and discussions is matched by location and facilities of equal caliber.

The first conference sessions consisted of one and a half days of talks grouped as "Photographic History, Processes, and Applications." The Moores launched the conference with a lecture that established the significance of photography in contemporary life and recent history. An opening address was given by Lord Palumbo, chairman of the Arts Council of Great Britain.

Fleish Balint, freelance photographer and photographic conservator, and Kinces Karoly, director, Hungarian Photographic Museum, detailed the previously underrated work of Ferenc Veres with regard to his invention of a type of heliochrome and its place in early experiments with color photography. The talk was well illustrated with examples of Ferenc's work.

A review of research on image permanence conducted in the mid-19th century was presented by Michael Gray, curator, Fox-Talbot Museum. The lecture centered largely on preemulsion photographic methods including salt and albumen paper prints and calotype and waxed paper negatives. Corrine Hillman, Conservation Workshop, Sussex, and Hope Kingsley, Bournemouth and Poole College of Art and Design, Dorset, also reviewed the historical concern for photographic materials and their longevity as reflected in the Journal of the Photographic Society.

Bryan Clarke, Fitzwilliam Museum, Cambridge, delivered a comprehensive overview of the format and stylistic history of photographic albums, with examples from the collection of the National Maritime Museum. The slip-in, paste-down, looseleaf, and post album structures as well as aspects of their deterioration were discussed. Edmund M. D. King, Preservation Services, British Library, described the use of early photographic processes in the illustration of printed texts and manuals and touched on their conservation problems.

Debbie Hess Norris, University of Delaware compared the photographic works of Thomas Eakins and Andy Warhol. Having surveyed collections of each, Norris provided information on processes and techniques used, deterioration problems, subsequent conservation treatment dilemmas, and long-term preservation. Some valuable history and preservation problems of the Polaroid process were included. Margaret Harker, Polytechnic of Central London, reviewed the techniques used by 19th- and 20th-century composite image photographers.

Techniques used to manipulate older archival astronomical images which yield enhanced images were presented in a fascinating lecture by David Malin, Anglo-Australian Observatory, New South Wales. A negative-positive subtraction process that results in a hypersensitive plate may reveal low frequency detail that was previously obscured in the crowded parts of images. Detail may be significantly amplified by similarly utilizing multiple images of the same part of the sky in an additive manner with the use of a high-contrast contact copy. This copy has low maximum density, which will correct for very overexposed film. Finally, these techniques can be combined in an additive process to create color images from three black-and-white plates sensitized to the three primary colors. They are combined as positive separations enlarged onto color negative film.

The next full day of talks concerned "Photographic Collection Management" and began appropriately with an outstanding presentation by Diane Vogt O'Connor, audiovisual archivist of the Smithsonian Institution Archives. She described the Archives Photo Survey Project, which is designed to assess 10 million photographs in some 2,500 collections of the Smithsonian.

A step in this overwhelming task was the development of a draft thesaurus to aid in identifying processes and conditions. This thesaurus is intended for eventual publication. Steps for the care of the collections, including fund raising for conservation treatment, were discussed.

Susu Nousala of the State Library of Victoria, Melbourne, outlined interesting strategies for storing and accessing that institution's glass plate collection. An access system utilizing video copying onto large-format compact discs was chosen. Nousala raised advantages and disadvantages as well as practical and ethical problems of the system. Newer technologies were also discussed by Anthony Hamber, University of London, who spoke on electronic digital imaging and its applications, including potential for use in many aspects of photographic collections management and scientific research.

Several speakers gave talks discussing their institutions and photographic collections and detailing the approaches they have taken to preservation and conservation. These included Joaquim Marcal Adrade, Brazilian National Library; Roy Flukinger, Harry Ransom Humanities Research Center, Austin, Texas; Alan Donnithorne, Christopher Date, and Susanne Ruf, British Museum; and Hans Christian de Herder, The Hague. The latter described his efforts to establish a national photographic conservation studio as the currently state-operated museums move to becoming private institutions within five years.

The "Preservation and Conservation Research" section began with an important talk by Boris Pretzel, Victoria and Albert Museum, in which he described color monitoring of a set of 19th-century albumen prints by Lady Hawarden with a Minolta chronometer. Color was measured on three sets of the collection, two of which traveled while one remained in dark storage. Color changes were noted in some prints, but little correlation was found between amount of time displayed and average color change. Color changes were mainly due to changes in lightness rather than chroma and hue. Dark areas of prints changed more significantly than light areas. No clear indication of yellowing or reddening in the prints was found.

John McElhone presented a paper on responsibly determining proper display conditions for photographs. This excellent talk included results of his own light exposure studies that measured density of exhibited prints with a Macbeth TR 942 densitometer. Overall, McElhone believes the conservative light levels recommended for the more light stable photographic processes could perhaps be increased. The effects of light on some of the most sensitive components of photographs were stressed. Also mentioned was a useful suggestion to illuminate daguerreotypes on exhibit with fiber optics.

The results of a comprehensive investigation into the effects of aqueous treatments on albumen photographic prints were reported by Paul Messier, Rocky Mountain Regional Conservation Center. He found that aqueous surface cleaning and washing resulted in enlarged cracks in the albumen layer upon drying and did not significantly reduce albumen yellowing. Ian and Angela Moor discussed some of the broader issues and criteria involved when considering the use of water in the treatment of photographs, noting that caution is wise when considering aqueous treatment.

John Berry, Scottish Gallery of Modern Art, discussed the Newhaven Project of the Scottish Photographic Archive. The archive
has a collection of negative images by Hill and Adamson of the people of Newhaven.

There are no existing prints of the images.

The project produced salted paper prints from the negatives for exhibit and publication.

The facsimile production process, the implications for conservation, and the curatorial problems of facsimile status in the collection were discussed.

Glass corrosion and its relationship to image deterioration in collodion wet-plate negatives was explored by Mark H. McCormick-Goodhart, Conservation Analytical Laboratory, Smithsonian Institution.

He found that silica-rich glasses with a high sodium content exhibited the greatest image deterioration and coating adhesion failure.

Glyn Wilson, National Tramway Museum of England, delivered an amusing talk that effectively underscored the serious problem of the rapid deterioration of color transparencies, which greatly affects collections such as his.


The mechanisms of photodegradation of azomethine dyes, which are used as image-forming compounds in conventional photographic materials, were presented by Peter Douglas, University College of Swansea, Wales. Etsu I Fuji, Kinki University, Hiroshima, delivered a paper that outlined the color instability of color photocopies.

A paper written by Robin Siegel, National Geographic Society, on the work of the relatively new Color Committee of the Photographic Materials group of AIC was delivered by Nora Kennedy, The Better Image, Washington, DC.

Nine papers were presented in the "Conservation and Restoration" section of the conference.

Debbie Hess Norris reviewed photographic conservation treatment techniques and procedures currently used in the field.

Nora Kennedy spoke on the challenges of displaying and conserving contemporary photographs, which often involve extraordinary materials, dimensions, and formats that require innovative problem solving.

Of particular interest was Kennedy's discussion of selected artists' techniques for which she is developing a database.

The development of working methods that involve conservator and curator within the large photographic collection of the Harry Ransom Humanities Research Center was presented by Barbara Brown and Roy Flukinger.

Stephen J. Fletcher, Indiana Historical Society, talked about the ways his institution has dealt with a collection of more than 900 very large-format negatives taken with the panoramic Cirkut camera. Original working methods for producing these images and methods for making copy prints today were detailed. Fletcher also touched on storage methods and microfiche accessibility to researchers.

Dianne van der Reyden and Stephen Harwood discussed conservation procedures at their respective institutions—Conservation Analytical Laboratory, Smithsonian Institution, and Public Record Office, London.

Van der Reyden spoke on CAL's Phase Conservation Program as it was applied to one specific photographic collection. She also touched on some specific conservation techniques and her initial observation through scanning electron microscopy that humidification through Gore-Tex in preparation for flattening may alter silver gelatin photograph surfaces in a polishing manner.

Harwood also presented specific conservation techniques, including a method of encapsulation mounting cabinet cards within an album that accommodates the cards' thickness.

A successful demonstration of the delamination of a deteriorated cellulose support from the image-containing pellicle support through immersion in MEK was given by Christopher Woods, County Record Office, Dorset County Council, Dorchester. Once separated, the pellicle may be placed between Mylar support materials and duplicated.

The final session of the conference, "Photographic Conservation Training," consisted of talks by Anne Cartier-Bresson and Debbie Hess Norris, who described training in France and the United States.

The conference also included poster sessions and commercial vendor displays.

For entertainment a formal Victorian Evening Gala with dining and dancing was held in the hotel ballroom the night before the closing conference sessions. Another highlight occurred on the hotel docks of Lake Windermere, where all conference delegates assembled for a calotype group portrait taken by Richard Morris of the Royal Photographic Society.

As a result of the conference a European photographic conservation group has formed. It is currently being directed by the Center for Photographic Conservation, but the Moors hope an independent steering committee will soon be established. An organizational newsletter is expected in August and conference postprints are being prepared for publication in the fall. Ian and Angela Moor are to be commended for their dedication and diligence in presenting a valuable conference for which professional benefits will be long felt.—Marc Hamly, Balboa Art Conservation Center, San Diego, CA
PHOTOGRAPHIC MATERIALS

SECOND CALL FOR PAPERS—PMG WINTER MEETING: The next PMG winter meeting is scheduled for February 25-27, 1993, at the Harry Ransom Humanities Research Center, University of Texas at Austin. On February 25, a premeeting workshop will be held on the identification and stability of historic and contemporary color photographic materials and state-of-the-art color digital imaging systems. New officers for the PMG will be elected at this meeting, so please start thinking of suitable nominees. Nominating committee members are Tom Edmundson, Greg Hill, and Nora Kennedy. Deadline for abstracts is October 1. If you are interested in presenting a paper at the meeting and/or attending the premeeting workshop, please contact: Gary Albright, NEDCC, 100 Brickstone Sq., Andover, MA 01810; (508) 470-1010.

SECOND CALL FOR PAPERS—AIC 1993 ANNUAL MEETING: For the first time, the PMG will be presenting a minisession at the annual meeting in the same year as a PMG winter meeting. It is intended to be a half-day session, and papers delivered at the winter meeting will be considered. Deadline for abstracts is October 1. Contact: Gary Albright, NEDCC, 100 Brickstone Square, Andover, MA 01810; (508) 470-1010.

PUBLICATIONS: Fundamentals of Photograph Conservation: A Study Guide, by Klaus Hendriks, Brian Thurgood, Joe Iraci, Brian Lesser, and Greg Hill, contains chapters on darkroom and laboratory equipment and procedures; black-and-white processing; historical photographic processes; duplication and copying; paper conservation treatments; preservation, storage, and display of photographs; and tests for image stability and the suitability of conservation materials. Available from: Lugus Production Ltd., 48 Falcon St., Toronto, Ontario, Canada M4S 2P5. 560 pages (acid-free), 200 illustrations and line drawings, extensive bibliography.

1992 PMG SESSION IN BUFFALO: On Friday, June 5, the PMG held a marathon session with 12 talks, 4 tips, and a business meeting attended by approximately 200 people. A positive tone was set the night before by the fabulous PMG-hosted "Dessert, Coffee, and Cordial Reception" with very "special" music. The presentations were all informative, well organized, and covered a wide range of topics. Grant Romer began by discussing the complexities of describing and recording the condition of daguerreotype collections. Grant also finished the day with a talk on C. D. Mosher's attempt to create a "permanent" photographic record of prominent Chicago citizens. Tom Edmundson discussed a case history of daguerreotypes cleaned 15 years ago in thiourea, their present condition, and subsequent retreatment. Glenn Samson discussed the removal of coatings on salted paper prints, followed by Catherine Ackerman discussing the history and preservation problems associated with ivorytypes. Paul Messier discussed further research into the effects of aqueous treatments on albumen prints; he displayed the results dramatically on a videotape from an environmental scanning electron microscope. Connie McCabe discussed a survey she conducted on 19th-century European negatives, addressing issues of stability and the effects of use and storage environments. Jim Wallace discussed the use of desktop computer equipment for reproducing color from glass separation negatives, with specific reference to the Bourges-Breuhl collection. Issues in the conservation of contemporary photographs were discussed by Nora Kennedy, who emphasized the need for creative solutions. Cold storage environments for photographic materials was discussed by Mark McCormick-Goethart, with special emphasis on the stresses resulting from the removal of moisture from gelatin emulsions (i.e., lowering the RH). Debbie Hess Norris discussed inpainting materials and techniques, both traditional and nontraditional. Much of the talk was based on the results of an international survey conducted by Debbie and students in the University of Delaware/Winterthur Art Conservation Program. In view of the increasing demand for the exhibition of important photographic prints, John McElhone discussed responsible display condition for photographs, citing experimental light exposure studies and exhibition experiences. Jim Reilly provided an update of research being carried on at the Image Permanence Institute, including the deterioration of cellulose acetate and nitrate films; the analysis of cost versus benefit in planning new storage environments; the new ANSI Standard IT 9.15; test methods for evaluating the effectiveness of silver-image stabilizing treatments; and other topics. Abstracts are available from the AIC office.

QUERIES: Contact Greg Hill.—Greg Hill, Chair, fax: [redacted].

TEXTILES

Special thanks and congratulations to the organizers of the annual meeting Update Session—Kathy Francis, Joy Gardiner, Patsy Orlofsky, and Deborah Trupin. Papers are to be published in the summer 1993 issue of the JAIC.

We had a full day of interesting and well-presented talks at our Specialty Group session, chaired by Mary Ann Butterfield. Linda Eaton and Suzanne Thomassen-Krauss volunteered to take on the responsibility for the 1992 Postprints. Members voted at the business meeting to fully fund the postprints of these talks and send them to all members.

Particular acknowledgment goes to Cara Varnell, Catherine McLean, and Susan Mathison for the difficult job of putting together the postprints of the 1991 annual meeting. Copies are still available from the AIC office for $6.50 plus shipping. Cara and Catherine have
Also put together a detailed information sheet on the basic steps in preparing the postprints.

Also at the business meeting in Buffalo, Sara Wolf made available the present draft of the humidification section of the proposed textile conservation catalog. In our spring 1992 mailing, Sara included a report on what the committee has been doing, and in Buffalo she explained that this pilot chapter is not seen as a "how-to," but rather a compilation of techniques people are using with no comment on what is appropriate. She describes it as including outlines of techniques, commentary, and essays on philosophy, with mention of exceptions and idiosyncrasies in certain techniques. Sara would like comments on the pilot study, which was compiled by Susan Heald and Mary Kaldany, by September 30; the committee will then continue its work to ultimately make the finished product available by June. Please contact Sara if you would like a copy of the current draft. Once the next draft is distributed next June, the Textile Specialty Group can then decide whether and how to proceed further with a textile conservation catalog.

Also at the June business meeting, it was decided to experiment with a new format for a small portion of our 1993 annual meeting. A subcommittee—Deborah Bede, Mary Ann Butterfield, Joy Gardiner, Mary Kaldany, Margaret Ordonez, and Suzanne Thomasen-Krauss—was formed to design a period of time, perhaps 1-1/2 hours, for small informal groups to address issues. If you have ideas on content or format, please contact any of the committee members. More on this as it develops.

Members voted to pledge a maximum of $250 to be pooled to FAIC toward a scholarship to next year's AIC meeting. The money will be used toward the support of a student particularly interested in textiles.

Linda Eaton has agreed to be the Textile Specialty Group's liaison to the AIC Ethics and Standards Committee. The committee is drafting a proposal and will be sending a copy to Linda for feedback on wording and substance. She will receive the draft in early October and will have until the end of the month to respond. Anyone interested in contributing should contact her by the end of September. Please refer to recent issues of AIC News, which include discussion papers on the Code of Ethics. Linda can be reached at: Winterthur Museum, Textile Conservation, Winterthur, DE 19735; (302) 888-4652.

This is the second call for papers for the June 1993 AIC meeting, which is to be held in Denver. The deadline for submission of abstracts is October 1. Please send to: Ronnee Barnett, AIC 10012; New York, NY 10021.

If interested in participating in a West Coast dry cleaning course geared toward textile conservation, please contact Sarah Gates, Textile Lab, De Young Museum, Golden Gate Park, San Francisco, CA 94118; (415) 750-7611. All that is needed at this time are names of interested parties, not a commitment.

If you have any information to include in this column in forthcoming issues of the newsletter, please contact Ronnee Barnett or Audrey Spence—Ronnee Barnett, Chair.

The Buffalo annual meeting generated much attention and interest in architectural conservation. Several topics emerged as general concerns for architectural conservators that are in keeping with the long-range goals of AIC. This year ASG will address the issue of favorably integrating with the preservation network. First in this ambition is the support of education. This year the ASG will establish a student fund to aid attendance at AIC meetings and continue to encourage the presentation of students' research in progress. Second, we must address the definition of the architectural conservator and the accompanying responsibilities of the profession as presented in our Rules of Order. Once we more firmly grasp the demands of our profession, we may disseminate our contributions through publications and presentations to allied professional organizations. New committees are forming to address these goals.

We rely on the input of our members through suggestions and participation. Please let us know your thoughts and concerns. Also, consider joining a committee. Committee service requires a small amount of time but is invaluable to accomplishing the aims of the group. I look forward to hearing from you! Shelley Sass, Chair.

CALL FOR PAPERS: The abstract deadline for the ASG session at the 1993 annual meeting is October 1. Susanne Ebersole is organizing the program; all submissions should be sent to her at the Conservation Center, 14 E. 78 St., New York, NY 10021. We would like people to consider other kinds of presentations than slide-lecture formats. Videos, small discussion groups, or whatever your imagination can conjure up would be considered; call Susanne at and discuss your ideas.

1992 ANNUAL MEETING: This year's ASG session was divided into two segments. The first half of the day was a joint session with the Objects Specialty Group on the conservation of outdoor sculpture; a broad range of materials was discussed, with a focus on the difficulties of the conservation of materials outdoors. In the afternoon, the ASG met separately with papers on a range of topics. Early papers continued the theme of outdoor sculpture conservation; later papers dealt with stone and earthen architecture. At the end of the day, several students presented brief reports on work in progress. Thanks to all of you who took the time to prepare presentations.

BUSINESS MEETING: The fourth business meeting of the ASG was held on the day of our sessions. Committee reports were presented first. Documentation Committee chair Frank Matero presented the bibliography developed by his committee and prepared by Cathy Carosino. The next step the committee will take is the development of draft guidelines for documentation of architectural conservation projects. Plans were made for an interim meeting of the committee (and other interested parties) at the APT meeting in Philadelphia in September. The possibility of annotating and publishing the bibliography was also discussed.
Connie Silver, chair of the large-scale projects committee, reported that a high interest level among AIC members as a whole in the role of conservators in large projects had prompted the formation of a board-approved AIC task force. Lorraine Schnabel reported that the ASTM committee had succeeded in getting representatives to the ASTM meetings in San Diego and St. Louis and that several ASG members are now actively involved in the various task groups of committee E06.24.

Proposed changes to the Rules of Order (mailed to our members in April) were voted on and approved. Because of numerous member criticisms, the definitions section of the Rules of Order will be revised this year.

COMMITTEE NEWS: The Documentation Committee will be meeting at the APT meeting in Philadelphia September 20-28. Unfortunately, we were unable to arrange a time and place in advance because of an extremely full meeting schedule; the time and venue of the committee meeting will be announced and posted.

The next ASTM meeting will be held in Miami, October 11-14. David Wessel and Lorraine Schnabel will attend. The following meeting is in Atlanta, February 28-March 3, 1993. If anyone thinks they might be able to attend, please contact Lorraine.

John Ramis is assisting with the Conservation Science Task Force’s survey on research priorities in our field, as assessed by practicing conservators. If you have time to help, either in preparing the mailing or collating the response, please call him at ____________________.

NEWS OF NOTE: The National Park Service is in the process of revising the Secretary of the Interior’s Standards. Some of these revisions are disturbing and may have ramifications for us as conservators, given the wide application of the guidelines by government agencies. For more information on the proposed changes, please contact your SHPO or Ward Jandl, Preservation Assistance Division, NPS, P.O. Box 37127, Washington, DC 20013-7127.—Lorraine Schnabel, Secretary/Treasurer, AIC News)

The BPG Specialty Group sessions and related activities in Buffalo were filled to the brim with papers and discussion groups, as a review of the schedule reveals. Perhaps what was missing was more time to discuss issues raised in the presentations. This is a constant problem at our annual meetings. We will be addressing this issue as we plan next year’s sessions in Denver, with more structured time for questions and discussion. We would be interested in any comments or suggestions regarding the program; please send a postcard to Paula Volent, program chair. For those of you who were unable to attend the meeting, the abstracts of the papers (available from the AIC office) give an overview of the presentations, and we anticipate publishing most of the papers in the Annual. A reminder to all presenters that their camera-ready papers are due to me by November 1.

This year’s meeting also saw the organization of a discussion group for archives conservators, alongside a very successful meeting of the Library Collections Conservator’s Discussion Group (LCCDG). These two groups met in special sessions, and will be planning similar sessions at next year’s meeting. For more information contact Maria Grandinette or Randy Silverman regarding the LCCDG or Karen Garlick regarding the archives group. The growth of these specialized discussion groups reveals the increasing need for BPG conservators working in distinct contexts to gather and share information.

The highlights of the BPG business meeting were the following: The membership passed the proposed changes to the BPG Rules of Order with minor changes. I reported on the Internal Advisory Group meeting (see p. 8), underscoring the need for BPG members’ input to the Ethics and Standards Committee’s review of the Code of Ethics and Standards of Practice. There was a lively discussion of a proposal from the Institute of Paper Conservation to have an American meeting in 1995 or 1997, possibly in collaboration with the BPG. There was general interest in the proposal but also concern about the relationship and effect on our regular annual sessions. To move forward with this idea, a committee is necessary to discuss possibilities and coordinate between AIC and IPC. Interested members should contact me; otherwise I will contact you.

