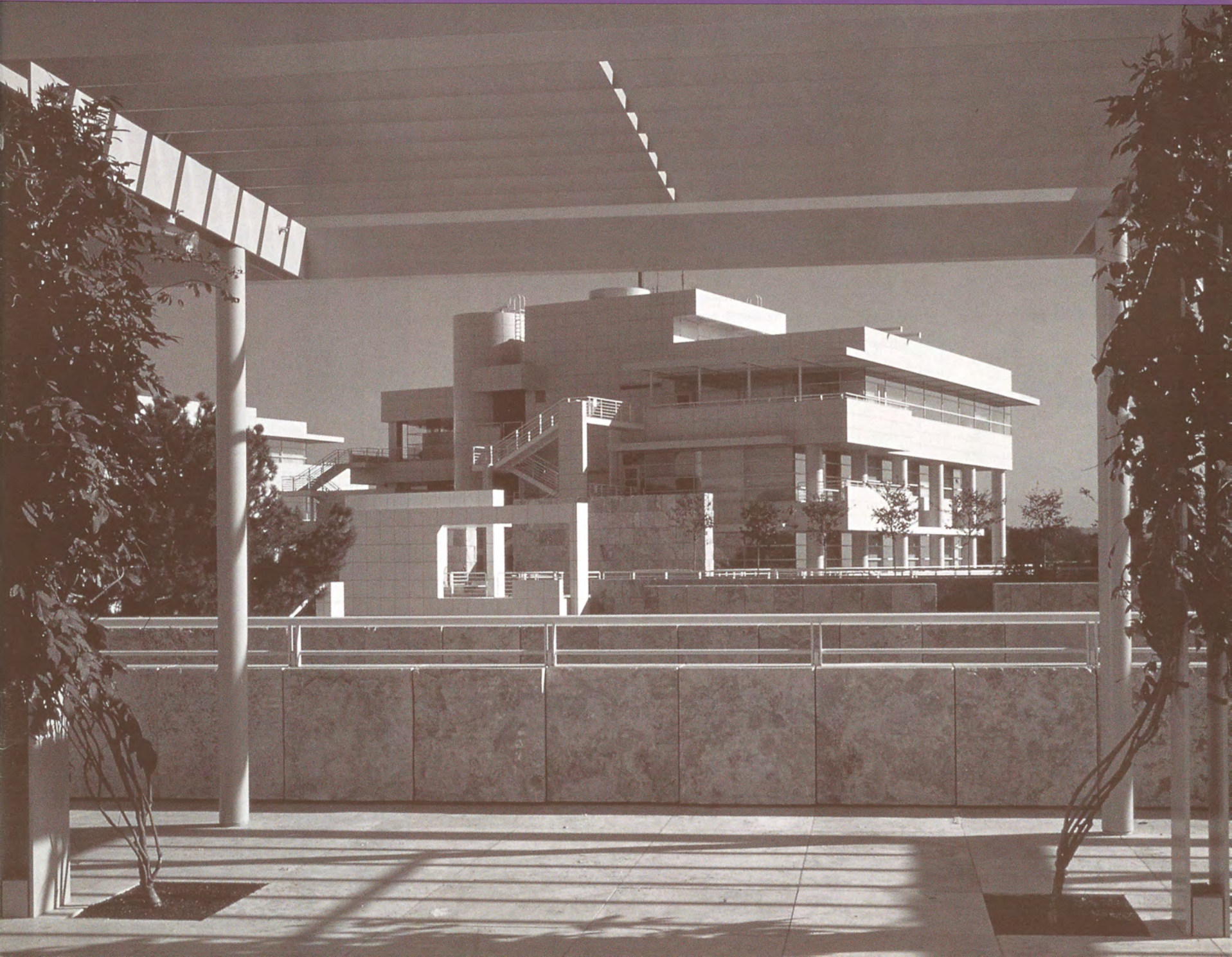


Volume 12 Number 3 1997

# CONSERVATION

The GCI Newsletter





# The Getty Conservation Institute Newsletter

Volume 12 Number 3 1997

**The J. Paul Getty Trust**  
**Harold Williams** President and Chief Executive Officer  
**Barry Munitz** President and Chief Executive Officer Designate

**The Getty Conservation Institute**  
**Miguel Angel Corzo** Director  
**Neville Agnew** Associate Director, Programs  
**Rona Sebastian** Associate Director, Administration  
**Margaret Mac Lean** Documentation Program Director  
**Giora Solar** Special Projects Director  
**Alberto Tagle** Scientific Program Director  
**Marta de la Torre** Training Program Director  
**Jane Siena Talley** Head, Institutional Relations  
**Mahasti Afshar** Program Research Associate

**Conservation, The GCI Newsletter**  
**Jeffrey Levin** Editor  
**Joe Molloy** Graphic Designer  
**Westland Graphics** Lithography

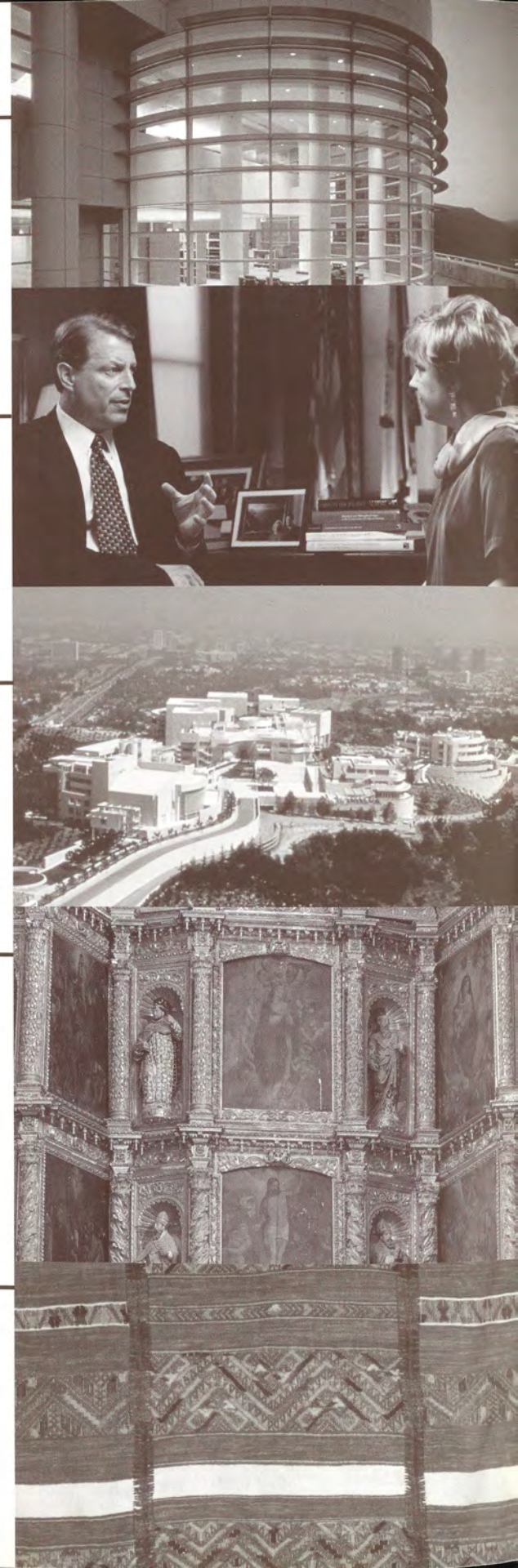
The Getty Conservation Institute works internationally to further appreciation and preservation of the world's cultural heritage for the enrichment and use of present and future generations. The Institute is an operating program of the J. Paul Getty Trust. Other programs of the Trust are the J. Paul Getty Museum; the Getty Research Institute for the History of Art and the Humanities; the Getty Information Institute; the Getty Education Institute for the Arts; the Getty Leadership Institute for Museum Management; and the Getty Grant Program.

*Conservation, The GCI Newsletter*, is distributed free of charge three times per year, in English and Spanish, to professionals in conservation and related fields and to members of the public concerned about conservation. Back issues of the newsletter, as well as additional information regarding the activities of the GCI, can be found on the Institute's home page on the World Wide Web:  
<http://www.getty.edu/gci>

The Getty Conservation Institute  
1200 Getty Center Drive, Suite 700  
Los Angeles, CA 90049-1684  
Telephone: 310 440-7325  
Fax: 310 440-7702

**Front cover:** The East Building at the new Getty Center in Los Angeles, home of the Getty Conservation Institute. This issue of *Conservation, The GCI Newsletter*, marks the public opening of the Getty Center.  
**Photo:** Alex Vertikoff.

**Back cover:** Globe photo by Dennis Keeley.





**4 The Getty Conservation Institute Present and Future**

It has been a year and a half since the Getty Conservation Institute moved into its permanent home at the Getty Center in Los Angeles. With the public opening of the Center, the programs of the Getty, including the GCI, begin a new phase in their development. Miguel Angel Corzo, the director of the Institute, discusses how the projects of the GCI grow out of three basic Institute activities: exploring new ideas, solving problems, and disseminating knowledge and information.

**8 Chords Interwoven A Conversation with Vice President Al Gore**

The vice president of the United States, who has been a leader in environmental conservation, talks about the mission of the Getty Conservation Institute—conservation of the world’s cultural heritage—and a range of interrelated global issues, such as the environment, emerging developments in communications technology, and education.

**12 Conservation and the Programs of the Getty Trust**

The GCI is a part of the Getty Trust, a multifaceted, international cultural institution with a range of programs designed to offer people opportunities to understand, study, enjoy, value, and preserve the world’s cultural heritage. *Conservation* invited the director of each Getty program to contribute to this issue in order to give our readership a picture of the diverse work of the Getty, the importance of conservation in each program’s mission, and the collaborative nature of the Getty as a whole.

**20 New Projects of the Getty Conservation Institute**

In 1996 the Getty Conservation Institute created a five-year strategic plan designed to guide the Institute’s activities into the next century. Since the completion of its strategic plan, the Institute has been developing a series of new projects that specifically address the goals that the GCI has set for itself. In this section of the newsletter, we look briefly at each of those new projects.

**31 Projects, Events, and Publications**

Updates on Getty Conservation Institute projects, events, publications, and staff. Also, a report on the change in leadership at the Getty Trust.



# The Getty Conservation Institute

Feature

*By Miguel Angel Corzo*

A view of the east  
side of the building  
that houses the GCI  
at the Getty Center.

*Photo: Alex Vertikoff.*





# Present and Future

IT HAS BEEN A YEAR AND A HALF since the Getty Conservation Institute moved into its permanent home at the Getty Center. During that time, the other programs of the Getty Trust—the Museum, the Research Institute for the History of Art and the Humanities, the Information Institute, the Education Institute for the Arts, and the Grant Program—have joined us here at this spectacular site overlooking the city of Los Angeles.

This process of bringing together in one place a variety of programs dedicated to the visual arts and the humanities is creating precisely the kind of potential for synergy that Harold Williams, president and chief executive officer of the Trust since 1981, envisioned when he conceived the idea of the Getty Center. As Mr. Williams himself put it, one reason for wanting to have all the programs at a single location was “so that different perspectives could interact with each other, and we could realize the richness that would result from the interaction of varied points of view. Out of that, new perspectives, new knowledge, and different ways of defining the issues would emerge.”

In everything from formal meetings to chance encounters, the people of the Getty are engaging in just this sort of exchange. While each program has an individual mission—and activities growing out of that mission—collaboration between the programs is increasingly important. Already the Getty programs are working together in a variety of ways. Some of these efforts—as well as the role of conservation in each of the Getty programs—are described in this issue of the GCI newsletter (see p. 12). Yet all that has

occurred thus far is only a preview of the future. I anticipate that in the years ahead, we will see even greater multidisciplinary and interdisciplinary exploration of ways to increase the appreciation, preservation, and enjoyment of the world’s cultural heritage. This is the unique opportunity and challenge that the Getty offers.

With the public opening of the Getty Center this month, the programs of the Getty begin a new phase in their development. The Center’s opening marks a change in leadership. In January 1998, after guiding the Getty Trust in its enormous transformation from being primarily museum to becoming a multifaceted and international cultural institution, Harold Williams will retire, and Barry Munitz will begin his tenure as president and CEO of the Trust (see p. 37). The GCI has prepared for this moment of change with the implementation of its strategic plan and with a new organizational structure that recognizes and encourages multidisciplinary teamwork, thereby giving the Institute’s staff the chance to work more dynamically.

Following the adoption of its strategic plan—which builds upon the Institute’s experience in research, training, documentation, and fieldwork, and upon our well-established international relationships—the GCI’s staff began developing a series of projects to serve the goals of the plan. These projects are briefly described elsewhere in this issue (see p. 20). While the projects cover a wide range of issues, they all grow out of three basic Institute activities: exploring new ideas, solving problems, and disseminating knowledge and information.

