

With the lack of legal precedence as to who owns the treatment records, Mr. Adler advises that conservators use a written contractual release to resolve the dilemma. He points out that a written contractual release could secure the conservator's rights in the records through a statement signed by the owner of the art object that releases any and all rights to the records that may exist under the law. The release should be written to guarantee the privacy rights of the owner in the records, such as protection of the owner's name, cost of the treatment, and other sensitive information related to the records. The release should provide that such matters be deleted should the conservator decide to donate the records to an archive.

This solution adequately protects both the interest of the owner of the object and the conservator. It gives the conservator ownership of his treatment records so that he may donate them to a depository. It also protects the owner of the art object from public scrutiny of the sensitive matters of his possession. Thus getting a written release would appear to be the most realistic legal, and practical, method of protecting the ownership rights and interests of all parties involved.

The Archives Task Force is considering recommending that AIC request legal advice on the drafting of an appropriate release statement that could be incorporated into the contracts of practicing conservators. We will keep you advised on the outcome of this and other developments in Task Force as its work progresses.—Don Hehir

HEALTH AND SAFETY COMMITTEE

REVISION OSHA HAZARD COMMUNICATION STANDARD

Effective September, 1987, the Occupational Safety and Health Administration's (OSHA) revised Hazard Communication Standard (HCS) has been extended to the non-manufacturing sector. This means that all employers, including those in museums, conservation laboratories, and schools must obtain Material Safety Data Sheets (MSDSs) on all hazardous chemicals used in the institution and must transmit this information and establish formal employee training programs. These programs must be in place by May 23, 1988.

The HCS is similar to the "Right-to-Know" laws passed by many states and preempts all state laws except those established under the authority of OSHA-approved state plans.

There are many other requirements in the new law which also must be met. For further information on the HCS, send a self-addressed, stamped envelope to ACTS (Arts, Crafts and Theater Safety), 181 Thompson St., #23, New York, NY 10012 or call (212) 777-0062.—Monona Rossol

PA & FELLOW APPLICATION DEADLINE

December 31, 1987 is the next due date for applications for Professional Membership in AIC. Applications for Professional Associate should be sent to the AIC office. Applications for Fellowship should be sent to Faye Wrubel, Painting Conservation, The Art Institute of Chicago, Michigan Ave. at Adams St., Chicago, IL 60603.

This is the last opportunity to apply for Fellowship before Professional Associate membership becomes a prerequisite for Fellowship.—Inge-Lise Eckmann, Chair, AIC Membership Committee

Preparations for the next AIC meeting in New Orleans, June 1-5, are off to a good start. Letters sent to AIC members in the New Orleans area have drawn a good number of responses and we hope to arrange a warm welcome for what is anticipated to be a popular and well-attended meeting.

Due to an unavoidable conflict with the AAM meeting, the theme meeting that was announced by Gil Brown in the July *Newsletter* has been cancelled. In lieu of an overall theme meeting dealing with the preservation of small collections, the AIC Committee on Museum Environments is organizing a one and a half day pre-conference session entitled *Conservation Surveys: Philosophy and Practice*. The session will focus on the recent emphasis of surveys as a priority for funding by various agencies. The technical and practical aspects of surveys will be discussed. Topic will include: methods of monitoring and controlling environments; the use of the survey as an educational tool; and the relationship of the conservator to other museum professionals.—Shelley Fletcher

FAIC NEWS

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