The election results were announced (see the July AIC News) and the low voter turnout acknowledged: 159 votes out of more than 700 ballots mailed. Although there are advantages to a mail ballot, the response rate is disappointing, not to mention expensive. The new Nominating Committee consists of T. K. McClintock, Sylvia Rogers Albro, and Kate Leonard. Please send your nominations for assistant chair, assistant program chair, and secretary/treasurer for next year’s slate to one of the committee members. Finally, the membership approved donating $500 each year to support a student attending the AIC annual meeting.—Robert Espinosa, Chair

SECOND CALL FOR PAPERS: Send abstracts for papers to be presented at the Denver meeting to Paula Volent, Program Chair, SHPO or Ward Jandl, Preservation Assistance Division, NPS, P.O. Box 37127, Washington, DC 20013-7127.—Lorraine Schnabel, Secretary/Treasurer, AIC News)

MEMBERSHIP: The BPG membership currently stands at 848, several times the entire AIC membership when it began in 1972 and nearly a third of its present membership of 2,797. The next largest group is paintings with a membership of 672. The membership consists of 634 US members, 73 US
students, 133 foreign members, and 8 foreign students. When BPG was formed as a Specialty Group in 1981, the membership was 139. Growth was largest in the initial years but has continued in recent years at almost 50 a year. Almost a fourth of the membership has gained professional status in AIC: there are 91 Fellows and 105 Professional Associates. No distinction has been made between primary interest in books and in paper, but the groups appear to be roughly equal, with a large additional group whose primary interest is in other specialties. BPG's role in AIC is clearly a significant one, and it is important that its members—that's you—be actively involved.—Betsy Palmer Eldridge, Assistant Chair

PAPER CONSERVATION CATALOG: Chapter 5 of the Paper Conservation Catalog will cover documentation (photodocumentation and surveys will not be included). I am collecting information about formats and methods for condition and treatment reporting; useful phrases and vocabulary; and thoughts on the ethics of documentation. Your contributions would be greatly appreciated. Please contact: Sarah Melching, 1503 Market St., San Francisco, CA 94107; fax: —Robert Espinosa, Chair

PAINTINGS

The Paintings Specialty Group session at the Buffalo meeting was a great success. Organizer Christine Daulton and the speakers deserve a great deal of credit.

In addition to the presentations, the PSG discussed a letter protesting hostile criticism of papers during the AIC and PSG sessions. The letter had been sent to the AIC board to explain why a member was not renewing membership in AIC. While deliberately overstated, the letter raised a number of criticisms of the AIC and the PSG. Christine Daulton and I felt that the PSG membership should see the letter, so we received permission from the author to distribute it. We believed that it could become a catalyst for change and discussion within the group. Many members contacted us with suggestions before the Buffalo meeting began. On the suggestion of Barbara Buckley, we decided to change the way in which questions were asked of speakers. Before the session began, question cards were distributed. All the speakers in a session spoke, and questions were held to the end. The audience submitted their questions on cards, and the questions were read to the speaker, who then responded. After all the questions from the cards were answered, questions from the floor were entertained, time permitting.

The system worked better than we had expected. The cards did not seem as "big brotherish" as the idea sounds. The pace of questions and answers was quickened, allowing a lot more time for answers and less time waiting for people to walk to a microphone.

PAINTINGS CATALOG: At the Buffalo meeting, it was decided that the lack of progress on the paintings catalog during the past year may have been due to a lack of a clear sense of direction. In a discussion of what a catalog should be, it was realized that before looking forward, we need to look back and see where we have been. Therefore, a Bibliographic Committee was formed. Each Bibliographic Committee member will compile an annotated bibliography on a topic identified in the proposed category outline compiled by the previous Catalog Committee. In addition, each committee member will draft a brief survey that will put the literature in historical perspective. We are also negotiating with AATA for permission to use their records as a starting point. This procedure would benefit us and AATA, as literature sources not previously listed in the abstracts would be contributed back into AATA.

Work has already begun on the bibliographic project. The committee members to date are: Irene Konefal (chair), Ellen Baxter, Mitchell Hearns Bishop, Christine Daulton, Jo Hill, Kathryn Hind, Elisabeth Packard, William Real, and Carolyn Tallent. We still need more members.

While the bibliographic project is in the works, a revised proposal for a PSG catalog will be prepared. From informal discussions, it is clear that members' opinions still differ on what a catalog should be. By the time we next assemble in Denver, we will have a draft proposal for a possible catalog format. Should the group decide that a catalog is not appropriate for paintings conservation, the bibliography project will remain a valuable contribution to our literature.

There is more to the PSG than this column and the annual meeting session. Barbara Heller is our Ethics and Standards Committee liaison. Contact her or the AIC Ethics and Standards Committee with your views on this most important subject. Carole Abercauph is Continuing Education Committee liaison. The PSG will sponsor another "New Methods in the Cleaning of Paintings" workshop with Richard Wolbers next summer. Members who have other ideas for continuing education projects should contact Carole. Jill Whitten continues as Science Task Force liaison. As announced in the last AIC News, Marcia Steele is vice-chair, Camilla Van Vooren is secretary/treasurer, and Christine Daulton is publications coordinator.

SECOND CALL FOR PAPERS: I don't hear you! Denver should prove to be an exciting meeting. As was the case in Buffalo, there will be no specific theme for the PSG session. We are looking for a good mix of papers that will reflect the intelligence, professionalism, and enthusiasm of our field. Papers dealing with specific treatments, art historical issues, ethical concerns, or technical investigations are all welcome. You need not be a paintings conservator to present a paper. Send your abstract to Chris Stavroudis, Chair, 5260 Wilshire Blvd., Los Angeles, CA 90060; before the October 1 deadline.—Chris Stavroudis, Chair

EDITOR'S NOTE: Paintings Restoration Magazine launched. The Association of British Picture Restorers has produced a new periodical, The Picture Restorer. It will emphasize articles on practical studio skills rather than pure research. The first issue (March 1992) includes articles on practical usage of Beva adhesive, blanching, observations about grounds in various paintings, microfriction as a cleaning technique, and exhibition reviews. The semianual periodical is available free to association members, or it may be obtained from the magazine's office for £2. Contact: APBR, Station Ave.,

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new CIPP officers were announced. Committee members are Carmen Bria, Franklin Shore, and Elizabeth Wenker, Janice Fitzpatrick, and Camilla Yager, Janice Fitzpatrick, and Camilla Van Vooren gave presentations in the second part of the program, which focused on health and safety in the conservation laboratory. A packet of information from the session, including many useful and practical handouts, should reach CIPP members before the end of this month. Thanks must go to our excellent speakers, and a special thanks must go to Scott Haskins for the many hours he put into the planning and organization of the session. Given the hardships and inconveniences caused by this year's time slot, the CIPP Board will endeavor to obtain a better time allotment for next year's annual meeting in Denver.

The CIPP business meeting was called to order by Bill Minter, chair. The minutes of the Albuquerque business meeting and the treasurer's report were presented and approved. The new CIPP officers were announced. The 1992-93 CIPP Nominating Committee members are Carmen Bria, Franklin Shore, and Elizabeth Wandel. The proposed changes to the CIPP Rules of Order (IX-A, C, and G; and VIII-2), which had previously been presented to the members, were passed. Bill noted that the FAIC Conservation Services Referral System Task Force, presented an overview of the system, particularly as it affects CIPP members. After the presentation, she was joined by Paul Himmelstein, AIC president, and Sarah Z. Rosenberg, AIC executive director. The trio fielded questions and solicited suggestions from the audience.

All in all, this year's jam-packed program made for a stimulating and exciting session. We hope for an even bigger turn-out next year in Denver.

SECOND CALL FOR PAPERS:
Planning is already under way for our 1993 CIPP Specialty Group session in Denver. It has been suggested that the session expand on the programs on estimating and contracts that were begun at the 1991 meeting in Albuquerque. A session covering advertising and promotion of a private practice, particularly as it relates to the Code of Ethics and Standards of Practice, has also been suggested. If you have comments or ideas or wish to submit an abstract, please contact Scott Haskins. Scott needs your feedback in order to give you a program that fulfills your needs and expectations. The deadline for receipt of submissions is October 1, 1992.

HELP WANTED: Bill Minter is currently seeking a volunteer for the post of editor of the CIPP Specialty Group column. Please contact him if you are interested in taking on this exciting and extremely fulfilling job!

BOARD MEETING: The next meeting of the CIPP Board of Directors is scheduled for September 12.

News and information for the CIPP Specialty Group column should be directed to: Cleo Mullins, Richmond Conservation Studio, 1322 W. Broad St., Richmond, VA 23220; (804) 358-2006.—Cleo Mullins

WOODEN ARTIFACTS

Those attending the Wooden Artifacts session at the annual meeting in Buffalo were treated to 11 excellent presentations, with topics equally divided among research into materials used in conservation, technical examinations, and treatment case histories. Among the subjects were recent research into the use of carbon dioxide and other minimally toxic fumigants; a study of the effects of tropical deforestation on species used in conservation; a technical examination of a mid-18th century harpsichord indicating the early use of mechanized construction techniques; and research carried out in conjunction with the use of photographic replication of inlay missing from a highly ornamented sewing box. Judging from the sell-out of 1992 Preprints, the session was of great interest to our membership, and I thank all of our speakers for their willingness to share the results of their outstanding work. Those interested in presenting papers at the 1993 Denver session are reminded that abstracts are due October 1. Please send them to: F. Carey Howlett, Furniture Conservation Lab, Colonial Williamsburg Foundation, Williamsburg, VA 23187.

A number of issues were discussed at the annual business meeting led by Rick Parker, outgoing chair. The membership voted to table the comprehensive organization of the Wooden Artifacts catalog of materials and techniques. In the meantime, Steve Pine has offered to assemble a single component in order to demonstrate the catalog's utility and to develop support for further compilations. Steve welcomes assistance; you can reach him at...
The committee, consisting of Laurie German (chair), Christine Thomson, and Alan Levitan, is in the process of contacting the membership and hopes to reverse the current statistics of our group: 59 percent Associates, 11 percent Professional Associates, 11 percent Fellows, 13 percent Students, and 6 percent Institutional members. Considering the number of qualified practicing conservators within our membership, I am confident that we will soon witness a surge in PA applicants.

There was discussion of the WAG’s practice of publishing Preprints of our sessions rather than Postprints. Comments from the membership were equally divided. Some feel (as I do) that our current practice places severe time constraints on presenters, precludes the use of the annual meeting as an informal peer review process, and results in a less accurate record of our practice of publishing Preprints. Others spoke of the benefits of having written versions of the presentations to refer to at the annual meeting and predicted a serious delay in the publication of Postprints because of difficulties in enforcing deadlines. As no motions to change our current practice were presented, we will continue with Preprints next year. I welcome further discussion of this issue.

A reception was held in conjunction with our session to celebrate the recent publication of Gilded Wood: Conservation and History and to honor Deborah Bigelow and the members of the planning committee for the 1988 Gilding Symposium. The book is a wonderful testimony to the hard work of Deborah, the committee, and all those who participated in the symposium. The Wooden Artifacts Group is fortunate to have such dedicated individuals. Rick Parker announced the establishment of a committee to look at potential uses for the royalties coming to WAG from sales of Gilded Wood. An appropriate use may be support of a similar large symposium and publication. The history and conservation of painted wood has been suggested as a symposium topic, with a tentative date of late 1993 or the spring of 1994. Please call or write me with your thoughts on this matter.

It is time to elect the Wooden Artifacts Group co-chair, and our nominating committee (Steve Pine, Elisabeth Cornu, and David Mathieson), sent out ballots in early August. Please return your ballot by September 15. We expect to notify the membership of the election results by early October.

The Wooden Artifacts Group has renewed its annual $1,000 contribution to the FAIC’s George Stout Memorial Fund, which is used to defray expenses for students attending the AIC annual meeting. Our group has benefited considerably from student speakers who have received support from the Stout fund.

In the coming year, our group has the opportunity to influence the direction of the AIC in three areas. First, our membership is participating in the Survey of Research Priorities being carried out by the AIC Conservation Science Task Force. Please take time to fill out the survey so that the research needs of WAG will be fully represented. Second, John Watson has agreed to serve as liaison between our group and the AIC Ethics and Standards Committee. Please contact John at [redacted] with your comments and suggestions for the upcoming revision of the Code of Ethics and Standards of Practice. Finally, Rick Parker will be serving as outreach coordinator for the Wooden Artifacts Group. We will be seeking and promoting ideas for outreach activities as well as funneling information on the activities of our membership to the AIC Director for Public Information—F. Carey Howlett, Chair.

JOINT SESSION WITH THE ARCHITECTURE SPECIALTY GROUP: Six presentations were given on treatment and preservation issues surrounding objects, monuments, and architectural features made of a variety of materials, including sandstone, wood, marble, bronze, and weathering steel. Time was available at the end of each presentation for a lively exchange of questions and answers. Thanks and congratulations to all the speakers for their excellent contributions.

SMALL-GROUP DISCUSSIONS: The second half of the OSG session allowed participants to break into small discussion groups. Lisa Mibach was the facilitator for the archaeological/ethnographic discussion group, Elizabeth Cornu for decorative arts and sculpture, Brigid Sullivan for preventive conservation in exhibition and storage, and Nancy Heller for outdoor sculpture. Feedback from members suggests that the sessions were intensive, filled with useful information, and helped reestablish problem-solving networks in each of the areas of specialization. Summaries of the small-group discussions will also appear in the Postprints of the OSG meeting.

ANNUAL DONATION TO FAIC IN MEMORY OF JANE CARPENTER POLIQUIN: The OSG membership voted to make an annual gift of $1,000 to the FAIC in memory of Jane Carpenter Poliquin. The gift will defray costs for students to attend the AIC annual meeting. Past OSG chair Pam Hatchfield captured the feelings of all who knew Jane when she said that the gift was an ideal way to remember Jane’s professional and personal spirit of freely sharing information and support with all those involved in the conservation of objects.

PROGRAM CHAIR AND FOCUS FOR 21ST ANNUAL MEETING IN DENVER: Nancy Davis was elected program chair for the Objects Specialty Group session at the 1993 annual meeting in Denver. The program is already coming together. So far, members have enthusiastically supported two ideas: a half-day session with archaeologists ex-

At the Buffalo annual meeting, our joint session with the Architecture Specialty Group yielded an outstanding field of formal presentations, as well as stimulating small-group discussions during the second half of the day. In addition some important changes were approved at the annual business meeting that will help the objects group become more responsive to all members, not just those who can attend the annual meeting. Papers from the session are again being compiled into a Postprints publication, which will be made available to all OSG members. Meeting highlights are summarized below:

OBJECTS: AIC News, September 1992 19
ploring the enormous challenge of
providing for the needs of not only col-
clections being uncovered in the field
but also the great number of ar-
chaeological burial and funerary objects
that must be handled, moved, inven-
toried, recorded, and prepared for
repatriation by 1995 as mandated by the
new federal regulations. For the second
halfday, we will ask conservators to
present brief descriptions and
photographs of objects whose conserva-
tion treatments are being considered,
followed by an open flow of ideas from
the membership. Both sessions should
stimulate a great deal of energized and
insightful exchange. To make these
programs successful we need contribu-
tions. The deadline for submission of
abstracts for both sessions is OC-
TOBER 1, 1992. Please call Nancy or
Dale today with your ideas. They will
be happy to help you put together an
abstract by the October deadline.

**CHANGES TO THE RULES OF ORDER:** Members approved the
proposed change to the OSG Rules of
Order that was sent to OSG members
in this year’s special mailing and survey.
A nomination committee consisting of
two to three volunteers will now be
elected at the annual meeting. This
year’s nominating committee is made
up of Linda Strauss, Rosa Lowinger,
and Glenn Wharton. They will pro-
vide a slate of candidates for program
chair for the following year. The mem-
bership will then be able to consider
and elect a program chair using a mail
ballot. As usual, the program chair be-
comes the OSG chair the following
year.

**GILDED METALS SYMPOSIUM:** Terry Weisser is working to assemble a
program for the summer of 1994. OSG
was asked to join the Architecture
Specialty Group, National Association
of Corrosion Engineers, and the As-
sociation for Preservation Technology,
International, in cosponsoring the sym-
posium. The membership voted to
support the symposium with $2,000 to
help underwrite organization and com-
munication start-up costs.

**NEWS:** Apoyllo, a conservation
newsletter designed to help disseminate
conservation information and resource
news to Spanish-speaking conservators
and other museum professionals, re-
quested financial support to help defray
publication and distribution costs while
it develops revenues from subscribers
and advertisers. OSG members voted
to allocate $500.

Save Outdoor Sculpture! (SOS!): In
July, a national review panel met and
recommended awards for an additional
21 organizations, bringing the total
awards to date to 74 organizations in 34
states. A third round of proposals will
be solicited in late fall and will be due
December 11, 1992.—Dale
Kronkright, Chair, and
Nancy Heller.
PEOPLE

KERMIT CEDERHOLM, formerly of Carmichael and Cederholm Associates, has established the painting conservation firm of K. G. Cederholm Conservation. He will remain in his present studio at West Townsend, MA 01474;  

ROBERT HAUSER, museum conservator, New Bedford Whaling Museum/Old Dartmouth Historical Society, was awarded funding from the National Endowment of the Arts and the Kress Foundation to re-funding from the National Endowment for the Arts. He will be joined by K. G. Cederholm Conservation. He will remain in his present studio at 266 Chestnut Street, New Bedford, MA 02740;  

Carmichael and Cederholm Associates, has established the painting conservation firm of the National Maritime Programs in England. These programs include the National Maritime Museum/Greenwich, Isles of Scilly Treco Museum, Bodleian Library, and Portsmouth Royal Naval Museum. Hauser also attended the Institute of Paper Conservation conference, University of Manchester, Institute of Science and Technology.  

J. CLAIRE DEAN can now be reached at: J. Claire Dean, Archaeological Conservator, UNDAR, Belfield, ND 58622;  

LINDA S. ROUNDHILL, objects conservator in private practice, has relocated from North Carolina to the Northwest, just north of Seattle. Her new studio is located at Tadlock Studios, Bothell, WA 98012;  

GUSTAV BERGER was invited by the Fine Arts Museum in Valencia, Spain, and the Valencian Community Association of Conservators of Art to give a four-day seminar in June on his methods in the museum’s conservation lab. He also presented a slide lecture, “Lining of Paintings: Research Findings and Practical Applications,” at the Museum of Modern Art in Valencia.  

DAN L. MONROE, president and chief executive officer of the Portland Art Museum, Portland, Oregon, was installed as president of the American Association of Museums at its 87th annual meeting in May. Monroe, who will serve a two-year term, succeeds Ellsworth H. Brown, president and director of the Chicago Historical Society.  

JAMES VALLANO has relocated his painting conservation practice and can now be reached at:  

DAVID RASCH has joined the staff of the Museum of New Mexico as an objects conservator. He can be reached at the Museum of International Folk Art in Santa Fe.  

SUSAN HERION has recently moved from Germany to Switzerland. Her new address is: Breitenrainplatz 36, CH-3014 Bern, Switzerland. She is now head of conservation at the Swiss National Library, 3003 Bern, Hallwylstr. 15, Switzerland.  

ANTON RAJER participated in the 1992 ICCROM mural conservation course in Rome, which included periodic visits to the conservation project at the Sistine Chapel. He reports: "I felt very privileged to see the Last Judgment undergoing treatment. Dr. Colalucci, chief conservator, and Dr. Manzelli, Vatican curator, and their staff spent hours with us explaining in detail the problems and solutions being employed. Words cannot describe the emotional high we all felt in seeing, touching, and learning about this great work of art."  

PAUL CONWAY, archives specialist on the archival research and evaluation staff of the National Archives and Records Administration, has been selected to head the Preservation Department at the Yale University Library, New Haven, Connecticut.  

KAZUNORI ORYU has joined the staff of the Tokyo National Research Institute of Cultural Properties and can be reached at:  

BARABARA HELLER, head conservator at the Detroit Institute of Arts, has been elected to serve a three-year term on the board of the American Association of Museums/International Council of Museums (AAM/ICOM).  

FREDERICK BEARMAN is the new head of the Columbia University Libraries Conservation Lab.  

The New York State Office of Parks, Recreation and Historic Preservation announces two new staff members: MARIE A. CULVER, paper conservator, formerly of the New York Public Library, and DAVID L. BAYNE, furniture conservator, formerly of the Shelburne Museum.  

NORA KENNEDY and PETER MUSTARDO have relocated their private photograph conservation practice, The Better Image, from Washington DC to western New Jersey. They can be reached at: P.O. Box 167, Pittstown, NJ 08867-0164;  

Travelers in the area are invited to visit.  

STUDENT NEWS

The following new students have been accepted to begin their studies at the CONSERVATION CENTER OF THE INSTITUTE OF FINE ARTS, New York City, in the academic year 1992-93: Cynthia Lynn Connelly, Hiroko Kariya, Rachel Mustalish, Elma O’Donoghue, Susanne Siano, Martha Singer, and Meghan E. Thumm. Advanced students, their majors, and their internship sites are: Julie Barton, paintings, Metropolitan Museum of Art; Heather Galloway, paintings, Museum of Modern Art; Nancy Fryer Markus, paintings, The Art Museum, Princeton University; Won Yee Ng, objects, Freer and Sackler Galleries, Smithsonian Institution; Jennifer Perry, Asian art, Metropolitan Museum of Art; Ellen Salzman, objects, British Museum and Museum of London.  

UNIVERSITY OF DELAWARE/ WINTERTHUR MUSEUM ART CONSERVATION PROGRAM announces that the following students have been accepted for the 1992-93 academic year: Priscilla Anderson, Alexander Carlisle, Matthew Crawford, Leslie Guy, Joan Irving, Kathleen Kiefer, Catherine Magee, Joanna Rowntree, Julie Troper, and C. Mei-an Tu. The program’s third-year students, their majors, and their internship sites are: Stefan Dedeeck, paintings, Metropolitan Museum of Art; Deborah Duerbeck, furniture, Winterthur Museum; Kathy Gillis, furniture, Colonial Williamsburg; Joann Hill, objects, M. H. de Young Memorial Museum; Barbara Johnson, objects, National Museum of American History; Alison Luxner, paper, Fine Arts Museums of San Francisco; Marianne Martin, objects, Museum of Fine Arts, Boston; Patricia O’Regan, paintings, Museum of Fine Arts, Boston; Michael Peyton, objects, Hagley Museum and Library; and Lydia Vagts, paintings, Fogg Art Museum.  

Summer work project placements are: Stefan Dedeeck, Customs House Murals, New York, NY; Deborah Duerback, Bayou Bend Collection; Kathy Gillis, Mark Harpenter, Berkeley, CA; Joanne Hill, Tracy Power, San Francisco, CA; Barbara Johnson, Natural History Museum of Los Angeles County; Alison Luxner, Baltimore Museum of Art; Marianne Martin, University Museum of Pennsylvania; Patricia O’Regan, Friends of French Art, Presinge; Michael Peyton, ACTS, Baltimore, MD; Lydia Vagts, Friends of French Art, Presinge; David Arnold, SPNEA, Waltham, MA;
Christina Checkel, Gavno in Denmark; Julie Dennin, Winterthur Museum; Monique Fischer, Gavno in Denmark; Katie Holbrow, Kavouli, Crete; Montserrat Lemense, Friends of French Art, Presinge; Mary McGinn, Winterthur Museum; Nancy Mcreany, Kintock Cabinetmakers, Unionville, PA; Sara Reiter, Arizona State Museum; and Andrew Robb, Eastman Kodak.