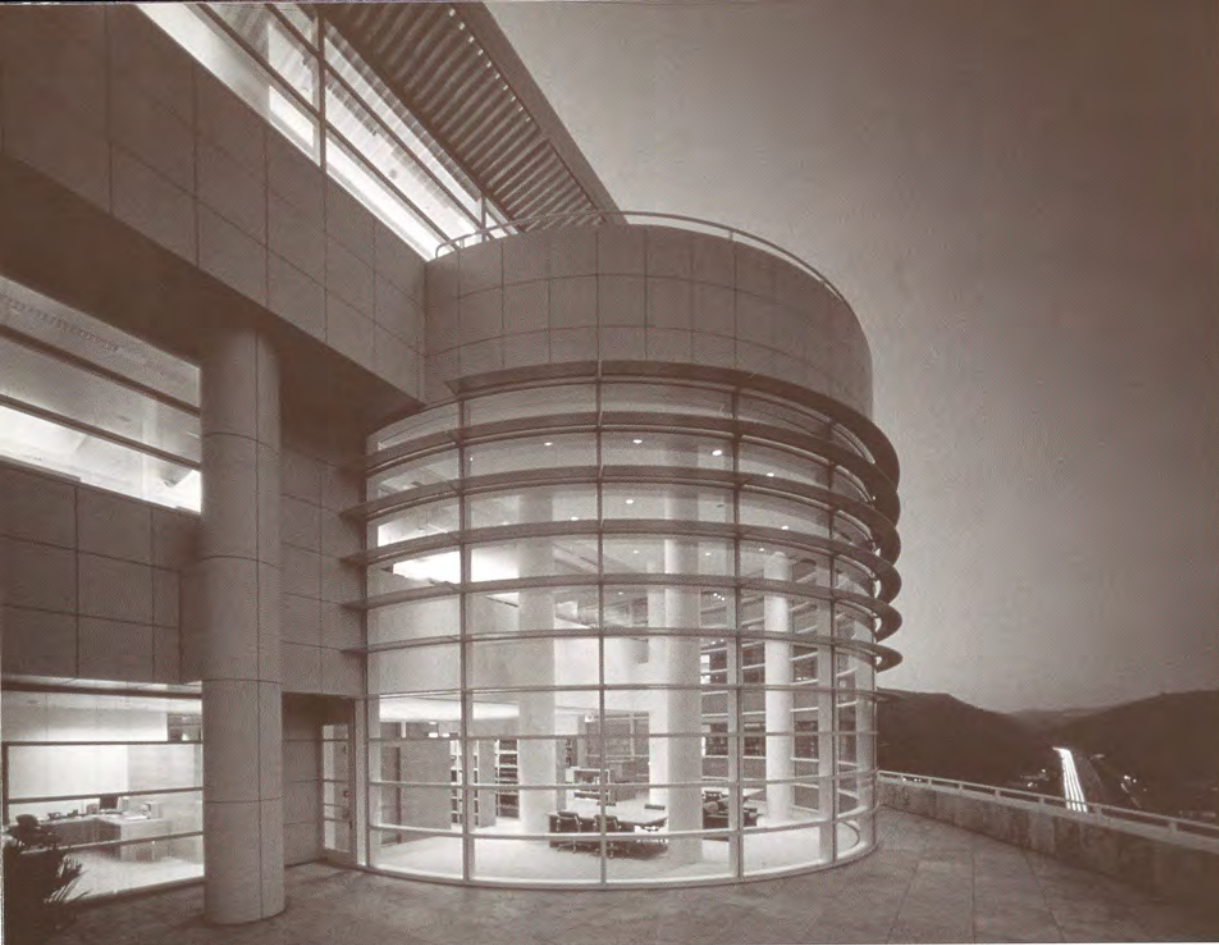
## *Exploring New Ideas*

The conservation profession is beginning a deeper examination of the philosophies that should guide its work and of ways to broaden awareness of the role of cultural heritage in our lives. This reflection is essential for the field of conservation to mature and for it to achieve the kind of public support required to preserve the cultural heritage that benefits us all.

One of the tasks the GCI has set for itself is to encourage, in a participatory way, the exploration of new ideas. We seek to become a gathering place for intellectual discourse on conservation and cultural heritage—a discourse that can lead to a greater understanding of what we value in heritage, of the role it plays in human and societal development, of the forces that influence conservation, and of the need for interdisciplinary collaboration in protecting and preserving the cultural legacy left to us.

Take, for example, the issue of what we will save. Because of the technological means at our disposal, our generation has ways to save so much more than previous generations. But in practical terms, we cannot afford to preserve everything. Choices still have to be made. A conservation specialist may know what is necessary to conserve a 19th-century basket from Micronesia or the site of a small 10th-century Maya settlement, but who should decide if either of those should actually be saved? And what should we preserve from the 20th century as evidence of our own passage through time and history?





Exterior and interior views of the GCI's Information Center reading room. *Photos: Scott Frances/Esto.*

The choice of what will be saved should be based on a public examination of values. We need greater public awareness so that decisions regarding conservation grow out of an active reflection on the benefits that we derive from our cultural heritage.

This raises a more fundamental question that should be publicly addressed—what is the value of cultural heritage to society? How do we justify the expenditure of resources on preservation? All too often we have lost heritage through either outright destruction or neglect. If it is valued, it is frequently because it is seen as having economic worth. Ultimately, we must remember that the worth of cultural heritage cannot be measured solely in economic terms. It does more than produce income—it provides social cohesion, a sense of identity and pride, and a link with generations that preceded us. These things have great

worth, but they are difficult to put a price on. No society can remain strong and vital without them. Yet conveying the importance of cultural heritage to the public at large remains a continuing challenge.

One of the ways the GCI will be addressing these and other issues is through its new activity, the Agora (see p. 20). As we continue our work developing new solutions to conservation problems, we want to stimulate with the same intellectual vigor the type of dialogue and discourse that will examine the important issues about the values of society and the relationship between society and cultural heritage, fostering a recognition of all that cultural heritage contributes to the well-being of the human spirit.

### *Solving Problems*

As part of the Institute's commitment to solving conservation problems, the GCI's strategic plan specifically calls for the development of solutions to three significant problems in conservation. Selecting the problems on which to focus was difficult because there are so many areas in conservation that call out for attention. However, in considering the expertise of the GCI staff and the existing needs in the field, we settled on three important areas.

The first is collections in hot, humid climates (see p. 23). High temperatures coupled with high relative humidity can pose a substantial threat to collections, yet the use of sophisticated technology to control the environments of these collections has proven inappropriate for a variety of reasons. In fact, some collections in hot, humid regions—without the benefit of elaborate environmental controls—have remained relatively stable. GCI staff will be looking at practical and sustainable strategies for mitigating deterioration to collections, ways that work with the environment rather than against it.

A second problem deals with preserving archaeological sites in hot, humid, tropical areas—specifically the Maya sites of Mexico and the Central American countries (see p. 30). Despite being separated by national borders, these sites share similar problems. There is no reason why overall solutions to these problems cannot be developed collectively and applied in partnership. The GCI, having



already established a relationship with cultural authorities in these countries, will be serving as a catalyst to assist not only in the development of treatment solutions for stone, stucco, and mortar deterioration, but also in the creation of a management plan for the region as a whole.

Finally, the Institute will be continuing its many years of work on the conservation of earthen architecture. The use of earth as a building material was common historically, and it remains so today—it has been estimated that anywhere from 40 to 60 percent of the world's structures are made from earth. In the past, GCI staff have studied consolidant use for preserving earthen materials and have developed seismic strengthening techniques for adobe structures. Building on that expertise, the Institute has initiated a comprehensive project to identify the critical factors involved in the deterioration of earthen structures and to develop solutions to those problems (see p. 22).

In addition to these three issues, the Institute will be conducting research in a number of other areas, including developing practical guidelines for the reburial of sites, testing new techniques for surface cleaning of objects, and studying new methods for identifying organic materials.

## *Knowledge and Information*

From the beginning, the Institute has been an information organization, disseminating knowledge through training courses, publications, and formal and informal exchanges with colleagues in conservation. The information function has grown over time, and today we consider it to be one of our primary responsibilities.

In our early years, our focus was on service to conservation professionals by providing them with information to assist them in their work. While that activity remains an essential part of our mission, we have expanded our outreach efforts to include the general public, since we recognize that public understanding and support are critical to the long-term survival of our cultural heritage. We see our constituency composed not only of conservation specialists but of anyone with an interest in learning more about cultural heritage and the ways in which it enhances everyday life.

This two-tiered approach—reaching out with information to conservation professionals and to the general public—is reflected in the variety of the GCI's activities. Our publications run the gamut from technical works on conservation to our new Conservation and Cultural Heritage series, designed for the general reader. The Institute's Web site includes articles for the interested public, as well as abstracts of every GCI scientific research project. For those directly involved in art and cultural heritage, we continue to organize meetings and conferences, such as our March 1998 conference on the preservation of contemporary art (see p. 21). We also seek to engage the general public through exhibitions, notably the September 1998 *Landmarks* exhibition at the Getty Center (see p. 25).

In all that we do, information dissemination plays a role. Adding value to that information is part of that role, either through packaging information, as we do in publishing *Art and Archaeology Technical Abstracts*, or through increasing information on a subject, as we do through our project activities. Our objective is to make that information as useful as possible to the user, be it a wall paintings conservator, an archaeological site manager, or the chemistry student considering a career in conservation. We want the information that we transmit to contribute to professional dialogues and public debates on what should be preserved and how and why. We want to give those who support the conservation of cultural heritage—and those who actively do the work—the informational tools they need to make that conservation possible.

## *Looking Ahead*

An important element of the GCI will remain our emphasis on seeking alliances with other organizations that share our goals and are willing to explore new ways of securing the future of our cultural heritage. Similarly, with respect to the new field projects of the Institute, we are renewing partnerships and forging new ones with regional and national authorities in a number of countries, including China, Israel, Mali, Mexico, and Tunisia. As always in the course of our fieldwork, we expect to learn as much from our partners as we hope they will learn from us.

Within the Institute, as we restructure our organization to further promote a team approach to projects, we are also engaged in a new effort to encourage staff excellence (see p. 30). The strength of any institution is directly related to the ability, dedication, and morale of the people who are a part of it. We need to do what we can to enhance the talents and the spirit of our staff, in order to maintain the high quality of work that has characterized the Institute in the past.

By the year 2001, I expect that we will have honed our skills at teamwork through our diverse projects, capitalized on the presence of our sister organizations here at the Getty Center through the sharing of ideas and through collaboration, and completed our strategic plan in a way that helps strengthen conservation and cultural heritage around the world. I anticipate a continuation of the process we've now begun: shaping and reshaping a vision of an organization that is focused on preserving the past—not for its own sake but for a greater understanding of how, through that past, we can build a better future.

*Miguel Angel Corzo is the director of the Getty Conservation Institute.*





# Chords Interwoven

**Albert Gore Jr. began his career as a journalist in Nashville, Tennessee, after graduating from Harvard University and serving in the U.S. Army. He was elected to the U.S. House of Representatives in 1976, to the U.S. Senate in 1984, and to the office of vice president of the United States in 1992 and in 1996.**

**In this interview, conducted on the occasion of the opening of the Getty Center, Vice President Gore addresses the mission of the Getty Conservation Institute—conservation of the world's cultural heritage—and a range of interrelated global issues, such as the environment, emerging developments in communications technology, and education.**

**The vice president spoke with Jane Siena Talley, head of Institutional Relations for the GCI. She is an adviser on art for the Vice President's Residence Foundation.**

■ *Jane Siena Talley: Mr. Vice President, you, perhaps more than any other public figure, are identified with a number of global issues that are transforming society. You have led and inspired the environmental movement for over 20 years, and you coined the phrase "information superhighway" 17 years ago. How do you see these issues converging in our society today?*

■ *Vice President Al Gore: I think that we are all privileged to live in a really unusual time in human history, when there is the emergence of a global civilization. Regardless of what country someone lives in today, we face challenges, problems, and issues that are increasingly defined in a global context. This is certainly the case for our natural environment, with global warming, the disappearance of some living species, and the threats to the rain forest. It's also true in business. Almost all large and medium-sized businesses—and some small businesses—define their markets in the world marketplace. And they see their competitors coming from all over the world.*

One reason for this convergence is the new ability to communicate over great distances. The communications satellite was invented conceptually only in 1947. Now the Internet, which ties the whole world instantly, takes data and dollars around the world at the speed of light. And those of us who are pursuing a particular issue, like the environment, can now communicate instantly with colleagues in every part of the world and with the same information. Definitely there is a convergence of these two developments—the globalization of issues and the develop-

ment of our communications technologies.

*How do you see these issues relating to our cultural heritage?*

The essence of environmentalism is appreciating the natural context within which we live our lives and understanding that we are part of the fabric of an intricately interconnected web of life. We recognize that when we do damage to part of the environment, we risk damage to ourselves as human beings.

I think that, in almost exactly the same way, there is a growing appreciation for the fact that we live our lives inside a cultural context that has special places of beauty, special reference points, and physical reminders of developments that have taken place over a long period of time. That's true in the arts; it's true in architecture.

For example, new buildings, like the new museum in Bilbao, Spain, and the Getty Center in Los Angeles, cause excitement all over the world. The new appreciation for what's now referred to as "world music"—distinctive sounds and kinds of music that are associated with specific cultures such as Brazil or Nigeria or Japan—stimulates our expanded understanding of the arts and culture. And increasingly, we hear those chords interwoven into music that synthesizes many different cultural traditions. People have a growing appreciation for the fact that we can now celebrate the differences, the diversity, and the richness of experience of cultures from all over the world.

*You and your family have had the chance to visit extraordinary places that many people only read about—*



# A Conversation with Vice President Al Gore

U.S. Vice President  
Al Gore in his White  
House office, talk-  
ing with Jane Siena  
Talley of the GCI.  
*Photo: White House  
photographer.*



*the Sphinx in Egypt, the Great Wall in China, early-man sites in Africa, and historic sites and archaeological digs in Latin America and elsewhere. These experiences undoubtedly bring back memories of your childhood visits to Civil War battle sites in Tennessee. What is your impression of the impact of these cultural resources on their surrounding societies?*

Well, I think people define themselves—I know I do—in terms of the society in which they grow up and the cultural tradition that gives them the stories they use to explain their lives and understand the world around them. I think that it's easier to understand and absorb those stories when they're told with reference to a particular place or structure that itself is a symbol of the long tradition out of which the stories that we're told as children come.

*You wrote about this long tradition—the journey of*

*civilization—in 1992 in Earth in the Balance. You wrote that “as the world grows more complex, we feel increasingly distant from our roots.” You also talked about a “restlessness of spirit that rises out of a lost connection to our world and our future.” This is a clarion call for reintegrating ourselves with the environment, with each other, and with our cultural identities.*

Yes. I think that we're vulnerable to some modern forms of entertainment and mass marketing that almost hypnotize people. I don't mean the word literally, but if you watch some children sitting in front of a television set with the images blinking at them, you'll notice that they will stay there for hours upon hours upon hours. Many children spend more time in front of the television than in the classroom. The constant bombardment, I think, does have an effect on some people that is akin to pushing them further

away from more interactive experiences that cause deeper contemplation and reflection about how we fit into the communities we live in and into the cultural traditions that we're part of.

*Given these realities, how do you see museums competing for audiences?*

People who turn the television off and go to a museum with their family and friends have a fundamentally different experience. They interact with one another and with the exhibits that are designed to provoke thought. And with the exciting new developments in the art of presentation, museums seem to be finding some really neat ways to pull people into the stories they're trying to tell with their exhibits. As families go out and experience museums, I think they're drawn back to them. My family and I spend time going to the many museums here in Washington. They





Vice President

Gore and Mrs. Gore

visiting the Great

Wall of China.

*Photo: Callie Shell,*

*The White House.*

have constantly changing exhibits, and we watch for the new ones. It's a lot of fun.

*Our museums and libraries depend on the historical and artistic record for their exhibits and collections. But our cultural heritage is threatened as never before by many of the same forces that endanger the natural environment—pollution, mass tourism, industrialization, warfare, and even neglect. Are you hopeful that we, as a society, will take your message on the environment and extend it to our cultural and spiritual lives?*

I'm very hopeful. I see an attitude, especially among young people, that is quite encouraging to me. I think the answer to your question is still developing. Those of us who believe that action is necessary and change is imperative have a responsibility to help bring it about. I do see change occurring, and therefore I am very optimistic. Our experience with the environment is that people can change when they understand the full impact of their actions.

