

Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC AND ARTISTIC WORKS

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January 1991

AIC Gains Conservation Exemption in Artists' Rights Law

AIC's four-year lobbying efforts were completely successful when Congress passed the Visual Artists' Rights Act of 1990, with an exemption for conservation. If this exemption had not been granted, normal conservation of works by living artists would be subject to time-consuming and expensive lawsuits in the event the artist had an objection to the treatment. **This exemption is especially noteworthy because it represents the first recognition by the U.S. Congress of conservation as a distinct profession and sets an important precedent for the future.**

AIC commenced work on this legislation in 1986 when A. Gilson Brown, former AIC executive director, and I testified at a hearing conducted by Senator Edward M. Kennedy in New York City. These efforts were continued by Terry Drayman Weissner and Lambertus van Zelst, past AIC presidents, and Sarah Rosenberg, current executive director. AIC was supported in this effort by the National Institute for the Conservation of Cultural Property (NIC) and then chair, Carolyn Rose. Larry Reger, NIC president, rendered important assistance and encouragement. The American Association of Museums and the American Association of Museum Directors also supported our efforts. Everyone's time, energy and persistence were rewarded in the law passed by Congress in October as the Visual Artists' Rights Act of 1990, Title VI of the Judicial Improvements Act of 1990.

The basic purpose of the law is to allow artists the right to disclaim authorship of a work of art in the event of a distortion, mutilation or other modification of the work which would be prejudicial to his or her honor and reputation, and to prevent any intentional distortion, mutilation, or other modification of that work which would be prejudicial to his or her honor or reputation. Congress heard testimony of sculptures that were cut in pieces and murals which were mutilated, among other dire examples. This law gives the artist the right to prevent that kind of destruction and mutilation or to sue for damages.

The draftsmen of this legislation insisted on including the phrase "other modification." The AIC representatives pointed out that they had no objection to prohibitions of mutilation and destruction of works of art, but the phrase "other modification," was extremely ambiguous and could be interpreted to include a routine conservation treatment. Conservation, by its nature, modifies a work of art from its pre-treatment state. It is done to preserve a work, but it is possible that an artist might object. A legal proceeding is so time consuming and costly that few conservators could bear the expense of defending this kind of suit—even if they prevailed.

Congress accepted these arguments and inserted the following exemption: "the modification of a work of visual art *which is the result of conservation, or of*

the public presentation, including lighting and placement, of the work is not a destruction, distortion, mutilation or other modification described in subsection (a) (3) unless the modification is caused by gross negligence." (emphasis added)

The liability for gross negligence extends to the artist rights already possessed by the owner of a work of art to sue a conservator for grossly negligent work. (continued page 2)

Write To Thank Our Supporters

During the final hours of the 1990 marathon session of Congress, Representative Kastenmeier (D-WI) and Senator Kennedy (D-MA) attached the Visual Artists' Rights Act to the Federal Judgeship Act of 1990, H.R. 5316, and it was passed. Copies of the act are available from the AIC office.

We urge all of you to write to: Senator Ted Kennedy (D-MA, United States Senate, 315 SROB, Washington, D.C. 20510-2101) and representatives Robert Kastenmeier (D-WI, c/o 2328 RHOB, Washington D.C. 20515-2107) and Edward Markey (D-MA, 2133 RHOB, Washington, D.C. 20515-2107). Thank them for making this landmark legislation a reality. A flood of thank you letters are remembered on the Hill. They are an important aspect of maintaining good ties with Senators and Representatives.

NEA, NEH, and IMS Reauthorized for Three Years

On October 27, the House and Senate approved the Conference Report on the FY 1991 Interior Appropriations bill thereby authorizing the existence of the NEA, NEH, and IMS until September 30, 1993. They also appropriated record amounts for each agency. FY '91 appropriations figures include \$175 million for the NEA (up 3 percent over FY '90); \$170.9 million for the NEH (up 9 percent); and \$26 million for the IMS (up 15 percent). This includes an increase of \$340,000 for the Conservation Project Support Program and an increase of \$180,000 for CAP.

Details of the NEA bill were summarized in the November 1990 *Newsletter* (see page 4, Executive Director's column). Here it is worth noting that this is a propitious time to approach your state arts agency with ideas and proposals for conservation projects. The percentage of NEA funding going to the states has been increased by 7.5 percent. Let's work to assure that conservation projects compete successfully for these funds.

Changes in the new reauthorization language affecting the NEH were largely technical in nature. The IMS had its statute changed to open the Professional Services Program (PSP) to applicants beyond the "professional museum organizations." The PSP Committee will study the statute over the next few months and decide what direction it should take. Stay tuned—we will keep you informed.

AIC Gains Exemption (from page 1)

Congressional members were impressed that the AIC had a *Code of Ethics and Standards of Practice*; this established AIC as a professional organization concerned with improving the quality of conservation. AIC's *Code and Standards* are part of the legislative history of the law.

Some concern was expressed that this exemption is not limited to professional and properly trained conservators but extends to anyone who is doing conservation. This was necessary because there are no legal standards for a properly trained and professional conservator. The problem of bad conservation must be left to the normal law of negligence which applies to all professionals. Conservators are no different in this regard from doctors, lawyers, accountants or any other professionals who can be sued for negligent work.

Congress added a preemption provision which means that this federal law takes precedence over any state decision or statute providing rights that are equivalent to those conferred by the Visual Artists' Rights law. The preemption does not apply to any act occurring before the effective date of the act and to any rights which extend beyond the life of the author. This means that if state law extends rights to the heirs and descendants of the artist, those descendants would have rights under state law while the artist during his lifetime would have rights only under federal law.

The act was signed by President Bush on December 1, 1990 and will become effective June 1, 1991.—Edward J. Sack, New York attorney.

1992 Annual Meeting Site Changed

The AIC Board and staff have been working hard to firm up our plans for the 1992 annual meeting in Puerto Rico. Sarah Rosenberg and Beth Kline have both spent a great deal of time dealing with various representatives to assure that we had definite contracts in place at the appropriate times. Unfortunately, this has not proved to be possible. We have been unable to get firm bids from vendors for meeting-related services. In addition, we have not succeeded in obtaining local financial support from the Commonwealth of Puerto Rico Tourism Department and the San Juan-Puerto Rico Convention Bureau. Because the deadline for reconfirming on a definite basis our room block and meeting space was fast approaching, the Board has very reluctantly decided not to hold the 1992 Annual Meeting in Puerto Rico. We deeply regret the need to make this decision. We all felt that the membership would have enjoyed this meeting, and that it would have been a truly appropriate site for our 20th anniversary celebration. We also regret that this will make it difficult for our colleagues in Central and South America to attend. We had all looked forward to welcoming them.

I want to assure you that all possible alternatives were explored before arriving at the decision not to hold the meeting in Puerto Rico. The Board and staff truly regret this turn of events. This action does not rule out holding future meetings in the Caribbean, and we are continuing to explore the possibility of holding an annual meeting in the southeast United States of America (including Florida), in the hope that we may be able to encourage conservators from Central and South America to come. We regret that we are unable at this time to accept Jose Orraca's gracious invitation and hope that he will be able to welcome us there in the future. In the meantime, we are exploring alternate sites and will keep you informed.—Paul Himmelstein.

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The *Newsletter* is mailed to members for \$8 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 National Office; the next deadline is February 1, 1991. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Position Available, Grants and Internships, 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 Commercial Ads is: 1/4 column \$120.00; 1/2 column \$200.00; 1/2 page \$300; one full page \$500.00. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

Newsletter staff: Katherine Betts, Editor. Marcia M. Anderson, Production Editor. Rebecca Rushfield, Contributing Editor.

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From the President

We start the New Year with some very good news.

It is a pleasure to be able to report that Congress has passed the Visual Artists' Rights Act of 1990! This is an important milestone for AIC—it is the first time Congress has recognized the profession of conservation, and the AIC as the organization representing practitioners of conservation in the U.S.A. It also provides vital protection for the work of living artists. Many people deserve our deep appreciation for the vast number of hours they spent working to make sure that the exemption for conservation was included in this bill. First among them is Edward J. (Ned) Sack who gave unstintingly of his valuable time to assure that the conservation exemption was crafted in a way appropriate to our needs. Sue Sack was the one who first alerted AIC in 1986 that Senator Kennedy was introducing a bill that, among other things, would prevent an owner of a work of art from repainting it. Sue's continuing efforts on behalf of AIC have been extraordinary. Others within AIC who worked to assure that the exemption was included in the bill have included past presidents, Terry Drayman Weissner and Lambertus van Zelst; former executive director, A. Gilson Brown; and our current executive director, Sarah Z. Rosenberg. We have worked closely on this matter with Larry Reger, the president of NIC, and with various staff members at AAM. Finally, I want to thank Senator Edward M. Kennedy and Congressmen Robert W. Kastenmeier and Edward Markey, and their respective legislative aides, Kathy Kruse and Ginny Sloan, for their patience and understanding in working to assure that the practice of conservation of the works of art of living artists will be protected under this law. To all of these individuals I offer my personal thanks and the gratitude of all AIC members.

All of us who are connected with museums in the United States of America were distressed to learn that Daphne Wood Murray will be leaving the directorship of IMS. In the all too brief time that she has been the director of that very important organization, Daphne has been a very good friend and vital supporter of conservation. Although I am sad to see her go, I am happy that the reason Daphne is leaving IMS is to get married and move to California. I am sure that I speak for all AIC members when I say that we will miss her and we offer our heartfelt wishes for a wonderful marriage and continued joy in life. We hope we will be hearing from her in some capacity in the museum world.

I must also report that we have reluctantly accepted the resignations of Jim Bernstein and Chris Tahk as co-chairs of the Education Committee. Both have expressed their regret that other pressing professional activities have made it impossible for them to continue as co-chairs. The Education Committee has carried out some very important activities under Jim and Chris, not the least of which was the creation of the new brochure *Conservation Training in the United States*. We will miss their thoughtful leadership. We look forward to the time when both will be back serving AIC.

Finally, a brief report on the recent meeting of the AAM Council. Among the matters discussed at the day and a half session were two that most directly affect AIC. First, the Council

voted to accept the report of the AAM Task Force on Museum Education, chaired by Bonnie Pitman-Gelles (associate director, University Art Museum, University of California/Berkeley). The report is entitled *Excellence and Equity: Education and the Public Dimension of Museums*. It is an important document and may have far-reaching implications for the practice of conservation within museums. The report is expected to be available from AAM in late fall 1991. Second, a draft of a new *Code of Ethics for Museums* was discussed at length. This is the same document that has been circulated to all AAM member institutions for discussion. AIC's comments were the first to be received by AAM! Again, there are sections of the *Code* that may have a direct impact on conservation, and I hope that AIC members who work in museums will take the time to read this draft and discuss it with the administrators of their museums.

Best wishes for a very Happy New Year!—Paul Himmelstein

From the Executive Director

The staff and I extend our best wishes for the New Year. We look forward to continuing to work with all of you to achieve the organizational goals set forth in the *Strategic Plan*. Your help and involvement is crucial to our success and more important than ever. We hope that we can continue to rely on you as new projects are being developed.

Over the past several months my efforts have focused on outreach activities and strengthening our ties with allied and related organizations. Toward that end, I attended the November meeting of the President's Committee on the Arts and Humanities (PCA&H). Presentations at the plenary session, the only session open to external participants, included a report on PCA&H activities and presentations by John Frohnmayer and Lynne Cheney, Chairs of the NEA and NEH, respectively. Frohnmayer presented four NEA priorities for private support in the arts. They are arts education, cultural diversity, international-

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al activities, and rural and inner city projects for underserved communities. Cheney said that NEH's "three priorities are education, education, and education." Her remarks focused largely on the training of teachers in the humanities and building alliances between faculty at institutions of higher education and high school teachers.

In his report on PCA&H activities, Don Hall, newly elected chairman, mentioned that the book, *Investing in your Collection*, prepared under the leadership of Arthur Schultz and NIC, will be published by Abrams in the fall of 1991. Many of our members contributed chapters to this book and we hope to be able to offer it to AIC members at a discount.

I also attended the November meeting of the National Museum Services Board (NMSB), the body that governs the IMS. The NMSB discussed IMS reauthorization, and heard program reports on the General Operating Support (GOS) and Conservation Project Support (CPS) programs. Becky Danvers reported that the Reid Public Policy Evaluation of GOS was going very well and that the questionnaires had been widely distributed. There was considerable discussion about the need to help small emerging urban and rural museums. The ceilings on "Exceptional Projects" submitted through CPS and on GOS awards are still set at \$75,000.

Two interesting reports were given by related agencies. Ed Able, executive director, American Association of Museums, spoke about the AAM data collections project (which is due to be published in February, 1991) and Mary Alexander, Common Agenda and a representative of American Association for State and Local History (AASLH) reported on their joint AAM and AASLH project, "Assessment of Documentation Practices for Historical Collections." The results of the study show that the legacy held in historical collections is inadequately documented and under-used and that too many history museums neglect to do the research needed to document their collection.

Also on outreach, I am working with Larry Reger to coordinate our outreach efforts and to develop cooperative projects with NIC.

Work on the implementation of the public education and outreach initiatives described in the *Strategic Plan* has intensified with the hiring of Shelley Kaplan as special projects coordinator (see page 5). After familiarizing herself with the *Strategic Plan*, Shelley began to conduct the research needed to determine the ways to implement the outreach activities designated in the *Plan*. She is also busy exploring funding opportunities for AIC projects that will benefit the field of conservation, generally and our membership, particularly.

You should have in hand the fall issue of the *JAIC*. Many members have called to compliment us on this issue. Special thanks are due to Elisabeth West FitzHugh, editor, all of the associate editors and reviewers, and Marcia Anderson for their fine work. Deadlines for receipt of manuscripts are effective. I am thinking of asking Federal Express for a kick-back from the additional business *JAIC* deadlines have generated.

Membership renewal notices for 1991 were mailed in early November. If you did not get yours, please contact Beth. We are heartened by the number of prompt renewals and expect a record retention rate for 1991. Save money and help us keep administrative costs down by renewing before **February 1st**, when late fees go into effect.

As for the upcoming annual meeting—our nineteenth—Beth Kline was in Albuquerque in early October to make the final logistical arrangements and also met with the local arrangements committee. Papers for the general and update sessions have been selected and the meeting promises to be intellectually stimulating and varied. Please mark your calendars now and plan to attend June 3–9, 1991.

We enjoy hearing from our members and welcome your suggestions.—Sarah Z. Rosenberg

Slate Presented for 1991–92 Board

The Nominating Committee presents the following slate of candidates for election to the AIC Board for 1991–92:

President:	Paul Himmelstein (incumbent)
Vice-President:	Sara Wolf Green (incumbent)
Secretary:	Jay W. Krueger and David C. Goist
Treasurer:	Jane K. Hutchins and Shelley Sturman
Director:	Thomas H. Taylor, Jr. and Chandra L. Reedy

The Nominating Committee has worked hard to put this slate together, and thanks those who have agreed to serve, those who thoughtfully considered serving, and the many whose advice we sought in our choices.

Call for Nominations

In accordance with the AIC Bylaws, the Nominating Committee solicits further nominations from the membership. We welcome your suggestions and urge you to participate in forming the slate of candidates. Nominations from the membership with all supporting materials must reach the Nominating Committee chair by **February 15, 1991**. Each nomination 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, PA's or Associates. Nominations for all officers must be Fellows. Nominations for one Director must be Professional Associates. The Nominating Committee must place on the final slate all nominations received on time and with complete supporting material.

A willingness-to-serve statement and information on the format of the biographical sketch can be obtained from: Sarah Fisher, Conservation Department, National Gallery of Art, Washington, D.C. 20565. Please send nominations for the slate and supporting documentation to the same address by **February 15, 1991**.—Sarah Fisher, Chair, Leslie Kruth and Bert van Zelst, AIC Nominating Committee.

Journal Deadlines

The next deadline for submitting papers to the *AIC Journal* is:

February 1, 1991

Papers must conform to the *JAIC Guidelines for Authors*. Contact the AIC office to receive a copy.

New PA's Announced

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

Joseph Chiarello	Emilio Cianfoni
Loreen Finkelstein	Sandra Jensen
Sharon Gavitt Moody	Ellen Pearlstein
Bruce Popkin	Sally Roggia
Nan Lane Terry	

Tips for Travelers to Albuquerque

The AIC 19th annual meeting will be in Albuquerque New Mexico, June 3–9, 1991. The Albuquerque environs present a rather different venue than the urban centers in which AIC has met in the past and the Local Arrangements Committee felt that attending members might find the following information useful in preparing to visit.

Albuquerque is high (altitude 5,250 feet) and dry (less than 30% relative humidity). The altitude gives rise to substantial differences in daytime and nighttime temperatures: 80°–90°F day versus 50°–60°F at night. A light sweater or jacket may be desirable for evening wear. A hat, shades and sunscreen are also recommended.

When it comes to dress, New Mexico remains fairly casual, so don't feel that you have to overdo it to impress us on our warm, sunny June days. Good walking shoes are recommended

for the stalwart urban hiker, as Albuquerque is a sprawling town.

For transportation to local areas of possible interest—including Old Town, shopping malls, museums, restaurants and the airport—options include public transportation and a Hilton Hotel Shuttle. We would also suggest pooling to rent cars; remember to reserve your cars in advance.

If you are interested in seeing more of New Mexico, there are numerous sites of cultural and natural interest within a few hours driving time including: Santa Fe (60 miles); Acoma Pueblo (125 miles); Taos (130 miles); Zuni Pueblo (155 miles); and El Morro National Monument (120 miles). For more information contact: Albuquerque Convention and Visitors Bureau, Box 26866, Albuquerque, NM 87125; 1(800)777-2489. We look forward to seeing you all in Albuquerque next spring, and hope these tips will help make your visit more enjoyable.—Claire Munzenrider, Chair, Local Arrangements Committee.

Mark Your Calendars Now!

*Plan to attend
the AIC 19th Annual Meeting
June 3–8, 1991*

Albuquerque, New Mexico



AIC Profile: Shelley Kaplan



In late October, Shelley Kaplan joined the AIC staff as special projects coordinator. Shelley brings to this position a wealth of related experience and training which has provided her with an understanding of the field of conservation and the expertise to meet the many challenges the job will entail. She earned her B.A. in history at Cornell University, and her M.A. from the Winterthur program in

Early American Culture at the University of Delaware. Shelley's master's thesis on the craft of the early twentieth century Bryn Athyn community was recently the subject of papers she presented to the Winterthur and National Historical Communal Societies Association conferences. She notes that Winterthur's curatorial-training curriculum stressed the importance of conserving material culture collections. At Winterthur, she also helped to evaluate the library's conservation holdings. Her knowledge of museum educational programming was furthered during her 1988–90 tenure as senior guide at the Winterthur Museum, and as staff curator at the National Park Service Historic Furnishings Division in Harpers Ferry this past sum-

mer. From 1986 to 1988 Shelley was senior membership assistant at the Smithsonian Institution's Contributing Membership Program where her duties included fundraising, marketing, and representing the Institution at member events, seminar programs, and foreign study tours. Through internships at the Winterthur Museum and the Herbert F. Johnson Museum of Art at Cornell University, Shelley gained experience in exhibition design and installation, conference planning and implementation, and collections management. After two years of studying and working in Wilmington, Delaware and Harpers Ferry, West Virginia, Shelley made the move to Washington, D.C. last fall and is happy to be back.

Shelley's responsibilities at AIC include a wide range of outreach activities as identified in the *Strategic Plan*: coordinating AIC sponsored sessions at annual meetings of allied associations; working with museums and other cultural organizations to institute conservation-related public lectures; implementing the recommendations of the AIC Advisory Council; writing proposals to support special projects; and working to attract more students to careers in the field of conservation. Since joining AIC, Shelley has been busy researching related programs conducted by other associations, exploring potential funders, gathering ideas and laying the groundwork for AIC projects. She looks forward to working with AIC members to increase public awareness of conservation issues and further the commitment of related professionals to the field.

Annual Giving Campaign

We are heartened by the many donations received toward the 1991 Annual Giving Campaign during November. The FAIC Board and staff thank the following donors. We truly appreciate your support of FAIC programs.

Nancy Ash	Victoria Blyth-Hill
Carmen Bria, Jr.	Marjorie Bullock
Sondra Castile	Emilio Cianfoni
Karen Clark	Dante De Florio, Jr.
Dennis Dobson	Janice Hines Dobson
Betsy Palmer Eldridge	Mark Fenn
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Mary Jo Swift	Thomas "Tuck" Taylor
Lydia Vagts	Terry Drayman Weisser
James Wermuth	Lynn Wicks
Charles L.W. Wiebold	Peter Wollenberg
Shannon Zachary	Karen Zukor

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 count on donations to the 1990 Annual Giving Campaign is \$7,095. Our goal was \$6,000 so, of course, we are very pleased. Special thanks are due to Murray Lebwohl who is responsible for guiding a large number of generous contributors to us. In fact, Murray solicited the largest individual contribution our annual giving campaign ever raised—a \$700 donation by Schweitzer Japanese Prints, Inc. We are truly grateful to Murray for his unusual efforts.

1990 Stout Fund Recipients

The FAIC Board and staff are pleased with the fine letters we received from the 1990 George Stout Memorial Fund award recipients. They truly appreciated the opportunity to hear presentations, exchange ideas, and meet with professional conservators and students. Thank you for writing.

Endowment Deadline

The deadline for receipt of completed applications to all FAIC endowment funds for 1991 grants is **February 1, 1991**. Complete applications (an application without referral information is considered incomplete) should be sent to the FAIC office.

FAIC endowments include: **The George Stout Memorial Fund**, to support lectures and defray the cost of student attendance at professional meetings; the **Small Session Fund**, to support professional sessions such as Refresher Courses; the **Publications Assist Fund**, to provide non-interest bearing loans to defray costs of publications related to conservation; and the **Professional Development Fund**, to defray costs related to seminars, courses or other educational endeavors intended to support the professional development of PAs and Fellows.

Carolyn Horton Fund Award 1991

Professional book and paper conservators who are members of AIC's Book and Paper Specialty Group may apply for the 1991 Carolyn Horton Fund Award. The purpose of the award is to enable conservators to continue their education and training; this could include attendance at professional meetings, seminars, workshops, or any other events that would enhance their knowledge and skills. This award is named in honor of Carolyn Horton who has been a leading conservator in the field for over fifty years and is now retired. Those eligible to apply for the award must submit an application, along with a resumé, before **February 1, 1991**. To obtain an application write to: Carolyn Horton Fund Review Panel; FAIC, 1400 16th Street, N.W., Suite 340, Washington, D.C. 20036. In addition, two letters of reference will be required; these may be from non-AIC members. The amount to be awarded in 1991 will be at least \$500. Applicants will be notified by March 15 and the award will be sent before April 15, 1991.

AIC Members Now Eligible to Join AAM/ICOM

The American Association of Museums (AAM) has announced that as of January 1, 1991 membership in AAM/ICOM will be open to members of AAM affiliated organizations—this includes AIC members—at **reduced rates**. The International Council of Museums (ICOM) is a professional organization dedicated to the improvement and advancement of the world's museums.

BENEFITS: publications including *ICOM News* and a discount on UNESCO's *Museum*; activities and meetings; and professional development opportunities.

FEES: AAM/ICOM membership dues (\$55 individuals; \$550 institutions).

CONTACT: Dr. Mary Louise Wood, Director, International Affairs, AAM/ICOM, 1225 Eye Street, NW, Suite 200, Washington, D.C. 20005; (202)289-1818.

SPECIALTY GROUPS

Architecture

Plans for Albuquerque: The Program Committee has announced that the Architecture Specialty Group will have its sessions on the morning and afternoon of Saturday, June 8, the last day of the AIC annual meeting. The meeting will run from Monday to Saturday this year. With Sunday available for travel, please try to arrange your schedule so that you can attend all of the ASG functions.

At the ASG business meeting we will be electing a new chairman and a new secretary/treasurer, both two year terms. Since the group decided not to form a Nominating Committee, nominations will be taken from the floor. If you would like to run for either position, but will not be able to attend the Albuquerque meeting, notify an ASG officer in writing. We will ensure that you are nominated for the position you desire.

Committee Activities: Caroline Blydenburgh, publications coordinator, is compiling the papers presented in Cincinnati and Richmond for a *Postprints* of our first two meetings. So far, approximately half of the papers have been submitted ready for publication. If you presented a paper at an ASG session and have not sent Caroline a final version, please do so as soon as possible. A publishing date for the *Postprints* will be announced shortly.—Bruce Mason, Secretary/Treasurer.

Book and Paper



Paper Conservation Catalog: With the publication in November of the "Washing" chapter, the first three-year NEH grant for the *Paper Conservation Catalog* was completed. The editorial board in Washington thanks all of those individuals who worked so hard to make this project successful.

Continued support from the Book and Paper group membership will enable us to make further progress in completing the *Catalog* during our new three-year grant. We hope that even more of you will become involved in preparing new chapters.

Two new aspects of our grant this year are a membership survey, and a "revision session" at the AIC annual meeting in Albuquerque. The survey will be mailed early in the new year. Please take the time to fill it out—it will be short! We would like to hear from as many of you as possible. We have tentatively scheduled a block of time midday during the BPG program for the revision session. Please plan to attend and discuss the "Backing Removal" chapter, as well as several other chapters in progress for our next edition. This will be an excellent opportunity for a lively informal discussion with colleagues and should result in much new information for the *Catalog*. Watch this column for further details. —Catherine I. Maynor, Project Director.

BPG Session in Albuquerque: Many thanks to those members who submitted abstracts this year. Though the numbers were not large, the quality, again, is high. After a busy fall, assistant program chair, Carol Turchan, and I have finalized the

program and look forward to what promises to be an informative group of talks. Our session meets from 8:30 A.M. until 5:00 P.M. on Thursday, June 6th, and the mixer will be held that evening.

Of special note, the last hour of the program will be devoted to practical discussions on deacidification. A panel of about six conservators will briefly discuss techniques used in deacidification in their labs. The job of these panel members will be to stimulate discussion from those attending this session. Several members have specifically been asked to attend in order that they might field some of the inevitable questions, especially those of a scientific nature. Though it is assumed that no real consensus will be reached, it will, of course, be thought provoking and everyone is encouraged to attend the session and be ready to talk. Your participation is the key to its success.

Update: Still going strong! Please try to answer requests for information from our section organizers and feel free to call or write them if you have information to contribute. Their names and how to reach them can be found in the September 1990 *Newsletter*.—Sue Murphy, Program Chair.

AIC/BPG: As you can see, a lot of effort and planning has gone into preparations for the Albuquerque meeting. The Book and Paper group will be very well represented at the meeting with the update session and what looks like a very lively specialty session. We look forward to seeing all of you there and count on your involvement with the discussion groups.—Victoria Blyth-Hill, Chair.

Paintings



The program for the Albuquerque meeting was finalized as of December 1. A number of high quality abstracts were submitted for consideration and a diverse and challenging program has evolved in a few short weeks. There must be something about the onset of cooler weather that brings out the authors among us.

As I have mentioned in earlier columns, we are participating in a joint session with the Textiles group in Albuquerque. This meeting is a first for the Specialty Groups and I feel that it addresses a critical need to explore the many areas of overlap and mutual interest among various disciplines within AIC. I hope that the concept of joint sessions will be embraced, and that other collaborative efforts will follow. This session will be an all day affair on Thursday, June 5th, with our luncheon scheduled at midday. Deborah Bede, chair of the Textiles group, has received four good abstracts for this session, as has the Paintings group. We are also planning an informal panel discussion and look forward to an exciting and fruitful exchange of ideas.

The "general" session of the Paintings group will be on Saturday afternoon, the last day of the AIC conference. Seven papers will be presented in addition to Studio Tips and the ever popular business meeting.

Barbara Heller, coordinator of the Paintings update session has also pulled together a strong program, enlisting the help of a number of members from around the country. This promises to be an excellent session: truly an update on current research, evolving approaches to our field, and the ingenious and ever expanding use of new materials in paintings conservation.

Committee news is minimal at this time. Please contact committee chairs (Sarah Fisher—refresher courses; Wendy Samet—paintings catalog) with your comments and suggestions. Projects and on-going programs, such as the *Catalog*, do not sustain themselves without membership involvement (at least not in *this* specialty group). We are not asking for much; just some interest on your part in participating in the development of the specialty group.

Finally, I have been asked to mention that copies of past Paintings group *Postprints* will now be available through the AIC office.

As always, your comments and suggestions are welcomed.—Jay Krueger, Chair.



Photographic Materials

By the time you read this you should have received your PMG mailing, complete with a plethora of goodies pertaining to the February 1991 winter meeting. Among the goodies you should find several items that require a response: the ballot for new PMG officers; a questionnaire regarding color materials preservation; and of course, the meeting registration form. If you are a member of the Photographic Materials group and you have not received your mailing, please contact David Horvath at [redacted]. We are looking forward to another remarkable PMG winter meeting . . . hope to see you there.—Constance McCabe, Chair.

CIPP

CONSERVATORS IN PRIVATE PRACTICE

Nominating Committee: The CIPP Nominating Committee has now submitted the complete slate for the offices of chair, treasurer, and one director to the Board for review. The slate will soon be mailed to the membership in order to solicit additional nominations. For further information contact: Carol Aiken, chair, [redacted]; Holly Maxson [redacted] or Karen Yeager [redacted].

Health Insurance: Holly Maxson reports that group health benefits are now available through the National Association of the Self Employed (NASE). Contact: (800)232-NASE.

New Publication: Connie McCabe recommends *Entrepreneurship: Starting a New Business*, by Robert L. Anderson and John S. Dinhelberg (1990, Harper and Row), as an invaluable aid in starting a private practice. The handbook includes information on how to effectively obtain business loans.

If you are interested in participating in the planning of the Albuquerque session which will be held on June 4, 3:00–6:00 P.M., or if you have suggestions or information to relay about the proposed handbook, please contact Scott Haskins at [redacted].

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



Textiles

The 1991 annual meeting in Albuquerque is promising to be an interesting and enjoyable one. We will have a full-day joint session with the Paintings Specialty Group on Thursday, June 6. Four papers will be presented from each group, and we are planning to have a time set aside for discussion of the topics presented during the day. The Paintings group has invited us to join them for their luncheon which will be held on Thursday—if you wish to attend, pay for a ticket when you send in your registration. This will be a good opportunity to continue the dialogue that we hope will result from the joint session. We will be having our business meeting on Saturday morning, along with a few papers. And Mary Ann Butterfield is busily planning a social evening—details to follow. We hope to see you there.—Deborah Bede, Chair.



Objects

Albuquerque Meeting: We have assembled a program of papers on the subject of environmental exhibition and storage problems which promises to be extremely interesting!

The deadline for submission of papers has passed, but we are still drumming up contributors for the small group session. We will break down into smaller discussion groups for this uncharacteristically informal session, focusing on subjects such as archaeology, ethnographic objects, decorative arts, sculpture, and functional and historic objects. Participants will bring "short takes" on favorite subjects or objects, including problems, solutions, issues, materials, studio tips—and more.

Please send a few lines to let me know what you wish to contribute; a few slides, a poster, or other props will be welcome. This session is intended to be relaxed, informal and *fun*—to allow for the kind of discussion you often wish you could have at large meetings but rarely have the opportunity for. This is a perfect opportunity for all wallflowers to participate—those of us for whom formal presentations are too imposing.

Group secretaries will summarize the subjects presented in each discussion group at the end of the afternoon prior to our "happy hour." We will provide a synopsis in printed form at some point after the meeting.

SPNHC Publication: The Conservation Committee of the Society for the Preservation of Natural History Collections is assembling a handbook on the storage of natural history collections

for the 1992 International Symposium in Madrid, including systems for both anthropological objects (ethnographic and archaeological) and natural science specimens. Objects members can expect a mailing on this subject in the near future, and should be thinking about how they can contribute.—Pam Hatchfield, Program Chair.

Wooden Artifacts



Thanks go to all of you expressing interest in presenting at the annual meeting. There will be at least nine presentations this year on a good variety of topics. It is apparent from the abstracts that this will be a very strong and useful meeting. Because of the weak response to having a "Shop Tips" program, that format will be postponed for another meeting.

Work continues on the *WAG Catalog* at a pace consistent with compliers' busy schedules. Gathering input and material in print will be a necessarily lengthy process. Don't be concerned if your offer to contribute to a category has not had a response yet. It will. Many of you will have to be contacted before we feel the territory has been covered well.

Of a personal interest, I would like to have contact with any of the membership that has attempted to utilize the ethnographic materials conservation approach to wood boring beetle control in furniture by freezing the object. There is potential for success and controversy in the technique and I would like to hear from those who have practical experience, both positive and negative, in doing this.—Steve Pine, Chair.

ANNOUNCEMENTS

Gerry Hedley Fellowship

The tragic death of Gerry Hedley while climbing in the Alps near Chamonix has naturally shocked and stunned the conservation world. At the age of 41 he already so widely impressed and inspired the profession that his role was pivotal and he, himself, irreplaceable. It is perceived as crucial that his inspiration and impetus is not lost; that would be a betrayal. It is vital that his work is further pursued and developed, and it is to honor his memory and his work that the Gerry Hedley Research Fellowship is to be established at the Courtauld Institute.

The Trustees of the Endowment Fund will award the one or two year Research Fellowship to a candidate proposing a project which embodies the principles that Gerry would have supported. The research could be conducted at any collaborative center of excellence, reflecting the international contribution and significance of his work. The findings will be prepared for publication and delivered as the Gerry Hedley Lectures at the Courtauld Institute.

We aim to raise in excess of £100,00 and all contributions, both large or small, would be warmly welcomed.

Donors in the United States should send checks to: The Somerset House Art History Foundation (G.H.), Mrs. Wendy Lehman Lash, 151 East 79th Street, New York, NY 10021. The Foundation is registered for internal federal tax purposes. No. 13-

3296745. Donors in other countries should send checks to: The Courtauld Institute of Art Fund (G.H.) Gerry Hedley Fellowship Appeal, Department of Conservation and Technology, Courtauld Institute of Art, Somerset House, Strand, London England WC2R-ORN. Charity Commission Registration No. 288509.

New Sacred Sites Organization

Sacred Sites International Foundation (SSIF), based in Berkeley, California, was founded in April 1990 by Nancy and Leonard Becker, Jr. SSIF is a non-profit educational organization. Its programs aim to educate both the adult general public and young children about ancient concepts of living in harmony with a living Earth. Sacred Sites Foundation is also developing: an international registry of sacred sites; a library and an archives specializing in sacred sites; and a series of videotapes. For more information and a complimentary newsletter, send a self-addressed, stamped (45 cents), business size envelope to: SSIF, 1442A Walnut Street #30, Berkeley, CA 94709.

Infrared Reflectography Workshops

Indiana University announces that in addition to the Samuel H. Kress Foundation Graduate Fellowship for Art Historical Study Using Infrared Reflectography (see the Grants and Internships section of this *Newsletter*), some scholarship monies will be available to selected students wishing to participate in summer research in the field. Two summer workshops have been tentatively scheduled for the Wallraf-Richartz-Museum in Cologne, Germany (August 1991 already fully enrolled), and for the Toledo Museum of Art in Toledo, Ohio (anticipated summer 1992). For the Toledo workshop, interested students should submit the same materials required for the Fellowship by March 31, 1991.

WAAC Report

The Western Association of Art Conservators would like to announce the election of its 1990-91 Board of Directors: President—Glenn Wharton; Vice President—Tatyana Thompson; Members at Large—Elizabeth Cornu, Eric Hansen, and Chris Stavroudis. Carolyn Verhayden will serve as Secretary. Elizabeth Welsh has recently accepted the position as editor of the newsletter.

WAAC held its annual meeting on Catalina Island, October 15-17. Organized by Mark Watters, president, the conference consisted of a variety of papers presented by members from the Western states. Of particular interest was a panel discussion led by Paula Volent on oversized works of art on paper. Artists, print makers and conservators served on this panel.

Membership Deadlines

The 1991 Deadlines for Submitting
PA and Fellow Applications are:

January 15, and July 15, 1991

Application forms are available from the AIC office

Precipitated Calcium Carbonate

Pam Hatchfield of the Museum of Fine Arts, Boston, has brought to our attention that Moyco Industries' calcium carbonate powder is not precipitated, and is therefore not recommended for use in the cleaning of silver (see Wharton, G. et al. 1990. A comparative study of silver cleaning abrasives. *Journal of the American Institute for Conservation* 29:13-31.)

Fisher Scientific, Mallinkrodt and other chemical suppliers sell precipitated calcium carbonate in quantities over 500 g. As of yet, we have not found a source for smaller quantities. If anyone has information, please let us know.—John Griswald, Associate Conservator, Glenn Wharton and Associates, 549 Hot Springs Road, Santa Barbara, CA 93108; (805)565-3639.

Fieux Materials Discontinued

Robert E. Fieux regretfully announces that his program, developed to provide technological and industrial materials adapted for conservation use, has been terminated. This means that the following materials will no longer be available for general distribution: Fabri-Sil Picture Lining; Varni-Sil Picture Varnish; FS-2 Conservation Adhesive; Contact Facing Tissue; Fluorosolvent varnish removal and soil removal solvents; Fieux Electro-static Lining Table; Fieux Strainer Frames.

A limited amount of Fabri Sil is still available from the John G. Shelly Company, Inc. Previous purchasers may continue to contact Mr. Fieux for technical assistance in the use of these materials.

Paper Preservation: Current Issues and Recent Developments. Edited by Philip Luner. Compilation of 35 articles, written by authorities in the field, addresses the concerns and problems of the deterioration of archival documents in the world's libraries, museums, and cultural institutions. The book is an edited version of the papers presented at the 1988 TAPPI Paper Preservation Symposium. Available from: Tappi Press, P.O. Box 102556, Atlanta, GA 30368-0556; 1-800-332-8686. \$58.00 members; \$88.00 non-members.

Shared Responsibility: Proceedings of a Seminar for Curators and Conservators. Edited by Barbara A. Ramsay-Jolicoeur and Ian N.M. Wainwright. The seminar was held in October 1989 and was co-hosted by the National Gallery of Canada and the Canadian Conservation Institute, Department of Communications. The *Proceedings* includes 23 papers from artists, curators, conservators, scientists, administrators, and other specialists. French and English. 392 pages. Available from: Restoration and Conservation Laboratory, National Gallery of Canada, 380 Sussex Drive, P.O. Box 427, Station A, Ottawa, Ontario, Canada, K1N-9N4. \$25.00 Canadian, plus shipping.

The Elements of Archaeological Conservation. J.M. Croyn and W.S. Robinson. Designed as a reference book, the first three chapters cover broad concepts, decay and preservation mechanisms and basic techniques, while the second three chapters deal with siliceous material, metallic material and organic material. 326 pages. London, Routledge, 1990. £16.90.

Traditional Details for Building Restoration, Renovation, and Rehabilitation from the 1932-1951 Editions of Architectural Graphic Standards. Intended to be a hands-on, practical guide to traditional construction. Available from: John Wiley and Sons, Inc., 605 Third Avenue, New York, NY 10158. \$75.00.

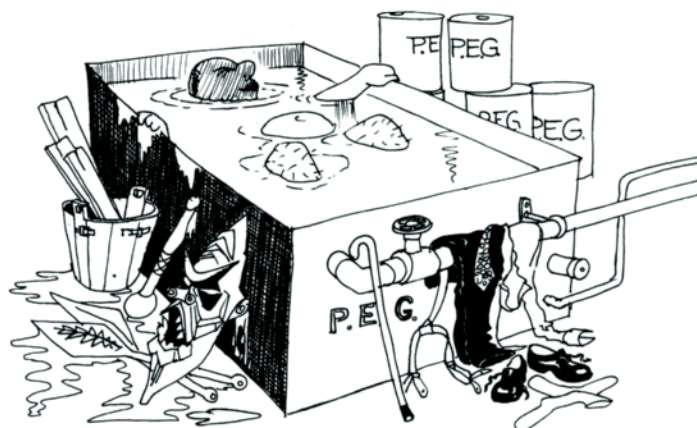
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IN MEMORIAM

Frederick L. Hollendonner

On October 29, 1990, Fred Hollendonner, 62, died in Albuquerque, New Mexico. He and his wife, Joyce, had recently moved to Santa Fe after his retirement in March as chief conservator at The Cleveland Museum of Art.

After serving in the United States Army in Korea, Fred graduated from The Cleveland Institute of Art. He began his thirty six year career with the museum in 1953 as an assistant preparator in the Circulating Exhibitions Department, which sends exhibits to schools, libraries and community centers. In 1958 he joined the Conservation Department as an apprentice to Joseph Alvarez. He became the museum's objects conservator in 1960, and was appointed chief conservator in 1982. Fred loved working at The Cleveland Museum of Art because of its superb collections and high standards. His patience, intelligence, and craft skills easily matched the requirements of the museum and its collections.

Throughout his career, Fred continued to work as an artist. Beginning as a painter, he later explored the artistic possibilities of sculpture. In 1956 and 1958 Fred won first prizes for paintings in the May Show, a juried exhibition for artists of northeast Ohio held annually at The Cleveland Museum of Art. In addition to his art, Fred was an angler. Catching fish, however, was not nearly as important to him as the time the sport provided for solitude and reflection. Above all, Fred cared deeply for his family, his friends and his staff. Those of us who were lucky enough to have known and worked with him realize that the world has lost a caring, warm and marvelous person as well as a highly skilled and sensitive conservator.—Bruce Christman, Conservator of Objects, The Cleveland Museum of Art.

Dow G. Pinkston

Former AIC member Dow G. Pinkston of Springdale, Arkansas died August 28, 1990 at the age of 91. Mr. Pinkston held a bachelor's degree from Missouri Valley College, and master's degrees from McCormick Seminary, the University of Kansas at Emporia, and Harvard University. He was an Air Force veteran of the first and second World Wars, and he was a Presbyterian minister as well as an art educator for 66 years.

He started his career in conservation during his tenure as a college administrator and professor of art at the University of Kansas at Emporia. Upon retiring from that position in 1968, he started his private practice in Springdale, Arkansas which focused on paintings conservation.—Information submitted by Rick Parker.

Mervin Honig

We regret to report the untimely death of Mervin Honig on October 14, 1990. A complete obituary will appear in the March *Newsletter*.

PEOPLE

GCI Director Appointed

Minguel Angel Corzo of Mexico has been selected to head the Getty Conservation Institute (GCI); he will assume the post in January 1991. Corzo leaves his position as president and chief executive officer of the Friends of the Arts of Mexico Foundation to return to the GCI, where he served first as a consultant and then as director of special projects between 1985 and 1987.

Harold M. Williams, President of the J. Paul Getty Trust, commented, "Minguel Angel Corzo's professional life has been intimately connected with the world of art. His broad range of experience, international perspective, and leadership abilities make him ideally suited to guiding the Getty Conservation Institute in its future endeavors."

Born in Mexico City, Corzo received his bachelor's degree from UCLA, and was a Fulbright Scholar at Harvard. He has served on the faculties of several Mexican universities, and has been a consultant to the Museum of Black African Civilizations in Senegal, Le Grand Louvre in Paris, and the Museum of Egyptian Civilization in Cairo. His publications include the *Codex of Human Settlements*, and he has served as editor and publisher of *El Templo Mayor*, and *Los Mayas: El Tiempo Capturado*. He is a member of the Conservation Committee of the International Council of Museums, and has been distinguished by various governments for his work related to art and culture. During his tenure at the Friends of the Arts of Mexico Foundation, Corzo organized *Mexico: Splendors of Thirty Centuries*, the most comprehensive exhibition of Mexican art ever presented in the United States of America, which is currently on view at the Metropolitan Museum of Art in New York.

Corzo's appointment ends the search to replace founding GCI director, Luis Monreal, who is now director general of Social and Cultural Works at La Caixa, one of Europe's largest savings and retirement funds, in Barcelona Spain.

Kent Slated as IMS Director

President Bush has announced his intention to nominate **Susannah Simpson Kent** to succeed Daphne Wood Murray as director of IMS. Ms. Kent has been involved with museums throughout her life. Her managerial, volunteer and research experience includes work with history, natural history, and art museums, and also with nature centers and other environmental conservation organizations.

Great News!

**The 1st and 2nd editions of the
Paper Conservation Catalog have been reprinted.**

The 1st through the 7th editions of the *Catalog* are now available from the AIC office for \$8 per book, plus postage and handling (U.S.: \$3—1st book, \$1—each additional book; Canada & Mexico: \$5—1st book, \$1—each additional book; Elsewhere: \$10—1st book, \$2—each additional book). Orders must be prepaid by check or money order payable to AIC. Checks must be drawn on U.S. banks and payable in U.S. dollars.

Newsletter Editor Appointed Museum Director

Katheleen Betts, AIC *Newsletter* Editor, has recently been appointed director of the Anderson House Museum, National Headquarters of the Society of The Cincinnati in Washington, D.C.

Katheleen came to Washington, D.C. in November of 1976 to establish the [textile] conservation laboratory at Anderson House Museum. In January 1990, after thirteen years of supervising the museum's only on-site conservation lab as well as serving as the director's assistant, she became acting director; and her appointment to the new position of museum director became permanent in January of 1991.

This past year she received a certificate from the American Society of Association Executives (ASAE) for completing their Executive Development Program. "I now feel that my general interest in art and my exposure to all of these disciplines, including the 'art' of business, has prepared me well for my new position. We will truly have come a long way when each of us who are interested in the arts, no matter what our individual specialty may be, can have an understanding and appreciation for collections management as a whole entity—from creation to preservation and funding for the same."

Katheleen Betts has served as AIC *Newsletter* editor since July 1988, and she will continue to volunteer her time in that capacity.

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1990-91 Directory Corrections

Mary Wood Lee:	correct phone number [REDACTED]; correct zip code 61053
Vivian Ruesch:	correct phone number [REDACTED]
Todd Overturf:	correct phone number [REDACTED]
Judith Rieniets:	correct membership category—Fellow
IIC:	correct fax number 071-976-1564 (International Institute for Conservation of Historic and Artistic Works, London, England)

Lisa E. Hall is pleased to announce the opening of a private practice in the conservation of art on paper in southeast Florida. Address: P.O. Box 653, Boca Raton, FL 33429; (407)393-7053.

Annette Manick has joined the staff of the paper conservation lab of the Museum of Fine Arts, Boston as an assistant conservator.

Nancy Nitzberg has accepted the position of book conservator at the Conservation Center for Art and Historic Artifacts in Philadelphia, PA.

Cathy Bell and Pamela Barrios have joined the Conservation Lab at Brigham Young University. Address: 3008 HBL, Brigham Young University, Provo, UT 84602; (801)378-7654.

Sharon Blank is now conservator at the Natural History Museum of Los Angeles County. She is the first conservator to be employed by the museum. Address: Natural History Museum, 900 Exposition Blvd., Los Angeles, CA 90007; (213)744-6911.

On October 9, 1990, Alan M. Farancz Painting Conservation Studio, Inc. was presented with the Art Commission of the City of New York's Award for Excellence in Design, for the conservation of the mural, *The History of Jamaica*, at Jamaica High School in Queens, New York.

Brigid Sullivan has moved to Boston and is now the chief conservator of the Cultural Resources Center, National Park Service, Collections Conservation Branch. Address: NPS/Cultural Resources Center, Building 28, Charlestown Navy Yard, Charlestown, MA 02129; (617)242-1979.

Paul Storch has accepted the position of Objects Conservator at the Minnesota Historical Society beginning January 1, 1991. Address: Fort Snelling History Center, St. Paul, MN 55111; (612)726-1171.

Nancy Purinton has left the Norton Simon Museum and is now working at the Conservation Center for Art and Historic Artifacts, 264 S. 23rd Street, Philadelphia, PA 19103.

Susan Deal Booth has left the position of training program coordinator at the Getty Conservation Institute. She is now working as a consultant to the GCI on a project with the Royal Danish Academy, Copenhagen, to compile didactic materials on the lining of paintings.

J. Claire Dean has joined the Department of Anthropology, University of North Dakota, as archaeological field conservator for the Department's excavations and other archaeological research work. Contact through California address as listed in the AIC *Directory*, or the Department of Anthropology, University of North Dakota, Box 8254, University Station, Grand Forks, ND 58202; (701)777-3008.

CONFERENCES COURSES & SEMINARS

Call for Papers

July 19-21, 1991. West Lafayette, IN. **Ninth Annual Conference on Textiles.** Deadline for abstracts: April 1, 1991. Contact: Dr. Cheryl Nelson, Department of Consumer Sciences and Retailing, 313 Matthews Hall, Purdue University, West Lafayette, IN 47907; (317) 494-8316. ♦

September 2-4, 1991. Amsterdam, The Netherlands. **The Conservation of Glass and Ceramics.** Interim meeting of the ICOM Committee for Conservation Working Group, "Glass, Ceramics and Related Materials." Deadline for abstracts: February 1991. Contact: Dr. Norman H. Tennent, Opleiding Restauratoren, Gabriel Metsustraat 8, 1071 EA Amsterdam, The Netherlands; (0)20-767933; Fax (0)20-755191.

September 9-11, 1991. London, England. **International Conference on the Packing and Transportation of Paintings.** Co-hosted by the Canadian Conservation Institute, the Conservation Analytical Laboratory of the Smithsonian Institution, the National Gallery of Art, Washington, D.C., and the Tate Gallery in London. The purpose of the conference is to improve understanding of critical issues involved in packing and shipping works of art, and to rationalize and advance packing methods around the world. Papers on any topic related to the subject are welcomed. Deadline for submission of 500 word abstracts: February 15, 1991. Send to: Conference Editor, Art in Transit Conference, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; Fax: (301)238-3709.

September 16-20, 1991. Ottawa, Canada. **Symposium 91: Saving the Twentieth Century.** Deadline for abstracts: February 22, 1991. Contact: David Grattan, Canadian Conservation Institute, Department of Communications, 1030 Innes Road, Ottawa, Ontario, Canada K1A 0C8; (613)998-3721; Fax: (613)998-4721. ♦

September 30-October 3, 1991. Paris, France. **Conference on Conservation of Photographs, Drawings, Manuscripts and Printed Papers.** Contact: ARSAG, 36, rue Geoffroy Saint Hilaire, 75005 Paris, France; 33-1-45-87-06-12. Fax: 33-1-47-07-62-95. ♦

April 1-4, 1992. Manchester. **Institute of Paper Conservation Third Conference.** Deadline for abstracts: February 28, 1991. Contact: the Conference Secretariat, Millstream Europe Ltd. South Harting, Petersfield, Hampshire, GU31 5LF, England; 44-730-825711; Fax: 44-730-825763. ♦

Conferences

February 21-23, 1991. Washington, D.C. **College Art Association Annual Conference.** Contact: College Art Association, 275 7th Avenue, New York, NY 10001; (212)691-1057. ♦

May 6-11, 1991. Ottawa, Ontario, Canada. **The 6th Annual Meeting of the Society for the Preservation of Natural History Collections.** Contact: G. R. Fitzgerald, Canadian Museum of Nature, Earth Sciences (Paleobiology), P.O. Box 3443, Station D, Ottawa, Ontario, K1P 6P4, Canada. ♦

May 22-23, 1991. Vancouver, B.C., Canada. **Teaching Conservators How to Teach.** IIC-CG Conference Training Workshop. Contact: Miriam

Clavir, Conservator, UBC Museum of Anthropology, 6393 N.W. Marine Drive, Vancouver, B.C. Canada V6T 1W5; Fax: (604)228-2974.

May 24-26. Vancouver, B.C., Canada. **IIC-CG Annual Conference.** Contact: John Stewart, Programme Chair, IIC-CG Conference '91, P.O. Box 9195, Ottawa, Ontario, Canada K1G 3T9. ENVOY 100: Parks. HQ; (613)993-2125; Fax: (613)993-9796.

General

January, March, and September 1991. **Chemistry for Conservators: A Four Month Correspondence Course.** ♦

June 19-22, 1991. Mt. Carroll, IL. **Disaster Mitigation.** Led by Barbara Overton Roberts and others. ♦

August 26-30, 1991. **IADA Internationalen Graphischen Restauratorenentag.** Contact: Jonas Palm, Universitetsbiblioteket, Box 510, S-751 20 Uppsala/Sverige, Sweden; Telephone: 46-18-18-39-00; Fax: 46-18-18-39-13.

September 17-19, 1991. London, England. **Lighting for Conservation and Display.** ♦

October 6-18, 1991. Kingston, Ontario, Canada. **Preventive Conservation for Geological Collections.** Contact: Director, Art Conservation Department, Queen's University, Kingston, Ontario K7L 3N5, Canada. ♦

Textiles

February 26, 1991. Williamsburg, VA. **Conference on the Colorfastness of Materials Exposed to Natural or to Manufactured Sources of Light.** Contact: Jacqui Welker, PPG Industries, 3800 West 143rd Street, Cleveland, OH 44111. ♦

June 10-21, 1991. Budapest, Hungary. **Textiles Conservation Science.** ♦

August 13-17, 1991. Mt. Carroll, IL. **Design and Construction of Custom Mannequins.** A five-day workshop with Virginia Pledger. ♦

Objects

June 10-13, 1991. Oberlin, OH. **The Conservation of Picture Frames.** Contact: ICA Frames Workshop, Allen Art Building, Oberlin, OH; (216)775-7331.

June 19-22, 1991. Mt. Carroll, IL. **Preservation of Outdoor Sculpture.** A four-day course with Henry Lee, Author Beale, and others. ♦

September 24-28, 1991. Mt. Carroll, IL. **Micro-Chemical Analysis for Object Conservators.** A five-day refresher workshop taught by Skip Palenik of McCrone Research Institute. ♦

Book and Paper

September 1990-May 1991. New York, NY. **Dieu Donné Papermill Lecture Series: Handmade Paper as an Artists' Material—History and Technology of Handmade and Artists' Papers.** Contact: Dieu Donné Papermill, Inc., 3 Crosby Street, New York, NY 10013; (212)226-0573. ♦

March 22-25, 1991. Iowa City, IA. **From Rittenhouse to Twinrocker: A symposium on key events in American Papermaking History.** Contact: UICB Paper Conference, Center for Conferences and Institutes, Iowa Memorial Union, The University of Iowa, Iowa City, IA 52242.

July 8-12, and 15-19, 1991. Santa, ID. **Technology of the Medieval Book IV.** Contact: Jack C. Thompson, Thompson Conservation Laboratory, 7549 N. Fenwick, Portland, OR 97217; (503)248-0046 or (503)289-8723.

September 24-28, 1991. Mount Carroll, IL. **The Vellum Leaf—Treatment of Structural and Media Problems.** A five-day refresher workshop led by Abigail Quandt. ♦

Wooden Artifacts

February-November 1991. Washington, D.C. **Lecture portions of classes offered for the Furniture Conservation Training Program at the Smithsonian Institution's Conservation Analytical Lab:** Feb. 18-22—Coatings for Furniture Conservation. Coatings I; April 29-May 2—Coatings II; July 29-Aug. 2—Coatings III; Nov. 4-7—Conservation of Glit Wood. Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

Architecture

February 16-17, 1991. Washington, D.C. **Historic Roofing—Stone and Terra Cotta—HVAC.** Conference of The Association for Preservation Technology International (APT) Washington Chapter. Designed to present state-of-the-art information on preservation technology to craftsmen, architects, engineers, contractors, owners, specification writers, educators, and others in the building trades. Contact: APT Washington Chapter, P.O. Box 1768, Rockville, MD 20850; (301)279-2612.

August 13-17, 1991. Mt. Carroll, IL. **Epoxy Stabilization of Historic Structures.** A five-day course with Harrison Goodall. ♦

Photography

February 11-15, 1991. Ft. Lauderdale, FL. **Photographic Conservation Workshop.** Topics include: history and technology; identification processes; deterioration; storage; display; conservation approaches. Contact: John Maseman, IAP, South Florida Conservation Centre, 3400 Spring Street, Pompano Beach, Florida 33062; (305)785-7512; Fax: (305)941-6690.

February 27-March 1, 1991, and March 20-22, 1991. **The Preservation and Conservation of Photographic Materials.** London, England. Three-day course designed for those with the responsibility for the care of photographic collections. ♦

April 29-May 10, 1991. London, England. **Conserving Photographs.** ♦

March 13-15, 27-29, and April 17-19, 1991. London, England. **Mounting Photographs for Storage and Display.** ♦

February 20-22, March 6-8, and April 10-12, 1991. London, England. **The Identification of Photographic Processes.** ♦

Paintings

September 30-October 4, 1991. Lombardy, Italy. **Wallpaintings Conservation Seminar.** ♦

♦ See the November 1990 AIC Newsletter for more information

▲ Contact: IAP, 31-34 Gordon Square, London, England WC1H 0PY; [redacted]; Fax: [redacted]

* Contact: Mary Wood Lee, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)244-1173.

■ Contact: Ian and Angela Moor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London, SE23 1HU, England; 081-690-3678.

GRANTS & INTERNSHIPS

Two Year Advanced Internship in Art on Paper or Book Conservation Northeast Document Conservation Center

The Northeast Document Conservation Center, now occupying a new state-of-the-art facility in Andover, is again offering an advanced internship in paper or book conservation. The position will be supported by the Andrew W. Mellon Foundation. To begin in August or September 1991, 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 either art on paper or book 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, resumé, and three letters of recommendation to: Mary Todd Glaser, NEDCC, 100 Brickstone Square, Andover, MA 01810. State whether your interest is in flat paper or book conservation. Salary for the first year is \$20,500 with an increase the second year, plus a total of \$3,000 for travel/research. Application deadline: March 1, 1991.

Kress Foundation Graduate Fellowship for Art Historical Study Using Infrared Reflectography 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 which would benefit their research. The stipend for the 1991-92 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 c.v. (with telephone number), an outline of proposed research including its suitability to infrared reflectography, and one letter of recommendation from their major advisor to: Professor Molly Faries, School of Fine Arts, Indiana University, Bloomington, IN 47405; (812)855-1897. The deadline is March 31, 1991.

Advanced Conservation Internships Williamstown Regional Art Conservation Laboratory, Inc.

The Williamstown Regional Art Conservation Laboratory is offering a one-year advanced internship in paintings, and one in furniture with a concentration in frames. These positions will begin in September of 1991 and will include a stipend of \$19,500, health insurance, plus a travel and research allowance of \$2,500. Applicants should have completed a graduate conservation program or have equivalent educational and work experience in the area they wish to apply.

Third year internships will also be available in one or more of the following departments: Paintings, Paper, Objects. A competitive stipend and travel allowance will be offered.

Serving the paintings, paper, furniture, sculpture and objects collections of member museums throughout the Northeast, the Williamstown Regional Art Conservation Lab offers an intern the opportunity to work on a wide range of high quality objects under

the supervision of experienced conservators and teachers.

Please send a letter of intent, resumé, and three letters of recommendation to: Doe Zottoli, WRACL, 225 South Street, Williamstown, MA 01267. The application deadline is January 25, 1991.

Postgraduate Conservation Internships Smithsonian Institution

The Conservation Analytical Laboratory (CAL) and the Office of Fellowships and Grants announce five one-year Smithsonian postgraduate conservation internships starting fall 1991. Three are in the specialty laboratories of CAL; one of these is dedicated to archaeological conservation. Two internships are at Smithsonian conservation laboratories in other facilities. Stipend \$18,000; \$2,000 travel and research allowance; access to relevant CAL courses. Application deadline February 1, 1991. Detailed information on these, summer, pre-program and "third-year" internships: Eleanor McMillan, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3727.

Postgraduate Fellowships Philadelphia Museum of Art

The Philadelphia Museum of Art will offer postgraduate fellowships in paintings and objects or paper conservation to begin September 1, 1991. They are intended for individuals who have completed a graduate training program in art conservation or have equivalent experience. Each fellowship includes a stipend of \$18,000 plus health insurance and a travel supplement of \$3,000.

Applicants should submit to the address below: statement of the candidate's interest in applying for the fellowship; resumé; transcripts of undergraduate courses of academic study; and several samples of examination reports and treatment records with photographs. Two supporting letters from conservation professionals familiar with the candidate's work and one letter of personal reference should be sent directly to: Marigene H. Butler, Head of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101-7646. Application deadline is March 1, 1991. Final decisions will be made by March 31, 1991.

US/ICOMOS Summer Intern Program in Historic Preservation

US/ICOMOS (the United States Committee, International Council on Monuments and Sites) is seeking U.S. citizen graduate students or young professionals for internships in Great Britain, the USSR, Germany, Hungary, and Poland in summer 1991. 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 due no later than March 15, 1991. Contact: Ellen Delage, Program Officer, US/ICOMOS, 1600 H Street, N.W., Washington, D.C.; (202)842-1862; Fax: (202)842-1861.

Advanced Internship: Ethnographic Conservation Bishop Museum

The Pacific Regional Conservation Center, Bishop Museum is offering an advanced internship funded by The Andrew W. Mellon Foundation and 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 1991. Stipend is \$20,800 plus allowance for round trip airfare to and from Hawaii. Please send, by April 1, 1991, letter of intent, resumé, 3 laboratory reports, and 3 references to: Per-

sonnel Officer, Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96817; an equal opportunity employer.

POSITIONS AVAILABLE

Paper Conservator Institute of Puerto Rican Culture

Institute of Puerto Rican Culture in San Juan, Puerto Rico is seeking a paper conservator for its collection of 7,000 works on paper, mainly graphics. Conservator will manage the paper treatment center; treat works in the collection; train staff and interns in basic conservation procedures; write grants. Selected candidate will set up paper treatment center under our Conservation Laboratory. Requires: Degree or certification in conservation, minimum three years work in museum environment. Prefer Spanish speaker. Position available immediately. Send resumé and salary history to: Division of Visual Arts, Institute of Puerto Rican Culture, P.O. Box 4184, San Juan, Puerto Rico 00902.

Paper Conservator Detroit Institute of Arts

The Conservation Services Laboratory of the Detroit Institute of Arts seeks individuals qualifying for the above position. Candidates must have a Master's degree in Art Conservation or a combination of education and training to warrant equivalent recognition. Significant experience in the conservation of works of art, knowledge of artistic materials and various techniques used in dating and authenticating works of art are required. Responsibilities include the examination, technical analysis, preparation of condition reports for systematic catalog, care and treatment of works of art from the permanent collection of the DIA and various museums throughout the state of Michigan, work on exhibitions hosted or organized by the DIA, domestic or international travel and other related duties. Salary commensurate with experience: Level II (Associate) \$31,500 to \$34,200. Generous benefits. For more information about the position, contact: Mrs. Mildred J. Coleman, Personnel Officer, the Detroit Institute of Arts, 5200 Woodward Ave., Detroit, MI 48202; or call (313)833-1929. Non-residents may apply but must establish residence in the city of Detroit at time of hire. Send resumé in confidence no later than January 30, 1991 to: Mr. Michael Jozwik, Personnel Department, City of Detroit, 314 City County Building, Detroit, MI 48226; or call [redacted] A Merit System/Equal Opportunity Employer.

Assistant Conservator For Sculpture Guggenheim Museum

Available for a fixed term of 12-18 months at the Solomon R. Guggenheim Museum in New York beginning in early 1991.

Will be responsible for surveying the extensive sculpture holdings of the Solomon R. Guggenheim Museum as part of a major move of storage facilities.

Responsibilities will include recommendations for storage conditions, crating, establishing conservation priorities for treatment, and undertaking emergency stop-gap treatments. Salary of \$25,000/year. Please direct all inquiries to: Mr. Paul Schwartzbaum, Chief Conservator, Assistant Director for Technical Services, Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York, NY 10128.

Conservator of Objects Lowie Museum of Anthropology, University of California

Half time appointment with possible increase to 75% to 100%. Assume responsibilities for all aspects

of artifact conservation including organic materials, condition surveys, long range conservation/preservation plans, staff training in care of objects. Conservation program and extensive work experience in a museum essential; preferably, specializing in ethnographic materials. Proven administrative and grant development skills. Salary \$2,725 to \$4,083 plus benefits. The University of California is an equal opportunity, affirmative action employer. Send resumé and letter to: the Campus Personnel Office, 2539 Channing Way, Box #10-225-22, University of California, Berkeley, CA 94720. Lowie Museum of Anthropology is AAM accredited.