In Memoriam

Colleen Cowles Heslip

Colleen Cowles Heslip died of cancer on July 28, 1992. She was 41.

Colleen was the wife of Michael Heslip, now a paintings conservator at Williamstown Regional Art Conservation Center and former paintings conservator at the Winterthur Museum. She received her bachelor of arts degree in American history from the State University College of New York in Albany and a master’s degree in American folk culture from the Cooperstown Graduate Program.

Colleen published articles on both art history and conservation with an emphasis on making conservation processes and philosophies accessible to art historians and collectors. She was a guest curator of “Between Two Rivers,” a pioneering exhibition of 18th- and 19th-century folk art paintings at the Sterling and Francine Clark Art Institute, and has been a guest lecturer in the Williams College art history program. She was completing the first catalog of the Balkan Collection of American Art at Princeton University. She was employed by the J. Paul Getty Trust as a research coordinator for the Getty Art History Program and editor for the conservation thesaurus section of the Art and Architecture Thesaurus.

Besides Michael, her parents, and her siblings, Colleen is survived by her children Peter, Philip, Martha (Molly), and Sarah. There are many in the fields of art history and conservation whose lives have been fundamentally enriched and changed by her life and death.

A memorial fund will be established in the coming months.

Editor’s note: Although Colleen’s professional accomplishments were impressive, I will always remember her as the loving mother and wife whose dedication to her family created a home of unusual warmth and kindness. She and Michael invited me into that home many times during my years as a student at Winterthur. With them, I was generously made to feel part of a loving, caring environment that was a welcome respite from the sometimes harried and difficult life of a student, and after I left Winterthur, “grandmother’s room” was always offered for visiting. Now that I have my own family, I truly appreciate how kind Colleen was to make me a welcome visitor, because rearing small children is often so exhausting and time consuming that it takes a special effort to reach out beyond one’s family circle and include others in it.

Colleen left the world a better place than she found it, not only through her professional achievements, but by her example as a mother, wife, and friend.

Rose Awarded Medal of Honor

Carolyn L. Rose, senior research conservator, National Museum of Natural History, Smithsonian Institution, was awarded the Medal of Honor at the first World Congress of the International Symposium on the Preservation and Conservation of Natural History Collections, May 15, in Madrid, Spain. The award, bestowed by His Royal Highness Don Carlos Borbón, Duke of Calabria, is in recognition of Rose’s international leadership in conservation education and for her work to advance the field of natural history conservation. Rose was the only American and the only conservator to receive such recognition at the symposium. She was recently chosen president-elect of the Society for the Preservation of Natural History Collections. After a two-year term she will assume the role of president. In June, the AIC honored Rose at the 20th annual meeting in Buffalo by presenting her the Rutherford John Gettens Award for outstanding service to the organization.

Recent Publications

The ABCs of Collections Care, by Teresa Gillies and Neal Putt (Manitoba Heritage Conservation Service). This revised edition is a reference on basic conservation and a guide for training new museum workers. Constructed in a three-ring binder format, the manual is divided into eight sections: handling, labeling, displays, housekeeping, storage, environment, pest control, and safety. 150 pp. Contact: Manitoba Heritage Conservation Service, 190 Rupert Ave., Winnipeg, Manitoba R3B 0N2 Canada; (204) 956-2830.

A Guide to Handling Anthropological Museum Collections, by Nancy Odegaard, illus. Grace Katterman (Western Association for Art Conservation). This manual provides guidelines for researchers, volunteers, visitors, students, staff, and other users of anthropological collections who do not have formal training in contemporary practices for handling museum artifacts. 40 pp.; $8.95, $6.60 for 10 or more copies. Contact: Nancy Odegaard, Conservation Department, Arizona State Museum, University of Arizona, Tucson, AZ 85721.


Risks and Rewards: Perspectives on Operating Mechanical Artifacts (Hagley Museum and Library Papers). These papers on the use and preservation of objects were presented at the third annual Hagley Fellows’ Conference in February 1991. Contributors are John Bowditch, Henry Ford Museum; Walter P. Gray III, California State Railroad Museum; Carl Schlichting, Canadian Conservation Institute; Marcelo M. Vagos, Lowell National Historical Park; Ron Dick, air vice marshall, RAF (ret.); and Merri Ferrell, Museums at Stony Brook. 50 pp.; free. Contact: Carol Lockman, Center for the History of Business, Technology, and Society, Hagley Museum and Library, P.O. Box 3630, Wilmington, DE 19807; (302) 658-2400.

Continued page 26
CANVAS TORN AT LOUVRE

Veronese's celebrated painting Marriage at Cana was severely damaged June 3 while being rehung after a three-year restoration effort. According to Marlise Simon's article in the July 11 New York Times, the Louvre has done its best to avoid publicity about the incident: "Irritated curators at the Louvre brushed off questioners with vague descriptions and have refused to allow outsiders to view the work." However, more recently museum officials have been willing to talk about the incident. The damage to the 22 x 32½ foot canvas has forced the Louvre to postpone its major Veronese exhibition, planned for September, until mid-November.

Museum officials said the accident occurred because one of two scaffolding towers built to support the painting while workers were rehanging it collapsed, causing metal tubing from the scaffolding to rip through the canvas support in five places. The plan was to hang the painting at the same height at which it hung in its original environment, the refectory of the abbey of San Giorgio Maggiore in Venice. The largest tear is four feet long; others are three and two feet long. The right side of the work was most severely damaged. According to Henri de Casals, who is in charge of Louvre restorations, the painting cannot be laid flat, so restorers are now repairing it by putting patches on the back of the canvas, which is three layers thick (there are two previous lining canvases). The damage is especially embarrassing for the Louvre, since just two days before the accident, water from a leaking air vent spattered the painting during a heavy rainstorm. These incidents have added another troubling chapter to the controversial restoration of the painting, which has prompted criticism from a newly formed Association to Protect the Integrity of Artistic Heritage, a group made up of prominent French artists who have demanded a moratorium on all restoration and the right to be consulted whenever such work is proposed.

The painting had been undergoing removal of thick layers of dirt and yellow varnish by a team of six restorers. The three-year project was nearly at an end when the damage occurred. Mr. de Casals said, "It has been a terrible shock for all of us, especially for the six restorers. Some of them cried."

EUROPE PROPOSES ART EXPORT REGULATIONS

The Council of European Communities in Brussels has issued a draft regulation to govern the movement of works of art among nations. Works requiring an export license including "common documentation" would include paintings and drawings by deceased artists that are worth more than $80,000 ($160,000 if dated after 1900); antiques worth more than $21,500; sculpture worth more than $54,000; archaeological finds and manuscripts more than 100 years old; and books more than 200 years old. The council hopes to finalize the regulation by the end of 1992 (G. Adam, Art News, March 1992, 25).

RESTORATION AID SOUGHT FOR DUBROVNIK

UNESCO has funded two missions to Yugoslavia to assess the war-related damage to the country's cultural property. As soon as possible US/ICOMOS will ask for volunteers to travel to Dubrovnik, where 45 percent of the inner city was destroyed, to assist in its restoration. For information, contact Terry B. Morton, (US/ICOMOS Newsletter, December 1991, 1-2).

1992 WAAC MEETING PROGRAM ANNOUNCED

The 1992 WAAC Annual Meeting to be held September 27-29 in Santa Fe, New Mexico, will feature a symposium September 27 on the conservation of Tibetan Thangkas. Speakers will include Janice Leoshko, Ian Alsop, John Gilmore Ford, Victoria Blyth-Hill, Susan Sayre Batton, and Julie Goldman. On September 28 there will be a full day of papers and on September 29 Richard Wolbers will give a seminar on his cleaning techniques.

FOUR CONSERVATION CENTERS RECEIVE GRANTS

The Knight Foundation has granted $100,000 to four conservation centers for endowment funds to be used for training, fellowships, staff development, and research and publications. The $100,000 was equally divided among the Conservation Center of Art and Historic Artifacts, Philadelphia; Balboa Art Conservation Center, San Diego; Intermuseum Conservation Association, Oberlin; and Upper Midwest Conservation Association, Minneapolis.

TRAINING PROGRAMS TO COORDINATE INTERNSHIPS

Three members of the Association of Graduate Training Programs in Conservation (AGTPC) have agreed to cooperate in the scheduling of the third- and fourth-year (pre-degree) internships for their students. It is hoped that coordinated scheduling will help both the programs and the internship hosts simplify the selection process. The Buffalo State College, University of Delaware/Winterthur, and New York University/Institute of Fine Arts programs offer the following schedule for the guidance of prospective internship sponsors.

September-November: initial inquiries to potential internship sites; October-December: appointments for interviews scheduled; December 25-February 15: students interviewed by sites; March 1-April 1: notification of decisions.

The programs are happy to cooperate with other timetables potential hosts may already have in place. The internship candidates and their programs should be advised of the interview and decision schedule at the time of initial contact.

UT AUSTIN OBTAINS NEH GRANT FOR LIBRARY CONSERVATION PROGRAM

The National Endowment for the Humanities has awarded a two-year $661,000 grant to the Graduate School of Library and Information Science at the University of Texas at Austin to establish a conservation education program. The $575,000 outright grant and up to $86,000 in federal matching funds will enable the university to provide space and resources for the faculty and administration of the Conservation Education Programs, formerly a component of the School of Library Service at Columbia University. The university expressed an interest in acquiring the programs in June 1990, when the Columbia trustees voted to phase out the School of Library Service. After many site visits, the programs' faculty and administration selected UT Austin for its relocation. The programs, which UT Austin will rename the Preservation and Conservation Education Programs for Libraries and Archives, are the only graduate-level academic resource for the preparation of conservators and preservation administrators for libraries and archives in the United States. Senior lecturers Carolyn Harris and Paul Banks and program coordinator Allert Brown-Gott will move to...
Information Wanted

PEST MANAGEMENT POLICIES

I am interested in receiving copies of written pest management policies or procedures for museums or herbaria, or other organizations. I would appreciate having these documents even if you consider them incomplete or in a draft stage. I would also like to know about procedures being used to control infestations in your buildings. Comments on how well you think these programs are working would be appreciated. Please send the name, address, and phone number of the individual responsible for pest management in your organization, and I will contact them directly. I plan to present the results of this survey at the annual conference of the Society for the Preservation of Natural History Collections (SPNHC) in June 1993. —Jessie Meltzer, Pest Manager, Museum Support Center, Smithsonian Institution, Washington, DC 20560; fax: 202-633-1507, BITNET: MELTZERJ@SIMSC.

VANDALISM OF ROCK ART SITES

Vandalism of rock art sites is a widespread and disturbing problem faced by many agencies responsible for the care of such cultural property. The types of damage sustained by these sites include: spray-painted graffiti, scratched initials, incised additions to ancient motifs, and bullet holes resulting from the use of sites for target practice.

The problems of removing or repairing the effects of vandalism are equally problematic. Faced with trying to rehabilitate sites, agencies have resorted to myriad methods, with predictably mixed results. Some treatments have been recommended by professional conservators, but the majority currently in use represent methods best described as home remedies.

Having been increasingly asked to assess vandalism damage and propose treatments, I have come across the results of these well-intentioned, and sometimes desperate, attempts to deal with the task. In an effort to improve both conservation awareness and the options open to agencies dealing with such situations, I am hoping to undertake a review of as many applied methods as possible. To gather the necessary information, I have drawn up a short questionnaire for people responsible for the maintenance of rock art sites.

I would be grateful for any information regarding this topic (both appropriate and inappropriate methods) and for the names and addresses of organizations known to have tried tackling such problems and willing to complete a questionnaire.

Information or requests for questionnaires should be sent to: J. Claire Dean, Archaeological Field Conservator, Belfield, ND 58622.

WANTED: POSTCARDS FROM COLLEAGUES WHO WOULD LIKE TO SEE MERRIFIELD REPRINTED

Original Treatises, Dating from the XIIth to the XVIIIth Centuries, on the Art of Painting in Oil, Miniature, Mosaic, and on Glass; of Gilding, Dyeing, and the Preparation of Colours and Artificial Gems; preceded by a general introduction; with translations, prefaces and notes—by Mrs. Merrifield in two volumes. Originally published in London in 1849; reprinted by Dover in 1967.

Regrettting that the book is no longer available, we would like to persuade Dover or another publisher to reprint this resource, but we need to show sufficient interest. Please write if you support the endeavor to:

Materials

NON-TOXIC SUBSTITUTE FOR CELLOSOLV

Susanna Griswold and Chris Maines of the National Gallery, Washington, report they have found a nontoxic inpainting solvent that may be substituted for cellosolv. The solvent is used in England; it was brought to their attention as "methyl prooxitol" by David Bull, who learned of it through British restorer John Bull and the chemist at the Hamilton Kerr Institute.

The solvent—propylene glycol monomethyl ether—may be used to dissolve pigments ground in polyvinyl acetate, mowilith, or acryloid B-72 resins. In the United States, the solvent is known by several different trade names. It is available in five-gallon containers as Glycol Ether PM through W. N. Stevenson Co., 246 Rock Hill Rd., Bala Cynwyd, PA 19004; (215) 839-3240. It is also known as Arcosolv PM when sold by Arco Chemicals. However, Arco sells it only in very large quantities. It is well known that Cellosolv and other members of the EO family of ethers and acetates ("E series") are toxic to rapidly
dividing cell systems such as those present in the testis, bone marrow, thymus, and spleen. The E series are also reproductive toxins, and many are known to cause birth defects and blood changes. However, the P-series ethers, including propylene glycol monomethyl ether, have not induced any toxicity to rapidly dividing cell systems despite their similar chemical structure. The toxicity comparison figures are dramatic: While toxicity leading to birth defects in E-series ethers could be prevented only by using them at levels below 50 parts per million (ppm), the allowable level of propylene glycol monomethyl ether is 3,000 ppm, and even above this level the toxic effects were relatively minor.

The difference in toxicity is due to differing metabolic pathways, according to an information sheet distributed by Arco. The toxic E series are metabolized "through an alcohol dehydrogenase to form the toxic metabolite, alkoxyacetic acid, while the P-series ethers are degraded in the body through the microsomal enzymes system to metabolites such as propylene glycol, which are relatively innocuous."

SLIDE RULE FOR CALCULATING OPTIMUM RATE CUSHIONING

The Canadian Conservation Institute circular slide wheel is based on the premise that the greatest hazard an item will face during shipment is a damaging level of shock. In order to protect the object from damage, design procedures and performance data for cushioning materials have been interpreted for practical use. With the help of the slide wheel, a packer can quickly select a cushioning material that will provide a quantifiable level of shock isolation by dialing the weight of the package, the weight of the object to be packed and the object's surface area. When designing a cushioning system with the slide wheel, the performance of seven different materials can be simultaneously compared. This approach can yield significant savings plus improved shock protection. Available from: Canadian Conservation Institute, Department of Communications, 1030 Inness Road, Ottawa, Ontario K1A OC8 Canada; (613) 998-3721; fax: (613) 998-4721. $20 Canadian.

ELVACE

Elvace 1875, sporadically reported to be hard to find, is available through Reichold Chemicals (800) 441-6461, as Elvace 40705-00. It is similar to the old Dupont Elvace 1874, differing only in that it is of slightly higher viscosity (WAAC Newsletter, May 1992: 25).

QUILTER'S TOOL FOR IMPROVED HOT-MELT CUTTING OF STABILTEX

Nancy Odegard and Vicki Cassman suggest the use of a Mylar cutter (designed for making quilt stencils) for improved hot-melt cutting of Stabiltex. The Combination Stencil Cutting Kit (item # CSC 120) available with fine tips, can be obtained through the American Quilter, P.O. Box 7455, Menlo Park, CA 94025. It can be hooked up to a rheostat for temperature control. (WAAC Newsletter, May 1992:25).

STILL VIDEO IMAGING KIT

The Campbell Center for Historic Preservation Studies has brought to our attention the Canon Xaphot Still Video Computer Imaging Kit, which shoots up to 50 images on a reusable floppy disc using a small video camera. The images can be downloaded directly from the camera to Macintosh, IBM-PC, and Apple II GS computers. A separately available mini-LCD monitor allows immediate review of each image—a useful feature for survey projects as it allows the conservator to ascertain that all needed photo documentation has been obtained before a site visit is concluded. Additional information and a list of dealers can be obtained from: Canon USA, Inc., Still Video System Division, One Canon Plaza, Lake Success, NY 11042; (516) 488-1400, ext. 3390.

DIFFUSION TUBES CLARIFICATION

The following is a clarification of information about diffusion tubes first printed in the May 1992 issue of AIC News:

Diffusion tubes can be used to document and dramatize high levels of airborne sulphur dioxide and volatile wood acids in museum airspaces including small storage, shipping, and exhibit containers. These glass tubes give a direct color change indication of the presence of high pollutant levels. Produced for health applications, their minimum detectable limits are high even when exposed for maximum periods of 24 to 32 hours.

Diffusion tubes are similar in appearance to the familiar grab-sampling detector tubes. However, no pumping apparatus is used. A diffusion tube is activated by opening only one end of the tube. It is then simply placed within the test area for a short period of time. The degree of color change is read directly and compared with a time-based calibration chart.

The tubes are inexpensive—approximately $4 per sample—relative to laboratory-analyzed detectors and can persuasively demonstrate the existence of a pollutant. Used singly, they can show high organic acid levels with wood storage cabinets. Used in pairs in adjacent filtered air volumes—e.g., an acid-buffering container within a shipping case—they can show whether a pollutant scavenger is effective.

These tubes have high minimum detectable limits and significant margins of error. Instruction sheets enclosed with the detectors detail their cross-sensitivities, interferences, and error sources. The primary limitation of these tubes is that they cannot be used to indicate an unpolluted airspace.

Diffusion tubes for acetic acid, formic acid, sulphur dioxide, and other gases are sold in packs of 10 in the United States by National Draeger; (412) 787-8383. They can be purchased through air pollution supply distributors. (The information about diffusion tubes was provided by Dennis Piechota, Arlington, MA 02174.)

PASSIVE POLLUTANT DETECTOR TUBES

The April 1992 issue of the European Cultural Heritage Newsletter notes that DGA, Inc., 4526 Telephone Rd., Ste. 205, Ventura, CA; fax: (805) 658-9273, has recently developed a line of passive pollutant detector tubes. Laboratory analysis of the filters from these tubes yields a measure of pollutant concentration averaged over the sampling period, which can range from 24 hours to six weeks.

SMALL ALUMINUM PIGMENT BOXES

Aluminum pigment boxes containing 20 individual aluminum vials with clear glass lids are available for $25, plus $5 postage and handling. The portable very lightweight box measures 6½" wide by 5½" deep by ½" high. They are available through Pigment Boxes, New York University, Conservation Center of the Institute of Fine Arts 14 E 78th Street, New York, NY 10021. Checks should be made payable to Annette Ruprecht.

Submissions for this column may be sent to: Rebecca Rushfield, Flushing, NY 11367;
Recent Publications

continued from page 22

Preserving the Illustrated Text (Commission of Preservation and Access). The report of the commission's Joint Task Force on Text and Images is the result of an inquiry into the problems, needs, and methods for preserving images in text. Recommendations for future study are included. 30 pp., $10. Contact: Commission on Preservation and Access, 1400 16th St., NW, Ste. 740, Washington, DC 20036-2217; (202) 939-3400.

Conserve O Gram (National Park Service). This series of brief, technical leaflets distributed periodically to Park Service staff describe specific procedures, techniques, and materials for storage, exhibition, and ongoing preventative conservation. The leaflets intended for both experienced and inexperienced staff responsible for the care and use of museum collections. Free. Contact: National Park Service, Conserve O Gram Series, Curatorial Services Division, Harpers Ferry, WV 25425.

Emergency Preparedness and Response: Federal Aid for Cultural Institutions During an Emergency (National Institute for Conservation of Cultural Property). This brochure outlines the types of federal assistance available to museums, libraries and archives, historic preservation organizations, historical societies, and conservation organizations during an emergency. 16 pp.; free while supply lasts. Send a SASE ($2) to: Emergency Preparedness, NIC, 3299 K St., NW, Ste. 403, Washington, DC 20007; (202) 625-1495.


Five Centuries of Tapestry, by Anna Gray Bennett (Fine Arts Museums of San Francisco). Recently reissued, this edition has been revised and expanded to include additions to the museum's tapestry collection. It remains an essential reference for all those working with tapestries. $29.95 softcover, $49.95 hardcover; CA tax and shipping additional ($7 US via UPS; $10 international surface). Contact: Museum Stores, M. H. de Young Museum, Golden Gate Park, San Francisco, CA 94118; (415) 750-3600.

Conserve O Gram (National Park Service).

Perspectives on Natural Disaster Mitigation

Compilation of papers presented at the Natural Disaster Mitigation Workshop held in conjunction with the AIC 1991 annual meeting. Send check for $7 to cover postage and handling to: AIC, 1400 16th St., NW, Ste. 340, Washington, D.C. 20036.

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The entire issue of the 1989 Technical Bulletin from the National Gallery, London, is devoted to an article by David Saunders, "Ultra-Violet Filters for Artificial Light Sources." The author concludes that museums should aim for much lower UV light levels than the generally recommended maximum. With this goal it will be necessary to fit incandescent lamps as well as tungsten halogen lamps with filters capable of withstanding high temperatures.


In "Storage of Taxidermy Specimens," Tamsen Fuller describes storage solutions for study skins and mounted specimens. A list of materials with their sources is included. (WAAC Newsletter, vol. 14, no. 2, May 1992, 18-23)


In "Shoring Up the Temple of Athena," Spencer P. M. Harrington describes the first phase of a restoration effort of the Parthenon begun in 1985. The restoration of the east facade is now completed under the direction of Monolys Korres. The story details future proposed treatments as well as those already carried out. (Archeology, 45, January/February 1992)

In "Washing Buddha's Face: The Disputed Restoration of Angkor," Philip Shenon describes the controversy surrounding the effort under way at Cambodia's famous shrine. Criticism has included use of NaOH, crude crack filling with cement, use of ammonia and zinc silicofluoride, poor safety precautions, and the use of unskilled poorly supervised labor by the Indian team responsible for the work. (New York Times Magazine, June 21, 1992, 18-40)

Excerpts from a 1985 report by J. H. Larson describe the deterioration of the Taj Mahal that has occurred in just 10 years. Erosion and yellowing are attributed to pollution from oil refineries, iron foundries, and fires made by the inhabitants of the area. (Art Newspaper, April 1992, 15)

In "Application de la spectrométrie de fluorescence des rayons X a l'étude des photographies peintes," Marie-Claude Cor-
CALL FOR PAPERS
February 20, 1993. Bloomington, IN. Indiana University Art History Association Fourth Annual Graduate Symposium. Proposals on any topic that expands or challenges the current discourse in art history, criticism, or theory, as well as those that employ an interdisciplinary approach will be welcomed. Two-page proposals must be received by November 1. Contact: Nanette Thrush, Symposium Chairperson, Indiana University, Fine Arts Dept. 123, Bloomington, IN 47405; (812) 334-1940.