*You have referred to the Internet in its present state and in its next generation as a duty-free zone. What do you mean by that?*

The Internet and computer networks represent a development that I am convinced will eventually rival the invention of the printing press in terms of impact on human civilization. We are seeing the emergence of commercial transactions on the Internet, and there are many issues that have to be dealt with as this new phenomenon occurs. What will the rules be? I've proposed that we make the Internet a duty-free zone so that we avoid hobbling this



Vice President Gore  
and Mrs. Gore at the  
Giza Plateau outside  
of Cairo, Egypt.

Photo: Phil Humnicky,  
The White House.



exciting innovation with clumsy efforts to impose taxes or duties that might kill new developments before they have a chance to get started.

*In this process, you have committed yourself to securing places on the Internet for education, for libraries, for research, and for other public purposes.*

Absolutely. In the wake of the printing press, libraries represented the principal means by which people who did not have great wealth could share in the knowledge contained in books. Following that exact same principle, libraries should be connected to the information superhighway and make it possible for people who don't have a computer in their homes—nor maybe even telephone lines—to go to a public library and hook up.

I think it is very important for our classrooms and libraries to be fully connected to the Internet at affordable rates—it should even be free for some. We have passed a law that provides subsidies of more than \$225 billion per year to connect libraries and schools—a highly significant investment. For the poorest facilities, the connections will be essentially free.

*Your family moved into the official residence of the vice president in 1993—the 100th birthday of this historic house located on the grounds of the Naval Observatory in Washington, D.C. Tell us some of the things you and Mrs. Gore have done there to reflect your own interests and values.*

Working with our friends and volunteers through the Vice President's Residence Foundation, we have tried to

organize an environment that is both a home to our family and a special place where we can receive guests. We instituted a landscape program on the grounds that will leave a lasting legacy of natural terrain and indigenous plant species. Inside, my wife Tipper has selected some beautiful American paintings on loan from many of Washington's great museums, such as the National Museum of American Art, the National Gallery of Art, the Phillips Collection, and the Hirshhorn Museum. We have a special interest in photography and are extremely proud of the historic and contemporary images that have been made available to us by the Getty Conservation Institute and the Library of Congress. And most recently, the foundation commissioned a new painting of the house by the artist Jamie Wyeth.

*What has been the reaction of you and your family to living on a daily basis with these extraordinary paintings and photographs, which are usually seen only in museums or libraries?*

It's a great privilege and very exciting to be able to see them so frequently and to share them with our guests. People come from around the world to the official residence. We entertain heads of state, governors from across America, and individuals from all walks of life. At these official functions, it's really very nice to be able to say to them that these are some of the fine paintings and photographs from America's artistic tradition.

*Finally, you have written that you don't want to leave your children with a "degraded earth and a diminished future." What do you think will be the big chal-*

*lenges in the next millennium as you look ahead to the year 2000 and beyond?*

Our number-one priority is to build and improve upon the structure of security and peace that will give us a chance to make warfare a thing of the past. There have been some destructive habits of thought that we have made obsolete in the past. Is it possible as we enter this next century to dream that we might be able to enter an era in which wars become unthinkable? We're certainly not there yet. But it's a worthy challenge to undertake. The fact that the United States and the former Soviet Union found a way to back away from the precipice and become partners in a more cooperative relationship I think is a good precedent.

I think that one great challenge is in protecting the earth's environment, as the population grows at the rate of one billion people every 10 years now. Another challenge is in making judicious use of powerful new technologies, which, for all their wonderful benefits, sometimes have side effects that receive too little attention.

And yet another great challenge is preserving and strengthening the family and our communities at a time of rapid change and new stresses. It is important that we make our communities more livable, continue to decrease the crime rate, protect the special quality of our cities and towns, make sure that the air and water are clean for the next generation, and assure a sense of place in the communities where people raise their families and live their lives.



# Conservation and the Programs of the Getty Trust

Special Section

The Getty Conservation Institute is part of the Getty Trust, a private operating foundation dedicated to the visual arts and the humanities. In the last decade and a half, the Getty has become a multifaceted international cultural institution with a range of programs designed to offer people opportunities to more fully understand, study, enjoy, value, and preserve the world's cultural heritage.

This special issue of *Conservation*, *The GCI Newsletter*, marks the public opening of the new Getty Center in Los Angeles, home to the programs of the Getty Trust. In addition to the GCI, those programs are the J. Paul Getty Museum, the Getty Research Institute for the History of Art and the Humanities, the Getty Information Institute, the Getty Education Institute for the Arts, and the Getty Grant Program.

*Conservation* invited the director of each Getty program to contribute to this issue in order to give our readership a broad picture of the diverse work of the Getty, the importance of conservation in each program's mission, and the collaborative nature of the Getty as a whole. The directors' essays, which follow, briefly describe their programs and examples of ways they promote the preservation of cultural heritage.

## The J. Paul Getty Museum

By John Walsh

IN 1953 J. PAUL GETTY OPENED A SMALL MUSEUM in his Malibu home to display his art collection to the public. During the intervening forty-four years, that small museum has expanded twice and become one of the world's most vital art institutions. In its new home at the Getty Center and, after the year 2001, in the renovated Roman villa in Malibu that housed the entire collection from 1974 to 1997, the J. Paul Getty Museum will continue to pursue its mission of acquiring, conserving, publishing, exhibiting, and interpreting works of art. Our collection includes classical antiquities; European paintings, drawings, sculpture, illuminated manuscripts, and decorative arts; and photographs.

Conservation is an essential element of the Museum's mission and a fundamental responsibility. Our conservators participate in nearly everything the museum undertakes, and they are central to our success. Twenty-eight professionals in four conservation departments, as well as a varying number of interns and other trainees, perform a remarkably wide range of services. They support our effort to exhibit and interpret the collections now, and to preserve them for the enjoyment and education of future generations.

These are a few basic principles that underlie our efforts.

**Prevention:** Avoiding deterioration by eliminating its cause is more effective and less expensive in the long run than repair. For that reason, we pursue an aggressive program of preventive conservation that includes climate control and environmental monitoring; design of mounts and display cases; pest management; and storage, packing, and shipping methods. Mitigating the effects of



John Walsh, director of  
the J. Paul Getty Museum.  
Photo: Jim McHugh.



Scott Frances/Esto  
Tom Renner



earthquakes is a special challenge here in California. We are recognized around the world for our research in this area and for the solutions we have developed.

*Reversibility:* While no treatment is 100 percent reversible, we aim to come as close as possible to that standard. Since methods for cleaning, reassembly, and restoration are subject to periodic reevaluation because of technical innovations and changing values, it is important that our work be reversible so as not to impede the work of future conservators.

*Aesthetic responsibility:* Not only do our conservators preserve the collection, they help make works of art readable to visitors so that they see the art rather than any damage to it. This often involves a tricky balancing act, employing suggestive measures to make the work appear complete while not obscuring the visual difference between original work and restoration.

Our priorities for conservation are determined not only by our own needs but by the needs of the field as a whole. We help develop new methods with their wide applicability in mind. We sponsor or cosponsor symposia and publish the proceedings to both inspire and disseminate new research. We treat numerous pieces from other museum collections, especially important works from institutions that lack the ability to treat the works themselves. Our conservators serve as advisers to other institutions and lecture extensively to both conservation professionals and more general audiences.

We are especially fortunate to have the opportunity to work with the GCI. Their Museum Research Laboratory provides invaluable services to our conservation departments by performing scientific analyses of works being treated and by collaborating on research projects. We have cosponsored a number of symposia with the GCI, a notable example being a conference on the conservation of archaeological sites in the Mediterranean region, held in May 1995. The GCI also gives members of our staff the opportunity to consult and teach, both in GCI training programs and in field projects all over the world, enabling them to contribute to their field and widen their own professional experience. We feel lucky to have such colleagues near at hand, for the future will offer many chances to collaborate.

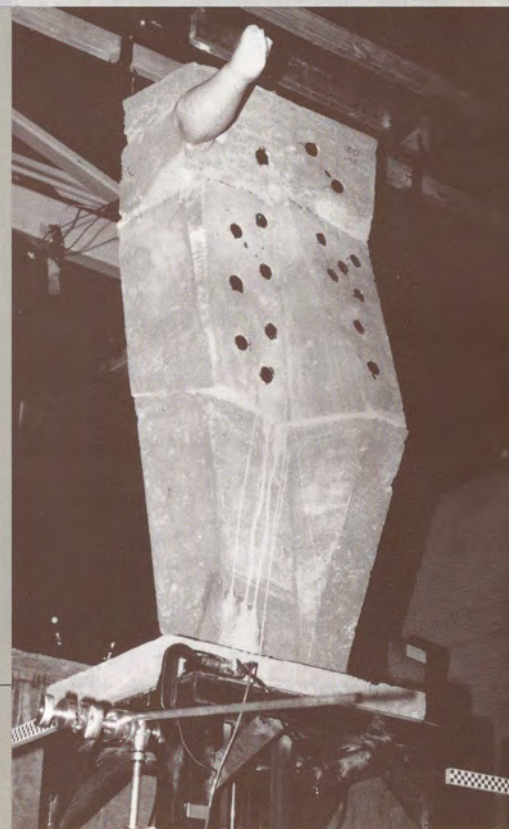
*John Walsh is the director of the J. Paul Getty Museum.*



Getty Museum paintings conservator Andrea Rothe treating Dosso Dossi's *Allegory of Fortune*. Photo: Lou Meluso. Courtesy the J. Paul Getty Museum.

Getty Museum conservator Gordon Hanlon adjusting the humidification controls on the oxygen-free pest-eradication system being used to treat a Venetian armchair. Photo: Charles Passela. Courtesy the J. Paul Getty Museum.

Shake table testing of an isolator base developed by the Getty Museum's department of Antiquities Conservation to protect the Museum's cult statue of Aphrodite (ca. 400 B.C.E.) from earthquake damage. A concrete model sits on top of the isolator base. Photo: Courtesy the J. Paul Getty Museum.





# The Getty Research Institute for the History of Art and the Humanities

By Salvatore Settis

THE GETTY RESEARCH INSTITUTE FOR THE HISTORY OF ART AND THE HUMANITIES (GRI) is an advanced research institution dedicated to the production and support of interdisciplinary scholarship in the arts and humanities. The GRI is predicated on the belief that visual arts and artifacts should not be studied in isolation but assessed within the historical and cultural contexts in which they were created. The GRI unites two features that give special character to our work in preservation and conservation: inquiry and custodianship.

Preservation and conservation, activities generally associated with monuments and works of art, also pertain to ideas and traditions of research. In this sense, the programs and collections of the GRI encourage the preservation of knowledge through research, debate, and dissemination. The GRI also engages in the collection and physical preservation of materials that have created and disseminated knowledge and meaning.

The GRI plays a critical role in the preservation and conservation of cultural heritage through its assembly of books, libraries, archives, manuscripts, and documentary photographs—sometimes acquired individually but often acquired as entire collections—to support research but also to preserve primary documentation within its context. The continual reassessment of cultural heritage that underlies all our activities is evident in our acquisition of artifacts, images, texts, and the ideas they represent, which may not be perceived as having value now, but may in the future.

We also preserve the intellectual and contextual integrity of research materials. Our collections had their beginnings in the acquisition of the libraries and archives of a number of eminent art historians. Not only could we never hope to duplicate the intellectual vision that went into creating such assemblages of scholarly materials, but also, more importantly, such acquisitions prevent these collections from being dispersed into the marketplace. By recognizing the value for historical research of groups of images or artifacts that were assembled for a purpose and have an identity as such, we are preserving the past for the future. Our acquisitions of the Werner Nekes collection on the history of modern visual perception and the Pierre de Gigord collection of 19th-century photographs of the Ottoman Empire are examples.

Some of our collections document the history of preservation and restoration, as well as debates about conservation policy, theory, methods, and practices. The GRI holds the archives of such modern conservators as Giannino Marchig, William Suhr, and Mauro Pelliccioli, as well as important documentary image collections and historical photographs that in some cases constitute our only record of an object or monument as it existed at a



Salvatore Settis, director of the Getty Research Institute for the History of Art and the Humanities.  
Photo: Marianne Fleitmann.

particular moment in time. Examples include our 19th-century photographs of such monuments as the Zapotec site of Mitla, in Oaxaca, Mexico; the royal bas-reliefs of Abomey in the former kingdom of Dahomey in West Africa; Angkor Wat, Cambodia, where looting has been rampant; and photographs of ancient sites in Yugoslavia, Albania, and other areas where recent political turbulence has damaged monuments.

Physical conservation of these materials is essential to their long-term survival. In our new building, conservation efforts will be enhanced by the proximity of our conservation laboratory to the collections. Our staff also provides service to conservation professionals worldwide, collaborating, for example, with the GCI to conserve and catalog the library of the monastery of La Merced—20,000 volumes dating from the 17th century that constitute an important part of the patrimony of the city of Quito, Ecuador.

Through public programs, the GRI advocates the preservation of documentary resources and historical memory. In a joint project undertaken with the Los Angeles Public Library and area high school students, for example, the GRI promotes the preservation and awareness of the extraordinary richness of cultural heritage resources in local neighborhoods. The GRI also initiates public forums on preservation, cultural policy, and historical representation.

A critical comprehension of cultural heritage requires research into the dynamics of cultural creation, conservation, and destruction, as well as a rethinking of how what we preserve helps determine who we are and can be. The GRI is committed to creating new modes of understanding how we live in relation to our legacies from the past, as we attempt to create a more meaningful present and future.

*Salvatore Settis is the director of the Getty Research Institute for the History of Art and the Humanities.*

Bas-reliefs from the Tata de Zagnanado (Case des Sacrifices) in Abomey, the kingdom of Dahomey (now the Republic of Benin), photographed about 1895–96. The photograph is part of a series of images, “Dahomey, French West Africa, ca. 1891–99,” taken by an unidentified French naval doctor. (In a collaboration between the GCI and the Republic of Benin, 50 heavily damaged bas-reliefs from the royal palace have undergone conservation.)

A view of Angkor Wat, Cambodia, taken between 1890 and 1899 by French explorer and amateur photographer Urbain Basset. The image is from the collection Views of Angkor Wat, Cambodia, which includes exterior views of the buildings and sculpture of the temples at Angkor Wat, photographed by Basset.

The monument of Philopappos (114–16), photographed around 1875 by Constantine Athanassiou. The photograph is from the Gary Edwards Collection of Photographs of Greece, 1839–1959, which includes approximately 1,050 early photographs documenting ancient Greek architecture and sculpture. Forty percent of the collection dates from before 1869. Many of the photographs may be viewed on the GRI Web site ([www.getty.edu/gri/greece/](http://www.getty.edu/gri/greece/)).