**Objects Conservator
Buffalo Bill Historical Center**

The Buffalo Bill Historical Center is accepting applications for an objects conservator. The conservator is responsible for the care and conservation of the Center's material culture objects collection including American Indian ethnographic material and other objects of wood, ceramic, metal and textile. The Conservator also serves as the general treatments counsel for the overall museum's conservation needs and professional practices. Prior museum experience is preferred. Salary and benefits are competitive. Send resumé and references to: Senior Curator, Buffalo Bill Historical Center, P.O. Box 1000, Cody, WY 82414.

**Paper Conservator
Southwest Museum**

The Southwest Museum seeks a paper conservator for a one year NSF funded project to work on the manuscript collections of anthropologists Frank Hamilton Cushing and Frederick Webb Hodge. Responsibilities include examination, evaluation, and treatment of documents and coordinating work with the project archivist. Qualifications: 1) graduate of an accredited conservation program with an emphasis in paper conservation, and 2) one year experience working in a library or museum environment. Salary \$25,000 + benefits. Please send resumé and references to: Craig Klyver, Southwest Museum, P.O. Box 41558, Los Angeles, CA 90041-0558.

**Chief Conservator
The Royal Ontario Museum**

The Royal Ontario Museum is one of Canada's leading research, educational and cultural institutions.

We are seeking a Chief Conservator in our Collections Management Department to manage and direct the day-to-day operations of the Conservation section. The incumbent will be responsible for formulating policies, developing long-range plans, organizing staff and facilities to meet the Museum's requirements, and providing technical guidance in conservation.

The qualified candidate must possess a University degree in a museum-related discipline and a Master's degree in Conservation as well as ten years experience, including three at the supervisory level.

Please submit a complete resumé and covering letter to: Secretary of the Search Committee, Royal Ontario Museum, c/o Human Resources Department, 100 Queen's Park, Toronto, Ontario, Canada M5S 2C6.

**Chief Conservator
South Carolina State Museum**

South Carolina State Museum seeks objects conservator to head fully equipped, 2,000 square foot lab in a large diversified museum. The collections include historical, natural history, technology and art objects. Supervises staff of 1 assistant conservator and 2 part-time technicians. Primary duties include conservation treatments of a wide variety of artifacts, supervision of integrated pest management program and participation in conservation related aspects of exhibit planning, working closely with curators and exhibits staff. Chief conservator is responsible for overseeing protection of artifacts in exhibit and storage. Serves as a

resource for technical assistance to other museums in the state through museum's statewide service program. Applicants should be familiar with a wide range of three dimensional objects and materials, including metals, wood, leather, plastics, and surface coatings. Experience with 18th, 19th and 20th century functional and decorative objects, along with a working knowledge of paper, paintings, and textile conservation is strongly preferred. The candidate must have a graduate degree in conservation from a recognized program or the equivalent in training, along with three years of post graduate experience. State classified position, salary based on experience. Please send inquiries and resúmes to: Roger E. Stroup, Director of Collections and Interpretation, c/o Personnel Department, South Carolina State Museum, P.O. Box 100107, Columbia, SC 29202-3107. AA/EOE M/F/V/H.

**Textile and Clothing Conservator
Minnesota Historical Society**

The Minnesota Historical Society seeks a Textile and Clothing Conservator to manage the textile and clothing conservation laboratory as part of the Conservation Department. Responsibilities include performing surveys, evaluations, treatments, and other preservation measures; assisting the Head of Conservation in formulating policies, priorities, standards, and procedures for long-term preservation of textile and clothing collections; and providing skilled technical expertise and professional advice to other MHS staff and clientele.

The qualified candidate will have extensive knowledge of conservation theory, chemistry, and practice for textile and clothing items; knowledge of the materials used in conservation treatments and in the storage of museum collections. Requires knowledge of textile conservation normally acquired through graduation from an accredited conservation program or through working in a conservation lab under an experienced conservator.

This is a full time, permanent position available immediately. To apply, please send a cover letter and resumé to: Robert Herskovitz, Head, Conservation Department, [redacted], Paul, MN 55107.

**Assistant Conservator
Yale University Library**

Manages the binding unit of the Conservation Division. Performs highly skilled professional conservation treatments to preserve and protect rare and valuable books and other archival materials. Trains and supervises staff and students in binding and conservation procedures, determines appropriate techniques, materials and procedures for conservation treatment. Requires: Degree in book conservation or equivalent training. Strong organizational and supervisory skills. Two years professional experience in conservation of books or library materials. Ability to communicate effectively and to coordinate work. Knowledge of current principles and techniques in book and paper conservation. Professional experience in a research library preferred. Salary is commensurate with experience. Please send letter, resumé, and the names of three references to: Diane Y. Turner, Sr. Human Resource Specialist, Library Personnel Services, Yale University Library, Box 1603A Yale Station, New Haven, CT 06520. EEO/AA.

**Head of the Conservation Department
Huntington Library**

The Huntington Library invites applications for the position of Head of the Conservation Department. The Huntington is a major international research and cultural center located nine miles northeast of Los Angeles' civic center. It serves 2,000 scholars and one-half-million visitors each year; its collections include 5,200 incunabula, 2.5 million manuscripts and extensive prints and photographs.

The responsibilities are to oversee preservation and conservation activities, monitor conformance to existing policies, and develop new policies related to the preservation aspects of disaster preparedness, equipment and supplies. The Head of the Conservation Department must keep current on new developments in the field, and serve as principal book conservator. Duties also include planning and coordinating a departmental conservation program, monitoring care and treatment of collections, and educating department, staff and readers related to conservation. This position provides leadership in conservation/preservation throughout the library. The Head of the Conservation Department is also responsible for managing grant and exhibition budgets related to conservation, and supervises a staff of five, as well as a volunteer program.

The ideal candidate will have an MLS from an accredited library school with specialization in conservation or equivalent training and experience. The Head of the Conservation Department must be well organized, able to work well with others and have some supervisory/administrative experience.

A letter of application, resumé and three references should be submitted by January 15, 1991. The Huntington Library, Art Collections and Botanical Gardens, Carl Foote, Assistant Personnel Officer, 1151 Oxford Road, San Marino, CA 91108.

**Move Conservator: Objects
Bishop Museum**

A three-year position is available immediately at Bishop Museum and the Pacific Regional Conservation Center for an objects conservator who will be responsible for helping with the move of Bishop Museum's anthropological collections to a new building. Duties will include: advising on proper methods of preparing collections for the move, proper methods of moving, best methods of storing collections, assisting in preparing, packing and moving collections, and supervising trained volunteers and collections staff during the project. The applicant should have a master's degree in conservation from a recognized conservation training program or the equivalent apprenticeship experience. Prior experience with a collection move is a plus. Submit a letter of interest and resumé to: Personnel Officer, Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96817. An equal opportunity employer.

**Textile Conservation Technician
Museum of American Textile History**

The Textile Conservation Center of the Museum of American Textile History seeks a Conservation Technician. Responsibilities include the examination, treatment, and documentation of a wide variety of fabrics. Candidates should have excellent sewing skills, experience in a variety of textile techniques and familiarity with the properties and history of textiles. Competitive salary, excellent benefits.

Send letter, resumé and names (with addresses and telephone numbers) of two references to: Textile Conservation Center, Museum of American Textile History, 800 Massachusetts Avenue, North Andover, MA 01845. EOE.

**Conservator
Field Museum of Natural History**

Field Museum of Natural History seeks a Conservator to undertake the examination, documentation, and treatment of objects requested for exhibition from the Museum's African collections. Consults regularly with exhibit preparation staff on maintaining exhibit standards that meet conservation criteria. Assists in establishing treatment priorities for specimens requested for exhibition. Also assists in the daily operations of conservation laboratories.

Requires a degree in conservation from a recognized training program with a specialization in objects

and/or ethnographic conservation. Must have demonstrated ability with conservation equipment and techniques, excellent organizational, communications and interpersonal skills. Computer experience desirable. Send letter, resumé and salary requirements to: Carrie Peters, Personnel Department, Field Museum of Natural History, Roosevelt Road at Lake Shore Drive, Chicago, IL 60605. EOE/m-f.

Paper Conservator
Library of Congress

The Library of Congress Conservation Office seeks an experienced paper conservator. Responsibilities will include conservation treatments on a wide variety of paper materials such as prints, maps, manuscripts and drawings, characterized by great rarity, value and complex problems; work with curatorial staffs; materials investigation; treatment development; outreach activities and other duties as assigned. Salary (GS-11) after January 1, 1991: \$31,116-\$40,448. Please call [redacted] for an application form and a copy of Vacancy Announcement 00534. An Equal Opportunity Employer.

The Post of Director
ICCROM, Rome, Italy

Applications are invited by the Council for the post of Director of the International Centre for the Study of the Preservation and the Restoration of Cultural Property which will fall vacant in July 1992. Candidates should have university degrees in either the exact sciences or the humanities and should have exercised important functions, including management, in the conservation of cultural property.

A curriculum vitae should be submitted in duplicate stating which languages are spoken, written or understood, English and French being compulsory and a fair knowledge of Italian being desirable.

The Council is seeking a candidate with proven managerial and administrative experience, excellent interpersonal skills, a broad knowledge of conservation internationally and the ability to lead a skilled team of international professionals.

The Council intends to appoint the successful candidate in the summer of 1991, subject to approval of the General Assembly of ICCROM in 1992. At the date of taking up the appointment, the new Director

should be free of all activities that might divert him/her from the main task.

The Director is appointed by the General Assembly for a period of two years and the Council has the authority to renew the contract twice without declaration of vacancy.

The Director will be resident in Rome. The post carries diplomatic privileges and a salary correlated with FAO grade D1/1 commencing, currently, at \$48,000 with allowances.

Final date for receiving applications, which should be marked "CONFIDENTIAL", is May 31, 1991, to Charles G. Gruchy, Chairman, ICCROM Council, Department of Communications, Canadian Conservation Institution, 1030 Innes Road, Ottawa, Ontario K1A 0C8, Canada.

Technician Level Positions
New York Public Library

Two technician-level positions available in the Phased Treatment and Collections Maintenance Unit of the Conservation Lab of The Research Libraries. Successful candidates will perform a variety of phased treatment and collection maintenance procedures including collection maintenance repairs, encapsulation and post binding, recasing, non-aqueous deacidification, and the production of phased boxes and other protective enclosures. Prepares treatment records and assists in processing materials. Performs lab maintenance and related duties as required. Must have bachelor's degree, knowledge of current book and paper conservation techniques, and one to three years experience in conservation. Position temporary, term ending two years from date of hire.

Salary \$21,433 to \$24,984 annually. Send resumé to: Doreen Casey, New York Public Library, Human Resources Department, 8 West 40th Street, New York, NY 10018; by January 31, 1991. EOE m/f.

Conservator
Brown University

Brown University's Haffenreffer Museum of Anthropology seeks specialist in ethnographic and archaeological conservation to be responsible for collections storage and care, and developing and funding conservation programs and facility. She/he will help with exhibit preparation and installation and with stu-

dents in a museums studies program. Degree in conservation and/or significant postgraduate conservation experience preferred. Applicant must possess knowledge of established and innovative conservation procedures; be motivated and independent; and have good organizational and communication skills. Salary competitive. Provide resumé and names of three references by March 30, 1991 to: Professor Shepard Krech III, Anthropology Department, c/o Michele Wise, Human Resources Department, Box 1879/FRG026, Brown University, Providence, RI 02912. An EEO/AA Employer.

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Call for Posters: AIC 19th Annual Meeting—Deadline extended to January 15, 1991

Contact: Shelley Sturman or Barbara Berrie, Poster Session Co-Chairs ([redacted]); Fax [redacted]



Newsletter

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Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC AND ARTISTIC WORKS

Volume 16, Number 2

March 1991

Bien Venidos! Welcome to New Mexico

We invite you to New Mexico, land of ancient native cultures and rich artistic traditions—and the site of the AIC 19th annual meeting, June 3–8, 1991. As cultural geographer, John Jackson, has written: "We learn about history by reading it in school; we learn to see it when we travel, and for Americans the place we see most clearly the impact of time on a landscape is New Mexico." The landscape and cultures have been a primary subject of major photographers and painters from the 19th century to the present.

Northern New Mexico is the cultural center of the state. Contemporary Native American crafts and traditions include pottery, jewelry, weaving and basketry, dance and ceremonies reflect change and continuity. The Hispanic culture which was established in New Mexico early in the 17th century, also survives and flourishes in a continued legacy of rich folk crafts and customs such as furniture making, santos (carved and painted wood panels and sculpture), tinware, weaving, music and dance. The strong presence of these two cultures is felt in both our history and in our living communities.

Santa Fe, the capital city, is the hub for southwestern arts and crafts. The Palace of the Governors, Museum of Indian Arts and Culture, Museum of International Folk Art and the Museum of Fine Arts are the four museums that comprise the Museum of New Mexico. Also located in Santa Fe are the Wheelwright Museum of the American Indian and the School of American Research. Santa Fe is the commercial center for native and hispanic crafts as well as southwest regional art.

There is great shopping and numerous fine restaurants (bring your credit cards).

Along the Rio Grande River, which connects Santa Fe to Albuquerque, are a number of Indian Pueblos where traditional and contemporary patterns of living are intertwined and where visitors are welcome at Feast Day celebrations. Albuquerque is situated in the heart of New Mexico's Middle Rio Grande Valley, bordered on the east by the Sandia and Manzano Mountains and on the west by mesas capped with extinct volcanos and basalt cliffs. The modern city of Albuquerque is the product of three centuries of settlement. Even before its establishment as a Spanish province in 1706 by Governor Francisco Cuervo y Valdes, the area was peopled by the Pueblo Indians and their prehistoric antecedents perhaps as long as 12,000 years ago. Some Pueblos still remain near the city in the villages of Isleta and Sandia.

Albuquerque is the urban center of New Mexico. The Rio Grande river separates east and west Albuquerque, while Route 66 is a cultural corridor from popular American history. You can still catch a glimpse of the impact of the automobile and travel in the 1950s. Driving west you'll see old motels and neon signs. Continuing west is the Nob Hill district, which is a rehabilitated area of Southwestern Art Deco architecture with many shops and restaurants to enjoy while sightseeing. The University of New Mexico is the next notable stop off of Route 66. The University has a Fine Arts Museum and the Maxwell Museum of Anthropology. The photography depart-

ment and the Tamarind Institute both have national and international dimensions in staff, collections and programs. As you continue west into downtown Albuquerque you'll eventually come to the Museum of Natural History and the Albuquerque Museum at the entrance to Old Town. The old plaza serves as the center of this area where the original Spanish settlement began. Today, Old Town, with its historic buildings, restaurants, and galleries, plays host to visitors who may experience a taste of Albuquerque and New Mexico's Spanish past.

Beyond Old Town and the museums on Central Avenue, you'll find the Rio Grande Zoo and the Rio Grande Nature Center, a unique natural habitat. For a thrill you can ride the Tramway that takes you on a two-mile ride to the top of Sandia Peak where you'll experience spectacular sunsets and a magnificent panorama of the New Mexican landscape, then dine at the restaurant at the top.

So bring your cameras, shorts and walking shoes and visit New Mexico.—Claire Munzenrider, Local Arrangements Committee.

Your Dues Make the Continued Operation of AIC Possible

Those who have not yet paid their 1991 dues are urged to do so quickly—please remember that a \$15 late fee now applies (as of February 1). Thanks again to all who have sent in their 1991 dues.

From The President

A majority of AIC members who filled out the Strategic Planning Questionnaire agreed that "all conservation professionals should be voting members." At the present time, however, fewer than one quarter of individual members have the right to vote. In view of this unacceptable situation, last year the Board announced with great fanfare a drive to increase dramatically the number of Professional Associates. After an initial surge of applicants, which fell eighty short of the Board's quota of 250 new PAs for 1990, the number of new applicants has dropped radically. The campaign is failing. When changes in the Bylaws giving the PAs the same voting rights as Fellows were made during the last few years, the Board was assured by many Associates that the floodgates would open. Even though in 1990 all eligible Associates received the new simplified application form and letters urging them to apply, the flood never came. The Board is now searching for ways to get the process moving again. In the past year, letters were sent to PAs requesting each of them to contact two Associates and urge them to apply. This seems to have yielded about thirty applications. Another letter, with copies of the application form, was sent to heads of laboratories asking them to encourage their staffs to apply. The results so far have been disappointing, particularly in light of the high mailing costs involved in these efforts.

The Board is again searching for new ways to bring the campaign back to life. Meanwhile, I am personally asking you for a favor. I would appreciate a direct response from anyone who is not applying, telling me why, and from anyone who has an idea for a strategy to elicit more applications. I cannot believe that the majority of AIC members are content with leaving the decision-making in this organization to a small group. The idea that a small "in" group of members runs AIC is a complaint that I have heard often in the past, but unfortunately, as long as a majority of members is disenfranchised, this complaint is partially true. The Board has followed up on the opinions expressed in the Strategic Planning Questionnaire; we are doing the best we can based on the information we are given. Is there something else on your minds that we should know and have not heard? I promise that all letters sent directly to me will be kept confidential.—Paul Himmelstein.

Getty Grant to Enhance JAIC Article

The Getty Grant Program has approved a grant of \$3,300 to the Foundation of the American Institute for Conservation of Historic and Artistic Works for the addition of illustrations to enhance the publication of an article in the spring 1991 issue of the *Journal of the American Institute for Conservation* entitled "Preservation of Nineteenth Century Negatives in the National Archives," by Constance McCabe.

From the Executive Director

Membership renewals are high on our agenda at this time of year. I am pleased to report that 1991 renewals are keeping pace with last year. A second renewal notice was sent in late January. Members whose dues may have crossed in the mail can disregard the second notice. Prompt payment would be greatly appreciated from those of you who have yet to send in their checks.

Your help in enlisting new members is working. We appreciate your efforts and thank you. As of February 4th, we have enrolled 137 new members. Our goal for 1991 is 300, with particular emphasis on gaining new institutional members. If you work at an institution that is not a member, please urge them to join the AIC or call to let me know and I will contact them.

The upcoming annual meeting in Albuquerque, NM is also uppermost in our minds. Registration information packets were mailed on February 12, 1991. Members who have not yet received a packet should call Rob at the AIC office. Remember the **APRIL 19 DEADLINE** for the advantageous "Early Bird" registration fee. American Airlines is the designated carrier for the Albuquerque meeting and offers attendees a special "meeting saver fare." To take advantage of this low fare, members

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The *Newsletter* is mailed to members for \$8 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 National Office; the next deadline is April 1, 1991. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Position Available, Grants and Internships, 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 Commercial Ads is: 1/4 column \$125.00; 1/2 column \$200.00; 1/2 page \$300; one full page \$500.00. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

Newsletter staff: Katheleen Betts, Editor. Marcia M. Anderson, Production Editor. Rebecca Rushfield, Contributing Editor.

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should call [REDACTED] and ask for STAR File 3S- 95734. For every fifty tickets sold at this low fare the AIC receives a free ticket. They are used to reduce the cost of staff travel. Another brief reminder: to insure your hotel room at the discount conference rate, you must make your reservation by **MAY 15, 1991**. The staff joins Claire Munzenrider and the other members of the local arrangements committee in inviting you to attend our 19th annual meeting which promises to maintain the high quality and professional standards set at previous meetings.

Watch your mailbox for the mid-April membership mailing which will include the 1991 slate of officers, their bio-sketches and position statements, ballots, and the minutes of the 1990 general (business) meeting. For the first time, all PAs and Fellows will vote by mail ballot. Please be sure to sign your ballot on the outside of the envelope. This allows us to determine the validity of the incoming ballots. Thereafter, the ballots are treated in such a way as to assure secrecy. This mailing will also include, for the first time, the *AIC Annual Report*. In the past, copies were distributed only to those attending the annual meeting and upon request.

The staff enjoys hearing from our members and we also welcome your comments and suggestions.—Sarah Z. Rosenberg.

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Membership Committee News

Thirty-three PA and Fellow applications will be reviewed at the Membership Committee meeting which will be held in Washington, D.C. on April 12.

Also to be discussed at this meeting are the mechanisms and criteria used for the selection of Fellows by other related professional organizations. Information concerning these processes will assist the Membership Committee in its study on Fellowship in the AIC and in drafting an appropriate questionnaire to solicit opinions from the AIC members. A preliminary report on these findings will be presented at the annual meeting in Albuquerque.

The Membership Committee would like to thank all of the professional members of AIC who have encouraged and supported others in becoming PA's and Fellows in AIC.

The Membership Committee also welcomes any questions concerning membership in AIC. Please feel free to call one of the members below: Carolyn L. Rose [REDACTED] Karen Garlick [REDACTED]; Harold Mailand [REDACTED]; Edward Sayre [REDACTED]; James Wermuth [REDACTED]; Faye Wrubel [REDACTED]—Carolyn Rose, Chair, Membership Committee.

1992 AIC Annual Meeting to be held in Buffalo

The AIC Board and staff are pleased to announce that we were able to make arrangements to hold the 1992 annual meeting—previously scheduled for Puerto Rico—at the Hyatt Regency in Buffalo, New York. The meeting will begin with the pre-session on June 2 and will conclude on June 7. Other details to follow.

Corrections

The update session of the AIC annual meeting in Albuquerque will be held on Friday, June 7. The date given on registration brochure (June 2) is incorrect.

The article "Tips for Travelers to Albuquerque," *AIC Newsletter* 16(1)5, was written by Steven Prins with the additions of distances by Frank Aon.

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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 *Newsletter*. We truly appreciate your generous support.

Annual Giving Donations

Carole Abercaugh	Gary Albright
Diana Alper	Aron Apisdorf
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Lisa Bruno	Barbara Buckley
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(Classes of '92 and '93)	Hsiu-Jung Han Cheng
Elizabeth Coombs	Elisabeth Cornu
Clifford Craine	Ursula Dreibholz
Don Etherington	Echo Evetts
Margaret Fikioris	Elisabeth FitzHugh
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Mark Golden	Sara Wolf Green
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Keiko Keyes Donation—James Bernstein

George Stout Donation—Peter Bornstein

Endowment Awards

Record Number of Applicants

As you may already know, last year, the Foundation provided support to 37 students to attend the 1990 annual meeting in Richmond. This year, an unprecedented number of applications were submitted—eighty-one student applications to the George Stout Memorial Fund, three to the Small Sessions Fund for courses, three to the Professional Development Fund, and two to the Carolyn Horton Fund. The need is greater than ever and the applications are highly competitive. We, therefore, also want to take this opportunity to ask those members who have yet to send in their donations, to please join the members listed above in supporting the activities of the Foundation.

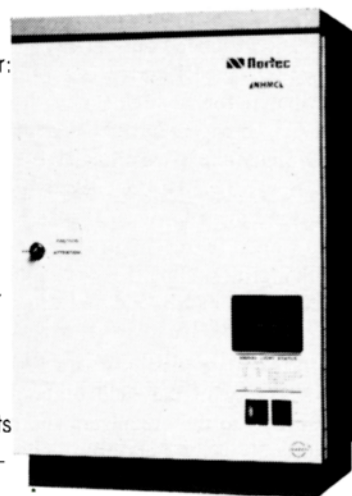
Application Review and Notification

The FAIC has put together a pool of reviewers to assess the eighty-nine applications received for the 1991 awards. Notification of the results of the review panel will be mailed to applicants by the end of March. This should allow ample time for students who applied to the George Stout Memorial Fund to take advantage of the "early bird" registration rate for the annual meeting.

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SPECIALTY GROUPS



Paintings

With the adoption of our *Rules of Order* in 1989, the Paintings Specialty Group began its semi-corporate life with two officers: the chair and vice-chair. At that time, Specialty Group business was essentially limited to planning the program for the annual meeting and publishing *Postprints*. By undertaking the *Paintings Catalog* project, we are assuming new responsibilities, both organizational and financial, therefore I feel that we should consider adding a secretary/treasurer to assist the chair and vice-chair. This person would be a valuable third opinion in matters of general business and programming, and in helping to respond to queries from the AIC Board and office. I also feel that a third officer would be helpful at those times when personal commitments and work schedules conflict with Specialty Group business.

A job description for the secretary/treasurer would consist of preparing the minutes of the annual business meeting, in a somewhat more detailed fashion than has been done in the past, as well as assuming responsibility for our finances. The latter primarily concerns requests for funds and reimbursements. It is quite possible that we will be seeking grant assistance to help defray editorial and publishing costs associated with the *Catalog* and the secretary/treasurer would certainly be involved with these activities. While not a completely onerous task, the financial aspects of our organization are expanding, and I feel that our 600-plus members would benefit by the addition of another officer. This change would involve amending our *Rules of Order*; this proposal could be voted on at the Albuquerque meeting and if approved, a secretary/treasurer could then be elected.

On a related matter, do you wish for the chair and vice-chair to continue to serve as your ex-officio nominating committee? I know that during the past three years a concerted effort has been made to consider candidates from diverse educational and regional backgrounds in order to achieve some balance and variation in perspective. As one of the larger Specialty Groups, a nominating committee of two or three people might be a good idea at this stage of our development. Please call me with your comments and suggestions.—Jay Krueger, Chair.

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Objects

Albuquerque Meeting: The program for 1991 has been finalized and centers around issues of environmental control, and exhibition and storage conditions. Many thanks to all of you who contributed.

The small group section of the afternoon will feature discussion groups divided into various subjects of special interest, including archaeology/ethnography; outdoor sculpture; sculpture and decorative arts; and functional/historical objects. We will continue to accept contributions for short presentations in these areas of interest. Please send me a few lines to document what you would like to bring up in any of the small group sections, and bring a few slides or photographs for illustration where appropriate. We would like to proceed with a modicum of organization, so don't wait until the last minute; we will try to provide a schedule of subjects before the meeting, and brief abstracts for this session after the meeting. Presentations should be no longer than five minutes, with time for informal discussion. At the end of the session, we will reconvene as a large group for summaries and a happy hour, by popular demand. We have also scheduled a buffet breakfast and a sit-down luncheon, the latter featuring New Mexican specialties.

If you have information you would like to see included in a future *Newsletter* column, please feel free to send it to Pam Hatchfield, Program Chair, Objects Specialty Group, Museum of Fine Arts, Research Laboratory, 465 Huntington Avenue, Boston, MA 02115; (617)267-9300; Fax: (617)267-0280.—Pam Hatchfield, Program Chair.

Photographic Materials



Ottawa Winter Meeting: By the time you read this, the Ottawa winter meeting will be but a fond memory. As I write this column, however, the meeting is still in the preparatory stages. One item regarding the meeting that is already strikingly apparent is the importance of acknowledging the splendid efforts of many people who made this meeting possible and certainly a success. A million thanks to the local arrangements committee: Greg Hill, Brian Thurgood, Barbara Lemmen, Klaus Hendricks, Rudiger Krull, and Joan Schwartz of the National Archives of Canada; to Anne Maheux and John McElhone of the National Gallery of Canada; and to Nicole Guénette-Allen of the Canadian Conservation Institution. Thanks also to the student volunteers of the Queens University Art Conservation Programme, the PMG officers, committee members and committee meeting participants, and of course, thanks to the outstanding speakers and session chairs. The Photographic Materials group truly appreciates the generosity of the host in-

stitutions and the hospitality of the tour leaders from the Archives, the Gallery and CCI.

Significant issues and events relating to the winter meeting will be reviewed in the May AIC *Newsletter* PMG column.

Topics In Photographic Preservation, Vol. 4: For those of you who were not fortunate enough to have attended the Ottawa meeting, Volume 4 of *Topics* will be in print very shortly. *Topics 4* will include papers from the Ottawa meeting, as well as from the PMG session at the Richmond AIC meeting, and may also include other relevant papers not presented at a PMG meeting. Anyone wishing to submit a paper for publication in *Topics 4* should contact Robin Siegel, PMG publications coordinator, immediately to guarantee inclusion.—Constance McCabe, chair.



Architecture

Albuquerque Meeting: The Program Committee has announced that the Architecture Specialty Group will have its sessions on the morning and afternoon of Saturday, June 8th, the last day of the AIC annual meeting. The AIC meeting will run from Monday to Saturday

this year. With Sunday available for travel, please try to arrange your schedule so that you can attend all of the ASG functions.

There will be four sessions in Albuquerque: a session of papers concerning adobe and its conservation; a session of general papers on current projects or research; a session where students may present papers on architectural conservation topics; and a panel discussion of documentation issues.

At the ASG luncheon and business meeting we will be electing a new chairman and a new secretary/treasurer, both for two-year terms. At last year's business meeting, it was decided not to form a nominating committee; therefore, nominations will be taken from the floor. If you would like to run for a position, but will not be able to attend the Albuquerque meeting, notify an ASG officer in writing. We will ensure that you are nominated for the position you desire. Also, we will be voting to amend the *Rules of Order*. Tom Taylor drafted the proposed revisions and discussed them at the Richmond meeting. Please contact me if you need a copy.

Other News: We finally have a logo! Peter Wollenberg has been gathering a variety of graphic images over the last few months that would suitably represent the ASG. He worked up some layouts and submitted the best designs to the ASG officers for the final selection. Thanks, Peter, for the excellent work and effort.

A meeting of interest to all of us is scheduled for September 23–25, 1991. The **Second Symposium on Museums and Historic Buildings** will be held at the U.S. Mint, in the enticing French Quarter in New Orleans, LA. Like the successful First Symposium, held at the Canadian Center for Architecture in September 1990, this is a joint effort of the AIC and the Association for Preservation Technology (APT). The focus will be on the dilemma that results when an historic structure houses a museum collection and the preservation needs of the building

appear to be in conflict with the needs of the artifacts. Contact Tom Taylor at [REDACTED] for more information.

Architectural conservation was well represented at Richard Wolbers' recent course, *New Methods in the Analysis and Cleaning of Historic Furniture Finishes*, taught at the SPNEA Conservation Center in Waltham, MA. Morgan Phillips, Bruce Mason and Brian Powell joined thirteen other conservators to learn some revealing examination techniques employing biological stains and ultraviolet microscopy. Various cleaning systems utilizing enzymes, detergents, and gelled solvents were presented, some formulations capable of removing tenacious overcoats. Richard concentrated on teaching the rationale for the selection of a certain system or an ingredient; we all left with much more than just a catalog of recipes.—Bruce Mason, Secretary/Treasurer.



Textiles

Now that the speakers' schedule is set for the annual meeting, we are working on the social calendar. Mary Ann Butterfield is planning a New Mexican meal at a local restaurant, which will be either lunch or dinner on Saturday. And don't forget that the Paintings group luncheon will be held on Thursday during our joint session, and we have been invited to participate. See your registration packet for more information.

We are planning to produce *Postprints* of the Paintings/Textiles joint session.

Keep in mind that we plan to discuss and possibly vote on the issues raised in the mailing you should have received in November. If you can't be in Albuquerque, please send your comments to any officer. I hope I will see all of you in Albuquerque.—Deborah Bede, Chair.



Book and Paper

Albuquerque BPG Session:

The program for Albuquerque is set and the papers look quite promising. We will meet from 8:00 A.M. to 5:00 P.M. on Thursday, June 6. Topics will include the treatment of a 14th century French illuminated manuscript; an Armenian vellum manuscript; and a Civil War sketchbook; as well as studies in the scientific analysis of such materials as parchment and light-bleached papers. As we mentioned in the January *Newsletter*, the last hour of the session will be a panel discussion on deacidification and we are counting on the lively participation of the membership.

Don't miss the *Paper Conservation Catalog* Revision Session Thursday, June 6 at 12:15 P.M., organized by Catherine (Kate) Maynor, project director, to discuss the "Backing Removal" chapter. Many new methods and materials have been developed in the six years since this chapter was published, (the use of Gore-tex fabric immediately comes to mind!), reinforcing the fact that your attendance and input is not only valued, but also essential to the success of the *Catalog*.

Assistant program chair, Carol Turchan, with the added help of Betty Fiske, has been hard at work organizing a splendid reception for the Albuquerque meeting. The mixer will be held at the Tamarind Institute on the campus of the University of New Mexico from 6:00 to 7:30 P.M. after the BPG Session on Thursday, June 6th. Carol has made arrangements to have us bused over to the lithography workshop, which will be open, and Tamarind staff members will be present to answer questions. The cuisine is New Mexican-Mexican! This will be a great, relaxing way to end a day full of practical and technical information. Don't miss this rare opportunity!—Sue Murphy, Program Chair.

Paper Conservation Catalog: By now, all BPG members should have received the 7th edition of the *Catalog* which was mailed in two installments: "Support Problems" and "Spot Tests" (October 1990), and "Washing" (November 1990). Our thanks to all who helped produce these publications. Work supported by our new three-year grant has begun in earnest, with the following chapters intended for publication this year: "Mold and Foxing Treatments," "Dry Cleaning," and "Hinge, Tape and Adhesive Removal."

I regret that our editorial assistant, Karen Kittredge, has left the project to pursue full-time employment. We are grateful to her for her dedicated work, which helped make recent *Catalog* editions so successful. The editorial board has hired a new assistant, Anne Pierce, who began work in January. Anne has finished the membership survey which was mailed in February. Although we welcome comments from BPG members at any time, the survey will be a convenient mechanism for your input. Please take a bit of time to fill it out.—Catherine I. Maynor, Project Director.

Book Catalog: BPG members who expressed interest received a mailing in January containing a cover letter describing the Book Catalog project, a revised statement of purpose and a proposed outline for the *Book Conservation Catalog*. Also included was information on the current status of the "Structural Elements" section of the *Catalog* (referred to earlier as the *Compendium*). Five of the nine sections have compilers who are drafting outlines and bibliographies; the "Sewing Section" is in the advanced stages of editorial revision. Volunteers are still needed to serve as compilers for the sections on endbands, boards, textblock preparation and finishing. Contributors and reviewers are needed for all areas, and comments or feedback on the outline are welcome. Those interested in receiving more information should contact: Eleanor Stewart, Preservation Department, Stanford University Libraries, Stanford, CA 94305.

Update: The final stages of distilling our thoughts for the update presentation is almost complete. However, there is always time for last minute suggestions from the membership. If you have anything you feel is pertinent to our field, feel free to contact any of the following update team members: Roy Perkinson—Introduction; T.K. McClintock—Treatments; Dianne van der Reyden—Scientific; Maria Fredericks—Books and Reforming; Catherine Maynor—Publications; and Sue Murphy—Program Chair in charge of update. These volunteers have been working very hard for you, please help them. Abstracts of their presentations will be published in the 1991 AIC *Abstracts*.

Ballots For BPG Officers: A reminder that in early March, the BPG membership received their ballots to vote on the positions of chair, assistant program chair, and

secretary/treasurer. T.K. McClintock will continue for another year in the position of vice-chair, and Carol Turchan, assistant program chair, automatically becomes program chair. Give serious consideration to these important positions and qualified individuals, which your nominating committee of James Strout, Bobbie Pilette and Connie Brooks have so capably pulled together. Your ballot should be returned in a timely fashion to James Strout.

On behalf of the BPG Board, we look forward to seeing all of you at the Albuquerque meeting and working together again. Don't forget to include the Institute of Paper Conservation 1992 Conference in Manchester, England in your 1992 budget wish-list, along with the AIC annual meeting.—Victoria Blyth-Hill, Chair.

CIPP CONSERVATORS IN PRIVATE PRACTICE

Nominating Committee: By now members should have received the list of nominees for new officers as prepared by the CIPP Nominating Committee. Shortly, you will be receiving final ballots for the elections. Balloting for the offices of chair, one director, and treasurer will take place by mail. The committee urges you to mark your ballots and to return them by the deadline. Members of the 1991-92 nominating committee will be elected at the CIPP session in Albuquerque. Contact: Carol Aiken, chair [redacted]; Holly Maxson [redacted]; or Karen Yager [redacted].

Visiting Conservator Plan: The CIPP Board is currently investigating the possibility of establishing a conservators' exchange program. The plan would provide interested conservators with the opportunity to work in other conservation laboratories in order to discuss new methods, participate in special projects, and generally to see how other conservators conduct a practice. There will be a sign up sheet in Albuquerque in order to assess the demand for such a program. Contact: Mary Lou White [redacted].

Annual Meeting: The Board would like to encourage all CIPP members to attend the annual meeting in Albuquerque. Scott Haskins, vice-chair, has planned an exciting program—"The Business Anatomy of a Private Practice." The session will begin at 3:00 P.M. on Tuesday, June 4th, the first day of the annual meeting, and will include information on estimating, insurance, legal issues, and other aspects of managing a conservation business. The program will be followed by the business portion of the meeting from 6:00 to 6:30 P.M. Contact: Scott Haskins [redacted].

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

PA and Fellow Applications Deadline

The next deadline for submitting PA and Fellow applications is **July 15, 1991**. Application forms are available from the AIC office; call (202)232-6636.

PEOPLE

Melanie Martin is the Kress paper conservation intern at the Royal Academy of Arts in London.

Helen Mar Parkin has resigned as head paintings conservator at the Intermuseum Laboratory in Oberlin, OH. Her new address is: E.S.R. Box 40, 6464 S. State Route 7, Gallipolis, OH 45631; (614)446-8404. She will be available for examinations, surveys, consultations, and contract work, including murals, both locally and throughout the U.S.A.

Michele Valerie Cloonan, formerly preservation librarian at Brown University, is now an assistant professor in the Graduate School of Library and Information Science at the University of California, Los Angeles, CA.

Peter Mustardo and **Nora Kennedy** have moved from New York to Washington, D.C. where they have established The Better Image, a private photograph conservation practice. Peter also holds a full-time position as regional preservation coordinator within the Document Conservation Branch of the National Archives. Nora commutes to New York City where she is part-time photograph conservator for the Metropolitan Museum of Art. They can be reached at (202)547-5899.

Frederick A. Bearman, senior book conservator at the Public Record Office, London, England, is spending ten months at the Folger Shakespeare Library in Washington, D.C. beginning February 1, 1991. His main duties involve the conservation of the library's substantial collection of Shakespeare's *First Folio* (1623). After this, he will return to the Public Record Office to continue his work with rare bookbindings.

Geoffrey I. Brown, formerly senior conservator of objects and textiles at the Lowie Museum of the University of California at Berkeley has been appointed curator of conservation at the Kelsey Museum, University of Michigan. He will head the conservation lab and will be involved in planning new museum facilities. Although he has discontinued his private practice in El Cerrito, CA, he will continue his consulting and survey practice. He can be reached at: the Kelsey Museum, University of Michigan, 434 S. State St., Ann Arbor, MI 48109-1390; (313)747-0439.

Lance Mayer and **Gay Myers** are curators of an exhibition centered around seven family portraits painted in the 1770s by Connecticut artist Winthrop Chandler. "The Devotion Family: The Lives and Possessions of Three Generations in Eighteenth-Century Connecticut" will take place in the spring at the Lyman Allyn Art Museum, New London, CT.

Richard H. Ressmeyer, formerly director of the Fuller Museum of Art, Brockton, MA, has been appointed executive director of the Intermuseum Conservation Association, Oberlin, OH, effective January 1, 1991. ICA, established in 1952, currently provides paintings and paper conservation services to museums in the Midwest.

1990-91 Directory Corrections

Zora Sweet Pinney: correct address—

Torrance, CA 90503;

Mary Ann Butterfield: correct phone number—

correct workplace—The Minneapolis Institute of the Arts.

Marion L. Hunter, Jr., formerly of the Jose Orraca Co., has opened a practice for the conservation of photographs and works of art on paper. Address: [REDACTED], Charleston, SC 29401; [REDACTED].

Roberta Pilette has recently joined the staff of the New York Historical Society Library as the senior book conservator. She was formerly the conservator for the Columbia University Libraries.

T.K. McClintock has established a private practice for the conservation of fine art and historic works on paper. He leaves his position as senior conservator at the Northeast Document Conservation Center, where he had worked since 1979. He can be reached at: T.K. McClintock Conservation, 1 Fitchburg St. C-219, Somerville, MA 02143; (617)666-9010.

Michael Duffy has left the Guggenheim Museum and can now be reached at the Worcester Art Museum, 55 Salisbury St., Worcester, MA 01609; (508)799-4406, ext. 202/204.

Deborah Bede has been named head of the textile conservation laboratory at the Museum of Fine Arts, Boston, MA. Her new title is associate conservator.

IN MEMORIAM

Ione Gedye

On November 12, 1990, Ione Gedye died in London at the age of 83. During her 40-year career at the Institute of Archaeology, London, she was responsible for training several generations of archaeological conservators from all over the world.

After training as a classical archaeologist at University College, London, Miss Gedye worked with Sir Mortimer Wheeler on his excavations at Verulamium where she developed a specialty in pot-mending and treating metals. In the 1930s, she joined Wheeler's newly founded Institute of Archaeology at the University of London to create a formal training program in the preservation of archaeological material. The resulting Department of Archaeological Conservation, originally called the Department of Repair and Preservation, became an internationally recognized training program for archaeological conservation. She retired as senior lecturer and head of department in 1975, but maintained an active interest in her students and the profession until her death. In 1987, in celebration of the Institute's 50th anniversary, an international conference on archaeological conservation was held. The list of attendees was a virtual "who's who" of archaeological conservators, the majority of whom had been students of Miss Gedye. The resulting publication, *Recent Advances in the Conservation and Analysis of Artifacts*, was appropriately dedicated to her, along with Harold Plenderleith.

In 1958, Miss Gedye also founded the United Kingdom Group of the IIC, now the United Kingdom Institute of Conservation, and served as its secretary for 18 years. In capacities of both teacher and moving force behind the UKG in its early years, Miss Gedye tirelessly and successfully labored to achieve recognition for the specialization of archaeological conservation and the special abilities required of archaeological conservators.—Catherine Sease, Field Museum of Natural History, Chicago, IL.

Maura Cornman

Maura Cornman, conservator at the Museum of Art and Archaeology at the University of Missouri-Columbia, died on December 10, 1990 after a long struggle with cancer. A graduate of the University of Delaware/Winterthur graduate training program and Fellow AIC and of IIC, she was 39.

Maura graduated from the University of Pittsburgh in 1973 with a joint major in chemistry and archaeology. She received her master's degree in conservation from the University of Delaware in 1978. Maura had spent some time at the archaeological site in Tel Anafa, Israel, on behalf of the University of Missouri, Columbia, in 1973 and again in 1978. Upon returning from the field in 1978, she accepted a position of associate curator of conservation at the Museum of Art and Archaeology at the university, assuming responsibility for the design, installation and maintenance of exhibits. Professor Emeritus Saul Weinberg said of Maura, "She was a very positive person, and certainly cared about the collections. The museum is an excellent example of what it should be because she had a watchful eye for things all the time."

Maura found time in a busy career to contribute a chapter on the nearly obsolete pigment, aureolin (cobalt yellow), in *Artists' Pigments: A Handbook of their History and Characteristics* Volume 1, 1986, published by the National Gallery of Art. Her greatest gift and joy, however, was in teaching. Ralph Kennedy, of the Campbell Center of Historic Preservation Studies, Mt. Carroll, IL, informed us that Maura had been affiliated with the faculty continuously since 1981, the year following its founding. Kennedy credits her for promoting the forerunners of the Center's "Care of Collections" classes. In February 1986, she also taught in the Center's outreach program in cooperation with the Arizona State Historical Society.

At Missouri, Maura held the rank of adjunct assistant professor of art conservation, providing lectures and training to students and interns drawn from many areas within the university. A story in the *Columbia Daily Tribune* said that even as she suffered from terminal bone cancer and was confined to a hospital bed, Maura continued to teach her classes. Michelle Miller, one of her former students, said that Maura "wasn't going to let illness stop her from her duties. Her bedside lectures took place in the hospital lobby. She would present exhibits and we would pass them around the room. Maura would point out details we should see in them; things we should look for."

The director of the University Museum, Mort Sajadian, noted that Maura was "one of the first people who worked with the museum, knew its collections, all of its objects, almost personally. That kind of familiarity will be very hard to replace." Maura continued to consult with museum personnel in her final months. Sajadian said Maura was "a very thorough person; she finished things she started. She left nothing that was to be done tomorrow."

In her memory, the Museum of Art and Archaeology at the University of Missouri (Columbia, MO 65211), has established a Maura Cornman Conservation Fund to be used for the conservation of objects in the collections.—Robert Feller, Carnegie Mellon Research Institute.

Mervin Honig

Mervin Honig, 69, AIC Fellow, paintings conservator in private practice, and senior lecturer on the conservation of paintings at Hofstra University, died on October 14, 1990 in Manhasset, New York.

Mervin's career in conservation began in 1956 when he apprenticed with Sheldon and Caroline Keck at both the Brooklyn Museum and their State Street studio, and continued, in 1958, with Mrs. Keck at the Museum of Modern Art. He went on to work in the conservation studios of Shar-Sisto, Inc., in New York City, before opening his private practice in Westbury, NY which serviced museums and collectors in the Long Island area up until his untimely death.

In 1972, he began teaching an ongoing undergraduate course on art conservation in Hofstra University's Art History Department in which he exposed many future art historians and fine artists to the complexities of historical painting materials and to looking at paintings from a conservator's point of view. Mervin also provided apprenticeship opportunities to students in his studio. He enchanted them with his great energy and spirit and inspired them to study paintings conservation in greater depth. He was a great supporter of academic training in conservation and helped some of his students to go on to graduate programs, and eventually, to successful careers as professional conservators.

Mervin was quite active in the IIC-AG in the early days of AIC and published papers on the use of polyurethane foam facings for the transfer of paintings (*IIC-AG* 1(1); and the *AIC Bulletin* 14(1) and 14(2)—a transcript of his 1974 AIC meeting paper).

An accomplished painter who studied with Francis Criss, Amandee Ozenfont, and Hans Hoffman, Mervin had many one-man and group exhibitions and won several awards. He is represented in the permanent collections of several museums, including the Metropolitan Museum of Art, the Oklahoma Museum of Art, and the Emily Lowe Gallery, Hofstra University.

Mervin will be fondly remembered by his students and associates who were embraced by his good humor, love of life, and his great enthusiasm for the field of art conservation.

Mervin Honig is survived by his wife, Rhoda Sherbell, and his daughter, Susan. The family requests that any memorial contributions be made to: Allied Artists of America, Mervin Honig Memorial Award for Oil Painting, c/o National Art Club, 15 Gramercy Park South, New York, NY 10003.—David A. Miller, Albert Albano.

ANNOUNCEMENTS

Computer Users Lunch and Meeting

A short program this year by Katherine Untch and others will feature computer graphics and imaging, introducing Draw and Paint programs, CAD for designing mounts, finite element analysis for stress and strain analysis, image enhancement (x-ray, u.v., IR, etc.), and image analysis to obtain data such as perimeter, center of gravity, area, and other measurements.

If we can obtain the equipment, this will be a live demo, otherwise it will be presented through traditional visual means. (If anyone knows of sources to borrow Mac and projection equipment in the Albuquerque area, please call me at the number below.)

We will also have an informal information exchange as we did last year, followed by a short business meeting to decide if we wish to continue as a group, what our goals might be (for example, do we wish to form a consortium to develop conservation-specific software or just continue as an informal exchange?), and what program we would like for next year if the group continues.

We hope to have both a Macintosh and an MS DOS (IBM clone) available in a secure room throughout the AIC meeting, so bring along software you like, or have developed. If you will let me know ahead of time, I will make up a list of people and what they are bringing to post on the conference notice board so that others can find you. Remember that the list of participants from last year, with the hardware and software they use, is available from AIC.

Please note that this session is separate but complementary to the handouts on business-related computer uses and software at the CIPP special session on June 4th, so if you wish to discuss business software here or demonstrate it in the computer room you are most welcome to do so. For questions or suggestions, call Lisa Mibach at [REDACTED]

Angels Invited to New Mexico

Get out your wings and T-shirts, and polish your halos: the Angels have two invitations this year for Sunday, June 2. One is from an historic ranch site near Santa Fe; the other is from two museums in Albuquerque. Which one we accept (or whether we do either) depends on how many Angels we are likely to have. Please call Lisa Mibach at [REDACTED] by March 15 to indicate whether you are likely to come. More information will be mailed only to those who call, although updates will be published in the *AIC Newsletter*.

Surveyors to Gather in Albuquerque

Just for fun, all those who do general surveys/assessments (and those who work for granting programs which fund these surveys) are cordially invited to laugh about our experiences and share tips on how to survive a survey and write a meaningful report on June 4 at the AIC annual meeting in Albuquerque. Bring a carousel of your ten favorite survey slides and some refreshments. Mood: definitely casual!—Lisa Mibach.

New IPAM Program

The AAM has announced its new International Partnerships Among Museums (IPAM) program, which provides U.S.A. and foreign museums with the opportunity to develop joint or complementary projects. The projects may involve educational programs, exhibit design, community outreach, conservation, or exhibition development. The IPAM program is facilitated by the exchange of mid-level staff members for four to six week visits. Any museum in the U.S.A. and any country where the U.S.A. has diplomatic ties may apply, regardless of discipline. Initial applications are due on June 1, 1991. For further information contact: Mary Louise Wood or Helen Wechsler, International Programs, AAM, 1225 Eye Street, N.W., Washington, D.C. 20005; (202)289-1818.

NEA Funds Conservation Equipment

The Intermuseum Laboratory has recently installed a new multi-purpose low pressure vacuum table in its Oberlin facilities. Funding for this equipment purchase was provided, in part, by a \$25,000 grant from the National Endowment for the Arts. The table is capable of functioning as a hot-table, or a low pressure table with facilities for heating and moisture circulation, processes used in the conservation of canvas paintings and other works of art. The Laboratory serves a membership of twenty-six museums located predominately throughout the Midwest.

WAAC Resource File Available

The Western Association for Art Conservation has completed a revision and update of the *WAAC Resource File*, last published in 1982. The new *File* identifies more than 400 sources for materials and equipment needed by conservators and archivists, with emphasis on suppliers in the western U.S.A. The *File* is published as approximately 240 3" x 5" index cards divided into 63 subject headings. Each card lists several resources, and resources are cross-cataloged when appropriate. The price is \$32 prepaid; order through Carol Verheyen, 6924 Teesdale Ave., North Hollywood, CA 91605.

Call For Tips

The Paintings Specialty Group is looking for a few good tips (as many as we can get, actually) for presentation at our meeting in Albuquerque. If you have discovered or developed novel, or useful methods, materials, or equipment which you have come to depend on, share them with your colleagues and help make this year's Tips Session the best yet! To do so, contact: Jim Bernstein at [REDACTED], or Steven Prins at [REDACTED]

MATERIALS

Caution Pertaining to the Use of Water Trap Vacuum Cleaners

In the Anthropology Conservation Laboratory at the National Museum of Natural History, Smithsonian Institution, waste water was collected from the water trap preceding the filter on a Rainbow vacuum cleaner to test for the presence of pesticide residues. This water sample was collected after vacuum cleaning five ethnographic objects with early collection dates. The vacuum cleaner was fitted with an eye-dropper nozzle, and a rheostat attachment for speed regulation.

The water sample was submitted to American Medical Laboratories, Inc. by K. Makos, senior industrial hygienist in the Office of Environmental Management and Safety at the Smithsonian Institution. Arsenic-in-water analysis was performed via EPA methods 206.2, an Atomic Absorption Furnace technique. Mercury-in-water analysis was performed via EPA method 245.1, and Atomic Absorption Cold Vapor technique.

High concentrations of arsenic (12,200 ug/L) and mercury (1920 ug/L) were detected, requiring that the water be considered hazardous waste in its disposal (an expensive option). Conservators in the Anthropology Conservation Laboratory were advised not to dispose of vacuum trap water waste via sink drains. This suggests that vacuum cleaners with water traps should not be used when vacuum cleaning items which may be contaminated with arsenic and mercury.

As an alternative, conservators in the Anthropology Department at the National Museum of Natural History now use a dry, Nilfisk vacuum cleaner, fitted with a HEPA filter to eliminate all particulate dust to a particle size of 0.3 microns. Subsequent air monitoring at the Nilfisk exhaust filters did not detect mercury vapor emitted during object cleaning of a second set of objects.

After cleaning objects of known arsenic or mercury contamination, the vacuum bag contents will be considered hazardous waste. Disposal of solid vacuum cleaner waste will be less frequent than that from a water trap, thus greatly minimizing disposal costs. Local or state environmental regulatory authorities should be consulted for pertinent local laws and to obtain a list of licensed hazardous waste disposal firms. Safe handling and disposal practices for pesticide contaminated materials used in cleaning will be further investigated by the Move Office and the Office of Environmental Management and Safety, Smithsonian Institution.—Lisa Goldberg, move conservator, National Museum of Natural History, Smithsonian Institution.

Journal Deadline

The next deadline for submitting papers to the *AIC Journal* is:

May 1, 1991

Papers must conform to the *JAIC Guidelines for Authors*. Contact the AIC office to receive a copy.

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PUBLICATIONS

Fake? The Art of Deception. M. Jones, editor. Published in conjunction with the March–September 1990 exhibition at the British Museum. Contains detailed analyses and interpretations of each object in the exhibition as well as articles on the art and craft of faking, skills of the forger, and detection of forgery. London: British Museum Publications, 1990. 311 pages. £25 (£16.94 paperback).

Shared Responsibility: Proceedings of a Seminar for Curators and Conservators (1990). Available from: the National Gallery of Canada Bookstore, 380 Sussex Drive, P.O. Box 427, Station A, Ottawa, Ontario, Canada K1N-9N4, Attention: Daniel Pritchard. The cost per copy is \$30.75 (including GST, shipping and handling) for all orders from within Canada, and \$30.00 (including shipping and handling) for all orders from outside of Canada. Checks/money orders should be made payable to the Receiver-General for Canada. Visa and Mastercard will also be accepted.

Managing Conservation. Edited by Suzanne Keene. Papers given at a conference held jointly by the United Kingdom Institute for Conservation and the Museum of London, October 1990. Available from: the United Kingdom Institute for Conservation, 37 Upper Addison Gardens, London, England W14-8AJ. £5.00.

Computers and the History of Art. A new international journal published in association with CHArt. Will publish articles dealing with the application of computers to the history of art. Subscription price for Volume 1 (1990) \$40.00 (2 issues). Contact: Harwood Academic Publishers, P.O. Box 786, Cooper Station, New York, NY 10276.

Graduate Archives Training Report. Prepared by the Art Conservation Department at Buffalo State College. Outlines the development of a graduate-level curriculum for the training of archives conservators. The report concludes an 18-month planning project which brought together a panel of archives conservation and administration experts from across the nation to develop the requirements for a master's level archives conservation program. The report addresses the need for graduate-level trained archives conservators and defines the role of the archives conservator. To obtain a copy, send \$5 (postage and handling) to: NEH Archives Report, c/o Art Conservation Department, Rockwell Hall 230, Buffalo State College, 1300 Elmwood Ave., Buffalo, NY 14222-1095.

CONFERENCES COURSES & SEMINARS

Call for Papers

July 19–21, 1991. West Lafayette, IN. **Ninth Annual Conference on Textiles.** Deadline for abstracts: April 1, 1991. Contact: Dr. Cheryl Nelson, Department of Consumer Sciences and Retailing, 313 Matthews Hall, Purdue University, West Lafayette, IN 47907; (317) 494-8316. ♦

September 30–October 3, 1991. Paris, France. **Conference on Conservation of Photographs, Drawings, Manuscripts and Printed Papers.** Contact: ARSAG, 36, rue Geoffroy Saint Hilaire, 75005 Paris, France; 33-1-45-87-06-12. Fax: 33-1-47-07-62-95. ♦

Conferences

May 6–11, 1991. Ottawa, Ontario, Canada. **The 6th Annual Meeting of the Society for the Preservation of Natural History Collections.** Contact: G. R. Fitzgerald, Canadian Museum of Nature, Earth Sciences (Paleobiology), P.O. Box 3443, Station D, Ottawa, Ontario, K1P 6P4, Canada. ♦

May 19–23, 1991. Denver, CO. **86th Annual Meeting of the American Association of Museums.** Theme: "Forces of Change." Intended to assist museum professionals in examining the internal and external forces changing America's museums. Contact: AAM, 1225 Eye St., N.W., Washington, D.C. 20005; (202) 289-1818.

May 22–23, 1991. Vancouver, B.C., Canada. **Teaching Conservators How to Teach.** IIC-CG Conference Training Workshop. Contact: Miriam Clavir, Conservator, UBC Museum of Anthropology, 6393 N.W. Marine Drive, Vancouver, B.C. Canada V6T 1W5; Fax: (604)228-2974.

May 24–26. Vancouver, B.C., Canada. **IIC-CG Annual Conference.** Contact: John Stewart, Programme Chair, IIC-CG Conference '91, P.O. Box 9195, Ottawa, Ontario, Canada K1G 3T9. ENVOY 100: Parks. HQ; (613)993-2125; Fax: (613)993-9796.

September 2–4, 1991. Amsterdam, The Netherlands. **The Conservation of Glass and Ceramics.** Interim meeting of the ICOM Committee Working Group for Conservation of "Glass, Ceramics, and Related Materials." Contact: Dr. Norman H. Tennent, Opleiding Restauratoren, Gabriel Metsustraat 8, 1071 EA Amsterdam, The Netherlands; (0)20-767933; Fax: (0)20-755191.

September 9–11, 1991. **International Conference on the Packing and Transportation of Paintings.** Co-hosted by the Canadian Conservation Institute, Conservation Analytical Lab of the Smithsonian Institution, National Gallery of Art, Washington, D.C., and the Tate Gallery in London. The purpose of the conference is to improve understanding of critical issues involved in packing and shipping works of art, and to rationalize and advance packing methods around the world. Contact: Conference on the Packing and

Transportation of Paintings, Conservation Dept., NGA, 6th & Constitution Ave., N.W., Washington, D.C. 20565; (202)842-6432; Fax: (202)842-2356.

General

March and September 1991. **Chemistry for Conservators: A Four Month Correspondence Course.** ▲

June 19–22, 1991. Mt. Carroll, IL. **Disaster Mitigation.** Led by Barbara Overton Roberts and others. *

July 24–27, 1991. Mt. Carroll, IL. **Works of Art in Transit: Packing and Shipping.** Taught by Blues Farley.*

August 26–30, 1991. **IADA Internationalen Graphischen Restauratorenkongress.** Contact: Jonas Palm, Universitetsbiblioteket, Box 510, S-751 20 Uppsala/Sverige, Sweden; Telephone: 46-18-18-39-00; Fax: 46-18-18-39-13.

September 17–19, 1991. London, England. **Lighting for Conservation and Display.** ▲

October 6–18, 1991. Kingston, Ontario, Canada. **Preventive Conservation for Geological Collections.** Contact: Director, Art Conservation Department, Queen's University, Kingston, Ontario K7L 3N5, Canada. ♦

Paintings

August 19–24, 1991. Newark, DE. **Workshop on the Cleaning of Paintings.** Workshop with Richard Wolbers sponsored by the AIC Paintings Specialty Group. Sixteen participants will be chosen on a first come first serve basis. Contact: Carole Abercrombie, Philadelphia, PA 19106; [redacted]

September 30–October 4, 1991. Lombardy, Italy. **Wallpaintings Conservation Seminar.** ▲

Textiles

June 10–21, 1991. Budapest, Hungary. **Textiles Conservation Science.** ▲

August 13–17, 1991. Mt. Carroll, IL. **Design and Construction of Custom Mannequins.** A five-day course with Virginia Pledger based on her mannequin-making techniques for the National Air & Space Museum. *

September 10–14, 1991. Mt. Carroll, IL. **Reweaving of Damaged Textiles.** Five-day refresher course taught by Ronnee Barnett and Alice Blohm that provides an opportunity for textile conservators to explore reweaving as a conservation option, with an emphasis on woven and needlepoint embroidered textiles, including rugs, tapestries and upholstery. *

Objects

June 10–13, 1991. Oberlin, OH. **The Conservation of Picture Frames.** Contact: ICA Frames Workshop, Allen Art Building, Oberlin, OH; (216)775-7331.

September 24–28, 1991. Mt. Carroll, IL. **Micro-Chemical Analysis for Object Conservators.** A five-day refresher workshop taught by Skip Palenik of McCrone Research Associates. Designed to enable object conservators to obtain chemical information from

micro-samples of organic and inorganic materials other than those generally covered in fiber and pigment analysis courses. *

November 21–23, 1991. Santa Monica, CA. **Symposium on Ancient and Historic Metals.** Sponsored by the Getty Conservation Institute and the J. Paul Getty Museum. Papers will be presented by internationally known authorities on the examination, conservation and technology of metals work from ancient times to the 19th century. Contact: Brian Considine, Conservator, Getty Museum, P.O. Box 2112, Santa Monica, CA 90496; (213) 459-7611.

Wooden Artifacts

April–November 1991. Washington, D.C. Lecture portions of classes offered for the Furniture Conservation Training Program at the Smithsonian Institution's Conservation Analytical Lab: April 29–May 2—**Coatings II**; July 29–Aug. 2—**Coatings III**; Nov. 4–7—**Conservation of Gilt Wood.** Contact: the Training Secretary, CALMSC, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700.

Book and Paper

March–April 1991. New York, NY. **Conservation Forum.** A series of seminars, lectures and audiovisual presentations held weekly each semester as part of Columbia University's library and archival conservation training programs. Contact: Conservation Education Programs office, Liz Tunon [redacted], or Allert Brown-Gort [redacted].

March–May 1991. New York, NY. **Dieu Donné Papermill Lecture Series: Handmade Paper as an Artists' Material—History and Technology of Handmade and Artists' Papers.** Contact: Dieu Donné Papermill, Inc., 3 Crosby Street, New York, NY 10013; (212)226-0573. ♦

April 6, 1991. New York, NY. **Direct Approach to the Material and Color Exploration of the Artist.** Workshop given by Rick Hungerford. Contact: Dieu Donné Papermill, Inc. 3 Crosby Street, New York, NY 10013; (212)226-0573.

March 22–25, 1991. Iowa City, IA. **From Rittenhouse to Twinrocker: A Symposium on Key Events in American Papermaking History.** Contact: UICB Paper Conference, Center for Conferences and Institutes, Iowa Memorial Union, The University of Iowa, Iowa City, IA 52242.

May 20, 1991. Hartford, CT. **The Right Stuff: Selection for Preservation.** A one-day seminar sponsored by the Northeast Document Conservation Center designed for librarians, archivists, and curators. Seminar will discuss guidelines for the preservation of collections. Contact: Gay Tracy, NEDCC, 100 Brickstone Square, Andover, MA 01810; (508)470-1010.

July 8–12, and 15–19, 1991. Santa, ID. **Technology of the Medieval Book IV.** Contact: Jack C. Thompson, Thompson Conservation Laboratory, 7549 N. Fenwick, Portland, OR 97217; (503)248-0046 or (503)289-8723.

**INTERNATIONAL INSTITUTE FOR
CONSERVATION - CANADIAN GROUP
(IIC-CG)**

**17th ANNUAL CONFERENCE AND
TRAINING SESSION
VANCOUVER, BRITISH COLUMBIA
MAY 22 - 26, 1991**

The training session, "Teaching Conservators How to Teach", May 22-23, will give conservators experience in teaching methods relevant to conservation. We will practice instructional techniques from the field of adult education, taught by experts in the field.

The conference, May 24-26, will include papers from a wide variety of disciplines. One of the highlights will be an afternoon of lectures by conservators from Germany, followed by an opportunity to view an exhibit on conservation, both sponsored by the Vancouver Museum and the Goethe Institute.

The conference and training session will be held on the beautiful campus of the University of British Columbia. Inexpensive accommodation is available. For more information please write to: IIC-CG, P.O. Box 9195, Ottawa, Ontario, CANADA K1G 3T9.



***Fire, Safety and Occupational
Health Programs for Museums
and Other Cultural Institutions***

***September 10-13, 1991
Washington, D.C.***

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, 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 is limited to 25 participants.