May 12-15, 1993. Natchez, MS. Vernacular Architecture Forum Annual Meeting. Papers may address any aspect of vernacular architecture in the U.S. or abroad and should be primarily analytical rather than descriptive in content. Proposals should be typewritten with author’s name, address, and telephone number in the upper right corner, and be a maximum of 400 words. Deadline for submission: October 15. Send five copies of the proposal to: Mary Corbin Sies, Advanced Studies Office, Winterthur Museum and Gardens, Winterthur, DE 19735; (302) 656-2513.

May 31-June 5, 1993. Denver, CO. AIC 21st Annual Meeting. Call for papers (see page 11 for details). Contact: Leslie Kruth, AIC Vice President and Program Chair, 145 Grove Dr., Portola Valley, CA 94028; (415) 851-0110.

August 22-27, 1993. Washington, DC. ICOM Furniture Working Group members and other interested individuals are invited to submit papers to be considered for presentation at the 10th Triennial Meeting of the ICOM Committee for Conservation and for publication in the Preprints. As procedures for producing the Preprints have been modified and submissions on diskette will be strongly encouraged, potential authors must obtain the new "Instructions to Authors" from: Brian Considine, c/o J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90407-2112; (310) 459-7611; fax: (310) 454-8156. The deadline for submitting papers is December 1. Inquiries and manuscripts should also be directed to Mr. Considine.

September 5-10, 1993. Leeds, United Kingdom. Ninth International Biodeterioration and Biodegradation Symposium. Topics to be covered: biocides; fuels, oils, and lubricants; food microbiology; lignocelluloses; metals; museum works of art; pharmaceuticals and cosmetics; plastics and rubber; solid wastes and composting; stored products; textiles and leather; water quality and effluents. Posters are also being solicited. Contact: Conference Secretary (RE), Department of Chemical Engineering, University of Leeds, Leeds LS2 9JT, UK.

October 14-17, 1993. Boston, MA. Historians of Netherlandish Art. This meeting will focus on northern European art from the 15th through the 18th century. Melanie Gifford will chair a session on painting technique, "The Painter in the Studio," which will address the artist’s decision-making process. Send a one-page abstract to: Melanie Gifford, Conservation Department, Walters Art Gallery, 600 N. Charles St., Baltimore, MD 21201; (410) 547-9000, ext. 244.

April 1994. Dundee or Edinburgh, Scotland. Exhibitions and Conservation, a two-day conference of the Scottish Society for Conservation and Restoration (SSCR). Abstracts of not more than 300 words are invited. Topics with conservation implications could include: conservators’ involvement in exhibition planning, condition reports and loans, requirements for touring exhibitions, environmental considerations, packing, the role of couriers, display materials and techniques, lighting, imported insect infestations, security, visitor management, and conservation content in exhibition literature. A constructive approach, and possible consensus, is sought for the best way to prepare exhibitions. The overlap between conservators and designers, curators and registrars should be considered throughout. SSCR will publish conference Preprints; the deadline for abstracts is November 1. Please submit to: SSCR, Glasite Meeting House, 33 Barony Street, Edinburgh EH3 6NX, UK; 031-556-8417; fax: 031-331-3019.

CONFERENCES

September 27-29. Santa Fe, NM. Western Association for Art Conservation (WAAC) Annual Conference. Contact: Tatyana Thompson, WAAC President, 1453B 14th St., Santa Monica, CA 90404.


◆ See March 1992 AIC News for more information.

▼ See May 1992 AIC News for more information.

▲ Contact: Mary Wood Lee, Director, Campbell Center for Historic Preservation Studies, 203 E. Seminary, P.O. Box 66, Mt. Carroll, IL 61053; (815) 244-1173. Financial assistance is available for all courses except the finishing techniques course.


September 19-24, 1993. Houston, TX. National Association of Corrosion Engineers (NACE) 12th International Corrosion Congress. The congress will focus on implementation of low-cost reliability; environmental degradation phenomena; and corrosion control methods. Contact: 12th ICC, NACE, P.O. Box 218340, Houston, TX 77218-8340; (713) 492-0535; fax: (713) 492-0535.


GENERAL

September 22-26. Mt. Carroll, IL. Mycology for Conservators. Intended to provide conservators with an understanding of the fungi that affect cultural property, with an emphasis on cellulose and protein-based materials, including plant morphology, spore activation and population analysis, techniques for monitoring, culture methodology, and treatment. Instructor: Mary-Lou Florian.

September 28-October 9, Sausalito, CA. Two-Week Gilding Course. Instructor: Frances Binnington, School of Classical Woodcarving. Contact: Frances Binnington, 10 Liberty Ship Way, #4116, Sausalito, CA 94965; (415) 332-7563; fax: (415) 332-7563; or 65 St. John's Hill, London SW1I ISX, UK; 071 223-9192; fax: 071 924-2393.


October 4-8, 1993. Portugal. Fifth Congress of the International Committee for the Conservation of Mosaics. The congress will cover consolidation and protection in situ; lifting and relaying; conservation and museum presentation; and design and effectiveness of protective structures. The congress will begin with optional visits to the Roman archaeological sites in the Algarve and Alentejo regions. Contact: ICCM/Conimbriga '93, Museu de Coimbriga, 3150 Condeixa, Portugal; (039) 941177; fax: (039) 941474.

BOOK AND PAPER

October 26-30. New York, NY. New York University Conservation Environment Institute. This series of one-day seminars are intended to be practical in planning and managing collection environments. October 26: Conservation Environments for Museums and Libraries; October 27: Establishing a Conservation Environment Monitoring Program; October 28: Fundamentals of Conservation Environment Lighting; October 29: Security and Fire Protection for Museums and Libraries; October 30: Maintaining and Managing Conservation Environments. Participants may register for one or all days. Contact: Real Estate Institute, NYU, 11 West 42d St., New York, NY 10036; (212) 790-1649.


International Conference Announcement and Call for Papers

CONSERVATION OF ANCIENT SITES ON THE SILK ROAD
MOGAO GROTTOES, DUNHUANG, PRC

October 3-8, 1993

The Getty Conservation Institute, in cooperation with the State Bureau of Cultural Relics of the People's Republic of China, will hold a conference at the World Heritage Site of the Mogao Grottoes on CONSERVATION OF ANCIENT SITES ON THE SILK ROAD October 3-8, 1993. Mogao Grottoes is located near Dunhuang City in northwestern China. The themes of the conference are the following: Conservation Principles and Practices; Site Management; Environmental and Analytical Studies; Geotechnical Aspects of Conservation of Sites.

The conference seeks to bring together specialists in all aspects of cultural preservation and to forge closer collaboration between professionals from East and West. Participation is encouraged both from those professionals directly engaged in grotto site conservation and management, and also from those whose experience with other classes of cultural sites may bring new approaches and insights to the objectives of the conference.

Deadline for abstracts: November 20, 1992. For more information, please write or fax Neville Agnew, Special Projects Director, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292 USA. Fax: (310)821-9409.
binding with oak boards and fore edge clasps. Contact: Jack C. Thompson, Thompson Conservation Laboratory, 7549 N. Fenwick, Portland, OR 97217; (503) 289-8723.

July 29-September 24, 1993. Horn and Vienna, Austria. ICCROM International Course on Paper Conservation. The course will offer theoretical lectures, demonstrations, and practical sessions held at the Kunsthau Horn. Visits to major collections, research institutions, and paper restoration labs in Vienna will be an integral part of the program. The syllabus includes care of collections, climatology, and pest control; history and technology of paper chemistry; conservation/restoration of paper artifacts (two-week seminar); Japanese methods for the restoration of Oriental paper objects (two-week seminar); and workshops on preventive conservation and conservation of papyrus and parchment. Working language is English. Application deadline: October 31. Contact: ICCROM, Paper Conservation Course 1993, 13, Via di San Michele, I-00153 Rome RM, Italy; 6-587-901; fax: 6-5884265.

OBJECTS


July 12-16, 1993. University of Canberra, Belconnen, Australia. Conservation of Musical Instruments in Museum Collections. The workshop will be taught by Bob Barclay, senior conservator at the Canadian Conservation Institute, who has worked with musical instrument collections since 1977 and written numerous publications on the topic. Lectures, demonstrations, and practical sessions will cover such topics as ethics and practice, the museum environment, and conservation techniques and reproductions. Application deadline: March 31, 1993. Contact: Benita Johnson, Applied Science/NCCCHSS, University of Canberra, P.O. Box 1, Belconnen, ACT 2616, Australia; 61 6 (06) 252 2111; fax: 61 6 (06) 201 5999.

PAINTINGS

1992-93. U.S. and Canada. Art in Transit Workshops for the Packing and Transportation of Paintings. September 24-25, Boston; November 18-19, Dallas; December 2-3, Vancouver; January 21-22, 1993 in Los Angeles; and spring 1993, Chicago, Washington, DC, and Montreal. Sponsored by the National Gallery of Art, Smithsonian Institution Conservation Analytical Laboratory, and Canadian Conservation Institute. The course is designed for museum staff concerned with packing and transporting paintings. The response to transport systems and temperature zones, packing case design and construction, special problems of handling contemporary art, and courier responsibilities and procedures will be discussed. A limited number of scholarships are available for each workshop held in the United States. Contact: Art in Transit Workshop, Conservation Division, National Gallery of Art, Washington, DC 20565; (202) 842-6434; fax: (202) 842-6886.


WOODEN ARTIFACTS


ARCHITECTURE

October. Architectural Ceramics and Terracottas. UKIC Stone Section Meeting. Contact: Shan Tomlin, Tiverton, Devon EX16 8AH UK; 0884-861118.

TEXTILES

September 22-26. Mt. Carroll, IL. Reweaving of Damaged Textiles. This course will provide an opportunity for textile conservators to explore reweaving as a conservation option in the treatment of damaged textiles, with an emphasis on woven and embroidered textiles including rugs, tapestries, and upholstery. Instructors: Ronnee Barnett, Florica Zaharia. Contact: Sharon Fivel, Missouri Historical Society, Forest Park, St. Louis, MO 63112-1099; (314) 361-1424; fax (314) 454-3162.


January 21-22, 1993. Cooper-Hewitt Museum, New York, NY. Symposium on the Use of Adhesives and Consolidants in Textile Conservation. The following topics will be discussed by approximately 18 speakers: a classification of adhesives and consolidants used in textile conservation; an investigation of the circumstances under which an adhesive treatment would be appropriate; the use of adhesives for lining textiles; and the use of consolidants on textiles. The properties of the following adhesives, including their aging characteristics, will be reviewed by conservation scientists and conservators: starch pastes, cellulose ethers, resins such as polyvinyl acetate, ethylene vinyl acetate, and acrylics, and their emulsions. A number of conservators will present case studies on the use and/or reversal of specific adhesives. There will be time set aside for discussions and questions. Contact: Vuka Roussakis, American Museum of Natural History, Anthropology Department, Central Park West at 79th St., New York, NY 10024.

30 AIC News, September 1992
**Grants & Internships**

Two Apprenticeships in Book Conservation
University of Iowa Libraries

Apprenticeship in book conservation is designed to offer training and extensive experience to highly motivated individuals in book and library conservation. Two apprenticeship positions are available in the Textile Conservation, The Costume Institute and of Academic Programs, The Metropolitan Museum for the duration with the possibility of renewal for a of Iowa Libraries, Iowa City, IA 52242.

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Appointment is “Book Arts Technical Trainee” at $16,500 with health and dental insurance, vacation and sick leave.

Admission and selection: Applicants should provide a 1,000-word personal statement describing interests and goals in conservation; a resume of experience and education; names, addresses, and phone numbers of three references; a slide portfolio of bindings or creative works; and an example of written research work. A bachelor’s degree is strongly advisable. Funding is provided by the Andrew W. Mellon Foundation. The University of Iowa is an affirmative action/equal opportunity employer. Applications and requests for additional information should be sent to Barbara I. Dewey, Director, Administrative and Access Services, University of Iowa Libraries, Iowa City, IA 52242.

**Conservation Fellowships**

The Metropolitan Museum of Art

The Andrew W. Mellon Foundation through the Metropolitan Museum of Art awards annual conservation fellowships for training in one or more of the following Museum departments: Paintings Conservation, Objects Conservation (including sculpture, metalwork, glass, ceramics, furniture and archaeological objects), Musical Instruments (boxed and Armor), Paper Conservation, Textile Conservation, The Costume Institute and Asian Art Conservation. Fellowships are one year in duration with the possibility of renewal for a second year. Training and experience is not required for applicants in Asian Art Conservation. The stipend is $15,000 based on twelve months, plus $2,500 for travel expenses. Interested candidates should contact: Pia Quintano, Coordinator for Fellowships, Office of Academic Programs, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028, for application guidelines. The application deadline for the 1993-94 fellowship year is January 8, 1993.

Two-Year Fellowship Objects Conservation
The Metropolitan Museum of Art

The L.W. Frohlich Charitable Trust, through the Metropolitan Museum, awards a two-year fellowship in the Department of Objects Conservation. Fellowship applicants should be conservators, art historians or scientists who are at an advanced level in their training and who have demonstrated interest in the physical examination and treatment of objects. The next L.W. Frohlich Award will be made for a 1994-95 fellowship. Therefore, application cannot be made for this fellowship until January 1994. Contact: Pia Quintano, Coordinator for Fellowships, Office of Academic Programs, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028.

**Fellowships in Conservation of Asian Paintings**

The Metropolitan Museum of Art

The Starr Foundation through the Metropolitan Museum awards fellowships for training in the conservation and mounting of Asian Paintings. This apprenticeship program includes learning the properties of various materials such as silk and paper, the use of specialized tools, carpentry and the development of technical, practical, and manual skills. Since work in this field requires the knowledge of both official languages is an asset.

The applicant should have a minimum of seven years’ experience in conservation practice affecting paper or book conservation as well as progressive responsibilities in the management of a laboratory; possess a graduate degree in paper conservation and a museum devoted to the art of architecture and its history, seeks a Head for its Conservation and Preservation Department, which has been made possible by a grant provided by the Museum Assistance Programmes of the National Museums of Canada.

The CCA collection materials are of a thematic nature and include four distinct collections: Photography, Prints & Drawings, Library and Archives.

The incumbent will administer the conservation, preservation and conservation science support programs for the CCA in consultation with the Director and Curators, as well as supervise the conservation staff. Please submit your curriculum vitae with references to: Manager of Human Resources, Canadian Centre for Architecture, 1920 Baile Street, Montreal, Quebec H3H 2S6.

Apply to: Ann A. Dyckman, Personnel Director, 201 Olin Library, Cornell University, Ithaca, NY 14853-5301. Call John F. Dean, for information.

Cornell University is an equal opportunity/affirmative action employer.

**Chief Conservator**

Worcester Art Museum

The Worcester Art Museum, the second largest fine arts museum devoted to the art of architecture and its history, seeks a Head for its Conservation and Preservation Department, which has been made possible by a grant provided by the Museum Assistance Programmes of the National Museums of Canada.

The incumbent will administer the conservation, preservation and conservation science support programs for the CCA in consultation with the Director and Curators, as well as supervise the conservation staff. Please submit your curriculum vitae with references to: Manager of Human Resources, Canadian Centre for Architecture, 1920 Baile Street, Montreal, Quebec H3H 2S6.

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**Positions Available**

**Book Conservator**

Cornell University Library

Cornell University Library has an immediate opening for a book conservator. Provide conservation treatment, assist in program development, and apprentice and staff training. Qualifications: An advanced diploma in conservation or apprenticeship completion certification. A minimum of two years’ experience.

**Head, Preservation/Conservation Department**

Brown University Library

Reports to the Associate University Librarian for Technical Services. Responsible for managing the preservation and conservation programs for the six libraries at Brown University, including oversight of the Library’s Conservation Laboratory and Bindery; developing short and long range preservation and storage plans and policies; supervising Bindery Manager and Conservator of Library Materials; writing grant proposals for preservation of general collections and other special preservation projects and serving as manager for funded projects; actively participating in state-wide preservation planning; conducting preservation education programs for staff, student assistants and the University community; implementing library storage recommendations; monitoring and revising the Library’s disaster plans and emergency control operations. Requirements: MLS degree from an ALA accredited library school; two to four years’ professional experience in an academic library; formal training in preservation administration; knowledge of current preservation and conservation techniques; demonstrated ability to plan projects, write reports and communicate effectively with staff at all levels, as well as with colleagues in the national preservation scene. Supervisory experience is desired. Salary: $35,200 minimum. Send letter of application, resume and names of three references to Marjorie Rubin, Brown University, Human Resources Dept., Box 1874/80007, Providence, RI 02912. Review of applications will begin on Oct. 15, 1992, and will continue until the position is filled. Brown University is an Equal Opportunity/Affirmative Action Employer.

**BROWN UNIVERSITY**

The Canadian Centre for Architecture, a study centre and a museum devoted to the art of architecture and its history, seeks a Head for its Conservation and Preservation Department, which has been made possible by a grant provided by the Museum Assistance Programmes of the National Museums of Canada.

The CCA collection materials are of a thematic nature and include four distinct collections: Photography, Prints & Drawings, Library and Archives.

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**Assistant Objects Conservator**

American Museum of Natural History

The museum is seeking an assistant objects conservator to work under the direction of the head conservator. Responsibilities include supervision of maintenance of ethnographic and archaeological objects, preparation of collection condition surveys, routine technical analysis,
supervision of interns, assistance in laboratory operations, and design of mounts and travel crates. Requirements include a graduate-level degree from a recognized conservation training program and a minimum of two years' practical experience (including museum experience). Salary to high $20s for this one-year position (which may be renewable). Excellent benefits. Submit resume to: Personnel Department, American Museum of Natural History, Central Park West at 79 St., New York, NY 10024-5192. An equal opportunity employer.

Assistant Archaeological Conservator
Rochester Museum and Science Center

The RMSC, a regional anthropological, history, and natural history museum, announces an 18-month position with annual stipend of $19,000 plus benefits. Assistant will be responsible for conservation aspects of NEH preservation grant project to rehouse prehistoric North American archaeological collections, including a condition survey, conservation treatments, designing specialized packaging systems for fragile artifacts, and monitoring the rehousing as performed by two collection assistants. Graduate of conservation training program or individual with equivalent training and experience in archaeological materials preferred. Please send resume, two references, copies of three treatment reports, and cover letter stating reason for interest to: Nancy Davis, Conservator, RMSC, 637 East Ave., Box 1480, Rochester NY 14603; (716) 271-4320.

Painting Conservator
University of Canberra

The National Center for Cultural Heritage Science Studies (NCCHSS) wishes to appoint a painting conservator to teach in the conservation of cultural materials courses. This appointment commences January 4, 1993. Under the direction of the course convenor, the successful applicant will be required to develop and teach the painting conservation major at the associate diploma, bachelor degree, and master degree levels and supervise research by undergraduate and postgraduate students. The major includes: teaching the history and technology of paintings and painting materials, introductory microscopy and photography, the causes of painting deterioration, and the techniques of painting conservation. The NCCHSS has a laboratory specifically designed for teaching painting conservation; the faculty and university provide other facilities.

It is essential that applicants possess a degree in cultural materials conservation (or an equivalent tertiary award), have in-depth experience in the conservation of Western easel paintings, and have at least five years' professional experience in the conservation of traditional and modern paintings in a variety of media, styles, and structure. Teaching experience while not essential, is highly desirable. The university, will meet removal and transfer expenses. Closing date: October 2, 1992. Salary: A$39,463-A$48,688 per annum. Contact officer: Marlene Eidelheit, Asst. Textile Conservator, Cathedral Church of St. John the Divine, 1047 Amsterdam Ave., New York, NY 10023; (212) 318-7523.

We are a general textile conservation laboratory with experience on large-scale textiles, especially tapestries. A background in dye chemistry and familiarity with storage systems is encouraged. Ability to work well with other colleagues and interns in a professional conservation laboratory atmosphere. Annual salary plus 12 days vacation the first year. Specified holidays and benefits. Contact: Textile Conservation Laboratory, Attn: Marlene Eidelheit, Asst. Textile Conservator, Cathedral Church of St. John the Divine, 1047 Amsterdam Ave., New York, NY 10023; (212) 318-7523.

Assistant Conservator

Phased Treatment/Collection Maintenance Program

The Research Library of The New York Public Library has an exceptional opportunity for an experienced Conservator in our Conservation Lab. Responsibilities will include treatment procedures as part of our phased treatment/collection maintenance program, fabrication of protective enclosures, archival processing & rehousing, collections storage and handling operations, inspection and coordination of commercial library binding, encapsulation and reformatting, aqueous and non-aqueous treatment and other conservation activities.

To qualify you must have a Master's degree from an accredited graduate conservation training program and professional experience in library and archival conservation treatment activities, or equivalent training and experience. A thorough working knowledge of conservation theory and techniques with completion of academic courses in organic, paper, and conservation chemistry as well as knowledge of diverse preservation problems of a large research library desirable.

This is a temporary position through July 1994 with expectation of renewal. We offer a starting salary of $28,598 plus excellent benefits. For prompt consideration please send resume in confidence to: Human Resources Dept. DC-1 Candidates selected for consideration will be contacted for an interview. An Equal Opportunity Employer M/F.

The New York Public Library

2nd Floor 5th Ave. New York, NY 10018

THE AMERICAN INSTITUTE FOR CONSERVATION OF HISTORIC & ARTISTIC WORKS
1400 SIXTEENTH STREET, N.W.
SUITE 340
WASHINGTON, D.C. 20036

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32 AIC News, September 1992
The Year's Fakes

A spate of reports describing the discovery of a number of forgery rings during the past year suggests that this may be one area not hit by the recent economic recession. France was the source of much of the illegal activity, although some works were sold at American auction galleries.