## The Getty Education Institute for the Arts

By Leilani Lattin Duke

*Conservation is an inspirational concept for the classroom, opening eyes to new cultural perspectives, questioning the interpretation of past civilizations, thinking about the problems of preserving the past for future generations. All of these are areas to explore, and the poster graphics and voices make the sites come alive.*

—A Getty Education Institute focus group participant

SINCE ITS FOUNDING IN 1982, THE GETTY EDUCATION INSTITUTE FOR THE ARTS has encouraged a holistic approach to arts education through an integration of the disciplines that contribute to the creation, understanding, and appreciation of art. This approach includes creative art making (studio art); responding to and making judgments about the properties and qualities that exist in visual forms (art criticism); learning about the contributions artists and art make to culture and society (art history); and understanding the nature, meaning, and value of art (aesthetics).

In 1989, in response to educators' requests for more culturally diverse teaching materials, the Education Institute began collaborating with local and national museums to develop the Multicultural Art Print Series to provide teachers with a powerful way to teach about diverse cultures and peoples through their art. Thirty posters and accompanying curriculum materials have been produced in the first six sets.

The world's cultural heritage was selected as the theme of a new series, "Architecture and Art: Cultural Heritage Sites," the product of a collaboration between the Education Institute and the GCI. The objective of the series, to be published in summer 1998, is to help young people understand and value the world's historic built environments.

The innovative poster package is designed for kindergarten to secondary school classrooms. The posters and teachers' guide illustrate and interpret the rich artistic, social, and historical values of specific international cultural heritage sites, using stories and questions, quotes and images, and exercises and activities. Key events presented in local and global time lines link the sites with other heritage sites worldwide.

It was not easy to select the final five cultural heritage sites to be displayed on the posters. The interdisciplinary team collaborating on this series reviewed sites from around the world before choosing Pueblo Bonito at Chaco Canyon, New Mexico, USA; the Great Mosque in Djenné, Mali; Trajan's Forum in Rome; the Sydney Opera House in Australia; and Katsura Villa, Katsura Gardens, near Kyoto, Japan. Three of the five sites selected are on UNESCO's World Heritage list.

The series is being developed by an interdisciplinary team of Education Institute and



**Leilani Lattin Duke, director of the Getty Education Institute for the Arts.**  
Photo: Lester Sloan.



GCI staff and art education and conservation consultants. The Education Institute organized two focus group meetings with Los Angeles area art and general classroom teachers that critiqued the content and format of the series and brainstormed on new approaches with teachers, scholars, and conservation specialists.

“Architecture and Art” is the latest of the Education Institute’s Multicultural Art Print Series, which has featured “Women Artists of the Americas,” “Arts of India,” “Pacific Asian Art,” “Mexican American Art,” “American Indian Artifacts,” and “African American Art.” Each of these kits includes five 18-by-24-inch laminated posters and a 32-page teachers’ guide. The text and graphics of each can be found online at the Education Institute’s World Wide Web site ArtsEdNet (<http://www.artsednet.getty.edu/>). The site includes not only images but also information about the works’ cultural contexts, historical backgrounds, and production.

The new poster series and teachers’ guide provide a basis for exploring a range of interdisciplinary topics related to art and architecture, including history, geography, materials science, urban planning, archaeology, economics, and many other subjects. The study of conservation and cultural heritage presents a rich opportunity for students and educators to strengthen their knowledge in a variety of areas while having fun with art and architecture. U.S. Secretary of Education Richard W. Riley has noted the importance of the arts in students’ learning: “Not only can the arts enrich children’s lives, there’s a lot of evidence that arts education can help children academically. Through the arts, students can hone their basic and problem-solving skills, learn responsibility and the ability to work as a team, sharpen their communication skills, and better understand their own heritage, as well as that of other cultures.”

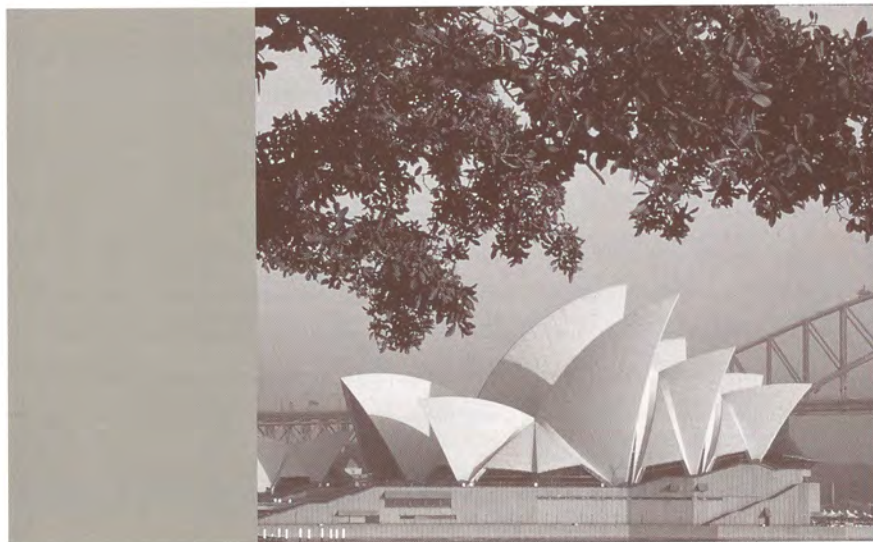
*Leilani Lattin Duke is the director of the Getty Education Institute for the Arts.*



Students in a fifth-grade Los Angeles classroom studying an image of Hopi kachinas on a Getty Education Institute poster. The poster is part of the Education Institute’s Multicultural Art Print Series dealing with selected American Indian artists. *Photo: Robert Pacheco.*

The Sydney Opera House in Australia. This extraordinary modern building is one of the cultural heritage treasures highlighted in “Architecture and Art: Cultural Heritage Sites,” the poster series for art education in schools which is being produced by the Education Institute and the Conservation Institute. The opera house officially opened in 1973 and is currently being considered for inclusion on the UNESCO World Heritage list. *Photo: Courtesy the Sydney Opera House Trust.*

Pueblo Bonito in Chaco Canyon, New Mexico, another site featured in the “Architecture and Art: Cultural Heritage Sites” poster series. Is this site architecture, archaeological artifact, or art—or all three? Questions remain about the Native Americans who built this 800-room structure over a thousand years ago. What can this complex and its spatial organization tell us about the life, beliefs, and social structure of the people who built it? Exploring these questions can help us begin to understand the nature of this and other historic sites. *Photo: © Ira Block.*





# The Getty Information Institute



Eleanor Fink, director of the Getty Information Institute.  
Photo: Kirk McCoy.

By Eleanor Fink

THE ELECTRONIC AGE IS USHERING IN TRANSFORMATIVE WAYS to communicate, exchange, and use information. While these far-reaching changes are clearly driven by economic interests, it is unclear how the rich complexity of the world's cultures will be preserved and find new expression.

The Getty Information Institute works to ensure that cultural heritage information has a strong presence on electronic networks for research, education, and community development. Collaborating with institutions worldwide, the Institute addresses the research needs, standards, and practices that can bring to the cultural heritage community the full benefits of networked digital information. With regard to

preservation, the Institute's work is guided by the following principles.

## Data Collection as an Investment

Just as curators use appropriate techniques to protect valuable objects, archival techniques are necessary to preserve text and image data. Data collection is by far the most expensive part of any digitization project. Cultural institutions, with traditionally scarce resources, need to maximize their return on a major investment in data collection. It is economically imperative that image and text data be preserved in ways that remain useful over time, despite inevitable changes in hardware and software and potential changes in the uses and audiences for the data. Accepted conventions for the capture and storage of images and texts are essential; research and attention brought to these issues now will help ensure the longevity of digitized art information.

## Making Information Accessible

Getting to the right information online is still not as easy as getting to it in a bookstore or library. Only the most tenacious users will overcome barriers to access such as different command languages and descriptive vocabularies. The Information Institute's vision for the future centers around the concept of the "virtual database," in which one can easily search different Web sites and databases as if the data were in one giant resource. Indexing and retrieval tools, like those we take for granted in libraries, are required to bring order to the chaotic networked environment.

The Information Institute addresses these principles by encouraging awareness of methods and standards needed to ensure the longevity and usability of data and by cultivating interest in the new opportunities that networks afford to create global digital libraries of text and images. To promote these perspectives in policy decisions shaping information networks, the Institute cofounded the National Initiative for Networked Cultural Heritage (NINCH), a Washington-based coalition of 30 arts and humanities organizations. Complementing this effort, the Information Institute's *Research Agenda for Networked Cultural*



Icons seized by Russian customs officials at Moscow Airport in 1988. The Information Institute's Object ID checklist—10 standard categories of information plus a photograph, which can be exchanged via electronic networks—is helping to stem theft and illicit trade in cultural objects such as these.  
Photo: © Hans-Jurgen Burkard.

An Information Institute staff member demonstrating the power of using the Institute's *Art & Architecture Thesaurus* and *Union List of Artist Names* in searching the Internet.  
Photo: Mary Wentz.

The World Wide Web home page of the Los Angeles Culture Net (<http://www.lacn.org>).





*Heritage* identifies areas of information technology research needed to improve the preservation of and access to information.

The Institute's research tools—such as the *Bibliography of the History of Art*—contribute cultural information to electronic networks, and the methodologies used to create them serve as models for developing digital resources. Vocabularies such as the *Art & Architecture Thesaurus* guide online searchers through the multilingual obstacle course of names and places that characterize humanities data.

Conventions such as Object ID, developed in collaboration with the GCI, provide essential structures for cultural heritage documentation. Object ID represents international consensus on 10 simple categories for identifying art objects. The categories, together with a photograph, enable those responsible for protecting cultural objects (including international law enforcement agencies and the insurance industry) to share identification information via networks to help stem the traffic in stolen art.

The Information Institute undertakes collaborative demonstration projects to test models and networking tools. Los Angeles Culture Net is a community networking initiative exploring how digital technology can help build and serve communities. Participants include Getty programs, along with more than 100 organizations and 1,000 individuals throughout Los Angeles. The "Faces of L.A." component of the Los Angeles Culture Net demonstrates the virtual database concept: Southern California museums and libraries collaborate to make their digitized collections easily accessible through a common, vocabulary-enhanced search interface.

The future of cultural heritage information depends on how it enters the digital environment. Success will require standards, tools for searching and sharing, the capacity for multiple uses and adaptability, and testing among diverse audiences—all areas that the Information Institute investigates under its mandate. Because global networks will be the arena for the new information age, the Information Institute works to ensure the future of cultural heritage in a networked world.

*Eleanor Fink is the director of the Getty Information Institute.*

## The Getty Grant Program

*By Deborah Marrow*

THE ROLE OF THE GETTY GRANT PROGRAM is to strengthen the fields in which the Getty is active by providing support for projects undertaken by individuals and organizations throughout the world. To do so, the Grant Program provides funding for a diverse range of projects that contribute to the understanding and conservation of cultural heritage. We look for projects that can make a significant difference in their fields, projects of exceptional merit for which resources are limited. Each year we receive thousands of requests for support, and the decision-making process to determine which projects to fund includes hundreds of specialists from all over the world. To date, the Grant Program has provided assistance to over 1,700 projects in 135 countries. Among these, four exemplary projects may give an idea of the program's scope.

The Grant Program dedicates a significant portion of its funding to research, and we are particularly interested in the connection between research and conservation. One of the most ambitious research projects supported by the Grant Program is currently taking place in Chiapas, Mexico, at the site of Bonampak, which includes some of the greatest 8th-century Maya mural paintings. A team of scholars from the United States and Mexico is working to recover the lost details of the murals, currently obscured by calcite, through the use of advanced computer technology. By creating computer-enhanced images that reveal the beauty and clarity of the murals without altering the originals, the scholars are providing the basis for new interpretations of Maya art and culture.

A significant portion of the Grant Program's funding is specifically allocated to conservation. Grants are provided for projects at museums and historic buildings. The emphasis is on preventive conservation, research and planning before intervention, training opportunities, and projects that provide models of conservation practice for their region or discipline. An important example of preventive conservation is the PREMA project undertaken by ICCROM and funded by the Grant Program. PREMA is a comprehensive training program designed to address the needs of museums in sub-Saharan Africa. Hundreds of museum professionals throughout Africa have participated in conservation training activities that begin with yearlong courses in Rome and continue with shorter courses in Africa.

Another grant supported the conservation of the early Christian and medieval mosaics in the 5th-century Church of Santa Maria Maggiore in Rome, one of Christianity's most important religious sites. The mosaics were studied by a team of conservators, scientists, and art historians who undertook a photographic study, scientific analysis, research on the history of the mosaics and their restorations, and the development of a detailed conservation plan. This planning, which represents the crucial first step in the preservation of the mosaics, is already serving as a model for conservation documentation.



**Deborah Marrow, director of the Getty Grant Program.**  
Photo: Lester Sloan.



Finally, the conservation of the medieval Baltit Fort, situated along the ancient Silk Road in northern Pakistan, was cofunded by the Grant Program and the Aga Khan Trust for Culture. The fort has extraordinary cultural, historical, and architectural significance. It is the last remaining example of its architectural type in the region and is a modern tourist destination as well. The conservation project included the training of workers in traditional crafts methods, as well as the formulation of a tourism management plan.

These projects are just a few of hundreds that have been carried out by outstanding and dedicated conservators, museum professionals, scholars, and architects all over the world. Many of the funded projects have shown signs of an increasing integration between the fields the Grant Program serves, particularly art history and conservation. As a result, many of the conservation grant categories are being broadened. For example, the museum conservation grants are now placing greater emphasis on the dissemination of the results of research and treatment to both professionals and the general public, and the architectural conservation grants are being expanded to include the development of archaeological site management plans. And all of the grants will continue to place an emphasis on cross-disciplinary projects that can serve as models and create an impact on a region or a field.