For information, call or write: Smithsonian Institution, Office of Environmental Management and Safety, 490 L'Enfant Plaza, Suite 4202, Washington, D.C., 20560; (202)287-3615.

Application deadline: July 12, 1991.

September 24-28, 1991. Mount Carroll, IL. **The Vellum Leaf—Treatment of Structural and Media Problems.** A five-day refresher workshop led by Abigail Quandt designed to provide conservators with a better understanding of vellum and parchment and to expand their range of treatment options in dealing with single leaves, whether document or work of art. *

Photography

March 20-22, 1991. **The Preservation and Conservation of Photographic Materials.** London, England. Three-day course designed for those with the responsibility for the care of photographic collections. ▲

March 27-29, and April 17-19, 1991. London, England. **Mounting Photographs for Storage and Display.** ♦ ■

April 10-12, 1991. London, England. **The Identification of Photographic Processes.** ♦ ■

April 29-May 10, 1991. London, England. **Conserving Photographs.** ▲

Architecture

April 18, 1991. Washington, D.C.. **Twentieth Century Architectural Metals: Restoration and Replication.** One-day workshop spon-

sored by the National Preservation Institute and Traditional Building Magazine. Contact: Carol S. Gould, Education Coordinator, National Preservation Institute; (202)393-0038.

June-December, 1991. Rome, Italy. **International Course in the Conservation of Architectural and Urban Heritage.** Organized by ICCROM. The course is addressed to architects, urban planners, civil engineers and humanists involved in the protection and conservation of cultural heritage in developing countries. Application deadline: March 1991. Contact: ICCROM, Via di San Michele, 13, I-00153 Rome, Italy; (39)6-587-901; Fax (39)6-688-4265.

June 2-4, 1991. Charlottesville and Fredericksburg, VA. **1991 Field School in Historic Preservation: Case Studies in Preserving Virginia's Past.** Contact: Robin McMahon, University of Virginia, Richmond Center, 4907 Augusta Avenue, Richmond, VA 23230; (804)367-9327.

July 9-13, 1991. Mt. Carroll, IL. **History and Technique of Architectural Ornament.** Jonathan Thornton lecture and workshop focusing on 18th and 19th century ornamentation, with an emphasis on creating new work and replicating historic work in plaster, compo and papier mache, not on conservation treatment. *

August 7-10, 1991. Mt. Carroll, IL. **Buildings and Collections: In Search of a Balance.** A course given by Steven Gottlieb that is designed for curatorial and administrative personnel in historic houses, who know more about their collections than buildings. *

August 13-17, 1991. Mt. Carroll, IL. **Epoxy Stabilization of Historic Structures.** A five-day course with Harrison Goodall combining lecture, demonstration and workshop sessions on the various uses and limitations of epoxy in the stabilization of historic wooden structures. *

♦ See the November 1990 AIC Newsletter for more information

▲ Contact: IAP, 31-34 Gordon Square, London, England WC1H 0PY; (071)387-9651; Fax: (0745)81-3484.

* Contact: Mary Wood Lee, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)244-1173.

■ Contact: Ian and Angela Moor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London, SE23 1HU, England; 081-690-3678.

CLASSIFIED

Heat Vacuum Table for Sale

A paintings conservation heat vacuum table previously used by conservation staff at Biltmore, Campbell, Smith Restorations, Inc. (which is no longer in business) is being offered for sale. The table was made by in-house conservation and carpentry staff, and is approximately 6' x 8'. To receive a photograph of the table and a detailed listing of features, please write to: Ellen Rickman, Collections Manager, Biltmore House, 1 N. Pack Square, Asheville, NC 28801.

GRANTS & INTERNSHIPS

Mellon Fellow in Paper Conservation The 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 1991. 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 whole Conservation Department is well-equipped for analytic studies. One half-day a week can be used for visiting galleries and museums or for any activities connected with artists' work, technical studies, etc.

Stipend: Low 20's plus benefits, which includes a month's vacation. Applicants should send a resumé with references to: Antoinette King, Director of Conservation, The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019. Equal Opportunity Employer m/f.

Advanced Internship in Works on Paper and Photographs San Francisco Museum of Modern Art

Beginning fall 1991, the San Francisco Museum of Modern Art offers a one-year advanced internship in the conservation of works on paper and photographs, supported by the National Endowment for the Arts. The intern will assist the Paper Conservator with hands-on treatment of works from the SFMOMA collection, as well as objects from other collections of a wider chronological scope. Exhibition, installation, and storage concerns will also be a focus of the internship. Application is open to individuals who have completed a graduate training program in art conservation or have equivalent experience. The internship carries a stipend of \$20,000, with some money available for travel.

Applicants should send resumé with names of three references to: Jill Sterrett, Paper Conservator, SFMOMA, 401 Van Ness Avenue, San Francisco, CA 94102. SFMOMA is an equal opportunity employer.

Advanced Internship Intermuseum Conservation Association

The Intermuseum Conservation Association is offering one-year Advanced Internships in paintings conservation, beginning September 1991. The Fellowships are supported, in part, by a grant from the Andrew W. Mellon Foundation. Working in close collaboration with the Laboratory's conservation staff, the Fellow will have the opportunity to work on outstanding examples of American, Asian, and European

art from the collections of the Association's 27 member museums.

The successful candidates will have access to modern technical facilities and equipment, the expertise of the Laboratory's professional staff, and the resources of Oberlin College's graduate-level Art Department, library, slide collection, and art museum located in a shared complex.

The stipend for the fellowship year will be \$19,500. Research is encouraged and funds will be available for the Fellow to undertake independent study and travel, with the expectation of a completed project of publishable quality at the conclusion of the 12-month fellowship period.

These positions are competitive and open to both U.S.A. and non-U.S.A. citizens having completed a recognized graduate program in conservation training, or having the equivalent in experience. Interested candidates should send: a letter of interest; a current resumé; three letters of reference from those familiar with your work; offprints and photo duplication of recent conservation treatments, if available, by March 31, 1991 to: Jeannine Love, Intermuseum Laboratory, Allen Art Building, Oberlin, OH 44074; (216)775-7331 for further information.

Andrew Mellon Fellowship in Painting Conservation The Menil Collection

The Menil Collection is pleased to announce that it will offer an advanced fellowship in painting conservation, supported by the Andrew W. Mellon Foundation. The fellowship is intended to provide an opportunity for the conservator to work with an important collection of 20th century art, and the candidate should have an interest in the variety of issues associated with studying and caring for such a collection.

The fellowship will commence in the fall of 1991 and continue for one year with the possibility of renewal for a second year. The stipend is \$18,000 with an allowance of \$3,000 for travel and research. Candidates should be graduates of a recognized training program or have the equivalent experience; special consideration will be given to conservators already practicing in the area of 20th century art. Applications should include a curriculum vitae, a letter of intent, and two letters of recommendation and should be sent to: Carol Mancusi-Ungaro, The Menil Collection, 1511 Branard Street, Houston, TX 77006.

Advanced Internship St. Louis Art Museum

The Saint Louis Art Museum supported by the National Endowment for the Arts, is offering an advanced internship in objects conservation to begin in the fall of 1991. The internship includes a stipend of \$19,000, plus a \$1,600 travel supplement. The Museum's collections provide broad experience with sculpture, decorative arts, archaeological and ethnographic materials. The conservation facilities are new, spacious, well-designed, and well-equipped. Application is open to individuals who have completed a graduate training program in art conservation or have equivalent experience.

Applicants should send resumé with references and sample examination and treatment reports to: Diane Burke, Objects Conservator, The Saint Louis Art Museum, Forest Park, St. Louis, MO 63110. Application deadline is May 15, 1991. Final decisions will be made by June 30, 1991.

Advanced Internship in Paintings Conservation Cincinnati Art Museum

A one-year advanced internship in paintings conservation will be available at the Cincinnati Art Museum beginning September 1, 1991. The internship is dependent upon final approval of NEA funding and will

possibly be renewable for a second year. The intern will be exposed to the full range of museum conservation. Training will balance practical treatment experience with involvement in the preventive conservation program. All work will be supervised by the senior conservator with the close collaboration of the paintings curators. Requirements: graduate of a recognized conservation program or equivalent experience. Send resumé and three references to: Elisabeth Batchelor, Assistant Director, Collections, Cincinnati Art Museum, Eden Park, Cincinnati, OH 45202.

Research Fellow The Getty Conservation Institute

The Getty Conservation Institute is seeking an individual to serve as limited term Research Fellow in the Documentation Program. The Fellow will assist in the development of improved documentation and information management methods for cultural properties conservation. The Documentation Program currently comprises the Conservation Information Network, the *Art and Archaeology Technical Abstracts* (AATA), and the Institute's library, an international resource for conservation.

The Research Fellow will develop and conduct documentation research related to one or more of the following areas: archaeological site management, deterioration analysis, environmental monitoring, condition reporting and other documentation strategies relevant to cultural properties conservation. The Fellow will survey the literature and ongoing projects to evaluate existing methods and tools for information management; write reports synthesizing research activities; develop project proposals for internal review; prepare publications for professional journals; undertake specific projects as assigned by the Program Director; and participate as a team member in the activities of the Documentation Program and in a variety of projects involving the Scientific and Training Programs at the Institute.

Qualifications should include advanced training in conservation, archaeology, ethnography and/or architecture; an advanced arts or science degree; a minimum of three to four years of conservation-related work; proven research skills and excellent writing ability. Experience with information management methods and tools highly desirable.

Salary is commensurate with experience and qualifications. Term is one year. Excellent benefits. Position available immediately.

Send resumé and salary requirements to: Personnel, P.O. Box 11205, Marina del Rey, CA 90295.

Advanced Internship in Paintings Conservation Harvard University Art Museums

The Center for Conservation and Technical Studies, Harvard University Art Museums, is extending the application period to its ten-month advanced internship in paintings conservation which begins in September 1991.

Requirements include: minimum of two years of apprenticeship or formal training in conservation; Bachelor of Arts in art history or applied art; competence in one foreign language; one or more college chemistry courses and additional courses in material sciences desirable.

Current stipend is \$15,000 with travel and research allowance. Full medical and other benefits are included.

Please send: curriculum vitae, official transcripts, three or more letters of recommendation, a statement summarizing your interest and a \$20 check made out to Harvard University (\$10 for re-applicants) as soon as possible to: Wendy Mackey-Kydd, Center for Conservation and Technical Studies, Harvard University Art Museums, 32 Quincy St., Cambridge, MA 02138; (617)495-2392; Fax: (617)495-9936.

POSITIONS AVAILABLE

Paper Conservator Philadelphia Museum of Art

The Philadelphia Museum of Art seeks an associate conservator of works of art on paper. Candidates are sought who have completed a graduate training program in art conservation with at least four years of subsequent practical work or have equivalent training and experience. Responsibilities will include the examination, technical analysis, and treatment of prints, drawings, and photographs in close communication with curatorial staff in addition to a full range of preservation activities throughout the Museum.

The Museum has one of the largest and most comprehensive collections of art on paper in the country, containing 100,000 prints and 13,000 drawings of the old masters, modern and contemporary periods, and 15,000 photographs.

Salary commensurate with experience. Send resumé to: Mariene H. Butler, Head of Conservation, Philadelphia Museum of Art, P.O. Box 7646, Philadelphia, PA 19101-7646.

Assistant Textile Conservator/ Textile Conservation Assistant Museum of Fine Arts, Boston

The Museum of Fine Arts, Boston has an opening for an Assistant Conservator or Conservation Assistant to work with the Associate Textile Conservator. Responsibilities include examination, documentation and treatment of textile objects, as well as other related objects including preventive conservation and original research.

Applicants with a wide range of backgrounds will be considered. Qualifications include knowledge of textile properties, techniques and history, excellent sewing skills, familiarity with textile conservation theory and practice, and experience and/or formal training in textile conservation. A graduate degree in conservation or equivalent is required for the position of Assistant Conservator.

Job title and salary dependent on experience and training. Deadline for receipt of applications: April 5, 1991. Send cover letter and resumé to: Sandra Matthews, Human Resources Department, Museum of Fine Arts, 465 Huntington Avenue, Boston, MA 02115.

Objects Conservator Williamstown Regional Art Conservation Laboratory, Inc.

The Williamstown Regional Art Conservation Laboratory, Inc. is seeking applicants for the position of Objects Conservator. WRACL, a regional, cooperative laboratory, serves the diverse collections of 42 member institutions throughout New England, New York and Pennsylvania. In addition to objects, the laboratory treats paintings, works on paper, and furniture.

Candidates should have graduated from a recognized training program (or equivalent) and have a minimum of five years experience in a wide variety of conservation treatments; must demonstrate a willingness to work with colleagues, curators, and museum personnel and have the ability to communicate effectively. Responsibilities include performing conservation examinations and treatments, field surveys, participating in educational programs associated with the laboratory, and teaching in the Williams College Graduate Program in Art History. Applicants must have the capacity to work independently; develop and maintain professional client relations; effectively organize and manage treatment projects, records and as-

sociated correspondence; and supervise other staff, interns and apprentices.

Salary level is highly competitive and commensurate with experience. A generous benefit package is also included. Send cover letter and vita to the Williamstown Regional Art Conservation Laboratory, Inc., 225 South Street, Williamstown, MA 02167.

Senior Paper Conservator The National Gallery of Art

The National Gallery of Art is seeking a Senior Paper Conservator who, under the Head of Paper Conservation, will be responsible for treatment of works of art on paper and assisting in staff supervision. Additional duties include selecting and determining treatments, advising on safe environmental standards, and research on methods and materials of conservation and subjects related to the NGA collections. The position also requires involvement in exhibitions, domestic and international travel, and assistance in the management of lab activities.

Candidates must have a graduate degree in paper conservation or equivalent training and professional experience of at least three years that demonstrates progressively responsible specialized knowledge of treatment philosophy and procedures. Evidence of supervisory and decision making capabilities are desired. Candidates must submit a Standard Form 171, transcripts or a listing of undergraduate and graduate courses, a cover letter outlining training experience and research completed. Salary level will be dependent upon qualifications. Please send application materials to: Michael Skalka, Coordinator of Conservation Programs, National Gallery of Art, Conservation Division, Washington, D.C. 20565. EOE.

Book Conservator Cornell University Library

The Conservation Department of Cornell University Library has an immediate opening for a Book Conservator. This is a 3 year term position funded in part by the Andrew W. Mellon foundation.

Responsibilities: Conservation treatment of rare and unique bound library materials; supervision of conservation technicians; and participation in Mellon sponsored internship program, workshops and consultations.

Qualifications: Extensive knowledge of book and manuscript conservation techniques as evidenced by: an advanced diploma in conservation; apprenticeship completion of advanced training, plus two years of supervisory experience. Sound academic background, with good interpersonal, oral and written communication skills, and the ability to impart knowledge to others. Send cover letter and resumé, along with the names, addresses and telephone numbers of 3 references to: Bernadette M. Orso, Staffing Specialist, 235 Olin Library, Cornell University, Ithaca, NY 14853-5301 by April 15, 1991. Cornell University is an equal opportunity/affirmative action employer.

Head Paintings Conservator Intermuseum Conservation Association

The Intermuseum Laboratory seeks a conservator as Head of Paintings. This is a leadership position for individual with the credentials, creativity, energy, and personal qualities to guide and supervise a department of five. Requirements include: acknowledged status in the field, a degree from a recognized graduate conservation program or equivalent, publications and scholarly research record. Preference will be given to candidates with at least twelve years of experience. History of successful performance of difficult and complex treatments including plans for new methods and techniques will be part of the chosen candidate's record.

The Intermuseum Laboratory was founded in 1953 and has a distinguished history in the conservation

field; since 1977 the Laboratory has trained nearly 50 post graduate conservation students—ICA graduates are found worldwide. The new directions for the Intermuseum Laboratory include significant opportunities for endowment growth to support professional education, research, and publications; an integrated approach to institutional planning encompassing excellence in conservation standards, advancement of conservation issues to the membership and the public and fiscal stability. Important patterns of communication between Trustees, administration and conservation staff will enrich the ICA's delivery of mission purposes.

The position has a salary range of \$40,000–\$52,000; benefits include generous paid holiday, vacation, professional/research time and travel allowances, health insurance, and retirement program. The Head Paintings Conservator will report to the ICA's executive director and participate in the institution's strategic planning. The position will be filled by July 1, 1991. Interested applicants should send letter, resumé, and a minimum of three references by April 15, 1991, to: Richard H. Rasmeyer, Executive Director, Intermuseum Conservation Association Laboratory, Allen Art Building, Oberlin, OH 44076.

Chief Restorer Fundacion TAREA

Fundacion TAREA is a private nonprofit restoration workshop presently treating Spanish colonial paintings belonging to churches and museums of Argentina. The workshop is located in the city of Buenos Aires, in a carefully remodelled building; it is well equipped, adequately financed and employs ten full-time restorers who have acted as a team for three years, assisted by consultants in art history and chemistry and by a photographer.

We are seeking an experienced Chief Restorer capable of leading the team and helping its members master modern conservation and restoration methods and concepts. The incumbent will be responsible to a Board of Directors and will be expected to discuss policies, operating plans and general organization with its members, but will have final decision on all technical matters and will not be encumbered by administrative or financial responsibilities.

A fair knowledge of Spanish is desirable, as well as familiarity with the painting and sculpture of Spain/Portugal and their American colonies.

Salary commensurate with experience. Position available immediately. For inquiries and submission of applications, please contact: Fundacion TAREA, Casilla de Correo 5295, 1000 Buenos Aires, Argentina, or (better) by fax: (54-1)331-5673."

Assistant Objects Conservator Isabella Stewart Gardner Museum

The Isabella Stewart Gardner Museum in Boston, Massachusetts, is seeking a full-time assistant objects conservator for one year. The assistant will work with the conservator in all aspects of care of the significant and varied holdings of European sculpture and decorative arts. The sculpture collection ranges in date from antiquity through the 19th century, with an emphasis in medieval and Renaissance polychrome wood, terra cotta, and stone pieces. The decorative arts include inlaid and painted furniture, metalwork, stained glass, gilt leather, and ceramics. The qualified candidate should possess a degree in conservation of works of art granted by a recognized training institution or the equivalent in experience. Further postgraduate work and/or several years employment in conservation is strongly suggested. Salary is competitive and the benefits are excellent. To apply, please send a letter of application, resumé, and the names of three references to: the Conservator of Objects, Isabella Stewart Gardner Museum, 2 Palace Road, Boston, MA 02115.

**AIC 19th Annual Meeting
June 3–8, 1991 ♦ Albuquerque, NM**

Schedule at a Glance

Monday, June 3

8:30 A.M. – 5:00 P.M.	Pre-Conference Session: Natural Disaster Mitigation
12:00 P.M. – 1:30 P.M.	Pre-Session Luncheon
8:00 A.M. – 5:00 P.M.	Santa Fe "City Different" Tour
9:00 A.M. – 3:00 P.M.	Acoma "Sky City" Tour
6:00 P.M. – 8:00 P.M.	Public Lecture—Jeanne Brako

Tuesday, June 4

8:30 A.M. – 12:30 P.M.	Pre-Conference Session (continued)
8:00 A.M. – 5:00 P.M.	Santa Fe "City Different" Tour (2nd offering)
10:00 A.M. – 12:00 P.M.	Advisory Council Meeting
12:00 P.M. – 1:00 P.M.	Advisory Council Luncheon
1:00 P.M. – 3:00 P.M.	Internal Advisory Group Meeting
1:30 P.M. – 3:00 P.M.	IMS Workshop
3:00 P.M. – 6:00 P.M.	Student Papers
3:00 P.M. – 6:00 P.M.	Conservators in Private Practice
6:30 P.M. – 7:30 P.M.	Opening Reception

Wednesday, June 5

9:00 A.M. – 12:30 P.M.	General Session: The Conservation of Sacred Objects
2:00 P.M. – 5:15 P.M.	General Session
5:15 P.M. – 5:45 P.M.	Funding Agencies Update

Thursday, June 6

8:00 A.M. – 5:00 P.M.	Specialty Group Sessions: Book and Paper, Wooden Artifacts, Paintings–Textiles Joint Session
9:00 A.M. – 7:00 P.M.	Exhibit Hall/Poster Session (Opening day)
12:00 P.M. – 1:30 P.M.	Paintings–Textiles Luncheon
6:00 P.M. – 7:00 P.M.	Exhibitors' Reception/Poster Authors Session

Friday, June 7

9:00 A.M. – 12:30 P.M.	General (Business) Meeting
9:00 A.M. – 6:00 P.M.	Exhibit Hall/Poster Session
12:30 P.M. – 1:30 P.M.	Computer Users Luncheon
1:30 P.M. – 5:30 P.M.	Update Session: Book and Paper, and Paintings
6:30 P.M. – 7:30 P.M.	Reception (Cash bar)
7:30 P.M. – Midnight	Banquet/Dance and Cash Bar

Saturday, June 8

8:00 A.M. – 12:00 P.M.	Textiles Group Session
8:00 A.M. – 5:00 P.M.	Specialty Group Sessions: Objects, and Architecture
9:00 A.M. – 12:00 P.M.	Exhibit Hall/Poster Session (Closing day)
1:30 P.M. – 6:00 P.M.	Paintings Group Session
12:30 P.M. – 2:00 P.M.	Architecture Luncheon/Business Meeting
12:00 P.M. – 1:30 P.M.	Objects Luncheon
TBA	Photographic Materials Group Business Meeting

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OF HISTORIC AND ARTISTIC WORKS

Volume 16, Number 3

May 1991

Opening Dialogue: Ethics and Standards Committee

In the fall of 1990, the Ethics and Standards Committee was charged by the Board to carefully study the current *Code of Ethics and Standards of Practice*. In doing so, the committee was asked to:

1. Identify the roles that this document plays in the work of the membership.
2. Identify how collectors, curators, and other non-conservators view and utilize the document.
3. Analyze the *Code* and *Standards* with respect to omissions, redundancies, contradictions, unrealistic expectations, and inappropriate content. In addition, it was assumed that comparisons would be made with parallel documents from other conservation (and non-conservation) organizations.

In order to organize this study of the *Code* and *Standards* most effectively, the committee has compiled a *Text Source Book* and a *Topical Source Book*.

The *Text Source Book* is a "cut and paste" document that directly compares entries in the *Code of Ethics* with related statements in the *Standards of Practice*. An entry on "Contracts" in the *Code of Ethics*, for example, is compared with a statement on "Contractual Relationships" in the *Standards of Practice*.

This "cut and paste" document will allow the committee to prepare a complete listing of redundant and/or contradictory statements that are included in the current *Code* and *Standards*. (This listing will be presented to the membership in a future *Newsletter* column.)

In the *Topical Source Book*, the *Code* and *Standards* are broken into subject headings (such as appraisals, authentication, compensation, reversibility, sampling, single standard) with all references to that topic listed together. This source book contains extensive entries from codes and standards utilized by other conservation organizations (e.g. IIC-CG, Australian ICCM, and UKIC) as well as non-conservation organizations. Relevant topics that are not present in the AIC *Code* and *Standards*, but that appear in other sources (such as the issue of client/conservator confidentiality), will be added to the list of subject headings. This book also includes specific commentary from Specialty Groups and individual members.

The *Topical Source Book* will allow the committee to identify significant omissions, unrealistic expectations, and other possible "problems" within our current *Code* and *Standards*. Likewise, a comparison with parallel documents from other conservation organizations will be readily apparent.

As these two comprehensive source books near completion, the committee plans to address specific problem areas and topics of interest in a regular *Newsletter* column. It is likely that each column will focus on a very specific subject or problem area such as the issues of a "single standard," "reversibility," or the "treatment record." This column will also address compelling issues such as the nature of ethics versus standards. In doing so, all relevant materials (Specialty Group and individual commentaries,

parallel documents, etc.) will be presented, synthesized and analyzed by the committee. The column will conclude with a list of specific points or questions about which it would request commentary. **All AIC members are strongly encouraged to respond to future columns; please send additional comments, questions, and relevant materials to:** Debbie Hess Norris, [redacted], Wilmington, DE 19810.

The committee may also rely upon telephone interviews, Specialty Group liaisons, focus groups and the AIC Advisory Council for additional input and feedback.

It is hoped that by presenting the comprehensive nature of many specific issues the committee will build a consensus within the AIC membership, allowing us to revise and improve our current *Code of Ethics* and *Standards of Practice* collectively.

The committee is grateful for the continuing support and advice from these many AIC members (most especially past members of the Ethics and Standards Committee) who have generously contributed their time, energy and expertise in a reevaluation of the *Code* and *Standards*.

Committee members will be available at the Albuquerque meeting to discuss concerns and future directions with the membership. Please look for the Ethics and Standards Committee table . . . we await your invaluable input and commentary.—Debbie Hess Norris, Chair; Carol Aiken; Nancy Ash; Dan Kushel; and Donna Strahan.

AIC Members Are Reaching Out . . .

To Allied Professionals and To the Public!

Recently 497 AIC members were polled in order to learn as much as possible about the presentations—topics, types of audiences reached, host institutions, and other logistical details—they are giving to public audiences and to allied professionals. Those members polled were asked to submit additional information, such as lists of presentations and copies of handouts used for these activities. All this information will help determine how AIC may best respond to the mandate for expanded outreach to these groups as expressed in the 1989 membership survey.

Forty-one percent or 205 of the 497 individuals polled responded to the survey. (Surveys received too late to be included in the preparation of this report brought the response rate to 50 percent!) This exceptional response rate and the amount of information submitted indicates a high level of interest in outreach among the respondents. The survey results clearly reveal that AIC members are actively involved in giving presentations to the general public and to other groups as well as to allied professionals. Below are highlights of the responses. If you are interested in receiving a copy of the complete survey results, please contact the AIC office.

Demographics

A majority of the respondents to the survey (62 percent) are in private practice or work for a conservator in private practice. Less than 25 percent work for non-profit institutions. Areas of specialty represented by respondents mirror the composite of the AIC membership as a whole, with book and paper (30 percent), paintings (27 percent), and objects (23 percent) being the largest groups. Many people indicated more than one specialty. As for length of time in the field, 82 percent have worked in conservation for longer than ten years. The largest group of respondents (44 percent) are Associate members. Fellows and PAs are fairly evenly represented at 29 percent and 27 percent, respectively.

Presentations

The survey asked members polled about various aspects of their presentations to individuals *other than* conservators, conservation students, or technicians. The results of the survey on topics presented, audience, length, format, media, and other aspects of these activities are reported below.

Topics. As for general topic categories being presented, "how to care for [a specialty]," was ranked first (77 percent). This was followed by treatment of objects (71 percent); collections care: storage/display (69 percent); collections care: environmental controls/lighting (62 percent); "what is a conservator"/behind-the-scenes at a conservation lab (62 percent); training sessions for related professionals (50 percent); issues in conservation (46 percent); artifacts of historical significance or works by renowned artists (42 percent); and artists' materials (38 percent).

Audience. Among the primary audiences served are related professionals (70 percent); the general public (64 percent); and

collectors, dealers, and framers (59 percent). Although talks given tend to focus on respondents' specialties, 24 percent of the presentations are not specialty-specific or have a specialty not identified in the AIC *Directory*. While several respondents indicated that audience size varied, the typical size is fairly small; the vast majority (74 percent) of lectures are attended by less than fifty people. A clear majority (82 percent) said that "word-of-mouth" results in requests for presentations. Thirty-six percent indicated that giving presentations is part of their job.

Location. Most presentations are given at museums (76 percent); historical societies (60 percent); and colleges or universities (58 percent). Among the many other places listed are studio, lab or workplace (4 percent); professional meetings, government sites, archives, artists' guilds, genealogical societies, and private homes. Seventy-two percent travel for these activities, about half within their geographic region, but as many as 38 percent internationally.

Length. Typical length of presentation varies from one hour or less to a full day; some respondents noted that certain activities—such as training sessions for related professionals—involve multi-day presentations.

Format. The variety of formats utilized in these presentations, including discussion (71 percent) and "hands on" (55 percent), reflects the varying lengths and types of presentations. With respect to types of media employed, 89 percent use slides; 45 percent equipment samples or products; 44 percent "collection" objects; and 43 percent audience examples.

Frequency. The majority of respondents give presentations to allied professionals and/or the general public more than once a year, but less than once per month.

Compensation. Fifty percent noted that they are compensated by stipend and expenses, while 18 percent receive no compensation.

Handouts. Regarding handouts utilized at these presentations, 60 percent distribute bibliographies; 50 percent "how to care for" tips; 49 percent photocopies of printed matter; and 47 percent lists of supplies and sources. Additional handouts respondents would like to have available in the future include the (currently out-of-print) AIC *Guidelines for Selecting a Conservator* brochure (63 percent); "how to care for" tips (57 percent); topic specific information (50 percent); bibliographies (42 percent); AIC informational brochure (41 percent); FAIC referral system brochure (41 percent); AIC *Code of Ethics* (38 percent); glossaries (33 percent); AIC *Conservation Training* brochure (27 percent), and AIC membership information (21 percent).

The questionnaire also asked about members' future interests and plans with respect to outreach. The results reveal that respondents generally want to continue presenting the same type of lectures currently being given and to expand the kinds of audiences they reach.

It was heartening to learn the considerable extent to which AIC members are helping to inform the public and related

professionals about conservation. The letter below (shortened for publication) from AIC member Joseph T. Matteis, Jr. is just one of the many positive comments about being involved in outreach activities received from members as a result of the questionnaire. Please send us any information you would like to share about your activities, copies of handouts you find helpful in giving presentations to the public, or other suggestions about AIC's possible participation in outreach. We welcome your comments and suggestions.—Shelley Kaplan, Special Projects Coordinator.

A Member Writes

I am particularly interested in your program . . . to increase public awareness of conservation. Recently, I completed a lecture series and slide presentation, in coordination with Abraham Pierson School, grades 4-5, here in Clinton, CT. The response was incredibly positive. . . .

I think that there are underlying fundamentals, indigenous to our profession, which need to be instilled at an early age. . . . Our professional ability to apply technology to conservation is the manifestation of an inner respect and love for our forefathers, their tradition, and their history . . . [and] presents us with those tools that are necessary to project our worth beyond the spectrum of our own generation.

Personally, it has been very rewarding to have been able to present to schoolchildren a chronological representation of familiar Connecticut scenes. Somehow, this multi-faceted approach of showing not only the paintings, but also the restorations, increases the children's attention span, to the benefit of both disciplines. I strongly encourage anyone in a similar position, who has restored significant state history, to consider offering a program like this in their own state. . . .—Joseph T. Matteis, Jr., Clinton, CT

Open Call for Nominations

For 1991-92 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 shall be elected to serve a three-year term at the annual meeting in Albuquerque.

To facilitate the process, the Board is calling for nominations ahead of the annual meeting. Please send nominations to: Paul Himmelstein, AIC President, care of the AIC office, by **May 25**, or present them to him at the annual meeting before **June 6**. Each nomination should include the membership category of the nominee and a willingness to serve statement and must be signed by two AIC members.

IMS Director to Speak

Susannah Simpson Kent, who sworn in as the sixth director of the Institute of Museum Services on March 7, has accepted the AIC's invitation to make a brief presentation at the opening of our 19th annual meeting in Albuquerque.

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From the President

I would like to report briefly on a few items discussed at the Board of Director's meeting in early March. As some of you are aware, the Board asked Shelley Kaplan, our new staff member for special projects, to investigate public outreach activities by AIC members. A questionnaire was sent out from the office to 497 members who had indicated this as an interest on the Strategic Planning Questionnaire and to those who selected lecturing/teaching as a service on the Referral System Questionnaire. The response was very encouraging, with 50 percent of the questionnaires returned. A large number of programs and lectures are being given by our membership to allied professionals and the general public, with a wide variety of written materials used as handouts. The Board decided, therefore, that AIC's first step to support public outreach will be the creation of additional brochures that can be used as handouts by our members. We are now working on a revised version of the brochure, *Guidelines for Selecting a Conservator*. Doris Hamburg, the Board Director responsible for public outreach, will be working with Shelley Kaplan to develop other topics.

The Board also continued planning for the meetings of the Advisory Council and Internal Advisory Group that will take place in Albuquerque. We hope particularly that the newly formed Internal Advisory Group, which will include representatives from all the Specialty/Sub Groups and all committee chairs, will lead to better sharing of information and better understanding by the Board of the needs and wishes of the membership. Of particular interest at this meeting will be a report by the Ethics and Standards Committee on the various ways in which the *Code of Ethics and Standards of Practice* are used by AIC members and outside groups (allied professionals and the public).

Finally, the Board discussed at some length the FAIC Strategic Plan which we hope to adopt at our next meeting. Although we have already begun limited fund raising for special projects, we expect to start a more determined effort to raise funds for projects identified in the AIC *Strategic Plan* as having a high priority among the membership.

I hope to see and talk with many of you in Albuquerque, and I look forward to a very stimulating and successful meeting.—Paul Himmelstein.

From the Executive Director

The Gulf War is over and economists are modifying their dire predictions about the recession. April is cherry blossom time in Washington—a beautiful crop this year. Daffodils, crocuses, and tulips are busting out all over the landscape. The end of the war and the beginning of spring offer signs of hope and renewal. We welcome them as we prepare in earnest for our 19th annual meeting, June 3–8, 1991 in Albuquerque, New Mexico. Susanah Simpson Kent, newly confirmed director of the Institute of Museum Services (IMS), will help open the general session with some introductory remarks and will join us for the opening reception on Tuesday night. Please plan to attend these events

and to welcome her. Jeanne Brako will continue our long-standing tradition (begun last year in Richmond by Carol Aiken) by delivering a public lecture, "Navaho and Pueblo Textiles: Traditional Usage, Care and Preservation," on Monday evening, June 3, at the Maxwell Museum of Anthropology. We are working with the local arrangements committee to assure good publicity for the event, and hope that many people from Albuquerque and surrounding communities will come to learn more about what conservators do. Lisa Mibach is, once again, organizing the "Angels" to help cultural institutions in the area. Their special efforts should generate considerable interest in the field. And Sara Wolf Green, the Program Committee, and the Specialty/Sub Group chairs have put together a diverse and stimulating program. We look forward to another exceptionally fine meeting.

Shelley Kaplan, AIC special projects coordinator, designed the questionnaire, tabulated the results and wrote the survey report on the presentation of public programs by AIC members (see page 5). In doing this, she quickly taught herself how to use dBase and performed this complex task with flying colors. The survey is indicative of the various ways that we are studying different options to enhance our outreach activities. These efforts are directed at both allied professional organizations and the general public. All of us welcome your ideas and suggestions.

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The *Newsletter* is mailed to members for \$8 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 National Office; the next deadline is June 1, 1991. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Position Available, Grants and Internships, 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 Commercial Ads is: 1/4 column \$125.00; 1/2 column \$200.00; 1/2 page \$300; one full page \$500.00. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

Newsletter staff: Katherine Betts, Editor. Marcia M. Anderson, Production Editor. Rebecca Rushfield, Contributing Editor.

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Marcia Anderson deserves special thanks for coordinating the publication of the spring issue of the *JAIC*. This was a particularly difficult task given the large number of photographs and the complexity of the illustrations. We are also very grateful to the Getty Grant Program for funding the cost of the special paper and process required to print this issue. This is an unusually hectic time for Marcia as she juggles work on the *Journal*, *Abstracts*, *Newsletter*, and the program along with other materials for the annual meeting. We are truly fortunate to have her on board.

AIC auditors, Minter, Morrison and Grant, have completed their 1990 report and it looks like, once again, our financial situation has improved considerably. \$60,000 has been added this year to our cash reserve. We continue to increase revenues from non-dues income to meet the goals outlined in the *Strategic Plan*. Beth Kline is doing an outstanding job of maintaining the financial records of the AIC. Her efforts and skills are highly regarded by the auditors and her work has led to a number of cost-saving measures. For the Albuquerque meeting, Beth has already sold all of the thirty-two booths available in the exhibition hall at the hotel. This translates to more than \$20,000 in non-dues revenue.

Rob Dilworth, AIC program assistant, is also working very diligently and doing a fine job providing prompt service to the many callers for referrals and other requests. His support of all staff activities is invaluable. All of us look forward to welcoming you to Albuquerque. If we can do anything to help you in the meantime, please let us know.—Sarah Z. Rosenberg.

JAIC News

We are pleased to announce that Nora Kennedy has agreed to serve as an associate editor for the *Journal* with responsibility for articles concerned with photographic materials. Nora is a conservator in private practice in Washington, D.C. and is a 1986 graduate of the University of Delaware/Winterthur Art Conservation Program. It is of interest to note that only four papers concerned with photographic conservation appeared in the *Journal* between 1977 and 1989, whereas two are appearing in the Spring 1991 issue, and two more have been submitted recently.

As a follow-up to the announcement made in the November *Newsletter*, I'd like to note that the spring 1992 *Journal* (no. 1) will consist of the postprints of the 1991 annual meeting. This issue will be reviewed and edited as a regular issue of the *Journal*. The summer and fall-winter *Journals* (nos. 2 and 3) will be regular issues. This marks the first time that the JAIC will appear triannually. The quarterly review cycle which begins August 1 will now be devoted to papers presented at the annual meeting; other papers will not be accepted for review during this cycle. The next deadline for submitting papers to the *Journal* is November 1.

The ads are an important source of revenue for the *Journal*, and it helps us get repeat ads if the advertisers know they are reaching you through the *JAIC*. We hope these ads in the *JAIC* are useful to you, the readers. If you use any of the products advertised in *JAIC*, please tell the advertisers where you saw their ad when you contact them.—Elisabeth West FitzHugh, Editor, *JAIC*.

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New PA's Announced

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

Helen Alten	Lage Carlson
Vickie Cassman	Claire Dean
Paula DeCristofaro	Maria Grandinette
Friedemann Hellwig	Kathryn Hird
Wendy Jessup	Michele Kay
Susan Lee-Bechtold	Anne Maheaux
Heidi Miksch	Julia Miller
Elizabeth Morse	Peter Mustardo
Deborah Olin Norris	Jan Paris
Annette Rupprecht	Douglas Severson
Robin Siegel	Theodore Stanley
Carolyn Tallent	Jia-sun Tsang
Mark van Gelder	

Don't Miss the July 15 Deadline

for submitting applications for
Professional Associate and Fellow membership.

Application forms are available from the AIC office
[redacted] and will also be available at the
membership table at the annual meeting.

Endowment Awards

The FAIC Board is pleased to announce the following recipients of the 1991 George Stout Memorial Awards:

Theresa Andrews	Keith Bakker
Michelle Barger	Julie Barten
Melissa Carr	John Driggers
Kathryn Hebb	John Hirx
Elyse Klein	Sarah Melching
Wendy Morton	Cesar Pineiro
Ellen Pratt	Leslie Rainer
Moyne Stanton	Bruce Suffield
Ursula Wille	Barbara Wojcik
Susanna Zubiate	

Special thanks to the following members who reviewed this year's applications to the Endowment Funds:

Paul Banks	Suzanne Deal Booth
Jeanne Brako	Kathryn Carey

Betsey Eldridge
Joanna Hill
Richard Kerschner
Susan Martin
Scott Odell
Linda Scheifler

Peggy Ellis
Jane Hutchins
John Krill
Robert McCarroll
Stefano Scafetta

Annual Giving Campaign

The FAIC Board and staff thank the following contributors (whose donations were received since publication of the March *Newsletter*) for their generous support of our activities:

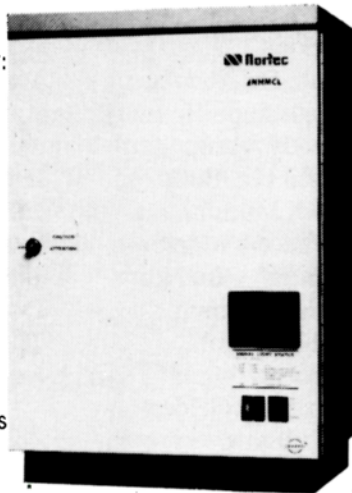
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Plan to Attend the
AIC 19th Annual Meeting
Albuquerque, New Mexico
June 3-8, 1991



Program Notes:

- *Poster authors* will be present with their displays for discussion during the Exhibitor's Reception, Thursday, June 6, 6:00-7:00 p.m.
- A *petition* will be posted asking the director of the U.S. Fish & Wildlife Service to make an additional research exemption to permit qualified art conservators to obtain and possess parts of endangered wildlife species for art conservation research and education.—Jean Portell.
- The *Trilingual Glossary Project* will hold a brief meeting; review copies will be available and old and new members are welcome.—Tony Rajer.
- *Speakers* are reminded that they must bring their own slide trays.



Our nation's heritage is found in collections across the country. These artistic works, historical objects, documents, books, films and magnetic media are often housed in historic structures with their own preservation requirements. The National Institute for the Conservation of Cultural Property (NIC) guides you in protecting collections and their historic structures. We can help you meet this and other challenges you face in protecting the past for the future.

Collections Care: A Selected Bibliography assists those without conservation training in protecting cultural heritage. *Collections Care: A Basic Reference Shelflist* contains 1,500 essential references on collections care cited by leading professional conservators. Learn about Disaster Preparedness, Pest Management, Architectural Conservation, and more. Difficult-to-obtain articles listed in the publications are available from NIC.

The Conservation Assessment: A Tool for Planning, Implementing, & Fundraising identifies elements that must be recognized and monitored for proper collections care.

The Institute's annual *Directory of Members* is a resource listing of preservation activities. Members of NIC run programs, sponsor publications and fund projects that preserve our nation's heritage.

NIC is the national organization dedicated to preserving heritage. Its members include museums, libraries, archives, historic preservation groups, historical societies, conservation organizations and others concerned with saving the past for the future.

To order publications or receive further information, please detach and return the form below to: **National Institute for the Conservation of Cultural Property**, 3299 K Street, NW, Suite 403, Washington, DC 20007. Telephone (202) 625-1495. Telefax (202) 625-1485.

NIC Publications Order Form

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Publications

Resources for Collections Care

- *Collections Care: A Selected Bibliography* (1990) \$15 _____
- *NIC 1991 Directory of Members* (1990) \$12 _____
- *Outdoor Sculpture Source List* (1990) free _____
- *Collections, Monuments and Architecture at Risk: A Forum for Southern California Decision Makers.* Edited proceedings from a regional forum on the conservation of cultural property (Los Angeles 1989) \$6 _____
- *The Moral Imperative of Conservation & Edited Proceedings* from "Invest in the American Collection." Keynote speech of James Billington (Chicago 1987) \$6 _____
- *NIC 1989-90 Annual Report* (1989) free _____

Strategies for Collections Care

- *Training for Collections Care and Maintenance: A Suggested Curriculum. Volume II: History* (1991) \$25 _____
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Studies about Collections Care and Conservation Needs

- *Proposed Priorities for Scientific Research Support of Museum Conservation* Photocopy (1985) \$4 _____
- *Ethnographic and Archaeological Conservation in the United States* (1984) \$4 _____
- *A Suggested Curriculum for Training in Ethnographic and Archaeological Conservation* (1984) \$4 _____
- *The History and Future Directions of Conservation Training in North America* (1984) \$4 _____
- *Historic Buildings: A Study on the Magnitude of Architectural Conservation Needs in America* (1984) \$4 _____
- *Proposal for a National Institute for the Conservation of Cultural Property* (1982) \$4 _____
- *Suggested Guidelines for Training in Architectural Conservation* (1980) \$4 _____
- *Report of the Study Committee on Scientific Support* (1979) \$4 _____
- *Report of the Study Committee on Education and Training* (1979) \$4 _____
- *Report of the Study Committee on Libraries and Archives* (1978) \$4 _____
- *Conservation of Cultural Property in the U.S.* (1976) \$4 _____

☐ Please send me information about membership in NIC.

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may91

SPECIALTY GROUPS



Book and Paper

The ballot mailing, announced in the March BPG *Newsletter* column, was delayed in order to prolong the search for candidates. By the publication of this *Newsletter*, you will have received your ballot. This mailing will also include a description of the BPG mixer at the Tamarind Institute. Even though we were late in getting this information to you, we

would very much appreciate your immediate response!

The proposed outline of the *Book Catalog* will be distributed to all Book and Paper group members attending the AIC meeting in Albuquerque. BPG members not attending the annual meeting this year can request a copy of the outline from: Eleanor Stewart, Preservation Department, Stanford University Library, Stanford, CA 94305. Please include a self-addressed, stamped envelope.

We look forward to seeing you all in Albuquerque!!!—Victoria Blyth-Hill, Chair.

Architecture



In less than a month we'll gather at the Albuquerque Hilton Hotel for our annual meeting. The Program Committee, chaired by Lorraine Schnabel, has planned an informative program which includes several papers on adobe and its treatment. This will be a great opportunity to hear a comprehensive presentation of the traditional uses of adobe, the preservation problems typically encountered with this

material, and the techniques that conservators have developed to treat these problems, while visiting a region where use of adobe has been so prevalent. Of course, not all the papers will be concerned with adobe. Other masonry and cementation materials will be discussed by some speakers, and Paul Baumgarten will present some uses of computers in the documentation of architectural projects.

Documentation will also be the topic of the panel discussion scheduled for Saturday, June 8. Shelley Sass, Benjamin Nistal-Moret, Steven Farneth (AIA), and a fourth participant (to be named), will discuss what constitutes appropriate documentation for architectural conservation. Architectural projects often include a great range of preservation related activities and treatments in which the conservator may be involved as practitioner, consultant or supervisor. Developing documentation standards is important in the process of codifying the practice of architectural conservation. The valuable insight of the four panel members, each experienced in the preservation of historic structures, will provide the background necessary to guide future consideration by the ASG of this important issue. In order to allow for adequate preparation by the participants, and so that the session can be organized to include as much pertinent information as possible, questions for the panel members should be submitted in advance. Questions should be sent to: Lorraine Schnabel, [redacted], Corona, NY 11368, or left on her answering machine at [redacted].

At the ASG luncheon and business meeting on Saturday we will be electing a new chairman and a new secretary/treasurer, both two year terms. At last year's business meeting it was decided not to form a Nominating Committee; nominations, therefore, will be taken from the floor. If you would like to run for either position, but will not be able to attend the Albuquerque meeting, notify an ASG officer in writing. We will ensure that your name is placed in nomination. Also, we will be voting to amend the *Rules of Order*. Tom Taylor drafted the proposed

revisions and distributed them at the Richmond meeting. Please contact me if you need a copy.

An informal session is being planned for Saturday night to discuss the implications to conservation posed by the ASTM standardization of conservation practices. At the "Adobe 90" meeting, the ASTM was reported to be developing standard guidelines for the selection of stone consolidants. Several ASG members have recently mentioned that the ASTM is also developing standards for paint analysis and textile conservation. The AIC has repeatedly stated the importance of developing standards that specify treatment materials and techniques considered by the conservation profession to be appropriate for the treatment of frequently encountered preservation problems. Conservators, for many substantial reasons, have found this to be a difficult task and we must be wary of stock solutions to very complex issues.

Since this is my last *Newsletter* column, I'd like to thank some of the individuals who helped the ASG develop over the last three years. Many ASG members volunteered their time to help in various group activities; I'd like to mention just a few of those individuals. Lorraine Schnabel put together an excellent program for our Albuquerque meeting, and should be congratulated for her thorough, imaginative planning. Peter Wollenberg's most recent efforts resulted in our new logo, displayed at the top of this column. Caroline Blydenburgh has tirelessly been gathering the papers presented at the first two ASG meetings to be included in a postprints which will be published soon.

The excellent administrative support given by the entire AIC office staff has been greatly appreciated. Beth Kline, assistant director, who maintains the Specialty Group accounts, and Marcia Anderson, publications coordinator, have competently handled our routine activities and promptly answered our special requests.

Tom Taylor, through his personal effort and leadership, has brought the ASG from its inception to its present state as an active Specialty Group within AIC; it has been my pleasure to have worked with him. Sarah Rosenberg, Paul Himmelstein, and the past and present Board of Directors all have been very supportive of the fledgling ASG. And finally, I want to thank the many speakers who presented papers at ASG sessions. The consistent high quality of the papers that have been presented and the important work that is being done by architectural conservators have made it easy to be accepted into AIC.—Bruce Mason, Secretary/Treasurer.

Paintings



This will be our last column before the meeting in Albuquerque, and there is little news to pass along at this time.

There will be a meeting of the Conservation Science Task Force in Albuquerque to allow representatives of the Specialty Groups to discuss areas of mutual interest. The task force has devoted their attention to the Book and Paper group this past year in trying to define specific areas where research is needed, and in possibly coordinating the efforts of the various research facilities. The Photographic Materials Specialty Group has prepared and submitted a research agenda, and it would seem appropriate for the Paintings Specialty Group to develop a research agenda as well. Your comments prior to the meeting are welcomed.

As you may have heard, the Paintings Specialty Group is sponsoring a workshop on the cleaning of paintings with Richard Wolbers, August 19–24, 1991, at the University of Delaware. For more information, please contact Carole Abercaugh. Interest has also been expressed in refresher courses on problems related to the conservation of modern and contemporary paintings, the care and conservation of paintings on glass, and inpainting techniques. Anyone interested in organizing or hosting courses should contact Sarah Fisher.

Tentative outlines for the *Paintings Catalog* are being circulated among committee members, and a draft outline/table of contents will be available at the meeting.

Like those *Annals*? Congratulations to Christine Daulton for dragging our publication into the 20th century.—Jay Krueger, Chair.

CIPP CONSERVATORS IN PRIVATE PRACTICE

Come to New Mexico: The CIPP Board would like to encourage all CIPP members to attend the AIC annual meeting in Albuquerque. Scott Haskins, chair, has planned an exciting program: *The Business Anatomy of a Private Practice*, which will begin at 3:00 p.m. on Tuesday, June 4. It will include information on estimating, insurance, legal issues, and other aspects of managing a conservation business. Contact: Scott Haskins; [REDACTED]

The business portion of the meeting (6:00–6:30 p.m.) will include an announcement of the newly elected CIPP officers—chair, one director, and treasurer. A new Nominating Committee, which will be responsible for selecting candidates for the offices of vice chair, secretary and two directors for election in 1992, will be elected. Nominees for the 1991–92 Nominating Committee are Claudia Deschu, Margaret Fikioris, and Elizabeth Lawlor. Additional nominations will be requested from the floor.

CIPP Specialty Group Column: Do you have information which might be of interest to other conservators in private practice? Have you discovered a great (but legal) tax dodge? Do you have information about good health insurance plans, computer paraphernalia, new materials, or suppliers that offer bargain prices? Please share this information with other members! News and information for this column should be directed to: Cleo Mullins, Richmond Conservation Studio, 1322 W. Broad St., Richmond, VA 23220; (804)358-2006.—Cleo Mullins.

Wooden Artifacts



This is the last *Newsletter* that will be published before the annual WAG business meeting. If anyone knows that they will not be in attendance, but would like to make their feelings known about an issue, please contact me by the end of May. I'd like to raise some issues and report on developments that are pertinent to the group.

Deborah Bigelow informs me that the publication of the Gilding Conservation Symposium is projected to be mid-November 1991. Contracts have been signed and the manuscript is in production. Therefore, the loan of funds from the WAG account made at last year's meeting to the GCS Planning Committee for disbursement to the editors was returned in March.

During the business meeting Mel Wachowiak will present a draft commentary on the *Standards of Practice* as it applies to WAG. Mel has been working with a group of WAG members to identify our concerns and suggest possible changes to the wording of the *Standards* to better reflect our special needs. The commentaries are not binding and are intended only to function as a focus of discussion during the meeting. We will then incorporate the responses into the draft after the discussion to produce a commentary that would then be presented to the membership to be voted on at the Buffalo meeting.

After having served as the WAG chair for a term, I'd like to raise some issues that I'd like the group to consider for discussion in Albuquerque. First of all, I'd like to suggest some alterations in the allocation of responsibilities. The chair currently is designated as the "sign-off" person for allocation of group funds. That would more appropriate-



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ly be handled by the secretary/treasurer. The responsibilities of that office could also be expanded to include a liaison role between our group and AATA. Due to some oversights, neither the recent Upholstery Conservation Symposium, nor any paper from any year of WAG *Preprints* has made its way into AATA. I feel that we should have a designated officer of WAG to alert those organizations that may be interested in knowing that we are active and willing to share what we're about.

Although a change in procedure would not help us at this meeting, I would like us to discuss the possibility of instituting a Nominating Committee to identify potential officers in the future. We've been lucky in the past to find officers willing (and able) to expend a lot of energy on the group's activities but this may not always be the case. The kind of services provided by the WAG is dependent upon the sustained energy and commitment of the officers. In the past, we've often relied on putting someone on the spot by a nomination from the floor without warning or a discussion over drinks the night before to identify candidates. Nominations in writing or from the floor would still be accepted, but this change would assure a broader search and offer a more thoughtful consideration by the nominees.

As occurred last year, there will be a strategy meeting of the *Catalog* compilers and discussion of the *Catalog* during the business meeting. Some good work has been done and needs to be rewarded with broader support from the group in order for the project to succeed. Understanding that time is also a factor, we'll have to be sure not to impose deadlines that can't be met and then feel frustrated. The *Catalog* is still an essential reference tool. It can be produced.

For those of the group who won't be able to attend the WAG meeting, would you be interested in purchasing videotape(s) of the presentations? Call or write to me and I'll look into the costs of production for this meeting. I look forward to seeing the rest of you in Albuquerque.—Steve Pine, Chair.



Objects

Albuquerque Meeting: As you probably know by now, the 1991 Objects session will focus on environmental issues in the museum, ranging from research into the effects of organic volatiles on works of art, to localized relative humidity control for temporary exhibitions with special requirements.

Our small group discussions will take place towards the end of the day, and include a diverse and unusual range of subjects. We will provide abstracts of the small group subjects in an attempt to document this session of our meeting.

The Conservation Science Task Force has expressed an interest in gathering a wish list of potential research projects from all of the Specialty Groups. This is a wonderful opportunity to see our own interests at the cutting edge. Please come to Albuquerque prepared to offer suggestions; we will be compiling a list of possible topics. If you will not be attending the meeting this year, please drop me a line with your suggestions so your interests can be represented.

The Objects group will be meeting on Saturday, June 8 this year. In accordance with the wishes of the group voiced last year in Richmond, we will have the opportunity to share breakfast, lunch and drinks together as the day progresses. We look forward to seeing you there!—Pam Hatchfield, Program Chair.

Photographic Materials



The traditional PMG winter meeting was once again, an affair to remember. Among the memorable events was the first occasional PMG award luncheon during which the membership watched through the National Gallery's windows as a blizzard came and went. The first PMG award for extraordinary contributions to the preservation and conservation of photographs went to Klaus B. Hendriks. The photograph preservation community has gained much from his involvement and willingness to share his valuable knowledge. Thank you, Klaus!

The presentations and historic processes workshop were informative and entertaining, the tours of Ottawa conservation and research facilities were inspiring, and the lavish receptions and informal social events allowed the group to visit with old friends and make new ones. Thanks again to the host institutions, volunteers, speakers and to everyone who made this meeting a success.

Student Participation in Ottawa: Recipients of the 1991 PMG winter meeting student stipends and their presentations include: Rachel Danzing—*Stieglitz: Photographic Processes and Related Conservation Issues*; Paul Messier—*Protein Chemistry of Albumen Photographs*; and Nancy Reinhold—a conservation tip on matching surface character when fabricating inserts for photographic prints. Barbara Lemmen, a third year intern at the National Archives of Canada was one of the instructors of the historic processes workshop. All of the presentations were of the highest caliber; thank you all for your participation.

Results of the PMG Election: Announcement of the PMG officers for the June 1991–June 1993 term was made at the business meeting in Ottawa. Congratulations go to officers-elect: Greg Hill—chair; Robin Siegel—secretary/treasurer; and Gary Albright—program chair.

Photographic Materials Conservation Catalog: A meeting was held in Ottawa to discuss the *Catalog*, elicit volunteers (outline authors, reviewers, and contributors), and to plan for future *Catalog* outline topics. John McElhone volunteered to begin a draft of the cataloged objects outline. A preliminary production schedule was

prepared with a publication of June 1992. Doug Severson has begun to draft an exhibits/storage outline. Greg Hill and Barbara Brown expressed interest in collaborating on an album outline in the future. Anyone who would like to contribute tips, experiences, research, bibliographies, etc., should contact John, Greg, Barbara, or Doug.

PMG Business Meeting in Albuquerque: The PMG will hold its business meeting on Saturday, June 8, 9:00–11:00 a.m. in Parlor H. Anyone who wishes to have items placed on the agenda should contact Connie McCabe.

Photographic Grade Gelatin Available: Jose Orraca is putting together an order for French-made photographic grade gelatin that he will purchase in bulk (by the kilogram) in order to keep the cost low. Depending upon the final shipping and custom charges, the price is estimated at \$28.00 per kilo. Those interested in sharing in the order may contact Jose at: [REDACTED] CT 06757; [REDACTED]—Constance McCabe, Chair.

Textiles



Plans for the TSG social event at the annual meeting in Albuquerque have been finalized. After the conclusion of our Textile Specialty Group session on Saturday, June 8, we will be assembling for lunch at 1:00 p.m. at El Pinto, a restaurant which is well known for New Mexican food. The cost of the meal will be \$10.55 per person, guests are welcome. Vegetarian meals will be available. A registration form will be sent with your spring mailing; you must reply to Mary Ann Butterfield by May 15 if you wish to attend. Taxis will be necessary to get to the restaurant; if four people share a cab the cost is estimated at \$2.00 per person. Students who wish to attend, but cannot do so for financial reasons should contact Mary Ann Butterfield.

Mary Ann would like all TSG members to note that her business telephone is listed incorrectly in the *AIC Directory*. The correct number is: [REDACTED] or 870-3047 to leave a message.

We have a strong slate of candidates for office for 1991–92. For vice chair: Ronee Barnett, Loreen Finkelstein, and Nan Lane Terry. For secretary: Kathleen Dardes. And for treasurer: Martha Grimm and Anna Kolata. Short biographies of each candidate will be included in the mailing.

The Stitch Directory Committee for the Textile Conservation Group is compiling a bibliography of references featuring stitches used in textile conservation. To make this bibliography as complete as possible, your contributions are desperately needed. Please send complete bibliographic information and, if possible, a sample page (by May 17) to: Audrey M. Spence, [REDACTED] Papillon, NE 68128.

See you in Albuquerque!—Deborah Bede, Chair.



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PEOPLE

Elizabeth Lunning has joined the staff of the Menil Collection as conservator of works of art on paper. Address: The Menil Collection, 1511 Branard Street, Houston, TX 77006; (713)525-9428.

Iona McCraith, formerly conservator at the City of Toronto Archives, has recently joined the staff at the Archives of Ontario as head conservator. She can be reached at: Archives of Ontario, Conservation and Reproduction, 77 Grenville Street, Toronto, Ontario, M7A 2R9 Canada; (416)327-1521.

Janet Bridgland, director of the Documentation Program of the Getty Conservation Institute since 1983, has relocated to Minnesota. She is now working as a consultant in the conservation field, and can be reached at: [REDACTED] Monticello, MN; [REDACTED]. **Kathleen McDonnell**, manager of the Conservation Information Network, will serve as acting director of the documentation program.

Governor Thompson of Wisconsin has recently appointed **Anton Rajer** as his board alternate to the Taliesin Preservation Commission. The Commission is currently working with the Frank Lloyd Wright Foundation to develop a strategy for the restoration of the Wisconsin and Arizona homes of Mr. Wright.

Elisabeth West FitzHugh has retired from her position as conservation scientist at the Freer and Sackler Galleries. She will continue her connection there with an appointment as research associate.

ANNOUNCEMENTS

Auction to Fund Fellowships. The Paul Coremans Endowment Auction to fund future fellowships for research in art conservation at the new doctoral program at the University of Delaware will be held Thursday, October 10, 1991 at 7:00 p.m. (previously scheduled for April 1991), at Christie's, Park Avenue, New York. The deadline for donations to be included in the catalog is June 1, 1991. For further information, please contact: Debra Hess Norris, Chandra L. Reedy, or Joyce Hill Stoner, [REDACTED] of Delaware, Newark, DE 19716; [REDACTED].

Call for Contributions. Proposals for contributions to volume II of *Advances in Preservation and Access*, a new annual published by the Meckler Corporation, are invited by co-editors Barbra Buckner Higginbotham (Brooklyn College) and Mary E. Jackson (University of Pennsylvania). Individuals are asked to submit one-page abstracts for papers on current topics on library preservation, conservation, and related access issues, including education, cooperation, standards, management and technique. Abstracts should be 250-words; name, address, telephone, fax and brief biographical data should also be sent. Deadline for receipt: July 1, 1991; acceptance notification by September 30, 1991; papers due January 1, 1992. Mail proposals to: Mary E. Jackson, Co-editor, *Advances in Preservation and Access*, 431 E. Allens Lane, Philadelphia, PA 19119-1104; (215)898-7558; Fax: (215)898-1471.

IN MEMORIAM

Pat Reeves

We join together to say a final farewell to our friend, teacher and colleague, Pat Reeves, who died on December 26, 1990 in Los Angeles, CA. It is at best a difficult task because we have so much to thank Pat for. She taught her students about conservation techniques, of course . . . but also about Impressionist painting, politics—in short, about life.

Shortly before her retirement from the textile conservation department at the Los Angeles County Museum of Art, Pat's contributions to the field were celebrated with a one-day symposium in her honor, held on February 1, 1986. More than 250 people, including colleagues and friends from her thirty-year career, participated in a day of professional papers reflecting her interests and involvement in conservation. As Pieter Meyers writes in his introduction to the symposium's collected papers, "Pat's capability of enjoying, understanding and respecting a work of art, yet not be intimidated by it, is extraordinary."

To know Pat Reeves was truly an exceptional experience. As anyone who became her friend soon found out, she had the startling capacity for leaping headlong into challenging plans, ideas and activities. At the same time, she could be maddeningly rigid in her routines: An inveterate and unapologetic smoker, Pat had an inviolate place for each and every ashtray in her apartment. It was this idiosyncratic combination of attributes that many of us loved her for and will always think of with a smile.

Although Pat spent the later years of her life in Los Angeles, she remained a New Yorker at heart—which contributed to the elegant elan that was Pat Reeves as she moved throughout her professional and social life. Her career included a long training period in New York doing private work with Kathryn O. Scott, first as a volunteer, and then as Miss Scott's assistant in the formative years of the profession. Together, these two women helped to pioneer the American frontier of textile conservation.

In 1968, Pat became the first professional conservator to join the staff at the Los Angeles County Museum of Art, headed by Benjamin B. Johnson. The laboratory was in its infancy and she often fondly recalled the only piece of lab equipment to be seen upon her arrival—an anti-

quated rolltop desk. Fernande Jones, a member of the Costume council, became her assistant and together they trained more than twenty-five apprentices, most of whom are active in the field today. Among Pat's pedagogical gifts was an uncanny ability to discern the special capacities and talents of each of her students.

Her devotion to Peruvian textiles led to her first trip to Lima, Peru in 1974. As Pat told it, she approached the National Museum of Anthropology and Archaeology like a "Muslim going to Mecca." Once there, she taught an impromptu textile conservation course, demonstrating wet cleaning techniques with the only available water coming from an outdoor hose. Two years later she received a Fulbright Fellowship and returned to Peru to establish a textile conservation department in the museum. Her efforts and talent for fund raising resulted in the construction of a new building, which included temperature and humidity control and metal storage units. The National Museum in Columbia also benefited from Pat's professional support and generosity.

The next decade brought the opportunity for Pat to tour major conservation centers in Eastern Europe to exchange views, practices and techniques in textile conservation. Sponsored by the NEA, this was the first such journey ever made by an American conservator.

Determined to see textile conservation become a vital part of museum practice, Pat lectured widely and held training sessions both for individuals and for volunteer groups, some of which are still active. Throughout her career, Pat made her commitment to the profession clear in one other important way: Through publications and lectures, she always shared methods and materials that she thought might benefit other conservators. She made many contributions to scholarly works on Pre-Columbian textiles. Her personal art and textile conservation library—and her collection of fiction, including many first editions—reflect her undying respect for the written word.