The year started off with the January arrest of a group in Besançon, France, who are alleged to have forged the bronze furniture of Diego Giacometti, as well as animalier bronzes. Sixty-five percent of the Giacometti bronze furniture sold at auction since 1986 is now thought to be fake. Articles by Giorgina Adam in the March 1992 Art News and by Nicholas Powell in the January 1992 Art Newspaper described the incident. The investigation was originally drug-related; police were closely watching Michel Gaiff, a gymnastics owner who was suspected of illegally dealing in anabolic steroids. But, in an amusing turn of events, routine phone taps revealed what must surely have been considered an unlikely interest in turn-of-the-century bronze sculpture and furniture on the part of Gaiff and his associates. These conversations led police to seize two vans filled with forged furniture and sculpture. Most of the products of this group were sold in American and French auction houses. Also implicated was Jacques Redoutey, Giacometti's official bronze founder, who produced illegal copies after the artist's death. Elsewhere, copies were made from molds that had been made from original pieces, differing slightly in size from Redoutey's pieces.

In April, bronze forgeries were again in the news. In the April 1992 Art Newspaper, Nicholas Powell reported on a huge cache of Rodin fakes uncovered in eastern France. The unraveling of this case began in January, when Paris and Dijon art dealer Guy Hains was indicted for "fraudulent imitation, sale of forgeries and false pretenses" following a police raid and seizure of 3,000 objects at a foundry at Luxeuil-les-Bains, in the Haute-Saône region of France. Police found fake bronzes, original Rodin plasters, and molds worth roughly 50 million francs (about $8 million). The investigation began in October 1991 when Hains became delinquent in paying his social security tax. The foundry is believed to have employed nine workers. Patina and chasing were added in workshops near Paris, where "Rodin was a specialty." In discussing the group's methods, Powell wrote: "Other turn-of-the-century artists, easy to fake because their works were frequently not numbered, were also produced there. Hains allegedly took mouldings of existing works to fake minor artists, while using original casts for Rodins." The French newspaper Le Figaro reported that one major fake created by Hains, *L'Age d'airain*, was sold in 1989 at Drouot in Paris for 3.6 million francs (about $700,000).

Hains had legitimate links with Georges Rudier, nephew of Rodin's own bronze founder, Alexis Rudier. It is not known, however, how Hains acquired original Rodin plaster casts. Many of these casts are now owned by the Musée Rodin, which inherited the property rights to Rodin's unpublished work. Since 1982, when Rodin's work became "public domain," the Rodin Museum has been finding an average of five bronzes per year from the artist's unpublished casts.
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Quality Products • Innovative Technologies • Caring People
April the seizure of one of the world’s largest sources of fraudulent prints. The 18-month undercover effort by the U.S. Postal Inspection Service, the U.S. Attorney’s Office for the Eastern District of New York, and the Federal Trade Commission culminated in the seizure of more than 75,000 fraudulent prints sold as original works by Chagall, Dalí, Miró, and Picasso. The federal agencies filed suit against the family of Leon Amiel, owners of Original Artworks, Island Park, Long Island. The organization allegedly sold fraudulent prints as original works at more than 100 art galleries in England, Denmark, Sweden, Belgium, Germany, Switzerland, Canada, and the United States. The FTC said documented consumer losses could exceed $11 million. This is the first time a reputed supplier of such works has been prosecuted.

Fakes can be especially troublesome in contemporary art, because provenance is not yet clearly established and because the sometimes more mechanical or conceptual nature of the objects may make attributions difficult once the artist dies. A recent problem of this type has emerged in evaluating the work of Jean-Michel Basquiat, the Warhol-trained artist whose works were sold at auction during the 1980s for hundreds of thousands of dollars. Basquiat, who died at age 27 of a heroin overdose, is the subject of a major retrospective at the Whitney Museum this fall.

In a December 1991 article in Art Newspaper, David D’Arcy discussed the problem of Basquiat fakes. Apparently, when

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**Statement of Ownership, Management, and Circulation**

AIC News, November 1992 3

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The AIC accepts position available ads only from equal opportunity employers. The cost of Grants and Internships, Position Available, and Classified Ads is: $.85 per word for members and $2.00 per word for non-members; minimum charge is $50.00.

The cost of display ads is:

- 1/4 page $150;
- 1/2 page $275;
- 1 page $350;
- one full page $575.

Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

AIC News staff: Carol Christensen, Editor. Marcia M. Anderson, Production Editor. Heather Hagan, Program Assistant.

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Basquiat lived in the East Village in the early 1980s, he "developed the habit of leaving his mark on hundreds of doors, walls, panels," as was usual with many of the so-called "graffiti artists." Sometimes these inscriptions were done on whatever support was available in exchange for drugs or sexual favors. Ordinarily, the motive for creating art objects does not influence their value, but, according to D'Arcy's article, apparently Basquiat was so promiscuous and so frequent a drug user that these ubiquitous "payments" are literally flooding the market with objects whose aesthetic value is dubious. Furthermore, their summary nature makes them easy to imitate. D'Arcy reported the complaints of dealers who are frequently shown inept copies made by past cronies of the artist who are now hard up financially.

Further complicating the situation is the claim by some that Basquiat "followers" are now creating works "virtually indistinguishable" from those of the artist himself (Fernando Alvion, an Angolan artist who exhibits at Magidson Gallery, was cited). D'Arcy suggests this trend may resemble "designer clothing knock-offs," hardly a surprising development when one remembers that designs by graffiti artists such as Keith Haring frequently adorned T-shirts and sweatshirts during the 1980s. Finally, there is the issue of Basquiat's late works, now widely believed to have been painted by a studio assistant, who described the artist as being very "strung out" during this period. D'Arcy reports that an unnamed assistant told him Basquiat would order a canvas with a prespecified colored background and would then turn up "unpredictably" to scrawl words or designs on the canvas to "finish" it. These and other disquieting details, which are coming to light as more becomes known of Basquiat's life-style, raise serious questions about the attribution and, for some critics, even the validity of the artist's work. Ironically, the man who was most able to distinguish real Basquiats from fakes, the owner of the New York gallery where Basquiat showed in his final years, has just disappeared, leaving a wake of unpaid bills behind him, so it appears there will be no further help from that quarter.

If the number of reported forgeries was up this year, so was interest in the subject. Ground was broken in the fall of 1990 with the British Museum's popular show, "Fake: The Art of Deception." In the last 12 months, there have been two articles on forgers published in major periodicals. In November 1991, Christian Goller, the Austrian artist responsible for faking the Grunewald bought by the Cleveland Museum of Art, was profiled in Art and Antiques. The July 1992 issue of the same magazine detailed the career of the greatest forger of Oriental painting. This year also saw the publication of Eric Hebborn's book revealing his forgery of Old Master drawings, the airing of a PBS television documentary entitled "The Fine Art of Faking It," and the imminent reissue of Clifford Irving's 20-year-old biography of the forger Elmyr deHory.

In fact, deHory seems to be staging something of a posthumous comeback in what can only be described as a ludicrous turn of events. According to the February 1992 Museums Journal, it appears deHory's forgeries may now themselves be forged. The journal reported that London Evening Standard critic Brian Sewell criticized a summer 1991 show and sale of deHory's works at Bonham's, London, as containing many works that were no more than "a few months old." Sewell claimed to have discovered still-wet paint on one painting, which can hardly have been painted by deHory, who died in 1976. Bonham's claimed the wet paint could be explained by the fact that the picture had undergone recent conservation work.

It is possible that this year's recent large number of reported forgeries may be fallout from the excessive 1980s, when skyrocketing prices in the art world made the creation of forgeries increasingly profitable. Although one is tempted to see the problem as peculiar to France, this may not be the case. Martin Monestier, who has recently begun to publish a yearly list of stolen artworks, is described in the March Art Newspaper as saying that 70 percent of all art stolen in the world disappears in France and Italy, two-thirds crosses into Holland and Belgium, where punishment is lighter, and a large proportion ends up in the United States. One wonders if forgeries follow a similar route.

One of the more depressing aspects of the recent forgery accounts is how many were discovered accidentally, while investigating drug or tax crimes, rather than through technical and stylistic analysis undertaken on questioned works. Obviously, owners of such works are not generally eager to come forward and declare publicly that their art investments are worthless and their connoisseurship wanting. And then there are the forgeries that are never discovered. After all, we only read about forgers who have been caught. This is one professional group that doesn't brag about its triumphs.—Carol Christensen.
From the President

Paul Himmelstein

The General Session at the 1993 annual meeting will focus on collections in historic buildings, a topic that, at first glance, may seem to be of limited interest to some of you. But I believe that most AIC members will find a great deal of material that will be applicable to their own practices. For example, one session will deal with aspects of relative humidity—its control by mechanical and nonmechanical means, new research into appropriate levels for various types of materials, monitoring, treatments to reduce susceptibility of objects to RH fluctuations, and ethical questions related to nonideal environments. Case studies, with presentations by both the conservators and the other professionals involved in each project, will lead to discussion of appropriate strategies for solving the difficult problems of meeting the preservation needs of collections and the historic structures that house them.

This special topic is a continuation of the two symposiums that were held at the 1990 and 1991 APT meetings. One of the results of those symposiums was the New Orleans Charter for the Joint Preservation of Historic Structures and Artifacts (see column on right). The charter has been endorsed by the boards of APT and AIC as well as by the National Conference of State Historic Preservation Officers, and international groups have expressed an interest in endorsing it as well.

Susan Maxman, president of the American Institute of Architects, said in her keynote address to the 1992 APT conference in Philadelphia that she believes historic preservation will be a major part of the future of the architectural profession. Already it is estimated that 80 percent of the work architects do is on existing structures. The AIC special session will be an important chance for AIC members to discuss this important issue and to share their views with preservation professionals from other fields. Registration information for the 1993 AIC annual meeting will be arriving in the mail in January. Please plan to attend.

New Orleans Charter for the Joint Preservation of Historic Structures and Artifacts

Arising from a concern for the coexistence of historic structures and the artifacts housed within them;
Recognizing our responsibility as stewards to provide the highest levels of care for the structures and other artifacts placed in our care;
Recognizing that many significant structures are used to house, display and interpret artifacts;
Recognizing that historic structures and the contents placed within them deserve equal consideration in planning for their care;
Recognizing that technologies and approaches will continue to change; and
Recognizing that those involved in preservation are part of a continuum, and are neither the first nor the last to affect the preservation of historic structures and artifacts;

We, therefore, adopt these principles as governing the preservation of historic structures and the artifacts housed in them:

1. Institutions’ statements of mission should recognize the need to preserve the unique character of both the historic structure and artifacts.
2. The preservation needs of the historic structure and of the artifacts should be defined only after study adequate to serve as the foundation for the preservation of both.
3. Requisite levels of care should be established through the interdisciplinary collaboration of all qualified professionals with potential to contribute.
4. Appropriate preservation must reflect application of recognized preservation practices, including assessment of risk before and after intervention, and the expectation of future intervention.
5. Measures which promote the preservation of either the historic structure or the artifacts, at the expense of the other, should not be considered.
6. Regarding public use, the right of future generations to access and enjoyment must outweigh immediate needs.
7. Appropriate preservation strategies should be guided by the specific needs and characteristics of the historic structure and artifacts.
8. Appropriate documentation of all stages of a project is essential, and should be readily accessible and preserved for the future.
9. The most appropriate action in a particular case is one which attains the desired goal with the least intervention to the historic structure and the artifacts.
10. Proposed preservation strategies should be appropriate to the ability of the institution to implement and maintain them.

YOUR DUES MAKE THE CONTINUED OPERATION OF AIC POSSIBLE!

Renewal notices were mailed in mid-October. Please pay your 1993 membership dues promptly, complete the membership and referral questionnaire, and mail today. A $15 late fee will be assessed as of February 1, 1993.
From the Executive Director

Sarah Z. Rosenberg

In a recent publication of the President’s Committee on the Arts and the Humanities, the value and importance of the arts in education, in civic life, in international affairs, in the economy, and in themselves is eloquently explained and richly demonstrated with quotations and examples from the sages of humankind. Written by Elizabeth Murfee, *The Value of the Arts* is filled with evidence of the direct contributions and value of the arts to American society. The publication could not have been issued at a more opportune time. It is a welcome antidote during this election year, when public opinion and legislative attention have been focused on what is art, the role of the federal government in support of the arts, and the place of art in society. My favorite quote is from Alfred North Whitehead: "A million sunsets will not spur on men toward civilization... It requires Art to evoke into consciousness the finite perfections which lie ready for human achievement... Thus, in its broadest sense, art is civilization." Copies of the report are available from the AIC office.

In legislative matters, the House and Senate Interior Appropriations conferees have recommended funding of $177.413 million for the National Endowment for the Humanities (NEH), $174.459 million for the National Endowment for the Arts (NEA), and $28.753 million for the Institute of Museum Services (IMS). These amounts represent a $1.458 million increase for NEH and $1.754 for IMS over FY 1992. For the NEA it represents a $1.496 million decrease.

As for publications, you should by now have in hand the 1993 *Directory* and the summer issue of the *Journal*. You may have wondered why they were packaged and mailed together. The answer is there was a considerable saving in postage and mailing costs. You will note two changes in the *Directory*: there is a separate listing of conservators in private practice (pages 205–12), and we have added natural science to the list of specialties. The 1994 *Directory* will include fax numbers. If you would like your fax number listed, please be sure to include it on the 1993 membership renewal form mailed to you in mid-October. We made every effort to ensure that the information in the *Directory* is correct as of June 26, 1992. Please review your listing and call the AIC office if there is an error. We will prepare a list of corrections for the January issue of *AIC News*. The cost of printing the 1993 *Directory* was largely covered by the advertisements we sold. When you order from the advertisers, please let them know that you saw their ad in the *Directory*.

The staff is busy gearing up for our 21st annual meeting in Denver, June 1–5, 1993. Registration information will be mailed in January, but it’s not too early to mark your calendar now and plan to attend. The Program Committee is hard at work selecting papers for the general session. A preliminary list of invited speakers and topics appears on page 13, as does a call for works of art by AIC members to be exhibited in Denver. The AIC Art Show was a tremendous success in Buffalo, and we now plan to hold one...
Public Outreach Update

I would like to thank the outgoing director of public information, Doris Hamburg, for all of her hard work and thoughtful consideration in the development of a direction for public information, brochures, and other public outreach efforts. Because of the activities Doris initiated, we are now ready to go forward with programs to increase public awareness of conservation and AIC.

We are looking for enthusiastic volunteers to help in this effort. Educational projects that have been initiated and need your assistance include: the development of a series of posters to inform people about conservation and our referral system; the creation of a traveling exhibition on conservation; the production of additional AIC informational brochures; the writing and distribution of articles on conservation to allied professional newsletters as well as national publications. Your ideas are welcome.

POSTERS: AIC publicity posters will be produced with the aim of informing the public about conservation and the informational services that AIC provides. A number of messages have been suggested. Do you have an idea for a message or an image that could be used with any of the following?

- "So much of our future lies in preserving our past."
- "Conservation is not just for the birds."
- "Beauty's only skin deep."
- "Conservation is a race against time."
- "Here today—gone tomorrow."

EXHIBITION: Planning has begun for a traveling exhibition to educate the public about conservation. This exhibition will encompass several subjects, focusing on what is involved in the long-term preservation of works of art; agents of deterioration and their mitigation; examination and scientific analysis; and authentication and attribution. If you would like to participate in the development of the exhibition, or simply have a few ideas of your own about what you would like to see included, please let me know.

BROCHURES: A general brochure on caring for objects is in the works. We would like to produce a few more on the following subjects: relative humidity and temperature; light; pest control; construction materials; framing and matting; authentication; and disaster preparedness.

OTHER OUTREACH ACTIVITIES: We have begun to contact auction houses, corporate collectors, and other groups with information about AIC. Next we would like to organize outreach on a regional level for antique shows and craft fairs, where AIC might have a staffed booth with publications and brochures available to the public. We would also like to produce informal outlines and bibliographies to aid conservators in speaking to the public about conservation. Brochures are always available for these events from the AIC office. If you are interested in helping to organize these efforts, please contact me.

Participating in public outreach activities is a wonderful opportunity to help shape the public presence of AIC. Please contact me with ideas for programs you would like to see implemented, and volunteer in this important undertaking.—Pamela Hatchfield, Director, Public Information.

Membership News

The Membership Committee is pleased to announce the following new PAs:

- William A. Real
- Constance S. Silver
- Julie Kampelman Stevenson
- Carol Stringari

Computer User's Update

GET READY FOR DENVER: Do you use a computer to manage your private practice? Do you keep records on a database or use a word processor in your lab or studio? Do you use computer imaging in documenting any of your projects? Are you using a modem or electronic mail? Think about sharing your system with colleagues. If there is much interest, the Computer User Group will set up a drop-in center at the Denver AIC meeting near the exhibit hall. Those who have software or gizmos they wish to share may sign up for time to use available computers. The room will house a limited number of visuals such as poster-demos and handouts. A schedule will be published ahead of time (this column, next newsletter) and posted at the AIC meeting for those wishing to attend demos. (If you can lend us an IBM-PC or clone or a Macintosh for a day, please speak up.) Please respond by calling Lisa Mibach at 216-771-8080, or send the form below to her at Constance S. Silver, Oberlin, OH 44074.

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From the Editor

Carol Christensen

I have been very busy during the last few months discovering how little I know about evaluating toxicity, following the publication of the Materials and Health and Safety columns in the September 1992 AIC News. I made a big mistake in calling propylene glycol monomethyl ether (PGME) nontoxic. I should have said that although PGME is less toxic than cellosolve, it is still classified as a toxic substance. The TLV-TWA for PGME is 100; the TLV-TWA for cellosolve is 5. Any substance with a TLV-TWA of 100 or lower should be used with caution, and incidentally, turpentine and Stoddard solvent, which also have TLV-TWA's of 100, fall into this category as well. Please be sure to read the correction in the Health and Safety News column, which contains accurate data supplied by industrial hygienist Monona Rossol. I also want to note that Chris Maine and Susanna Griswold, who gave me the data on PGME, did not see my article after it was written, and so they were unable to point out to me that the term "nontoxic" was incorrect.

My recent experience has shown me that evaluating the safety of solvents is not always a straightforward matter and that it is not wise to rely on manufacturers' claims. Assuming that there may be readers out there as unclear on these matters as I was until recently, AIC News has asked Monona Rossol, president of ACTS, Inc., to contribute an article to an upcoming issue of AIC News on the significance of TLVs in assessing laboratory hazards. This subject is vitally important to all of us, especially since many of the materials we use have had threshold limit values lowered in recent years. I am sure readers will look forward as much as I do to becoming better informed on this subject.

I would like to note that this issue of AIC News marks my first anniversary as editor. I think we have come a long way during the past year in making this publication more responsive to readers' needs, but I realize things haven't been perfect. We regret that there have been occasional inaccuracies as we try to report on a broader spectrum of subjects for you. Please bear in mind that we are trying both to expand and to improve our newsletter with no increase in staff, resources, or time. Especially time—all submissions received for each deadline must be processed, reviewed by the editor, copyedited, produced, and printed within four weeks in order for you to have the issue in hand at the beginning of each publication month, six times a year. The number of weeks in a month are beyond our control. In any case, we are still anxious to know what subjects you would like to read about. If you have suggestions, please call the AIC office at: (202) 232-6636. And to those of you who have called or written to say how much you like the new AIC News, thanks for your support.

Health & Safety News

CORRECTION

The Materials column of the September 1992 AIC News contained misleading toxicity information on propylene glycol monomethyl ether based on data supplied by the manufacturer. Intended as an editor's note, a reference to the column also appeared in the Health and Safety News column (this column was erroneously credited to chair Sandra Blackard, when in fact the entire committee contributes to the column). Monona Rossol, the industrial hygienist who is an adviser to the Health and Safety committee, was not consulted before the information was printed. In the future, Rossol and the committee will review information in this column before it is published.

Rossol has provided the following correction: The information published in the September 1992 AIC News stated that propylene glycol monomethyl ether (PGME) is a "nontoxic" substitute for cellosolve. This is not the case. The editor made the "nontoxic" claims on the basis of information provided by the manufacturer, ARCO Chemical Company. Included were data showing only minor effects in various animals by inhalation at 3,000 ppm. In addition, ARCO cited human data from the 1970s when human volunteers were commonly exposed to new chemicals and their reactions noted. The data (a
male subjects had developed eye irritation and increased blinking, two complaints of throat irritation, and one had a headache. As the concentration of PGME in the chamber increased, men began dropping out. After 1,000 ppm only one man remained, and he stayed until 2,050 ppm was reached. At this point, he experienced severe lacrimation, eye spasms, and throat irritation, and he was unwilling to breathe through his nose because of pain. Far from being "low toxicity" as ARCO claims, PGME has been assigned a TLV-TWA of 100 ppm. This puts PGME in the same range of toxicity as other solvents with a 100 ppm TLV, such as turpentine, xylene, and Standard solvent. However, it is still wise to substitute PGME for cellosolve, whose TLV is 5 ppm.

PGME also has other hazards, some of which are summarized below:

- "CAS #107-98-2 (for the alpha isomer)
- "ACGIH TLV-TWA = 100 ppm; TLV-STEL = 150 ppm; OSHA (PEL) and NIOSH (REL) exposure limits are the same.
- "Skin absorption of PGME is expected to be a significant source of exposure, but it has never been studied or quantified.
- "Reproductive/cancer hazards: Assumptions about the metabolism of PGME in animals and extrapolation from short-term tests and very few studies indicate it is probably not a reproductive hazard. Cancer tests have not been done.

A discussion of reproductive toxicity must also consider the two isomeric forms of PGME. The data above are for the more common alpha isomer. The beta isomer of PGME (2-methoxyl-1-propanol, CAS #1589-47-5) is expected on the basis of preliminary studies to be a reproductive hazard. AIC members should ask about the presence of this isomer in any commercial PGME they purchase. For example, ARCO's Materials Safety Data Sheet indicates that ARCOSOLV PM™ contains 2 percent 2-methoxy-1-propanol.

For additional information, see "NEG and NIOSH Basis for an Occupational Health Standard: Propylene Glycol Ethers and Their Acetates" (U.S. Department of Health and Human Services, Centers for Disease Control, 1991). Write to: Publications Dissemination, DSDTT, National Institute for Occupational Safety and Health, 4676 Columbia Pkwy., Cincinnati, OH 45226. Ask for a free copy of DHHS (NIOSH) publication no. 91-103.