*Deborah Marrow is the director of the Getty Grant Program.*

*For further information about grants, please write directly to:*

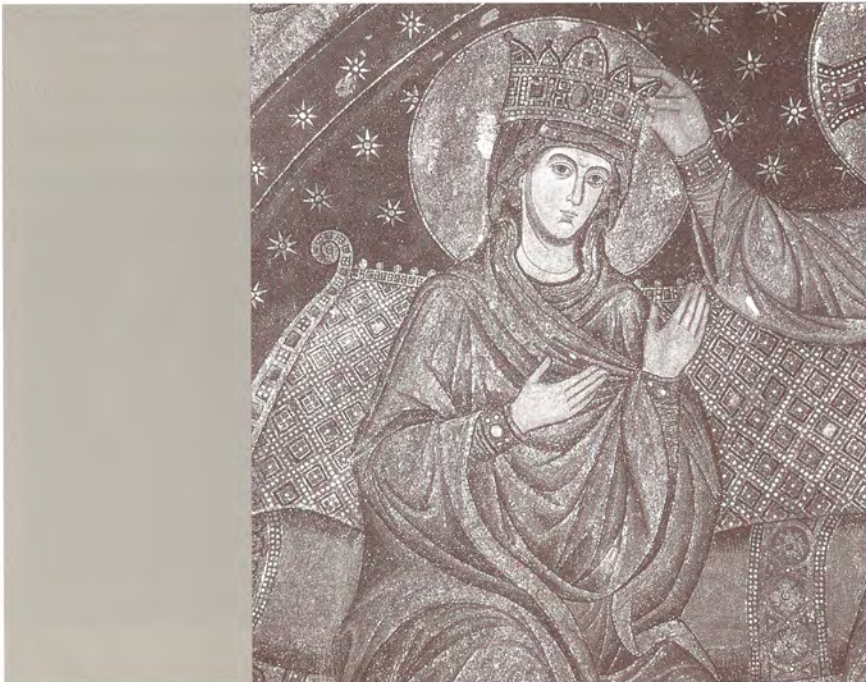
The Getty Grant Program  
1200 Getty Center Drive, Suite 800  
Los Angeles, CA 90049-1685  
Telephone: 310 440-7320  
Fax: 310 440-7703



A computer-enhanced image of an 8th-century Maya mural from Bonampak in Chiapas, Mexico. Deterioration and calcite deposits on the surface have obscured many of the Bonampak murals' details. Research grant funding is enabling a team of scholars from the United States and Mexico to use advanced computer technology to recover electronically the lost details of the paintings and to provide the basis for a new interpretation of the murals.

A detail of the *Coronation of the Virgin Mary*, a 13th-century mosaic in the apse of the Basilica of Santa Maria Maggiore, Rome. A conservation grant supported a survey of the mosaic's condition, as well as the research and analysis necessary to develop a detailed conservation plan. *Photo:* Courtesy of the Amministrazione Pontificia della Patriarcale Basilica di Santa Maria Maggiore.

A view of the medieval Baltit Fort, situated along the ancient Silk Road in northern Pakistan. Getty Grant Program funding supported the conservation of the fort, as well as a tourism management plan for the site and training in traditional crafts methods. *Photo:* Pervaiz Khan/Aga Khan Trust for Culture.





# New Projects of the Getty Conservation Institute

In 1996 the Getty Conservation Institute created a five-year strategic plan designed to guide the Institute's activities into the next century. Contained within that strategic plan are five goals. These encompass:

- a dedication to the exploration and generation of new ideas, information, knowledge, and applications in the field of conservation;
- an emphasis on research in the conservation of cultural heritage;
- public recognition of the importance of cultural heritage and the needs and opportunities for its protection;
- excellence in education and in the exchange and dissemination of relevant information and knowledge;
- staff excellence.

Since the completion of its strategic plan, the Institute has been developing a series of new projects that specifically address the goals that the GCI has set for itself. In this section of the newsletter, we look briefly at each of those new projects.

## The Agora

### The Agora

In ancient Greek cities, the agora was the public square or marketplace that served as a meeting ground for citizens for their daily religious, political, social, and commercial activities. The name, first found in the works of Homer, connotes both the assembly of the people as well as a physical setting.

At the Getty Conservation Institute, the Agora is a new interdisciplinary activity designed to explore, generate, and advance innovative ideas about the preservation of cultural heritage and its conservation worldwide. The GCI's Agora creates a place—both literally and figuratively—for establishing a dialogue among individuals from the many fields and groups that affect cultural heritage and its conservation.

The integration of heritage issues into the social agenda of the 21st century is a requirement for the successful and sustainable preservation of cultural resources. The Agora is charged with creating interdisciplinary exchanges where new forms of comprehensive and integrated thinking about cultural heritage can emerge and where the complex social, political, and economic issues raised by its protection are explored and debated. A new discourse, in the sense of interchange of ideas and in the formal and orderly expression of thought on a subject, is necessary to create innovative visions of cultural heritage. The GCI has established the Agora as a place where this discourse can start to take shape and where new strategies can be explored.

The objectives of the Agora are:

- to enhance general understanding of the values of cultural heritage and its role in human and societal development;
- to explore the philosophical and ethical issues and the social, economic, and technological forces influencing cultural heritage conservation;
- to encourage and support interdisciplinary collaboration to create new ideas;
- to broaden and sustain an international, multidisciplinary community concerned with heritage conservation issues.

The activities of the Agora will be symposia, research and information management,

Alex Vertikoff





and a scholars program. The symposia will involve groups of invited participants from various fields meeting to examine high-priority topics of interest; these meetings will emphasize discussion and exchange of information and can take the form of conferences, seminars, or workshops. Activities in the area of research and information management will analyze and synthesize existing data, as well as generate new ideas and information, and result in commissioned studies, case histories, and background papers. Agora scholars—individuals who wish to interact with specialists from other fields and who are eager to go beyond the prevailing boundaries of academic disciplines to find creative approaches to problems confronting the heritage community around the world—will be in residence at the Getty Center in Los Angeles for six months to one year.

To a large extent, the impact of the Agora on conservation policy and practice will depend on the attention and interest that other cultural agencies and organizations, as well as other disciplines, give to the ideas it produces. All of the ideas and concepts generated by Agora activities will be broadly disseminated in order to encourage further discourse.

Over the last few months, the Agora has organized two meetings to consult interdisciplinary groups about organizational and programmatic issues. The forthcoming activities of the Agora will focus on the exploration of the values and benefits derived from cultural heritage by various communities and groups; the sociopolitical and economic forces that have an impact on our cultural heritage and determine the conditions of its survival; and the major trends emerging in the world today and their effect on the protection of cultural heritage. —*Marta de la Torre*



### Mortality Immortality? The Legacy of 20th-Century Art

Today artists are creating a legacy of our time with works that are traditional, mixed media, ephemeral, repeatable, and disposable. Artists incorporate paint, polyethylene, paper, cloth, and photographs into their work, challenging the boundaries of materials through the creative process.

Will the work produced by contemporary artists be around for future generations to understand and appreciate? Do we have an obligation to the future to provide a comprehensive record of 20th-century art? While there have been conferences in the past that have dealt with the preservation of contemporary art, they have usually focused on only one or two topics and have been geared toward curators, art historians, or conservators.

In March 1998 the GCI will broaden the exploration of these issues with its conference “Mortality Immortality? The Legacy of 20th-Century Art.” The conference, to be held at the Getty Center, will bring together artists, directors, curators, conservators, historians, educators, students, dealers, collectors, archivists, philosophers, lawyers, and scientists to discuss and debate the preservation issues surrounding contemporary art. Philosophical, ethical, art-historical, and technological issues—as well as economic factors—will be confronted, and inherent problems will be illuminated. The conference will offer a forum to enhance understanding of the problems associated with the preservation of contemporary art—from the treatment and handling of traditional works to the difficulties posed by an aesthetic that is expressed through the use of new materials and technology.

As the 20th century becomes history, as opposed to the time in which we live, the moment is right to assess what our cultural legacy will be—and how it will survive.

—*Tracy Bartley*





# Research

## Identification of Organic Materials

Natural organic materials have enjoyed a long history of use by artists and craftspersons as binding media, varnishes, and adhesives. Artists still employ materials such as drying oils, eggs, milk, animal hides, tree resins, waxes, and plant gums in their creative endeavors. Identification of these substances in objects of art and artifacts deepens our understanding of artists' materials and painting techniques and aids conservators in the development of appropriate preservation practices.

Scientists at the GCI have developed a number of procedures that employ gas chromatography as a tool for identifying extremely small samples of paint and varnish removed from art and artifacts. One novel procedure permits the simultaneous detection of proteins, oils, waxes, and resins in a single sample—the "powr" method. Currently GCI scientists are developing a technique for the identification of plant gums to be used in conjunction with the powr method for complete characterization of the organic materials in paint. The final analytical procedure will be validated by testing modern samples of paint and varnish mixtures prepared using historic recipes.

To aid in the dissemination of the analytical procedures, Institute researchers will be working with colleagues from international museum research laboratories to study significant works of art that, to date, have not been analyzed due to the lack of suitable techniques. It is anticipated that this collaborative research will have major consequences for the way that painted objects are examined, analyzed, and treated in the future.

—Michael Schilling

***The Rest on the Flight into Egypt with Saint John the Baptist*, a painting by Fra Bartolommeo in the collection of the Getty Museum. The GCI analyzed three color samples from this painting and found that walnut oil—a drying oil much less prone to yellowing than the more common linseed oil—was present in all three samples. The gas chromatography analysis technique developed by the GCI allows researchers to estimate the amount of oil remaining in the samples. Photo: Lou Meluso. Courtesy the J. Paul Getty Museum.**



A series of electron micrographs illustrating—at progressively higher magnification—the presence of small salt crystals adjacent to fracture surfaces in limestone. The salt crystals' shape and location are consistent with a new model of the salt-damage process being developed by the GCI's porous calcareous stone project. The smallest features visible in these images are less than 1/10,000 of a millimeter in size. Photos: Eric Doehne.

## Preservation of Porous Calcareous Stone

Limestone sculpture, monuments, and structures are vulnerable to a wide range of decay processes. While a great deal of research has concentrated on the effects of air pollution, this factor is not the only, or even the principal, cause of the decay of stone materials. Moreover, there are currently few effective conservation solutions for limestone preservation.

The aim of this research project is to elucidate the important mechanisms by which three substances—soluble salts, water, and intrinsic clays—cause damage to porous calcareous stones, in order to develop appropriate and specific conservation methods to mitigate these problems. The development of this base of knowledge will lead to the design and evaluation of preventive and minimally invasive conservation methods to slow the decay rate of porous calcareous stones resulting from the action of water, salts, and swelling clays.

The project currently has three objectives: (1) a comprehensive model for salt damage and the important factors that control it, (2) an integrated, critical evaluation of the current knowledge of these decay mechanisms, and (3) a detailed understanding of the rapid decay due to expansive clays (i.e., in Egyptian limestone sculpture from the Nile Valley regions). Future work will concentrate on developing these areas of inquiry and using the information gained to design innovative solutions for the conservation of porous calcareous stone.

—Eric Doehne

## Conservation of Earthen Architecture in Archaeological Sites

From antiquity, structures fabricated from earth have been widely used throughout the world. Walls made from dried mud bricks or dampened packed earth have survived centuries of weathering when protected from water and maintained regularly. Lacking this protection, earthen architecture soon deteriorates and once again becomes soil. Newly excavated earthen architecture that is found in good condition suffers the same fate when left exposed and unprotected from rain and surface water and other natural forces.

Since the late 1980s, the GCI has been studying ways to contribute to the preservation of earthen structures. To determine the critical factors involved in the deterioration of



these structures and to develop methods to solve their conservation problems, the GCI has initiated a complex research project. The project will review existing information on the conservation of earthen architecture and work with experts in the field to formulate a plan to identify the processes responsible for the deterioration of earthen structural materials. The processes will be elucidated; this will be followed by laboratory and field-related tests to establish relationships between the composition, the physical properties and environment, and the stability of these materials. Conservation technologies and procedures will be developed prior to testing at field sites. An important component of the project will be training of specialists in the field. —*William S. Ginell*



**A detail from the archaeological site of Chan Chan, an earthen city in Peru constructed and occupied between the 10th and 15th centuries. Building on many years of work on the conservation of earthen architecture, the GCI is continuing study and identification of the complex processes and factors involved in the deterioration of earthen structures to develop conservation solutions. Photo: Erica Avrami.**



**The interior of a museum in Vietnam. The hot and humid climates of regions such as Southeast Asia can accelerate the deterioration of objects in museums. Working with individuals and organizations with experience in dealing with the problems of collections in hot and humid climates, the GCI is identifying viable and locally sustainable strategies for mitigating deterioration caused by this kind of environment. Photo: Guillermo Aldana.**

## Collections in Hot and Humid Climates

Museum collections in hot and humid climates experience environmental conditions that make them unique among the collections of the world. Higher-than-average levels of relative humidity, temperature, and light accelerate deterioration while exacerbating the damage caused by air pollution, handling, and biological attack. Objects in these collections have shorter life spans from natural aging, are more likely to be harmed by fungal growth, and are prone to mechanical damage. These problems are difficult to combat without very skillful and systematic techniques. Frequently, small institutions couple these environmental stresses with low levels of financial and human resources.

The GCI is undertaking a multiyear project to investigate the environmental problems

associated with collections in museums, libraries, historic houses, and churches in hot and humid climates. The project's objective is the identification of viable and locally sustainable strategies for mitigating environmentally induced deterioration to collection materials. This project will be interdisciplinary in nature and will consider problems and solutions relating to the museum environment on both the macrolevel (the museum building) and the microlevel (enclosed spaces within the building).

The GCI anticipates that this project will have a global impact and will serve the interests of the custodians of museum collections in areas of the world where both human and financial resources may be limited. The project will draw heavily on the advice of individual and organizational collaborators with long experience in dealing with the environmental problems of collections in hot and humid climates. The findings of the project should also have application to collections experiencing short periods of hot and humid conditions in otherwise temperate climates. —*Kathleen Dardes and James Druzik*

## Research on Site Reburial

Exposure of archaeological remains to the environment is often a leading factor in the deterioration of those remains. Slowing that deterioration process is a critical conservation challenge for those attempting to maintain cultural heritage that is left open to the elements. In recent years, the full or partial reburial of archaeological sites has been increasingly accepted as an important method for preserving archaeological resources. There is a new awareness among archaeologists and cultural resource managers that reburial, on a temporary or permanent basis, is an obvious and practical solution to conserving sites. Because of this development, there is a growing need for information about the best methods and materials for reburial.