From Bucharest to Bogota, from New York to Dallas, Denver and Los Angeles, she shared with all of us her spirit and professional experience. We cherish memories of Pat Reeves in our work and in our personal lives.—Sharon Gordon Donnan, Patricia Connell, Sharon K. Shore.

Introductory Training Courses Albuquerque, NM



The Conservation Information Network will be offering two one-day introductory training courses directly following the AIC Annual Meeting in Albuquerque, NM. Each course is limited to a small number of participants and will be given twice, once on Saturday, June 8 and again on Sunday, June 9. The courses will be hosted by the Center for Southwest Research in the UNM General Library at the University of New Mexico in Albuquerque. AIC Annual Meeting attendees as well as Albuquerque-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, materials, and suppliers databases and provides instruction for using the electronic mail system. Practice time on the databases will be provided to all participants. Current Network subscribers who attend the course will receive vouchers good for two free hours of Network searching. To register for the course, please call User Services at [REDACTED]

Dates:

Saturday, June 8, 1991

Sunday, June 9, 1991

Location:

Center for Southwest Research
UNM General Library
University of New Mexico
Albuquerque, NM 87131

To register contact:

User Services
Getty Conservation Institute
4503 Glencoe Ave.
Marina del Rey, CA 90292
(213) 301-1067

MATERIALS

The *Newsletter* staff is pleased to announce that Rebecca Rushfield will be writing a regular materials column for the *AIC Newsletter*. Information on new products and short submissions on the use of materials should be sent to her by the 15th of each month, prior to each *Newsletter* deadline. Address: Rebecca Rushfield, [REDACTED], Flushing, NY 11367.

PUBLICATIONS

Handle with Care: Preserving Your Heirlooms, by Nancy Davis. Aimed at the general public giving basic information on the factors which accelerate aging of heirlooms and what the individual can do to properly store and display heirlooms. Includes bibliography and supply list. Published by Rochester Museum and Science Center. 32 pp., \$3.16 plus \$3.00 shipping. Available from: Research Division, Rochester Museum and Science Center, Box 1480, Rochester, NY 14603; (716)271-4320.

Conservation of Furnishing Textiles. Contains eleven of the twelve papers given at the SSCR/UKIC conference held in Glasgow in March 1990. Among the subjects are: "Festoon Curtains—Characteristics that Determine Their Care and Conservation"; "Conservation of the Dolphin Chairs at Ham"; and "Upholstered Mattress Construction and Conservation." Published by the Scottish Society for Conservation and Restoration. 120 pp., £10 to SSCR members; £12 to non-members; plus £1 shipping overseas. Available from: Paul Wilthew, West Hatch, By Gifford, Haddington, East Lothian, EH14-4JN, Scotland.

Waterlogged Wood: The Recording, Sampling, Conservation and Curation of Structural Wood. Proceedings of a conference organized by the Wetland Archaeology Research Project and English Heritage, held on January 15, 1990. Papers cover surveying, recording, timber processing and timber curation. 49 pp., £4.50. Available from: Wetland Archaeology Research Project, Department of History and Archaeology, University of Exeter, Exeter, EX4-4QH, England, or from: Ancient Monuments Laboratory, 23 Savile Row, London W1X-2HE, England.

Guide and Resources for Archival Strategic Preservation Planning (GRASP). A new guide designed to help archival repositories systematically address preservation needs for staffing, facility and holdings. Published by the National Association of Government Archives and Records Administrators (NAGARA). Available from: Society of American Archivists, 600 S. Federal Street, Chicago, IL 60605; (312)922-0140; call for price.

Enzyme Treatments: The Science and the Applications in Conserving Artistic and Historic Works. A Selected Bibliography 1940-1990. Prepared by Elizabeth Morse. Bibliography for the seminar sponsored by Technology and Conservation and MIT Museum in October 1990. 170 references, 7 headings:

general enzyme references; general conservation references; object conservation; painting conservation; paper conservation; photographic conservation; and textile conservation. 17 pp., \$2.75. Available from: Abbey Publications, 320 E. Center Street, Provo, UT 84606; (801)373-1598.

Bibliography: Theses, Dissertations, Research Reports, in Conservation. Second, revised and expanded edition. Compiled by members of the Working Group on Training of the ICOM Committee for Conservation. Some 3,500 titles from 74 institutions, covering 1975 to 1989. 284 pp., \$20.00 (pay only by international money order or by bank draft; personal checks not accepted). Available from: ICCROM, Publications Sales Department, Via di San Michele 13, I-00153 Rome RM, Italy.

The Graduate Conservator in Employment: Expectations and Realities. Papers from an interim meeting of the Working Group on Training of the ICOM Committee for Conservation, held at the 15th ICOM General Conference in 1989. Available from: Nicholas Stanley Price, Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292. Orders should be prepaid by checks made payable to Nicholas Stanley Price. \$12.00, including shipping.

The Statue of Liberty Restoration, ed. by R. Baboian, E.B. Oliver, and E.L. Bellante. Proceedings of the symposium "The Statue of Liberty—Today for Tomorrow" sponsored by the National Association of Corrosion Engineers (NACE) Public Affairs Subcommittee on Conservation of Artistic and Historic Works. Papers cover the history, condition and restoration of the statue, including the development of new materials and techniques. \$39.95. Available from: NACE, Customer Service Department, P.O. Box 218340, Houston, TX 77218.

Preprints of the ICOM Committee for Conservation, 9th Triennial Meeting, Dresden, GDR, 26-31 August, 1990. Two volumes, containing 160 articles (136 English, 24 French), divided into 25 subject areas that include the scientific examination of works of art, the theory and history of restoration, care of works of art in transport, and mural paintings and mosaics. Available from: J. Paul Getty Book Distribution Center, P.O. Box 2112, Santa Monica, CA 90406 or ICOM, Maison de l'Unesco, 1 rue Miollis, 75732 Paris Cedex 15, France.

Archaeological Textiles, ed. by Sonia A. O'Connor and Mary M. Brooks. Proceedings of the conference, "Textiles for the Archaeological Conservator" held in April 1988. Includes an additional paper on mounting and storage of archaeological textiles. Published by United Kingdom Institute for Conservation Archaeology Section. Available from: UKIC, 37 Upper Addison Gardens, London, W14-8AJ, England.

Preventative Conservation in the Tropics, by Claire Gerhard. A bibliography. Published by New York University. 10 pp., \$2.50 including shipping. Available from: Administration Office of the Conservation Center, Institute of Fine Arts, New York University, 14 East 78th Street, New York, NY 10021; (212)772-5800.

CONFERENCES COURSES & SEMINARS

Call for Papers

September 30–October 3, 1991. Paris, France. **Conference on Conservation of Photographs, Drawings, Manuscripts and Printed Papers**. Contact: ARSAG, 36, rue Geoffroy Saint Hilaire, 75005 Paris, France; 33-1-45-87-06-12. Fax: 33-1-47-07-62-95.

September 9–13, 1992. Madrid, Spain. **Conservation of the Iberian and Latin American Cultural Heritage**. 14th International Congress of the International Institute for Conservation of Historic and Artistic Works. Deadline for abstracts: June 30, 1991. Contact: Perry Smith, IIC, 6 Buckingham Street, London WC2N 6BA, England; Tel: 071-839-5975; Fax: 071-976-1564.

October 5–8, 1992. Yokohama, Japan. **The Second International Conference on Biodeterioration of Cultural Property**. Paper and posters are solicited on topics closely related to biodeterioration of cultural property and its control. Special focus will be on biodeterioration of wooden and paper materials. Abstracts of no more than 250 words should be submitted by November 30, 1991. Include 5 copies, with name, address, and phone, fax, telex of the principle author. Address all correspondence concerning the conference to: Secretariat of ICBP-2, c/o International Communications, Inc., Kasho Building, 2-14-9, Nihonbashi, Chuo-ku, Tokyo, 103, Japan. For further information contact: Hideo Arai, Secretary General, The Organizing Committee of ICBP-2, Tokyo National Research Institute of Cultural Properties, 13-27 Ueno Park, Taito-ku, Tokyo 110, Japan; 03-3823-2241; Fax: 03-3828-2434. Dr. Arai is particularly interested in hearing from all those studying foxing.

Conferences

May 22–23, 1991. Vancouver, B.C., Canada. **Teaching Conservators How to Teach**. IIC-CG Conference Training Workshop. Contact: Miriam Clavir, Conservator, UBC Museum of Anthropology, 6393 N.W. Marine Drive, Vancouver, B.C. Canada V6T 1W5; Fax: (604)228-2974.

May 24–26. Vancouver, B.C., Canada. **IIC-CG Annual Conference**. Contact: John Stewart, Programme Chair, IIC-CG Conference '91, P.O. Box 9195, Ottawa, Ontario, Canada K1G 3T9. ENVOY 100: Parks. HQ: (613)993-2125; Fax: (613)993-9796. ♦

September 2–4, 1991. Amsterdam, The Netherlands. **The Conservation of Glass and Ceramics**. Contact: Dr. Norman H. Tennent, Opleiding Restauratoren, Gabriel Metsustraat 8, 1071 EA Amsterdam, The Netherlands; (0)20-767933; Fax: (0)20-755191.

September 9–11, 1991. London, England. **International Conference on the Packing and Transportation of Paintings**. Contact: Conference on Packing and Shipping of Paint-

ings, Conservation Dept., NGA, 6th & Constitution Ave., N.W., Washington, D.C. 20565; (202)842-6432; Fax: (202)842-2356. ♦

September 23–25, 1991. Helsinki, Finland. **Museums and Historic Buildings in Cold Climates.** Conference will bring together, architects, engineers, curators, and conservators to discuss the design problems peculiar to modern museums in cold climates and the difficulties that arise in adapting historic buildings to current standards of indoor climate. Contact: Andrew Millward, The Manchester Museum, The University, Oxford Road, Manchester, M13 9PL, England; 061-275-2667; Fax: 061-275-2676.

September 29–October 2, 1991. Seattle, WA. **Western Association for Art Conservation Annual Conference.** This year's schedule includes a panel discussion on the handling of sacred materials and repatriation of artifacts from museum collections. Contact: Glenn Wharton, WAAC President, 549 Hot Springs Rd., Santa Barbara, CA 93108.

General

June 19–22, 1991. Mt. Carroll, IL. **Disaster Mitigation.** Led by Barbara Overton Roberts and others. *

July 24–27, 1991. Mt. Carroll, IL. **Works of Art in Transit: Packing and Shipping.** Taught by Blues Farley.*

August 26–30, 1991. **IADA Internationales Graphischen Restauratorenkongress.** Contact: Jonas Palm, Universitetsbiblioteket, Box 510, S-751 20 Uppsala/Sverige, Sweden; Telephone: 46-18-18-39-00; Fax: 46-18-18-39-13.

September 1991. **Chemistry for Conservators: A Four Month Correspondence Course.** ▲

September 17–19, 1991. London, England. **Lighting for Conservation and Display.** ▲

October 6–18, 1991. Kingston, Ontario, Canada. **Preventive Conservation for Geological Collections.** Contact: Director, Art Conservation Department, Queen's University, Kingston, Ontario K7L 3N5, Canada.

October 29, 1991. New York, NY. **Conservation Environments for Museums and Libraries.** William P. Lull will lecture on establishing safe conservation environments for preservation of collections. Contact: The Real Estate Institute, New York University, 11 West 42nd Street, New York, NY 10036; (212)790-1300.

October 30, 1991. New York, NY. **Setting Up a Conservation Environment Monitoring Program.** William P. Lull will lecture on how to set up a meaningful monitoring program for conservation environments. Contact: The Real Estate Institute, New York University, 11 West 42nd Street, New York, NY 10036; (212)790-1300.

Paintings

August 19–24, 1991. Newark, DE. **Workshop on the Cleaning of Paintings.** Contact: Carole Abercauph, [redacted] Philadelphia, PA 19106; [redacted] or [redacted] ♦

September 30–October 4, 1991. Lombardy, Italy. **Wallpaintings Conservation Seminar.** ▲

Textiles

June 10–21, 1991. Budapest, Hungary. **Textiles Conservation Science.** ▲

August 13–17, 1991. Mt. Carroll, IL. **Design and Construction of Custom Mannequins.** * ♦

September 10–14, 1991. Mt. Carroll, IL. **Reweaving of Damaged Textiles.** * ♦

Objects

June 10–13, 1991. Oberlin, OH. **The Conservation of Picture Frames.** Contact: ICA Frames Workshop, Allen Art Building, Oberlin, OH; (216)775-7331.

September 24–28, 1991. Mt. Carroll, IL. **Micro-Chemical Analysis for Object Conservators.** * ♦

November 21–23, 1991. Santa Monica, CA. **Symposium on Ancient and Historic Metals.** Contact: Brian Considine, Conservator, Getty Museum, P.O. Box 2112, Santa Monica, CA 90496; (213) 459-7611. ♦

Wooden Artifacts

July–November 1991. Washington, D.C. Lecture portions of classes offered for the Furniture Conservation Training Program at the Smithsonian Institution's Conservation Analytical Lab. Contact: the Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700. ♦

Book and Paper

Summer 1991. Telluride, Colorado. **Ah Haa School for Book and Story Arts.** Course topics include: bookmaking, experimental printmaking, and water gilding. Contact: Maria Bleich, Ah Haa School, PO Box 1854, Telluride, CO; (303)728-3886.

June 16–28, 1991. Indianola, WA. **Paper and Book Intensive 1991.** A concentrated working session for specialists in the book arts, papermaking and conservation. Contact: Tim Barrett/PBI 91, UI Center for the Book, School of Art and Art History, University of Iowa, Iowa City, IA 52240.

July 8–12, and 15–19, 1991. Santa, ID. **Technology of the Medieval Book IV.** Contact: Jack C. Thompson, Thompson Conservation Laboratory, 7549 N. Fenwick, Portland, OR 97217; (503)248-0046 or (503)289-8723.

July 8–26, 1991. Detroit, MI. **Summer Course on Archives and Library Conservation.** Wayne State University is offering a basic course in the fundamentals of library and archives conservation. Contact: Kathleen Schmeling, Walter P. Reuther Library, Wayne State University, 5401 Cass Ave., Detroit, MI 48202; (313)577-4024.

July 8–August 2, 1991. New York, NY. **Columbia University Rare Book School.** Various five-day, non-credit courses on topics concerning rare books and special col-

lections. Contact: Rare Book School, School of Library Service, Columbia University, 516 Butler Library, New York, NY 10027; (212)854-4734; Fax: (212)854-7846.

September 24–28, 1991. Mount Carroll, IL. **The Vellum Leaf—Treatment of Structural and Media Problems.** * ♦

October 16–20, 1991. Grants Pass, OR. **Friends of the Dard Hunter Paper Museum Annual Meeting.** Contact: Douglas Stone, Meeting Coordinator, [redacted] Milwaukee, WI 53207; [redacted] or Cathy Baker, Executive Secretary, [redacted] Buffalo, NY 14216; [redacted]

Architecture

June 2–4, 1991. Charlottesville and Fredericksburg, VA. **1991 Field School in Historic Preservation: Case Studies in Preserving Virginia's Past.** Contact: Robin McMahon, University of Virginia, Richmond Center, 4907 Augusta Avenue, Richmond, VA 23230; (804)367-9327.

July 9–13, 1991. Mt. Carroll, IL. **History and Technique of Architectural Ornament.** * ♦

August 7–10, 1991. Mt. Carroll, IL. **Buildings and Collections: In Search of a Balance.** * ♦

August 13–17, 1991. Mt. Carroll, IL. **Epoxy Stabilization of Historic Structures.** * ♦

Photographic Materials

July 8–12, 1991. Canberra, Australia. **Workshop on the Conservation of Photographic Materials.** Will cover history of photographic materials and processes, preventive conservation measures, and conservation treatments. Deadline: July 10, 1991. Contact: Benita Johnson, Applied Science/National Centre for Cultural Heritage Science Studies, University of Canberra, PO Box 1, Belconnen, ACT 2616 Australia.

August 17–22, 1991. Rochester, NY. **Photographic Preservation Seminar.** Will cover the basics of photographic preservation technology. Workshop sessions combined with practical lectures. Seminar will be held at the International Museum of Photography and at Rochester Institute of Technology. Contact: Rochester Institute of Technology, P.O. Box 9887, Rochester, NY 14623-0887; (716)475-5000.

♦ See the March 1991 AIC Newsletter for more information

▲ Contact: IAP, 31–34 Gordon Square, London, England WC1H 0PY; (071)387-9651; Fax: (0745)81-3484.

* Contact: Mary Wood Lee, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)244-1173.

■ Contact: Ian and Angela Moor, The Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London, SE23 1HU, England; 081-690-3678.

GRANTS & INTERNSHIPS

Kress Fellowship in Paintings Conservation Conservation Center, Institute of Fine Arts, New York University

The Conservation Center, with support from the Samuel H. Kress Foundation, seeks qualified applicants for a fellowship in paintings conservation. The applicant should be a graduate of a recognized training program, or have equivalent experience, and have completed at least one year of an advanced post-graduate internship or fellowship in paintings conservation. Some background in the treatment of old master paintings as well as 19th and 20th century works is desirable.

The Kress Fellow will oversee the organization of the paintings studio, work with students on assigned pieces and assist and collaborate with faculty. Paintings from regional Kress collections and study collections will be treated on a routine basis for structural problems and minor work. Some major treatments of Kress paintings from these collections will be undertaken under the supervision of the paintings faculty and Mario Modestini. Due to the nature of the collections, there will be particular emphasis on early Italian panel paintings. The Fellow is encouraged to pursue independent work and research.

The Fellowship is renewable for up to three years and carries a stipend of \$20,000 per annum.

Applicants should send resumé, including the names of three professional references, to: Margaret Holben Ellis, Chairman, The Conservation Center, Institute of Fine Arts, New York University, 14 East 78th Street, New York, NY 10021, by June 15, 1991. Interviews will also be scheduled at the AIC meeting in Albuquerque.

NEA 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 in fall 1991. The stipend is \$16,000, plus travel expenses. Application deadline is June 28, 1991. Final decision will be made by August 1, 1991.

Conservation treatments will focus on a wide variety of textiles in preparation for a major textile exhibition in summer of 1992. Candidates should have graduated from a recognized training program, or have equivalent experience.

Interested candidates should send a letter of application, resumé with references, and curriculum vitae to: Zoe Perkins, Conservation, The Saint Louis Art Museum, Forest Park, St. Louis, MO 63110.

Paper Conservation NEA Fellowship Los Angeles County Museum of Art

The Los Angeles County Museum of Art (LACMA) has a one year, full-time NEA fellowship available immediately in paper conservation. The paper conservation fellowship will emphasize the examination and treatment of works of art on paper in LACMA's collection. Focusing on upcoming exhibitions and a major rehousing project involving contemporary prints from the Tamarind, Gemini and Cirrus workshops, the fellow will experience the active schedule of a large, exhibition-oriented museum.

Requirement: Graduate of a recognized conservation training program; will consider practicing conservator with similar training or experience. Fellowship available now, with start date to be determined upon mutual agreement. Interview can be arranged at AIC meeting in Albuquerque in June. \$1,667 per month salary and benefits; travel allowance for study/research allocated at discretion of supervisor. Submit resumé and cover letter stating interest and list three academic

or professional references to: Beth Barringer, Personnel Manager, Los Angeles County Museum of Art, 5905 Wilshire Blvd., Los Angeles, CA 90036.

Kress Paper Conservation Intern Royal Academy of Arts

The Samuel H. Kress Foundation funds a six-month internship to work on the permanent collection of works on paper at the Royal Academy, the oldest fine arts institution in Britain.

The work will consist of essential remedial conservation for the rehousing of the collection in the new Prints and Drawings Room (opening June 1991). The intern will work with the Curatorial Assistant for Works on Paper and the Royal Academy's consultant paper conservator.

Six month stipend of U.S. \$9,500 (subject to review) to start on July 1, 1991. A program of visits to major centers of paper conservation in the United Kingdom is included in the internship.

Candidates, who may hold either U.S.A. or Canadian citizenship, should be a recent graduate of a conservation program, and preferably have some practical experience.

For further particulars, please write to: the Librarian and Head of Education, Royal Academy of Arts, Piccadilly, London W1V 0DS, England; 071-439-7438.

POSITIONS AVAILABLE

Library Conservator Columbia University Libraries

Search Reopened. Primary responsibility for managing the Columbia University Libraries conservation program including: managing the Conservation Laboratory; planning and developing treatment procedures and methods for both circulating and special collections; performance of treatments, primarily on special collections materials; training and supervision of Conservation Lab technical staff; coordination of the Libraries' disaster recovery program; and assisting in grant projects, exhibits, and environmental monitoring; and serving as an information resource. The Conservator reports to the Assistant Director for Preservation and participates in the Libraries' overall preservation program, including liaison with other library departments, staff and user preservation. The Conservator will have the opportunity to guide reorganization of the Lab into two units: one for special collections and the other for circulating materials; and to fill a new position of Conservation Lab Supervisor, which will assume responsibility, under the conservator, for the circulating collections unit.

In addition to an undergraduate degree, requirements are: knowledge of conservation practices and procedures, as demonstrated by relevant professional experience (post internship and apprenticeship) in a research library environment; evidence of the ability to perform a wide range of conservation treatments; creativity; supervisory capabilities; ability to work in a fluid, complex organization and to communicate effectively both verbally and in writing. Successful completion of a formal program in the conservation of library materials is desirable. Preference will be given to candidates with an accredited MLS degree.

Salary ranges (which will increase 7/1/91) are currently: Librarian I: \$29,000-\$37,700; Librarian II: \$31,000-\$41,850; Librarian III: \$34,000-\$49,300. Excellent benefits include assistance with University housing and tuition exemption for self and family.

Send resumé, listing names, addresses and phone numbers of three references, to: Kathleen Wiltshire, Director of Personnel, Box 35 Butler Library, 535 West 114th Street, New York, NY 10027. Preference will be given to applications received by May 31,

1991. An affirmative action/equal opportunity employer.

Objects Conservator Jensen Conservation Services, Inc.

Jensen Conservation Services, Inc. in Omaha, Nebraska is seeking a full time objects conservator. The conservator will assist with all aspects of conservation treatment of sculptures and three-dimensional decorative art. Applicant must be willing to travel.

Salary is commensurate with experience and qualifications. Position available immediately. To apply, please send resumé and references to: Jensen Conservation Services, Inc., 11123 Mockingbird Drive, Omaha, NE 68137-2332.

Objects Conservator The Brooklyn Museum

We are seeking applications for conservators to work with staff conservators on the Museum's renowned Egyptian collection for installation in newly renovated permanent exhibition galleries. Applicants should be graduates of a recognized conservation training program or have equivalent experience. Additional expertise with the treatment of archaeological materials is preferred. These project conservator positions will be temporary. Please send letter and resumé to: Personnel Department, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238; M/F-EOE.

Objects Conservator Brooklyn Museum

The Brooklyn Museum is seeking an Objects Conservator to fill a full-time, permanent position. The Museum has an outstanding diversified collection including: Egyptian, African, Asian art, ethnographic and archaeological American objects and American and European sculpture and decorative arts. Conservators are involved in all Museum activities including: conditioning, maintaining and treating collections for exhibitions and loans, working on storage upgrades, advising on safe exhibition conditions and making recommendations on packing and handling. The Museum provides the perfect work environment for a conservator who is motivated to develop a well-rounded career in an active, congenial department.

Candidate should have a degree in Conservation or equivalent experience. Salary will be commensurate with experience. The position offers a full benefits package including four weeks vacation annually.

Send resume to: Personnel Department, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, NY 11238. EOE M/F/H/V.

Senior Paintings Conservator Private Practice

Senior paintings conservator to groom as Director of Paintings Conservation. Well established private practice; New York City area with smaller national following primarily in top-end material. Seeking individual with solid training, ten years plus experience as a general practitioner, experience in traditional and contemporary technique paintings. The individual we seek will probably be moving to us from a museum background and must be interested in expanding our practice. The position may begin as two to three days per week. Qualified full benefits package, bonuses, and deferred compensation package of \$100,000-\$500,000. Collegiate environment with other staff. Send resumé to: [redacted], New York, NY 10016.

Conservator—Eastern Pictorial Art British Museum

A vacancy exists for a Conservator grade E. Duties include scroll mounting and the conservation of Japanese, Chinese, Indian, and Tibetan works of art on paper and textile supports, making paste, maintaining

stores and the studio, and maintaining written and photographic records of conservation treatments.

Qualifications: GCE O level or GCSE passes in English or English language and at least two other subjects or an equivalent or higher qualification. A recognized qualification in paper conservation would be an advantage. Several years scroll mounting experience is essential. It would also be expected that the candidate can train junior staff and interns in this specialist field.

Salary according to age and experience (inclusive of London Weighting): £14,454-£18,572. For details and an application form apply on a postcard: Personnel III (ref 21/91), British Museum, Great Russell Street, London WC1B 3DG England. Closing date for completed forms: May 31, 1991. An Equal Opportunity Employer.

Paper Conservator Conservation of Art on Paper

Conservation of Art on Paper seeks a full-time Paper Conservator. This position requires the ability to work knowledgeably, independently, and efficiently on a wide range of fine art and historic objects (prints, drawings, manuscripts). Some experience in photographic or book conservation or with computers would be an asset. Future responsibilities may include field surveys, educational programs, and supervising other staff members. Candidates must demonstrate both a level of manual ability and knowledge of current paper conservation standards and practices consistent with several years' experience beyond student level. Self-motivation and the ability to work amicably in a small group are important.

CAPI provides a variety of services for both institutions and individuals across the eastern U.S.A., with current emphasis on individually conceived treatments of highly valued objects. Salary commensurate with experience.

To apply, send resumé and three professional references to: Christine Smith, Director, CAPI, Suite 110, 3110 Mount Vernon Ave., Alexandria, VA 22305.

Conservator, East Asian Paintings Smithsonian Institution

Smithsonian Institution, Washington, D.C. The Freer Gallery of Art and the Arthur M. Sackler Gallery seek to fill a permanent, FT position of Conservator, East Asian Paintings, Grade 11 (\$31,116). Duties: conservation, restoration, and remounting of East Asian Paintings on paper, silk, and wood using traditional methods. Requires at least four years of apprenticeship training in Japanese methods and a further year of work experience. Send application (U.S. Government Standard Form SF-171) by May 25, 1991 to: Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.; (202)357-2014, Attn.: W. T. Chase, Equal Opportunity Employer.

Head Conservator, East Asian Painting Conservation Studio, Smithsonian Institution

Smithsonian Institution, Washington, D.C. The Freer Gallery of Art and the Arthur M. Sackler Gallery seek to fill a permanent, FT position of Head

Conservator, East Asian Painting Conservation Studio, Grade 12 or 13 (\$37,294 to \$44,348). Duties: supervision of a studio of three conservators; conservation, restoration, and remounting of East Asian Paintings on paper, silk, and wood using traditional methods; research and development of improved methods; coordination with other institutions in the U.S.A. and abroad. The applicant should have completed apprenticeship training in Japanese methods, or have knowledge at an equivalent level. Send application (U.S. Government Standard Form SF-171) by May 25, 1991 to: Arthur M. Sackler Gallery, Smithsonian Institution, 1050 Independence Ave., S.W., Washington, D.C. 20560; Attn: W.T. Chase, (202)357-2014. Equal Opportunity Employer.

Director Balboa Art Conservation Center

The Balboa Art Conservation Center, a non-profit regional conservation laboratory seeks an articulate, dynamic Director to guide its programs and lead its growth. The ideal candidate will be experienced in supervising professional staff, working with a Board of Trustees, and representing a conservation laboratory, museum or similar organization before public, civic and professional leaders. Candidate must possess good organizational and administrative skills as well as demonstrate ability in verbal/written communication, grantsmanship and some fundraising.

The BACC Director functions as the administrative overseer for the organization as a whole and will be responsible to the Board for guiding the institution in its planning and goal setting. The Director will also be responsible for organizing and implementing fundraising and grantsmanship in support of those goals, in concert with the Board.

A Bachelor's degree in relevant humanities or science discipline is required, Master's degree preferred. The position offers a competitive salary with generous benefits. Please send resumé with letter of interest detailing relevant experience to: Director, Search Committee, Balboa Art Conservation Center, P.O. Box 3755, San Diego, CA 92163.

Objects Conservator Williamstown Regional Art Conservation Laboratory, Inc.

The Williamstown Regional Art Conservation Laboratory, Inc., is seeking applicants for the position of Objects Conservator. WRACL, a regional, cooperative laboratory, serves the diverse collections of 42 member institutions throughout New England, New York, and Pennsylvania. In addition to objects, the laboratory treats paintings, works on paper, and furniture.

Candidates should have graduated from a recognized training program (or equivalent) and have a minimum of five years experience in a wide variety of conservation treatments; must demonstrate a willingness to work with colleagues, curators, and museum personnel and have the ability to communicate effectively. Responsibilities include performing conservation examinations and treatments, field surveys, participating in educational programs associated with the

laboratory, and teaching in the Williams College Graduate Program in Art History. Applicants must have the capacity to work independently; develop and maintain professional client relations; effectively organize and manage treatment projects, records and associated correspondence; and supervise other staff, interns and apprentices.

Salary level is highly competitive and commensurate with experience. A generous benefit package is also included. Send cover letter and vita to: Williamstown Regional Art Conservation Laboratory, Inc., 225 South Street, Williamstown, MA 01267.

Bronze Conservation Coordinator Central Park Conservancy

Chief responsibility: conservation and maintenance of Central Park's collection of outdoor bronze monuments, statuary, and plaques. Will supervise a small crew of technicians. Responsible for securing municipal agency approvals. Will create and maintain a database for the collection. Qualifications: minimum two years experience in bronze conservation with requisite field experience; management ability; computer skills; degree in F.A. Conservation or Historic Preservation a plus. Salary upper \$20,000s + benefits. Send resumé to: Kathleen Dooley, Director of Human Resources, Central Park, The Arsenal, New York, NY 10021. An equal opportunity employer.

Paintings Conservator Museum of Fine Arts, Houston

The Museum of Fine Arts, Houston is seeking a Paintings Conservator who will develop and oversee the operation of a newly formed conservation department. The museum has a large encyclopedic collection of art which includes European and American paintings with strengths in Italian Renaissance, Impressionist, post-Impressionist and 20th century art. Responsibilities will include formulating conservation policies and procedures, being involved in the planning and construction/remodelling of conservation lab, evaluating and reporting on the condition of art objects (collections, loans, acquisitions), engaging in research and instruction (lectures, workshops) on conservation, carrying out conservation treatments on works of art (cleaning, conserving, and restoring). Candidates should have expertise in paintings conservation through degreed work, apprenticeship, internship, work experience (or some combination of these); demonstrated artistic and visual ability, dexterity and finesse; firmly grounded knowledge of art history and techniques; broad knowledge of conservation practices and contacts in the field; strong communication, administrative, and supervisory skills. B.A. or B.S. required; diploma or advanced degree in conservation (or equivalent work/study program); five years experience in paintings conservation. Starting salary \$30,000/year minimum to \$50,000/year maximum depending on qualifications and experience; excellent benefits. To apply, send application letter, resumé, and three references to: Personnel, Box 6826, Houston, TX 77265. Deadline for applications is 7/31/91. Museum representative Steve Pine will be at the June AIC annual meeting. EOE.

AIC

Newsletter

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

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Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC AND ARTISTIC WORKS

Volume 16, Number 4

July 1991

19th Annual Meeting A Success: Albuquerque Hosts Second Largest Meeting in AIC History

With 918 registrants, the AIC 19th annual meeting in Albuquerque, New Mexico, June 3-8, 1991 was second in size only to the 1990 Richmond meeting. A complete report will be presented in the September *Newsletter*. The following is a summary of meeting highlights.

Elections: Board of Directors: Paul Himmelstein, President; Sara Wolf Green, Vice-President; Jay Krueger, Secretary; Jane Hutchins, Treasurer; Chandra Reedy, Director, Committee Liaison; Martin Burke, Director, Specialty Group Liaison; Doris Hamburg, Director, Public Information. Nominating Committee: Leslie Kruth, Chair; Richard Kerschner; Lambertus van Zelst.

Awards: Honorary Membership for distinguished contributions to the field of conservation was conferred upon Gustav Berger. Rutherford John Gettens Merit Awards for outstanding service to the AIC were presented to Barbara Appelbaum, Murray Lebowohl, and Joyce Hill Stoner.

Proposed Bylaws Changes: All of the Bylaws changes were voted on and approved.

Update on Code of Ethics: A special eight-page supplement will appear in the September *Newsletter*.

Future Meeting Sites: [REDACTED], NY; 1993: Denver, CO; 1994: The business meeting participants favored Nashville, TN, followed by Atlanta, GA.

Call For Papers AIC 20th Annual Meeting

AIC members who wish to present a paper at the general session of the 1992 annual meeting in Buffalo, NY, June 1-7, 1992, should submit an abstract no later than **October 1, 1991**. The papers will be reviewed by a program committee chaired by the vice-president. Acceptances will be mailed on **November 5, 1991**. Completed camera-ready abstracts suitable for inclusion in the *AIC Abstracts* will be due in the AIC office by **February 19, 1992**.

Abstracts should present a summary of the subject matter to permit an evaluation of the paper's quality and significance. Papers submitted should be particularly suited to oral presentation, either because of extensive photographic materials or suitability for generating discussion, rather than with numerous graphs and charts or other materials more suited to 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; 3) quality of the paper's content and the significance of its results; and 4) the importance of having an overall balance to the meeting. Papers judged more suitable for a Specialty Group session will be passed on to the appropriate group.

The paper must be one not previously published. AIC retains the right of first refusal for the *AIC Journal* for any paper given at the annual meeting.

Abstracts should be double-spaced, a maximum of two pages, and sent to: Sara Wolf Green, AIC vice-president and program chair, The Textile Museum, 2320 S Street, NW, Washington, D.C. 20008. Please contact her with any questions at (202) 667-0441.

Special Summer Issue

This is a special abridged issue of the *AIC Newsletter*. Due to an overlap of the AIC 19th annual meeting and the *Newsletter* production schedule, several columns will not appear in this issue but will return in September.

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SPECIALTY GROUPS



Wooden Artifacts

First Call for Papers: It is not too early to begin considering a presentation at next year's annual meeting, June 1-7, 1992, in Buffalo, NY. As usual the topics are open to anything concerning the conservation of wooden artifacts. The deadline for submitting abstracts for consideration is **October 1, 1991**.

The Albuquerque WAG meeting presentations were video-taped and make both words of each speaker and all slides available for viewing. The tapes should provide a good compliment to the material available in the *Preprints* as all of the slides are included with the narrative where the *Preprints* contain references, charts, diagrams, and sometimes a slightly different emphasis on the material. Those who are interested in obtaining copies of the set of tapes from the 1991 WAG program may do so by contacting the AIC office. The details of cost are still to be determined but as it is conceived as a service to the membership it will be available at the cost of duplication, handling and shipping.

Details of the business meeting will be made available in the September issue of the *AIC Newsletter*.—Steve Pine, Chair.



Book and Paper

First Call for Papers: Start thinking about next year's program for the Buffalo meeting—even though Albuquerque is barely over—as plans must start being made for the 1992 Book and Paper group program. Send your ideas and inquiries by **October 1, 1991** to: Carol Turchan, Chicago Historical Society, Clark St. at North Ave., Chicago, IL 60614; (312)642-4600 or Fax (312)266-2077.

New Officers: Robert Espinosa, Chair; Paula Volent, Assistant Program Chair; Jane Dalrymple-Hollo, Secretary/Treasurer. They join current officers T.K. McClintock, Vice-Chair, and Carol Turchan, Program Chair.

This column will give you a full report on the Albuquerque meeting in the September *AIC Newsletter*. On behalf of the outgoing members of the BPG Board, thank you all for your participation and support and welcome to the new officers.—Victoria Blyth Hill, Outgoing Chair.



Architecture

The recently concluded meeting of the Architecture Specialty Group in Albuquerque was a great success; a full report will appear in the next *Newsletter*. The papers and the discussion group were consistently informative and well presented.

New Officers: Shelley Sass, Chair; Lorraine Schnabel, Secretary/Treasurer.

Call for Papers: If you would like to present a paper at the 1992 annual meeting, you must submit an abstract to Shelley Sass by **October 1, 1991**. Papers should focus on a current issue, project or research. It is important for those who have a paper (or one that they have been thinking about) to step forward and get on the program. Because the ASG is a relatively small group in AIC, every member has a greater responsibility to participate if we are to continue to present a full program of papers and specialty group activities.—Bruce Mason, Outgoing Secretary/Treasurer.



Objects

First Call for Papers: This is the first call for papers for the 1992 meeting in Buffalo. As the deadline for the July *Newsletter* occurred before the 1991 meeting, only limited information is available. Please submit abstracts of approximately 250 words for the Objects Specialty Group meeting by **October 1, 1991**.

New Officers: Pam Hatchfield, Chair; Dale Kronkright, Program Chair; Stephen Koob, Coordinator, Update Session.

Volunteers are wanted to help coordinate the production of the *Objects Postprints*. Contact Pam Hatchfield.

Objects Update: The Objects group will be responsible for an update session for the Buffalo meeting in 1992. Please send ideas and abstracts to: Pam Hatchfield, Chair, or Dale Kronkright, Program Chair.

Feedback Requested: We would love to hear reactions on the small group sessions from those who attended the meeting in Albuquerque. Did you think this format worked? Can we improve on this concept? Would you like to incorporate this format into our meeting on an annual or biannual basis?—Pam Hatchfield, Chair, Museum of Fine Arts, Research Laboratory, 465 Huntington Ave., Boston, MA 02115; (617)267-9300 x 467; Fax (617)267-0280.



CONSERVATORS IN PRIVATE PRACTICE

New Officers: Three new CIPP officers were announced at the Albuquerque meeting: William Minter, Chair; Jane Sugarman, Treasurer; and Wendy Jessup, Director. They join current officers Scott Haskins, Vice Chair; Mary (Dinnie) Whitson, Secretary; Lisa Mibach, Director; and Susan Blakney, Director. Thanks must go to the outgoing officers, Mary Lou White, Fonda Thomsen, and Nathan Stolorow for their dedication and hard work on behalf of CIPP. We also appreciate the excellent work done by Carol Aiken, Holly Maxson, and Karen Yeager of the Nominating Committee.

The CIPP officers welcome your ideas and input. Please contact them with ideas and issues which you feel CIPP should address.

First Call for Papers: Planning has begun for next year's annual meeting which will be held in Buffalo, NY, June 1-7, 1992. CIPP members are encouraged to submit ideas and abstracts which may be of interest to our members for presentation at next year's session. The deadline for receipt of submissions is **October 1, 1991**. Contact: William Minter or Scott Haskins.

News and information for the CIPP Specialty Group column should be directed to: Cleo Mullins, Richmond Conservation Studio, B [redacted], Richmond, VA 23220; [redacted].—Cleo Mullins.



Paintings

New Officers: Christine Daulton, Chair; Chris Stavroudis, Vice-Chair; Camilla Van Vooren, Secretary/Treasurer.

First Call for Papers: Please take some time this summer to consider possible contributions to our program at next year's annual meeting in Buffalo. We expect this meeting will be well attended, so we would like to present a strong group of papers. Please contact me with your comments and suggestions by **October 1, 1991**.—Christine Daulton, Chair.



Photographic Materials

New Officers: The new PMG Officers for the June 1991–May 1993 terms are: Greg Hill, Chair; Robin Siegel, Secretary/Treasurer; and Gary Albright, Program Chair.

Thanks to all who agreed to be placed on the ballot for their willingness to serve the PMG. The outgoing officers wish to thank the PMG membership for the opportunity to serve the group. We also wish to thank the PMG membership and AIC office for their support during the last two years.

First Call for Papers: There will be a full PMG session at the AIC annual meeting in Buffalo. Those interested in presenting a paper at the meeting are encouraged to contact Gary Albright. The deadline for abstracts is **October 1, 1991**—Constance McCabe, Out-going Chair.

Textiles



The Textile group in Albuquerque in June will be reported in more detail in the September AIC Newsletter. However, the issue of the TSG finances is of immediate importance. Our activities, and thus our expenses, over the last few years have increased dramatically, while our dues have remained at the very low level of five dollars. It was deemed necessary, and approved

by vote by the attending members at the business meeting, to raise our TSG dues for the year 1992. A letter of explanation to TSG members will follow immediately.

New Officers: Mary Ann Butterfield, Chair; Kathleen Dardes, Secretary; Anna Kolata, Treasurer.

First Call for Papers: The TSG session in Buffalo, June 1992, will be general and cover a variety of textile conservation subjects according to the papers offered by the membership. This is the first call for papers for the Specialty Group session. The deadline for receipt of an abstract is **October 1, 1991**.

Update Session Call for Papers: In addition to the regular Specialty Group session, 1992 is update year for TSG. We will present papers to a meeting of all AIC members concerning new research, new publications, and any forward-thinking work now in progress or recently completed. This is the first call for update papers. The deadline for receipt of an abstract is **October 1, 1991**. Send all papers to: Mary Ann Butterfield, Textile Department, Minneapolis Institute of Arts, 2400 Third Ave. South, Minneapolis, MN 55404.—Mary Ann Butterfield, Chair.

MEMBERSHIP NEWS

Congratulations to the new Fellow and Professional Associate AIC Members.

New Professional Associates:	Alice Bear
Madelyn Garrett	Barbara Meierjames-Husby
Rick Parker	Heather Wanser
Mary Wootton	

New Fellow:	Kory Berrett
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JULY 15 is the next deadline for submitting Professional Associate and Fellow applications. Application forms are available from the AIC office.



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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 National Office; the next deadline is August 1, 1991. We reserve the right to edit for brevity and clarity.

The AIC accepts position available ads only from equal opportunity employers. The cost of Position Available, Grants and Internships, 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 Commercial Ads is: 1/4 column \$125.00; 1/2 column \$200.00; 1/2 page \$300; one full page \$500.00. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

Newsletter staff: Katheleen Betts, Editor. Marcia M. Anderson, Production Editor.

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MATERIALS

The pigment **Epitdot** is now available for sale—for the first time in one hundred years—from Kremer Pigments Inc. This yellowish-green earth, used in the foreground of medieval landscape paintings is one of many historic pigments produced by the company. Contact: Kremer Pigments Inc., 61 East 3rd St., New York, NY 10003; (212)995-5556; Fax: (212)995-5616.

Proposal for Lead Standard in Construction by Year's End. Gerald F. Scannell, assistant Secretary of Labor for OSHA says that the agency "is placing top priority on developing a lead standard for construction." The construction worker's Permissible Exposure Limit (PEL) for lead will be revised from 200 micrograms per cubic meter (ug/m3) to a more protective limit like the 50 ug/m3 PEL for general industry workers. Standards will be established for respirator use, training, welding, cutting and heating lead-containing substances. Lead paint abatement procedures will also be considered. Artists engaged in on-site art conservation, or architectural preservation and restoration will be affected by the standard.—Reprinted from *ACTS FACTS* Monona Rossol, Editor, 181 Thompson Street, #23, New York, NY 10012.

The **Materials** column editor welcomes communications about new products, changes in formulation of old standards, changes in manufacturers or distributors, requests for cooperation in testing or evaluation programs and purchasing cooperatives.—Rebecca Rushfield, [REDACTED], [REDACTED], NY 11367.

Miss The Meeting?

The **1991 Abstracts** containing abstracts of the papers presented at the general session, update, and the specialty group sessions are available from the AIC office. Cost: \$8 per copy plus postage and handling.

The **1991 Wooden Artifacts Group Preprints** containing papers presented at the WAG session are also available. Cost: \$10 per copy plus postage and handling.

Postage and handling: U.S.: first book \$3, each additional book \$1; Canada and Mexico: first book \$5, each additional book \$1; Other Countries: first book \$10, each additional book \$2.

To order: Checks should be made payable to AIC and drawn on U.S. banks in U.S. dollars. Send order to: AIC, 1400 16th Street, Suite 340, Washington, D.C. 20036.

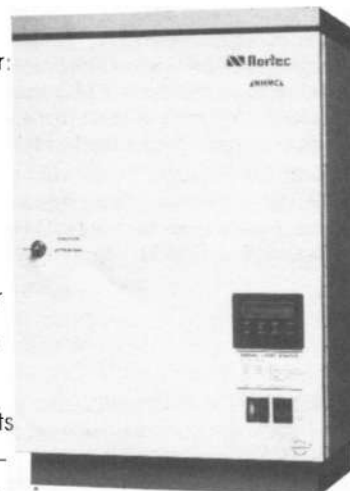
New Address?

Please help us ensure that your listing in the *1992 Directory* is accurate. If you moved during the past year, please call the AIC office with your new address and phone number by July 16. Telephone: [REDACTED]; Fax: [REDACTED].

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PEOPLE

Anna M. Fine, textile conservator in private practice has a new address and will be seeing clients in the Washington, D.C., Baltimore and Annapolis areas. She can be reached at: [REDACTED], N.W., Washington, D.C.; [REDACTED].

Richard F. Young, director of the Office of Conservation and Preservation of the United States Senate is pleased to announce the appointment of **Ann Russell**, executive director of the Northeast Document Conservation Center in Andover, MA, to the Advisory Committee of the Records of the Congress. The principle function of the committee is to review the management and preservation of the records of the Congress and to report to and advise the Congress and the Archivist of the United States on such management and preservation.

Cynthia Kuniej has recently joined the staff of the Rocky Mountain Regional Conservation Center (RMRCC). As of July 8, 1991, she will be the associate conservator in the Paintings Department.

In May, **Gustav Berger** taught at the Vienna Academy's School for Conservation, and lectured on his methods to practicing conservators at the Galeria Arte Moderna in Rome and at the Museo Nazionale in Naples.

CONFERENCES COURSES & SEMINARS

Call for Papers

October 5-8, 1992. Yokohama, Japan. The Second International Conference on Biodeterioration of Cultural Property. Address all correspondence concerning the conference to: Secretariat of ICBP-2, c/o International Communications, Inc., Kasho Building, 2-14-9, Nihonbashi, Chuo-ku, Tokyo, 103, Japan. For further information contact: Hideo Arai, Secretary General, The Organizing Committee of ICBP-2, Tokyo National Research Institute of Cultural Properties, 13-27 Ueno Park, Taito-ku, Tokyo 110, Japan; 03-3823-2241; Fax: 03-3828-2434. ♦

Conferences

August 14-17, 1991. McGill University, Montreal, Canada. Third International Conference on Environmental Glass. More than 40 artistic and technical seminars on a variety of disciplines including stained glass, appliqué, pâte de verre, fusing and slumping, carving, and sandblasting. Contact: Environmental Glass Association, P.O. Box 60845, Oklahoma City, OK 73106; (405)524-2147.

September 2-4, 1991. Amsterdam, The Netherlands. The Conservation of Glass and Ceramics. Contact: Dr. Norman H. Tennent, Opleiding Restauratoren, Gabriel Metsustraat 8, 1071 EA Amsterdam, The Netherlands; (0)20-767933; Fax: (0)20-755191.

September 9-11, 1991. London, England. International Conference on the Packing and Transportation of Paintings. Contact: Conference on Packing and Shipping of Paintings, Conservation Dept., NGA, Washington, D.C. 20565; (202)842-6432; Fax: (202)842-2356. ♦

September 23-25, 1991. Helsinki, Finland. Museums and Historic Buildings in Cold Climates. Contact: Andrew Millward, The Manchester Museum, The University, Oxford Road, Manchester, M13 9PL, England; 061-275-2667; Fax: 061-275-2676. ♦

September 29-October 2, 1991. Seattle, WA. Western Association for Art Conservation Annual Conference. Contact: Glenn Wharton, WAAC President, 549 Hot Springs Rd., Santa Barbara, CA 93108. ♦

General

August 26-30, 1991. IADA Internationalem Graphischen Restauratorenkongress. Contact: Jonas Palm, Universitetsbiblioteket, Box 510, S-751 20 Uppsala/Sverige, Sweden; Telephone: 46-18-18-39-00; Fax: 46-18-18-39-13.

September 1991. Chemistry for Conservators: A 4 Month Correspondence Course. ▲

September 17-19, 1991. London, England. Lighting for Conservation and Display. ▲

October 6-18, 1991. Kingston, Ontario, Canada. Preventive Conservation for Geological Collections. Contact: Director, Art Conservation Department, Queen's University, Kingston, Ontario K7L 3N5, Canada.

Society for the Preservation of New England Antiquities Workshops

November 18-22, 1991. Waltham, MA. Upholstery Conservation Workshop. The Society for the Preservation of New England Antiquities Conservation Center is offering a two-part workshop that will address the needs and concerns of curators and conservators in the treatment of upholstered artifacts. The course is designed for museum professionals who are involved in interpretation and/or treatment of upholstered objects. Part I (November 18-20) will concern historical issues of presentation, and interpretation and documentation of historical evidence found during examination of objects. SPNEA's Codman House will be used as a case study and basis of discussion. Part II (November 21-22) will include intensive training in constructing non-interventive systems. Experience in working with tools and materials is necessary. Tuition is \$350 for the full course and \$175 for Part I only. Enrollment is limited and must be confirmed by September 25, 1991. For application contact: Kevin Green, SPNEA Conservation Center, 185 Lyman Street, Waltham, MA 02154.

January 13-25, 1992. Waltham, MA. Two-Week Course. The Society for the Preservation of New England Antiquities Conservation Center will hold a two week course led by Richard Wolbers, Assistant Professor, University of Delaware/Winterthur. The course, entitled "New Methods in the Analysis and Cleaning of Historic Furniture Finishes," will address various examination techniques and the use of cleaning systems such as enzymes, detergents, resin soaps, and gelled solvents. Each day will be divided between lectures and hands-on microscope training. Enrollment is limited to 15 experienced conservators. Tuition is \$800; enrollment must be confirmed by September 15, 1991. For application contact: Kevin Green, SPNEA Conservation Center, 185 Lyman Street, Waltham, MA 02154.

October 29-30, 1991. New York, NY. Conservation Environments for Museums and Libraries and Setting Up a Conservation Environment Monitoring Program. Contact: The Real Estate Institute, New York University, 11 West 42nd Street, New York, NY 10036; (212)790-1300. ♦

Paintings

August 19-24, 1991. Newark, DE. Workshop on the Cleaning of Paintings. Contact: Carole Abercaugh, [redacted] Philadelphia, PA 19106; [redacted] or [redacted] ♦

September 30-October 4, 1991. Lombardy, Italy. Wallpaintings Conservation Seminar. ▲

Textiles

August 13-17, 1991. Mt. Carroll, IL. Design and Construction of Custom Mannequins. * ♦

September 10-14, 1991. Mt. Carroll, IL. Reweaving of Damaged Textiles. * ♦

Objects

September 24-28, 1991. Mt. Carroll, IL. Micro-Chemical Analysis for Object Conservators. * ♦

November 21-23, 1991. Santa Monica, CA. Symposium on Ancient and Historic Metals. Contact: Brian Considine, Conservator, Getty Museum, P.O. Box 2112, Santa Monica, CA 90496; (213) 459-7611. ♦

Wooden Artifacts

July-November 1991. Washington, D.C. Lecture portions of classes offered for the Furniture Conservation Training Program at the Smithsonian Institution's Conservation Analytical Lab. Contact: the Training Secretary.

CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301)238-3700. ♦

Book and Paper

September 24-28, 1991. Mount Carroll, IL. The Vellum Leaf—Treatment of Structural and Media Problems. * ♦

October 16-20, 1991. Grants Pass, OR. Friends of the Dard Hunter Paper Museum Annual Meeting. Contact: Douglas Stone, Meeting Coordinator, 2920 S. Wentworth Ave., Milwaukee, WI 53207; (414)744-6333; or Cathy Baker, Executive Secretary, 77 Admiral Road, Buffalo, NY 14216; (716) 838-4686.

Architecture

August 7-10, 1991. Mt. Carroll, IL. Buildings and Collections: In Search of a Balance. * ♦

August 13-17, 1991. Mt. Carroll, IL. Epoxy Stabilization of Historic Structures. * ♦

Photographic Materials

August 17-22, 1991. Rochester, NY. Photographic Preservation Seminar. Contact: Rochester Institute of Technology, P.O. Box 9887, Rochester, NY 14623-0887; (716)475-5000. ♦

♦ See the March 1991 AIC Newsletter for more information

♦ See the May 1991 AIC Newsletter for more information

▲ Contact: IAP, 31-34 Gordon Square, London, England WC1H 0PY; (071)387-9651; Fax: (0745)81-3484.

* Contact: Mary Wood Lee, Campbell Center, P.O. Box 66, Mt. Carroll, IL 61053; (815)244-1173.

GRANTS & INTERNSHIPS

Advanced Level Internship in Art Conservation Science Museum of Fine Arts, Boston

Research Lab, Museum of Fine Arts, Boston offers a one-year advanced-level internship in conservation science beginning October 1991. Will be involved in examinations of a variety of two and three dimensional objects. Requires a strong science background, including familiarity with inorganic and organic analytical techniques such as optical microscopy, XRF, XRD, FT-IR, spectrometry and GC/MS.

M.S. degree in organic or inorganic chemistry desirable. Some course work in art history or studio art also desirable. Stipend of \$17,500 with benefits and travel allowance of \$900 is supported by the National Endowment for the Arts and the Getty Grant Program.

Please send resumés to: Sandra Matthews, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115. Deadline is July 15, 1991. Equal Opportunity Employer.

Advanced Internship: Upholstery Conservation Society for the Preservation of New England Antiquities

The Upholstery Conservation Lab at SPNEA is offering a one-year advanced level internship in upholstery conservation funded by the Getty Grant Program of the J. Paul Getty Trust. The internship will focus on the history of upholstered objects including historical technical developments and skill development in both upholstery and conservation treatments. A specific curriculum will be developed according to the candidate's career goals and skill level. Applicants should have a degree or certificate from a recognized graduate conservation training program or equivalent experience. Applicants should also have a strong background in two of three areas: textiles and/or furniture history; conservation of textiles and/or furniture; or upholstery techniques. The internship is scheduled to begin in the fall of 1991, and includes a stipend of \$18,000.00, health benefits, and a modest travel allowance for local study. Applications will be received until August 1, 1991. Please send letter of interest, resumé, and three references to: Elizabeth G. Lahikainen, Head Upholstery Conservator, SPNEA Conservation Center, 185 Lyman Street, Waltham, MA 02154. Equal Opportunity Employer.

Andrew W. Mellon Fellowship in Objects or Paintings Conservation The Cleveland Museum of Art

The Conservation Department of The Cleveland Museum of Art, supported by the Andrew W. Mellon Foundation, offers a Fellowship in either Objects or Paintings Conservation. The fellowship will be for one year, with the possibility of renewal.

Application is open to graduates of training programs in conservation or to conservators with at least five years of equivalent training. The Fellow's work will concentrate on works in the Museum's permanent collection.

Fellows will receive a yearly stipend of \$19,000. Museum health benefits, and \$3,000 for travel and research needs. Research time is allotted apart from vacation time. The stipend and vacation time increases for second year fellow.

Applicants should send a resumé and letter of application to: Bruce Christman, Chief Conservator, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, OH 44106.

Internship in Objects Conservation NY State Office of Parks, Recreation and Historic Preservation

The New York State Office of Parks, Recreation and Historic Preservation, Bureau of Historic Sites is offering a one year internship in objects conservation, beginning October, 1991. The internship will provide a wide variety of conservation experiences working with the Bureau's extensive collection of decorative arts and historic material. Collections include sculpture, European and Chinese porcelain, gilded objects, Asian metal work, military and technological artifacts, ethnographic material and natural history specimens. The intern will be allowed latitude to develop a work program that reflects his/her interests. The intern will work in a multi-disciplinary conservation facility and participate in a full range of museum and historic preservation related activities. Applicants should send letter of intent, resumé, and three letters of recommendation to: John Lovell, Assistant Director, Bureau of Historic Sites, Box 219, Peebles Island, Waterford, NY 12188; (518)237-8643. AA/EOE.

POSITIONS AVAILABLE

Senior Paintings Conservator Private Practice

Senior paintings conservator to groom as Director of Paintings Conservation. Well established private practice; New York City area with smaller national following primarily in top-end material. Seeking individual with solid training, ten years plus experience as a general practitioner, experience in traditional and contemporary technique paintings. The individual we seek will probably be moving to us from a museum background and must be interested in expanding our practice. The position may begin as two to three days per week. Qualified full benefits package, bonuses, and deferred compensation package of \$100,000-\$500,000. Collegiate environment with other staff. Send resumé to: Box 443, 120 East 32nd Street, New York, NY 10016.

Furniture Restorer and Conservator Private Practice

Established business seeks experienced and talented person for conservation of very high quality, primarily American antique furniture for collectors and dealers. Candidate should possess the usual cabinetmaking skills, knowledge of adhesives and traditional finishes, cleaning and solvents, plus an ability to perform examination and analysis, and communicate with customers. Knowledge of drawing, color theory and furniture history valuable. Experience with gilding restoration and/or finish analysis a plus. Salary commensurate with experience; good benefits. Send resumé with references and salary history to: William Woodhead, [redacted], Charlestown, MA 02129.

Director Balboa Art Conservation Center

The Balboa Art Conservation Center, a non-profit regional conservation laboratory seeks an articulate, dynamic Director to guide its programs and lead its growth. The ideal candidate will be experienced in supervising professional staff, working with a Board of Trustees, and representing a conservation laboratory, museum or similar organization before public, civic and professional leaders. Candidate must possess good organizational and administrative skills as well as demonstrate ability in verbal/written

communication, grantsmanship and some fundraising.

The BACC Director functions as the administrative overseer for the organization as a whole and will be responsible to the Board for guiding the institution in its planning and goal setting. The Director will also be responsible for organizing and implementing fundraising and grantsmanship in support of those goals, in concert with the Board.

A Bachelor's degree in relevant humanities or science discipline is required, Master's degree preferred. The position offers a competitive salary with generous benefits. Please send resumé with letter of interest detailing relevant experience to: Director, Search Committee, Balboa Art Conservation Center, P.O. Box 3755, San Diego, CA 92163.

Assistant Textile Conservator Textile Conservation Laboratory

Must have either completed a comprehensive training program or finished a formal academic program in textile conservation. Experience in the field of textile conservation is highly desirable.

We are a general textile conservation laboratory with emphasis on large scale textiles, especially tapestries. A background in dye chemistry is encouraged and the ability to manage and maintain a well organized conservation laboratory. You would be required to assist in the supervision of textile conservation interns or apprentices.

Annual salary plus 12 days vacation the first year. Specified holidays and benefits.

Textile Conservation Laboratory, 1047 Amsterdam Avenue, New York, NY 10025; (212)316-7523.

Paper Conservator NY State Office of Parks, Recreation and Historic Preservation

The New York State Office of Parks, Recreation, and Historic Preservation, Bureau of Historic Sites is seeking an experienced paper conservator to assume responsibility for its collection of Works of Art on Paper and Historic Archives and Manuscripts. Duties of the position will include: surveying collections; training and supervision of staff, interns, and/or volunteers; research; planning of conservation projects; review and implementation of improved storage and exhibition conditions; and scheduling and conducting conservation treatments. The individual will work in an established multi-faceted, interdisciplinary organization and must be able to work autonomously. Qualifications include a Master's Degree from a recognized conservation training program and three years experience or an equivalent amount of experience. Starting salary is \$37,800 plus excellent benefits. To apply, please send a letter of interest, resumé, and references to: James P. Gold, Director, Bureau of Historic Sites, P.O. Box 219, Peebles Island, Waterford, NY 12188. AA/EOE.

Conservation Assistant Private Practice

Judith Watkins, private conservator of paintings, seeks a conservation assistant. A graduate degree in conservation or equivalent is required. Send resumé to: [redacted], Washington, D.C. 20016; [redacted].

Book Conservator Smithsonian Institution Libraries

The Smithsonian Institution Libraries seeks a book conservator to restore and conserve valuable library materials. SIL collections include over 40,000 rare books and manuscripts. Incumbent performs all aspects of book conservation, including mending, sewing, binding, aqueous and non-aqueous treatments, as well as examination and documentation of treatments, in well-equipped conservation

laboratory. Other activities include participating in in-house workshops; assisting with emergency preparation training; and preparing exhibits with Senior Conservator and Head of Special Collections.

Qualifications: Knowledge of historical and current binding techniques; paper chemistry; production and quality of bookbinding materials; and impact of environment on library materials. Specialized experience in book conservation or graduate education or a combination of both required. Work experience in a library conservation facility desirable. Applications for Announcement # 91-3141N must be received by August 16, 1991. GS-9 (\$25,717), GS-11 (\$31,116). For application information and forms, please call Laudine Creighton, [redacted] The Smithsonian Institution is an equal opportunity employer.

**Director
ICCROM, Rome**

Applications are invited by the Council for the post of Director of the International Centre for the Study of the Preservation and the Restoration of Cultural Property, which will fall vacant in July 1992. Candidates should have university degrees in either the exact sciences or the humanities and should have exercised important functions, including management, in the conservation of cultural property.

A curriculum vitae should be submitted in duplicate stating which languages are spoken, written or understood, English and French being compulsory and a fair knowledge of Italian being desirable.

The Council is seeking a candidate with proven managerial and administrative experience, excellent interpersonal skills, a broad knowledge of conservation internationally and the ability to lead a skilled team of international professionals.

The Council intends to appoint to successful candidate in the autumn of 1991, subject to approval by the General Assembly of ICCROM in 1992. At the date of taking up the appointment, the new Director should be free of all activities that might divert him/her from the main task.

The Director is appointed by the General Assembly for a period of two years and the Council has the authority to renew the contract twice without declaration of vacancy.

The Director will be resident in Rome. The post carries diplomatic privileges and a salary correlated with FAO grade D1/1 commencing currently, at \$48,000. In addition there are various allowances, which amount at present (March 1991) to about 60% of the base salary.

Final date for receiving application, which should be marked "CONFIDENTIAL," is August 31, 1991, to: Charles G. Gruchy, Chairman, ICCROM Council, Department of Communications, Canadian Conservation Institute, 1030 Innes Road, Ottawa, Ontario, K1A 0C8, Canada.

**Senior Book Conservator
National Library of New Zealand**

The Conservation Unit of the National Library of New Zealand is seeking applications for the position of Senior Book Conservator.

Responsibilities: Examining and reporting on items in the collections and performing conservation treatments, educating staff of appropriate handling and care of the collections, advising on the conservation of material outside the library, and supervising staff undertaking routine tasks. Developing, implementing and overseeing the preventive conservation program within the Library.

Qualifications: Minimum qualifications include formal or equivalent training in conservation, three years of conservation experience in the treatment of books and of leather, parchment and other materials used in bindings. The capability to make treatment decisions.



Wayne State University

**ARCHIVES CONSERVATOR
Archives of Labor and Urban Affairs**

The newly completed addition to the Walter P. Reuther Library includes a fully equipped and furnished conservation laboratory. This position will be responsible for the operation of that facility.

Responsibilities: Conduct condition survey of collections and identify those items in need of treatment. Make conservation decisions and complete necessary treatments. Monitor environment of archives facility. Advise on matters relating to exhibition and care of paper and photographs. Other archival duties as may be assigned.

Qualifications: Knowledge of preservation and conservation procedures and techniques as demonstrated by previous relevant experience and completion of a formal recognized conservation program. Demonstrated treatment skills on archival records, books, manuscripts, and photographs. Graduate degree in a relevant discipline.

Salary: Position is at an Archivist III level. Minimum salary is \$28,594, with excellent fringe benefits.

Send resumé, including names, addresses and phone numbers of at least three references to: Warner W. Pflug, Walter P. Reuther Library, Wayne State University, Detroit, MI 48202.

Wayne State is an equal opportunity/affirmative action employer.

Salary: NZ \$40,000-\$52,500 depending upon qualifications. Closing date: Position is open until filled. To apply: Send letter of application, resumé and names of three references relevant to professional qualifications to: Frances Dienes, Director, Collection Management, National Library of New Zealand, P.O. Box 1467, Wellington, New Zealand. Fax: 64-4-743-042.