NEW PEL FOR METHYL-ENEDIANILINE (MDA), a component of some epoxies: The new PEL-TWA is 0.01 ppm with PEL-STEL (15 minute limit) of 0.1 ppm. The PEL reflects only the inhalation hazard, but cancer in rats and mice can be induced through ingestion and skin absorption as well as inhalation. MDA is also extremely toxic to the liver of animals at very low doses. (This new standard for MDA will not be affected by the court ruling described above.) Anyone who uses the chemical MDA in significant amounts should request a copy of new standards for MDA from the local OSHA office. However, exposure to MDA should be eliminated whenever possible. MDA can be found in two-part polyurethane systems, some epoxy systems, dyes, and some organic pigments; check the Material Safety Data Sheet (MSDS). All of these substances, even without MDA, warrant use with local exhaust ventilation. When MDA is identified in an epoxy hardener, an alternative epoxy system should be used. (Along with those containing MDA, other epoxy chemicals that should be avoided completely include: 2-nitropropane and 4-vinyl-1-cyclohexane diepoxide; whenever possible, avoid glycidyl ethers and glycol ethers.) ACTS FACTS 6, no. 9 (September 1992). Monona Rossol, editor, New York, NY 10012.

METHYL BROMIDE: New information on methyl bromide insecticide fumigant encourages preventive approaches and nonchemical treatments. First, new regulations will make methyl bromide more difficult to use. "The EPA is developing regulations which would add methyl bromide to the list of class I ozone-depleting substances under the Clean Air Act Amendments of 1990." Second, its long-term hazards have been studied by the National Toxicology Program (NTP). Although they found "no evidence (NTP cancer category) of carcinogenic activity in adult male and female mice," they did find "degenerative changes in the brain and heart, and damage to the nose." Conservators should already be aware of methyl bromide's potential to damage the central nervous system and its low PEL-TWA and TLV-TWA of 5 ppm. A certified applicator and approved fumigation chamber are required for its use. ACTS FACTS 6, no. 7 (July 1992). Monona Rossol, editor, New York, NY 10012.

TOLUIDINE RED PIGMENT: The National Toxicology Program (NTP) tested this pigment, also known as hansa red. This is an example of a pigment with no TLV or PEL. "It was nominated for testing in part because of the lack of information on its toxicity . . . The two-year study showed some evidence (NTP cancer category) of carcinogenic activity in male and female rats, and in male mice. There was no evidence (NTP cancer category) of carcinogenic activity in female mice. There were also other effects such as kidney and thyroid damage." These tests also raise questions about the safety of other chemically related hansa pigments.

Toluidine and other pigments are hazardous only if they get into the body by inhalation, ingestion, or excessive skin contact. Most dangerous is inhalation of powdered pigments, dust from sanded or flaking paints, mists from spraying or airbrushing, or vapors from heating them. Ingestion and skin contact can be prevented by never eating, drinking, or storing food in work areas.
FAIC Endowments

To meet the needs of students to attend the AIC annual meeting and other professional meetings and to respond to the ever-increasing demand for grant funds, the board has again determined that in 1993 applications for funds will be accepted only from students to attend annual meetings. The board is particularly grateful to the following Specialty Groups that have donated funds for this purpose: Book and Paper, CIPP, Photographic Materials, Textiles, Objects, Paintings, and Wooden Artifacts.

The deadline for submission of all endowment applications, including those to the Carolyn Horton fund, is February 1, 1993.

FAIC Conservation Services Referral System

The number of requests for referrals has increased from 35 to 49 a week. The Conservation Services Referral task force met in August and modified the form that is included in the membership renewal information mailed in mid-October. They devised a mechanism for determining user satisfaction with the system and discussed dissemination of information about the system and future needs. The next meeting of the task force will be held in January or February, 1993. If you have questions or suggestions about the system, please contact Christine Smith, task force chair.

Publications

AIC continues to sell publications of interest to members at a discount. The recent best sellers are Caring for Your Collections (Abrams), eds. National Committee to Save America's Cultural Collections, and Guide to Environmental Protection of Collections, by Barbara Appelbaum. To order, use the form in the 1993 Directory (p. 260), or call the AIC office.

CHEVALIER CONSERVATION

For three generations, Chevalier Conservation has been cleaning and repairing Europe's greatest collections of fine rugs and tapestries.

With facilities in France and America, Chevalier Conservation clients include the Louvre Museum, the Versailles Palace, the Frick Foundation, the Cleveland Museum of Art, and the National Museum of Fine Arts in Buenos Aires, as well as many private collections.

The quality of conservation and restoration is superb; the wet cleaning system is the most sophisticated in the world.

The specialty - treatment of Aubusson, Savonnerie and significant oriental rugs as well as antique and contemporary tapestries.

The results - unsurpassed care of fine and fragile rugs, including very large carpets and tapestries and other textiles.

Wet cleaning rates range from $10 to $25 per square foot. Restoration is additional. Door-to-door transportation within 60 miles of Stamford is free of charge, as are estimates. For further information or an estimate, please call Stan Olsheski, Director and VP, USA.

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1992 HONORARY MEMBERS

At the 1992 annual banquet in Buffalo, honorary memberships in the AIC were conferred on Paul N. Banks, Elisabeth West FitzHugh, and Bernard Rabin in recognition of their distinguished contributions to the advancement of knowledge in the field of conservation.

The following profile is taken from Eleanor McMillan's introductory remarks at the award ceremony.

PAUL N. BANKS's career began in printing, with particular interest in book printing. After studying printing management at the Carnegie Institute of Technology, he worked in printing and publishing. He also studied hand bookbinding, which led to his interest in book restoration and his work with noted book conservator Carolyn Horton. He served as conservator and head of the conservation department of the Newberry Library in Chicago for 17 years.

Eleanor McMillan reflects, "I first met Paul Banks in the 1960s, when, as a budding paper conservator, I attended a course on the conservation of book and archival materials that he gave in Cooperstown one summer for the New York State Historical Association. I remember being absolutely overwhelmed by the amount of knowledge he possessed. And I remember driving around Cooperstown with him in his racy Triumph convertible."

In 1981, Banks left the Newberry to establish the first graduate training programs in library and archives conservation at the School of Library Service, Columbia University, which he directed until 1987. He held the position of research scholar until this fall, when he joined the faculty of the Graduate School of Library and Information Science at the University of Texas, Austin, to which the Columbia program has moved.

Banks has taught, lectured, and published widely. He has presented invited papers in Mexico City, Florence, Ottawa, and St. Petersburg. His publications include the articles on preservation in the Encyclopedia of Library and Information Science and the Encyclopedia of Library History, the chapter on environment for a textbook on preservation to be published by the American Library Association, and numerous articles on the conservation treatment of books, professional education and standards in conservation, and environmental standards for book and document conservation.

Banks helped with the rescue of books in Florence following the flood of 1966. In 1980 he received a Guggenheim fellowship. He has served as president of AIC and as a member of many committees and advisory councils, including the Advisory Committee on Preservation of the National Archives and Records Administration. He has consulted for many institutions, including the Library of Congress, Johns Hopkins University Medical Archives, and the Georgia Department of Archives and History.

Banks's principal research interests are the theory of library and archives conservation and the effects of environment on collections. He is currently working on a book on conservation theory.

The following profile is taken from W. Thomas Chase's introductory remarks at the award ceremony.

ELISABETH WEST FITZHUGH was born in Beirut, Lebanon. She majored in chemistry at Vassar College and did graduate work in chemistry and biochemistry at the American University, Beirut. She was assistant to the curator of the Archaeology Museum, American University of Beirut, 1948-50, and was a member of the Iraq-Jarmo Expedition of the Oriental Institute of Chicago in 1950-51. She received a diploma in the archaeology of western Asia and archaeological conservation from the University of London in 1954.

Her association with the Freer Gallery of Art began with an interview with R. J. Gettens and her placement as assistant in technical research in 1956. When she left in 1964, it was to raise a family. In 1969, FitzHugh came back to the Freer to work chiefly on a special research project on pigments in Japanese paintings. In 1976, she assumed a post as conservation scientist, first at the Freer and since 1985 also at the Arthur M. Sackler Gallery. On her retirement in 1991 she accepted the position of research associate. A highlight of her career was the identification of Han blue and Han purple, two previously undescribed early Chinese synthetic pigments.

FitzHugh edited several publications including the Gettens Memorial Volume (vol. 11) of Ars Orientalis and volume 3 of Artists' Pigments: A Handbook of Their History and Characteristics (in preparation, for the National Gallery of Art). She has authored, co-authored, and reviewed many other publications.

A 1990 recipient of the Rutherford J. Gettens Award, FitzHugh has served the AIC as Ethics and Standards Committee chair (1980-82); vice-president (1982-84); and president (1984-86). She is probably best known to the membership as the editor of the Journal of the American Institute for Conservation, a post she has held since 1989.

The following profile is taken from Sue Sack's introductory remarks at the award ceremony.

BERNARD RABIN came to conservation after studying painting at the Newark Art School and restoration with Victor Bruno in the late 1930s. He had been associated previously with Rabin and Krueger Gallery as a frame maker, gilder, and ornamental frame restorer. Returning from military service in World War II, he worked as a commercial restorer until he met Sheldon and Caroline Keck at a Cooperstown seminar in 1956. He took the one-year pilot course in conservation that was given by the Kecks at the Brooklyn Museum in 1957-58. Rabin then ventured to Florence, for an internship at the Uffizi Museum (1959-61), where he was the first American student in conservation.

Rabin reestablished his private conservation practice in 1960 and over the years worked for numerous institutions as well as major collectors. His clients have included the Newark Museum; Montclair Art Museum; Carnegie Mellon Art Gallery; Art Museum, Princeton University; and Norton Simon Museum, where he continues to work.

Rabin was among the first group of Americans to help in Florence after the floods of 1966, and in 1967 he was appointed head of the American restoration effort there. He returned again to Italy in 1977 as head of the group that restored the works damaged in the Friuli earthquake.
At the 1992 annual banquet in Buffalo, Eleanor McMillan and Carolyn Rose received Rutherford John Gettens Merit Awards for outstanding service to the AIC.

ELEANOR MCMILLAN has been coordinator of conservation education and training at the Conservation Analytical Laboratory (CAL), Smithsonian Institution, since 1987. Her career at the Smithsonian Institution began in 1963 as conservator trainee and then as a conservator specializing in paper conservation; supervisor of conservation of paper, objects, and furniture; overall supervisor of conservation; and coordinator of conservation education and training. Her training includes a B.A. from Radcliffe College, Harvard University, followed by a certificate in studio arts from the Art Students' League, New York, and an apprenticeship in paintings conservation at the Walters Art Gallery, Baltimore. McMillan has through the years supplemented her training with courses in paper conservation, chemistry, metal conservation, and management and supervision.

An active member of AIC, she has served as co-chairman of the Local Arrangements Committee for the 1984 meeting in Washington and member of the Ethics and Standards, Bylaws, and Education Affairs committees. She is also active in the Washington Conservation Guild, IIC, AAM, National Trust for Historic Preservation, International Council of Monuments and Sites, and International Council of Museums.


Paul Himmelstein remarked, "I've never seen Eleanor lose her cool, nor do I remember a time when she was in a bad mood. She seems to be able to keep things in perspective, even when others are jumping overboard. She is usually the one to sum things up and calm things down during the AIC business meetings."

When away from CAL, McMillan is an avid scuba diver. She also has the distinction of being one of the first women admitted to the Cosmos Club in Washington.

CAROLYN L. ROSE's conservation career began in 1970 at the Conservation Analytical Laboratory, Smithsonian Institution, where she held a summer internship after her junior year at Sweet Briar College. In 1971, she accepted a position as a conservation technician in the Anthropology Department, National Museum of Natural History, and rose through the ranks to laboratory head there and to senior research conservator at the museum.

She began teaching at George Washington University (GWU) in 1973, when she set up and ran a laboratory in conjunction with the George Washington University Etruscan Art and Archaeology summer program in Sienna, Italy, with a restorer from the Uffizi. She also taught an introductory course in preventive conservation and archaeological conservation method and theory. In 1976, she was awarded a M.A. in special studies in anthropology, art history, and applied sciences from GWU.

Since that time, Rose has maintained her interest in conservation education and over the years has taught workshops in preventive conservation in six countries, given more than 100 public lectures, and supervised more than 60 graduate interns from the United States and abroad.

Rose has also worked diligently for the AIC and served as chair of the Objects Specialty Group from 1983-86 and chair of the Membership Committee from 1989-91. A founding member of the Society for the Preservation of Natural History Collections, she is president-elect of the society. Rose was recently awarded the Medal of Honor at the first International Symposium and World Congress on the Preservation and Conservation of Natural History Collections in Madrid, Spain—the only American and only conservator to receive such recognition.

Rose was recently seen on African television answering questions about the preservation of museum collections. She has assisted well over 1,000 professionals from other museums who have called or asked for her assistance. One year she logged her daily phone calls, and they numbered more than 4,000 for the year.

Rose is currently senior research conservator at the National Museum of Natural History and adjunct associate professor at George Washington University.
Collections in Historic Buildings

June 1-5, 1993
Denver, Colorado

An array of professionals dealing with the special problems posed by collections in historic buildings have been assembled to address the following topics from a variety of perspectives and to share their experiences.

- Adaptation of mechanical systems to needs of specific buildings, collections, and the cultural institution's programs
- Appropriate use of non-mechanical methods
- Relative humidity needs of buildings vis-à-vis tolerance of collections
- Use of passive methods to control relative humidity
- Appropriate use of environmental monitoring devices
- Susceptibility of artifacts to incorrect relative humidity and subsequent deterioration
- Series of case studies to illustrate the above

Among others, the speakers include: Barbara Appelbaum, and Paul Himmelstein, Appelbaum and Himmelstein, New York City; Dennis B. Brown, AIA and founding partner of Geier, Brown, Renfrow Architects now heading a consulting practice; John Fidler, Superintending Architect of English Heritage, London, England; Anne Jordan, Supervisory Curator, Roosevelt-Vanderbilt National Historic Sites; William P. Lull, Principal, Garrison/Lull; Stefan Michalski, Senior Conservation Scientist, Canadian Conservation Institute; Robert Mussey, Chief Conservator, Robert Mussey, Inc., Boston; Bridg Sullivan, Chief Conservator, Collections Conservation Branch, Cultural Resources Center, National Park Service; Steven Weintraub, Environmental/Conservation Consultant, Art Preservation Services, New York City; Sara Wolf, Conservator, The Textile Museum, Washington, D.C.

Second Annual Art Exhibit

CALL FOR ENTRIES Plans are under way for the second annual exhibit of AIC members' original works of art and craft. The scheduled dates are May 28–June 5, 1993, at the YWCA Gallery on the second floor of the the historic Masonic Building in Denver. Since the gallery is only a block from the Hyatt Hotel and near many restaurants, it should be possible for most members to fit a visit into our busy conference schedule.

The exhibit will be nonjuried, but because the YMCA Gallery is relatively small, selection will be made on a first-come, first-served basis. Only one work from each member can be accepted, and some pieces may have to be rejected because of size. Please be advised that light levels in the gallery may be higher than would be acceptable for long-term exhibits because of two large plate glass windows to the outside and one to the atrium of the building.

Each exhibitor will be responsible for the costs of shipping his or her artwork to Denver. If possible, pieces should be retrieved from the gallery at the conclusion of the annual meeting, but if they must be shipped, the exhibitor is responsible for the costs. A price list will be compiled for those who would like to offer their works for sale.

We expect the exhibit to be as compelling as last year's, and we hope it will get some attention in the local press. If you are interested in exhibiting your work, please send a slide or photograph along with a written description of the piece, including title, date, technique/medium, support, dimensions, and how it should be displayed (i.e., hung from a wall, on a base, on the floor, in front of the window) to: AIC Art Exhibit, c/o Jane Dalrymple-Hollo, 3336 14th St., Boulder, CO 80304. The deadline for submission of the slide or photo and information sheets is February 15, 1993. In early March all participants will receive further details.—Jane Dalrymple-Hollo

PROCEDURES FOR HOLDING SPECIAL EVENTS

The number of special events scheduled at AIC annual meetings has increased dramatically. To better and more fairly accommodate all the requests, the following procedures were adopted in 1992. They worked well and are in effect for 1993.

1. Members considering holding a special event must complete a facilities use form, available from the AIC office. The form includes the title of the session, name of the responsible person, size of the group, proposed time frame, and audiovisual and refreshment needs. Costs associated with holding the meeting must be met by the sponsoring group or covered by tickets purchased by registrants.

2. The deadline for submission of requests for special sessions/events is December 1. All scheduled events will be listed in the annual meeting program.

3. The AIC staff will forward the completed forms to the program chair, who will attempt to identify an appropriate slot for each session. Slots will be assigned on a first-come, first-served basis.

The annual meeting is the one time during the year that we can bring together colleagues for brainstorming and problem solving. These procedures are designed to address the needs of members wanting to use the annual meeting to gather in small groups and discuss topics of mutual interest. Please call the AIC office and get your form in early.—Leslie Kruth, Program Chair
Conference Report

IIC Conference on the Iberian and Latin American Heritage, Madrid, Spain, September 8–13, 1992

Once the delegates unused to the Spanish custom of late-night dining learned to balance late dinners with early morning sessions, the 14th International Congress of the IIC, held in Madrid, September 8–13, was a great success. The congress brought together more than 700 delegates from around the world to focus on the conservation of the Iberian and Latin American heritage. The congress opened with A.E.A. Werner's Forbes Lecture on "Chance and Design in Conservation." Werner pulled much of his talk from his own experience, presenting a personal perspective and history of the field of conservation. For some, it was an opportunity to hear of old friends and be reminded of times when the field was much smaller both in scope and in membership. For others, it was the first chance to learn of the tradition they were following.

The lectures, which focused on a variety of subjects including paintings, ceramics, metal objects, textiles, architectural topics, and polychromy, filled four days. The first day emphasized easel paintings and wall paintings. Lectures on the examination of the technique of Velasquez's paintings in the Prado and on the technique used in a 15th-century image of St. Michael in Toledo were of great interest. The treatments of several Latin American paintings and wall paintings were also addressed. The in situ work on wall paintings in Quito, Ecuador, reiterated the conservator's occasional need to address basic structural problems before even coping with the works of art.

The following two days allowed the delegates to become familiar with treatments of objects in architectural settings. The balance between large-scale architectural treatments and individual objects became very apparent, as did the differences between working in remote Latin American settings as opposed to the relative luxury of a more accessible site. The delegates were frequently reminded that working on coffered ceilings, choir lofts, or wall paintings is not the same as working in a studio. The point was reiterated in many of the lectures dealing with treatments of textiles, ceramics, and leather objects. The range of materials was vast and complicated by the fact that, in many treatments, the function as well as the artistic characteristics of the work need to be taken into consideration. This point was especially important in the case of religious objects, which perform a specific function in the context of the church. For example, treatment of religious sculptures and textiles had to ensure that they would be strong enough to be handled in ceremonial processions, because these objects are not part of a museum but must instead serve a religious purpose.

On the final day, the examination and conservation of polychrome sculpture were emphasized. It was a fitting ending to the conference, because many of the issues already addressed in earlier sessions—painted surfaces, coatings, adhesives, the questions of cleaning and compensation, and documentation—were brought together in the complexity of working with polychromy.

Unlike many meetings, the IIC conference allowed the delegates an unusual opportunity to see many of the objects that were discussed in the papers. The wealth of museums and churches afforded everyone the chance to actually look at objects of Spanish leather, sculpture by Pedro de Mena, textiles, and interior plasterwork described during the lectures.

The success of this conference was obvious not only in the quality of the papers but also in the discussions among delegates gathered outside the lecture hall. The Spanish confirmed their reputation as generous hosts. Receptions and the congress dinner allowed everyone the chance to come together and talk informally. When we were not at a scheduled activity, tapas and vino tinto became an easily acquired addiction.

It was announced at the closing ceremonies that the 1994 meetings will be held in Ottawa, where the focus will be "Preventive Conservation." A call for papers will be made in December of this year.—Ann Hoenigswald, National Gallery of Art
CONSERVATION FOR EXCAVATIONS: During the annual meeting, the OSG membership voted to support the continuing development of a technical field book for conservation of archaeological excavations. Carol Snow, editor, has already prepared a 200-plus page draft based upon her own field experiences. Now the objective is to make the technical topics inclusive of a broad range of archaeological conservation settings, problems, and approaches to work. The volume will be written for practicing professional conservators in the field. The response from the membership at the Buffalo meeting was substantial, with 27 conservators volunteering to write on technical topics and assist with the appendix on specific geographical sources for technical and logistic assistance, materials, and supplies. The OSG voted to support compilation and publication of the guide, and Carol is now preparing to send the current version of the manuscript to the volunteer authors so that they may begin drafts of their sections. If you are willing to help with the writing and publication of this field guide, now is the time to volunteer your services. Contact Carol Snow at: 

INNOVATIVE METHODS IN INSECT ERADICATION: A great deal of work has been done in recent years on methods of insect eradication and their impacts on artifact materials and preservation. Commercial fumigant gases, freezing, carbon dioxide, and inert gas have all been subjects of presentations and papers. Most recently, Vinod Daniel of the Getty Conservation Institute (GCI) presented a paper at the WAAC annual meeting in Santa Fe regarding the use of nitrogen and oxygen scavengers for insect eradication in museum collections. The appeal of many of the more recent measures to museums include their low cost, simple technology, relative safety to operators and museum staff, absence of contact and residual insecticides, and minimal impact on artifact materials and structures. Daniel and Shin Maekawa, along with Frank Preusser at GCI, are interested in finding out how many conservators and other museum professionals would be interested in conference presenting the most recent research and practical applications of these new technologies. The conference could cover a range of important topics, including impacts on artifact materials and structures, resistance of the various stages of insects to the various control measures, and the practicalities and legalities of using these methods in museums. Individuals interested in attending or participating in such a meeting are encouraged to contact: Vinod Daniel or Shin Maekawa, Getty Conservation Institute, 4503 Glencoe Ave, Marina Del Rey, CA 90292-6537; 

21st ANNUAL MEETING, DENVER, June 1-5, 1993: An outstanding morning session is coming together for the OSG meeting. A panel of archaeologists and archaeological conservators from North America will be asked to identify the forces that seem to drive the often difficult relationship between archaeologists and conservators, both in the field and during the curation and storage of these remarkable collections. The panel will also be asked to discuss what qualities make an archaeological conservator and what the training should include. The panel will then be asked to propose innovative ways in which both conservators and archaeologists can act to overcome the inertia of bureaucracies, bidding procedures, and the limited accessibility of conservation information. The audience will be invited to participate in the discussion by responding to the panel's assessments of archaeological conservation in North America and by making suggestions of their own. 