Building on the GCI's experience in reburial research, testing, and implementation at the Anasazi ruins in Chaco Canyon, New Mexico, and at Laetoli, Tanzania, the site of 3.6-million-year-old hominid footprints, the Institute is developing a program to address issues surrounding the reburial of archaeological sites. The aim of the project is to advance the state of knowledge of reburial methods and to provide the conservation profession with practical guidelines for reburial. The project will be integrated with other field projects of the GCI, such as the one studying in situ conservation of mosaics, where reburial is an appropriate protective strategy. —*Martha Demas*



**Chetro Kettle in Chaco Canyon, the remains of a thousand-year-old settlement in New Mexico. The ruins have been partially reburied as a protective measure. Partial reburial of archaeological sites is an important tool for preserving the physical fabric of sites while allowing for presentation to the public. The objective of the GCI's reburial project is to further knowledge of reburial methods and to provide practical guidelines for reburial. Photo: Angelyn Bass.**



## Laser Cleaning Research

Surface cleaning of museum art objects, monuments, and architecture is one of the most frequently performed tasks in conservation. In recent years, interest has developed in the use of noncontact methods of treatment, because of the fragility of some surfaces and the relative invasiveness of traditionally used mechanical and chemical cleaning methods. For this reason, the use of laser technology for surface cleaning of everything from museum objects to building facades has grown steadily. As a noncontact treatment, laser-assisted cleaning is considered a highly desirable methodology applicable to a variety of art materials and situations. However, this promising and rapidly advancing technology has some important limitations, and there are instances in which laser cleaning would not be advisable because the concentrated energy that lasers focus on a small area may alter the character of a material. At this moment, there are many more examples of laser cleaning applications to different situations than there are rigorous systematic studies of the potential for damage that can result from the use of laser technology.

The purpose of the GCI's laser cleaning project is to review existing knowledge about laser cleaning and laser-induced damage, not only in the art conservation literature but also in related sciences. The resulting critical review of the field will allow the identification of major gaps in the theoretical understanding of laser cleaning processes and their practical limitations. This knowledge will provide conservators with the necessary information for the appropriate application of laser-assisted cleaning in conservation treatments. The project will involve collaboration with other conservation research institutions, laser and materials research centers, and conservators experienced in various aspects of laser cleaning. The GCI will provide professional expertise for materials characterization and for the evaluation of laser-induced damage. —*Dusan Stulik and Herant Khanjian*



**A portion of the marble lintel from Jerusalem's Church of the Holy Sepulcher (the lintel is now housed at the Rockefeller Museum in Jerusalem). The lower left-hand corner of this portion of the lintel has been cleaned with laser technology. Research to guide conservators in the application of laser-assisted cleaning in conservation treatments is being done by the GCI. Photo: Herant Khanjian.**



**The surface cleaning of paintings. In the foreground, Getty Museum intern Ulrich Birkmaier cleans an 18th-century French decorative panel from the Getty Museum collection. In the background, paintings conservator Mark Leonard cleans *Madonna and Child*, a painting by Rogier van der Weyden, from The Huntington Art Collections. Cleaning systems used here utilize mixtures in gel rather than liquid form. Photo: Courtesy the J. Paul Getty Museum.**

## Surface Cleaning Research

One of the most significant problems of current conservation practice is the surface cleaning of museum artifacts and architectural features. In cleaning an object, a conservator removes certain materials from the surfaces—such as accumulated dirt, aged varnish, or past restorations—while leaving other surfaces (for example, an original pictorial layer) untouched. However, many of the solvents used for cleaning do not enable a conservator to control surface cleaning with the desired precision.

A number of new cleaning systems that permit greater control have been developed for application to conservation by Richard Wolbers of the Winterthur–University of Delaware Program in Art Conservation. These systems—which include mixtures in gel rather than in liquid form—were first presented to the conservation community through courses organized by the GCI. While these systems are now being widely used by conservators internationally, the cleaning procedures involved in their use continue to raise some concerns because of a lack of understanding regarding the potential for damage to treated surfaces.

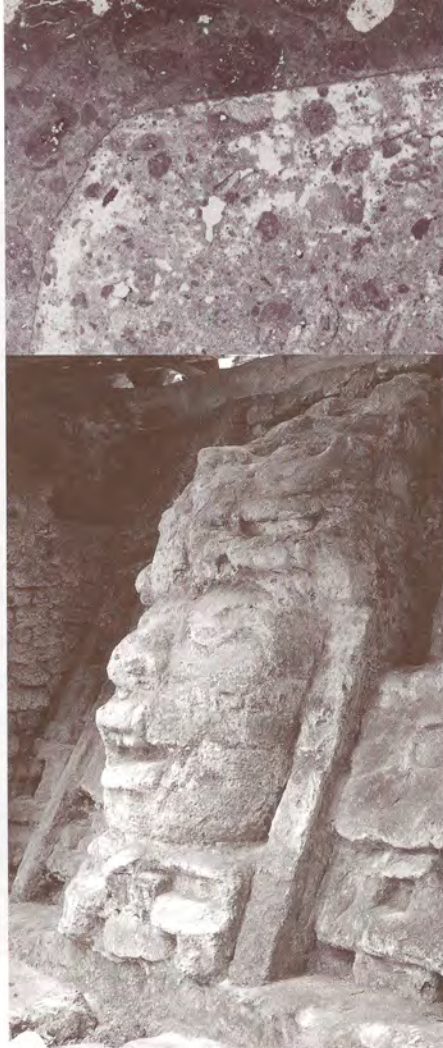
The objective of this research project is to answer a number of practical and theoretical questions surrounding these cleaning systems. The questions relate to the actions of the different components in the mixtures, the dynamics of the cleaning mechanisms, and the type and amount of residues remaining on surfaces and their potential contribution to further deterioration. This project is a collaboration between the GCI, the Winterthur Museum, and the Program in Art Conservation at the University of Delaware.

—*Valerie Dorge*



A digital image of a thin section of ancient Maya mortar and stucco from excavation at the site of Nakbé in Guatemala. Though both are lime-based materials, the overlying mortar differs in texture, color, and composition from the underlying stucco. Understanding the composition and properties of mortars and plasters and their deterioration processes is essential for developing preservation and repair methods. *Photo: Eric Hansen.*

A late 5th–early 6th century stucco mask at the Maya site of Lamanai in northern Belize. Lamanai has a long history. There was a settlement at the site at least as early as 300 B.C.E., and Lamanai continued to be inhabited after the Spanish conquest of the region. *Photo: Guillermo Aldana.*



## Preservation of Lime Mortars and Plasters

Lime mortars and plasters, made from the heating and processing of calcareous materials, are the most common binding and surface components found in archaeological and historical buildings throughout the world.

Although these mortars and plasters were produced from the same basic substance, their production methods and applications varied based upon the geology of the area and the cultural context. Understanding their complex properties and how they deteriorate is crucial to developing methods of preservation and repair.

A series of collaborative efforts to provide some solutions is planned. In conjunction with scientific colleagues in Latin America and Europe, the GCI is developing improved methods for characterizing the materials, ranking the usefulness of existing analytical methods, and incorporating new or less frequently used techniques. The properties and conditions of historic materials are being studied to determine how their composition and structure relate to their physical state. Conclusions regarding the most important factors in their deterioration will be confirmed through the study of laboratory-produced model materials. Methodologies to prepare formulas for lime-based materials tailored to specific conservation applications will be proposed.

This project will provide strong support to other GCI projects—among them the conservation of Maya sites and of mosaics in situ in the Mediterranean region.

—Eric Hansen

# Heritage Recognition

## Landmarks

To help raise public awareness of the importance of cultural heritage and the needs and opportunities for its protection worldwide, in the fall of 1998 the GCI will present *Landmarks*, a public exhibition at the Getty Center, along with related events.

Over the past five years, the Institute asked young people from diverse backgrounds, in five cities around the world, to photograph designated heritage sites and their personal neighborhood landmarks and to comment on their relevance to their own and other people's lives. The project in each city—Los Angeles, Cape Town, Mumbai (Bombay), Mexico City, and soon Paris—has culminated in a major exhibition with an accompanying catalogue and video.

From September 10 to November 29, 1998, selections from all five exhibitions will be presented at the Getty Center in a series of mixed-media installations, along with video and film screenings, Web sites, music, and special events. Many of the teenaged “Landmarks ambassadors” who took the photographs will be on hand for the opening of the exhibition.

While conventional conservation efforts have emphasized well-known architectural and cultural monuments, this project broadens the definition of the word *landmarks* to include the personal as well as the monumental, and it advocates a new international movement to mobilize public support for conservation. The goal of the landmarks projects and the exhibition is to encourage people to participate actively in preserving the archaeological, historical, and contemporary expressions of human history. —Mahasti Afshar

The downtown Los Angeles skyline from Griffith Park Observatory. This is one of over 70 photographs that appeared in *Picture LA*, the GCI exhibition and book whose success led to similar projects in four other cities around the world. An exhibition containing work from all five projects will be held at the Getty Center in the fall of 1998. *Photo: Raul Herrera.*





# Information and Communication

## Latin American Consortium for Preventive Conservation Training

The Getty Conservation Institute has launched an initiative to create a consortium of training institutions in Latin America interested in promoting preventive conservation research, education, or practice in the region. The consortium will provide a mechanism through which its members can collaborate in the development of preventive conservation training courses, workshops, materials, and methods that are suited to the needs and priorities of museums in Latin America. The consortium will also function as a network of preventive conservation training specialists through the sharing of information and expertise and through the development of regional teaching resources. All institution members of the consortium are currently involved in preventive conservation activities and have made a long-term commitment to regional collaboration.

An initial project meeting was held at the GCI in October 1997 to set an agenda for the consortium and to discuss possible avenues for developing and implementing preventive conservation training in the region. The meeting was attended by representatives from the following organizations: Centro de Conservação e Restauração Bens Culturais Moveis (CECOR), Brazil; Dirección de Bibliotecas, Archivos y Museos, Centro Nacional de Conservación y Restauración, and the Escuela de Arte, Pontificia Universidad Católica, Chile; Centro Nacional de Restauración, Instituto Colombiano de Cultura (COLCULTURA), and the Fundación Universidad Externado de Colombia, Columbia; Centro Nacional de Conservación, Restauración y Museología, Cuba; and the Escuela Nacional de Conservación, Restauración y Museografía, Mexico. —*Valerie Dorge*

**Latin American conservators and conservation scientists participating in a 1995 course in Mexico on preventive conservation in museums, organized by the GCI and the Instituto Nacional de Antropología e Historia. A consortium with partners from Brazil, Chile, Colombia, and Cuba, as well as Mexico, is being initiated by the GCI in order to promote preventive conservation in Latin America. Photo: Kathleen Dardes.**



## Didactic Materials Development

This project will focus on the production of didactic materials to complement and support areas of interest and project activities of the GCI. A major part of the work will be the development of didactic materials for archaeological conservation and preventive conservation in museums. The project will consider ways in which materials that have already been created by the GCI for previous training activities can be adapted for use by a broader teaching audience. To make these materials appropriate for present and future training initiatives, the Institute will work in close consultation with educators in the fields of archaeological conservation and preventive conservation. Wherever possible, the GCI will look to new electronic technologies as a means of making these materials widely available.

One of the tasks in the project's initial phase will be to develop a series of didactic materials that will support the goals and activities of the Institute's project on collections in hot, humid climates. These materials are likely to include written guidelines for museums located in those regions for assessing the overall condition of their collections and buildings and for developing conservation strategies appropriate to their collections, their buildings, their organizational structures, and their regional resources. —*Kathleen Dardes*

## GCI Web Site

Since the invention of movable type, nothing has had the same impact on researchers, scholars, students, or the general public as the electronic transmission of information. With the launching of the GCI home page on the World Wide Web in August 1996, the Institute took the first step in capitalizing on this versatile and expanding communications tool.

As part of an overall GCI strategy—which will continue to include traditional means of communication such as book publishing, the newsletter, and journal articles written by staff—the Web site will enhance the Institute's ability to provide timely, accurate, and up-to-date information. Because transmitting information over the Web is so cost effective, the GCI plans to use the site to provide more information to all its audiences, including conservation professionals, heritage managers and owners, decision makers, and the general public. The intent is to increase interactivity and communication with the conservation community and the public, and to provide information that will enhance collaboration and research in conservation and related fields.

The GCI's Web site (<http://www.getty.edu/gci>) currently includes information on the Institute's mission, back issues of the GCI newsletter in English and Spanish, abstracts of all the scientific research undertaken at the Institute, and links to other cultural heritage-related sites. New components to the site will be added over time. —*Julie Radoyce*





# Heritage

## Wall Paintings of the Mogao Grottoes

In 1989 the GCI began collaborating with the State Bureau of Cultural Relics (SBCR) of the People's Republic of China on the conservation of the Mogao grottoes, an ancient Buddhist site in the Gobi Desert in northwest China. The project addressed environmental and other problems afflicting the site.

In a follow-up to that effort, the GCI is collaborating on a new project with the SBCR and with the Dunhuang Academy, the cultural authority that oversees the Mogao grottoes. The aim of the project is to identify, study, and solve problems relating to the conservation of the wall paintings at Mogao, which are similar to many other paintings found at sites along the Silk Road. The collaboration will include the involvement of technical, scientific, and conservation personnel from Chinese regional institutions and from other Silk Road sites.

The project involves the development of conservation solutions for the preservation of the wall paintings at Mogao. Direct intervention and preventive conservation measures will be undertaken in two grottoes. Aspects of the project include scientific study, environmental monitoring, wall paintings conservation, and visitor management. Its intent is to promote good conservation practices through collaborative, informal training throughout the project. The work will be undertaken largely by the Dunhuang Academy staff and regional personnel, under the direction of the joint project team. As necessary, the GCI will support the project by providing expertise and scientific and analytical methodology. The design of conservation interventions will be a joint responsibility. —*Francesca Piqué*

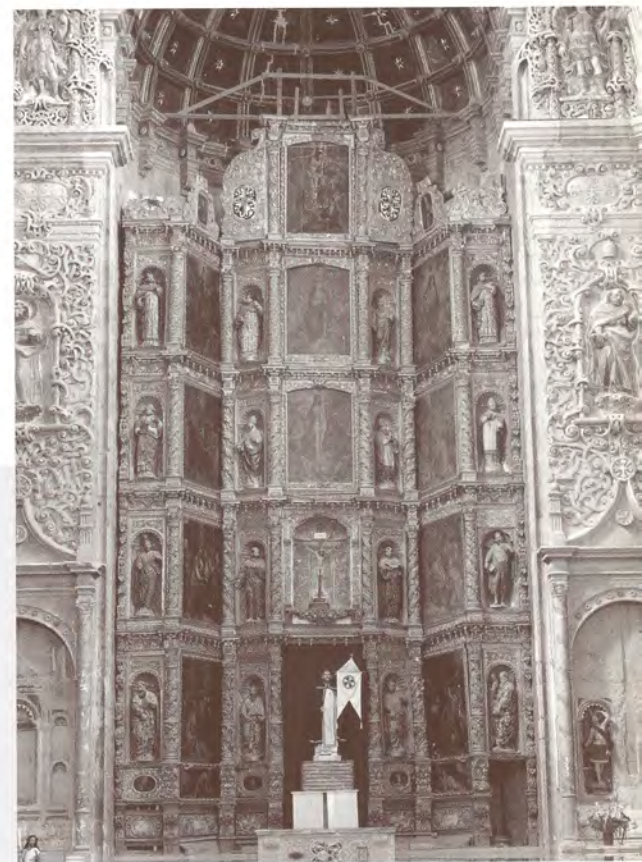


A detail of a wall painting in the Mogao grottoes in northwest China. The grottoes are the largest single site of Buddhist mural art in the world. Following up on an earlier Institute project at this ancient Silk Road site, the GCI is working with Chinese cultural authorities on a new project focused on the conservation of wall paintings at Mogao. Photo: © Dunhuang Arts Photograph Company.

