

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

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

COLD STORAGE OF COLOR FILM

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

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

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

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

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

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

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

CONFERENCE ON FUMIGANTS

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

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

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

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

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

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

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

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

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

BARBARA APPELBAUM was the AIC representative at the conference.

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

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

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

For more information contact: Howard P. Lowell,
[REDACTED] Salem, OR 97302

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

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

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

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

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

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

CONSERVATION CENTER FOR ART AND HISTORIC ARTIFACTS RECEIVES THIRD MAJOR GRANT

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

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

THREE NEA GRANTS TO NEDCC

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

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

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