**Assistant Director
NIC**

The National Institute for the Conservation of Cultural Property seeks an experienced administrator to supervise all internal operations of the Institute on a daily basis. The assistant director will oversee ongoing programs and projects and monitor all administrative, financial, personnel and membership activities. Applicant should have at least 5 years administrative experience and excellent communication skills. Salary negotiable. Send resumé to: Margaret DeLaitre, Associate Director, NIC, 3299 K Street, N.W., Suite 403, Washington, D.C. 20007.

**Program Associate
Save Outdoor Sculpture, NIC**

Assist with coordination of all-volunteer national inventory and condition assessment of America's outdoor sculpture. Monitor progress of state sponsors, prepare written and AV materials, handle inquiries, oversee newsletter production on Page-Maker. Mid-level position, excellent benefits. Available August 1. Send resumé, salary history, professional references to: Susan Nichols, National Institute for Conservation of Cultural Property, 3299 K Street, N.W., Suite 403, Washington, D.C. 20007. EOE.

**Senior Conservator of Modern Paintings
The National Gallery of Art**

The NGA is seeking a Senior Conservator of Modern Paintings who, under the Head of Painting Conservation, will be responsible for the care and treatment of modern paintings (c. 1900-present) and assisting in staff supervision in this area. Additional duties will include close collaboration and coordination with the modern art curators to set treatment priorities, advising on safe environmental standards, and research on methods and materials of conservation as relates to the NGA's modern collection. The position also requires involvement in exhibitions,

domestic and international travel, advice on acquisitions, and assistance in the management of lab activities.

Candidates must have a graduate degree in painting conservation or equivalent training and professional experience of at least five years that demonstrates progressively responsible specialized knowledge of treatment, philosophy and procedures. Evidence of supervisory and decision-making capabilities are desired. Candidates must submit a Standard Form 171, a cover letter outlining training, work experience and research completed. The position is at a GS 12/13 level, with a starting salary of \$37,294 (GS12) and \$44,348 (GS13). Starting salary will be based on level of experience. As a federal position, the job is not open to applicants who are not U.S. citizens. Please send application materials to: Michael Skalka, Coordinator of Conservation Programs, NGA Conservation Division, Washington, D.C. 20565. EOE.

**Supervisory Paper Conservator
National Museum of American History**

Anticipated Vacancy. Salary: \$31,116-48,481, plus benefits; dependent upon experience and qualifications. Duties include management of a large, active, and very well equipped paper conservation laboratory, supervision of two assistant conservators and a museum specialist, and recruitment and supervision of contractors and interns. The work of the lab includes: 1) Planning conservation surveys and related rehousing and treatment programs for an extremely large and varied collection of two and three-dimensional paper artifacts: historical, art, archival, and photographs. 2) Examining and treating objects required for exhibitions and loans. 3) Advising the Head Conservator on the long and short-term conservation program needs of the museum's paper and photographic collections. 4) Advising and training other museum staff in basic care, handling, and storage procedures.

Research relevant to the collections and participation in professional activities are encouraged.

For further information about this position and application procedures, contact: Scott Odell, Head Conservator, Martin Burke, Deputy Head Conservator, or Antoinette Dwan, Supervisory Paper Conservator, Department of Conservation, National Museum of American History, Smithsonian Institution, Washington, D.C. 20560; (202)357-1735.

General Objects Conservator
Museum of Art and Archaeology, University
of Missouri, Columbia

The Museum of Art and Archaeology, University of Missouri-Columbia seeks a conservator of objects to oversee the conservation of works of art and archaeology in its collection. Responsibilities include examination, maintenance and treatment of a diversified collection, recommendation on storage, handling and exhibition; assist director with writing conservation grants; teaching of introductory course in principles of conservation; train staff and interns in basic preventive procedures; providing conservation services to other university departments and the public as time allows. Qualifications: A Master's degree or equivalent in conservation or a bachelor's degree, two-years museum experience in object conservation and general knowledge of other areas. A challenging position with potential for expansion. Salary commensurate with experience. Position available immediately. AA/EOE. Please send resumé and references to: Mort Sajadian, Museum of Art and Archaeology, Pickard Hall, Columbia, MO 65211.

**Assistant Conservator for Upholstered Works
of Art**
The Metropolitan Museum of Art

The candidate should be a graduate of a conservation training program with a specialization in textiles and/or furniture or have equivalent qualifications and experience. In addition, he/she should have knowledge/interest in the history, technology, and materials of American and European upholstered furniture, including twentieth century pieces.

Working with and under the direction of the Associate Conservator for Upholstered Works of Art, work will include examination, photography and preparation of objects for display and storage; maintaining written and photographic documentary records; and assisting the Associate Conservator with conservation treatments and the development of new upholstery conservation procedures.

Salary commensurate with experience. Send letter of application and resumé to: James H. Frantz, Conservator in Charge, Department of Objects Conservation, Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028. EOE.

Metal Conservator
Washington University Technology Associates

Washington University Technology Associates is seeking to add another specialist in the conservation of metal to its staff of professionals. WUTA is a unique organization successfully blending the disciplines of art and architectural conservation with engineering. The diversity of projects undertaken requires that an applicant be self-motivated and enjoy traveling. WUTA's work is often challenging, but always rewarding.

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 pro-

gram is required. 3-5 years experience is preferred. Salary will be commensurate with experience.

Interested individuals should send resumé to: Ms. Kerry L. Glisson, The Conservation Group, Washington University Technology Associates, Inc., 8220 Brentwood Industrial Drive., St. Louis, MO 63144. An Equal Opportunity Employer.

Assistant Conservator
Carnegie Museum of Natural History

The Carnegie Museum of Natural History conservation laboratory for anthropology seeks an assistant conservator for objects to help prepare objects for exhibition in new hall of Native Americans, slated to open in early 1996. The objects will be drawn from the Anthropology Department's archaeological, ethnographic, and historic collections. Requires a degree in conservation from a recognized training program or equivalent apprenticeship experience. Send letter and vitae by August 30 to: Joan Gardner, Chief Conservator, Carnegie Museum of Natural History, 5800 Baum Blvd., Pittsburgh, PA 15206. EOE.

Associate Upholstery Conservator
Society for the Preservation of New England
Antiquities

The Society for the Preservation of New England Antiquities Conservation Center in Waltham, MA, seeks a conservator to fill the above position. Responsibilities include involvement in upholstery surveys and treatments; physical examination and analysis of upholstered objects; preparation of condition reports; treatment proposal development and implementation of treatments. The conservator will also prepare articles and presentations based on work at SPNEA. Qualifications include advanced degree or experience in textile/furniture conservation; knowledge in decorative arts and materials science; skills in upholstery and upholstery conservation; experience in the use of analytical methods in upholstery conservation; computer and photography skills; managerial experience in a lab setting; excellent communication and interpersonal skills; ability to travel. Send resumé to: Elizabeth Lahikainen, Head Upholstery Conservator, SPNEA Conservation Center, 185 Lyman Street, Waltham, MA 02154.

Ethnographic Conservator
National Museum of the American Indian,
Smithsonian Institution

New national museum seeking individual to serve as Conservator of Ethnographic Materials to examine and perform independently designed conservation treatment and procedures for restoration or preservation of ethnographic materials and other materials. Must demonstrate knowledge of conservation principles, techniques and practices applicable to ethnographic materials. Must have practical knowledge of organic and inorganic chemistry. Knowledge of Native American collections and culture desirable. This is a Federal position. Status not required. Salary \$33,605 to \$43,685 for grade 11. Submit application for federal employment (SF 171) to: Smithsonian Institution, Office of Human Resources, Branch 2, P.O. Box 23293, Washington, D.C. 20026-3293. Announcement number 91-2162F. Applica-

tions must be received by COB July 19, 1991. For further information call: Alison Hoffman [redacted] Equal Opportunity Employer.

Objects Conservator
National Museum of the American Indian,
Smithsonian Institution

New national museum seeking individual to serve as Objects Conservator to examine and perform independently designed conservation treatment procedures for restoration or preservation of objects in the NMAI collection. Must demonstrate knowledge of conservation principles, techniques and practices applicable to pottery, stone, wood, and other objects. Must have practical knowledge of organic and inorganic chemistry. Knowledge of Native American collections and culture desirable. This is a Federal position. Status not required. Salary: \$33,605 to \$43,685 for grade 11. Submit application for federal employment (SF 171) to: Smithsonian Institution, Office of Human Resources, Branch 2, P.O. Box 23293, Washington, D.C. 20026-3293. Announcement number 91-2163F. Applications must be received by COB July 19, 1991. For further information call: Alison Hoffman [redacted] x245. Equal Opportunity Employer.

Library Collection/Paper Conservator
The Gene Autry Western Heritage Museum

The Gene Autry Western Heritage Museum is looking for a conservator with a good background in library collection materials with a knowledge of flat paper treatments.

Essential is a clear understanding of archival repair and mass treatments plus appropriate storage procedures for photographic, archival, and fine art materials.

The individual would have the opportunity to organize their own efficient laboratory, in a new state of the art museum, and aid in establishing procedures for storage, processing, display and handling techniques.

The applicant for this full time position should have a degree from a recognized training program, plus 1-3 years additional experience. The Museum would also be interested in proposals from those with more experience for contract work on a regular part-time schedule.

Computer knowledge and a sense of humor would be helpful. This museum is a fun place to work! Position available late summer/early fall, 1991. For additional information, send resumé and a letter of interest to: Robert F. McGiffin, Chief Conservator, Gene Autry Western Heritage Museum, 4700 Western Heritage Way, Los Angeles, CA 90027; (213)667-2000 M/F. (EOE)

CLASSIFIED

For Sale: Objects Conservation Practice
Washington, D.C.

Mario's Conservation Services in business since 1961. Contact S. Williston, [redacted] N.W., Washington, D.C. 20009; [redacted]

AIC

Newsletter

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

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Washington, D.C. 20036

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Newsletter

THE AMERICAN INSTITUTE FOR CONSERVATION
OF HISTORIC AND ARTISTIC WORKS

Volume 16, Number 5

September 1991

Albuquerque Meeting A Triumph

The MYSTIQUE OF THE SOUTHWEST combined uniquely with a thematic session on the CONSERVATION OF SACRED OBJECTS, UPDATES by the PAINTING and BOOK AND PAPER Specialty Groups, a PRE-SESSION on the timely topic of DISASTER MITIGATION, and more than 100 PAPERS presented on a variety of other topics lured 918 people from around the world to Albuquerque, New Mexico to attend AIC's 19th annual meeting.

Dr. Dave Warren, deputy director of the new National Museum of the American Indian, delivered the keynote address which opened the special session on the conservation of sacred objects. He discussed the challenges in repatriating American Indian artifacts confronting his and other museums across the country, and explained that American Indians have certain expectations about the care and display of sacred objects which remain in museums. Warren cited new opportunities for cooperation between the American Indian and museum communities.

A lively session on the conservation of sacred objects followed his address. Conservators discussed the sensitive preservation treatment of sacred American Indian artifacts, the magic and ritual significance of African art objects, and the religious and ethical considerations in the conservation of Tibetan bronzes, Russian [continued page 2]

IMS Funds 1992 Pre-Session: Outdoor Sculpture

The Institute of Museum Services (IMS) has awarded a Professional Services Program Grant in the amount of \$31,122 to the FAIC to conduct a workshop for museum professionals about the maintenance of outdoor sculpture. This award represents 49 percent of the total budget (\$62,480) needed to hold the workshop.

The two-day workshop to be held in conjunction with AIC's 20th annual meeting is scheduled for June 2-3, 1992. It will provide an exceptional opportunity for museum professionals to discuss issues involved in the design and management of maintenance programs for outdoor sculpture collections. The material presented will be relevant to museum collections and other collections in the public and private sectors. Treatments will be discussed in the context of maintenance requirements. Curators and public arts administrators attending as speakers and discussion leaders will open a dialogue with conservators about roles and responsibilities in planning maintenance strategies. The material presented will be useful to conservators who work regularly with outdoor collections and also to conser-

vators who do not specialize in outdoor sculpture, but who may be called upon by their museums or communities to become advisors. Museum professionals, such as directors, curators, and registrars, who are important contributors to cost-effective maintenance planning, will be encouraged to attend as well as community leaders, historians, architects, and others who are often active and concerned participants in the management of outdoor collections. There will be frequent opportunities for questions and a workshop block dedicated to smaller round table discussions of special topics, where all conference participants may contribute their views.

A packet will be prepared to facilitate discussions and to serve as a reference tool after the meetings. More information will be presented in the November *Newsletter*. In the meantime, during the early stage of planning, comments, suggestions and offers of help will be gratefully received by pre-session co-chairs: Virginia Naudé and Glenn Wharton.—
Virginia Naudé

The *AIC Newsletter* (ISSN 0887-705X) is published bimonthly by the American Institute for Conservation of Historic and Artistic Works, 1400 16th Street, NW, Suite 340, Washington, D.C. 20036, (202)232-6636, Fax: (202) 232-6630.

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The *Newsletter* is mailed to members for \$8 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 National Office; the next deadline is **October 1, 1991**. 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: 1/4 column \$125.00; 1/2 column \$200.00; 1/2 page \$300; one full page \$500.00. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

Newsletter staff: Katherine Betts, Editor. Marcia M. Anderson, Production Editor.

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Triumph

(continued from page 1)

icons, ritual Jewish objects, and other sacred and secret artifacts created by diverse cultural groups around the world. The preservation of America's space suits, civil war flags, modern paintings, New Mexico adobes, the Dead Sea Scrolls, a 14th-Century French Illuminated Manuscript, and an examination, technical analysis, and treatment of the paintings, sculptures, and photographs of Thomas Eakins were among the other wide-ranging and fascinating topics presented and discussed at the week-long meeting. Members may purchase *Abstracts* of all papers presented for \$8 from the AIC office. The papers presented at the general and update sessions will appear in a special postprints issue of the *Journal*.

Presentation of these and other papers was preceded by an IMS funded workshop dealing with the mitigation of natural disasters. Among the questions discussed at the pre-session workshop were these: How can we protect our cultural treasures from natural hazards such as earthquakes, floods, hurricanes, tornadoes, landslides, and volcanic eruptions? Who is the first person or agency to contact in the event of such disasters? What are the national, regional, and local resources that institutions can count on for help? How can we develop emergency preparedness plans and how should we practice its use? What should be included in a basic emergency response plan for cultural institutions? How does one train employees to ensure that in time of crisis every employee is protected and knows what to do? How does one assess vulnerability and eliminate hazards? Tapes of the session are available for purchase; contact the AIC office for details.

The pre-session was followed by CIPP examining "The Business Anatomy of Private Practice" and "The Anatomy of an Estimate."

Jeanne Brako continued the now traditional practice (started in Richmond by Carol Aiken) of presenting a public lecture on conservation to local area residents. Her talk, "Navajo and Pueblo Textiles: Influence of Traditional Usage on Care and Preservation" attracted more than 100 people, filling the Anthropology Lecture Hall of the University of New Mexico's Maxwell Museum of Anthropology. In a lecture illustrated with slides, Brako explained to her audience that many of the textiles displayed in homes and museums were once worn as costumes or intended to be used as clothing and why this fact is vital in determining their condition and to preserving them.

Two-hundred and twelve people attended the banquet/dance which honored Gustav Burger, newly elected an Honorary Member of the AIC. The Rutherford John Gettens Merit Award winners—Barbara Applebaum, Joyce Hill-Stoner and Murray Lebwohl (see pages 3-4) were also honored.

Other highlights and special events: Advances in Conservation Training Celebration; IMS workshop and funding agencies update; APOYO meeting; Computer User's Lunch; and informal evening sessions on topics such as Conservation Science, Conservation of Non-rare Library Materials, Conservation Surveys, and ASTM/Architecture. As in previous years, students from the conservation training programs presented an array of interesting and well-researched papers.

Planning for the 20th annual meeting in Buffalo is underway. The focus of the pre-session and public lecture will be on the special conservation needs for outdoor sculpture. Textiles and Objects will present the specialty update sessions next year. In 1993, the specialty update session will be presented by Photographic Materials and Architecture. Be prepared to "shuffle off to Buffalo" for the gala celebration of AIC's **20th annual meeting**. Mark your calendars now—June 1-7, 1992—and plan to attend.—Sarah Z. Rosenberg.

Call for Papers & Posters

See page 6 for the 20th annual meeting Call for Papers & Posters.
Act Now! Abstracts of papers are due **October 1, 1991**.

Gettens Award Recipients: Profiles and Career Highlights

The Rutherford John Gettens Merit Awards for outstanding service to the AIC were presented at the annual AIC banquet in Albuquerque to: **Barbara Appelbaum, Murray Lebwohl, and Joyce Hill Stoner.**

BARBARA APPELBAUM has been a partner in Appelbaum & Himmelstein, conservators in private practice, since 1972. She has also served as adjunct assistant professor at New York University since 1979. Appelbaum was editor of the AIC membership directories 1974 to 1976 and has since been involved in the organization in a variety of capacities, including treasurer (1976–80), vice-president (1980–81), and member of the AIC Committee on Accreditation and Certification (1977–86)—serving as committee chair from 1982 to 1986. Since 1988 she has been a member of the Board of Editors for the IIC's *Art and Archaeology Technical Abstracts*. In addition to the numerous articles she has authored or co-authored, her book *Guide to Environmental Protection of Collections* is currently in press. A member of Phi Beta Kappa, she received her B.A. cum laude from Barnard College, majoring in Japanese studies, and her M.A. in art history with a special certificate in conservation from New York University. She has a special interest in "strange composite objects" and museum assessments.

MURRAY LEBWOHL's interest in art developed while he was still in junior high school and continued as he attended the Art Students League in New York, and Académie Julien in Paris, France. After opening an art gallery/picture frame establishment in Sarasota, Florida, in 1958, he was introduced to conservation by Sheldon and Caroline Keck in Cooperstown, New York, in 1961. In his own words, Lebwohl relates the development of his interest in the conservation field:

"Conservation eventually 'took hold of my life,' becoming ever more important over the years. Although the academic training programs were not open to me, I was fortunate that the Kecks (to whom I will be ever grateful) continued with programs to help those like myself who needed education in conservation—the Exposition for Painting Conservation (EPC) in Brooklyn in 1962 and other programs in Cooperstown. I cannot imagine any profession in which I would have been happier, and knowing that I owe a great debt to those who have helped me, I feel that assisting in advancing and extending educational opportunities available to others is the best way to repay that debt."

Murray Lebwohl has, indeed, repaid that debt in more ways than one can imagine. He freely gives his time and energy to colleagues in need and has volunteered hundreds of hours to AIC, FAIC, and the Washington Conservation Guild.

JOYCE HILL STONER is a 1973 graduate of the New York University Institute of Fine Arts Conservation Center. She has trained and worked with paintings conservators John Brealey, Anton Konrad, Charles Olin, Bernard Rabin, Andrea Rothe, and Susanne Sack. Stoner has taught paintings conservation for the University of Delaware Art Conservation Pro-

gram for fifteen years, serving as its director for the last nine years. From 1969 to 1986, she was managing editor of the IIC's *Art and Archaeology Technical Abstracts* and is a member of the Board of Editors. She served as executive director of the FAIC from 1975 to 1979, working to secure its tax-deductible status, and to sponsor Louis Pomerantz's exhibition and catalog, *Know What You See*, and Marjorie Cohn's book, *Wash and Gouache*. She has managed the FAIC oral history project since 1975. Stoner has published twenty-four articles or book chapters on art conservation, and served on the boards and panels of several organizations. In 1990 she completed the coursework and comprehensive exams for a Ph.D. in art history. Also in 1990 she helped establish the first Ph.D. program in art conservation research in North America at the University of Delaware. She is working to raise funds for doctoral fellowships in this program through the Paul Coremans Endowment auction to be held October 10, 1991 at Christie's in New York City.

Call for 1992 Rutherford John Gettens Award Nominations

The Board is currently accepting nominations for 1992 Rutherford John Gettens Awards. Please send the name(s) of qualified candidates, with a one-page rationale describing reasons for recommendations, to the Board (in care of the AIC office) by **November 15, 1991.**

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Gustav Berger Awarded Honorary Membership



At the 1992 AIC annual banquet in Albuquerque, Gustav Berger was awarded an Honorary Membership in the AIC in recognition of his outstanding contribution to the field of conservation. The following profile was prepared by Peter Fodera and is taken from his introductory remarks at Mr. Berger's award ceremony.

Gustav's love and sense of responsibility for fine art had its roots in his early childhood. Both his father

and his grandfather were leading figures in the arts and antiques community in Vienna, Austria. They each served as president of the Art and Antiques Association. His grandfather also was an official advisor to Kaiser Franz Josef. Gustav received his formal education in Vienna and graduated from the Theresianum Academy and went on to study civil engineering at the Haifa Technical Institute.

He served in the British Army with the Royal Engineers, and it was just after World War II that he met and married one of the most important allies in his life, Mira Berger. After they were married, they lived and raised their two sons in Israel, while Gustav joined the Israeli Defense Force. He went on to work with the Jerusalem Photogrametric Institute as an interpreter of aerial photographs and later as a cartographer for the Israeli Department of Agriculture. In fact, his experiences there may well have laid the foundation for a career in conservation, which itself was still uncharted and full of new discoveries.

When he came to the United States of America, he was fortunate to work with the renowned conservator Mario Modestini. It was during his years with Modestini that Gustav honed his skills and worked on paintings in the Samuel H. Kress collection. Just as important was his affiliation with the Kress Foundation, which for the past twenty-five years has continued to fund some of his most important research. In 1968 and in 1969, the Foundation funded Gustav's research for an alternate adhesive for the consolidation and lining of paintings, which led to one of the most important developments in conservation—the formulation of Beva 371. During the years which followed its introduction to the field, the new adhesive was repeatedly challenged. But, today its application has broadened and its utilization is widespread.

Over the years, Gustav has tirelessly continued his research into developing new materials and methods for improving the conservation of works of art. The more formidable the challenge, the greater his interest. It is no wonder that his focus turned to outsized paintings. The problems manifested in this unwieldy species are often present on a magnified scale. He

began with the Picasso Theatre Curtain, in the Seagram collection, a mere 21 x 19 feet; and worked his way up to the Atlanta Cyclorama which measures approximately 50 x 400 feet; and most recently, the Vanderlyn panorama at the Metropolitan Museum of Art, a manageable 12 x 165 feet.

Not only was he able to confront and solve the particular problems present in each of these cases, but he was also able to make profound deductions about the behavior of paintings in general. In Cooperstown, in 1973, Gustav gave the first demonstration of a suction table lining without the use of a membrane. He has pioneered new methods and formulated new equipment in order to find how changes in the environment influence the deterioration of paintings. His insights inspired a body of research which continues until the present. In reviewing the conservation literature of the last thirty years, it is striking to see how well documented Gustav's work has been. Gustav has contributed no less than fifty-nine papers to the professional literature of the conservation community on an international scale. He has collaborated with some of the finest minds in our field, and he tirelessly continues to travel and lecture both here and abroad. His humor and spirit are only matched by his tremendous energy.

In 1967, Gustav volunteered his time and expertise to help restore artworks which were damaged by the flood in Florence, Italy. Gustav is always ready to take on a fellow conservator's problem as his own, and to give unconditionally of his time and experience. His devotion to our work as conservators is truly exemplary of the spirit and character to which we all aspire as members of the AIC. He has been a member of this prestigious organization since it was founded, and has been an active member of the IIC for thirty years, and of ICOM-CC since 1971.

Gustav has recently been recognized with the Austrian Cross of Honor for Art and Science, First Class. In 1987, he received a certificate of recognition from the Institute of Museum Services. In 1986, he was awarded the Medal of Merit from the Polish Ministry of Culture for helping solve the conservation problems of the Panorama of Racławice. In 1982, Gustav was honored with the Award of Excellence from the Atlanta Urban Design Commission for the restoration of the Atlanta Cyclorama.—Peter Fodera.

New Translation of A Guide to Museum Pest Control

The Japanese translation of *A Guide to Museum Pest Control* is now available from: Tankosha Publishing Company, Ltd., Tanko Building, Horikawa Kuramaguchi-agaru, Kita-Ku, Kyoto 603, Japan. Telephone: (075) 432-5151. Preparation of the revised English text in 1988 was jointly funded by the Association of Systematics Collections and the FAIC.

The Angels in Albuquerque

The Conservation Angels met in Albuquerque on June 1, and spent a full day at the University of New Mexico Art Gallery assisting with specific collection and storage problems which had been identified in advance of the visit.

For those who have not yet encountered an enthusiastic Angel, the Conservation Angels are an unaffiliated and slightly anarchic group, named after the Angels of the Mud, who were people from all over the world who appeared spontaneously in Florence, Italy after the great flood of 1966, helped anonymously, and then disappeared.

The goals of the Conservation Angels are to provide tangible short-term help, encouragement, and favorable publicity for institutional collections in need; to develop explanatory publicity for conservation; to strengthen bonds among conservators to help us to be more productive in dealing with long-range professional issues (for example issues raised through AIC); and to serve as a source list of people who could respond to disasters with greater effectiveness because of past experience in working together. Part of the fun of Angel day is the sense of achievement that comes from improvisational problem-solving; for this reason, a certain degree of anarchy is deliberately maintained in each project, even though the definition and organization of sub-projects is increasing each year.

Two past efforts of the Angels have included assistance to the Louisiana State Museum after the fire in the Cabildo in 1989 (thirty-eight people cleaned and packed all the metals for storage; six people stayed on for a week after the AIC annual meeting to build furniture drying racks and provide minimal first aid and planning), and storage upgrade projects for the Virginia Historical Society in Richmond, VA in 1990.

At the University of New Mexico, the Angels worked closely with Kittu Gates, registrar *extraordinaire*, and Peter Walch, director, on rehousing daguerreotypes and tintypes, backing paintings, and rolling large textiles.

Ingrid Neuman organized the photo project with Diane Gaston, curator of photographs, and brought materials to donate. Fifteen tintypes were rehoused in enclosures of glass and Mylar with alpha cellulose mini-mats, and 30 daguerreotypes

were enclosed in acid-free folders by four Angels and four staff and volunteers; templates for future folder construction were provided to the museum for future work. The six person paintings group, led by Barbara Heller, vacuumed, backed and reframed forty paintings. The textiles group (four Angels, led by Bruce Hutchinson and Harold Mailand) provided temporary storage for thirty large Rio Grande Navajo rugs from the transitional period (1880-90). These textiles, which had been stored folded in cardboard boxes, were examined, documented, vacuumed, rolled onto carpet tubes, and covered with muslin. Suggestions were given to the curator for future care.

The Museum provided the project supplies, wonderful commemorative tee-shirts (now a sought after collectable from each year), arranged journalists, and gave us lodging for two nights and all meals (including a wonderful potluck welcoming dinner of southwestern specialties and a posh farewell party at which we had the opportunity to congratulate the President of the University on the Art Gallery).

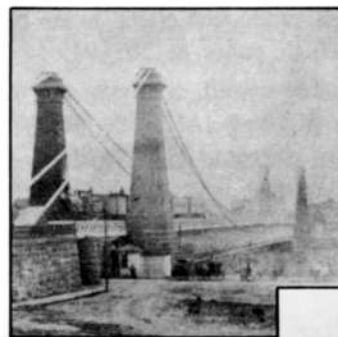
At the usual post-mortem, it was decided that the Angels wish to fly again next year, so anyone with suggestions for collections in need, or who would like to join the mailing list (now over seventy strong!) should contact: Lisa Mibach, [redacted], Oberlin, OH 44074; [redacted]

Disappointing Response to ICOM Offer

The response to the American Association of Museums (AAM) announcement that membership in AAM/ICOM was open to members of affiliated organizations—including AIC—at a **reduced rate** (\$55) has been disappointing. Only thirteen AIC members have joined. As this offer was made on a trial basis and is contingent on a good response rate, we urge all those interested to join **now**. Contact: Dr. Mary Louise Wood, Director, International Affairs, AAM/ICOM, 1225 Eye Street, NW, Suite 200, Washington, D.C. 20005; (202) 289-1818.

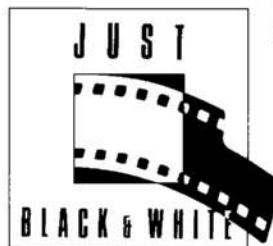
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Call For Papers

AIC members who wish to present a paper at the general session of the 1992 annual meeting in Buffalo, NY, June 2-7, 1992, should submit an abstract no later than **October 1, 1991**. The papers will be reviewed by a program committee chaired by the vice-president. Acceptances will be mailed on **November 5, 1991**. Completed camera-ready abstracts suitable for inclusion in the *AIC Abstracts* will be due in the AIC office by **February 19, 1992**.

Abstracts should present a summary of the subject matter to permit an evaluation of the paper's quality and significance. Papers submitted should be suitable to oral presentation as well as to 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 the significance of the results; and 4) the importance of having an overall balance to the meeting. Papers judged more suitable for a Specialty Group session will be passed on to the appropriate group.

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 spring 1993 postprints issue of JAIC. Manuscripts for publication will be due in the AIC office by July 31, 1992. Information about length and preparation of manuscripts will be sent to authors whose papers have been accepted. Questions about the postprints should be directed to: Marcia Anderson, production editor, in the AIC office; or Elisabeth West FitzHugh, editor, at [REDACTED].

Abstracts should be double-spaced, a maximum of two pages, and sent to: Sara Wolf Green, AIC vice-president and program chair, The Textile Museum, 2320 S Street, N.W., Washington, D.C. 20008. If you have questions about the abstracts, please contact Sara at [REDACTED].

Call for Posters

Authors wishing to present a poster at the 1992 annual meeting in Buffalo should submit a camera-ready abstract no later than **January 15, 1992**. Camera-ready abstracts should be a maximum of two pages and should be prepared according to the following specifications:

- Typewritten, single-spaced, with a 1 inch margin all around;
- Maximum length: two pages;
- Typeface: times roman 10 or 12 point typeface, if possible; **dot matrix print will not be accepted**;
- Paper: should be 8 1/2 x 11 inches; use clean, white paper; do not use erasable or colored paper;

- Heading: include (in all CAPS, **boldface**) the title of the poster, and the author's name, affiliation and address.
- Send flat; do not fold to mail.

Notice of acceptance of posters and guidelines for their preparation will be sent out by February 15, 1992. Abstracts of accepted posters will be included in the *AIC 1992 Abstracts*.

The poster material should fit on one board measuring 4 x 4 feet. However, posters are not limited to "poster" format. Some very successful past posters have included videotape recordings, computers, light boxes, and hands-on displays. Special requirements should be described in a letter accompanying the abstract.

Abstracts must be received by **JANUARY 15, 1992** in the AIC office, 1400 16th St., N.W., Suite 340, Washington, D.C. 20036.

New Procedures for Holding Special Events

During the past several years, the number of special events being scheduled at AIC annual meetings has increased dramatically. This year's report of special sessions held at the Albuquerque meeting exemplifies this increase (see page 2). To better and more fairly accommodate all requests, the following new procedures have been adopted:

- 1) Members considering holding a special event must fill out a facilities use form available from the AIC office. The information required to complete the form includes the title of the session, name of the person responsible for the event, purpose of the event, size of the group, a proposed time frame, and audio-visual and refreshment needs. *Costs associated with holding the meeting must be met by the sponsoring group or covered by tickets purchased by the registrants.*
- 2) The deadline for submission of requests for special sessions/events *requiring tickets* is **January 6, 1992**. Requests for events *not requiring tickets* are due in the AIC office by **February 28, 1992**. All scheduled events will be listed in the annual meeting program.
- 3) The AIC staff will forward all of the completed forms to the program chair who will attempt to identify appropriate slots 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 have to bring together our colleagues for brainstorming and problem-solving. Hopefully, these new procedures will work well to address the needs of members wanting to use this forum to gather in small groups and discuss topics of mutual interest.—Sara Wolf Green, Program Chair.

From The President

It is a pleasure to be able to report that the annual meeting in Albuquerque was a huge success. We had the second highest attendance in our history and the quality of the papers was very high. Of particular interest were the session on Sacred Art and the joint update session given by the Textiles and Paintings groups. Both of these engendered considerable discussion, which continued in the halls during the rest of the meetings. Interdisciplinary sessions like these provide a new point of view for our everyday work, and counter the tendency toward over-specialization. The relaxed atmosphere of the hotel in Albuquerque, with pleasant outdoor areas to sit and talk, was conducive to this kind of discussion. We hope to be able to provide similar facilities in future years.

The Board held a two-day meeting in Albuquerque, with many things on our agenda, including a comprehensive review of AIC's Strategic Plan. The quality and financial performance of all services and programs were evaluated and revised as needed. The Board also examined the planning assumptions to determine if they are still valid. The overall outcome was very positive, particularly in financial terms resulting in a 1990 cash reserve of \$60,000. Serious consideration was also given to the perennial dilemma of how to best schedule events at the annual meeting to lessen the intensity of the sessions and allow for more leisurely meetings. We had considerable discussion about the need to improve communication among the various groups within AIC. The first meeting of the Internal Advisory Group, composed of the chairs of committees and leaders of all Specialty Groups, with representatives from other AIC groups, was a step in this direction. The Board will meet again with the Internal Advisory Group in January 1992 in Washington, D.C. and will publish more details at that time.

As another step in the Board's plan to "encourage" PA applications, a PA Task Force has been appointed. The four members of the task force are: Sharon Blank, Rick Parker, Kent Severson, and Jill Sterrett. Their sole charge is to increase the number of PA applications. The Board sees this as one of our top priorities and we hope that all of those eligible Associates out there will find it in their hearts to fill out that piece of paper and apply.

The second meeting of the Advisory Council (composed of representatives of allied professional organizations) took place in Albuquerque. A presentation by Debbie Hess Norris of the work of the Ethics and Standards Committee stimulated considerable helpful discussion, since part of the job of this committee is to determine the ways in which allied professionals use the *Code*. We have asked the representatives to the Council to tell us what AIC can do in educating them about conservation. (I hope you will read the *AIC Annual Report* which gives some details of our outreach activities with allied professional organizations.)

In a bit of FAIC news, the FAIC Board (that's the AIC Board with other hats) has decided that for the 1992 granting period, only applications for support to the George Stout Memorial Fund will be considered. Since our interest income on the FAIC Board-designated endowments (this does not include the Carolyn Horton Fund) is very limited, and the need for student support is so great, we have decided to impose this restriction. Also, the FAIC Board voted to appoint Sarah Rosenberg as executive director of FAIC. Sarah has been serving as acting-executive director until now.

Finally, I would like to urge you to write or call me with problems or suggestions. Several of you took the time to write to me about problems with PA applications; these prompted immediate action. One of the results was a new schedule for consideration of PA applications (see page 8). The Board takes your opinions very seriously—we are better at letter-reading than mind-reading.—Paul Himmelstein.

From the Executive Director

A complete report of events that contributed to the success of the Albuquerque meeting appears on the front page of this *Newsletter*. Here I want to thank the 918 attendees, the speakers and session chairs, the exhibitors, the local arrangements committee, and all the other volunteers who made AIC's 19th annual meeting GREAT. We were both surprised and elated by the terrific turnout and a good time was had by all.

With the 1991 meeting barely behind us, we have turned our attention to the next one—1992 in Buffalo, New York. And, once again, we need your help. We are planning a SPECIAL CELEBRATION FOR AIC's 20th ANNUAL MEETING. "Twenty" anything is a milestone and we are looking for ways to commemorate this important occasion. We need good ideas and suggestions on how to celebrate our growth and achievements. All ideas and suggestions—in writing by letter or fax, or by phone—are welcome.

Those of you who attended the business meeting in Albuquerque heard me tell of the important strides that AIC staff members are making toward increasing our non-dues revenue. I am pleased to report that over the past three years (1988–90) non-dues revenue increased in total by more than \$84,000. Increasing our non-dues revenue has become a MUST, given the results of the *AIC Salary Survey*, our commitment not to increase dues, and the continual rise in the cost of goods and services. At the AIC office we take this challenge very seriously. One of the most effective ways of raising non-dues revenue is by increasing the number of exhibitors at annual meetings and advertisers in our publications. We now have a list of approximately 300 manufacturers of products and providers of services used by conservators. We would like to continue to add to this database and ask that you take a few minutes to list for us the conservation suppliers and services that you use. Please send your list to me or to Beth Kline. If

you prefer, give us a call. If you use products or supplies advertised in our publications, let the vendors know that you have seen their ads in the *AIC Directory*, *Journal*, or *Newsletter*. There is no better way to assure that present advertisers continue to take ads in our publications.

The 1992 *AIC Directory* and the new brochure, which you should soon receive, introduce our new logo and the association image the Board and the staff have been working on for the past year. The November issue of the *Newsletter* will sport a redesigned masthead and interior design. Our stationery will also feature the new image. I learned that developing a new association logo and reaching agreement on its suitability, artistic merit, and design is a very difficult task indeed. Our intent at first was to create a symbol that would represent the many dimensions of the conservation field. We wanted it to say something about the uniqueness of conservation as a field at the crossroads of art, science, and art history. We wanted a symbol that would represent the varied subjects of the conservation field—paintings, book and paper, architecture, textiles, photographs, objects, ethnographic and archaeological materials. We wanted it to portray the universality of the profession and not be limited to a specific time period. At the same time we felt that it should reflect the past and present nature and the future of the field. Many attempts were made to develop such an all-encompassing, visually-exciting symbol. We realized, finally, that the association is best known as AIC and that those letters were highly effective recognition symbols. Paul Carlos, a recent graduate of the Center for Design and Typography, at the Cooper Union in New York City, was engaged to develop the new logo and image. The typeface used in the logo was selected to reflect the artistic aspects while the grid is meant to reflect the scientific nature of the field. We hope you like it (or at least don't hate it) and welcome your comments.

Economists and others are still debating the severity of the 1991 recession. While the economy is clearly not yet out of the woods and some members have suffered financial difficulties, I am pleased to report that the impact of the recession on the renewal rate of AIC membership has been fairly negligible. Ninety-two percent of our members renewed in 1991—exactly the same as in 1990. Given the fact that some members may have left the field to pursue other interests, this high level of renewals bodes well for the AIC. As of July 30, 1991 we had 2,701 paid members—a net increase of 173 over last year. Please continue to urge those of your colleagues who are not yet members, or institutions that should be, to join AIC. Membership renewal notices for 1992 will be mailed in early November (see box page 18). We hope to do better still with membership retention in 1992 and we count on your continued support of the AIC.

On the legislative front, the House approved the recommendations of the appropriations committee which provides \$178.2 million for both the NEA and the NEH and \$27.344 million for the IMS for fiscal year 1992. The 5.7 percent increase in funding for the IMS includes an increase of \$225,000 in the conservation assessment program bringing the total to \$805,000. At

this writing, the senate has yet to act on the Interior Appropriations Bill.

The staff and I welcome your ideas and comments, please don't hesitate to call us.—Sarah Z. Rosenberg.

Membership News

New PA's Announced

The Membership Committee is pleased to announce the following new Fellow: **Deborah Bigelow**; and new Professional Associates: **John Burke**, **Vera Espinola**, **Jean-Louis Lachevre**, and **Mary Wootton**.

PA Applications to be Processed Faster, More Frequently

In order to further encourage and facilitate the process for Associates to become PAs, the Board has established four deadlines per year for receipt of applications in the AIC office—**JANUARY 15**, **APRIL 1**, **JULY 14** and **OCTOBER 15**, and has approved the following changes in procedure:

The AIC office will examine the applications to assure that they are complete and send written confirmation of receipt of the PA application to the applicants. The completed applications will be sent to the Membership Committee for review.

When incomplete applications are received, applicants will be notified that they must provide additional information before the application can go to the Membership Committee for review.

Notification to successful applicants, for each of the deadlines established, will be **MARCH 1**, **MAY 15**, **SEPTEMBER 1**, and **DECEMBER 1**. On these same days, applicants whose submissions are held for specialty review will be notified that their applications are pending until the next meeting of the Membership Committee.

Associates whose applications are deferred to the Membership Committee meeting will be notified of their decision two weeks after the committee meets.

Have You Retired?

If you retired in 1991 or plan to retire in 1992, be sure to take advantage of the reduced retiree membership rate of \$30.

Retirees retain all previous membership entitlements. Contact the AIC office to change your status.

Conservation Science Task Force Report

The Conservation Science Task Force meeting was well attended at the annual meeting in Albuquerque. In addition to chairs or representatives from Specialty/Sub Groups, many other interested individuals attended after seeing the meeting listed in the program (approximately forty people were present).

The task force first outlined our activities of the past year, highlighting the development of a list of research priorities in conservation, as assessed by practicing conservators. We discussed the response received from our initial survey efforts with the Book and Paper group. We then outlined our plans to survey each of the other Specialty Groups, so that an overall document can be compiled. We requested the cooperation of the chairs in surveying the membership by Specialty/Sub Groups with questionnaires tailored to the specific needs or concerns of each group.

The Task Force explained that the final document will have an introduction in which we will highlight research problems that span two or more Specialty Groups, and which were repeatedly cited in the survey responses as important questions. The remainder of the document will be organized according to Specialty Groups. Within each group section we will attempt to prioritize research problems in a general way, according to the number of respondents who cited each problem as an important research priority. We will again seek Specialty Group review regarding this general prioritization. All Specialty Group representatives present indicated their willingness to cooperate with this effort. Some groups plan to form a committee to work with the task force to coordinate the survey and preparation of the final report.

The task force is interested in trying to develop new sources of funding for scientific efforts in our field. This idea generated much discussion, and the majority concluded that it is a worthwhile goal to pursue. The task force feels that the research priorities document will help them to isolate basic research questions that are or can be addressed in conservation, and will be of great help in any future lobbying efforts related to funding.

Another stated use of the research priorities list could be to chart progress in the field. As long as the list is focused and specific, rather than very general, we should be able to update it by checking off questions that have been addressed, and adding new ones that come up as a result of ongoing research. A comment from the floor indicated that some conservators feel that some of the questions received from the Book and Paper group survey respondents include questions that are already answerable. After much discussion it was agreed that the research priorities list might help to stimulate review articles by conservators and/or scientists to draw together the state of the art knowledge within conservation and allied fields regarding specific research problems listed.

The task force also mentioned that they plan to send a similar questionnaire to all persons listed in the *Prototype Research Resource Directory*, so that we can obtain input regarding research priorities from scientists as well. (Details of the *Directory* appeared in the September, 1990 AIC Newsletter.) Scientists present at the meeting indicated approval.

The task force is studying costs and possible funding sources for publishing the *Research Resource Directory*. We previously surveyed 158 people who were listed in the AIC's 1989-90 *Directory* as conservation scientists or were listed in the 1987 *ICCROM Conservation Research Directory* with a North American address. We received seventy-eight responses (47 percent of those surveyed). We would like to ask members of the AIC who may not have been contacted (or know of someone who has not been contacted) but is interested in being included in this directory to get in touch with one of the task force members listed at the end of this column.

The task force also mentioned that they are planning on organizing an update session at the 1993 AIC annual meeting in Denver. The topics that will be chosen are those that are cross-cutting concerns between Specialty Groups or those that are repeatedly cited as important research concerns by survey respondents.

At the 1993 meeting it will also be decided whether to form a Specialty Group for conservation research and technical studies, or whether to continue on an *ad hoc* basis for specific projects. This stimulated much discussion about the advisability of having a separate session devoted to scientific studies at the AIC meetings. Some scientists spoke about the difficulties of having scientifically-oriented papers accepted for presentation at the AIC meetings. There is apparently some differing experience depending upon specialty. No one was against the idea of the 1993 update session, and many foresee the eventual initiation of a new Specialty Group with a scientific focus but open and welcome to conservators interested in research as well. This might prove to be a good forum to continue to further conservation science interests and to bring together scientists and conservators.—Eric Hansen, Mary Striegel, and Chandra Reedy.

Archives Liaison Report

Quandt Records at Winterthur

The records of Russell and Quandt have been donated by Eleanor Quandt to the Winterthur Museum Library. Russell Quandt practiced conservation from 1950 until his death in 1970 and was well known for his treatment of early American paintings for the Abbey Aldrich Rockefeller Collection, Colonial Williamsburg, other institutions and private clients. In addition to treatment records, the collection includes the files of Russell and Eleanor Quandt's research into the materials and techniques of American painting prior to the Revolution, focusing on anonymous painters of the Hudson River Valley, 1700-50. Their collection of books, periodicals, and exhibition catalogues were also given to the library.

The Quandt materials are now available to researchers. For further information, contact: E. Richard McKinstry, Librarian, the Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Museum, Winterthur, DE 19735, or call (302)888-4699.

Winterthur Museum is one of several institutions that have accepted the archives of private conservators. As a result of the Archives Task Force recommendations in 1988, AIC coordinates placement of conservation records within established libraries and archives, and maintains a central file of data concerning these records. If you have questions about treatment archives or need assistance in placing records in an institution, contact the current AIC Archives Liaison, Nancy Schrock, [REDACTED] Winchester, MA 01890; [REDACTED].—Nancy Schrock.

Computer User Exchange

Due to the increasing popularity of computers in the conservation community, a new column has been initiated to provide an exchange of information on computer topics for conservators. This is where to look for information on how your colleagues are using computers, for tips on hardware and software, and for updates on computer related events.

Update on AIC Computer Users Meetings: At the two previous AIC annual meetings, the Computer Users Breakfast (1990) and Computers Users Luncheon (1991) were held. About seventy-seven people attended the 1990 Computer Users Breakfast. Lisa Mibach coordinated the event, provided printed resources, and opened a discussion about how we might better exchange information about software and systems. A list of attendees was distributed indicating the type of hardware and software they use, and what information they were looking for.

At the 1991 Computer Users Luncheon, with sixty-seven attendees and Lisa Mibach facilitating, there was considerable discussion about organizing a more formal group. Katharine Untch demonstrated imaging applications for conservators, using a Macintosh IIfx loaned by Computer One of Albuquerque, an 80MB removable hard drive loaned by Apple Computers, and an RGB projection system loaned by Steven Pace of Visual Presentation Systems in Albuquerque. Henry Lie provided a portfolio of computer applications used at the Fogg Art Museum. An IBM PC loaned by Larry Denning, and a MAC SE 30 loaned by Computerland of Santa Fe, were set up in a separate room for informal demonstrations throughout the week given by John Burke, Bob Futernick and Steve Prins, Mary Lou White and Barbara Beardsley, and others. Many thanks to those who have volunteered their time and resources. Special thanks are in order for Steven Prins, Lisa Mibach and Larry Denning who were instrumental in organizing, locating equipment and providing voluminous printed information for the recent Computer Users Luncheon.

Other computer related activities at the Albuquerque meeting included a computer demonstration in the poster session on "Boxing Environmental Monitoring Documenting and Inventorying: Computers as a Production Tool in the Conservation Lab at the New York Public Library," and a poster on "The Examination of Polychromy by Computer Image Enhancement" by Katharine Untch. Roche Image Analysis Systems were exhibiting computer imaging cameras and software. Jim Coddington gave an impressive paper in the Paintings session on "The Use of the Infrared Vidicon and Image Digitizing Software in Examining 20th Century Works of Art"; David Bayne gave a paper entitled, "Image Digitization in Furniture Conservation: No Big Problem" in the Wooden Artifacts session; and Paul A. Baumgarten gave a paper in the Architecture session on "Computerized Methods of Architectural Documentation."

The 1992 Computer Users meeting will be coordinated by Lisa Mibach and Linda Merk-Gould, and Steven Prins will organize the program.

Upcoming Computer-Related Events: Linda Strauss, decorative arts conservator at the J. Paul Getty Museum, will present a paper entitled "Frustrations at the Cutting Edge (Trials and Occasional Successes of an IBM User in a Graphics World)" at the 1991 WAAC conference in Seattle.

Do send in your ideas, suggestions, questions, and let everyone know what you've been up to. If you have information you would like to share or have any ideas for topics you would like covered in this column, please contact: Katharine Untch, Research, Museum of Fine Arts, 465 Huntington Ave., Boston, MA 02115; (617) 267-9300 x 466; FAX (617)267-0280.

Member Wins Rome Prize Competition

William Adair of Gold Leaf Studios in Washington, D.C., has been selected as a winner of the 1991-92 Rome Prize Competition, which provides fellowships for artists and scholars to live and work at the American Academy in Rome (AAR). He is one of three individuals to be honored with the prestigious National Endowment for the Arts/Rome Prize Fellowship in Design Arts and the first recipient to study frame history. He notes that the frame "links together painting, architecture, sculpture and the decorative arts" yet is "one of the least studied aspects of the decorative arts." Bill Adair will use his six months residency at the Academy to further develop his traveling exhibition "Forgotten Frames" to include an examination of the influence of Italian frames on all frame design. In addition to researching and writing the text for the exhibition, he will visit conservators to discuss conservation techniques on gilt wood objects. After leaving for Rome in September, he will return to the U.S. on November 7, 1991, to give a lecture on frame history at the Conservation Analytical Lab, Smithsonian Institution.

Annual Giving Campaign

As of July 31 we have raised \$7,445 in the 1991 Annual Giving Campaign. We are within \$555 of our goal of \$8,000. The FAIC Board and staff thank the following contributors (whose donations were received since publication of the May *Newsletter*) for their generous support of FAIC activities:

Kory Berrett Jeanne Brako
Margaret Watherston

FAIC Strategic Plan

At their June 2nd meeting, the FAIC Board approved a *Strategic Plan* for the FAIC. Highlights of the *Plan* include activities to strengthen and maintain existing programs such as the designated and restricted endowments, FAIC publications, the referral system, education of allied professionals, public education and outreach, and the oral history project.

The *Plan* also calls for new initiatives, research studies, and other activities to support programs identified in the AIC *Strategic Plan*. Copies of the complete *Plan* are available from the AIC office.

♦ Paper Conservation Catalog ♦

The Book and Paper Specialty Group of the American Institute for Conservation announces the availability of the first through seventh editions of the *Paper Conservation Catalog* - a unique publication containing technical information on the preservation of works of art and artifacts on paper.

- First** (1984) *Humidification; Mending; Drying & Flattening.* (42 pp.)
Second (1985) *Media Problems; Alkalization & Neutralization; Backing Removal.* (64 pp.)
Third (1986) *Visual Examination; Alkalization & Neutralization.* (56 pp.)
Fourth (1987) *Filling of Losses.* (26 pp.)
Fifth (1988) *Sizing/Resizing; Consolidation/Fixing/Facing; Lining; Matting & Framing.* (170 pp.)
Sixth (1989) *Bleaching; Adhesives.* (174 pp.)
Seventh (1990) *Support Problems; Spot Tests; Washing.* (284 pp.)

Designed for practicing conservators, the *Catalog* provides related professionals with an understanding of the complexities of conservation problems and treatment methods. It serves as a useful tool for designing preservation programs.

Each edition, \$8, plus shipping and handling. Order from: AIC, 1400 16th Street, NW, #340, Washington, D.C. 20036. (202) 232-6636. Fax: (202) 232-6630.

Published with assistance of a grant from the Office of Preservation, National Endowment for the Humanities.

Carolyn Horton Fund Award

The FAIC is pleased to announce the following recipients of the 1991 Carolyn Horton Fund Award:

Dorothea Burns Karen Tidwell

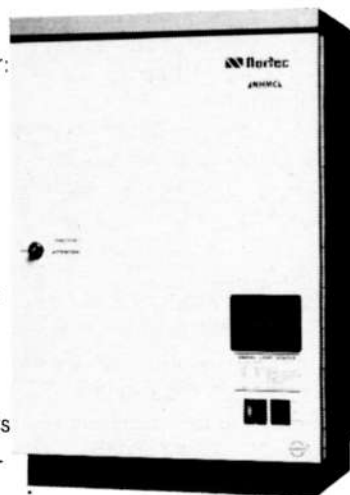
1992 Horton Guidelines

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; this could include attendance at professional meetings, seminars, workshops, or any other events that would enhance their knowledge and skills. This award is named in honor of Carolyn Horton who has been a leading conservator in the field for over fifty years and is now retired. Those eligible to apply for the award must submit an application, along with a resumé, before **February 1, 1992**. To obtain an application write to: Carolyn Horton Fund Review Panel, FAIC, 1400 16th Street, N.W., Suite 340, Washington, D.C. 20036. In addition, two letters of reference will be required; these may be from non-AIC members. Applicants will be notified by March 15 and the award will be sent before April 15, 1992.

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Book and Paper



ANNUAL MEETING: The BPG presented a very full program in Albuquerque, organized through the hard work of our past program chair, Sue Murphy, and assistant program chair, Carol Turchan. Our Specialty Group meeting was especially fortunate to have many excellent papers from conservation scientists or col-

laborative reports on scientific topics. Of particular note were Larissa Shapkina's report on salvage technologies in use in the USSR; two papers addressing the needs of parchment from Getty scientists Eric Hansen and Michele Derrick; Chandra Reedy and Eric Hansen's stimulating paper on the need for interaction between scientists and conservators in setting research priorities and the use of treatment trials; Mary Baker's report on accelerated aging of aqueous light bleached samples; Harald Berndt's report of a collaboration with paper conservators to identify a granular material on an early Chinese print; and Daniel Grosjean's report on the reaction products found in deacidified and untreated papers exposed to ambient levels of sulfur dioxide and nitrogen dioxide. In addition to being very well presented, all of these papers demonstrated the significant contributions of conservation science to the field of book and paper conservation, and the fruits of collaboration between scientists and conservators.

The treatment of vellum manuscripts received additional attention in the papers presented by Abigail Quandt and Frank Mowery, with a provocative case study reported by Frank of the loss of manuscript notations following a hydrogen peroxide treatment on a Civil War sketchbook. Sarah Dove described the study of, and treatment recommendations for, a sample book of French textile designs; and Sherelyn Ogden outlined a variety of preservation options for scrapbooks and albums taken from treatments at NEDCC. A panel discussion on deacidification rounded out the day in which conservators and scientists exchanged (engaged!) current views of the subject. *Mil gracias* to all the contributors for the high standard of the papers and excellent presentations. All the papers have been solicited for inclusion in the *Book and Paper Group Annual* (several have also been reviewed for the JAIC) and we look forward to a packed issue for this coming year. Don't forget to send them to me! Thanks to the hard work of Carol Turchan we had a wonderful reception at Tamarind Institute of Lithography complete with a print-pulling demonstration and discussion by a very articulate master printer (the food and drink were *muy sabroso* and the company *encantador*!)

The BPG update session was a first rate summary of the variety and depth of activity in the field of book and paper conservation. High praise must go to the organizers and many contributors of the information, especially Roy Perkinson, Dianne van der Reyden, T.K. McClintock, Maria Fredericks, and Catherine Maynor. The presentations elegantly synthesized a wealth of information, equally valuable and informative to the general conservation audience and to our own membership. These papers will be included in the spring issue of the JAIC, which will also contain the papers of the general sessions.

The BPG business meeting included reports from all the officers and standing committees, as well as a number of invited speakers. The minutes of this meeting have already been prepared by Sylvia Rodgers Albro and are being mailed to the membership. In the future, written reports from all the standing committees will be submitted and available to the membership prior to the business meeting in an effort to shorten the length of the meeting.

SECOND CALL FOR PAPERS: In addition to the now traditional format of papers presented at our specialty session, we would like to begin planning for more informal discussion groups on topics of interest to subgroups of our large constituency. Two groups that have already identified themselves and have been meeting during the annual meeting for the past few years are the library collections conservators discussion group and the book conservators discussion group. A stimulating and fruitful *Paper Conservation Catalog* revisions session on lining techniques took place this year during the BPG sessions; and during the panel on deacidification, a deacidification discussion group was suggested for next year. These discussion groups have been very successful and we would like to explore the possibility of adding this type of activity to our Specialty Group sessions as a regular feature of our program. Key persons are needed to serve as coordinators of these sessions, if the membership supports this direction. With the variety of interests included in our membership and the time available during the meeting, it is quite possible that these discussion group sessions would need to be concurrent to some extent. We invite your reactions to these ideas.

Please send your suggestions and abstracts by **October 1, 1991** for the BPG session in Buffalo to: Carol Turchan [redacted] x 273.—Robert Espinosa, Chair.

CIPP

CONSERVATORS IN PRIVATE PRACTICE

ALBUQUERQUE MEETING: This year's CIPP program, "The Business Anatomy of Private Practice," covered insurance, legal support, setting up a lab, determining overhead, and making the changes from an institution to a private practice and from a solo to a group practice. The talks were followed by a session devoted to the problems and methods of forming accurate estimates. Several handouts were also available covering topics such as business licenses, financing, accounting and payroll services, and business organizations. The well attended programs were enthusiastically received by the CIPP membership who welcomed the wealth of practical information and instruction. An open forum, held the following evening and lasting for better than two hours, was largely a continuation of the topics introduced during the CIPP Specialty Group program. The program deserves credit for attracting several new CIPP members.

Special thanks to Scott Haskins for the many hours which he put into the planning and organization of such a complete and worthwhile program. Thanks go to the speakers: Barbara Beardsley, Martin Burke, Tom Edmondson, Margaret Geiss-Mooney, Scott Haskins, Harold Mailand, Holly Maxson, Christine Smith, Marilyn Weidner, and Lynn Wicks. Thanks also go to Jose Orraca for suggesting the topic in the first place.

CIPP BUSINESS MEETING: The meeting, with more than 126 persons present, was called to order by Mary Lou White, chair. The minutes of the Richmond business meeting and the treasurer's report were presented and accepted. The new CIPP officers were announced. The 1991-92 Nominating Committee was then elected by ballot. The results of the elections were announced in the July *Newsletter*.

Four proposals, intended to streamline the nomination and election process, were made by the outgoing Nominating Committee: 1) provide a directory of CIPP members and their areas of specialty. This would be both a service to all members as well as a useful tool for the Nominating Committee, which must select nominees according to the

Ethics and Standards Committee Supplement Number 1

The Continued Dialogue

The Ethics and Standards Committee has prepared this Newsletter Supplement to provide a background for forthcoming articles on specific aspects of the AIC Code of Ethics and Standards of Practice. The following information has been gleaned from material collected and studied by the committee. The members of the committee believe that it is essential for every AIC member to have access to this information, in preparation for participation in the discussions to be held.

The committee has made a strenuous effort to examine the AIC Code of Ethics and Standards of Practice (COESOP) from many perspectives. The historical reasons for structure and content have been reviewed. The ethical codes of other organizations, both conservation and non-conservation, have been studied. Comments from individuals and AIC specialty groups have been organized. The COESOP has been made more accessible by the preparation of an index. A bibliography of the sources consulted by the committee has been prepared. All of the foregoing information is included in this supplement.

We urge each of you to read the following articles and to respond to the questions that are provided at the end of several of the articles and most importantly, the end of the supplement. Your concerns and your thoughts on these matters are of vital interest and importance to the committee. Not only will each response add greater credibility to our study, but the preparation of responses will help individual AIC members clarify their own thoughts on these important matters.

The committee plans to report on the opinions and attitudes that are expressed by the membership in coming issues of the Newsletter. The information that is gathered will also provide the foundation for the Issues Session of the 1992 AIC annual meeting in Buffalo.

Ethics and Standards Committee:

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

The Charge To The Committee

In the fall of 1990, the Ethics and Standards Committee was charged by the Board to carefully study the current *Code of Ethics and Standards of Practice*. In doing so, the committee was asked to:

1. Identify the roles that this document plays in the work of the membership.
2. Identify how collectors, curators, and other non-conservators view and utilize the document.
3. Analyze the *Code and Standards* with respect to omissions, redundancies, contradictions, unrealistic expectations, and inappropriate content. In addition, it was assumed that comparisons would be made with parallel documents from other conservation (and non-conservation) organizations.

See "OPENING DIALOGUE: ETHICS AND STANDARDS COMMITTEE," AIC Newsletter May 1991, 16(3):1.

The Coming Year

Upcoming Ethics and Standards supplements to the AIC Newsletter will address the current *Code of Ethics and Standards of Practice* as it applies to the four areas of concern listed and described below:

Professional Obligation: (November 1991) includes issues such as: appraisals; art dealing; conflict of interest; client confidentiality versus public access to records; the conservators' obligation to artistic works, to the profession, to colleagues, to students, and to the public. Should safety procedures be part of the *Code of Ethics and Standards of Practice*? What role should education play in the *Code*?

Treatment Practices (January 1992) possible issues include: compensation ethics—aesthetic versus physical integrity; the rigidity of the single standard treatment. Should preventive treatment be included in the *Code*? The appropriateness of the report requirements listed in the *Standards* to the needs of mass treatments, emergency treatments, private practitioners, etc. How might the principle of reversibility be better defined? Should guaranties or warranties be written into reports? Should there be stricter require-

ments for analytical reports than for treatment reports?

Documentation (March 1992) issues may include: how specific should the *Code* be in defining requirements for records such as photography, examination, analysis and treatment? Can a single code address the documentation needs of private conservation, mass treatment reports, and institutional needs?

Business Practices (May 1992) will review advertising practices, contracts, fees and insurance. (During the 1991 annual business meeting the AIC Bylaws were amended so that both PA's and Fellows may use the name of AIC on letterheads. Now the *Code* must be changed to reflect the amendment and thereby avoid conflict).

Each supplement will conclude with a series of specific questions to which the membership will be asked to respond. In the meantime we encourage all members to prepare for the year ahead by carefully reading our current *Code of Ethics and Standards of Practice* identifying problematic, contradictory, redundant, inappropriate and/or unrealistic sections.

A Brief History

1950 The International Institute of Conservation (IIC) was founded "to provide a permanent organization to coordinate and improve the knowledge, methods and working standards needed to protect and preserve precious materials of all kinds. . .[and] to provide information on research into all processes connected with conservation of objects through publications and conferences." Regional groups were formed within the structure of the international parent organization to foster cohesion among local groups and "to consider problems and conditions peculiar to the field of conservation in a limited geographical area."

1958 Twenty-five members of IIC met in Charleston, S.C. to consider the formation of an American group of IIC.

1959 The IIC-American Group elected officers and discussed, revised and approved by-laws.

1960 At the first regular meeting of the IIC-AG, a committee was appointed to explore professional standards and training. This committee subsequently produced the *Murray Pease Report* and the *Code of Ethics for Art Conservators*.

1963 At the fourth annual meeting the *Murray Pease Report*, entitled *Standard of Practice and Professional Relationships for Conservators*, was adopted.

1968 At the annual business meeting, the IIC-AG adopted a *Code of Ethics for Art Conservators* which had been prepared by the Professional Relations Committee. At that time it was also voted that the *Code of Ethics* be published in a booklet together with the *Murray Pease Report*, the Bylaws of IIC, and the Bylaws of IIC-AG.

1972 The IIC-AG became the American Institute of Conservation (AIC).

1977 In light of changes in the profession over the previous decade, the original *Code of Ethics and Standards of Practice* was reviewed by the AIC Committee on Ethics and Standards under the chairmanship of Elisabeth C.G. Packard. The committee was charged with the responsibility of updating the documents. Training facilities and regional centers had opened, federal and other funding agencies had in-

creased their involvement with the AIC, and the number of conservators had greatly increased since the original documents were accepted. The committee was not asked to rewrite the documents, since accreditation of conservators was being discussed and it was anticipated that rewriting would be necessary as soon as accreditation of conservators was achieved. The proposed revisions combined the documents, retaining their original formats but placing the *Code of Ethics* as Part One, followed by the *Standards of Practice* as Part Two. The combined documents were given the new title, the *AIC Code of Ethics, Standards of Practice and Professional Relationships*. A brief introduction was added. Wording was modified to include a wider range of specialties that had not been previously considered (color field paintings, books and archives, and ethnographic materials.) "Work of art" was replaced with "historic and artistic works."

1979 The revised version of the *AIC Code of Ethics, Standards of Practice and Professional Relationships* was adopted by the membership.

1984 Certification discussions had been suspended and specialty groups were called upon to provide recommendations for changes in the *Code of Ethics and Standards of Practice* that would reflect concerns of their memberships, with the "implicit intention to amend the language to embrace work of all specialties."