## Conservation of the Main Retable, Church of Santo Domingo, Yanhuitlán, Mexico

The main retable of the Church of Santo Domingo in Yanhuitlán is one of the most important examples of the art and architecture of Mexico's colonial period. Over 19 meters high, the retable was originally made in the late 1500s and then modified in the early 1700s. It is constructed of gilded and painted wood and contains a large number of sculptures and paintings. At present, it is in urgent need of stabilization because of damage suffered mainly from earthquakes but also from general deterioration and lack of proper maintenance. Recent efforts to stabilize the retable by adding support and bracing structures to its back have not been fully successful.

The aim of this project—which is a collaboration between the Instituto Nacional de Antropología e Historia of Mexico, the GCI, and the community of Yanhuitlán—is to stabilize and conserve the retable so that it can continue to function in the church, which remains a community focal point. The project is intended to serve as a model for the conservation of cultural heritage facing similar problems—that is, preservation of the heritage in areas of seismic activity with difficult accessibility and limited funding. The project provides an ideal learning opportunity for conservation students as well as for specialists in the research and conservation of retables. Members of the Yanhuitlán community will participate, so that when the retable is stabilized and conserved, the community itself will be able to take responsibility for its long-term maintenance and care. —*Valerie Dorge*



The main retable of the Church of Santo Domingo in Yanhuitlán, Mexico. The retable, which dates from the late 16th century, is one of Mexico's most important examples of colonial art. The GCI is collaborating with the Instituto Nacional de Antropología e Historia of Mexico and the community of Yanhuitlán on the conservation of the retable. Photo: Courtesy the Instituto Nacional de Antropología e Historia of Mexico.



## Conservation of Mosaics In Situ

Throughout the Mediterranean region, mosaics constitute a shared cultural inheritance from Roman and Byzantine times. The prevalence of mosaics in the archaeological record and their importance as historic documents and artistic creations has ensured their prominence in the history of the region. Unfortunately, a vast number of these mosaics are at risk. There is an urgent need to determine common problems, to promote the exchange of information, and to unify efforts in exploring improved means of conserving these vestiges of the past.

In situ conservation of mosaics has emerged as an important trend and was the theme of the 1996 conference on mosaics in Cyprus, coorganized by the International Committee for the Conservation of Mosaics and the GCI. Underlying the conference was the recognition that mosaics are an integral part of a site and lose much of their meaning when they are removed from their original context. Conservation of mosaics in situ poses significant challenges that require an integrated and collaborative approach—an approach that includes consideration of the role management plays in conservation.

As part of the GCI's long-standing commitment to archaeological site conservation, the Institute is developing a regional project to address the problems of conserving floor mosaics in situ. In partnership with national authorities in the Mediterranean area, the project will build partly on the results of the May 1995 conference "Conservation of Archaeological Sites in the Mediterranean Region," organized by the GCI and the J. Paul Getty Museum. Research and fieldwork for the mosaics project will begin in Israel and Tunisia. Later, other regional collaborations will be developed. —*Martha Demas*



Conservators working on a 6th-century mosaic in the Church of the Apostles in Madaba, Jordan. Because of their beauty, mosaic floors have all too often been removed to museums. In situ conservation recognizes that a mosaic is an integral part of a site and that removal from the original context results in a loss of value. *Photo: Martha Demas.*

## Tel Dan Gate

The Dan gate is a city gate dating to the Canaanite period in the 18th century B.C.E. It is among the earliest known examples of an arched structure and is built entirely of mud brick. Situated in the center of a fertile valley at the foot of Mount Hermon in northeast Israel, Tel Dan is one of the most important historic sites and nature reserves in the country. The gate, discovered less than two decades ago, is noteworthy not only because of its complete three arches and its historic significance, but also because of its excellent state of preservation. Remarkably, it was preserved almost completely intact due to burial with soil, thought to be carried out during the Bronze Age, when the ramparts of the city wall were enlarged.

The gate was first excavated by Israeli archaeologists in 1979. As with all archaeological excavations, the site was susceptible to deterioration once exposed. The gate is now protected by a large, modern shelter designed to retard the effects of weather. While this is a good preventive measure, there are still problems with slow erosion, structural cracking, insect and bird infestation, and deterioration as the result of other natural factors.

The Tel Dan project will begin with an assessment of the condition of the mud brick materials and the structure; it will then develop strategies for the gate's conservation, preservation, presentation, and maintenance. Work will be designed and carried out collaboratively with Israeli partners. The project complements and expands on the GCI's work on the development of viable methods for the conservation of earthen structures at archaeological sites. —*Lori Anglin*



The Tel Dan gate in Israel. This 3,700-year-old mud brick gate is one of the earliest known examples of an arched structure. Discovered less than 20 years ago, the gate is now protected by the large shelter seen here. The GCI will be working with Israeli authorities to develop strategies for the gate's conservation, preservation, presentation, and maintenance. *Photo: Lori Anglin.*





The Great Mosque and a street scene in Djenné, a UNESCO World Heritage city in the West African nation of Mali. The primary building material in Djenné is earth. The GCI will be collaborating with authorities in Mali and the World Bank to develop a plan for the city's long-term management, growth, and conservation. *Photos: Lori Anglin.*



## Djenné

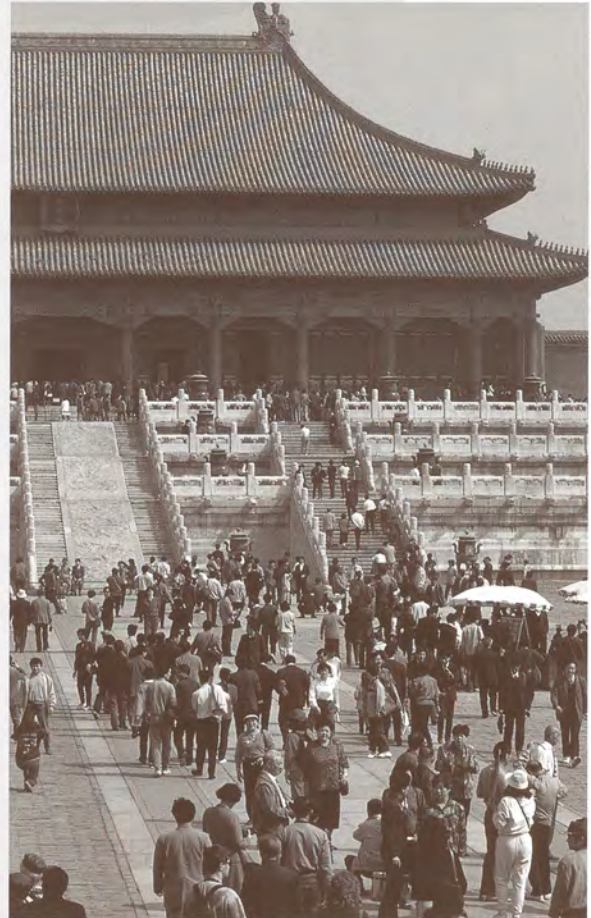
In the West African country of Mali, the historic city of Djenné is often described as the jewel. Home to an estimated 12,000 people, the city is internationally recognized for its outstanding and universal heritage value, and it has been inscribed on the UNESCO World Heritage list of cultural sites. Among its landmarks is the Great Mosque of Djenné, which towers over the city's two- and three-story buildings, all of which are constructed of earth by skilled masons.

While its architecture is a reminder of an important past, Djenné is alive with a dynamic present. In Mali's developing economy, a community's access to basic services—shelter, nutrition, water, and sanitation, for example—is a paramount concern. The welfare of the community, the development of economic opportunities, and the conservation of the cultural heritage of Djenné are all priorities that require attention and must coexist. The development of an urban plan is a first step.

Any planning effort requires collaboration. In the case of Djenné, the GCI is proposing to work with Malians and the World Bank to develop a plan for the city's long-term management, growth, and conservation. Well-designed strategies, with local direction and support, are essential to the plan's success. The GCI proposes to collaborate on the development of a vision for the future of Djenné and for the conservation of the city's remarkable cultural heritage—a vision that will encompass the aspirations and traditions of its people.

—Lori Anglin

Tourists at the Forbidden Palace in Beijing. The pressure of tourism on heritage sites in China has increased dramatically in recent years, reinforcing the need for principles to ensure that the cultural significance of a place is retained. The GCI and the Australian Heritage Commission are working with Chinese cultural officials to establish national conservation and management principles for the care of this heritage. *Photo: Guillermo Aldana.*



## Management Principles

China has a vast and ancient heritage of archaeological sites, monuments, and places of cultural and historical significance that is increasingly under threat from rapid development and the pressure of tourism. Establishing national principles for the conservation and management of this heritage is the aim of a collaborative project that the GCI is coorganizing with the China National Institute for Cultural Property and the Australian Heritage Commission.

This project—Management Principles for the Conservation of Cultural Sites in China—will develop a set of principles and procedures for outdoor heritage conservation that reflects the diversity of Chinese culture and responds to the needs of the country. Undertaken with the participation of managers from a wide range of cultural sites throughout China, the development process will adapt the methodology that was followed by the Australian Heritage Commission when it created its exemplary conservation charter known as the *Burra Charter* in 1981. —Martha Demas



## Maya Project

For centuries, the hundreds of Maya archaeological sites in Mexico, Belize, Guatemala, Honduras, and El Salvador have attracted scholars and visitors. Today many of the sites are being excavated and developed for tourism. Many more have remained intact or have been looted. All of them have experienced deterioration as a result of natural or human causes.

The Maya project, initiated by the GCI, has two objectives. The first is to solve some of the problems shared by all sites—including stone, stucco, and mortar deterioration, biodegradation, and the sometimes negative impact of site shelters. This effort will involve extensive scientific research, with implementation as the ultimate goal. The second objective is to create a comprehensive regional management plan. The plan will cover issues of long-term planning for the conservation and use of the cultural heritage in its context. Addressing tourism, environmental issues, and economic development of the modern Maya and other communities in the region will be an integral part of the plan.

The start of the project follows a 1995 meeting organized by the GCI that identified some of the issues common to the region. A later meeting, in August 1997, focused on achieving a commitment from all the countries, as well as financial organizations such as the World Bank, to the project's ideas.

The project's main goal is to have a major impact on the conservation and management of sites in the region. This aim will be achieved only if the project involves simultaneous work on different aspects of cultural heritage issues and only if it becomes a truly international and interdisciplinary endeavor. —*Giora Solar*



# Staff Excellence

## Staff Excellence

Maintaining and enhancing the skills and morale of the GCI staff are essential to the success of the Institute. The GCI is already gifted with a highly educated and experienced staff. The goal of the staff excellence project is to build on this base, recognize staff efforts, and impart a strong sense of belonging to all staff. As part of its tradition of supporting learning opportunities, the Institute is developing staff workshops, as well as ways to document and evaluate the effectiveness of these programs.

In March and April 1997, a series of focus groups was held with staff. The purpose of these sessions was to gather information on skills building, on unity and esprit de corps, and on professional enrichment, and to prioritize the issues and activities identified. These sessions indicated a staff desire to strengthen the GCI as a community, to acquire new skills, to promote teamwork, and to increase morale. Defining project teams, developing new staff performance evaluation procedures, and improving communication between the GCI's strategic management team and its staff were identified as priorities. The priorities in skill enhancement included workshops in team building, in management and leadership, and in effective communication.

The staff excellence team is initiating activities to address these issues. The project will support the current reorganization of the Institute to create a new structure that will implement the GCI's strategic plan. —*Catherine Fritz*

**GCI staff participating in an October 1997 staff workshop. Photo: Catherine Fritz.**





## Tourism and World Heritage Cities

Mayors and representatives of 70 historic cities around the world met with tourism officials and conservation professionals from September 17 to 20, 1997, in Evora, Portugal, for the Fourth International Symposium of the Organization of World Heritage Cities (OWHC). Organized by OWHC, the city of Evora, and the Getty Conservation Institute, the symposium, entitled "Tourism and World Heritage Cities: Challenges and Opportunities," was designed to foster alliances between cities, the conservation community, and the tourism industry.

An international nonprofit and non-governmental organization, OWHC is made up of 134 cities included on the UNESCO World Heritage list. The organization was founded in 1993 to assist member cities to adapt and improve management methods in relation to the specific requirements of having a site inscribed on the World Heritage list. Mayors of World Heritage cities share with the mayors of cities around the world a mandate to improve the quality of life, provide social services, and maintain adequate infrastructure. But the management of historic cities presents greater challenges to authorities by also demanding—often in the face of large numbers of visitors that create as many problems as opportunities—the careful custodianship

*Courtesy the City of Evora*



of those elements that have given the cities their cultural significance.

The presentations made during the four days of the Evora symposium were rich and varied. Several mayors of World Heritage cities who addressed the 500 participants emphasized that historic cities need a sustainable future and thus must not ignore other types of development to pursue the revenue produced by tourism.

Tourism, one of the largest industries in the world, has often been seen as the means to revitalize historic cities. However, when operating in a historic urban center, tourism must be managed, controlled, and guided by city administrators. Economists who addressed the conference suggested that as users of the cultural resources, visitors to historic cities and tourism enterprises should contribute to the preservation of a city's physical fabric and cultural traditions. All speakers emphasized comprehensive, citywide planning as an essential tool to identify and realize the opportunities

presented by tourism and to mitigate the problems it can create.

While in the past, governmental authorities, conservation professionals, and tourism agents have often been positioned as antagonists, the discussions held during the symposium focused on the need for collaboration among all parties and on the common advantages that can derive from such efforts.

Speakers also mentioned that while the leadership of tourism initiatives should involve the local administration, the development and management of tourism projects are best undertaken by the private sector. Partnerships between local authorities, international agencies, and the private sector are thought to hold the key to sustainable tourism in historic cities.



## Security Seminar at St. Petersburg Center

The St. Petersburg International Center for Preservation and its founding partner, the GCI, held Security Seminar II in St. Petersburg on July 7–10, 1997. The seminar was jointly chaired by Wilbur Faulk, director of security for the J. Paul Getty Trust; Oleg Boev, director of security for the Hermitage Museum; and Gunther Dembski, security director and curator at the Kunsthistorisches Museum in Vienna and chairman of the ICOM Security Committee.