The afternoon session will focus on practical matters, as OSG members give five-minute presentations of conservation treatment problems that they are considering. A moderator will ask the audience to develop ideas for addressing the conservation needs of the problem in question and keep an outline of the suggestions being made. A variety of ethical, judgmental, and practical problems can be explored and shared by the meeting participants. This afternoon session can only be as good as the problems the membership brings to the floor. Please contact Nancy or Dale now and volunteer to present a challenging conservation problem to the OSG, the nation's finest panel of objects conservators!—Dale Kronkright, Chair, ; Nancy Heller, Chair, 

TEXTILES

Plans for the small discussion group session at the 1993 annual meeting are coming together. (As described in the September AIC News, we will be spending a small part of our day of presentations at the meeting in a small-group format.) Five topics have been selected, with the tentative titles: "Passive Mounts for Display and Storage," "Dyes and Dyeing," "Humidification and Dehumidification Techniques," "Cleaning Techniques," and "Planning for Moves, Installation, and Storage." Everyone is encouraged to participate by contributing a short presentation on one of these topics. Your focus could be a successful or unsuccessful new treatment, a new material or technique, an update on a current project, an ethics question, or a problem you have encountered with which you would like help. Slide projection equipment will be available. Please start thinking now about what you could contribute. These groups are intended to promote open discussion and the dissemination of information, and we hope everyone will participate. 

For those members who were not at the business meeting in June, please note that as part of AIC's ongoing outreach activities, two new brochures are available from the AIC office for members making presentations to large groups: "Caring for Your Treasures: Books to Help You" and the newly revised "Guidelines for Selecting a Conservator."
The United Kingdom Institute for Conservation has a newly formed textile section, chaired by Mary M. Brooks. She invites communication with interested parties on this side of the ocean as part of her active involvement in establishing links with textile conservation groups internationally. A substantial part of UKIC's Conservation News, published three times a year, is devoted to activities and information exchange specific to the textile conservation section. For more information, Mary can be reached at: South Bank, York Y02 1HJ, England.

My deadline for submitting the next Textiles Specialty Group column for AIC News is December 1 for the January 1993 issue. If there is anything you would like included, please contact me. If there are any issues you feel should be addressed at the Internal Advisory Group meeting being held December 4-5, write or call. Issues relating to revisions of the Code of Ethics and Standards of Practice can be addressed to Linda Eaton at: Ronnee Barnett, Chair.

ARCHITECTURE

When we sent out the Rules of Order to the membership before the meeting in Buffalo, many of you responded with criticisms of the definition of an architectural conservator included in that document. Therefore, before next year's meeting we would like to revise this definition. If you have any comments or suggestions as to how the definition might be changed to better reflect what an architectural conservator is and does, please send your comments in writing to Shelley Sass or Lorraine Schnabel (you may also fax them to Lorraine). A marked-up copy of the existing definition would be great. If you cannot find your copy of the Rules of Order, please call Lorraine at: John Rahmes (whose name I misspelled in the last column—sorry!) could still use some help with his work on the Conservation Science Task Force's survey on research priorities in our field, as assessed by practicing conservators. If you would like to help, either in preparing the mailing or in collating the responses, please call him at: The next American Society for Testing and Materials (ASTM) meeting will be in Atlanta, February 28-March 3, 1993. We really need someone to attend this meeting; you do not have to be a member of ASTM. Please call Lorraine if you might be able to attend.

For those of you who actually read the column, you'll note that the committee news section is almost identical to the one in the last newsletter. That's because you're reading but not picking up the phone and volunteering. We're a small group, and at this stage we need all our members to take part. Please volunteer—Lorraine Schnabel, Secretary/Treasurer, phone/fax: PAINTINGS

It is time to think about the 1993 annual meeting in Denver. Abstracts have already been received and are being considered for inclusion in our program. But what else? Discussion groups? Video-poster sessions of treatments or tips? Martin Burke, the AIC director responsible for "liaison" with the specialty groups, recently explained it thus: One of the reasons for the specialty groups taking over much of the volume of papers presented at AIC meetings was to break away from the tried and true format of 20-minute papers with slides. Not that the papers have been boring. Not that we shouldn't have 20-minute papers with slides. But what else can we do with the time, resources, and considerable talent of those who annually travel to the AIC meeting?

CALL FOR ABSTRACTORS: Work on the bibliographic project is moving along. We are converting...
AATA records into Pro-Cite documents and forwarding the information to our abstractors. We still need more contributors for the Bibliographic Committee. Please contact me to volunteer.

The topic of the Paintings Catalog will be discussed at the Denver meeting. Do we want a catalog? There are a number of good arguments on both sides of the issue. Please think about it. If you have any thoughts on the subject, let me hear from you.—Chris Stavroudis, Chair, Los Angeles, CA 90069;

**CIPP**

**CONSERVATORS IN PRIVATE PRACTICE**

**BOARD MEETING:** The CIPP Executive Board met in Alexandria, Virginia, on September 12. Numerous topics were discussed regarding the future direction of our group. The next meeting will be held via teleconference on December 1. Please contact any member of the board if you have a topic that should be discussed.

**VOLUNTEERS NEEDED:** CIPP has several committees working to provide benefits for our members. Your help is needed so that these committees can achieve the goals that have been set for them. Please contact the chair for a list of committees and committee chairs and volunteer today.

**CIPP CATALOG:** The CIPP Catalog, which will function as a business manual for art conservators in private practice, is being compiled. An outline for the catalog was included with the packet mailed to members in September. Please take a moment to read it and send any information that might be useful to: Susan Blakney, West Lake Conservators, Ltd., P.O. Box 45, Skaneateles, NY 13152.

**ETHICS AND STANDARDS:** Many important issues are being considered by the AIC Ethics and Standards Committee. Many of these issues will have a direct impact on the methods used by every CIPP member in conducting his or her business. Rules governing matters such as advertising, record keeping, referrals, and client-conservator relationships will soon be established. Jane Sugarman serves as our CIPP representative to this commi-

tee. Now is the time to express your concerns. Contact Jane at: [Contact Information]

**NOMINATING COMMITTEE:** The Nominating Committee is entertaining nominations for the offices of vice-chair, treasurer, and one director. Due to changes in our Rules of Order, the office of chair will be filled by the incumbent vice-chair. Members who would like to suggest nominees or who are themselves willing to fill any of the offices are urged to contact Elizabeth Wendelin, chair, Nominating Committee, at [Contact Information], by December 1. The other members of the committee are Franklin Shores, Carmen Bria, and Laurie Booth. A preliminary slate of officers is scheduled to be mailed to CIPP members on January 15.

**SEMINAR ON FINANCIAL MANAGEMENT:** James Swope, chair, Research and Education Committee, is planning a CIPP-sponsored workshop on financial management. The intensive two-day program is being tailored for an art conservator's practice by Management Advisory Services, Inc., of Seattle, Washington. The workshop is scheduled for January or February and will be held in Philadelphia. If there is enough interest, additional workshops will be arranged for the Midwest and West Coast. Additional information will soon be in the mail to CIPP members. If you can help with the workshops, please contact James at: [Contact Information]

**DENVER 1993:** Scott Haskins is working on the CIPP annual meeting program. The first part will deal with the problems of estimating large jobs, with attention to relationships with subcontractors. The second part will be in the form of an idea session focusing on how to run a private practice and will include Lab Tips. Please phone Scott at [Contact Information] if you are available to help with the annual meeting program.

**NEW COLUMN EDITOR:** Ken Needleman, paintings conservator in private practice from New York City, has offered to take over the job of preparing the CIPP Speciality Group column in the AIC News. Please forward information for this column to Ken at: Fodera Fine Art Conservation, Ltd., 11 Broadway, #1002, New York, NY 10001.—Adios, Cleo Mullins

Note: Thanks to Cleo for her outstanding contribution to the AIC News column over more than two years.—CIPP Board

**PHOTOGRAPHIC MATERIALS**

**ELECTION FOR PMG EXECUTIVES:** As mentioned in the last newsletter, at the PMG winter meeting in Austin, we will elect the following officers: chair, secretary/treasurer, and program chair. Robin Siegel has kindly offered to continue as the publications coordinator. Nominations for these positions will be gratefully received by the Nominating Committee: Valerie Bass, Tom Edmondson, Greg Hill, and Nora Kennedy. Ballots will be mailed prior to the meeting.

**PMG WINTER MEETING, FEBRUARY 25-27, 1993:** The venue for the next PMG winter meeting is the Harry Ransom Humanities Research Center (HRHRC) at the University of Texas in Austin. The HRHRC is the home of the Helmut and Alison Greensheid photograph collection and includes, among other things, the first known photographic image, attributed to Nicéphore Niépce. The premeeting workshop on the 25th will focus on the identification and stability of historic and contemporary color photographic materials and state-of-the-art digital imaging systems. This workshop is a must for anyone responsible for preserving color photographic materials. Register by contacting Gary Albright (address and phone number below).

Applications for student stipends are now available from Robin Siegel at [Contact Information]. A maximum of $250 is available for needy students who are presenting papers at the 1993 winter meeting. Applications are due November 16.

The **Tips Session** will be expanded this year to a full afternoon. These 10-minute informal presentations are extremely valuable for the working conservator, and I would like to encourage everyone to participate. Some of the talks lined up are: John Rohrbach on the Elliot Proter Collection (preservation balanced with use, general preser-
 BOOK AND PAPER

FROM THE CHAIR: This year is already turning out to be a busy one for the BPG. Someone once said that the pulse of an organization can be determined by looking at its finances, and the BPG board has been doing a lot of pulse taking recently. During the last 10 years we have been an extremely active specialty group, pioneering many specialty group activities such as publishing an Annual, a treatment catalog, and running preconference sessions and seminars—all of which testifies to the vitality of our group. Our expenses have grown steadily as a result, and for the last couple of years they have surpassed revenues, depleting our once-comfortable reserves. This year we are operating without a reserve, and the dreaded word “deficit” is now part of our vocabulary. Although this problem is being addressed this year with a leaner budget and better accounting practices, thanks to Jane Dalrymple-Hollo and Betsy Palmer Eldridge, overall I see it as a positive sign of the group’s effort to provide a great deal for the membership, albeit without as careful a focus on the bottom line as this year requires. This financial situation does prompt some needed reflection on the activities and direction of our group, our dues structure, and what we would like to continue doing in the future. In the next column I will continue with some of these reflections.

FROM THE PROGRAM CHAIR: Due to the increasing size of the BPG membership (about 850 members), we are experiencing some growing pains, especially in trying to schedule our one allotted day at the annual meeting with enough time for presentations that are of interest to all as well as time for questions and answers and discussion. Although we have requested additional time, it appears that other specialty groups are faced with similar problems, and we have been encouraged to try to work within the current one-day specialty group format. Due to time constraints, we are experimenting with a change in format. In this year’s program, the morning session will be a traditional presentation of papers, and the afternoon session will be split into three concurrent sessions: archives, books and binding structures, and flat works of art on paper. These concurrent sessions could include shorter, more informal presentations specific to the group as well as discussion groups or demonstrations. Liaisons for each afternoon session will be announced in the next newsletter. Written ideas for any of these groups and/or abstracts for papers for the morning general session should be sent to: November 30 to: Paula Volen, 5205 N. Venice, CA 90291; fax: 310/390-2556.

FROM THE LIBRARY COLLECTIONS CONSERVATION DISCUSSION GROUP (LCCDG): The AIC Board has agreed to support a second LCCDG day-long meeting in Denver. The meeting is scheduled for Sunday, June 6, immediately following the annual meeting. The task will be to pull from our cumulative experience those treatments that are appropriate for collections of materials that have long-term research value but are not necessarily “rare” by traditional standards. The goal is for conservators to establish guidelines to inform book repair practices nationally. To that end, the work of the LCCDG will be published in the BPG Annual, Book Conservation Catalog, and also in a SPEC Kit produced by the Association of Research Libraries Office of Management Services. For more information on the LCCDG meeting in Denver, please contact co-chairs Maria Grandinette at: , fax: , E-mail: mgrandinette@leland.stanford.edu; or Randy Silverman at: , fax: , E-mail: lsilverman@byuvm.bitnet.—Robert Espinosa, Chair.

WOODEN ARTIFACTS

Results of the September election are in. The new co-chair of the Wooden Artifacts group is Michael Podmaniczky, associate conservator of furniture at Winterthur Museum and adjunct professor in the Winterthur Art Conservation Program. Congratulations to Michael and thanks to Steve Pine, Elizabeth Comu, and David Mathieson for their work on the nominating committee.

1993 SESSION IN DENVER: The 1993 Wooden Artifacts session will be thematic: an exploration of the various aspects of the relations between furniture conservators in private practice, regional conservation labs, and large museums. Mike Podmaniczky will be contacting speakers and organizing the program. He welcomes your comments, suggestions, and offers to participate. We plan a number of changes in Denver, including the separation of our business meeting from the day-long session, the reintroduction of "live" rather than "through-the-mail" elections, and the addition of some variety to our program in the form of panel discussions, dialogue, etc. You are urged to call Mike with your ideas at: .
PREPRINTS: As reported in the last newsletter, the 1992 Wooden Artifacts group Preprints are sold out. However, due to the number of members who have expressed interest, we are arranging for photocopies to be made available at cost. Please call me at: [phone number] for more information. Don Williams, our Preprints compiler, would like to collect and publish papers that were presented at previous WAG sessions but never published. The volume would include all papers presented prior to 1986 (our first year of publication) as well as several presented in more recent years that were not submitted to the Preprints. If you have or can prepare a manuscript, please call Don at: [phone number].

1994 SYMPOSIUM ON PAINTED WOODEN OBJECTS: The Wooden Artifacts group has received $1,278.88 in royalties for the publication Gilded Wood from Sound View Press. We will be using this amount and royalties to come as seed money for a symposium on painted wooden objects, tentatively to be held in the fall of 1994. Before the end of 1992, we intend to form a planning committee and an advisory board who will determine the focus of the symposium and issue a call for papers. Please call or write with your ideas: Should we limit our focus to painted furniture? sculpture? to a specific time period? to a specific geographical area? All comments are welcome, as are volunteers to participate in organizing, fund raising, site planning, public relations, and the publication of proceedings. We hope to involve as many of our members as possible in this event in order to minimize the demand on any individual's time. Please let me hear from you at: [phone number].

NONTOXIC FUMIGATION UPDATE: Steve Pine presented a paper at the Buffalo meeting entitled "A Preliminary Review of Carbon Dioxide Fumigation for Pests in Furniture." In his talk he suggested that nitrogen may prove to be a more effective fumigant than carbon dioxide. Since his presentation he has conducted studies using nitrogen in conjunction with Vinod Daniel of the Getty Institute, and he reports that the results appear to be very promising. For further information, contact Steve at: [phone number].

—F. Carey Howlett, Chair

FUNDING DEADLINES

DECEMBER 4
NIC, Conservation Assessment Program (CAP). One-time awards to support assessment of museum's collections and environmental conditions and, where appropriate, historic structures.

DECEMBER 4
NEH, Museums Division. Humanities Projects in Museums and Historical Organizations

JANUARY 22
IMS, General Operating Support

JANUARY 29
IMS, MAP II, Collections Management Assessment

FEBRUARY 1
FAIC, Endowment Funds (see page 10)

FEBRUARY 1
NHPRC, Archival Programs, Museums, Service Organizations

FEBRUARY 8
NEA, Museum Training; Fellowships for Museum Professionals

FEBRUARY 15
GWU, Collections Care Training Stipends (see page 21)

FEBRUARY 26
IMS, MAP III, Public Dimension Assessment

MARCH 19
IMS, Professional Services

FOR MORE INFORMATION ON FUNDING:

American Association of Museums (AAM), Museum Assessment Programs (MAP), 1225 Eye St., NW, S. 200, Washington, DC 20005; (202) 289-9118.


Institute of Museum Services (IMS), 1100 Pennsylvania Ave., NW, Washington, DC 20506; (202) 786-0536.

National Endowment for the Arts (NEA), Museum Program, 1100 Pennsylvania Ave., NW, Rm. 624, Washington, DC 20506; (202) 682-5442.

National Endowment for the Humanities (NEH), 1100 Pennsylvania Ave., NW, Washington, DC 20506; Museum Program, (202) 606-8284; Preservation Office: (202) 786-0570.


National Institute for the Conservation of Cultural Property (NIC), 3299 K St., NW, Washington, DC 20007; (202) 625-1495.

National Science Foundation (NSF), Public Information Office, 1800 G St., NW, Washington, DC 20550; (202) 357-9498.

Smithsonian Institution, Office of Museum Programs, Arts and Industries Bldg., Rm. 2235, Stop 427, Washington, DC 20560; (202) 357-3101.
In Memoriam

William R. Leisher

William R. Leisher, 51, executive director of the department of conservation at the Art Institute of Chicago and chairman of the board of directors of the National Institute for the Conservation of Cultural Property, died September 8 of cancer.

Leisher had served the NIC as council committee member and as a member of the board of directors since 1982; he became chairman in 1989. He was an associate member of AIC and IIC.

An expert in the field of paintings conservation, Leisher headed the Art Institute's conservation department since 1985 and was directly involved in the physical treatments of the institute's paintings collection. He worked on the conservation of more than 55 major paintings in public and private collections throughout his career and authored the section on paintings in the 1992 book, Caring for Your Collections, published by the National Committee to Save America's Cultural Collections.

Before joining the Art Institute staff, Leisher was head of conservation from 1980-85 at the Los Angeles County Museum of Art, where he supervised the design, construction, and staffing of the museum's new conservation center. From 1973-80, he was assistant conservator of paintings at the National Gallery of Art in Washington, DC, where he was instrumental in planning the expansion of the conservation department and developing environmental standards for the new East Building.

A native of Alden, Michigan, Leisher served in the U.S. Navy from 1959 to 1963. He received three academic degrees from Michigan State University: a B.A. in English literature; an M.A. in medieval English literature; and a B.F.A. in painting, printmaking, and art history. He studied conservation at the Intermuseum Conservation Laboratory in Oberlin, Ohio.

Director and president of the Art Institute James N. Wood stated, "Bill Leisher's death is a profound loss not only for this institution but the national and international conservation community. Bill was a leader in all of these spheres, admired and respected by his colleagues for his scientific expertise, his remarkable ability to bring together the various factions of the museum world, and his refined eye and sense of touch which reminded one that, at heart, he was an artist."

Bill Leisher is survived by his wife and two children. Donations may be sent to: First Presbyterian Church, 1427 Chicago Ave., Evanston, IL, with recipients designated as either the Hospice Program of the Visiting Nurses Association North or a trust for the children's education.

People

LISA HALL ISBELL has relocated her paper conservation practice and can now be reached at: [Redacted Address]

SUSAN DUHL is pleased to announce the opening of a private practice at: [Redacted Address];

RICHARD MOE has been named president of the National Trust for Historic Preservation. A member of the Civil War Trust Board, former chief of staff to Walter Mondale, and an aide to President Jimmy Carter, Moe succeeds J. Jackson Walter, who left the trust in March. Moe is vice-chairman and a director of the Commission on Presidential Debates and a partner in the New York-Washington law firm of Davis Polk & Wardwell. His first book, on a little-known piece of Civil War history, will be published next year.

HELENE M. DONNELLY, president, and John Donnelly, managing director, of Donnelly Damage Control, were recently bestowed two medals of recognition by the Faculty of Medicine and Health Sciences of the United Arab Emirates University. The medals were presented to the Donnellys for their work in restoring the university's medical library, which had suffered heavy fire damage.

KAREN TIDWELL has joined the staff of the Commonwealth Conservation Center as the paper conservator. She can be reached at: Commonwealth Conservation Center, Harrisburg, PA 17107;

STUDENT NEWS

Buffalo State College Art Conservation Department welcomes members of its 23rd incoming class: Holly Anderson, Tania Collas, Malcolm Collum, Kenneth Grant, Patricia Grewe-Mullins, Renee Jones, Liisa Merz, Alina Remba, Maria Sullivan, and Christopher Swan. They join the present second-year students: Doreen Alessi, Paula Artal-Islbrand, Lee Ann Daffner, Laura Downey, Ria German, Elizabeth Leto, Abigail Mack, Martha Simpson, Marie Svoboda, and Mary Jo Swift. The department's third-year interns, their majors, and their internship sites are: Lorraine Brevig, paintings, Richmond Conservation Studio; Jan Burandt, paper, Harvard University Art Museums; Irena Calinseco, objects, J. Paul Getty Museum; Rachel Clevelend, paper, Folger Shakespeare Library and National Museum of American History; Anne Downey, paper, Library of Congress; Donna Farrell, objects, Philadelphia Museum of Art; Lisa Kronthal, objects, Brooklyn Museum; Tracey Shields, objects, National Museum of American History; John Vitagliano, paintings, Appelbaum & Himelstein and Fodera Fine Art Conservation Ltd.; Rhonda Wozniak, objects, Denver Art Museum and Western Australia Maritime Museum. In mid-September, final oral examinations were held for returning interns, and the department is very pleased to announce the award of its master of arts and certificate of advanced study in art conservation to: Christopher Augerson, Scott Carroll, Suzanne Gramly, Kathryn Hebb, Abby Hykin, Robert Proctor, Moyna Stanton, Bruce Suffield, Jill Whitten, and Barbara Wojcik.

Materials

The following information has been identified as potentially useful for the field of conservation. It has not yet appeared in full form in the context of a peer-reviewed journal and is still under investigation. Readers are thus advised to regard its use as experimental and are encouraged to report their experiences with it to the field.

PLEASE NOTE the Health and Safety News column's correction to the safety information on PGME published in this column last September. For those interested in more information on initial investigations into PGME as a cellosolve substitute, see V. Daniels, "Solvents for Paraloid B-72," British Museum Conservation Research Report, 1990/9.
SOURCE FOR ELVACE: Reichold Chemicals, which was reported in the September 1992 AIC News to be a source for Elvace 1875, has discontinued this product. An identical product, Elvace 675CX, is available from TALAS, 213 W. 35th St., New York, NY 10001-1996; (212) 736-7744; fax: (212) 465-8722. It is available in half-pint through five-gallon quantities.

REACTIVE POLYMERS: At AT & T Bell Labs, John P. Franey has developed Intercept, a reactive polymer system incorporating scavenger molecules to neutralize corrosive gases passing through a polymer. As gases migrate through semi-permeable films passing through a polymer, they react with a "copper-like material that is bound up in the polymer."

According to an item in Science News (vol. 41, no. 20, May 16, 1992, 321-36), "After five years in a reactive polymer bag, a silver spoon looked as if it had been polished that day, while a similar spoon not bagged for that time was black with tarnish... The polymer darkens as pollutants exhaust its scavenging ability, but Bell Labs' studies show that a bag no thicker than a plastic garbage bag would last about 30 years before needing to be replaced."