1986 A panel discussion was held at the annual meeting in Chicago to discuss the opinions of the specialty groups as concerned reversibility, documentation standards (especially mass techniques), procedures for advertising, and mechanics for written approvals. This session was tape recorded. After the annual meeting, the Ethics and Standards Committee was requested by the AIC Board to gather and review the recommendations and prepare a report.

1988 The Ethics and Standards Committee met in New Orleans at the annual meeting and reviewed a document that incorporated specialty group views. New project goals were determined. The standards were to be kept general, with the understanding that each specialty group would be requested to create its own set of recommendations that could be changed easily (subject to committee and board review.) The *Code* and *Standards* were to be made more positive. Language that

concerned good business practice was to be eliminated. In addition, the elimination of redundant text in matters of law or civic code, such as health and safety, was requested.

The first call to draft a revised version of the document was made in August, 1988. In December the Ethics and Standards Committee was requested to present a revision at the Cincinnati meeting of June, 1989. A document was received by the Board and rejected. The committee was directed to return to the original format of the document while creating language changes to make the *Code* more inclusive, removing gender references, creating a positive tone, and separating the redundancies of the two-part document by differentiating between statements of ethical principle (*Code*) and statements of acceptable practice (*Standards*). Rather than completing these revisions by June, the committee was asked to prepare an issues session presentation to review with the membership (1) the background on input-collection, (2) the changes identified thus far, (3) a comparison to parallel documents, and (4) the case for a change in format, if that was the committee's recommendation.

1989 At the Cincinnati meeting the revisions were presented to the membership generating both verbal and written comment. However, the audience demonstrated no clear consensus except to agree that changes as sweeping as the ones illustrated in the handout for the *Code* could not be evaluated without the suggested revisions to the text for the *Standards*. In July of 1989 a new working draft was created, followed by a second draft in October, and a third draft in January 1990. Each draft was submitted to the Board, which was anxious to have a final draft ready to present to the membership at the annual meeting, held in Richmond.

1990 In Richmond it became apparent to the membership at large that the entire project required further review. The Board accepted the resignations of the entire Ethics and Standards Committee. A task force assigned to study the situation and recommend further steps met in July 1990 to review the status of AIC Board efforts to produce a revision of the *Code of Ethics and Standards of Practice*. A new Ethics and Standards Committee was appointed in October 1990.

A Further Discussion

The AIC *Code of Ethics and Standards of Practice* holds a special place in the development of the conservation profession. As the first formal code of ethics in the field of conservation, it guided the early generations of practitioners. Over the years, it has also served as a foundation for the development of codes written by other national organizations.

Scrutiny of the ethical codes written by some of these conservation organizations will reveal the extent of their debts to the AIC documents. Comparisons demonstrate how the evolution of the profession has helped to shape the later codes. Codes more recently drafted reflect a refinement achieved by adapting, changing and adding material not anticipated by the authors of the first drafts of the AIC documents.

The AIC *Code of Ethics and Standards of Practice* was written by a small group of dedicated individuals over a period of several years (see "A Brief History"), developing directly from the *Murray Pease Report*. The Pease report, in its entirety, became the foundation for the *Standards of Practice*. The *Code of Ethics* was in large part a restatement of the *Standards of Practice*. The original *Murray Pease Report*, published in *Studies in Conservation*, Vol. 9, No. 4, August 1964, pp.116-21, was also published separately in a 1968 IIC-AG booklet.

With the introduction of the *Murray Pease Report*, the IIC-AG became the first group of conservators in any country to formulate its standards of practice in an explicit document. The authors anticipated adding further procedures from time to time, in order to maintain a flexible reference.

From the beginning, the *Murray Pease Report* had a specific purpose in the minds of its authors. "These are objective procedural requirements for the proper conduct of professional work by members of IIC-AG. The purpose is not to create a handbook nor define the basic moral obligations that apply to most professional activities, but to list and describe actual steps that should normally be taken under the appropriate circumstances. . . In adopting this statement of standards of practice and professional relationships, the IIC-AG appreciates that all details enumerated in each procedure may not be required in every case. The primary purpose of the

document is to provide accepted criteria against which a specific procedure or operation can be measured when a question as to its adequacy has been raised." This approach was reasonable when the group of conservators was small, generally known to each other, and in large measure consisted of paintings conservators.

By 1966 the *Murray Pease Report* had officially become the *Standard of Practice and Professional Relationships for Conservators*. A separate and distinct *Code of Ethics* had also been approved by the IIC-AG. However, rapid changes in the profession during the next decade mandated revisions of both documents. New areas of specialties were developing, as were new working and training situations outside the museum environment. The question of accreditation of conservators was a major issue of concern.

As early as 1979, the committee that was studying the *Code and Standards* had recognized many of the issues that still provoke lively arguments. The Minutes of the Ethics and Standards Committee of January 8, 1979, record discussions about the repetition of sections, archaic wording and old fashioned structure, problems of length and the need for a summary or appendix for non-conservators, the relationship of the *Code* to the *Standards*, whether these documents should be more or less explicit, and the need for greater flexibility of language.

This discussion has continued and will remain a matter of concern until the membership reaches a consensus on the overarching issues such as:

- For whom is this document written?
- What is the purpose of this document?
- Should it be "aspirational" (something to aspire to, rather than to be inspired by)?
- Should it be enforceable?
- Should it establish minimal standards?
- Should it regulate work or business practice?
- Should it address methods of treatment and/or personal attitudes?
- Can or should distinctions be made between specialties and/or types of employment (private versus institutional)?
- What final form should the document assume?

From The Westminster Dictionary of Christian Ethics:

"One of the primary identifying marks of a profession is its commitment to write its own code and enforce it upon its members. . . . [Codes of Ethics] generally commit the professional to the welfare of the client, pledge confidentiality, and commit members of the group to preserve and increase knowledge in the professional field."

The concept of a profession: "First, the value placed upon systematic knowledge and the intellect: knowing. Second, the value placed upon technical skill and capacity: doing. And third, the value placed upon putting this conjoint knowledge and skill to work in the service of others: helping."

"A professional person is committed to maintaining standards. These are partly standards of competence . . . also . . . of 'professional integrity'."

"A professional code [is] designed to promote the kind of relationships within which a required service can best be carried out. . . concerned not only with relations with clients, colleagues, and members of the public, but also with maintaining the public image of the profession."

DEFINITIONS

These terms are used in the following discussion. The definitions and connotations of the words below (from Webster's Seventh Collegiate Dictionary) are presented here for quick reference. The reader should take care to clearly distinguish the meanings of these closely related and often confusing terms.

Canon. An accepted principle or rule; a criterion or standard of judgement; a body of principles, rules, standards, or norms.

Code. A systematic statement of a body of law esp. one given statutory force; a system of principles or rules.

Commentary. A systematic series of explanations or interpretations of a writing.

Provided for some of the Rules of Conduct, a commentary is meant to clarify or elaborate the intent of the rule. The

commentary is not part of the *Code* but is provided for assistance to those seeking to conform their conduct to the *Code* and those charged with its enforcement.

Ethic. a) A set of moral principles or values; b) a theory or system of moral values; c) pl but sing or pl in constr: the principles or conduct governing an individual or a group.

Ethical. a) Of or relating to ethics. b) conforming to accepted esp. professional standards of conduct.

Ethical Standard or Ethical Consideration. Specific goals toward which one should aspire in professional performance and behavior, aspirational in character and representative of the objectives toward which every member of the profession should strive. (They constitute a body of principles upon which [one] can rely for guidance in many specific situations.)

Hierarchical. Of or relating to a hierarchy. **Hierarchy.** Arrangement into a graded series.

Rules of Conduct or Disciplinary Rules. "Unlike Ethical Considerations [they] are mandatory in character. [They] state the minimum level of conduct below which [one is] . . . subject to disciplinary action." (**Rule.** A prescribed guide for conduct or action. **Conduct.** A mode or standard of personal behavior esp. as based on moral principles. **Disciplinary.** Designed to correct or punish breaches of discipline.)

Standard. Something established by authority, custom, or general consent as a model or example. Syn. STANDARD, CRITERION, GAUGE, YARDSTICK, TOUCHSTONE. [Two interesting and contradictory connotations are provided by the *Concise Oxford Dictionary*: a) Degree of excellence etc. required for a particular purpose, and b) average quality; ordinary procedure, or quality or design or product, without added or novel features.]

Observations on the Structure of our Code of Ethics and Standards of Practice

One of the present fact-finding activities of the Ethics and Standards Committee has been an in-depth comparative study of codes of ethics of professions outside the field of conservation. A wide variety of professional organizations were contacted and codes of ethics from the following groups were found to be particularly useful: The American Bar Association; American Dental Association; The American Institute of Architects; American Institute of Graphic Arts; and the American Society of Appraisers. These codes were examined carefully with respect to content and structure.

Among the most striking observations drawn from this review is that none of the other documents have the bipartite structure that characterizes the AIC's *Code of Ethics and Standards of Practice* (COE/SOP). Instead of separating ethical principles from related suggested standards for practice, each, in one fashion or another, groups suggestions for, or discussions of specific ethical practices along with the discussion and statement of the

relevant ethical principle. Because of this, these codes avoid the redundancies, ambiguities, and organizational problems of our COE/SOP. This is an extremely important observation because the committee's review of past commentary from within and without the AIC clearly indicates that much of the difficulty in practical use and application of the AIC's COE/SOP, stems from the bipartite structure.

The committee also noted in their review that all of these other codes contain carefully worded introductory sections which precisely define the purpose of the document and as well make very clear the distinction between statements of ethical principle and statements describing suggested ethical practice. In the AIC document, these important distinctions and definitions remain somewhat ambiguous. For example, in its Preamble, the *Code of Ethics* defines itself as a document which "expresses principles and practices which will guide the conservator in the ethical practice of his profession." The Preamble to the *Standards of Practice* is somewhat less ambiguous ("the following standards and procedures are approved by AIC as detailed guidelines to professional practice"), but the Preamble never defines "guideline" with precision.

It is clear that the drafting of an introduction which defines precisely the function of the entire document and which clarifies the distinctions between the ethics and standards should be included in any future modifications of the AIC COE/SOP.

Structural Alternatives

In terms of structure, the codes from these other professional groups fell into two basic forms.

1. Hierarchical

The codes of The Bar Association and the American Institute of Architects, for example, have structures which present each ethical principle and all corresponding standards of practice in a precise three (or four)-tiered hierarchical structure, each part having a clearly defined function:

a. **Canon:** "Statement of axiomatic norms," "general concepts from which the Ethical Considerations and the Disciplinary Rules are derived," "broad principles of conduct." (The lawyers have nine canons, the architects five.)

b. **Ethical Standard** (architects) or **Ethical Consideration** (lawyers): "More specific goals toward which [one] should aspire in professional performance and behavior;" they are "aspirational in character

and represent the objectives toward which every member of the profession should strive." "They constitute a body of principles upon which [one] can rely for guidance in many specific situations."

c. *Rules of Conduct* (architects) or *Disciplinary Rules* (lawyers): "Unlike Ethical Considerations are mandatory in character. [They] state the minimum level of conduct below which [one is]... subject to disciplinary action."

d. *Commentary* (a fourth tier is included by the architects): Provided for some of the Rules of Conduct, a "commentary is meant to clarify or elaborate the intent of the rule. The commentary is not part of the *Code* . . . but will assist those seeking to conform their conduct to the *Code* and those charged with its enforcement."

As an exercise, the committee reworked a small part of our COE/SOP into hierarchical form using portions of the present text without any editorial modifications, and produced the following example:

Canon:

Obligations to Training and Professional Knowledge. The conservator has the obligation to share his knowledge and expertise with his colleagues and with serious students [COE-IV.A]

Ethical Standards:

E.S. 1: Contributions to the Profession's body of Knowledge. The conservator 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 technique of examination and treatment which may be of benefit to the profession. [COE-IV.A]

E.S. 2: Full Disclosure. The originator of a novel method of treatment or a new material should make a 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. [COE-IV.A]

E.S. 3: Trainees and Interns. The conservator, private or institutional, has the 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. [COE-IV. B]

In addition to the clarity of organization and the unambiguous statement of each ethical principle and its related practices, the hierarchical format offers two other advantages that may be of particular value to us:

(1) It lends itself easily to the clear presentation of any variations in the interpretation of standard practice as might be required by the needs of our different areas of specialization (e.g. as *Commentaries*). Because this would diminish the need for individual interpretation, the code might thus provide greater assistance to the individual conservator in determining the best course of action.

(2) Using the *Rule of Conduct* or *Disciplinary Rule* tier, it offers a means of presenting any specific practices we feel are so important that non-compliance would provide grounds for some disciplinary measures.

Of course, restructuring the AIC *Code* into a hierarchical format demands a very clear definition of each tier; these definitions may be very close to those of the architects and the lawyers, or may vary depending on our particular needs.

2. Topical

The codes of the American Institute of Graphic Arts (graphic designers) and of the American Society of Appraisers also group "ethic" and relevant suggested practices together. They are structured, however, more by topic than by broad principle. For example, the code of the American Society of Appraisers is broken into eight main topics:

1. Introduction
2. Objectives of Appraisal Work
3. Appraiser's Primary Duty and Responsibility
4. Appraiser's Obligation to his Client
5. Appraiser's Obligations to other Appraisers and to the Society
6. Appraisal Methods and Practices
7. Unethical and Unprofessional Appraisal Practices
8. Appraisal Reports

Under each main topic, all relevant suggested practices are described, often with some explanation of the ethical rationale behind the recommendation.

This topical approach to restructuring should require less reworking of the present AIC *Code* than the hierarchical because the COE and SOP are already arranged topically. (The main topics follow the Roman numerals.) In essence, it would require the grouping of related statements in the COE and SOP together under a specific topic, and elimination of redundancies. Modifications of the present topical breakdown may of course be required; this would include the elimination of some topics and/or the inclusion of others. Topical

restructuring, however, may not fully serve to clarify sufficiently distinctions between statement of ethical principle and statements describing suggested ethical practices.

Observations

The Ethics and Standards Committee began its study by comparing the hierarchical and bipartite structures used in codes of ethics and standards of practice of professional organizations in and outside the field of conservation. During the review, the committee has recognized the importance of structure not only as a vehicle, but also as a method of reinforcing and emphasizing certain points. (The committee noted that the bipartite structure seems rather unique to conservation; not surprisingly, as many of the other conservation codes are based on the AIC *Code*.)

With respect to the hierarchical approach, it is important to note that the committee found the task of creating the example given above to be a very difficult undertaking. This is because the AIC COE/SOP contains very few statements that can function in their present form as actual *canons*. Thus, adapting our code into a strict hierarchical form would require the creation of statements of *canon*, some adapted from present statements and others created to define the spirit of the present COE/SOP.

Perhaps a combination of the topical and hierarchical approaches might fit our needs more naturally, that is, using a 3 or 4 tier structure, topically arranged, but with statements of ethical *Canons* only in those sections where appropriate and useful.

It is a consensus of the committee that the potential advantages offered by alternative structures should be explored in future discussions. Two possibilities that appear to have great potential value are possible modifications of the forms presented above or a combination of the two.

In addition, the committee felt that:

(1) As noted above, whatever final form the COE/SOP takes, it is essential that it is prefaced with an introduction that clarifies the distinction between principles and practices and that clearly defines the function of the document and its parts. A table of contents, or a subject index, would also be of great benefit.

(2) The role of specialty groups in any revisions of the COE/SOP must be decided, especially in regard to the presentation of variations in any specific practices presented. If it is felt that the presentations of such variations are important to any COE/SOP revisions, as brought out above, the committee felt that restructuring would very likely facilitate the inclusion of such material.

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(William May, "Code, Covenant, Contract, or Philanthropy," *The Hastings Center Report*.)

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If you are aware of other material that is pertinent, please send a reference to the committee.

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"A code shapes human behavior in a fashion somewhat similar to habits and rules."
 (William May, "Code, Covenant, Contract, or Philanthropy," *The Hastings Center Report*.)

To The Membership

The AIC Ethics and Standards Committee welcomes your response to the material presented in this AIC *Newsletter—Ethics & Standards Supplement*. We would be happy to receive any general comments you may have on the issues presented above, but we also have some specific questions that focus on the subject of restructuring our COE/SOP.

You need not feel obligated to answer all the questions, nor need you feel obligated to identify yourself although it would

be very helpful to the committee if you were to include your name so that we would be able to reach you for further discussion of any points you might raise.

You may either photocopy this page of the *Newsletter* and fill in your responses, or answer the questions on another sheet. Please send your responses by **September 20** to:

Debbie Hess Norris, Chair,
AIC Ethics and Standards Committee,
106 Danforth Place,
Wilmington, DE 19810

Name (optional) _____

1. Do you feel that restructuring or reformatting of the present AIC COE/SOP would be beneficial? If not, why?

2. If you feel reformatting is desirable, what type of structure do you feel would best serve our needs—hierarchical, topical, combination, other (please describe)?

3. Do you feel that it would be helpful to you if the *Code* were to include (for example, as Commentaries) presentations of the variations in interpretation of recommended practices that might be required by our different areas of specialization?

4. Do you know of other professional organizations that have codes of ethics that you feel might be of interest to the committee? (See "Codes of Ethics—others" list in the bibliography section above for the organizations to which the committee has already written.)

5. Other comments as appropriate:

requirements of the Bylaws; 2) permit publication of the initial list of nominees in the AIC Newsletter without biographies. This would save CIPP money and committee members' time; 3) elect the members of the Nominating Committee (which are currently elected at the meeting) by mail-in ballot along with the other officers; 4) designate the current chair to inform all new officers of election to office. There is currently no provision for notification of new officers.

An additional proposal, made from the floor, suggested that the vice-chair be automatically promoted to the position of chair after a suitable time frame. The intention of this system of promotion would be to help to insure continuity on the Board and to provide the new chair with an understanding of the job.

Nominating Committee proposals 2, 3, and 4 and the proposal from the floor, if adopted, would require changes in the *Rules of Order*. The Board invites comments or additions to these suggestions. The next scheduled meeting of the Board is September 13, 1991.

As for CIPP publications, it was concluded that our group could not devote the immense number of hours required to produce a publication equivalent to that put out by the Book and Paper Group. The content of our handbook will be based upon information presented at our annual program sessions. Volunteers interested in working on the handbook should contact Scott Haskins.

The proposed conservator's exchange program was described by Mary Lou White. The exchange program would provide a central clearinghouse for conservators interested in learning new techniques from other conservators and of those conservators willing to provide such instruction. It was suggested that such sessions might fall into the category of mini-workshops and that funding from FAIC might be sought.

Lisa Mibach announced that members of the AIC Ethics and Standards Committee were available to discuss related issues with interested CIPP members. She also urged that CIPP members attend the AIC general session when Debbie Hess Norris was to speak on this topic of great importance to our members.

SECOND CALL FOR PAPERS: Members are encouraged to submit ideas, suggestions, and abstracts for presentation at the 1992 CIPP Specialty Group session. We need your feedback to give you a program which fulfills your needs and expectations. The deadline for receipt of submissions is **October 1, 1991**. Contact: William Minter [redacted] or Scott Haskins [redacted].

RESULTS OF QUESTIONNAIRE: By popular request here are highlights of the results of a questionnaire that was sent to all members of Conservators in Private Practice (CIPP) in January 1991. Twenty-five percent of the 389 person membership participated.

Some of the interesting statistics are as follows: Forty-three percent of the conservators do not charge for their time and expertise when they do the majority of the evaluations. However, 78 percent of the conservators include a written report with an initial evaluation. In addition to the more simple evaluation, 54 percent do an initial examination which include tests and 28 percent of these people do not ask for a fee. These statistics show that a large percentage of conservators will evaluate potential projects, perform tests or analysis, write up a report and not charge for it. Forty-five percent of the respondents spend between 25–55 percent of their time for which they do not or cannot bill (and therefore are not producing income). An additional 11 percent spend over 60 percent of their time not getting compensated. Eighty percent of the conservators responding believe that they are making between 45 percent and 75 percent profit! CIPP members will receive a copy of the complete results of the questionnaire. Others may send a self-addressed stamped envelope to: Dinnie Whitson, [redacted], Great Falls, VA 22066.

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.

Objects



ALBUQUERQUE MEETING: This year's annual meeting of the Objects Specialty Group was extremely well attended. We had a very full schedule, beginning with papers on environmental and storage issues ranging from research into the effects of volatile materials on works of art to the mitigation of unstable and polluted environments, to several case studies which involved the design of exhibitions and cases. Congratulations to the speakers on their excellent contributions.

At 3:30 p.m. we divided into three smaller discussion groups—archaeological/ethnographic and functional historic objects; outdoor sculpture; decorative arts and sculpture. Participants gave very informal presentations followed by questions and discussion. Archaeological/ethnographic and functional/historic objects encompassed a diverse group of subjects, including numerous uses for teflon tape; the protection of archaeological sites; mounting systems; and innovative techniques for stabilizing relative humidity. Decorative arts topics included the use of tanning lamps for bleaching organic stains in porcelain; large stone consolidation projects; Italian majolica; electrotypes; mold growth on ceramics; and other fascinating topics. Among the outdoor sculpture topics were: wood, the maintenance of fountains and sculpture in fountains, and health issues. The discussion groups went on for more than an extra hour, and into the new "happy hour" initiated this year. Although some problems need to be worked out, the discussion group format was enthusiastically received by everyone who cared to comment, and will be continued in future meetings. Sincere thanks and appreciation to those who contributed, and particularly to the group secretaries, who did a spectacular job of maintaining order.

BUSINESS MEETING: Dale Kronkright was elected program chair for 1991–92, and Steve Koob was appointed coordinator of the update session. We voted to spend \$50 to have our logo redesigned, to produce postprints of the 1991 meeting, to support student attendance at next year's meeting through FAIC, and not to arrange to have our proceedings videotaped next year. A brief summary of the meeting of the Internal Advisory Committee to AIC was given; details will follow.

To those of you who responded, thanks for your feedback on this year's annual meeting. My sincere apologies to the one participant who did not have an opportunity to speak. Please continue to send ideas and suggestions to Dale or me. Your comments are most welcome!

POSTPRINTS: The Objects group will be producing postprints of the proceedings of our annual meeting for the first time this year, so that members not able to attend the meeting will have a record of the proceedings. These are intended as an informal document, and do not constitute prior publication of research. We are encouraged to publish papers given in the Specialty Group sessions in JAIC or other scholarly publications. This year's postprints will include both formal papers and a report of small group discussions. Please get your papers to Pam Hatchfield as soon as humanly possible. If you presented a paper or headed a discussion group and have not received a mailing from me about the postprints, please let me know. Many thanks to those of you who have already sent in your contributions.

It seems early to begin thinking about our next annual meeting in Buffalo, but preparations are already underway. An excellent pre-session on outdoor sculpture is being planned to discuss the design and management of maintenance programs. In conjunction with the pre-session, we are scheduling a half-day joint session with the Architecture group and hope to gather treatment-oriented papers on outdoor sculpture and architecture of interest to objects and architecture specialists to complement the pre-session.

The rest of our day will include small group discussions and perhaps some formal papers or an open forum. The small groups might discuss particular materials such as stone, metals, and wood, or perhaps special topics. Please let us know what you would like.

SECOND CALL FOR PAPERS: We are soliciting papers on the treatment of outdoor sculpture and architecture for the joint session with the Architecture Specialty Group. Please send abstracts (about 250 words) by October 1, 1991 to: Pam Hatchfield, Dale Kronkright [redacted]; or Shelley Sass, [redacted]. Please also submit topics, suggestions, and contributions for small group discussion or open forum discussion.

UPDATE SESSION: The Objects group will be providing an update on recent developments in our diverse field at the 1992 Buffalo meeting. We might structure the update around several different areas of current interest in objects conservation of interest to other Specialty Groups, such as: exhibition and storage; recent developments in treatment, developments in the analysis of materials. This session might take the form of a series of reviews or summaries, or might highlight longer presentations on only a few subjects. If you would like to help develop the update program, contact: Steve Koob or Pam Hatchfield. Send abstracts or suggestions to: Steve Koob at Freer/Sackler Galleries, Smithsonian Institution, Washington, D.C. 20560.

CONSERVATION SCIENCE QUESTIONNAIRE: We will be asked to participate in a questionnaire on current research needs in the field of objects conservation. Please plan on active participation when you receive your questionnaire, and make certain to return it by the deadline; this is a golden opportunity to have your needs addressed.

UPCOMING MAILING: In addition to sending you the Conservation Science Task Force questionnaire, the mailing will have two issues to vote on: 1) Whether to hold elections by mail in order to allow the entire Objects group membership to vote for officers; 2) Whether the postprints should be a benefit of membership or available for purchase? Details will be sent to you in the upcoming mailing.

FAIC DONATION: Last year, FAIC received many more applications from students for travel than it could fund. At the annual meeting, we voted to donate enough money to FAIC (not to exceed \$1,000) to send one student specializing in objects to next year's meeting in Buffalo. Please do not hesitate to "Adopt-a-Student" through FAIC if your laboratory or studio can do so.

BECOME A PROFESSIONAL ASSOCIATE OR A FELLOW OF AIC: Your full participation in AIC is needed to make the organization what you want. Please apply for the membership category for which you are eligible and VOTE! It has never been easier to apply.

Please send your thoughts and suggestions to us; we value your input.—Pam Hatchfield, Chair.

Paintings



The Albuquerque meeting was particularly interesting for paintings conservators this year with three different sessions devoted to paintings conservation. We began with the first Paintings/Textiles joint session. The program, which was put together by Deborah Bede and Jay

Krueger, presented a variety of treatments in which paintings and textiles overlapped and which covered objects ranging from eighteenth-century Indian pechavai to twentieth-century color field paintings. The talks were of great interest and energetic discussions followed each presentation. The Paintings update session was on Friday and on Saturday, we held the regular Paintings Specialty Group session. The talks were of a very high quality at all of these meetings and those professionals who took so much of their time to share their work with all of us are to be applauded. As we have done for the last three years, the

papers from the paintings session will be published in our *Annual*, and this year members of the Paintings Specialty Group will also receive separate postprints of the Paintings/Textiles session. The business meeting was brief, but there was time to elect Chris Stavroudis, vice chair, and Camilla Van Vooren to the newly created position of secretary/treasurer. Chris has a private conservation studio in Los Angeles, and Camilla moves from the Getty to the Western Center for Conservation of Fine Art in Denver this fall. Congratulations to both.

The Paintings Specialty Group will become involved in a number of new activities this year, foremost will be working with the AIC Task Force on Conservation Science. This group, chaired by Eric Hansen, is organizing a detailed list of research priorities in conservation to be assessed by practicing conservators. They began this project last year with the Book and Paper group and are now moving on to all the other Specialty Groups. You will soon be receiving a questionnaire asking you to outline your most pressing questions regarding your work. Please take time to consider this seriously and respond to the questionnaire. This is our chance to make our needs known to those most able to help us, either by direct research or by leading us to other professionals who may have answers to our questions. Jill Whitten will be chairing our liaison committee and anyone wishing to work more directly on the project should contact her.

The AIC Board has requested that the Specialty Groups help to fund student travel to the AIC meetings. Paintings has pledged \$1,000. The Board is also encouraging individual contributions or "adoptions" of students. They would like to see this link go beyond simply paying someone's way—to foster mentoring within our field. The students in programs now are our future colleagues and it benefits all of us to offer encouragement and support to them.

CALL FOR PAPERS: This is the second call for papers for the AIC meeting in Buffalo. There will be no specific theme this year such as cleaning or lining, but rather we are looking for a good mix of papers which will reflect the intelligence, professionalism, and enthusiasm of our field. Papers dealing with specific treatments, art history, ethical concerns and technical research will all be welcome. One need not be a paintings conservator to apply. The excitement generated by the Paintings/Textiles session this year was ample proof that cross-fertilization between Specialty Groups can produce terrific results. So if you know of someone in another specialty who could contribute to our knowledge in treating paintings, please encourage them to submit an abstract. Send abstracts to me by **October 1, 1991**.—Christine Daulton, Chair.

Photographic Materials



On behalf of the PMG membership, I would like to express our sincere thanks to Connie McCabe and David Horvath for their exceptional efforts as chair and secretary/treasurer, respectively, over the last two years. Their work is greatly appreciated and, indeed, makes for a hard act to follow. Official recognition is also due Robin Siegel for her fine job as program chair and publications coordinator.

For those of you who attended the 1991 annual meeting, you are aware the PMG presence was restricted solely to a business meeting. Debbie Hess Norris graciously agreed to conduct the meeting with six people in attendance. Issues discussed included: 1) PMG monetary contributions to the George Stout Fund to help cover grant requests to assist students with travel to professional conferences. As the PMG already provides money for students who are presenting papers to attend PMG winter meetings, it was agreed to in principle; 2) the lack of PMG presence at the annual conference during the years in which winter

meetings are held. Many non-PMG members have complained about the fact that the annual meetings are often the only chance they have to deal with conservators of photographic materials. The suggestion was put forward that the PMG plan a half day "update" or "highlights" session during the years that winter meetings are held; and 3) a new logo for the PMG. The decision was made to investigate a new logo for the PMG due to the difficulty in "reading" the present one in small format and to make it more consistent with other Specialty Group logos and the new AIC logo. These are some of the main issues and obviously more discussion is required. PMG members are invited to submit comments to any PMG officer.

CALL FOR PAPERS: As mentioned in the July *Newsletter*, PMG will be holding a full-day session at the 1992 annual meeting in Buffalo. Those wishing to present papers are requested to contact: Gary Albright, program chair, at [REDACTED]. Abstracts are required by **October 1, 1991**. Papers on any aspect of photograph conservation are welcome. A pre- or post-conference day trip to Rochester to visit the Image Permanence Institute and the George Eastman House has been suggested. Anyone interested in the day trip should contact: Greg Hill at [REDACTED].

Volume IV of *Topics in Photographic Preservation* is now available. It includes papers presented at the PMG session during the 1990 annual conference in Richmond and the 1991 winter meeting held in Ottawa, Canada. Copies are available at a cost of \$15, plus postage (\$3 for the first book, \$1 for each additional book), from the AIC office.

Just a reminder to those interested in attending "The Imperfect Image . . . Photographs: Their Past, Present and Future" to be held April 6-10, 1992 in the English Lake District, you should register soon as spaces are limited. Contact: Ian and Angela Moor, [REDACTED], London SE 23, England.—Greg Hill, Chair.

Textiles



Special thanks go to Deborah Bede and Jay Krueger for their hard work as co-chairs of the Paintings/Textiles joint session. This session offered an informative group of papers dealing with problems that can affect a textile or painting that has characteristics of the other medium.

The high quality of papers and the discussion that followed underscored how much information we can gain from other specialties within conservation. Postprints of the papers presented at the joint session will be published; details will appear in a future *Newsletter* column.

Deborah Bede also chaired the Textiles Specialty Group session. Because of the joint session with Paintings, the Specialty Group meeting was only a half day, starting off as usual with the business meeting. Deborah Trupin, secretary of the TSG for 1990-91, recorded the minutes; these will be mailed to all members in the fall. The following are highlights of what transpired at the meeting.

A number of new projects and activities were discussed. The chair announced that the AIC Board will purchase two memberships in the American Society for Testing and Materials (ASTM), one of which would be extended to a TSG member. Members of ASTM are allowed to vote on standards, which would assure that the viewpoint of the TSG membership would be taken into account in the development of any standards having to do with textile conservation. Since the AIC Board requires that the TSG fund the travel and expenses of its designate to ASTM meetings, this will need to be included in the 1992 budget.

Much discussion at the business meeting centered on the TSG's income and whether it was adequate to meet the number of new projects which the group expressed interest in taking on. In addition to participation in ASTM, other projects include publication of the postprints of the Paintings/Textiles joint session, funding the attendance of a stu-

dent at the annual meeting, and participation of the chair in meetings of the AIC internal advisory group. Based on the number of new demands on the TSG budget, members at the business meeting voted to raise members' annual dues to \$20. A request to make this retroactive—in light of the fact that many of the new projects discussed would be part of the 1992 budget—will be sent out to the membership in the fall.

SURVEY ON CONSERVATION RESEARCH PRIORITIES:

During the annual meeting, an open meeting was held of the AIC Task Force on Conservation Science. One of the purposes of this meeting was to announce a project to survey each of the Specialty Groups regarding the type of scientific research that their members would like to see conducted in the future. The task force sees the survey as serving a three-fold objective: 1) to help conservators define and explain to scientists what their research needs actually are; 2) to direct conservation research into the most crucial areas; and 3) to document for funding agencies those areas which require urgent attention and funding.

The TSG will be taking part in this important survey. With the guidance of task force member Eric Hansen, we will be designing a short questionnaire which will be mailed out to the membership. In addition to the questionnaire, a telephone survey may also be conducted of a number of TSG members chosen at random. It is very important that we have a good response to this survey and I encourage each of you to take the time to consider the survey questions very carefully and to respond. More details of this survey will appear in a future *Newsletter* column.

SECOND CALL FOR PAPERS: Abstracts are requested from the membership for the TSG session that will be held in Buffalo in June, 1992. Papers may address any area of textile conservation. The deadline for receipt of an abstract is **October 1, 1991**.

The Textiles Specialty Group will also be presenting an update session in addition to its own Specialty Group meeting. Update papers should focus on new research, and new techniques and applications, and will be delivered to the general AIC membership. The deadline for receipt of abstracts for the update session is also **October 1, 1991**. Abstracts for both the Specialty Group session and the update session should be sent to: Mary Ann Butterfield.—Kathleen Dardes, Secretary.



Architecture

CALL FOR PAPERS: ASG and the Objects Specialty Group are presenting a half day joint session on the treatment of monuments and outdoor sculpture in Buffalo in 1992. Please submit abstracts of 250 words to: Shelley Sass by **October 1**.

Special thanks to Tom Taylor and Bruce Mason (past officers of ASG) for their hard work and dedication to this group. With their help the ASG has developed from a fledgling into a dynamic organization. New officers elected at the Albuquerque meeting are Shelley Sass, chair, and Lorraine Schnabel, secretary/treasurer. All comments, suggestions, and/or questions are welcome.

This fall several issues will be addressed which developed from the recent annual meeting. First, we encourage our current members to contact work associates to join ASG. Still fairly young, it is important to promote our growth and participation in order to serve the profession. Second, several committees are being formed to address various concerns. Please volunteer to participate. And third, we look forward to a spectacular Buffalo meeting. We strongly encourage you to submit abstracts for presentation to both the Specialty Group and the general sessions.

In response to the obvious interest in the unique issues of documentation of historic structures and sites, a committee is being formed to create a list of key requirements for presentation at the meeting in Buffalo



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with Frank Matero as chair. Interested participants may contact Professor Matero at the University of Pennsylvania Architectural Conservation Laboratory, (215)898-0086.

The Conservation Task Force has contacted each of the Specialty Groups requesting assistance in their survey of the individual group's needs. A committee is being formed to develop a poll to determine areas of research pertinent to architectural conservation. Volunteers should contact Shelley Sass at [REDACTED]

The ASG session at the meeting in Albuquerque this year was a great success, if comments to the organizer are any indication! We began our full day session with adobe. Mary Hady provided a review of the proceedings of the Adobe 90 meeting, the sixth international meeting of adobe experts held in October of 1990 in Las Cruces, New Mexico. Neville Agnew and Michael Taylor discussed the ongoing work of the Getty Conservation Institute and New Mexico State Monuments at Fort Selden towards the development of conservation methods for adobe. Richard Connerty, speaking for the New Mexico Community Foundation, rounded out the discussion with a paper on the traditional materials and methods of adobe construction. The second set of papers on adobe was concerned with decorative plaster surfaces and their conservation. Anton Rajer presented the work he has been involved in with Carlos Rua in Bolivia on conservation of the murals at the Church at Curahuara de Carangas, and Leslie Rainer gave an overview of some current thinking on the conservation of decorated plasters on earthen architecture.

In the afternoon the topic of discussion was documentation. Paul Baumgarten began by describing new methods of computer documentation; we then moved into a panel discussion of documentation of architectural conservation projects, with Shelley Sass, Benjamin Nistal-Moret, Page Ayers Cowley, and Steven Farnath acting as panelists. The spirited discussion revealed some differences in philosophy which we hope to pursue in our developing commentary on the *Code of Ethics and Standards of Practice*.

We finished our day with two practical papers on cleaning methods. Nick Veloz described a system he developed for removing egg from limestone at the Lincoln Memorial, and Glenn Boornazian discussed the solution to a vexing, large-scale cleaning problem of the masonry walls of the waiting room of Grand Central Terminal in New York.

At the end of the day, Lorraine Schnabel held an informal session on the implications of ASTM standardization of conservation practice. For those of you who are unaware, ASTM is actively working toward the standardization of several conservation practices, including masonry cleaning, masonry consolidation, and paint analysis. The general con-

clusion of the meeting was that we need to become involved as individuals in the standardization process to help guide and direct. Although the AIC board is aware of the need to become more involved with ASTM, because of the diverse interests of AIC members, they do not feel it is appropriate to support one official representative from AIC to ASTM; however, Paul Himmelstein indicated that AIC is willing to pay for a number of individual memberships. If anyone is interested in becoming a member of ASTM (especially in becoming actively involved at the sub-group and committee level where we can do the most good) or would like more information, please call Lorraine Schnabel at [REDACTED]—Shelley Sass, Chair.



Wooden Artifacts

CALL FOR PAPERS: This is the second call for papers to be presented at the AIC annual meeting in Buffalo. Submit abstracts by **October 1, 1991** to Steve Pine.

The Albuquerque meeting was very successful due to a good group of presentations. Those who wish to obtain copies of the

Preprints may do so by contacting the AIC office. Videotapes of the presentations may also be obtained after October 1, 1991 through the AIC office. The detail of the visuals is quite good and worth having. For anyone who does buy the video it will be quite helpful to give the WAG chair feedback so that a decision can be made on whether or not to continue taping in the future.

Some significant changes were instituted during the business meeting which hopefully will make it easier to conduct the functions of the group which we have come to rely on. New mandates were given and projects considered. A nominating committee was formed to alleviate the problem of having a difficult time finding candidates to run for office. Because of a re-alignment of responsibilities of officers, addition of a position of assistant chair, and a shortage of candidates, the election of officers was not held. The Nominating Committee and current chair were charged with developing a slate of candidates and holding an election by mail. By now all of the members of WAG have received their ballots, list of candidates and descriptions of responsibilities of each office. All ballots need be returned as addressed by September 15th. By October 1, the new officers will assume their responsibilities and they will be identified in the November *Newsletter*.

Other business taken up at the meeting is of note. Our account balance at that time was reported as \$12,381.90. It was voted by the membership that \$1,000 be given to the FAIC Stout Fund for the purposes of defraying costs of a student or students specializing in work with wooden artifacts to attend next year's meeting in Buffalo. The usual Stout Fund criteria would be upheld and continuation of the donation each year is intended, but would be reviewed by the group each year for the next meeting.

Don Williams gave a Gilding Symposium Committee update. He read a brief report from Deborah Bigelow that, among other things, states that the publication will be available November 15. The \$5,244 loan to the committee from WAG has been repaid. Dispersement of any profits realized from the sale of the book was discussed. The FAIC will set up a restricted account for WAG use only. Further consideration of how to deal with such funds was acknowledged and deferred until next year's business meeting.

A questionnaire will be forthcoming regarding response from WAG to the interaction we will have with the Conservation Science Task Force. A committee of WAG members will communicate our needs to the task force. Those interested in serving on that committee should contact me.—Steve Pine, Chair.

ANNOUNCEMENTS

AATA Offer to AIC Members

Talks are currently underway between the Getty Conservation Institute and the AIC to offer *Art and Archaeology Technical Abstracts* (AATA) to AIC members at a discounted subscription rate. An announcement in the November *Newsletter* will provide specific information regarding the AIC member price and distribution details.

Funding

Conservation Center Offers Subsidized Preservation Assistance. The Conservation Center for Art and Historic Artifacts in Philadelphia is seeking applications for a Preservation Needs Assessment Program to offer expertise and financial support to small-to-mid-sized local museums, and to other institutions with historic collections. To be considered, non-profit institutions must be located within the counties of Philadelphia, Bucks, Chester, Delaware, Montgomery or Camden, and have an historically significant collection available to the public. The deadline for application is October 15, 1991. Contact: The Conservation Center/Preservation Services Office, 264 South 23rd Street, Philadelphia, PA 19103; (215) 545-0613.

Grants Available for Conservation Assessment Program (CAP). CAP provides funds for one-time awards to support an independent, professional conservation assessment of a museum's collections and environmental conditions, and, where appropriate, historic structures. CAP grants are awarded to eligible institutions on a non-competitive, first-come, first-served basis. The final date for application receipt is December 6, 1991, but interested organizations are advised to request an application by September 30, 1991. Applications will be mailed the second week of October. Contact: National Institute for the Conservation of Cultural Property (NIC), 3299 K Street, N.W., Suite 403, Washington, D.C. 20007; (202) 625-1495; Fax: (202) 625-1485.

Training Programs

Buffalo Training Program Awarded Getty and Mellon Grants. The Getty Grant Program of the J. Paul Getty Trust and the Andrew W. Mellon Foundation have approved endowments totaling \$500,000 to support internships for students in the Art Conservation Department at Buffalo State College. The funds will be used to award fellowships each year to a number of its third year students. Additional funding for the internship program is being sought from the National Endowment for the Humanities. For more information: Patricia E. Smith, State University College at Buffalo, Public Affairs Office, GC515, 1300 Elmwood Ave., Buffalo, NY 14222-1095; (716) 878-4201.

Training Programs Coordinate Internship Scheduling. Three members of the Association of Graduate Training Programs in Conservation (AGTPC)—The Buffalo State College, University of Delaware/Winterthur and New York

University/Institute of Fine Arts—have agreed to cooperate in the scheduling of third- and fourth-year (pre-degree) internships for their students. It is hoped that the following coordinated scheduling will help both the programs and internship hosts simplify the selection process: 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 which 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 the initial contact. For more information contact: Margaret Holben Ellis, Conservation Center of the Institute of Fine Arts, New York University, 14 East 78th Street, New York, NY 10021; (212) 772-5800.

Foundation Dedicated to Sacred Site Preservation

The Sacred Sites International Foundation (SSIF) is a non-sectarian, non-profit organization committed to educating the public about the importance of preserving sacred sites, associated cultures and the environment. For a \$35 annual membership fee, interested individuals receive a subscription to *Site Saver* newsletter, discounts on study trips to sites and advance notice of other events. A subscription to *Site Saver* without a membership is \$25. Contact: SSIF, 1442A Walnut St., #330, Berkeley, CA 94709; (415) 540-0671; ext. 330.

Libraries and Archives

States Urged to Use Permanent Paper. Charles E. Reid, chairman of the U.S. National Commission on Libraries and Information Science, has written to state governors and state librarians urging them to use long-lived, acid-free permanent papers as recommended by Congress in Public Law 101-423 signed by President Bush on October 12, 1990. Several states have already taken the necessary administrative or legislative steps to shift to the use of alkaline papers. All governors, however, were requested to report on state-level progress in this area for a Commission report to the President and the U.S. Congress. For more information contact: Mary Alice Hedge Reszetar, Associate Executive Director, National Commission on Libraries and Information Science, 1111 18th Street N.W., Suite 310, Washington, D.C. 20036; (202) 254-3100.

JAIC Deadline

November 1, 1991 is the next deadline for submitting papers to the *Journal of the American Institute for Conservation*. The *Guidelines for Authors* are available from the AIC office, (202) 232-6636.

Johns Hopkins Begins Mass Deacidification. On Wednesday, May 8, the Eisenhower Library of The Johns Hopkins University signed a contract with Akzo Chemicals, Inc., to begin the treatment of its 2.1 million volumes with diethyl zinc (DEZ) in a vapor deacidification process developed in the 1970s for the Library of Congress. The \$40,000 one-year agreement with Akzo makes Hopkins the first library in the U.S. to sign a contract to begin mass deacidification of its collections. For more information contact: Ellen Stiffler, The John Hopkins University, News and Information Services, 212 Whitehead Hall, Charles and 34th Streets, Baltimore, MD 21218; (301) 338-8325; Fax: (301) 338-5251.

IIC-CG Establishes Committee on Paper Permanence. In recognition of the significance and magnitude of the permanent paper issue, the International Institute for Conservation-Canadian Group (IIC-CG) established the Committee on Paper Permanence in the spring of 1991. The purpose of the committee is to advocate the importance of permanent paper and its role in preventing future problems in paper-based collections. Contact: Holly Simpson, Chair, Committee on Paper Permanence, c/o City of Toronto Archives, City Clerk's Department, 100 Queen Street West, Toronto, Ontario, Canada M5H 2N2; (416) 392-7483; fax: (416) 392-6990.

PEOPLE

Carla Hanin has recently joined the staff at the Archives of Ontario as conservator. She can be reached at: Archives of Ontario, Conservation Unit, 77 Grenville St., Toronto, Ontario, Canada M7A 2R9; (416) 327-1522.

Frank Fabry, former head conservator, Case Western Reserve University Libraries, has accepted the position of conservation officer, National Library of New Zealand. Beginning in November, his new address will be: Department of Conservation, The National Library of New Zealand, Cnr. Molesworth and Aitken Streets, P.O. Box 1467, Wellington, 1 New Zealand.

The Northeast Document Conservation Center in Andover, MA, is pleased to announce the appointment of **James Keneklis, Jr.** as the new assistant director of the Center. He formerly served as associate director of the Fuller Museum of Art, Brockton, MA. Mr. Keneklis replaces **Jean Bishop**, who retired at the end of August after working at the Center since its inception in 1973.

The following AIC members have been elected new fellows of the International Institute for Conservation of Historic and Artistic Works: **Jane K. Hutchins**, a Fellow of AIC and currently AIC treasurer, is in private practice with Tideview Conservation, Sooke, British Colombia; **Katherine Olivier**, a Fellow of AIC, received her training at the Courtauld Institute of Art in London and serves as senior conservator at the Center for Conservation and Technical Studies, Harvard University Art Museums; **Barbara A. Ramsay-Jolicoeur**, currently senior conservator of fine art at the Restoration and Conservation Laboratory of the National Gallery of Canada, is actively

involved in the IIC-Canadian Group; AIC Fellow **Shelley G. Sturman** is head of objects conservation at the National Gallery of Art, Washington, D.C., and is immediate past president of the Washington Conservation Guild.

Gianluigi Colalucci, chief conservator of the Vatican Museums, was awarded an honorary doctorate from New York University (NYU) at commencement ceremonies held this May. Following a citation presented by **Margaret Holben Ellis**, chairman of NYU's Conservation Center, the honorary degree was conferred upon Professor Colalucci in recognition of a lifetime devoted to the conservation of some of the world's greatest art treasures.

The Conservation Center of the Institute of Fine Arts, New York University, announces the following intern appointments for its advanced students: **Peter Bornstein**, paper conservation, The Metropolitan Museum of Art, New York, NY; **Rachel Danzing**, paper conservation, The Library of Congress, Washington, D.C.; **Patricia Griffin**, objects conservation, Conservation Analytical Lab (CAL), Smithsonian Institution, Washington, D.C.; **Marycolette Hruskocy**, paintings conservation, CAL, Smithsonian Institution, Washington, D.C.; **Gwendolyn Jones**, paintings conservation, Rijksmuseum Vincent van Gogh, Amsterdam, The Netherlands; **Denyse Montegut**, textile conservation, Cooper Hewitt Museum and American Museum of Natural History, New York, NY; **Jane Williams**, objects conservation, The Walters Art Gallery, Baltimore, MD. The Center has accepted the following new students for the 1991-92 academic year: **Ann Baldwin**, **Peter Champe**, **Jean Dommermuth**, **John Flotte**, **Molly March**, **Margo McFarland**, and **Isabelle Tokumaru**. **Ana Lucia Pecoraro** from Brazil has been accepted for one year as a special student.

Sara Wolf Green now has a direct line at The Textile Museum—(202)234-2719.

Four individuals served summer conservation internships at CAL. They were **Crystal Dawley**, a master's candidate at the University of Alberta and **Ayesha Ercelawn**, a bachelor's candidate at Smith College, who served with **Mary Ballard** in the Textiles lab; and **Margaret Gleason**, a master's candidate at the Art Conservation Program at the University of Delaware/Winterthur, and **Lisa Thorson**, a master's candidate at the Art Conservation Department, Buffalo State College, who served with **Carol Grissom** and **Harriet (Rae) Beaubien** in the Objects lab.

Membership Renewal

Renewal notices will be mailed in early November. Please call the office if you don't receive your notice. The 1992 AIC membership dues will remain unchanged with the exception of the Textiles Specialty Group whose 1992 dues will be \$20.00.

Associates and PA's	\$85
Fellows	\$100
Institutions	\$130
Students and Retirees	\$30

MATERIALS

Calculated Solutions announces New Lab Partner Plus, a pre-programmed, handheld laboratory computer which simplifies the preparation of chemical solutions by inaugurating calculations at the touch of a button using "plain English" messages to prompt data entry. Contact: Dr. Bill Lynch, [REDACTED] Greenville, SC 29606; [REDACTED].

Raychem Corporation offers an improved cable-based water leak sensing system, the Trace Tek 1000 which is comprised of an electronic alarm module and a four-wire cable, two sensor wires, one signal wire, and one continuity wire embedded in a smooth fluoropolymer carrier. These four wires create two sensing circuits rather than the single two-wire circuit common to other systems. The Trace Tek 1000 system can detect a leak up to 2,000 feet away from the alarm module and pinpoint the location to within one foot. It is self-diagnostic, insuring the user that it is working. Complete system prices begin at \$350. Contact: Raychem Corp., 300 Constitution Drive, Menlo Park, CA 94025; (415)361-3333.

The Mole-Richardson Molescent 4411 ceiling-mounted lighting system, originally designed for use in commercial photo studios and motion picture production, has been installed in the paintings conservation laboratory of the Intermuseum Laboratory. The system contains rotating and easily movable lighting units which are attached to a ceiling track by means of a pantograph permitting precise adjustment of light sources. Each unit contains eight individual color-balanced tubes (colorizer 50 lamps) which simulate natural lighting. The system has low wattage but high intensity (2500 lux at a working distance of two feet). Contact: Jeannine Love, Assistant Director, Intermuseum Conservation Association, Allen Art Building, Oberlin, OH 44074; (216)775-7331.

The Materials column editor welcomes communications about new products, changes in formulation of old standards, changes in manufacturers or distributors, requests for cooperation in testing or evaluation programs and purchasing cooperatives.—Rebecca Rushfield, [REDACTED], Flushing, NY 11367.

Plan to Celebrate in Buffalo!

*The AIC Twentieth
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June 2-7, 1992
Buffalo, New York*



(Call for Papers and Posters on page 6)

FUNDING DEADLINES

September 16, 1991 (next deadline: **Sept. 1992**)

NEA, Care of Collections Conservation.

NEA, Collection Maintenance.

October 1, February 1, 1991; June 1, 1992 (guidelines vary according to type of project).

NHPRC, Records Program. Supports grants for records preservation.

November 1, 1991

NEH, National Heritage Preservation Program. Grants of up to 1 million dollars for the stabilization of material culture collections. Also funding for training in collections care and maintenance and for the creation of education programs to train conservators of objects.

December 1, 1991

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

December 6, 1991

NIC, Conservation Assessment Program (CAP). (See announcements, page 17)

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

January 25, 1992

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

February 1992

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

For more information on funding:

American Association of Museums (AAM), Museum Assessment Programs (MAP), 1225 Eye St., N.W., Suite 200, Washington, D.C. 20005; (202) 289-9118.

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

National Endowment for the Arts (NEA), Museums Division, 1100 Pennsylvania Ave., N.W., Rm. 624, Washington, D.C. 20506; (202) 682-5442.

National Endowment for the Humanities (NEH), 1100 Pennsylvania Ave, N.W., Washington, D.C. 20506; Museums Division: (202) 786-0284; Preservation Office: (202) 786-0570.

National Historical Publications and Records Commission (NHPRC), National Archives Building, Washington, D.C. 20408; (202) 501-5600.

National Institute for the Conservation of Cultural Property (NIC), Conservation Assessment Program (CAP), 3299 K St., N.W., Suite 403, Washington, D.C. 20007; (202) 625-1495.

Smithsonian Institution, Office of Fellowships and Grants, 955 L'Enfant Plaza, Suite 7300, Washington, D.C. 20560; (202) 287-3271.

RECENT PUBLICATIONS

Environmental Controls Resource Packet. Includes the eighty-eight page publication "Conservation Environment Guidelines for Libraries and Archives" by William P. Lull, assisted by Paul N. Banks, and "HOLD EVERYTHING! A Storage and Housing Information Sourcebook for Libraries and Archives," a publication of the New York Metropolitan Reference and Research Library Agency (METRO). The packet also contains articles on environmental standards and specifications. Prepared by the New York State Library. \$10.00 (check must be payable to The University of the State of New York). Available from: Tiffany H. Allen, The New York State Library, 10-C-47 Cultural Education Center, Albany, NY 12230; (518) 474-6971.

A Photographic Guide to the Ethnographic North American Indian Basket Collection, compiled by Madeleine W. Fang and Marilyn R. Binder. This photographic guidebook catalogues more than 2,500 ethnographic North American Indian baskets, dating from latter eighteenth century to 1984, in the Peabody Museum collection. Collection date and description of basic technology are provided, and specific provenance, function, materials and maker are specified when known. Published by the Peabody Museum. 474 pp., \$21.50 plus \$3.50 shipping (by check, money order, Visa or Mastercard). Available from: Peabody Museum Publications Dept., 11 Divinity Ave., Cambridge, MA 02138.

Materiali e Strutture Problemi di Conservazione. A new journal which aims to provide regularly a critical review on research, restoration, technologies and materials which constitute innovation, accompanied by occasional "state-of-the-art" reports on particular topics. For subscription information contact: Dr. Roberto Marcucci, "L'Erma" di Bretschneider, Via Cassiodoro, 19, P.O. Box 6192-00193, Rome, Italy.

1991 NACE Book of Standards. Published by the National Association of Corrosion Engineers (NACE), this soft-bound volume is a collection of seventy-four consensus-approved, voluntary standards and includes NACE recommended practices, test methods and materials requirements for corrosion control in corrosion inhibitors and protective coatings and linings. Includes tables, figures, references and a comprehensive subject index. Published by NACE. 776 pp., \$88 for NACE members; \$110 for non-members. Available from the NACE Customer Service Dept., P.O. Box 218340, Houston, TX 77218-8340; (713) 492-0535, ext. 81; Fax: (713) 492-8254.

Conserving and Preserving Materials in Nonbook Formats: Proceedings of the Thirteenth Allerton Institute, ed. by Kathryn Luther Henderson and William T. Henderson. Proceedings from the thirteenth Allerton Institute which addressed the care and preservation of a wide range of nonbook materials and related issues. Published by The University of Illinois at Urbana-Champaign. 165 pp., \$20.00 plus \$2.00 ship-

ping. (Orders must be prepaid to the University of Illinois.) Available from: Lynne Curry, Publications Office, Graduate School of Library and Information Science, University of Illinois at Urbana-Champaign, 249 Armory Building, 505 East Armory St., Champaign, IL 61820; (217) 333-1359; Fax: (217) 244-3302.

Guidelines for Conservation Framing of Works of Art on Paper, ed. by Anne Newmark. This six-page pamphlet, produced by the Institute of Paper Conservation, is aimed at both framers and owners and custodians of art and outlines the processes and materials involved in conservation framing. 6 pp. In packs of fifty: £10 for U.K. orders; £15 for overseas orders including shipping. Individual copies will be sent upon receipt of: stamped self-addressed envelope for U.K. orders; self-addressed envelope with international postal coupon for overseas orders. Available from: Claire Hampson, Institute of Paper Conservation, Leigh Lodge, Leigh, Worcester, WR6 5LB, England; 0886-32323.

NPS Museum Handbook, Part I. (Revised September 1990.) Produced by the Curatorial Services Division of the National Park Service, Part I: "Museum Collections," provides guidance to park staff on scope of collections, handling objects, conservation treatment, packing and shipping, curatorial health and safety, preventive conservation for various classes of objects, and related issues. \$36.00 includes regular shipping; international orders add 25 percent to price. (Payment by Visa, Choice or Mastercard, or check payable to: Superintendent of Documents; specify GPO Stock #: 024-005-01078-5). Available from: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402-9325.

Preservation Program Models (1991). Written by Jan Merrill-Oldam, Carolyn Clark Morrow, and Mark Roosa. This report offers descriptive models for preservation programs and includes: examination of preservation program components, organization, and staffing models of mature preservation programs; benchmarks for personnel and preservation expenses; and case studies illustrating the evolution of preservation program development. Cost: \$20.00 ARL member; \$40.00 non-member. Foreign addresses add \$5.00 postage and handling. All orders must be prepaid. Contact: Association of Research Libraries, 1527 New Hampshire Ave., NW, Washington, D.C. 20036; (202)232-2466.

The Artist's Complete Health and Safety Guide, by Monona Rossol. A guide to using potentially toxic materials safely and ethically. The book contains technical hazards information, steps to comply with health and safety laws, safety checklists for studios and classrooms, and recommendations for proper protective equipment. Published by Allworth Press. \$16.95 plus \$3.00 shipping (NY state residents add sales tax). Available from: Allworth Press, 10 East 23rd St., New York, NY 10010.



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On Picture Varnishes and Their Solvents (Member \$10.00 \$7.50)			
Curatorial Care of Works of Art on Paper (Member: \$14.00 \$12.50)			
Textiles and Museum Lighting (\$7.00 \$6.00)			
Textile Treatments Revisited (\$7.00 \$6.00)			
Textiles and Costumes on Parade (\$7.00 \$6.00)			
AIC Journal, Preprints & Abstracts			
* Please refer to your JAIC and Preprints indices for contents of available volumes. Please CIRCLE desired volumes. (Volumes not listed are out of print.)			
Journal of the American Institute for Conservation			
Volumes 10:2, 12:1, 12:2, 13:1, 14:1 (Member \$3.50 \$3.00 each)			
Volumes 15:1, 16:1, 17:1, 17:2, 19:1, 20:1-2, 25:1, 25:2, 26:2, 27:2, 28:1, 28:2, 29:2, 30:1 (Member \$9.00 \$8.00 each)			
AIC Preprints			
7th, 8th, 10th Annual Meeting, 1979-82 (\$12.00 \$10.00 each)			
13th Annual Meeting, 1985 (\$15.00 \$13.00)			
15th Annual Meeting, 1987 (\$18.00 \$15.00)			
16th Annual Meeting, 1988 (\$21.00 \$18.00)			
AIC Abstracts			
17th, 18th, 19th Annual Meeting, 1989-91 (\$8.00 \$6.00 each)			

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CONFERENCES COURSES & SEMINARS

Call for Papers

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 will be due May 1, 1992. Contact: 12th ICC, P.O. Box 218340, Houston, TX 77218-8340; (713) 492-0535; Fax: (713) 492-8254.

Conferences

September 23-25, 1991. Helsinki, Finland. Museums and Historic Buildings in Cold Climates. Contact: Andrew Millward, The Manchester Museum, The University, Oxford Road, Manchester, M13 9PL, England; 061-275-2667; Fax: 061-275-2676. ♦

September 26-30, 1991. Bologna, Italy. Restauro '91 Art, Restoration and Preservation Exhibit. Related events include exhibits and a convention on "Preservation and Restoration Today, From Craftsmanship to Multibranched Research." Contact: Aropoli S.r.l., Blocco 2B, Galleria A n. 70, 40050 Fano Centergross (BO) Italy; (051) 864310; Fax: (051) 864313.

September 29-October 2, 1991. Seattle, WA. Western Association for Art Conservation Annual Conference. Contact: Glenn Wharton, WAAC President, 549 Hot Springs Rd., Santa Barbara, CA 93108. ♦

October 5-8, 1992. Yokohama, Japan. The Second International Conference on Biodeterioration of Cultural Property. Contact: Secretariat of ICBP-2, c/o International Communications, Inc., Kasho Building, 2-14-9, Nihonbashi, Chuo-ku, Tokyo, 103, Japan. ♦

October 14-18, 1991. London, England. Restoration '91. Exhibition for conservation and restoration of cultural heritage/UKIC Conference. Featuring conservation of leather in transport collections, gilding and surface decoration, and storage and disasters, in conjunction with RAI trade fair. Contact: UKIC, 37 Upper Addison Gardens, London W14 8AJ England.

September 9-13, 1992. Madrid, Spain. 14th International Congress of the International Institute for Conservation of Historic and Artistic Works: "Conservation of the Iberian and Latin American Cultural Heritage." Contact: Perry Smith, IIC, 6 Buckingham Street, London WC2N 6BA, England; 071-839-5975; Fax: 071-976-1564.

General

October 6-18, 1991. Kingston, Ontario, Canada. Preventive Conservation for Geological Collections. Contact: Director, Art Conservation Department, Queen's University, Kingston, Ontario K7L 3N5, Canada.

Preventive Conservation: Museum Collections and Their Environment The Getty Conservation Institute, 4-20, May 1992

This two week-and-a-half week course is designed to provide mid-to-senior-level conservators with current technical information on control of the museum environment. In addition to dealing with technical environmental issues, the course will focus on implementing preventive conservation policies and practices within the museum organization itself. Topics will include: choosing the most appropriate environment for a collection; the building envelope and its effect on the interior environment; monitoring and moderating the environment; heating, ventilating and air conditioning systems; gaseous and particulate pollution; environmental concerns in exhibitions; aesthetic lighting at low light levels; pest management; historic structures housing collections; planning, design, construction, and renovation of museum buildings; and integrating preventive conservation into museum policies and operations. The application deadline is December 6, 1991. Further information and applications are available from: The Training Program, Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292; Telephone: (213) 822-2299; Fax: (213) 821-9409.

October 29-30, 1991. New York, NY. Conservation Environments for Museums and Libraries and Setting Up a Conservation Environment Monitoring Program. Contact: The Real Estate Institute, New York University, 11 West 42nd Street, New York, NY 10036; (212) 790-1300. ♦

November 12-15, 1991. Washington, D.C. Display Materials course. C207. ▲

February 24-29, 1992. Marina del Rey, CA. Course on Rock Art Site Protection and Management. Preference will be given to those responsible for managing rock art sites on behalf of federal, state, or local agencies or museums. Limited to twenty participants. Deadline for receipt of application is Sept. 30, 1991. Contact: The Training Program, The Getty Conservation Institute, 4503 Glencoe Avenue, Marina del Rey, CA 90292-6537; (213) 822-2299; Fax: (213) 821-9409.

October 8-10, 1992. Paris, France. ARAAFU 3rd International Symposium. Preventive Conservation. Contact: P.E. Nyeborg, 2, rue Guenot, 75011 Paris, France.

Paintings

September 30-October 4, 1991. Lombardy, Italy. Wallpaintings Conservation Seminar. Contact: IAP, 31-34 Gordon Square, London, England WC1H 0PY; [redacted] Fax: [redacted]

December 2-6, 1991. Washington, D.C. The Suction Table for Textiles and Paintings Course. C208. ▲

Book and Paper

October 16-20, 1991. Grants Pass, OR. Friends of the Dard Hunter Paper Museum Annual Meeting. Contact: Douglas Stone, Meeting Coordinator, 2920 S. Wentworth Ave., Milwaukee, WI 53207; (414) 744-6333; or Cathy Baker, Executive Secretary, [redacted], Buffalo, NY 14216; [redacted]

October 21-24, 1991. Rochester, NY. Rochester Institute of Technology (RIT) Book Arts Institute 1991. Workshops include Problem Solving and Printing on the Cast-Iron Handpress, The Restoration of Leather Bookbindings; Advanced Techniques in Calligraphic Design;

and The Graceful Art of Paper Marbling. Enrollment is limited. Contact: Val Johnson, RIT/T&E Seminar Center, Frank E. Gannett Memorial Building, P.O. Box 9887, Rochester, NY 14623-0887; (716) 475-7014.

Objects

November 19-21, 1991 (pilot) and April 7-9, 1992. Washington, D.C. Leather for Conservators. C209 and C211. ▲

November 21-23, 1991. Santa Monica, CA. Symposium on Ancient and Historic Metals. Contact: Brian Considine, Conservator, Getty Museum, P.O. Box 2112, Santa Monica, CA 90496; (213) 459-7611.

Wooden Artifacts

November 1991-November 1992. Washington, D.C. Lecture portions of classes offered for the Furniture Conservation Training Program at the Smithsonian Institution's Conservation Analytical Lab. ▲

December 9-13, 1991. (tentative). Washington, D.C. Upholstery Conservation Course. ▲

Textiles

October 21-25, 1991. Washington, D.C. The Identification of Synthetic Dyes on Historic Textiles and the Preparation of Standard Dyeings. C205. ▲

October 28-November 1, 1991. Washington, D.C. Advanced Dye Identification Course. C206. ▲

December 2-6, 1991. Washington, D.C. The Suction Table for Textiles and Paintings. C208. ▲

December 9-13, 1991. Washington, D.C. Upholstery Conservation. C210. ▲

♦ See the May 1991 AIC Newsletter for more information

▲ Contact: Francine Hall, Training Secretary, CAL/MS, Smithsonian Institution, Washington, D.C. 20560; (301) 238-3700.

GRANTS & INTERNSHIPS

Conservation Fellowships The Metropolitan Museum of Art, New York

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, Arms 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. Previous 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 1992-93 fellowship year is January 10, 1992.

Two-Year Fellowship Objects Conservation The Metropolitan Museum of Art, New York

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 commitment to the physical examination and treatment of art objects. The next L.W. Frohlich Award will be made for a 1992-94 fellowship. The application deadline is January 10, 1992. 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 use of specialized materials and tools, no prior experience is required. Applications can be made any time of year. Duration of the grant is determined by annual review and the amount of the stipend will depend on funds available. Candidates should send a brief letter stating interest in the program to: Sondra M. Castile, Asian Art Conservation, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028.

Textile Conservation Internship Cathedral of St. John the Divine, New York

The Textile Conservation Laboratory at the Cathedral of St. John the Divine, New York, offers a one-year internship in textile conservation. This position is made possible by the Getty Grant Program. The annual stipend is \$18,000 with full benefits and 12 days vacation. Additional funds may be possible to attend related seminars and meetings.

The Textile Conservation Laboratory is a general textile conservation facility with emphasis on large-scale textiles and a focus on tapestries. Applicants should have a strong textile background and should have completed a formal academic program in textile

conservation or have undergone a comprehensive apprenticeship in the field.

Applicants should send resumé, including brief letter stating goals in textile conservation, with a list of references to: The Textile Conservation Laboratory, The Cathedral Church of St. John the Divine, 1047 Amsterdam Ave., New York, NY 10025.

Fellowship in Ethnographic Conservation Arizona State Museum, Tucson

One year Getty Grant Fellowship for graduate of recognized conservation program or equivalent apprenticeship. Work will begin February 1992. The concentration will be on Southwest Collections and includes an individual research project. The stipend is \$19,000 plus \$1,000 for travel/research. Send letter of application, resumé and names of three references to: Nancy Odegard, Conservator, Arizona State Museum, University of Arizona, Tucson, AZ 85721.

POSITIONS AVAILABLE

Textile Conservator Chevalier Conservation, Connecticut

Chevalier Conservation is a French company specializing in the conservation and restoration of tapestries and rugs. Last year, Chevalier opened a state of the art American facility in Stamford, CT. The focus in Stamford is on a newly developed wet cleaning system, as well as conservation and restoration. Clients include many major museums as well as private collectors.

We require a textile conservator with a science base background to work at this facility. Among the many responsibilities of this position will be the testing of objects prior to cleaning and the establishment of a dyeing facility. This is a demanding and varied position for which we are seeking an independent, responsible, skilled and hard-working person. Competitive salary (\$30,000 range) commensurate with training and experience: full medical and dental benefits. Please submit resumé to: Chevalier Conservation, 500 West Avenue, Stamford, CT 06902.

Conservation Chairperson Bishop Museum, Hawaii

Bishop Museum seeks enterprising professional to lead its Pacific Regional Conservation Center, located in custom-designed facilities in the year old Castle Memorial Building. The Chair is responsible for a budget of \$640,000, manages and directs a busy lab of 10 employees (6 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: 2 years administrative, budgeting and supervisory experience; outstanding interpersonal, oral and written skills; knowledge of conservation field. College degree, masters desired; experience in conservation, museum administration or related fields. Grant writing or fundraising experience desired. Send resumé and letter of interest to: Anita Manning, Assistant Director, Collections Management, Bernice P. Bishop Museum, P.O. Box 19000-A, Honolulu, HI 96817-0916; Fax (808)841-8968. EEO/M/F/V/H.

Conservation Technician Jefferson Patterson Park and Museum, Maryland

Full-time, nine month state contractual position. Responsible for examination and treatment of agricultural artifacts under direction of Conservator. Responsible for data entry of reports, photodocumentation of artifacts. BS in Chemistry, Materials Science, Art or related field with 2 years advanced training in conservation and experience using tools and handling equipment. Experience may be substituted for education, 2 years experience for 1 year education, max. 2 years. Starts about October 18, 1991. Salary \$9.25 hourly, 40 hour work week, M-F. Send resumé to: Betty Seifert, J. Patterson Park and Museum, 10515 Mackall Road, St. Leonard, MD 20685. EOE.

Assistant Conservator, Archaeology Department of Conservation, Colonial Williamsburg Foundation

General knowledge of the principles and techniques of conservation, ability to examine, document, propose treatment, and treat archaeological artifacts of the 16th-early 20th-centuries. Must possess excellent oral and written communication skills—generally gained through a 4-year degree in anthropology, archaeology, or related field, or equivalent technical education or experience and 2 years working experience in archaeological or objects conservation under qualified conservator of comparable experience. Submit Colonial Williamsburg application and resumé to: Lillian Croft, Employment Analyst, Colonial Williamsburg Foundation, P.O. Box 1776, Williamsburg, VA 23187-1776. Call (804)220-7660 for application. EEO/AA.

Associate Conservator, Objects Winterthur Museum and Garden, Delaware

Winterthur Museum and Garden, 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.

Conservator will be 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. Masters degree in conservation or related field and 5 years work experience in objects conservation following the AIC *Code of Ethics and Standards of Practice*, or equivalent combination of work experience and education required. An established and recognized effective ability to teach and instruct on a graduate level required (e.g., internship supervisor, seminar instructor, lecturer on a professional level). Supervisory experience preferred.

Winterthur offers a very comprehensive benefit package and the salary will be commensurate with education and experience. If interested, send resumé stating salary requirement by November 20 to: Human Resources Division, Winterthur Museum and Garden, Winterthur, DE 19735. EOE.

Paper Conservator (Senior Level) Glenbow Museum, Canada

Glenbow Museum seeks a Paper Conservator to undertake the examination, identification, documentation and treatment of a wide variety of paper artifacts, primarily works of art on paper.

Candidates must have a Master's Degree in Art Conservation or an equivalent combination of education and experience. Requires five years experience in a recognized conservation facility. Candidate must also have a thorough knowledge of technology, techniques and materials associated with the fabrication of paper artifacts, especially works of art on paper.

Conservator will monitor collection and give preservation advice and assistance to Glenbow staff as well as other museums and the public. May supervise and train temporary staff and interns. The ability to communicate effectively and coordinate work to meet deadlines is essential. Salary range \$28,041-\$37,060 (1991-92 Union Rates) per annum. Comprehensive benefit package available. A complete resumé, covering letter, and three references must be submitted by October 1, 1991, to: Vivian Marsh, Personnel Officer, Glenbow Museum, 130 9th Avenue, S.E., Calgary, Alberta, Canada T2G 0P3.

Preservation Librarian
National Oceanic and Atmospheric
Administration, Maryland

Incumbent serves as a Preservation Librarian in the Contract Operations Branch of the NOAA Library. He/she selects and prepares materials for restoration or preservation and coordinates the cataloging of rare materials. Incumbent also serves as an expert to NOAA personnel and the field and regional libraries on preservation problems and procedures. This involves surveying the collection for deterioration and/or infestation and seeking remedies for conditions. Salary range: \$31,116-\$40,449. Applicants should submit an application for Federal Employment (SF-171, June 1988 edition) to: National Oceanic and Atmospheric Administration, NWS/NESDIS Operations Branch, Office of Administration, Silver Spring Metro Center #1, 1335 East-West Highway, SSMC1, OA212, Room 2107, Silver Spring, MD 20910. Attention: Cynthia Mays. Vacancy Announcement Number: OA/E-91-0075CM. This vacancy closes September 30, 1991. DOC is an equal opportunity employer. U.S. citizenship is required.

Objects Conservator
The American Museum of Natural History

The American Museum of Natural History seeks to hire an assistant objects conservator. Successful candidate directly responsible to head objects conservator and would be expected to treat ethnographic

and archaeological objects from all areas of the world, largely without supervision. Other duties include training interns, researching technical issues, consulting on environmental and storage issues, supervising collections.

Qualifications: graduate level degree in conservation, work experience, excellent documentation and communication skills. Salary commensurate with experience.

Contact: Personnel Office, American Museum of Natural History, 79 Street and Central Park West, New York, NY 10024.

Senior Conservator
State Library of Victoria, Australia

The State Library of Victoria, opened in 1856, is Victoria's major public reference and research library. The State Library has a well-established Conservation Department with a staff of sixteen. Activities include the treatment and preventative conservation of photographic materials, works of art on paper, manuscripts and maps, as well as conventional library materials. The Library has archival responsibility for publications lodged on legal deposit and other material.

The State Library is seeking a Senior Conservator to work in its Conservation Department. Duties include directing staff of the Paper Conservation Laboratory, planning for storage and handling of collections affected by building re-development, assisting in the development of conservation policies.

The person we seek will have a tertiary qualification or professional training in conservation; extensive experience in the conservation of library material; sound knowledge of general conservation issues; ability to plan and implement conservation programs; good spoken and written communication skills; ability to manage and train specialist staff.

Salary for the position ranges from m(Aust.) \$38,697 to \$40,676. Conditions include four weeks' annual leave, superannuation and long service leave after ten years' service. The Library is also seeking expressions of interest from trained Conservators interested in temporary positions at the State Library. For further information and a copy of the job description contact: the Chief Conservator, State Library of Victoria, 328 Swanston Street, Melbourne 3000, Australia; 61-3-669-9998, FAX 61-3-663-1480. Applications for the Senior Conservator will close on Wed., November 20, 1991. Please quote ref. CR/3. The State Library is an equal opportunity employer.

Chief Conservator/Objects Conservator
North Carolina Museum of History

Anticipated Vacancy. Plans, organizes, directs, evaluates comprehensive conservation program; manages, supervises, evaluates conservation staff and volunteers. Knowledge of conservation ethics, principles, theory, techniques, literature. Minimum qualifications: B.A. from accredited four-year college or university and three years progressively responsible conservation work, or equivalent combination of education and experience. Prefer graduate degree from a recognized conservation program. Grade 68, salary starts at \$24,561.

Forward cover letter, detailed resumé, and list of references to: Dr. Vicki L. Berger, North Carolina Museum of History, 109 E. Jones Street, Raleigh, NC 27601-2807.

Deadline for receiving documents: 5:00 P.M., Tuesday, October 1, 1991.

Earliest anticipated starting date is January 1, 1992.

Assistant Conservators
Margaret M. Watherston, Inc.,

Positions for assistant conservators of fine art paintings and murals are open at Margaret M. Watherston, Inc., New York. Must have training and experience in conservation work and ability to use power tools. Part time positions for specific projects at present time. May lead to full-time employment. Letters of inquiry and complete resumé denoting education and work experience are to be sent to: Francine L. Persak, Assistant, Margaret M. Watherston, Inc., Conservation of Paintings, 311 W. 43rd Street, New York, NY 10036.

Short Courses

Information is available from the AIC office for Specialty Groups and interested others on developing short courses on timely topics in various specialties.



Newsletter

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

**1400 16th Street, NW
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Washington, D.C. 20036**

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AIC NEWS

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Symposium 91: Saving the Twentieth Century was the most recent in a series of symposia arranged by the Canadian Conservation Institute. The symposium, held in Ottawa September 15-21

1991 comprised four full days of talks on the degradation and conservation of modern materials, as well as the tours of the various conservation facilities in the area. The ICOMCC working group on resins and the interim working group on modern materials held lunchtime meetings. A major section of the meeting involved rubber and plastics. Other topics included modern fibers, modern paint, binding media, nontraditional supports, materials for sound recording, and modern metals.

Rubber and plastics appeared to be the most non-traditional and problematic museum artifacts. Three important speakers from outside the profession set the stage for further discussions on the conservation of objects that contain these materials. John Loadman, from the Malaysian Rubber Producers' Association, gave a history of the use and technology of the material. Jacques Lemaire talked about the behavior of synthetic polymers after aging from his vantage point at the Centre National d'Evaluation de Photoprotection at University Blaise Pascal. And David Wiles of Plastichem Consulting of Victoria B.C. discussed the "Changes in Polymeric Materials with Time". These authors presented histories, uses and degradation pathways of rubbers and plastics.

Other speakers gave presentations on specific synthetic polymers and specific objects. Synthetic polymers of most concern are cellulose nitrate, polyvinyl chloride, and polyurethanes. The prime agents of degradation that storage conditions should minimize are oxygen, light, heat and moisture. Identification and characterization were identified as a prime need by most of the conservators and curators present. It was agreed that spectroscopic methods provided the best approach to characterization. Several speakers catalogued their collections and pointed out the problem areas.

The session on modern fibers centered around treatments of specific objects, from Mary Quandt

raincoats to Spacesuits and specific fibers such as "Ardil." Three speakers discussed modern artists' paint binding material. The characterization and degradation of acrylic dispersion binding media was the focus of this session. This section was followed by presentations on the treatments of works of art on non-traditional supports such as plywood and cardboard.

The problems of high-tech objects such as early computers, sound recordings, and aircraft were discussed. The fact that many industrial and consumer goods were originally engineered for a specific service life rather than a long-term museum life has of course increased the physical degradation of the objects after their service life, and has also created stickier ethical considerations in their conservation treatments. The final day of the meeting covered twentieth century metals, including aluminum and Cor-Ten steel, as well as some esoteric metals such as magnesium and titanium found in science and technology collections.

The symposium closed with a panel discussion to highlight topics and questions arising from the presented papers. Velson Horie chaired this discussion. Some key points revolved around storage conditions and (continued on page 4)

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From the President

Paul Himmelstein

The Board is aware that its activities often remain a mystery to some of our members. In an effort to dispel this, I would like to take this opportunity to inform members about important AIC activities and at the same time encourage your participation in some of these activities. The Board has just finished a two-day meeting during which most of our discussions included the need to involve more members in whatever activity we were discussing. In an attempt to increase member interest, let me review our agenda. After approving the minutes of the previous meeting the first item was the president's report which included my review of related organizations. I discussed the recent National Institute for the Conservation of Cultural Property Board meeting, our application to become an affiliate society of the College Art Association, problems with ASTM, the AIC sponsored session at the American Association for State and Local History, and the second symposium on Museums in Historic Buildings, just held in New Orleans in conjunction with the Association for Preservation Technology. We reviewed a proposed agenda for the Internal Advisory Group's January meeting which will now be circulated to the Specialty/Sub Group and Committee chairs for additional input, and we discussed briefly a session on conservation that AIC would like to present at the spring meeting of the President's Committee for the Arts and Humanities. We also addressed a problem of the perception of the AIC in certain government agencies that had been brought to our attention by a member.

Financial statements were the next item on the agenda. The treasurer reviewed our financial position at the end of the second quarter and the results of the annual meeting. I am pleased to report that we are operating well within our budget for the year.

There was some preliminary discussion of the 1992 budget.

The vice-president led the discussion of the next annual meeting in Buffalo. Problems of scheduling all of the activities that we now have at the meeting, possible changes in the banquet format to make it more appealing, and the pre-session on the maintenance of outdoor sculpture were among the topics. Possible nominees for Honorary Membership and the Gettens Award were also discussed. It was decided that after consultation with the Internal Advisory Group in January, a full review of the format of the annual meeting will be taken up at the Board meeting in March.

A number of proposals for public outreach were discussed. Doris Hamburg, the director in charge of public outreach, led a review of a report submitted by the new Task Force on Public Outreach, which she chairs. Several projects were approved and decisions were made on some areas of investigation for possible future activities.

Martin Burke, director for Specialty/Sub Group liaison, submitted a draft document on a mechanism for establishing Specialty/Sub Groups and a second proposal for establishing Special Interest Groups (e.g., non-rare book conservators, computer users). After some changes, the draft proposals were accepted. Various other suggestions and questions raised by group chairs were addressed, including the need for better communication.

Chandra Reedy reported on activities of the committees. The committees' charges were reviewed and revised. In particular, the Membership Committee was asked to make specific proposals for upgrading the Fellowship category, and to write a document which states in some detail the criteria used for reviewing Fellowship applications. Both the Education and Health & Safety Committees have new chairs and the Board hopes that they will be up to speed shortly. We also examined some of the ways we might be able to help committees function more effectively. Having an AIC staff member attend committee meetings to provide logistical support was one possible improvement.

Various aspects of the implementation of the AIC *Strategic Plan* were ad-

dressed. Sarah Rosenberg presented the results of a questionnaire that was sent to members of the Advisory Council after the meeting in Albuquerque. Some very interesting suggestions were received. Our sessions at allied professional organizations were reviewed. We will be giving a short version of the Sacred Objects session presented in Albuquerque at the next American Association of Museums meeting and our proposal for a session on modern materials has been accepted for the next College Art Association meeting. We are working with other organizations to plan future programs. Several new brochures are almost ready for the printer.

Sarah Rosenberg gave a report of her activities and staff activities since our last meeting. We discussed possible ideas for a grant application to the 1992 IMS Professional Services Program (PSP). (This year our successful PSP request was for support for the outdoor sculpture pre-session.)

A number of items of new business were discussed. The need for a program of continuing education, coordinated by the AIC, was recognized. The Board has asked the Bylaws Committee to draft a proposal for adding one additional director to the Board. This director would be responsible for education programs. The need to address long-range planning and association identity was discussed. The Board will have an informal get-together on Sunday before the January meeting to address ways to meet this need. And finally, a few other requests and suggestions from the membership were dealt with.

I have taken up an entire column with this review in an attempt to clarify what the Board does and in the hope of piquing your interest in some of our activities. The Board sets policy and puts programs in place based on our best perceptions of WHAT THE MEMBERS NEED AND WANT. We can not do this unless we hear from you—so, LET US KNOW what you think, which activities are of interest to you, and if you have questions regarding the activities mentioned above. As I said at the end of my last column, WE ARE BETTER AT LETTER-READING THAN MIND-READING. Since that time I have received ONE letter!

From the Executive Director

Sarah Z. Rosenberg

In my September column I stressed the need to make our TWENTIETH ANNUAL MEETING a very special event and asked for your ideas and suggestions. None have been forthcoming. I do hope the membership will let us have its thoughts. Beth Kline and I have just returned from a site visit to Buffalo where we were greeted by a very enthusiastic local arrangements committee. The committee, chaired by Dr. F. Christopher Tahk, Director, Art Conservation Department, State University College at Buffalo, has already come up with some great ideas. Among the attractions of Buffalo are the Albright-Knox Art Gallery, a trip to Niagara Falls (only twenty minutes away), architectural walking tours of Frank Lloyd Wright's and other historic homes, as well as a Buffalo river tour. Moreover, this year's banquet will be dedicated to honoring and celebrating all conservation students. The students will plan the program for the banquet, select the band, and take charge of the decorations. Our students are the future of conservation and we want to give them special attention and recognition. We expect to make it possible for all students to attend the banquet and will seek mentors for each student. This is our year to bring together our present, past, and future leaders and to cement the bonds that will in the long run assure professional excellence. Become a part of our special celebration and plan to join us in Buffalo, June 2-7, 1992.

If its November, its membership renewal time. The renewal notices and referral system questionnaire for 1992 will be mailed in mid-November. Please pay your dues promptly. If you do not receive the notice, please call the AIC office.

We have weathered the on-again, off-again recession predictions for 1991 fairly well. And while we are still not out of the woods, we are hopeful that 1992 will be a banner year for the AIC.

In addition to celebrating our TWENTIETH annual meeting in Buffalo we would like, this year, to see an increase of AIC membership to 3,000 strong. You can make our dreams come true by continuing your commitment to the AIC and urging other colleagues who are not yet members to join.

As for publications, the fall issue of the *Journal* is in the final stages of production and is scheduled to be mailed in early November. Only three of the presenters at the Albuquerque meeting did not submit their papers for inclusion in the spring 1992 postprints issue. Elisabeth West FitzHugh continues to provide leadership and guidance to the staff in the review and preparation of each issue. Lis gives unstintingly of her time and provides the intellectual leadership which is turning the *Journal* into the professional publication we all want it to be. We are also indebted to Barbara Appelbaum and Peter Falk of Sound View Press for allowing us to market Barbara's new book, *Guide to Environmental Protection of Collections* at a reduced rate to AIC members (see page 10).

In staff changes, we regret to report the departure of Rob Dilworth and Shelley Kaplan and welcome Heather Hagan (see page 4). Rob left to pursue graduate studies in Chapel Hill, NC and Shelley Kaplan moved to Charlottesville, VA to study and work.

Legislative News

Proposed Federal Ethics Rules Pose Problems For Professional Associations

Proposed federal ethics rules (Section 2635.806) issued for comment by the Office of Government Ethics (OGE) would limit involvement of government employees in associations—particularly in their business and internal affairs. If the proposed rules are adopted in final form, the participation of federal employees on association boards, committees, educational programs, budget deliberations, publication of scholarly articles, standards setting, etc. may be curtailed. A considerable number of active AIC members are government employees and the proposed rules could adversely affect the governance of the AIC as well as the quality of our publications. AIC has, therefore, petitioned OGE to extend the comment period on the proposed rules beyond September 20th and to convene public hearings so that associations can assist the OGE in better understanding the varied interests of associations in this matter. Our petition and those of many other associations have, thus far, been denied.

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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 National Office; the next deadline is **December 1, 1991**. 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: 1/4 column \$125.00; 1/2 column \$200.00; 1/2 page \$300; one full page \$500.00. Deadlines for camera-ready copy are February 1, April 1, June 1, August 1, October 1, and December 1.

Newsletter staff: Carol Christensen, Editor. Marcia M. Anderson, Production Editor.

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Newsletter Editor Named

The AIC is pleased to announce the appointment of CAROL CHRISTENSEN as editor of the *AIC News*.

Ms. Christensen holds a B.A. in the history of art from Skidmore College and an M.S. from the Winterthur Art Conservation Program in painting conservation. She is currently associate painting conservator at the National Gallery of Art, Washington, D.C. Ms. Christensen has been there since 1981, apart from a 1983 leave of absence to pursue conservation studies at the Gemaldegalerie, Berlin, as a Fulbright scholar. She has published studies on the painting techniques of Raphael, Van Dyck, and Gauguin.

Ms. Christensen succeeds KATHELEEN BETTS, who served as editor for three years, 1988-91. The *Newsletter* benefitted greatly from Ms. Betts' editorial and organizational skills. During her tenure, a production schedule was established which ensured the mailing of each issue by the first of the month, and a *Newsletter Style Guide* was created. Ms. Betts has recently been appointed Director of the Anderson House Museum in Washington, D.C.

From the Editor

Carol Christensen

In an effort to make the *AIC News* more useful to its readers, we have decided to add several new features, and we hope that you will write to let us know your feelings about them. First, beginning with this issue, the newsletter will report briefly on conferences and courses as they occur throughout the year (see the review of "Saving the Twentieth Century" by Albert Marshall and Chris Maines on page 1). In our next issue (January 1992), we plan to report on the packing conference held in London in September. Second, we are attempting to briefly mention interesting new materials or research reported on in other regional and

AIC Staff Profile

Heather Hagan



The AIC staff welcomed the arrival of HEATHER HAGAN in August as Administrative Assistant. She replaces Robert Dilworth who has moved to Chapel Hill, North Carolina to work and pursue graduate studies.

Originally from Wilmington, Delaware, Heather moved to Washington, D.C. when she accepted the position. Her respon-

sibilities at AIC include providing member services, administering the FAIC Referral System, answering and tracking membership inquiries, and assisting with the compilation of the *Newsletter*.

Heather has a B.A. from Roger Williams College, in Bristol, Rhode Island with a major in American culture studies and minors in historic preservation and art history. She first pursued her interest in museum studies while in college through summer jobs as a curatorial intern at the Hagley Museum and Library, Wilmington, Delaware, and as an archaeological technician at the University of Delaware, Center for Archaeological Research.

She has found that her broad background in American culture studies has been very useful in her position at AIC—especially in processing referrals. Heather sees the position as one in which "I can learn a great deal about conservation and conservators, as well as material culture as a whole. I look forward to meeting and assisting the membership."

Her future plans include graduate school either in museum studies or education.

foreign publications. Third, we want to make readers aware of exhibitions and accompanying catalogues that contain technical information important to our field.

Having said all of that, I must point out that this is a big job, and there is a lot of information out there to be sifted through, so I hope you will bear with me if reporting is not complete at all times in all areas. I will need to depend on a network of volunteers who are willing to report on conferences and articles. You can help me by letting me know in advance about interesting conferences or about research presented at a regional meeting I may not be aware of. Let me assure you that informing me about an interesting meeting in advance does not necessarily mean that I will ask you to report on it!

In closing, I want to emphasize that I am excited about the expansion of our *AIC News* and I welcome your views on how to further improve it.

Symposium 91

(continued from page 1)

developing standards for measuring degradation rate activators of modern polymeric materials similar to blue wool standards. The recent trend toward open storage and the ethical considerations unique to modern objects were thoroughly discussed.

The organizers of the symposium plan to publish its proceedings. For information contact: J. Cliff McCawley, Chairperson of the Organizing Committee, C.C.I.—Albert Marshall, and Chris Maines, National Gallery of Art, Washington, D.C.

Membership Committee Update

I am very pleased to announce that we are successfully increasing the number of PAs from the ranks of eligible members. In our last quarterly review, Forty applicants were accepted.

We are presently engaged in a membership drive to encourage additional qualified members to become PAs. It is important to have a larger voting body, and your voice does count. (If you have not already done so, fill out a PA application. It is not as time consuming as you might think.)

The new quarterly review has helped to speed up the application process. Don't forget the next application deadline is **January 15, 1992**.

At the business meeting in Albuquerque, Carolyn Rose gave a report on the Fellowship issue, and initiated a floor discussion concerning Fellowship. During our fall meeting, the membership committee continued to address the meaning of Fellowship. As a result, one change in the application will soon be implemented. In the past, we have required five sponsors for Fellowship, three of whom completed sponsor forms and two who merely signed the application. Beginning with the March, 1992 cycle, all five sponsors must complete the sponsor form and submit an accompanying letter in support of the applicant. The purpose of this change is to eliminate any confusion regarding the number of required sponsors, as well as continue to improve the application system.—Faye Wrubel, Chair.

1992 Membership Deadlines for Fellows and PAs

The deadlines for submitting Professional Associate and Fellow applications to the AIC office are **January 15, May 1, July 14, and October 15**. Contact the AIC office for more information.

New Fellow
Deborah Bigelow

New Professional Associates

<i>Ingrid Alexander</i>	<i>Catherine Bell</i>
<i>Charles Brandt</i>	<i>Elizabeth Buschor</i>
<i>Michele Derrick</i>	<i>Valerie Dorge</i>
<i>Maura Duffy</i>	<i>Michael Duffy</i>
<i>Steven Erisoty</i>	<i>Frances Gale</i>
<i>Mary Louise Garbin</i>	<i>Joy Gardiner</i>
<i>Daniel Gehnrich</i>	<i>Giorgio Gikas</i>
<i>Lynne Gilliland</i>	<i>Lisa Hall</i>
<i>John Hartmann</i>	<i>Scott Haskins</i>
<i>Catharine Hawks</i>	<i>Scott Heffley</i>
<i>Nancy Sloper Howard</i>	<i>Robert Inge</i>
<i>Mayda Jensen</i>	<i>Susan Lunas</i>
<i>Frank Matero</i>	<i>Anik Morrow</i>
<i>Anita Noennig</i>	<i>Karen Pavelka</i>
<i>Tatyana Petukhova</i>	<i>Michael Podmaniczky</i>
<i>Karen Potje</i>	<i>Beth Richwine</i>
<i>Wendy Samet</i>	<i>Tom Schmitt</i>
<i>Janice Schopfe</i>	<i>Debra Selden</i>
<i>Fredrick Vogt</i>	<i>Melvin Wachowiak</i>
<i>Sarah Wagner</i>	<i>Bucky Weaver</i>

Computer Users Update

Computer Related Activities at the Center for Conservation and Technical Studies

During the past three years the Center for Conservation and Technical Studies has developed a sophisticated relational database based on Acius' *4th Dimension* to manage its conservation and administration record keeping on a network of Macintosh computers.

The user-friendly graphics capabilities of various Mac software products has led to new activities on a number of fronts. Staff and interns preparing lecture material can now digitize full color (24 bit) images from 35 mm slides using a Barneyscan slide scanner, annotate these images with text or diagrammatic information using Aldus *Freehand*, and output the altered images as slides at a local service bureau. The file size for these images is typically three to five megabytes, and good resolution is maintained. Lower quality laser printer and color inkjet printer output of diagrammed images can be provided in-house as file documents.

The Center has also developed a technique for producing high resolution composite infrared reflectograms using a Mac IIx with a 200 megabyte hard disk, 20 megabytes of RAM and a Neotech *Image Grabber* digitizing board interfaced with a Hamamatsu infrared camera. Adobe *Photoshop* image manipulation software is used to correct camera distortion and align up to sixty-four separate images. Composite images of eight to fifteen megabytes are supplied to a service bureau on Syquest removable hard disk cartridges for output on a high resolution imagesetter.—Henry Lie.

FAIC NEWS

FAIC Endowments

At its recent FAIC meeting, the Board approved new guidelines for the distribution of FAIC Endowment Funds and the revised 1992 application form for the George Stout Memorial Fund. Both are available upon request from the FAIC office. To meet the needs of students to attend the AIC annual meeting and other professional meetings and because of the ever increasing demand for grant funds, for 1992 the Board will use all the interest earned by the FAIC Endowment Fund to support student applications for these activities. The deadline for applications is February 1, 1992.

Annual Giving Campaign

Donations to the 1991 Campaign continue to dribble in. The FAIC Board and staff thank the following contributors (whose donations were received since the publication of the September Newsletter) for their generous support of FAIC activities:

Martha Bartlett
Sara Wolf

Margaret Trainum

1992 Poster Session

ARE YOU A POSTER PERSON? If you have ever thought "Hey! This would make a great poster!" and then discarded the idea because it seemed like too much hassle, or if you have an idea and plan to follow through, then read on. There is more support for your idea than you might suspect; the guidelines are simple, and there is a lot more room to be creative than you might think. Here is what to do: write up your idea now (a camera-ready abstract, two pages maximum, is due by **January 15, 1992**). If your idea is accepted, you will prepare your copy, photos, charts, and headings to fit 16 square feet (a 4 x 4 foot "fome-cor" board and easel are supplied by AIC). Bring the pieces to the meeting, lay it out, paste it up, and presto! Got a different idea? Light boxes, video and computer presentations can also be arranged. Then, plan to attend the discussion session (which will be listed in the meeting program) where you can discuss your poster with colleagues at the meeting in an intimate one-to-one setting. Notice of acceptance goes out February 15, 1992. Your abstract gets printed in *AIC Abstracts*, and you get immediate feedback at the poster session.

ARE YOU A POSTER VETERAN? If you have presented a poster at an AIC annual meeting, then I'd like to hear from you. What was your experience? Would you do another poster? Why or why not? How would you improve the poster session? Your input can only help us do a better job if you will share your ideas.

So let's hear from you. Send your abstract, ideas, or questions, to: Kory Berrett, AIC Poster Session Chair, 3053 Reisler Road, Oxford, PA 19363.

Call for Posters

Authors wishing to present a poster at the 1992 annual meeting in Buffalo should submit a camera-ready abstract no later than **January 15, 1992**. Camera-ready abstracts should be a maximum of two pages and should be prepared according to the following specifications:

- Typewritten, single-spaced, with a 1 inch margin all around;
- Maximum length: two pages;
- Typeface: times roman 10 or 12 point typeface, if possible; **dot matrix print will not be accepted**;
- Paper: should be 8 1/2 x 11 inches; use clean, white paper; do not use erasable or colored paper;
- Heading: include (in all CAPS, **boldface**) the title of the poster, and the author's name, affiliation and address.
- Send flat; do not fold to mail.

Abstracts of accepted posters will be included in the *AIC 1992 Abstracts*.

The poster material should fit on one board measuring 4 x 4 feet. However, posters are not limited to "poster" format. Some very successful past posters have included videotape recordings, computers, light boxes, and hands-on displays. Special requirements should be described in a letter accompanying the abstract.

Abstracts should be sent to: Kory Berrett, Poster Session Chair, Berrett Conservation Studio, 3053 Reisler Road, Oxford, PA 19363. Abstracts must be received by **January 15, 1992**.

Notice of acceptance of posters and guidelines for their preparation will be sent out by February 15, 1992.

Reminder: Holding Special Events at the Annual Meeting

Members considering holding a special event must fill out a facilities use form available from the AIC office. The deadline for submission of requests for special sessions/events requiring tickets is **January 6, 1992**. Requests for events not requiring tickets are due in the AIC office by **February 28, 1992**.

All scheduled events will be listed in the annual meeting program.

Call for 1992 Gettens Award Nominations

The Board is accepting nominations for 1992 Rutherford John Gettens Awards. Please send the names of qualified candidates, with a one-page rationale describing reasons for recommendations, to the AIC Board by **November 15, 1992**.

Did You Know?

Advertising revenue paid for the printing the 1992 *Directory*.

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SPECIALTY GROUPS

TEXTILES



By now all of you have received a mailing from the Textile Specialty Group chair, Mary Ann Butterfield, that contains a copy of the minutes of TSG meeting at the annual meeting in Albuquerque, along with the report from Deborah Trupin of a planning committee meeting for the update session at the 1992 AIC meeting in Buffalo. Also included with this mailing is the AIC Conservation Science Task Force questionnaire which asks you to help define areas within textile conservation that should be supported by new or expanded research. The responses will help to guide future conservation research and I hope that every TSG member will take the time to reflect on the research priorities that he or she thinks are important and RESPOND!

As reported in the annual meeting minutes, one of the current projects of the TSG is a feasibility study for a textile conservation catalog. Currently, the feasibility study committee members are examining the style and format of the Book and Paper group *Catalog* to determine if it may be an appropriate model to follow. The committee has also decided to put together a pilot chapter of the catalog to get a better idea of the process involved. The committee has chosen "humidification techniques" as the topic of this pilot chapter. Anyone wishing further information can contact: Sara Wolf, [redacted].

The Study Group on Threads and Stitching Techniques, a sub group of the Textile Conservation Group, will be holding an all-day meeting on November 9th at the Cooper-Hewitt Museum in New York City. A number of invited textile industry speakers will give presentations to the group members on the manufacture and use of threads. The study group was started as a follow-up to the stitching symposium which was held in April of 1988. One of the projects of the group is a *Stitch Directory* which was first mentioned in the May *Newsletter*. Another project, which has just gotten underway, will consider the stress and strain on historic textiles of various threads and stitching techniques. For more information about the work of the study

group, contact the chair: Teresa Knutson, [redacted] Kathleen Dardes, Secretary.

WOODEN ARTIFACTS



The 1991 ballot results are in and the new WAG officers are as follows: Rick Parker, chair; Carey Howlett, co-chair; and Diane Arbeit, secretary/treasurer. The new officers are looking forward to seeing the completion of some worthwhile existing projects as well as the implementation of new ideas and projects. Due to an approaching *Newsletter* deadline, this WAG column will be rather short. It is hoped that the transfer of material will be complete and a more informational *Newsletter* entry will be coming your way next time. My phone is always available for those with ideas, comments, gripes, or whatever. If WAG is going to continue developing and growing, ideas—both pro and con—must be exchanged. If I am unable to help or provide an answer, I will get in touch with someone who can.

Plans are underway for the 1992 annual meeting in Buffalo. Those interested in presenting papers at the WAG special session should submit an abstract as soon as possible to: Carey Howlett, Furniture Conservation Lab, Colonial Williamsburg Foundation, VA 23187; [redacted]. We do not intend to focus upon a particular topic this year, so the list of possible subjects for presentations is limitless. If you have designed and fabricated an interesting auxiliary support for a joined wooden object, rediscovered a traditional method for painting or finishing, introduced or evaluated a new product for conservation, or carried out a particularly challenging examination or treatment, please consider sharing your experience with the Wooden Artifacts group in Buffalo.

I would like to suggest that all WAG members start thinking about becoming PAs. I am aware there are many opinions floating around about this, but the bottom line is you may never have an easier time moving from an Associate to PA, and you will have voting privileges at no extra cost.

By becoming a PA it will be up to you whether to vote or not, but at least you will have that option. You will be getting more information at a later date about this, so please start thinking about it.

On a personal note, I would like to thank the members of WAG for allowing me to chair the group for the upcoming year. I am deeply honored to be put into this position and will do my utmost to further the interests of the group. I look forward to working with the AIC Board and strengthening our organization. Again, my door is open and thank you.—Rick Parker, Chair.

OBJECTS



CALL FOR PAPERS: Have you been involved with the treatment of a stone, wood, ceramic, metal, glass, or other object from an architectural setting? Have you gained insight into the working characteristics of existing treatment methods that might add to our current body of knowledge for architectural objects? Or have you resolved a considerable logistical problem in the treatment of an architectural or sculptural component? If so, we need you!

This year the OSG session in Buffalo will feature a half-day joint session with the Architecture group. Presentations are still needed to fill the half-day program so please call Dale or Pam immediately with your ideas.

The second half of the session will again feature the small group discussions that were such a success last year. Groups limited to twenty-five will focus on: archaeology/ethnography; decorative arts and sculpture; functional/historical objects; outdoor sculpture; and preventive conservation. We encourage informal interactive presentations (ten minute limit, with slides, photos, samples, etc.) on observations, problems, analyses, and treatment methods. Please call Dale if you have a contribution or would like to serve as a group facilitator; new number! [redacted]

UPDATE SESSION: Ideas for the update session so far are as follows: 1) preventive conservation; 2) exhibition and storage concerns; 3) developments in treatment; 4) developments in material analysis. Anyone with contributions should contact: Steve Koob, Freer/Sackler Galleries, Smithsonian Institution, Washington, D.C. 20560.

VOTE: You will be receiving a mailing in the near future, containing a conservation science questionnaire aimed at identifying areas where scientific research is needed in support of objects conservation. Also included will be a ballot to be returned by mail (or fax) asking for a vote on the following issues: Shall the rules of order of the OSG (Objects Specialty Group) be changed as follows: 1) To allow election of officers by mail ballot before the annual meeting? (This change would require nominations and election prior to the annual meeting, in the interest of shortening the annual OSG business meeting.) 2) To allow the chairs of the OSG to serve for two years? (This change is proposed by Martin Burke, our Board liaison, and may require discussion at the next annual meeting.) 3) To allow the annual publication of postprints, available either as a benefit of membership, or for purchase? This column serves as 30-day notification in writing prior to voting, as specified in our rules of order. Please participate by voting, and send your ballots and questionnaires in promptly.

INTERNAL ADVISORY GROUP TO AIC: This group is comprised of the AIC Board, the AIC committee chairs and chairs of Specialty Groups. It was formed to improve communication between the Specialty Groups and the Board.

Many of you at the annual meeting mentioned poor communication between the Board and the members as a major concern. I have forwarded to our liaison, Martin Burke, a letter listing the concerns of our membership mentioned to me in Albuquerque, and these issues are on the agenda of the next Board meeting. The Board meets four times a year, in September, January, March and June and welcomes issues for discussion, either sent directly to them or through Specialty Group chairs. Also, the entire Internal Advisory Group will meet in January. I look forward to hearing from you about concerns you would like raised at that meeting.—Pamela Hatchfield, Chair.

ARCHITECTURE



WE NEED VOLUNTEERS! If you have any time at all (even five minutes a day), you need to volunteer to be on an ASG committee. If you have organizational skills, then you need to volunteer to be a committee chair. We have several committees for you to choose from:

ANNUAL MEETING PROGRAM: We always need people to help with the program. Those of you who didn't volunteer

last year should consider helping out this year. Why not volunteer? Or submit an abstract? For more information, call: Shelley Sass, [redacted] or Lorraine Schnabel [redacted].

MEMBERSHIP: Know someone who isn't a member of ASG and should be? You need to volunteer for our membership committee! We especially need people who have been in the field of architectural conservation for awhile to help us identify colleagues who should be contacted and encouraged to join. We also need faculty members of training programs to help promote the organization to their students. And we need students to organize a student group to reduce the isolation of the various training programs. Call Shelley or Lorraine to volunteer.

CONSERVATION SCIENCE TASK FORCE: Are you interested in research in architectural conservation? We need you to volunteer! The AIC Conservation Science Task Force has asked us to develop a questionnaire and to poll our membership on the research priorities in our field, as assessed by practicing conservators. Our needs are very different from those of the other Specialty Groups, and now is our chance to help direct the course of future research projects. We need people to help modify an existing questionnaire, and to receive and collate the answers. To volunteer call: Dr. Benjamin Nistal-Moret, chair, [redacted].

DOCUMENTATION: The documentation panel discussion at the Albuquerque meeting revealed a need for additional assessment of current documentation practices in architectural conservation. The committee will formulate a list of key requirements for presentation at the meeting in Buffalo. If you are interested in making a contribution to your field, contact: Frank Matero, committee chair, at the University of Pennsylvania Architectural Conservation Laboratory; (215) 898-0086.

LARGE PROJECT PLANNING: Do you work on big jobs? Team projects including conservators, government agencies, architects, engineers, etc.? We have a committee to investigate procedures in project development for large-scale conservation programs. Please call Connie Silver at [redacted].

ASTM: Concerned about standardization of conservation practices? You need to join this committee! ASTM is actively working toward the standardization of several conservation practices, including masonry cleaning, masonry consolidation, and paint analysis. We need as many people as possible to become members of ASTM, and to work actively at the committee and sub-committee levels. AIC indicated they might pay for a number of individual memberships so that conservators will begin to have input in the standardization process. Periodically, the ASG member representatives will need to assess for the group what is happening

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within ASTM, and recommend appropriate courses of action. If you want to become involved, please call me at: [REDACTED] I have ASTM and E-6 committee applications, and will be coordinating the ASTM committee within ASG.

If you are not already a member of an ASG committee, JOIN UP! What we accomplish as a professional organization depends upon the involvement in some way of each and every member. Submit a paper, join a committee—anything that you can contribute in the way of time, energy, and enthusiasm is needed and will be welcome. If you have ideas or questions, please call Shelley Sass or me. Let's get moving!—Lorraine Schnabel, Secretary/Treasurer.

BOOK AND PAPER



REPORT OF THE CHAIR AND PROGRAM CHAIR: BPG Board activities center on planning for the annual meeting in Buffalo. There have only been a few submissions for our Specialty Group session, but we expect more to have arrived by the date of this column. As I mentioned in the September Newsletter, we are planning for more informal discussion groups to complement our regular program. We are considering splitting the program, with a half-day of papers and a half-day of discussion groups. Some of the suggested topics for discussion groups include: mass deacidification, single item alkalization, a paper conservation tips session, a book conservation session, and a paper catalog revision session. Suggestions for other sessions are welcome.

Sylvia Rogers-Albro has once again done an excellent job of preparing the minutes of our business meeting in Albuquerque and sending them out to the membership in a timely fashion. For those of you who weren't able to attend the Albuquerque meeting, this is a good record of BPG activities. One correction concerns Victoria's report on the AIC Program Committee, which does not include Specialty Group chairs or AIC committee members, but is a separately constituted committee.—Robert Espinosa, Chair.

PAPER CONSERVATION CATALOG: Work continues on the eighth edition of the Catalog which is intended for publication this January. Many of you have already served as contributors to our current topics, Mold

and Foxing Treatments, Surface Cleaning, and Hinge, Tape and Adhesive Removal. The editorial board thanks you for your time and effort which are so critical to the project's continued success. Further contributions to these chapters are welcome. If you picked up any of the worksheets in Albuquerque, please send them in. Or, contact me at [REDACTED] if you'd like to be involved. No amount of information is too small to be of value!

Our first revision session, held in Albuquerque, was a great success. About 100 book and paper conservators participated (more than half of the BPG membership in attendance at the meeting). After a brief introduction, the audience was broken down into small groups and given worksheets on backing removal treatments. Much lively discussion ensued and participants later commented that the session was very interesting and productive. The only "complaint" we received was that it was too short! We plan to have a similar session at next year's annual meeting and hope to schedule a longer time period. Again, we thank all of you who participated and who made suggestions on how to improve the session. Further comments are always welcome.—Catherine I. Maynor, Project Director.

CIPP

CONSERVATORS IN PRIVATE PRACTICE

FAIC CONSERVATION SERVICES REFERRAL SYSTEM: Scott Haskins is in the process of formulating a questionnaire designed to assess the impact of the FAIC Referral System on CIPP members. Upon request, the FAIC provides a computer generated list of conservators grouped geographically, by specialization, and by types of services provided. Is your business getting new clients due to FAIC referrals? Do the regional boundaries which include your business adequately reflect the areas from which you draw your clientele? There are seven regions: 1) ME, VT, NH, MA, CT, RI, NY, NJ, and PA; 2) MD, DE, VA, WV, and DC; 3) GA, KY, NC, SC, FL, AL, TN, LA, MS, and PR; 4) ID, ND, SD, MN, MI, OH, IL, IN, WI, and MT; 5) MO, CO, AR, IA, KS, and NE; 6) OK, TX, AZ, NM, NV, WY, and UT; 7) CA, OR, WA, AK, and HI. If you are interested in participating in the planning of this questionnaire or if you have suggestions please contact: Scott Haskins, [REDACTED]

CIPP PUBLICATIONS POLICY: All CIPP members who have joined and/or paid dues prior to January 1st of a given year will receive the CIPP publications for that year. New members joining after January 1st may purchase the publications at cost. Publications are available to non-members at cost plus 50 percent. A list of available CIPP publications is available from the AIC office.

MIBACH RESIGNATION: With regrets Lisa Mibach has resigned from the CIPP Board of Directors. A difficult schedule and heavy workload have made it impossible for her to fulfill her many CIPP duties. We are indebted to Lisa for her earnest and energetic efforts while serving as director and liaison to the AIC Ethics and Standards of Practice Committee. Lisa has also aided our membership by providing information about business-related uses of computers and software through the Computer Users group. Her talents will be sorely missed.

STUDENT SCHOLARSHIP AVAILABLE: This year CIPP is sponsoring one of the George Stout Memorial Fund scholarships which are designed to help defray the costs of attendance at the annual meeting for deserving students or apprentices. Recipients will be selected by FAIC. Applications are available from the AIC office and must be returned by the deadline of February 1, 1992.

NOMINATING COMMITTEE: The CIPP Nominating Committee is now entertaining nominations for the offices of vice-chair, secretary, and two directors. Members who would like to suggest nominees or who are themselves willing to fill any of these essential posts are urged to contact: Claudia Deschu, [REDACTED]; Margaret Fikioris, [REDACTED] or Elizabeth Lawlor, [REDACTED] by December 6th. The completed slate of officers is scheduled to be submitted to the board for review on January 1, 1992.

BUFFALO—1992: Scott Haskins is currently working on the CIPP annual meeting program which is tentatively titled "Evaluating Your Business." If you would like to help with the planning of the program or if you have suggestions please contact Scott.

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

1992 FAIC Endowment Deadline

Applications for 1992 endowment funds must be postmarked by **February 1, 1992**. For complete details, see FAIC News page 6.

PAINTINGS



By now you should have received the Conservation Science Task Force questionnaire regarding research in our field. We are hoping for a good response rate in which specific problems are addressed. Once our replies have been compiled and summarized, the results will be sent to our Task Force Liaison Committee, headed by Jill Whitten, and the research problems will then be prioritized based on the number of respondents who cited each one. The document which the task force will produce from this can then be used to help direct future research within the field. One of the interesting things that the Book and Paper group found when they carried out this survey last year was that many of the questions repeatedly cited by conservators had already been answered in the literature. It would seem that many conservators simply do not know where to look for the answers to their questions or are unaware that anyone has done any research on a particular subject. The work of the task force should help make all of us aware of the advances being made in our field.

Carol Abercaugh, current chair of Continuing Education (formerly called Refresher Courses), reports that the workshop on the Cleaning of Paintings with Richard Wolbers held at the University of Delaware in August was a great success. All of the participants came away with the ability to manipulate cleaning materials within the safe parameters dictated by the painting materials themselves that Richard is so careful to elucidate. The lectures were videotaped by the University of Delaware and a ten-tape set covering seventeen hours of material will be made available for sale around the first of the year. No price has been set yet, but interested parties should contact: Mica Corradin, Division of Continuing Education, University of Delaware, Newark, DE 19716-7410; (302) 451-8838.

We are currently putting together the program for the meeting in Buffalo this June and would like to hear your cheers and jeers concerning the annual meeting. The AIC Board has strongly urged all the Specialty Groups to lighten up their programs to make the meeting less stressful for all involved. We are presently thinking about having part of our session devoted to discussion groups to pursue areas of interest in a more informal way. Any thought on how

or whether this should be done would be appreciated. Another thing I would like to hear from the membership is if we should consider videotaping our meetings. The Wooden Artifacts group did this at the Albuquerque meeting and their tapes are available for sale through the AIC office. This might be a good way of reaching that portion of our membership who cannot travel to the meetings, but would like more information (visuals) than can be found in the *Annual*.—Christine Daulton, Chair.

PHOTOGRAPHIC MATERIALS



By now, you should all have received a questionnaire in the mail for the AIC Task Force on Conservation Research and Technical Studies regarding research priorities. As one who rarely responds to questionnaires, I am aware of the tremendous effort required to actually sit down and do it. I would like to encourage you to actually do it—your relief upon completion will be enormous. You can be justifiably self-righteous knowing you have responded to an important request. Thank you!

A couple of years ago, a request went out for photographs to add to the PMG Archives. I would like to reissue this request. As well as organizing our records, we would like to start an album of PMG visual records. If anyone has any photographs, drawings, etc. related to past PMG-functions and would like to contribute them to the album, please send them to: Robin Siegel, Conservator, National Geographic Society, 17th and M Streets, Washington, D.C. 20036.

These AIC *Newsletter* contributions from the Specialty Groups are designed to keep the membership current with what is happening not only within their Specialty Group but also generally within their areas of specialization. I would like to issue an invitation to all members of the PMG to contribute to these *Newsletter* columns, when you have information or concerns you feel would be of interest to the entire membership. Contributions can be mailed, faxed, or phoned in to: Greg Hill, Conservation Treatment Division, National Archives of Canada, 395 Wellington Street, Ottawa, Ontario, Canada, K1A 0N3; (613) 992-1628; Fax: (613) 995-2883.

CALL FOR PAPERS: As mentioned in the last *Newsletter*, PMG will be holding a full day session at the 1992 annual meeting in Buffalo. Those wishing to present papers are requested to contact: Gary Albright, program chair, at the NEDCC; (508) 470-1010. Abstracts should be sent as soon as possible. Papers on any aspect of photograph conservation are welcome. A "tips" session will be included in the program. This is a great opportunity for people who do not want to give a big, formal presentation to let their colleagues know of interesting treatments they are using. Also, a pre-conference bus trip to Rochester may be arranged. The first half of the day will be spent at the George Eastman House and the second half at the Image Permanence Institute. This should be of great interest to anyone interested in photographic conservation and particularly those that have never been to Rochester. Registration for the tour would be included on the meeting registration form. Spaces are limited and will be assigned on a first-come first-served basis. Please contact me as soon as possible in order to determine the interest for this tour.

And once again!!! A reminder to those interested in attending "**The Imperfect Image . . . Photographs: Their Past, Present and Future**" to be held April 6-10, 1992, in the English Lake District, you should register soon as spaces are limited. Contact Ian and Angela Moor, [redacted] Forest Hill, London, SE 23, England.—Greg Hill, Chair.

NOW AVAILABLE AT DISCOUNT
TO AIC MEMBERS

Guide To Environmental Protection of Collections by Barbara Appelbaum

Temperature. Humidity. Light. Bugs. Mold. Dust. Air Pollution. Mishandling. These are enemies that are wearing down the art and objects in your collection. *A Guide to Environmental Protection of Collections* is written for those with no technical background who find themselves in the difficult position of having to make decisions concerning the physical care of collections. Anyone who owns or cares for collections of art, historical artifacts, even natural history collections, will find real help in this book. 272 pages, fully indexed. Sound View Press. 1991.

To order: Member rate—\$32; Non-member rate \$39. Send check or money order to: AIC, 1400 16th Street, NW, Suite 340, Washington, D.C. 20036; (202) 232-6636.

Ethics and Standards Committee Supplement Number 2

Treatment Practices

The underlying tenants that govern "treatment practices" are addressed throughout the *Code of Ethics* (COE) and *Standards of Practice* (SOP). In order to facilitate the discussion of these tenants, the Ethics and Standards Committee has grouped topics that are considered pertinent to treatment practices. The references to these topics are listed in the sidebar.

Among the major treatment practices issues which have been addressed over and over in the past are aesthetics, reversibility and the single standard. In fact, these issues have overshadowed related treatment practices topics, with the result that less controversial subjects addressed in the AIC document have largely missed public attention, scrutiny and discussion. The committee does not wish to neglect any issues that are relevant to the underlying tenants of treatment practices, and invites your comments and concerns.

The committee is also aware that there are critical issues which are not addressed in the AIC document, topics that definitely merit examination during the discussion of treatment practices. Preventive conservation is one such issue. Subsequent care of treated material may be another.

In presenting the following discussion the pertinent sections of the AIC document are quoted in **bold** as they presently appear. Beneath these quotes are parallel quotes taken from other conservation codes, followed by summaries of comments collected from Specialty Groups and individuals over the years. Individual points are prefaced with an •. Comments of the Ethics and Standards Committee are presented in *italics*.

It is hoped that the areas of the COE and SOP in need of change, together with the directions which the required changes should take, will become clearer to the AIC members through this presentation and future discussions of these issues. Members should respond to the E & S committee with any comments, suggestions or questions. To help elicit response, some initial questions are present at the end of each issue.

Debbie Hess Norris, Chair

Carol Aiken

Nancy Ash

Dan Kushel

Donna Strahan

Sources for the Codes of Various Conservation Organizations Referred to Throughout the Text

AIC/COE = AIC Code of Ethics

AIC/SOP = AIC Standards of Practice

AICCM = Australian Institute for the Conservation of Cultural Material, Inc. *Code of Ethics and Guidance for Conservation Practice*. Available from: GPO Box 1638, Canberra, A.C.T. 2601, Australia.

BURRA = Australian International Council of Monuments and Sites (Australian ICOMOS): *The Australian ICOMOS Charter for the Conservation of Places of Cultural Significance* (The Burra Charter), 1981.

IIC-CG = International Institute for Conservation of Historic and Artistic Works—Canadian Group (IIC-CG). *Code of Ethics and Guidance for Practice*, 2nd ed., 1989. Available from: Box 9195, Ottawa, Canada K1G 3T9 (This code is virtually identical to AICCM so it was not referenced unless major wording was different.)

ICOM = International Council of Museums (Committee for Conservation, Working Group for Training in Conservation and Restoration). *Code of Professional Ethics*. Available from: Maison de l'Unesco, 1 rue Miollis, 75015 Paris, France.

ICOMOS = International Council of Monuments and Sites. *International Charter for the Conservation and Restoration of Monuments and Sites* (The Venice Charter), 1966.

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Definitions

The definitions and connotations of the words below from *Webster's Seventh Collegiate Dictionary* and the Glossary of the *Code of Ethics* of the IIC-CG are presented here for quick reference.

Aesthetics—a branch of philosophy dealing with the nature of the beautiful and with judgments concerning beauty. (*Webster's Seventh Collegiate Dictionary*)

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, preventative conservation, preservation, restoration and reconstruction. (*Code of Ethics* of the IIC-CG)

Conservator—One that is responsible for the care, restoration, and repair of museum articles. (*Webster's New Collegiate*, 1980) Refers to any person whose primary occupation is the conservation of cultural property, and who has the training, knowledge, ability and experience to carry out conservation activities. . . . (*Code of Ethics* of the IIC-CG)

Originator/Artist—1. the person(s) who designed or created the cultural property, or 2. the person(s) representing the creator or designer of the cultural property by legal, moral or spiritual right. (*Code of Ethics* of the IIC-CG)

Owner/Client/Caretaker—1. the person(s) having legal ownership of the cultural property, or 2. the person(s), such as the museum director, curator, archivist or librarian, exercising professional custodianship over a cultural property. (*Code of Ethics* of the IIC-CG)

Restoration—bringing back to a former position or condition. (*Webster's Seventh Collegiate Dictionary*) All actions taken to modify the existing materials and structure of a cultural property to represent a known earlier state. The aim of restoration is to preserve and reveal the aesthetic and historical value of a cultural property. Restoration is based on respect for the remaining original material and clear evidence of the earlier state. (*Code of Ethics* of the IIC-CG)

Reversibility—the quality or state of being reversible. (Reversible—capable of going through a series of actions [as changes] either backward or forward.) (*Webster's Seventh Collegiate Dictionary*)

Stabilize—to limit the fluctuations of (*Webster's Seventh Collegiate Dictionary*)

Aesthetic Reintegration

Both the AIC COE and SOP discuss the limitations of aesthetic reintegration as follows:

AIC/COE II F: Limitations on Aesthetic Reintegration. In compensating 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.

AIC/SOP II E: Limits on Aesthetic Reintegration. In compensating for losses or damage, a conservator can be expected to carry out little or much restoration according to a firm previous understanding with the owner or custodian and the artist if living. However, he cannot ethically carry compensation to a point of modifying the known character of the original.

The wording in both documents is repeated almost verbatim and, indeed, one must immediately determine whether limitations on aesthetic reintegration is an issue of ethical principle or is it rather a practical guideline and, therefore, better introduced in the standards of practice?

In addressing the issues of compensation, reintegration, or reconstruction other conservation codes note that:

- It is unethical to modify or conceal the true nature of an object through restoration. The presence and extent of restoration must be detectable, though it need not be conspicuous. All restoration must be fully documented. (UKIC)
- Restoration and Reconstruction. Restoration and reconstruction are means of re-establishing the cultural values of a cultural property. If undertaken, they shall be fully documented and shall be carried out without fraudulent intent and to the minimum extent necessary. The conservator shall use techniques which affect the cultural property least, and shall use materials which can be most easily and

completely removed without hazard to any original part. The presence and extent of any restoration or reconstruction must be detectable, though they need not be conspicuous. (IIC-CG, #18)

- Restoration is appropriate only if there is sufficient evidence of an earlier state of the fabric and only if returning the fabric to that state recovers the cultural significance of the place. (BURRA, Article 13)
- The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins. . . . (ICOMOS, Article 9)
- Replacements of missing parts must integrate harmoniously with the whole, but must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence." (ICOMOS, Article 12)

Specialty groups commenting on the many issues surrounding aesthetic reintegration, recommended the following semantic changes in our current document:

- Delete the word "aesthetic" because the aesthetics of the cultural property are not the only concern when considering reintegration.
- The word "artist" should be substituted with "individual who created the object" to include people who are not generally considered artists.
- Incorporate the word "suspected" to support the conservator's decisions in compensation when the exact character of the original is unknown but highly suspected after research efforts.

To date the AIC membership has responded to this issue with the clear consensus that it is unethical to modify or conceal the true nature of an object through restoration and that the presence and extent of restoration must be detectable in some way or another. Furthermore, it is clear that aesthetics alone are not sufficient to determine the amount of restoration to be carried out. Despite this basic agreement many AIC members have commented and suggested alternatives to our current Code and Standards as follows:

- The phrase "not carry compensation to a point of modifying the known character of the object" is gibberish. Suggests "the conservator should not carry compensation to the point of falsifying the age, attribution, or condition of the object."

- Regardless of the nature and extent of compensation for damage or loss, all restoration should be readily determinable by common methods of examination appropriate to each class of object.
- Restoration should never be carried out with the intent of altering the known character of the object, nor the intentions of its creator, if these are known, nor to such an extent that the quality and/or condition of the piece is misrepresented. The conservator, in undertaking extreme and extensive restorations, should avoid/take precautions against allowing himself to become a party to misrepresentation of the nature or condition of an object by others.

Questions: Aesthetic Reintegration

1. Should the word or term aesthetic be deleted from this discussion to incorporate non-aesthetically oriented treatments? Should another term or phrase be used, such as: "visual reintegration"; "visual compensation" [for loss or damage]; "restoration"; "reconstruction"?

2. Changes in an object resulting from treatment should be readily determined by common methods of examination appropriate to the class of objects, but should these changes also always be readily identifiable visually?

3. Should the phrase "not carry compensation to a point of modifying the known character of the original" be changed to a more specific directive such as "not carry conservation to the point of falsifying the age, attribution or condition of the object?"

4. What, if any, is the obligation to the originator of the work with respect to treatment?

5. What is the obligation to the owner/custodian of the work with respect to treatment?

6. Where does this discussion belong? Is it an ethical principle or a standard of practice?

Reversibility

The principle of reversibility is considered by some to be "one of the most basic premises" in our current Code of Ethics. In our current Code this issue is addressed as follows:

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.