SUBMISSIONS FOR THIS COLUMN may be sent to: Rebecca Rushfield, Elmwood Ave., Buffalo, NY 14222; (716) 878-5025.

Worth Noting

COLLECTIONS CARE TRAINING PROGRAM IS RELOCATING

After two years of operation in Philadelphia, the Collections Care Training Program (CCTP) will move to the University of Delaware to become a summer resident program co-sponsored by the Mid-Atlantic Association of Museums and the University of Delaware's Museum Studies and Art Conservation programs. CCTP will serve a national audience beginning in July 1993.

CCTP offers training in basic techniques of collections care and preservation in museums and historical societies. The purpose of the program is to develop a core of trained people better able to care for their collections by applying informed procedures and practices to collections management, object storage, environmental control, and fundamental conservation of artifacts. See Courses (p. 24) for more information.

COLLECTIONS CARE STIPENDS AVAILABLE

The George Washington University Museum Studies Program has received a grant from the National Endowment for the Humanities, Division of Preservation and Access, to provide a limited number of stipend awards for graduate-level training in museum studies at the university. The purpose of the grant is to encourage the development of collections care administrators. Application deadline: February 15. Contact: Director, Museum Studies Program, Academic Center, T-215, George Washington University, Washington, DC 20052; (202) 994-7030.

TOMB OF TUTANKHAMUN TO BE CONSERVED

The tomb of Tutankhamun, one of the most famous and historically significant sites in Egypt, will undergo scientific study and conservation treatment by the Egyptian Antiquities Organization (EAO) and the Getty Conservation Institute (GCI). The joint project is being launched to address the problem of deteriorating wall paintings in the tomb's burial chamber and to develop a conservation training and site protection plan to ensure the survival of the 3,300 year old tomb, which is located in the Valley of the Kings in Upper Egypt.

The conservation of the tomb will be conducted in three phases. First, the project team will assess and document the tomb's present condition; compile a history of deterioration problems and previous treatments; analyze the causes of deterioration; test materials and procedures for use during the full-scale conservation work; and decide on a plan for the future management of the tomb and visitor access guidelines. Second, a conservation plan for the tomb will be developed and carried out. The final phase involves long-term monitoring and maintenance of the tomb environment and pursuit of site protection and visitor management policies.

NEFERTARI TOMB WALL PAINTINGS EXHIBIT OPENS AT THE GETTY MUSEUM

To celebrate the recent completion of a six-year conservation project, an exhibition entitled "In the Tomb of Nefertari: Conservation of the Wall Paintings" will be presented by the J. Paul Getty Museum November 12, 1992–February 21, 1993. The exhibition focuses on the problems faced by an international team of scientists and conservators and the innovative solutions they devised. It includes full-scale photographic replicas of one of the six rooms and one of four pillars in the burial chamber of the tomb, illustrating the post-conservation state of the wall paintings; a 1/20th scale model of the entire tomb complex; and 42 works of Egyptian art associated with Queen Nefertari or with the images in her tomb. The exhibition will travel to the Centro Cultural/Arte Contemporaneo in Mexico City in spring 1993.

STUDENTS AVAILABLE FOR SUMMER WORK

Graduate students of the Art Conservation Department at Buffalo State College will be available for conservation-related employment in summer 1993. Through the summer work arrangements program, now in its 22nd year, students have been employed by conservators and conservation laboratories in both the private and public sectors and have been involved in projects in all major conservation disciplines. Institutions or individuals with such employment opportunities may write to the department, giving an accurate description of the summer project, salary and benefits, and application deadline. The department will post all position offerings, and interested students will contact the sites directly. Department faculty will be happy to answer any questions prospective employers may have about the program. Contact: Summer Work Arrangements Program Coordinator, Art Conservation Dept., Rockwell Hall, Ste. 230, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222; (716) 878-5025.
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Research/Reports

The article describes the services available through Internet, a global network that ties together a large number of computer networks of different systems. Email, telnet, rlogin and ftp are discussed. A sampling of specialty lists, including the Conservation DistList and a group of art, physics and chemistry lists are explained. The author also describes a number of commercial services that access Internet. Walter Henry, "Islands in the Net: A Guide to the Internet," WAAC Newsletter 14, 3, 9/92, 19-27.

The author proposes a humidity resistant mounting system for oversized flat textiles. The system consists of a high-density polyethylene panel (HDPE) called coroplast mounted on an expandable stretcher. Its advantages are 1) the polyethylene is inert and non-degrading; 2) the panels are puncture-resistant, yet can be cut easily with a matt knife; 3) they are inexpensive and lighter weight than the paper honeycomb type; 4) they are not affected by humidity. Panel construction is explained step by step. Elizabeth M. Red Elk, "Mounts for Oversized Flat Textiles: Paper Honeycomb vs. HDPE," WAAC Newsletter, 14, 3, 9/92, 28-30.

This short article discusses the use of plastic binding media (PBM) as an alternative to walnut shells, sand blasting, and glass beading. PBMs are gentler than older blast materials but at present the systems are expensive ($10,000-$50,000). Scott Bently, "Plastic Binding Media," WAAC Newsletter, 14, 3, 9/92, 30-31.

The article describes the Meaco Museum Monitor, the first radio telemetry system for RH and temperature data collection, now in use at the Victoria and Albert Museum. The device is wire-free and movable, making it useful in temporary exhibition areas. Data is automatically collected at selectable intervals and logged into a central work station, saving man-hours. The system provides hard copy on paper. Graham Martin and David Ford, "Data from the Ether," V & A Conservation Journal, 1, 4, 7/92, 7-8.

The author identifies wood types used on sixteenth and seventeenth-century furniture at the Victoria and Albert Museum, with discussion of the varying working properties of the wood and some dating information included. Josephine A. Darrah, "Furniture Timbers," V & A Conservation Journal 1, 4, 7/92, 4-7.

In the first part of a two-part series, the author explores safety issues regarding solvent choices for use with Paraloid (Acryloid) B-72 resin as a retouching medium. Alan Phenix, UKIC Conservation News, 48, 7/92, 21-23.

The author discusses the conservation treatment of a Bartolomeo painting, St. Catherine of Alexandria, owned by the Stadel Museum in Frankfurt-am-Main. After removal of overpaint, the St. Catherine was revealed to be Narcissus gazing at his reflection. A Stadel art historian believes that the changes were made in the early nineteenth century, when the iconography of Narcissus was no longer understood and religious themes were very popular. John Dornberg, "After the Sex Change," ARTnews, 91, 4, 4/92.

The author describes recent efforts toward electronic imaging of art works in Europe, especially the NARCISSSE and VASARI projects. These types of visual programming will permit researchers to minutely examine crack patterns, underdrawing and accurately measure color change in paintings. Lindsay MacDonald, "Europe's Growing Support for Imaging in Art," Advanced Imaging 5, 7, 9/90, 24-27.


The article is a critical review of testing done to date on three thermoplastic adhesives commonly used by British textile conservators. Additional test results are presented. PVAs Mowolit DMC2 and Vinnapas EP1 are discussed, along with EVA Vinamul 3252. The choice of EVAVinamul 3252 for use in treating some nineteenth century church banners is explained. Zenzie Tinker, "Thermoplastic adhesive," UKIC Conservation News, 48, 9/92, 39-41.
## FALL PUBLICATIONS SALE

### ON PICTURE VARNISHES AND THEIR SOLVENTS

**Price**

- Member $4.00
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### Photodocumentation for Conservation: Procedural Guidelines and Photographic Concepts and Techniques

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### Japanese Scroll Paintings, A Handbook of Mounting Techniques

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### Textiles & Costumes on Parade: Exhibition Successes and Disasters, Harpers Ferry Regional Textile Group, 1990

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CALL FOR PAPERS

August 22-27, 1993. Washington, DC. ICOM Furniture Working Group members and other interested individuals are invited to submit papers to be considered for presentation at the 10th Triennial Meeting of the ICOM Committee for Conservation and for publication in the Preprints. Potential authors must obtain the new "Instructions to Authors" from: Brian Considine, c/o J. Paul Getty Museum, P.O. Box 2112, Santa Monica, CA 90407-2112; (310) 459-7611; fax: (310) 454-8156. The deadline for submitting papers is December 1. Inquiries and manuscripts should also be directed to Considine.

May 28-30, 1993. Halifax, Nova Scotia, Canada. International Institute for Conservation–Canadian Group, 19th Annual Conference. Papers are invited on all aspects of conservation theory, practice, and organization. Presentations should be approximately 20 minutes in length. Abstracts of 250-400 words are due December 31. For poster sessions, submit a short summary and poster size. Submissions, including address, telephone, fax, and/or e-mail address, should be sent to: Edward Paterson, IIC-CG Conference '93, 50 Raddall Ave., Unit 1, Dartmouth, Nova Scotia B3B 1T2, Canada; (902) 426-7448; fax: (902) 426-8627; CIN e-mail: PARK.S.A.

September 5-10, 1993. Leeds, United Kingdom. Ninth International Biodeterioration and Biodegradation Symposium. Topics to be covered: biocides; fuels, oils, and lubricants; food microbiology; lignocellulosics; metals; museum works of art; pharmaceuticals and cosmetics; plastics and rubber; solid wastes and composting; stored products; textiles and leather; water quality and effluents. Posters are also being solicited. Contact: Conference Secretary (RE), Department of Chemical Engineering, University of Leeds, Leeds LS2 9JT, UK.

October 6-9, 1993. St. Louis, MO. Midwest Museums Conference. Proposals are now being accepted for sessions, workshops, and Marketplace of Ideas. The conference topic is "Points of Difference: Issues of Diversity in Museums." Deadline for proposals: December 15. Send your name, address, and a brief description of your ideas or request for a proposal form to: Bonnie Gibbs, 2474 N. Meramec, St. Louis, MO 63131; fax: (314) 347-1915.

Fall 1993. Kingston, Ontario, Canada. Gerry Hedley Memorial Forum, Mechanical Behavior of Paintings: Experience and Theory. The forum will explore the common threads emerging from three sources of information: 1) research on the mechanical behavior of paintings during the past decade; 2) old and new treatments that manipulate painting mechanics during relaxation, consolidation, and lining; and 3) collections monitoring in tightly and loosely controlled environments. Presentations are invited on these themes, particularly on paintings and collections that have been monitored over many years for the long-term effects of particular treatments and/or environmental conditions. Speakers will be asked to discuss their presentation with reviewers. Deadline for brief proposals: January 15, 1993. Contact: Hedley Research Fellowship Fund, P.O. Box 22042, 1670 Heron Rd., Ottawa, Ontario K1V OW2, Canada.

CONFERENCES


September 19-24, 1993. Houston, TX. National Association of Corrosion Engineers (NACE) 12th International Corrosion Congress. The congress will focus on implementation of low-cost seriousness; environmental protection; and corrosion control methods. Contact: 12th ICC, NACE, P.O. Box 218340, Houston, TX 77218-8340; (713) 492-0535; fax: (713) 492-0535.


GENERAL

July 12-August 4, 1993. Wilmington, DE. Collections Care Training Program. Sponsored by the Mid-Atlantic Association of Museums and the University of Delaware Museum Studies and Art Conservation programs, the course provides specialized training in collections care through a series of lectures, seminars, and workshops. Intended for currently employed museum professionals, the program will focus on the care of collections in museums and historical agencies that do not have full-time conservators. Application deadline: March 31, 1993. For more information and an application package contact: Frank J. McKelvey, Jr., Project Director, Collections Care Training Program, Box 4537, Wilmington, DE 19807; (302) 888-4871.

October 4-8, 1993. Portugal. Fifth Congress of the International Committee for the Conservation of Mosaics. The congress will cover consolidation and protection in situ; lifting and relaying; conservation and museum presentation; and design and effectiveness of protective structures. The congress will begin with optional visits to the Roman archaeological sites in the Algarve and Alentejo regions. Contact: ICCM/Conimbriga '93, Museum de Conimbriga, 3150 Condeixa, Portugal; (039) 941177; fax: (039) 941474.

BOOK AND PAPER


February 8-12, and June 21-25, 1993. Iowa City, IA. University of Iowa Libraries Advanced Conservation Workshops. Two workshops will offer specialized training to individuals with prior experience in book conservation techniques. February 8-12, Mending: Paper Production and Repair (application deadline December 31); June 21-25, Book Boards and Board Attachment (application deadline April 31). Contact: Library Administrative Office, University of Iowa Libraries, Iowa City, IA 52242.

book and paper conservators. Enrollment is limited; applications should be submitted as soon as possible. Deadline: December 15. For details on course content contact: Dianne van der Reyden. For announcement and application contact: Francine Hall.


OBJECTS


July 12–16, 1993. University of Canberra, Belconnen, Australia. Conservation of Musical Instruments in Museum Collections. The workshop will be taught by Bob Barclay, senior conservator at the Canadian Conservation Institute, who has worked with musical instrument collections since 1977 and written numerous publications on the topic. Lectures, demonstrations, and practical sessions will cover such topics as ethics and practice, the museum environment, and conservation techniques and reproductions. Application deadline: March 31, 1993. Contact: Benita Johnson, Applied Science/NCCHSS, University of Canberra, P.O. Box 1, Belconnen, ACT 2616, Australia; 61 (06) 252 2111; fax: 61 (06) 201 5999.

ARCHITECTURE


PAINTINGS

1992–93. U.S. and Canada. Art in Transit Workshops for the Packing and Transportation of Paintings. November 18–19, Dallas; December 2–3, Vancouver; January 21–22, 1993, in Los Angeles; and spring 1993, Chicago, Washington, DC, and Montreal. Sponsored by the National Gallery of Art, Smithsonian Institution Conservation Analytical Laboratory, and Canadian Conservation Institute. The course is designed for museum staff concerned with packing and transporting paintings. The response to transport systems and temperature zones, packing case design and construction, special problems of handling contemporary art, and courier responsibilities and procedures will be discussed. A limited number of scholarships are available for each workshop held in the United States. Contact: Art in Transit Workshop, Conservation Division, National Gallery of Art, Washington, DC 20565; (202) 842–6434; fax: (202) 842–6886.

Recent Publications

A Primer to Endangered Species Law: Obtaining Federal Permits for Specimens Protected by Endangered Species Laws (Smithsonian Institution). This booklet summarizes the major wildlife laws, including the African Elephant Conservation Act, and lists U.S. Fish and Wildlife offices and state conservation agencies. 46 pp. Contact: Office of the Registrar, Smithsonian Institution, Washington, DC 20560; (202) 357–3125; fax: (202) 786–2210.


Meanings and Uses of Material Culture, Historical Archaeology 26, no. 3, edited by Barbara J. Little and Paul A. Shackel (Society for Historical Archaeology). Twelve papers on interrelationships among consumption, production, ideology, and the meanings of material culture. Papers in this volume show how architecture, landscape, commodities, and knowledge can be key elements in creating social structures for purposes of political power, societal hierarchy, and hegemonic negotiation. $12.50 plus $1.75 shipping and handling. Contact: Society for Historical Archaeology, P.O. Box 30446, Tucson, AZ 85751–0446.

International Directory of Museums and Museum Professionals (International Council of Museums). Arranged according to country, with a coded name index, the up-
AIC News, November 1992

Dialogue/89—Conservation of Bronze Sculpture in the Outdoor Environment: A Dialogue Among Conservators, Curators, Environmental Scientists, and Corrosion Engineers, edited by Terry Drayman-Weisser (National Association of Corrosion Engineers). A compilation of papers from the symposium of the same name held July 11–13, 1989, at The Johns Hopkins University. The symposium addressed vulnerability and deterioration of outdoor sculpture and monuments, including the effects of acid rain and the long-term effects of treatments and maintenance procedures. Specific topics include environment and corrosion, conservation practice, present assessments, and future plans for outdoor sculpture. 398 pp.; $20 plus shipping and handling. Contact: Getty Trust Publications Distribution Center, P.O. Box 2112, Santa Monica, CA 90407.

Protecting the Past, edited by George S. Smith and John E. Ehrenhard (CRC Press). This publication presents some of the current thinking and ongoing work regarding archaeological resource protection. Featuring contributions from 48 authors, the book is organized into six chapters: archaeology and the public; archaeology and the law; archaeological site destruction; protecting archaeological sites through education; archaeological site protection programs; and the future of protecting the past. 420 pp.; $49.95. Contact: CRC Press, 2000 Corporate Blvd., NW, Boca Raton, FL 33431; (800) 272-7737.


Grants & Internships

Advanced Internships in Conservation, 1993-94

The Center for Conservation and Technical Studies, Harvard University Art Museums, offers up to six internships in conservation laboratories (paper, paintings, objects) and the conservation apprentice program on a flexible basis depending on the interests and needs of the intermediate candidates and the professional staff.

Requirements include: completion of graduate-level or equivalent apprenticeship training in conservation preferred; minimum of a bachelor of arts degree, a major in arts or art history; one or more college-level chemistry courses; additional courses in material sciences and conservation practices. Stipends are contingent on funding decisions by granting agencies.

Please send: curriculum vitae, official transcripts, three or more letters of recommendation, a statement summarizing your interest in the chosen specialization (paper, paintings, objects, or conservation science), and a $30 nonrefundable filing fee payable to Harvard University. Resumes will require a $15 filing fee. Application materials and correspondence should be sent by January 15, 1993 to: Center for Conservation and Technical Studies, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138-3383. Telephone: (617) 495-2392; and fax: (617) 495-9936.

Preparator/Installer Apprentice
Saint Louis Art Museum

The Saint Louis Art Museum is offering a one-year internship, partially funded by the IMS, for a preparator/installer to work on the book conservation and book arts program. This position is ideal for someone with a recent degree in book arts, conservation, or art history. The candidate will be responsible for handling, moving, and installing works of art; making and framing art; preparing labels; and participating in other conservation-related activities. A Bachelor's degree in art history, art conservation, or book arts is desired. The position is under the supervision of the Conservation Department Head. To apply, please send a CV, three letters of recommendation, and a one-page letter describing why you are a good candidate for the position. The internship will run from September 1, 1992 to August 31, 1993.

Photographic Conservator
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Vacancy announcement #21246; GS-11/12 $32,423-$50,516. The Library of Congress Conservation and Preservation Office seeks to hire an individual to perform conservation treatment and collections care of a wide range of photographic materials in the library's collections. The position includes supervising, assisting, and training students, research and project management, and outreach activities. Position requires specialized experience in the conservation of photographic materials. See application instructions in paper conservation ad below.

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Vacancy announcements #21240, 21241, 21242; GS-9/11/12 $26,798-$50,516. The Conservation Office has two paper conservator positions available. The paper conservator will be responsible for the research, treatment and collections care of a wide variety of paper materials such as prints, maps, manuscripts, and drawings; working with curatorial staffs; materials research and development; and outreach activities. Specialized experience in the conservation of paper artifacts required. These positions are subject to congressional decision by granting agencies.

Preparator, Installation, and Preparation Services
Amon Carter Museum

To assist with preparation, installation, lighting, and maintenance of the permanent collection and special exhibitions and the shipment of works of art; mat and frame works of art; prepare labels. Requires position in relevant years; art museum experience handling, matting, framing, and installing works of art; knowledge of accepted preservation and storage procedures; experience with a book conservator; professional competence in the care of works of art; ability to follow instructions and work as team leader; job requires stooping, lifting, standing. Salary commensurate, position dependent on experience. Application deadline December 20, 1992. Send letter of application and resume to: Kathy Goodale, Personnel Services Coordinator, Amon Carter Museum, P.O. Box 2365, Fort Worth, TX 76113.

Conservation Library of Congress

The Preservation and Conservation Education Programs (PCEP) are seeking nominations and applications for a book conservator to teach the main sequence of laboratory courses for first- and second-year students. This faculty member will be required for the teaching and supervision of students during the fall and spring semesters. Salary is negotiable and commensurate with education and experience. Position available immediately. Please send resume, references, and personal letter to: Scott Alan, New York, NY 10012.

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new conservation laboratory provides a modern, very well-equipped, and pleasant working environment. It was established by principals Gina McKay and Robert Lodge in 1990 and located on their active 51-acre farm two miles outside the quiet college town of Oberlin, Ohio. This very busy and rapidly expanding laboratory acts as the primary conservation resource for many museum collections located in Ohio and the surrounding states. One of the most important functions of the South Carolina State Museum is to be the primary conservation resource for the museum's collection.

The Conservation Center for Art and Historic Artifacts, the regional paper conservation laboratory located in Philadelphia, is seeking a paper conservator for its staff. This position offers a variety of treatments on fine art and works on paper, including painting conservation, the conservation of books, and the conservation of paper-based artifacts such as photographs and maps. The candidate should have a strong background in the conservation of paper-based artifacts and be able to work under the supervision of the head paper conservator on a variety of demanding and difficult treatments. The laboratory is sympathetic to the needs of some individuals for flexible time arrangements. A competitive salary will be offered commensurate with experience and qualifications. Application materials should be submitted by letter with a supporting statement on the applicant's education and work experience to: Robert Lodge, President, McKay Lodge Fine Arts Conservation Laboratory, Inc., 10915 Pyle-South Rd., Oberlin, OH 44074.

Painting Conservator
Museum of Modern Art

The Museum of Modern Art seeks an associate conservator/conservator of paintings. Responsibilities include all aspects of the care and treatment of modern and contemporary paintings, including consultation, searching the materials, techniques, and ideas of artists represented in the collection. Graduation from a recognized conservation training program or equivalent apprenticeship training, with at least three years' experience, is required. Salary will be commensurate with experience. Please send resumes to: Antoinette King, Director of Conservation, The Museum of Modern Art, 11 West 53rd St., New York, NY 10020.

Paper Conservator
Conservation Center for Art and Historic Artifacts

The Conservation Center for Art and Historic Artifacts, the regional paper conservation laboratory located in Philadelphia, is seeking a paper conservator for its staff. This position offers a variety of treatments on fine art and works on paper, including painting conservation, the conservation of books, and the conservation of paper-based artifacts such as photographs and maps. The candidate should have a strong background in the conservation of paper-based artifacts and be able to work under the supervision of the head paper conservator on a variety of demanding and difficult treatments. The laboratory is sympathetic to the needs of some individuals for flexible time arrangements. A competitive salary will be offered commensurate with experience and qualifications. Application materials should be submitted by letter with a supporting statement on the applicant's education and work experience to: Robert Lodge, President, McKay Lodge Fine Arts Conservation Laboratory, Inc., 10915 Pyle-South Rd., Oberlin, OH 44074.