The "principle of reversibility" (although not referred to as such) is outlined in other conservation codes as follows:

- The conservator shall endeavor to use only techniques and materials which to the best of current knowledge, will not endanger the cultural and physical integrity of the cultural property. Ideally, the techniques and materials should not impede future treatment or examination. Whenever possible, the conservator shall select the techniques which have the least adverse effect on the cultural property. Similarly, the conservator shall use materials which can be removed most easily and completely. (CCI-CG, #16)
- Techniques and Materials. The conservator shall endeavour to use only techniques and materials which, to the best of current knowledge, will not endanger the cultural and physical integrity of the object. Ideally, these techniques and materials should not impede future treatment or examination. (AICCM)
- The conservator should not perform or recommend any treatment which is not appropriate to the preservation of the object. The conservator should endeavour only to use techniques and materials which, to the best of current knowledge, will not endanger the true nature of the object, and which will not impede future treatment, nor the retrieval of information through scientific examination. The techniques and materials which affect the objects least and which can most easily and completely be reversed should always be selected. An improvement in conditions of display, storage or use may often be preferable to physical intervention. Nothing should be removed from an object without sufficient evidence that it is not part of the original condition of the object. (UKIC)

Specialty Group commentary recommends complete rewording of this section and a recognition that all treatments are to some degree irreversible, i.e. the principle of reversibility where theoretically desirable is seldom practical. The following modifications in wording and/or content have been proposed:

- This section of the Code does not have the flexibility to acknowledge that some treatments cannot be undone, nor are they intended to be undone. Examples include: the alkalization of paper, fixation of gouache. This implies that conservators should exercise great care in the selection of materials they use and restraint in treatment. It is important to define exactly what the object is and what the goals of preservation are. If the Code is too lofty to attain it needs to be made more general so that it is realistic. (Book and Paper Group 5/85)
- How does one interpret reversibility so that one can perform treatments like wet cleaning and deacidification which effect irreversible changes in the physical-chemical state of a textile? And what of seemingly reversible treatments like the stitching of a shattered textile to a support fabric—a treatment that no sane conservator would attempt to reverse? (Textile Specialty Group 5/86)
- Treatment intervention most often consists of two phases: subtractive procedures which produce or reveal the objects actual state, and additive procedures which physically stabilize or otherwise preserve some aspect of significance, form, and/or function. Most subtraction procedures such as cleaning are by nature irreversible processes. The "principle of reversibility" refers to the additional phase of intervention and means that treatment processes and procedures, for example reconstructions or loss compensation, should be reversible, and that conservation materials used in treatments should remain resoluble and removable. The conservator is guided by and endeavors to apply the "principle of reversibility" in his/her treatment. (Objects Group 6/85)
- A clear understanding of what aspect of value or significance is being preserved by a proposed treatment must exist between custodian and conservator when the integrity or research value of an object is endangered by: a) cleaning an object, b) either the introduction or dissolution/removal of the conservation material, or c) reversing a treatment process. As presented here, the confusion over "reversible materials" should be put to rest by more clearly distinguishing between processes and materials. Many conservation materials are, practically speak-

ing, intractable from the day they were introduced to the object, regardless of their solubility characteristics. (Objects Group 6/85)

- In the interpretation of the content of our current code we must stress the need to be able to completely reverse treatment on objects whose form or function is currently obscured or subject to differing opinions. We must:
 - Realize that the best interests of some objects necessitate irreversible treatments.
 - Realize that some functional objects will require irreversible treatments to make them functional again if function is required.
 - Realize that some owners are satisfied to have a functional object which no longer functions.
 - Recognize that all treatments are to some degree irreversible or can involve some alteration.
 - Give structural, mechanical and other functional aspects of the object the same consideration as aesthetic and decorative aspects.
 - Recognize that many objects contain deposits which have occurred through use and time, and removal of these deposits is non-reversible. (Objects Group 9/86)
- "Avoid the use" should be modified to "where possible" or "unless a treatment serves to stabilize or protect an artifact." (Photographic Materials Group 5/87)
- Strongly in favor of "should avoid" language re: reversibility (versus "prohibit"); preferred still more "the conservator should affect the most conservative treatment for the use (return environment) of the object. (Wooden Artifacts Group 4/86)

Individual commentary reiterates the fact that:

- In all phases of examination and treatment, the conservator shall refrain from knowingly using methods and materials which may prove to be incompatible with the material and/or structure of the artifact, or whose own physical and chemical properties might accelerate/exacerbate the aging and deterioration of the artifact.

These commentaries further remind us that we must carefully consider the following points:

- The concept of retreatability. There are times when we must use consolidants that we cannot in fact remove or safely reverse. Even cleaning a painting is not truly reversible.

- In selecting methods and materials for treatment the conservator shall endeavor to use only those which may be reasonably reversed by future conservators without undue risk to the objects. Where reversibility is not practical the conservator shall be guided by respect for the subsequent need for conservation and shall avoid methods and materials which would pre-empt necessary treatment in the future.
- Whenever prevailing conditions impose constraints upon the extent of treatment, the conservator shall always give priority to conservation over restoration.
- The conservator is often faced with the dilemma of durability versus reversibility; should there be a need to reverse a mend in a canvas if it is done properly, and should one risk failure of such a mend in order to use materials that can be readily removed?
- Reversibility as re-treatability: Reversibility [is] the property of a treatment that allows a knowledgeable conservator to "turn back the clock" on a treatment. In functional terms, this does not require that the object be identical to what it was, only that we can return it to a state where our treatment choices are as broad as they were before the treatment . . . was performed. . . . there are degrees of reversibility, depending on how much time and trouble are involved [to reverse the treatment], and on what risk it poses for the object, since a troublesome or

Questions: Reversibility

1. Is the concept of reversibility practical or are we really attempting to limit certain types of intervention that may have adverse effects in the future? Are we actually recommending the most conservative treatment that is practicable?
2. Are we talking about processes or materials or both?
3. Is compatibility of materials a more important directive than presumed removability?
4. What is the practical standard for reversibility?; no damage/loss? some damage/loss? some original can be preserved?
5. Do you feel that any of the statements of the principle of reversibility in any of the other conservation organizations is successful in defining the principle? If not, how would you amend any one of them or amend our own?

time-consuming job for the conservator almost inevitably involves an ordeal for the object under treatment . . .

- Irreversible treatments: Obviously irreversible treatments like bleaching and structural changes in metals are, properly, subject to a great deal of controversy . . . however, that many common conservation techniques (e.g. changes on the pH of paper, sanding the reverse of a canvas support, attempts to flatten wood panels, etc.) are beyond question irreversible, yet have not often been discussed in these terms. . . . Even cleaning is not technically reversible, the capability of reversing the visual effect can be important.

It is important to note that our current Code does not "mandate" reversibility [a common misconception] but, rather, recommends that a conservator should "endeavor to" apply this principle.

The comments above indicate an apparent lack of clarity in the AIC COE and SOP statement on the principle of reversibility especially concerning aspects of sound "ethical" treatment that may be more or less irreversible. The comments also indicate a relative consensus of opinion that "re-treatability" is intrinsic to the principle of reversibility.

Single Standard

The concept of the single standard is repeatedly addressed and/or alluded to throughout the AIC Code and Standards as well as the codes of other conservation organizations.

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.

AIC/COE II C: Single Standard. With every historic or 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 for the integrity of the objects.

AIC/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, protection against loss and strict avoidance of misinterpreting technical evidence.

(Note the repetition between the first and third entries)

- One standard. With every object he or she undertakes to conserve, regardless of any 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 should be consistent and should never be lowered. While special techniques may be required during the treatment of large groups of objects these procedures should be consistent with respect for the integrity of the individual objects. (UKIC)
- The conservator shall strive to attain the highest standards in all aspects of conservation, including examination, treatment, research, documentation, training, and conservation advice. (AICCM)

Specialty group commentary reflects the supposed "impracticality" of this standard (in our Code) as written:

- The present wording does not sufficiently reflect the needs of other types of library and archival paper objects whose value resides in the information, evidential nature, or overall assembly of items, and where there may be no, or very little value in a particular item . . . because of the great volume of material in collections, some modifications in the standards of treatment are often necessary in order to provide the greatest benefit for the greatest number of objects. . . . For masses of material outside of top treasures it is not practical, nor is it the best stewardship of scarce conservation resources. (Book and Paper Group 5/85)
- Where conservators are under constant pressure to produce completed treatments and accumulate billable hours, it is unrealistic to expect that all objects will be handled in the same way. . . (Book and Paper 5/85)
- Decisions are made by conservators with curators about which objects to treat first, which objects to expose to the dangers of travel, and what materials to use in treatment and housing, all of which affect the preservation of the items and are based largely on the importance of the items to the collection . . .

we need to establish within the *Code* variables which we acknowledge and respect. (Book and Paper 9/85)

Further reiterating inherent problems with the stated requirement for an "exacting standard of treatment," individual commentary on this issue has stressed greater need for the highest standard of "quality" consistent with our profession. In many cases individual members found the single standard highly impractical as follows:

- The insistence on the highest and most exacting standard of treatment may not be practically achievable for multiple copies of industrially produced objects.
- In every aspect of their work conservators should endeavor to maintain the highest standards established within their area of specialization. Though circumstances may influence the nature and extent of work undertaken, they should not influence the inherent quality of that work.
- Any attempt to balance respect for physical integrity and respect for aesthetic integrity should involve subjecting proposed restoration to a checklist of qualifications designed to limit the number of (objects) that would qualify for this treatment. This criteria should include the uniqueness of the object, its historical integrity, its completeness, its condition, its prospects for serious use and intended frequency of use, its prospects for responsible ownership, and the prospects for ongoing maintenance. There should be no double standard. Having applied such criteria, there remains a very small subset of (objects) that are legitimate candidates for minimally intrusive restoration. This status in no way excuses us from respecting the original material and physical evidence that remains in these objects.
- We have potential trouble here (with our current wording) if you are dealing with several thousand rusty nails, or with a curator who does have an opinion about value or quality (especially if it differs from yours), or with the deacidification of an entire archive.
- The notion of a "Single Standard" is perhaps misleading, as well as impractical and philosophically dubious. Philosophically, is it appropriate that the limited conservation resources should be distributed equally amongst unequal classes of objects or amongst unequal objects within a given class? Practically speaking, circumstances not only limit the extent of treatment, often they influence the methods and materials used in every aspect of the

Questions: Single Standard

1. Are we talking about different types or classes of objects, or about giving the structural, mechanical and other functional aspects of the same object equal consideration as the aesthetic and decorative aspects?
2. Should the "single standard" be changed to the "highest standard" as applied to the circumstances and to the material to be conserved?
3. Should "standard of treatment" be replaced with "highest standard of quality" or with "highest standard of professional practice"?
4. Is the single standard concept an ethical principle or is it only a standard for sound practice?

treatment. These circumstances include the market value and historical significance of the object in question, as well as the financial resources of the owner and in many cases time constraints. . . . As long as the quality of craftsmanship remains sound, that is the conservator does not resort to the use of materials or techniques which jeopardize the artifact, or to hasty and sloppy work which compromise its aesthetic quality, variation of approach, of methods and materials is essential if limited conservation resources are to be best exploited in order to preserve as many objects as possible of all classes and ranges of value and importance.

- Acknowledge that the extent of consultation, documentation, and treatment may vary greatly according to the quality and value of the object. More often than not . . . circumstances demand that not all objects be treated by a single standard.

The complexity of the single standard is clearly evident from the commentary by both specialty groups and individuals. The existing statement in the Code (II C) "While special techniques may be required during treatment of large groups of objects . . . these procedures should be consistent with the conservator's respect for the integrity of the objects" does allow for variables. However, it is clearly not flexible enough to cover the expanding needs of the conservation field.

Preventive Conservation

The subject of preventive conservation (all actions taken to retard alteration or prevent damage to cultural property) is not addressed in our Code of Ethics and/or Standards of Practice. The importance of this subject figures prominently in other conservation codes.

- Preventive conservation is a primary objective of the conservator and must be considered prior to other forms of intervention. The conservator shall strive to establish and maintain a high standard in conditions and methods of treatment, storage, transport, exhibition, use and handling of cultural material. (AICCM)
- An improvement in condition or display, storage or use may often be preferable to physical intervention. (UKIC)
- Subsequent Care. 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 #19)

Individual commentary also notes the lack of preventive conservation in the present Code.

- The issue of not treating cultural property (in certain cases) must become an integral part of our revised document(s).

In summary, few codes or individuals comment on preventive conservation, perhaps this is because everyone agrees on its importance. It certainly is an issue which has gained strength in the last few years especially with limited conservation resources and the continuing growth in need for conservation services.

Questions: Preventive Conservation

1. Should the conservator be enjoined by the COE/SOP to be more equally involved in all areas which have a direct bearing on the long term survival of the object, minimizing the present emphasis on treatment?

2. Does this area also encompass subsequent care?: Should the conservator include specifications for shipping and handling, storage, exhibition and maintenance when it will have a direct bearing on the long term survival of the treated object?

3. Should the issue of not treating cultural properties in certain cases be addressed?

Concluding Statement

The issues of aesthetic reintegration, reversibility, and single standard are all considered important components of the AIC COE and SOP. However, the growth and varied development of the conservation field in the recent past reveals that these issues each need to be clarified in a more flexible manner. The limitations on the aesthetic integrity of an object is repeated verbatim in both the COE and SOP. Decisions should be made whether this is a practical standard or an ethical issue. The principle of reversibility has proven impossible to achieve as it is now worded in the COE. Should the concept of reversibility be focused on processes rather than materials? The issue of a single standard has also proven difficult to achieve, especially as regards functional objects and mass treatment. Now is the time to give your comments to the committee, even if you agree with the *Code* as it is written.

The committee would like to thank the Specialty Groups and all of the individuals who have contributed their thoughts to these issues over the years.

We hope that this supplement will initiate a continued dialogue and discussion.

Please respond to as many questions as possible by sending your comments by **November 20** to:

Debbie Hess Norris, Chair,
AIC Ethics and Standards Committee
106 Danforth Place
Wilmington, Delaware 19810

PEOPLE

CHARLES F. HUMMEL, deputy director for the Museum and Library Department at Winterthur, will retire on December 18, 1991 after thirty-six years of service. He expects to resume research and publication, and to undertake both consulting work and lecturing. His special assignments at Winterthur have included planning and implementing the conservation and scientific laboratory for an expanded care-of-collections program, curriculum development and fund raising for the graduate-level art conservation training program cosponsored with the University of Delaware, study of the institution's computer needs and implementing computerization of various institutional operations; an expanded program of commercial activity, and planning for the new exhibition galleries to open at Winterthur in October 1992. His accomplishments include authorship of two books, *With Hammer in Hand* and *A Winterthur Guide to American Chippendale Furniture*. He is also the co-author of a major exhibition catalog, *The Pennsylvania Germans: A Celebration of Their Arts, 1683-1850*.

ANNA M. FINE, textile conservator in private practice has a new address and will be seeing clients in the Washington, D.C., Baltimore, and Annapolis areas. She can be reached at: [redacted], N.W., Washington, D.C.; and at [redacted], MD 21403; D. C. metro: [redacted], Annapolis, Baltimore: [redacted].

KORY BERRETT has established a full-time private practice in objects conservation and can be reached at: Berrett Conservation Studio, [redacted], Oxford, PA 19363; [redacted].

JOHN R. DENNIS has moved from the Williamstown Regional Art Conservation Laboratory, Williamstown, MA, to accept the position of head of conservation at the Dallas Museum of Art. He can now be reached at: [redacted], Dallas, TX [redacted].

CSILLA Z. FELKER-DENNIS, conservator of objects, has relocated to Dallas from Williamstown, MA, and

can be contacted at: [redacted], Dallas, TX 75225; [redacted].

DR. NATHAN STOLOW, conservation consultant based in Williamsburg, VA, reports that in August he was on a museum, art gallery, and archives tour of several cities in Australia lecturing on the conservation display and travel methods he perfected for the United States Bill of Rights fifty-state tour, and for the permanent display of the Magna Carta at the National Archives in Washington, D.C.

MARY-LOU E. FLORIAN, chief, Conservation Services Section, Royal British Columbia Museum will be retiring at the end of September 1991. In lieu of retirement gifts, Mary-Lou has requested that all contributions go towards the "Mary-Lou Florian Endowment," to assist conservation interns at the Royal British Columbia Museum with expenses not covered by their parent institutions. The fund will be administered by the Fannin Foundation, a non-profit public foundation for collecting and distributing donations for the Royal British Columbia Museum. Donations should be sent to: The Fannin Foundation, Mary-Lou Florian Endowment, Royal British Columbia Museum, 675 Bellevue Street, Victoria, B.C. V8V 1X4.

ANTON RAJER was awarded an international teaching grant for seven weeks this summer to lecture on art conservation topics in Trinidad, Surinam, Brazil, and Argentina. He also consulted with the palace director on the conservation of the presidential painting collection of Brasilia.

The Museums at Stony Brook is grateful for the generous services of paper conservator, ANDREA PITSCH, who donated her time to conserve two rare documents from the Carriage Reference Library. Ms. Pitsch's conservation treatment required the separation of the documents from acidic board, deacidification, mending, and encapsulation.

NEW IIC-CG BOARD

The new Board of Directors for the International Institute of Conservation-Canadian Group (IIC-CG) for the 1991-92 fiscal year consists of the following: President: Barbara Klempan,

National Archives of Canada; Vice-President: Louise Fox, Canadian Parks Service; Secretary: Carole Dignard, Canadian Conservation Institute; Treasurer: Maureen Macdonald, Canadian Conservation Institute; Executive Councillors: Valerie Dorge, Canadian Conservation Institute; Anne Maheux, National Gallery of Canada, Conservation and Restoration Laboratory; and Martha Segal, Canadian Museum of Civilizations, Conservation Laboratory; Western Regional Councillor: Marta Leskard, Kelowna Centennial Museum; and Eastern Regional Councillor: Karen Colby, Musée des beaux-arts de Montréal.

STUDENT NEWS

The Buffalo State College Art Conservation Department welcomes the members of its twenty-first incoming class: Doreen Alessi, Paula Artal-isbrand, Lee Ann Daffner, Laura Downey, Ria German, Elizabeth Leto, Abigail Mack, Martha Simpson, Marie Svoboda, and Mary Jo Swift. They join the present second year students: Lorraine Brevig, Jan Burandt, Irena Calinescu, Rachel Cleveland, Anne Downey, Donna Farrell, Lisa Kronthal, Tracey Shields, John Vitagliano, and Rhonda Wozniak. The Department's third year interns (internship sites and majors) are: Christopher Augerson (M.H. deYoung Memorial Museum—objects), Scott Carroll (Arizona State Museum—objects), Suzanne Gramley (Fine Arts Conservation and Technical Services of Clarence Center, NY—paper), Katherine Hebb, (Walters Art Gallery—paintings), Abby Hykin, (Asian Art Museum of San Francisco—objects), Robert Proctor (Bayerisches Nationalmuseum and The Indianapolis Museum of Art—paintings), Moyna Stanton (Williamstown Art Conservation Center—paper), Bruce Suffield (The Art Museum of Princeton—paintings), Jill Whitten (Chicago Art Institute—paintings), and Barbara Wojcik (Pennsylvania Academy of Fine Arts—paintings). In mid September 1991, oral examinations were held for the Class of 1991; graduates are: Theresa Andrews, Richard Barden, Nancy Buschini, Margaret Contompasis, Rebecca Johnston, Emily Klayman, Meredith Montague,

Laurence Glass, Gwen Spicer, and Frederick Wallace.

CAL INTERNS

The Conservation Analytical Laboratory and the Office of Fellowships and Grants of the Smithsonian Institution announce the award of eleven conservation fellowships and internships for the new academic year. Five postgraduate fellowships were awarded, one of these designated specifically towards archaeological conservation at CAL. The latter was bestowed upon Mark Fenn (MA, Winterthur Museum/University of Delaware) who is studying archaeological conservation; he is with Carol Grissom. Richard Barden (MA, Art Conservation Department at SUNY/Buffalo) is in objects conservation with Tom Chase and Paul Jett at the Technical Laboratory of the Arthur M. Sackler/Freer Galleries; Elyse Klein, (MA, the Art Conservation Programme at Queen's University) is with Jia-sum Tsang at CAL in paintings conservation; Eric Lange (BS, archaeological conservation, University of Wales, College of Cardiff, School of

History and Technology) in objects conservation with Ed McManus at the National Air and Space Museum; Erika Mosier (MA, the Art Conservation Programme at Queen's University) with Dianne Van Der Reyden at CAL in paper conservation. Four "third-year" internships, one specifically designed for archaeological conservation, were awarded to students to work at CAL, as follows: Johanna Bernstein (MA candidate, Winterthur Museum/University of Delaware) in furniture conservation with Don Williams; Patricia Griffin (MA candidate, Conservation Center of the Institute of Fine Arts/NYU) in archaeological conservation with Carol Grissom; Marycolette Hruskocy (MA candidate, Conservation Center of the Institute of Fine Arts/NYU) and Dorene Randolph (MA, Universita Internazionale dell'Arte in Florence) with Ron Cunningham. Two "pre-program" internships were awarded. Mei-an Tsu (BA, University of Vermont) has a split internship: with Tim Vitale in paper conservation, and in furniture conservation with Don Williams. Jane Thompson Smith (MA candidate, George Washington University) is with Dianne Van Der Reyden in paper conservation.

Correction to July People column: Lisa Kronthal, a master's candidate at the Art Conservation Department, Buffalo State College, completed a summer internship under Carol Grissom and Harriet (Rae) Beaubien in the objects lab at the Conservation Analytical Laboratory, Smithsonian Institution.

MATERIALS

DATA WANTED

Art Crate, composed of impact-resistant ABS plastic laminated plywood walls reinforced by an aluminum-extruded frame and a lining of high-density polyurethane foam has been introduced by Curatorial Assistance, Inc. Since the introduction of Art Crate four years ago, art works in Curatorial Assistance, Inc. exhibitions have suffered almost no transit-related damages. Curatorial Assistance, Inc. would like to be able to supply its clients with data on the shock absorbency, humidity buffering, temperature barrier effectiveness, moisture resistance and other properties

of its crates. Having no facilities of its own for conducting appropriate tests, Curatorial Assistance, Inc. is looking for an individual to do so—perhaps as part of a comparison study. Will provide a crate of any size. Interested individuals should contact: Wendell Eckholm, Curatorial Assistance, Inc., 113 East Union Street, Pasadena, CA 91103; (213) 681-2401.

DYES AVAILABLE

Seventeen of the nineteen available colors of Ciba-Geigy Orasel Dyes are now being stocked by Conservation Materials, Ltd. These chromium or cobalt organic complex dyes, noted for their relative light fastness, have been used in furniture and objects conservation. The dyes are available in four ounce jars. Contact: Conservation Materials, Ltd., 1165 Marietta Way, P.O. Box 2884, Sparks, NV 89431; (702) 331-0582.

VARNISH INTRODUCED

Winsor & Newton has just introduced Conserv-Art Varnish, a turpentine or petroleum derivative soluble varnish suitable for use on oil, alkyd, or acrylic paint surfaces. It is claimed to remain soluble for a period of about one-hundred years. Conserv-Art Varnish is available in gloss or matte finishes in 75ml or 250ml bottles. Contact: Winsor & Newton, 11 Constitution Avenue, Piscataway, NJ 08855-1396; Fax: (908) 652-0940.

STUDY PUBLISHED

Nancy E. Binnie of the Canadian Conservation Institute has published the results of her study of corrosion-inhibiting resins for waterlogged wood/metal composites in the *ICOM Committee for Conservation Metal Working Group Newsletter* number 6 (May 1991). In her paper she provides information about thirteen proprietary formulations which successfully protected the metal portions from corrosion for a six year period. Contact: Dr. Ian D. MacLeod, *Newsletter* Editor, Western Australia Museum, Cliff Street, Freemantle, Western Australia.

SUBMISSIONS WELCOMED

Please send materials column submissions to: Rebecca Rushfield, [redacted], Flushing, NY 11367.

1992 Directory Corrections/Additions

Please note the following corrections and additions in your 1992 *Directory*:

RUSTIN LEVINSON can be reached at the Florida address given in the *Directory* and in New York at: New York Conservation Associates, [redacted], New York, NY 10001; [redacted]

BETTY L. SEIFERT, listed in the *Directory* as an Associate member, is a Professional Associate.

JOSE ORRACA, AIC Fellow. 3 [redacted], Kent, CT 06757; [redacted]

FERN BLECKNER'S work address is: National Museum of American Art, Smithsonian Institution, Washington, D.C. 20560. Her specialties are book and paper and photographic materials.

In the *AIC/FAIC Officers and Staff* section (page 4), RONEE BARNETT is the vice-chair of the Textiles group, and SARAH FISHER has replaced Jean Volkmer on the Appeals Committee.

ANNOUNCEMENTS

PBS TO AIR PROGRAM ON SCIENCE AND ART AUTHENTICATION IN DECEMBER

NOVA, the award-winning weekly science documentary series on public television, will air on December 17th a segment entitled "The Fine Art of Faking It." The sixty-minute segment will explore how science helps to unravel misattributions and forgeries.

The program will use as an example the Gruenewald forgery bought by the Cleveland Museum. The painting was later proved to be the work of twentieth-century artist Christian Goller, who in the segment demonstrates how he created his famous fake. Scientific evidence aided the Cleveland Museum in discovering their painting could not possibly be from the sixteenth century.

In the segment, Phillipe de Montebello, Director of the Metropolitan Museum of Art, New York, gives a tour of notorious fakes once accepted as genuine by his museum. These include a bronze Egyptian cat, a terra cotta Etruscan warrior, and the exquisite Rospigliosi Cup, one attributed to Benvenuto Cellini. All were unmasked, in part, through scientific tests. The question of the controversial kouros acquired in the mid-1980s by the Getty Museum is also discussed. Despite scientific analysis supporting its authenticity, many art historians have continued to express doubts about the sculpture on stylistic grounds.

The role of Xradiographic, infrared, and ultraviolet light examination in understanding a particular painter's creative process is also explored.

The program is scheduled to air Tuesday, December 17th, at 8:00 p.m. Eastern time. Please check local listings.

LEATHER NEWS UPDATE

The Leather Conservation News (LCN) is the only publication for the specialty of leather and skin materials conservation. LCN has a worldwide subscriber-ship consisting of conservators, bookbinders, leather workers, libraries, and museums. The copy for the LCN is compiled solely with contributions written by subscribers and interested professionals. In order for such a publication to continue, the interest in reading it must be matched by the interest in con-

tributing to it. Currently, the number of written articles submitted for publication has dwindled, making it necessary to reduce the frequency of publication from two to one issue per year, starting with Volume 8, 1992. The subscription price will remain \$12.00/individual and \$15.00/institutional to cover printing and shipping costs. New subscriptions as well as contributing articles are welcomed.

Please note the new address: Objects Conservation Laboratory, Minnesota Historical Society, Fort Snelling History Center, St. Paul, MN 55111. Please send all inquiries, back orders, and subscription requests to the above address, in care of Paul Storch, editor.

CONSERVATION STUDENTS AVAILABLE FOR SUMMER WORK

As in the past twenty-one years, graduate students of the Art Conservation Department at Buffalo State College are available for conservation-related summer employment. During previous summers, 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 proposed summer project, salary and other benefits, and a final date by which they must receive applications or inquiries. The Department will post all position offerings and interested students will contact the sites directly. Department faculty will, of course, be happy to speak with potential employers regarding the proposed position and the availability of students. Prospective sites may contact the Department at the following address: Summer Work Arrangements Program Coordinator, Art Conservation Department, Rockwell Hall 230, Buffalo State College, 1300 Elmwood Avenue, Buffalo, NY 14222; (716) 878-5025.

THE MUSEUMS AT STONY BROOK WINS IMS GRANT

The Institute of Museum Services (IMS) has awarded The Museums at Stony Brook \$25,000 for the conserva-

tion of a Concord Coach made circa 1875 by the Abbot-Downing Company of Concord, New Hampshire. The conservation work will be performed by the American Conservation Consortium, Ltd. The total cost of the treatment will be \$44,200.

NEDCC RECEIVES IMS AWARD

The Northeast Document Conservation Center (NEDCC) has received a Professional Services Award from the Institute of Museum Services (IMS) to develop a manual on preservation of library and archival materials in museums collections. Sheryl Ogden, NEDCC director of book conservation, will serve as the project director. The manual will consist of a series of 15-20 technical leaflets on collections care with the primary emphasis on prevention of deterioration for whole collections. Topics covered will include preventive preservation planning, environmental conditions that support preservation of collections, storage and handling techniques, basic in-house repair procedures, and reformatting. The publication will be available for distribution during the second half of 1992. To order contact: Gay Tracy, Northeast Document Conservation Center, 100 Brickstone Square, Andover, MA 01810.

NACE FALL 91/SPRING 92 CATALOG NOW AVAILABLE

NACE (the National Association of Corrosion Engineers) has issued a new catalog listing all the NACE education and training courses offered through June 1992 on corrosion prevention and controls as well as those offered through the NACE International Coating Inspector Training and Certification Program (NICITCP). NACE, comprised of more than 15,000 members worldwide, is a professional and technical society devoted exclusively to the prevention and control of degradation of all materials. Copies of the new catalog can be obtained by contacting: NACE Customer Service Department, P.O. Box 218340, Houston, TX 77218-8340; (713) 492-0535, ex. 81, or Fax: (713) 492-8254.

LETTER TO THE EDITOR

I want to thank the AIC again for sponsoring such a successful public lecture at the AIC annual meeting in Albuquerque, New Mexico. I thought you should know about a very unusual and pleasant "side effect." A week or so after the lecture a local gentleman called and said he had seen a notice about the lecture and unfortunately had to miss it. Actually he and his wife had been visiting conservation labs in London. They have a small family foundation and are quite interested in conservation of art objects. As a result of a tour, etc. they have given \$5,000 to improve the storage of our kachina collection and to buy a dental vacuum. How unusual for a member of the public to be so interested in conservation.

So, if the AIC wants to drop the public lecture from the annual meeting program, do tell them this wonderful story.—Marian Rodee, Maxwell Museum of Anthropology, The University of New Mexico.

RECENT PUBLICATIONS

Scottish Conservation Directory. (Revised July 1991) Published by the Scottish Conservation Bureau, the *Directory* is a guide to businesses in Scotland working in the conservation and restoration of historic artifacts and buildings. Entries range from textile conservators to bookbinders, furniture restorers and drystone dykers. Expanded introductory sections include advice on object care, recognizing problems, and choosing a conservator. Newly revised, the guide has an easy reference format and is illustrated with full color photographs. 112 pp., £9.50 plus shipping (£1.50 UK only). Special rates for large orders. Available from: Scottish Conservation Bureau, Historic Scotland, 3 Stenhouse Mill Lane, Edinburgh, EH11 3LR; 031-443 1666.

Professional Stained Glass Safety Training Manual, by Monona Rossol, ed. by Julie L. Sloan. This manual is

designed to aid employers in stained glass studios and/or businesses to meet the major provisions of the federal Hazard Communication Standard and/or state Right to Know laws. Over 200 pages with tables, charts, and graphs on products used in a stained glass studio. Includes MSDS lists and MSDS sources. 200 pp., \$65.00 postpaid (\$68.60 in Canada). Available from: Professional Stained Glass, P.O. Box 69, Brewster, NY 10509.

Paper Hanging at Prestigious Prestwoud Plantation, by Robert M. Kelly. Pamphlet on the 1991 restoration of the wallpapers at a plantation home in Clarksville, VA. The original wallpapers, hung in 1799 and 1831, featured two large French scenics as well as elaborate borders and patterns. Eight-page pamphlet is illustrated with color photos and includes a materials bibliography. Copies are complementary while supply lasts. Available from: Robert M. Kelly, C.P., Kelly's Wallcovering Installations, Box 187, Lee, MA 01238; (413) 243-3489.

Legal Background of Archeological Resources Protection, by Carol Carnett. U.S. National Park Service Technical Brief (number 11, June 1991). Describes the legal background and case histories for archeological protection. Its purpose is to provide a convenient summary of archeological protection and preservation. Available from: Publication Specialist, U.S. Department of the Interior, National Park Service, Archeological Assistance Division, P.O. Box 37127, Washington, D.C. 20013-7127.

European Cultural Heritage, a newsletter on research published by the Commission of the European Communities, Directorate General for Science, Research and Development. Contents include interdisciplinary notes, abstracts, book reviews, publications, meetings, news, and essays. A sampling of articles in the April 1991 issue includes essays concerning mass conservation of library and archival materials in Holland and a project to restore the original colors to buildings in the city of Turin; abstracts on the Getty's study of earthquake-proof museum mounting and research on biominerals that could lead to synthesis of improved carbonate stone surfaces; a calendar of forthcoming conferences; and a report of a 1989 Amiens conference on architecture and

painted decoration. Contact: Michel Benarie, Executive Editor, 12, rue de l'Yveline, 91220 Brétigny, France.

Art in the Making: Impressionism, by David Bomford, Jo Kirby, John Leighton and Ashok Roy. Published by the National Gallery, London in association with Yale University Press, 1990. The catalog, which accompanied the small Impressionist show at the National Gallery, London, November 1990–April 1991, presents the results of exhaustive art historical and scientific investigation of a number of the museum's Impressionist paintings, to show the materials and techniques used to create them. Extensive pigment analysis was undertaken. The text is highly informative and surprisingly readable despite its sometimes technical perspective.

Archaeological Wood Properties, Chemistry and Preservation, ed. by R. M. Rowell, R. J. Barbour. Advance series #225, American Chemical Society, 1990. The result of a 1988 Los Angeles symposium of wood scientists and conservators, this book discusses the chemistry, breakdown, and preservation of wood. Contains chapters on wood conservation, both waterlogged and dry. \$79.95 hardback.

Anthony Van Dyck, by Arthur K. Wheelock, Jr., Susan J. Barnes and Julius S. Held. The catalogue of the 1990–91 exhibition at the National Gallery of Art, Washington, D.C. Includes an essay on the painting technique of Van Dyck by Carol Christensen, Michael Swicklik, and Michael Palmer.

Metallurgy and Microstructure In Ancient Metals, by David Scott. An introduction to the structure and morphology of ancient and historic metallic materials. It deals with many practical matters relating to the mounting, preparation, etching, polishing, and microscopy of metallic samples and includes an account of the way in which phase diagrams can be used to assist structural interpretation. The text is supplemented by an extensive number of microstructural studies carried out in the laboratory on ancient and historic metals. 1991. \$49.95. Available from: J. Paul Getty Trust Publications, P.O. Box 2112, Santa Monica, CA 90407-2112.

Conservation of the Orpheus Mosaic at Paphos, Cyprus. Describes the examination and conservation treatment of a floor mosaic at Paphos, including detachment, re-installation, and cleaning. Included also is a step-by-step description of an unusual rolling technique used in lifting the mosaic, as well as the development of a shelter for the mosaic. \$25. Available from: J. Paul Getty Trust Publications, P.O. Box 2112, Santa Monica, CA 90407-2112.

ICOM Committee for Conservation 9th Triennial Meeting, Dresden Germany, August 1990 Preprints. 160 articles (25 in French and 135 in English) divided into 25 subject areas, including scientific examination, theory and history of restoration, care of art in transport, and mural paintings and mosaics. 2 vols. \$100. Available from: J. Paul Getty Trust Publications, P.O. Box 2112, Santa Monica, CA 90407-2112.

The Conservation of Wall Paintings. The proceedings of a meeting on the conservation of wall paintings held at the Courtauld Institute of Art in London in 1987. The treatment of wall paintings in the Sistine Chapel, the Brancacci Chapel, and the Nefertiti tomb is discussed. A definitive paper on the effect of salts on wall paintings is also included. 1991. \$42.50. 130 pages. Available from: J. Paul Getty Trust Publications, P.O. Box 2112, Santa Monica, CA 90407-2112.

Protection of Works of Art from Airborne Particulates (Research in Conservation, Technical Report Series, No. 6), by Glen R. Cass and William W. Nazaroff. This book assesses the effect of air pollutant exposure on works of art using a mathematical model that combines the description of a building and the effects of ventilation, filtration, deposition on to surfaces, and direct quality problems in several museums. 1991. 100 pp. \$20. Available from: J. Paul Getty Trust Publications, P.O. Box 2112, Santa Monica, CA 90407-2112.

NEW!

A Guide to Environmental Protection of Collections
by Barbara Appelbaum
See page 10

FUNDING DEADLINES

DECEMBER 1, 1991

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

DECEMBER 6, 1991

NIC, Conservation Assessment Program (CAP). One-time awards to support assessment of museum's collections and environmental conditions, and where appropriate, historic structures.

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

JANUARY 15, 1992; JULY 15, 1992

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

JANUARY 24, 1992

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

FEBRUARY 1992

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

JUNE 1, 1992

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

AUGUST 15, 1992

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

FOR MORE INFORMATION ON FUNDING:

American Association of Museums (AAM), Museum Assessment Programs (MAP), 1225 Eye St., N.W., Suite 200, Washington, D.C. 20005; (202) 289-9118.

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

National Endowment for the Arts (NEA), Museums Division, 1100 Pennsylvania Ave., N.W., Rm. 624, Washington, D.C. 20506; (202) 682-5442.

National Endowment for the Humanities (NEH), 1100 Pennsylvania Ave., N.W., Washington, D.C. 20506; Museums Division: (202) 786-0284; Preservation Office: (202) 786-0570.

National Historical Publications and Records Commission (NHPRC), National Archives Building, Washington, D.C. 20408; (202) 501-5600.

National Institute for the Conservation of Cultural Property (NIC), Conservation Assessment Program (CAP), 3299 K St., N.W., Suite 403, Washington, D.C. 20007; (202) 625-1495.

Smithsonian Institution, Office of Fellowships and Grants, 955 L'Enfant Plaza, Suite 7300, Washington, D.C. 20560; (202) 287-3271.

Research/ Reports

L. R. Green, of the Conservation Research Section, the British Museum, is researching a microchemical test to detect volatile organic acids. The project proposes the "iodide-iodate" microchemical test as an alternative to the "Oddy" test, since it can be undertaken in a much shorter time period (one hour). (*UKIC Conservation News*, #45, July 1991).

Andrew Oddy of the British Museum, London, reports on traditional Japanese metal gilding techniques he observed during a recent trip to Japan (*UKIC Conservation News*, #45, July 1991)

"Measuring pH on paper with a microsensor" ("Messungen des pH-Wertes in Papier mit einem Mikrosensor") by Georg Schwedt and Thomas Deutscher, discusses the use of the pocket-sized Cardy Compact pH Meter C-1, which gives readings that correlate well with hot and cold extracts and with surface readings with an electrode. The technique is non-destructive. *Restaura*, July 1991, 263-65. (German).

Jo Crook, of the Tate Gallery Conservation Department, discusses two questionnaires sent to living artists to document their materials and working technique in the *UKIC Conservation News*, #45, July 1991.

"Multiple Contaminant Gas Effects on Electronic Contacts Corrosion," by M. W. Osborne et al. Paper presented at EUCEPA Conference 1990, Stockholm (Reference from *Paper and Board Abstracts*, 24(6)). Purafil, Inc. investigated the effects of four pollutant gases on copper and silver. H₂S caused the most copper corrosion and a H₂S/NO₂ mixture produced total corrosion of silver five times that expected from the two gases individually.

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Tragenden Holzkonstruktionen) by K. Erler, Part 1 *Bauzeitung* 44 (1990): 81-83; Part 2 (1990):171-74. The author proposes a mixture of polyester resin and sand for reinforcing/restoration of wooden beams. (German)

Cornelia Perez discusses Van Gogh's painting technique, including his use of drained oiled paints, differential varnishing and deterioration of certain pigments, in Enkele aspecten van Van Goghs schildertechniek, "Schilderkunst materialen en technieken, CL themadag, 1989, 47-64. (Dutch with English summary)

The acid attack on three Durer paintings in the Munich Alte Pinakothek and subsequent conservation measures are discussed by Hubertus van Sonnenburg and Bruno Heimberg in the article "Saurenschlag auf drei Durer-Werke in der Alten Pinakothek in München: das Attentat und erste konservatorische Massnahmen," *Restaura*, 96(1)13-21. (German with English summary)

Gerhard Banik, "Discoloration of green copper pigments in manuscripts and works of graphic art," *Restaurator*, 10(2)61-73. The discoloration and loss

of mechanical properties of paper is caused by the oxidizing action of soluble copper compounds. An acid environment accelerates the decomposition reaction. Deacidification is ineffective unless soluble copper compounds are removed from the object or converted to inert compounds. (English)

Astrid-Christiane Brandt and Andre-Jean Berteaud discuss the use of microwaves in drying paper in libraries and archives in "Einsatz der Mikrowellen zur Trocknung von Papier im Bibliotheks-und Archbereich," *Restaura* 96(1):47-57 (German with English summary)

David Hon critically evaluates four mass-deacidification processes (diethyl zinc, Wei' To, Kopper's Book Keeper, Langwell's interleaf vapor phase process) in the proceedings, *Historic textile and paper materials II: Conservation and characterization*, ASC Symposium Series, 410(1989):13-33.

The kind of Mylar suitable for archival purposes is discussed by Thomas O. "Tuck" Taylor, in "Not All Mylar is Archival" *The Abbey Newsletter* 13(5):81.

Conferences, Courses & Seminars

CALL FOR PAPERS

May 29-31, 1992. Ottawa, Ontario, Canada. **18th Annual Conference of the IIC-Canadian Group.** Papers are invited on all aspects of conservation, including case histories, research, analytical studies, field work, etc. People wishing to present a paper are requested to submit a 250-400 word abstract by December 31, 1991. The normal length of papers will be twenty minutes; a shorter time period may be requested (note on the abstract). Abstracts will be reviewed by the Programme Committee, and acceptances will be mailed by January 31, 1992. Poster Session: Submit a short summary of the theme by December 31, 1991. Include the poster size. Video: If you wish to show a video dealing with a subject of conservation interest, please send a copy for preview by December 31, 1991. Submit abstracts, poster themes and videos to: Louise Fox, Programme Chair, IIC-CG Conference 92, Box 9195, Ottawa, Ontario, Canada K1G 3T9; (613)993-2125; Fax: (613)993-9796. (Note: all speakers are required to pay the normal registration fee.)

November 12-13, 1992. Smithsonian Institution, Washington, D.C. **Harpers Ferry Regional Textile Group 11th Conference on Silk.** Call for papers. 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 (crepe-line, linings, reweaving, sewing). A one-page, typed proposal should be mailed to: Fonda Thomsen, Textile Preservation Associates, P.O. Box 606, Sharpsburg, MD 21782. Contact: Katherine Dirks (202)357-1889.

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 will be 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, 1992. Ipswich, England. **Life After Death: The Practical Conservation of Natural History Collections.** To be held at the Ipswich Museum which opened a fully restored Victorian Natural History Gallery in 1990—a project which required the conservation of nearly 400 specimens mostly dating to the nineteenth or early twentieth century. The conference will concentrate on practice rather than theory and is intended for both general conservators and specialist natural history conservators. Contact: Bob Entwistle, Ipswich Museums and Galleries, High Street, Ipswich, Suffolk IPI 3QH, UK; 0473-213761; Fax 0473-230851.

March 24-27, 1992. Havana, Cuba. **Cultural Heritage: Context and Conservation.** Organized by the National Centre for Conservation, Restoration and Museology, this conference aims to promote knowledge and debate on issues related to the conservation of the national cultural heritage in its many aspects. Contact: Centro Nacional de Conservacion, Restauracion y Museologia, Convento de Santa Clara, Calle Cuba No. 610 entre Sol y Luz, Habana Vieja, C. P. 10100, Cuba.

May 4-20, 1992. Marina del Rey, CA. **Preventive Conservation: Museum Collections and Their Environment.** Designed to provide mid-to-senior level conservators with current technical information on control of the museum environment. Application deadline is December 6, 1991. Contact: The Training Program, The Getty Conservation Institute 4503 Glencoe Ave., Marina del Rey, CA 90292; (213)822-2299; Fax (213)821-9409.

May 10-15, 1992. Madrid, Spain. **International Symposium on the Preservation and Conservation of Natural History Collections.** International leaders in the museum community will highlight key topics which define the challenges and outline approaches to the preservation of natural history collections. These include such topics as the changing roles of natural history museums, the factors that are placing collections at risk, current preservation initiatives and future directions and strategies that can be taken to mitigate the loss of specimens. The official languages will be Spanish and English. Contact: Museo Nacional de Ciencias Naturales, José Gutiérrez Abascal, 2, 28006 Madrid, Spain; Telephone: 411 13 28, ext. 1145; Fax: 564 50 78.

May 26-28, 1992. Ottawa, Ontario, Canada. **Standard Threads: Industrial Collections Preservation Workshop.** Pre-Conference Training Session of the IIC-CG 18th Annual Conference. Presentations will include a cross-section of approaches and techniques, and panel discussions will be held. The workshop will provide an excel-

lent opportunity to tour a number of museum facilities specializing in industrial collection conservation and restoration. Contact: Carl Schlichting, Canadian Conservation Institute, 1030 Innes Road, Ottawa, Ontario K1Y 0C8; (613) 998-3721.

May 29-31, 1992. Ottawa, Ontario, Canada. **IIC-CG 18th Annual Conference.** Will be held at the National Gallery of Canada. Tours of conservation facilities and other special events will be scheduled. Further details forthcoming in early 1992. Contact co-chairs Barbara McClellan or Anne Meheux or Programme Chair Louise Fox or write to: IIC Conference '92, P.O. Box 9195, Ottawa, Ontario, Canada K1G 3T9.

June 3-7, 1992. Philadelphia, PA. **14th International Sculpture Conference.** International meeting devoted to contemporary sculpture provides a forum for the international arts community to examine current concerns, disseminate valuable information pertaining to recent technological innovations, and network with colleagues from around the world. Contact: International Sculpture Center, 1050 Potomac Street, N.W., Washington, D.C. 20007; (202)965-6066.

September 9-13, 1992. Madrid, Spain. **14th International Congress of the International Institute for Conservation of Historic and Artistic Works: "Conservation of the Iberian and Latin American Cultural Heritage."** Contact: Perry Smith, IIC, 6 Buckingham Street, London WC2N 6BA, England; 071-839-5975; Fax: 071-976-1564.

October 5-8, 1992. Yokohama, Japan. **The Second International Conference on Biodeterioration of Cultural Property.** Contact: Secretariat of ICBP-2, c/o International Communications, Inc., Kasho Building, 2-14-9, Nihonbashi, Chuo-ku, Tokyo, 103, Japan. ♦

October 8-10, 1992. Paris, France. **Preventive Conservation. ARAAFU Third International Symposium.** The symposium aims are to define preventive conservation within a general strategy that will include all those involved with cultural property; to contribute to the development of this new field; to show examples of successful preventive conservation at work in the protection of cultural heritage; and to approach preventive conservation from a different angle—beyond the traditional con-

♦ See the May 1991 AIC Newsletter for more information

▲ Contact: Francine Hall, Training Secretary, CAL/MSC, Smithsonian Institution, Washington, D.C. 20560; (301) 238-3700.

biological attack, pollution—to take into consideration other parameters such as storage, display techniques, support for objects, handling, and transportation. Contact: P. E., Nyeborg, 2 rue Guenot 75011 Paris, France.

GENERAL

November 12–15, 1991. **Washington, D.C. Display Materials course.** C207. ▲

April 6–8, 1992. London, England. **Training in Practical Conservation.** ICOM Conservation Committee Working Group on Training in Conservation and Restoration meeting. Theme will be the teaching and assessment of practical conservation techniques. It will include discussion of internships, work experience, in-course laboratory work, use of videos, replicas vs. real objects, the role of craftsmen, the role of the artist, and so on. Contact: Dominic O'Shea, Department of Conservation, British Museum, Great Russell Street, London, England WC1B 3DG.

October 24–25, 1992. Cambridge, MA. **Disaster Prevention, Response, and Recovery: Principles and Procedures for Protecting and Preserving Historic/Cultural Properties and Collections.** An intensive two-day seminar sponsored by *Technology and Conservation* and the MIT Museum. Will provide a broad overview of the fundamentals of safeguarding our patrimony from floods, fires, earthquakes, hurricanes, and other natural and human-induced emergencies and hazards, and will then relate these to practical scientific/engineering techniques, design methods, and management approaches to minimize possible damage from disaster situations. Contact: Susan Schur, Technology and Conservation, One Emerson Place, Boston, MA 02114; (617) 227-8581 or Robert Hauser, (508) 997-0046.

PAINTINGS

December 2–6, 1991. Washington, D.C. **The Suction Table for Textiles and Paintings Course.** C208. ▲

April 24–25, 1992. Kingston, Ontario, Canada. **Gerry Hedley Memorial Forum, "Why Study Technique: Know Your Painting."** Will concentrate on the significance of understanding artists' materials and technique in the practice of conservation. Contact: Marion Barclay or Anne Ruggles, National Gallery of Canada, 380 Sussex Drive, P.O. Box 427, Station A, Ottawa, Ontario, Canada K1N 9N4; (613) 990-1941; or Leslie Carlyle, CCI, 1030 Innes Road, Ottawa, Ontario, Canada, K1N 0C8; (613) 998-3721; Fax (613) 998-4721.

BOOK AND PAPER

November 7, 14, 21, 1991. New York, NY. **Conservation Forum.** Conservation Education Programs, School of Library Service, Columbia University Autumn Seminars for conservators of library and archives materials and preservation administrators. November 7—Conservation Students 1991 Library Bindery Field Work Presentations; November 14—Robert Milevski, Mass Deacidification: Effects of Treatment; November 21—Anne R. Kenney, The Role of Digital Technology in the Preservation of Research Library Materials.

November 21–23, 1991. Fribourg, Switzerland. **Introduction à l'archéologie du livre.** Organized by the Association Suisse de Conservation et Restauration (SKR), the course aims to provide participants with a basic knowledge of the material structure of the books and documents found in medieval archives. Will be in French. Contact: Secretariat SKR, Mme D. Steinmann, Birchstrasse 33, CH-8472 Seuzach, Switzerland.

March 20–April 10, 1992. Amsterdam, Holland. **Paper Conservation Practice and Paper Science and Textile Conservation.** SAAR, the Amsterdam Academy for Restoration, spring program. The Paper Conservation course will cover a variety of conservation techniques and treatments; the Textile Conservation course will deal with dry and wet cleaning techniques and the use of thermoplastic adhesive techniques. Will be in English. Application deadline: January 10, 1992. Contact: Anneke Schippers-Lammertse, SAAR, Gabriel Metsustraat 8, 1071 EA Amsterdam, Holland; 020-6767933; Fax 020-6755191.

April 1–4, 1992. **The Institute of Paper Conservation 1992 Conference,** University of Manchester Institute of Science and Technology. Nearly 50 papers will be presented during the main program with sessions on: Painting, Printing and Drawing Media; Albums and Sketchbooks; Art on Paper; Oil Media and Stains on Paper; Books; Sizing and Resizing; Scientific Studies and Special Papers. Material for poster displays, videos and films will be considered until the end of December. Contact: The IPC Administrator, Millstream, Mill House, South Harting, Petersfield, Hants GU31 5LF, United Kingdom; Telephone 0730-825711; Fax: 0730-825763.

April 6–10, 1992. Windermere, Cumbria, U.K. **The Imperfect Image: Photographs, Their Past, Present and Future.** Contact: Conference Convenor, Centre for Photographic Conservation, 233 Stanstead Road, Forest Hill, London SE23 1HU; Fax 44 81 314 1940.

September 18–25, 1992. Erice, Sicily. **Ancient and Medieval Book Materials and Techniques.** Languages: English and

French only. Contact: ERICE '92, Istituto Centrale per la patologia del libro; via Milanor 76, I-00184 Roma, Italy.

OBJECTS

November 19–21, 1991 (pilot) and April 7–9, 1992. Washington, D.C. **Leather for Conservators.** C209 and C211. ▲

November 21–23, 1991. Santa Monica, CA. **Symposium on Ancient and Historic Metals.** Contact: Brian Considine, Conservator, Getty Museum, P.O. Box 2112, Santa Monica, CA 90496; (213) 459-7611.

April 14–16, 1992. Edinburgh, Scotland. **International Stone Cleaning Conference.** Contact: K. Sage, Scott Sutherland School of Architecture, Gartree Road, Aberdeen, Scotland, AB 2QB; 0224-313247, ext 3731.

WOODEN ARTIFACTS

November 1991–November 1992. Washington, D.C. Lecture portions of classes offered for the Furniture Conservation Training Program at the Smithsonian Institution's Conservation Analytical Lab. ▲

TEXTILES

December 2–6, 1991. Washington, D.C. **The Suction Table for Textiles and Paintings.** C208. ▲

December 9–13, 1991. Washington, D.C. **Upholstery Conservation.** C210. ▲

Your Dues Make the Continued Operation of AIC Possible!

Renewal notices will be mailed in mid-November. Please pay your 1992 membership dues promptly, complete the membership and referral questionnaire, and mail today. A late fee of \$15.00 will be assessed as of February 1, 1992.

1992 Journal Deadlines

The deadlines for submitting papers to the *Journal of the American Institute for Conservation* are **February 1, May 1, and November 1, 1992.** Contact the AIC office for a copy of the *Guidelines for Authors.*

Grants & Internships

Getty Advanced Internships in Art on Paper and Paintings Williamstown Regional Art Conservation Laboratory, Inc.

The Williamstown Regional Art Conservation Laboratory is offering one and two year advanced internships in paper conservation and paintings conservation. The positions, supported by the Getty Grant Program, will begin in September of 1992. Each internship includes an annual stipend of \$19,500, health insurance, plus a generous travel and research allowance. Applicants should have completed a graduate conservation program or have equivalent educational and work experience in the discipline in which they wish to apply.

Serving the paintings, paper, furniture, sculpture and objects collections of member museums throughout the Northeast, WRACL offers an intern the opportunity to work productively on a wide range of high quality objects under the supervision of experienced conservators. A research project related to the collections of WRACL's members and culminating in a paper of publishable quality will also be an important component of the internship.

Please send a letter of intent, resumé, and three letters of recommendation to: Doe Zottoli, WRACL, 225 South Street, Williamstown, MA 01267. Application deadline: December 15, 1991.

Advanced Internships in Conservation 1991-93, Center for Conservation and Technical Studies, Harvard University

The Center for Conservation and Technical Studies, Harvard University Art Museums, offers six advanced level internships in conservation beginning September 14, 1992. The six internships will be divided among the three conservation laboratories (paper, paintings, and objects) and the conservation science laboratory on a flexible basis depending on the interests and needs of the intern applicants 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 applied arts or art history; competence in one foreign language; one or more college-level chemistry courses; additional courses in material sciences are desirable. For conservation science training the minimum of a Masters of Science in the chemical or material sciences is required.

Current stipend level is \$15,000 with a travel and research allowance. Full medical and other University and museum benefits are also included. Stipends are contingent upon funding decision 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 non-refundable filing fee. Application materials and correspondence should be sent by January 15, 1992 to: Center for Conservation and Technical Studies, Advanced Level Training Program, Harvard University Art Museums, 32 Quincy Street, Cambridge, MA 02138-3383; (617) 495-2392; Fax (617) 495-9936.

Getty Senior Fellowship Art Conservation Department, State University College at Buffalo

The Art Conservation Department of the State University College at Buffalo announces its Getty Senior Fellowship which will enable a mid-career conservator or allied professional (e.g., art historian, curator, scientist) to spend from four to

eleven months in the department within the period August 1, 1992 - June 30, 1993. The Fellow will be expected to carry out, either alone or in collaboration with department colleagues, at least one special study or research project that will be of significance in conservation. He/she will interact with department faculty and students by contributing to various components of the department's instructional program. The Fellowship stipend is \$2,500 per month. An initial application, consisting of a resumé and an outline of proposed fellowship activities, must be submitted by February 15, 1992 to: Director, Art Conservation Department, RH 230, State University College at Buffalo, 1300 Elmwood Avenue, Buffalo, NY 14222. Information on the complete Fellowship application procedure and deadlines, as well as on the department, will be provided on request. Funding of the Fellowship is provided through a 1985 Getty Conservation Institute endowment grant.

Assistant or Associate Painting Conservator Kimbell Art Museum

Assistant or associate paintings conservator sought to care for European paintings (1300-1920) of Kimbell Art Museum and a comprehensive collection of American painting (1800-1950) in neighboring Amon Carter Museum, with an opportunity to perform work on important paintings from other public and private collections. Completion of a conservation graduate program, or comparable training, with a least one additional year of professional experience required. Opportunities for research and travel. Beautiful, fully-equipped studio designed by Louis Kahn; excellent library. Competitive salary, commensurate with qualifications and experience. Full benefits. Start spring 1992 or by mutual agreement. Application deadline: December 31, 1991. Write Director's Office, Kimbell Art Museum, 3333 Camp Bowie Boulevard, Fort Worth, TX 76107, (817) 332-8451, or, for information, call newly-appointed Chief Paintings Conservator, Claire Barry (214) 337-4786 (until 1/1/92).

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 half of the twentieth century, featuring master works by Homer, Eakins, Cole, Heade, Harnett, Peto, Eastman Johnson, O'Keefe, and Stuart Davis. Both institutions offer a full program of loan exhibitions, publications, and educational services to the greater Fort Worth/Dallas metropolitan community.

Object Restoration Apprenticeship Art Restorations, Inc.

Manually dexterous, detail-oriented person with three dimensional artistic background and good problem solving ability wanted for full time object restoration apprenticeship of one-two years. Team player a must. B.A. preferred. Starting salary commensurate with background. Send resumé to: Art Restorations, Inc., 7803 Inwood Road, Dallas, TX 75209; (214) 350-0811.

Positions Available

Move Conservator/Objects Conservation Bishop Museum

The Pacific Regional Conservation Center at Bishop Museum seeks applicants for a 2-year position as objects conservator responsible for overseeing the safe move and preventive conservation of the anthropology collections and to work on treatments in the Center's objects laboratory. This

position which is immediately available, will work with the Museum's exceptional ethnographic/natural history collections as well as diverse collections from the Center's 32 member institutions. Duties include examinations, treatments, surveys, and educational activities. Applicants must be capable of working on a wide range of objects materials in a productive, fast paced, team work atmosphere. Must be a graduate of a recognized conservation training program of the equivalent apprenticeship training with at least one year of additional objects lab experience. Previous work with moving collections and working with volunteers desired. The position has occupational physical requirements. Salary competitive and commensurate with experience. Send resumé and letter of interest to: Personnel Officer, Bishop Museum, P.O. Box 19000A, Honolulu, HI 96817. EEO/M/F/V/H.

Senior Objects Conservator Bishop Museum

The Pacific Regional Conservation Center at Bishop Museum seeks applicants for Senior Objects Conservator. This position will manage a wide variety of conservation projects in a productive, fast-paced, team work environment, in the new state of the art conservation facilities. Duties include examinations, treatments, consultations, surveys and educational activities as well as direction/supervision of staff and interns. Besides the Museum's considerable anthropological and natural history collections, the Center serves a diverse membership of 32 museums, historical societies, parks, and libraries in Hawaii and the Pacific. Experience treating ethnographic and historical collections and a complete range of contemporary, decorative and fine art/sculpture is essential. Must be a 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 resumé and letter of interest to Personnel Office, B. P. Bishop Museum, P.O. Box 19000A, Honolulu, HI 96817-0916. EEO/M/F/V/H.

Master Conservator General Services Administration

The General Services Administration (GSA) is seeking interest from art conservators who would like to be considered for a master conservator contract; such conservator(s) would be responsible for conserving selected items in various locations throughout the United States for the agency's art collection. Contractor(s) must have on staff, or be capable of hiring, on an as-needed basis, conservators for a variety of media, including paintings, sculpture, textiles, glass, and works on paper, as well as professional art photographers, framers, surveyors, and art appraisers. Expressed interest should be submitted with a summary of qualifications, to Mr. Rolando Rivas-Camp, AIA, Supervisory Architect, Arts & Historic Preservation Division (PGA), GSA, 18th & F Streets, N.W., Washington, D.C. 20405 not later than January 31, 1992. Small and disadvantaged business concerns will be given the maximum opportunity to participate in the proposed acquisition.

Head of Textile Conservation National Gallery of Art

The Textile Conservation Department serves the National Gallery of Art by the examination, technical study, and treatment of textiles. The purpose of this position is to provide competent administration and practical conservation treatment leadership for the department and ensure the maintenance of high standards of conservation practice.

Candidates must have working knowledge or experience in the treatment procedures for all types of textiles, their history and technology. Candidates must have a graduate degree in conservation or equivalent training and professional experience of at least five years that demonstrates progressive responsibility in specialized knowledge

of treatment, philosophy, and procedures. Evidence of supervisory and decision-making capabilities are desired. Candidates must submit a Standard Form 171, a cover letter outlining training, work experience and completed research. The position is advertised at a GS-13 level, with a starting salary of \$44,348.

Starting salary will be based on level of experience as determined by personnel regulations. As a federal position, candidates are required to be United States citizens.

Please send application materials to: Michael Skalka, Conservation Administrator, National Gallery of Art, Conservation Division, Washington, D.C. 20565. EOE.

Objects Conservator Denver Museum of Natural History

The Denver Museum of Natural History invites applications for the position of Museum Conservator. Working with experienced curators and collections managers, the conservator is responsible for the conservation of the Museum's important anthropological and natural history collections. The applicant should have conservation experience covering the wide range of materials and artifacts represented. A new conservation laboratory will be available for treatment and examination. The candidate should hold a Masters degree from a recognized conservation program or the equivalent training. The museum offers an excellent benefits package and a salary commensurate with experience.

Contact: Dr. Jane S. Day, Chief Curator, Denver Museum of Natural History, City Park, Denver, CO 80205; (303) 370-6313.

Scientific Research Program Director Getty Conservation Institute

The Getty Conservation Institute is seeking applications for a Program Director for Scientific Research. The GCI's Scientific Research Program has a staff of sixteen 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 Marina del Rey and in part through research contracts or co-operative agreements with other institutions or individuals in the United States and abroad.

The Scientific 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: March 31, 1992. Please send resumé, list of publications and the names of at least three professional references to: Personnel, Getty Conservation Institute, P.O. Box 11205, Marina del Rey, CA 90295.

Assistant Conservator of Objects The Nelson-Atkins Museum of Art

The Nelson-Atkins Museum of Art is seeking qualified applicants for the position of Assistant Conservator of Objects. This is a two year position, starting January 1, 1992. The person selected will assist the Associate Conservator in treating objects in Egyptian, Greek, Roman, Medieval, Renaissance, and seventeenth and eighteenth century decorative arts. The Assistant will complete major and minor treatment of ceramics, sculpture, stone, polychrome wood, and metal objects. Job duties will also include advising on earthquake mounts, aiding in the installation and deinstallation of major artifacts, testing materials to be used in new exhibit cases, and assisting in the supervision of two technicians.

Candidates should be graduates of an accredited conservation program or have the equivalent experience. Previous experience in treating sculpture will be preferred. Salary: \$24,000 to \$30,000 commensurate with experience. Fringe benefits include medical and dental insurance plus a relocation stipend and travel to AIC annual meetings. EOE. M/F.

Send resumé to: Forrest R. Bailey, Chief Conservator, The Nelson-Atkins Museum of Art, 4525 Oak Street, Kansas City, MO 64111.

Assistant Staff Scientist Research Center on the Materials of the Artist and Conservator

The Research Center on the Materials of the Artist and Conservator at Carnegie Mellon University has an immediate opening for a staff scientist interested in beginning or continuing a career in conservation science. The successful candidate will conduct research on the permanence of modern paint media and pigments. Applicants should have a Ph.D. or equivalent experience in a physical science, with a strong background in chemistry and mathematics. Familiarity with analytical instrumentation, personal computers, and a programming language is desirable, as is an interest in studio art or art history. Send resumé to: Paul Whitmore, Research Center on the Materials of the Artist and Conservator, Car-

negie Mellon University, 4400 Fifth Avenue, Pittsburgh, PA 15213.

Furniture Conservator New York State Office of Parks, Recreation, and Historic Preservation

The New York State Office of Parks, Recreation and Historic Preservation, Bureau of Historic Sites is seeking an experienced furniture conservator to assume responsibility for its collection of Furniture and Wooden Objects. Duties of the position will include: surveying collections; training and supervision of staff, interns, and/or volunteers; research; planning of conservation projects; review and implementation of improved storage and exhibition conditions; and scheduling and conducting conservation treatments. The individual will work in an established multi-faceted, interdisciplinary organization with a highly experienced furniture technician. Qualifications include a Masters Degree from a recognized conservation training program and three years experience OR an equivalent amount of experience.

Starting salary is \$37,800 plus excellent benefits. To apply, please send a letter of interest, resumé and references to: James P. Gold, Director, OPRHP, Bureau of Historic Sites, P.O. Box 219, Peebles Island, Waterford, New York 12188. AA/EOE.

Objects Conservator Williamstown Regional Art Conservation Laboratory, Inc.

The Williamstown Regional Art Conservation Laboratory, Inc. is seeking applicants for the position of Objects Conservator. WRACL, a regional, cooperative laboratory, serves the diverse collections of 42 member institutions throughout New England, New York, and Pennsylvania. In addition to objects, the laboratory treats paintings, works on paper, and furniture.

Candidates should have graduated from a recognized training program (or equivalent) and have a minimum of five years experience in a wide variety of conservation treatments; must demonstrate a willingness to work with colleagues, curators, and museum personnel and have the ability to communicate effectively. Responsibilities include performing conservation examinations and treatments, field surveys, participating in educational programs associated with the laboratory, and teaching in the Williams College Graduate Program in Art History. Applicants must have the capacity to work independently; develop and maintain professional client relations; effectively organize and manage treatment projects, records and associated correspondence; and supervise other staff, interns and apprentices.

Salary level is highly competitive and commensurate with experience. A generous benefit package is also included. Send cover letter and vita to: the Williamstown Regional Art Conservation Laboratory, Inc., 225 South Street, Williamstown, MA 01267.

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