Participants included security and administrative staff from the Hermitage

Museum, the Russian State Museum, the Library of the Russian Academy of Sciences, the Russian National Library, Pushkin House, the Russian State Historical Archives, the State Museum of the History of St. Petersburg, the Pulkovo Astronomical Observatory, the St. Petersburg Archival Administration, and the Russian Orthodox church. Special guests attended from the governor's office, customs, Interpol-Moscow, FBI-Moscow, and the Art Loss Register.

Security has become a flagship issue for the Center's programs, in response to

the growing need to protect collections and buildings throughout the former Soviet Union. The seminar, the second in a series, initiated a dialogue among cultural and law enforcement officials at the local, national, and international levels. The seminar addressed physical security, theft detection, investigative techniques, collaborative recovery procedures, and guidelines for theft response. Participants will continue follow-up activities with customs and law enforcement officials to strengthen the overall approach to security throughout the region.



## International Meeting on Maya Sites

As the first step in initiating the GCI's new Maya project (see p. 30), an international meeting was convened at the Getty Center on August 26–28, 1997. Participating in the gathering were cultural heritage officials from the five countries in the Maya cultural region, as well as representatives of national and international financial organizations and the region's tourism organization.

At the meeting, the invited participants shared their professional concerns regarding the Maya region, and Institute staff presented ideas for collaboration. The objective of the meeting was to reach a consensus on how to proceed with joint regional projects. At the meeting's conclusion, the participants signed a document committing the parties, including the GCI, to work together on the development of a regional management plan and on projects designed to address common conservation problems.



## Exhibition of Oaxaca Textiles

Participants at the meeting included:

Dra. María Teresa Franco, *Directora General, INAH, Mexico*

Lic. Luciano Cedillo, *Coordinador Nacional del Restauración, INAH, Mexico*

Prof. Miguel Angel Fernández, *Coordinador Nacional de Museos y Exposiciones, INAH, Mexico*

Dr. John Morris, *Archaeological Commissioner, Department of Archaeology, Belize*

Dr. Roberto Galicia, *Presidente, Concultura, El Salvador*

Arq. María Isaura Aráuz, *Directora Nacional de Patrimonio Cultural, Concultura, El Salvador*

Dra. Olga Joya, *Gerente, IHAH, Honduras*

Dr. Carlos Enrique Zea Flores, *Vice Ministro de Cultura y Deportes, Guatemala*

Arq. Raúl Eduardo Noriega Girón, *Guatemala*

Lic. Luz María Lomelí, *Secretaria Ejecutiva, Mundo Maya, Mexico*

Dr. Shelton Davis, *Principal Sociologist, Indigenous Issues, The World Bank*

Ms. Krezentia Duer, *Principal Operations Officer, The World Bank*

Mr. Estuardo Cuestas Morales, *Presidente, Fundacion G & T, Guatemala*

Lic. Fernando Peón Escalante, *Director General, Fomento Social Banamex, Mexico*

Ing. Jairo Sánchez, *Representative, Banco InterAmericano de Desarrollo, Mexico*

*The Unbroken Thread*, an exhibition organized by the GCI and featuring handwoven textiles from the Oaxaca region of Mexico, opened in the Van Nuys Gallery of the Southwest Museum in Los Angeles on October 25, 1997.

The exhibition—part of the GCI's outreach to the Los Angeles area that is its home—coincides with the public opening of the Getty Center as well as with the release of the GCI publication *The Unbroken Thread: Conserving the Textile Traditions of Oaxaca* (see p. 35). Curated by the editor of the book, Kathryn Klein, the exhibition displays textiles dating from the beginning of the 20th century to the present and includes many examples of the continuity of weaving techniques found within the communities and cultures of the Oaxaca region. The exhibition items were drawn from the collections of Mexico's Instituto Nacional de Antropología e Historia (INAH) Regional Museum of Oaxaca, Oaxaca City; the Southwest Museum, Los Angeles; the Museum of International Folk Art, Santa Fe; private lenders; and the Asociación Mexicana de Arte y Cultura Popular, a nonprofit marketing organization based in Mexico City that works directly with weavers.



M. Zele

This exhibition results from the Oaxaca textile conservation project conducted by the GCI in collaboration with the INAH Regional Museum of Oaxaca. The Oaxaca project demonstrated the importance of conserving ethnographic collections through practical application, scientific analyses, and anthropological fieldwork.

This approach to conservation enhances the understanding of the past while encouraging participation and collaboration in preserving cultural heritage.

*The Unbroken Thread* will be on view at the Southwest Museum until February 1, 1998.



## Williams Address to the AIC

In June 1997, Harold Williams, president and chief executive officer of the J. Paul Getty Trust, delivered the George Stout Lecture at the annual meeting of the American Institute for Conservation, held in San Diego, California.

In his lecture, entitled "Conservation for Information: Beyond Aesthetics," Mr. Williams focused on the importance of preserving not simply an object's aesthetic qualities but also the information about the past that the object can provide. "While the object alone can have profound aesthetic appeal," he observed, "its real beauty and power may lie in the meaning behind its creation, use, transport, or destruction." That means preserving, as best as possible, the context of an object and the "cultural accretions" it may have acquired over time.

Below is an excerpt from Mr. Williams's address:

It would seem an important contribution for those charged with protecting the objects themselves to encourage wherever possible the preservation of the information attached to an object. Conservators could be quite indispensable to this task of interpretation, for the protection of the object and its record so often falls to them.

So little of the ancient past survives to the present, and while not everything will have the same importance, one never knows where the next critical body of information will hide. I am reminded of a simple example used by an archaeology professor to impress on his students the importance of context: a piece of a blue and white china cup with no handles had very different things to say, depending on where one had found examples of such an item—in a storage room in China, in the remains of a 19th-century privy in northern California, or under the foundations of the first courthouse built in Cape Town, South Africa. Imagine the different meanings this small object would have!

Ideally, the work of protecting and revealing the record should be the common ground of the conservator, the archaeologist, the curator, and the scientist. Practitioners in the field of conservation seem to have recognized in recent years the great benefits of successful collaborations among these fields, but the potential of this partnership is not yet fully appreciated or exploited.

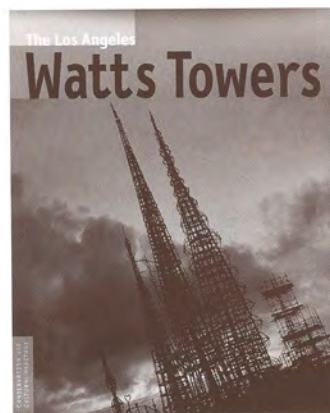
Together they can address problems more effectively than each can alone; but perhaps more importantly, they can influence each other to recognize the subtleties of approach specific to their respective fields of endeavor.

Publications

## The Los Angeles Watts Towers

By Bud Goldstone and Arloa Paquin Goldstone

The Watts Towers, located in south-central Los Angeles, are the monumental work of one man: Simon Rodia. Born in Italy about 1879, Rodia immigrated to the United States when he was 15. In 1921 he purchased a triangular lot at the end of a dead-end Los Angeles street, alongside a railroad track. For the next 30 years he worked single-handedly—without machine equipment, scaffolding, bolts, rivets, welds, or drawing-board designs—to build the 17 sculptures that constitute the Watts Towers. Construction worker by day and artist by night, the unschooled Rodia adorned his towers with a mosaic of broken glass, shells, pottery, and tiles. The tallest of the towers stands just under 100 feet.



After Rodia moved away in 1955, the Los Angeles Department of Building and Safety ordered the towers demolished, but a group of citizens—including Bud Goldstone—fought successfully to save them. Five years later they were designated a cultural heritage monument by the City of Los Angeles, and since 1986 they have been the subject of a conservation effort involving city employees, the GCI, and the Los Angeles County Museum of Art.

*The Los Angeles Watts Towers* recounts the story of Rodia and his creation, as well as the history of the Watts area. Other chapters discuss Rodia's building techniques and materials, as well as the conservation efforts under way at the site. Visitors to the towers and the armchair traveler alike will enjoy this in-depth look at Rodia and his singular creation.

Bud Goldstone has been involved in the preservation of Simon Rodia's Watts Towers since 1959, an endeavor that has called upon his 40 years of experience as an engineer. Arloa Paquin Goldstone has been engaged in historic preservation issues in Los Angeles since 1970 and authored the successful proposal to add the towers to the list of national historic landmarks, a distinction awarded in 1990.

*Conservation and Cultural Heritage series*

120 pages, 8 x 10 inches

75 color and 29 b/w illustrations

ISBN 0-89236-491-2, paper, \$24.95



*Picture Mexico City / ¡Cámara! Ciudad de México  
Landmarks of a New Generation / Monumentos de una nueva  
generación*

This publication, with text in English and Spanish, contains images by nine youths from Mexico City who photographed what they considered to be landmarks of their city. The images, in combination with quotes from the photographers, evoke ideas that challenge readers' conventional notions of landmarks and, at the same time, invite readers to consider how they are affected by the communities in which they live. The book contains a selection of provocative, sometimes poignant, black-and-white prints culled from hundreds taken during the course of the project, along with short biographies and color images of each of the young photographers. This project was done in conjunction with La Vaca Independiente.

In 1993, the Getty Conservation Institute launched an international landmarks campaign with an exhibit of images by Los Angeles youths and an accompanying book on their city. The success of that project led to the landmarks campaign that the Institute is now undertaking internationally. Other participating cities are Cape Town, Mumbai (formerly Bombay), and Paris.

*120 pages, 10 1/4 x 8 1/2 inches  
9 color and 75 b/w illustrations  
ISBN 0-89236-490-4, paper, \$19.95*



*The Unbroken Thread:  
Conserving the Textile  
Traditions of Oaxaca*

*Kathryn Klein, Editor*

Housed in the former 16th-century convent of Santo Domingo—now the Regional Museum of Oaxaca, Mexico—is an important collection of textiles representing the area's indigenous cultures. The collection includes a wealth of exquisitely made traditional weavings, many now considered rare. *The Unbroken Thread: Conserving the Textile Traditions of Oaxaca* details a joint project of the GCI and the Instituto Nacional de Antropología e Historia (INAH) of Mexico to conserve the collection and to document the current use of textile traditions in daily life and ceremony.

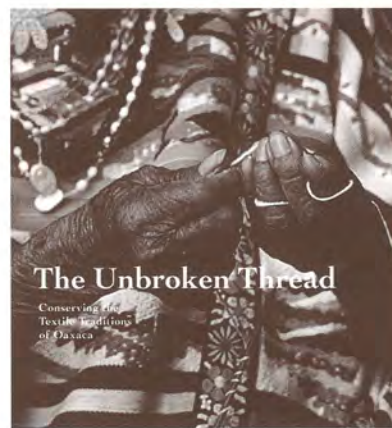
The book contains 145 color photographs of the valuable textiles in the collection, as well as images of local weavers and project participants at work. Subjects include anthropological research, ancient and present-day weaving techniques, analyses of natural dyestuffs, and discussions of the ethical and practical considerations involved in working in Latin America to conserve the materials and practices of living cultures.

Kathryn Klein is a specialist in Latin American art history and anthropological conservation.

*176 pages, 10 1/4 x 11 inches  
145 color and 13 b/w illustrations  
ISBN 0-89236-380-0, cloth, \$55.00  
ISBN 0-89236-381-9, paper, \$39.95*

*This volume is available in a Spanish-language edition:*

*El hilo continuo  
La conservación de las tradiciones textiles  
de Oaxaca  
ISBN 0-89236-382-7, cloth, \$39.95*





## *Conservación de vidrieras históricas Análisis y diagnóstico de su deterioro*

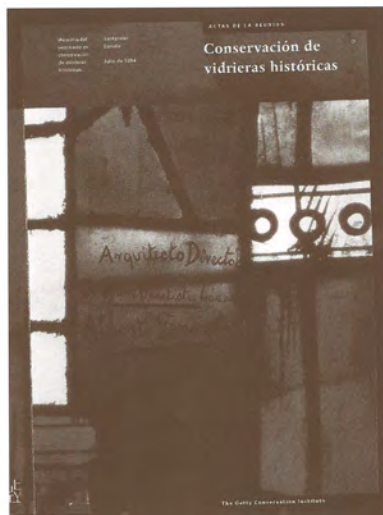
*Miguel Angel Corzo and Nieves Valentin,  
Editors*

In this Spanish-language volume, 19 international authorities in stained-glass conservation and related fields address the history, aesthetics, and conservation of stained glass. The book presents the results of an international seminar on the conservation of stained glass, held in Spain in July 1994. Among the subjects discussed are the weathering of medieval stained glass, its chemical structure, the effects of corrosion, and techniques for analysis of this historic material.

Miguel Angel Corzo is the director of the Getty Conservation Institute. Nieves Valentin is a researcher at the Instituto del Patrimonio Histórico Español in Madrid.

*Symposium Proceedings series  
208 pages, 8 3/16 x 11 1/16 inches  
42 color and 93 b/w illustrations, 48 line  
drawings*

*ISBN 0-89236-492-0, paper, \$50.00*



## **Raymond Lemaire Remembered**

*By Giora Solar*

Baron Raymond Lemaire died on August 13, 1997. Professor Lemaire, born in Belgium in 1921, was deeply involved in conservation for half a century and had a huge impact on the philosophy and ethics of the field, as well as on many conservation projects around the world.

At the Université Catholique de Louvain in Belgium, Raymond Lemaire created and headed one of the world's best conservation training programs. He was one of the initiators, coauthors, and signers of the *Venice Charter*. He served as president and later honorary president of the International Council for Monuments and Sites. He was also an honorary professor in Rome at the International Center for the Conservation and Restoration of Monuments. A special and personal adviser to the director general of UNESCO, Professor Lemaire was in charge of and a member of the planning and expert teams in numerous historic towns in Belgium and the world. He was a member of special committees and missions to famous sites like Borobudur, the Athens Acropolis, Mohenjodaro, the Tower of Pisa, the Old City of Jerusalem, Jerash and Petra, Agra, Fez, Mount Athos, and others.

Above all, in the conservation field, Professor Lemaire was a thinker, a leader, and a teacher.

I had many, many meetings with him in his capacity as UNESCO's director general's personal adviser for the Old City of Jerusalem. It was an extremely complicated mission, one that Raymond conducted from 1971 until almost his death. He was proud of this difficult role, although not always happy—nor were the involved parties in this very complex city. He tried to walk between the rain of conflicting interests, conducting the conservation missions both professionally and diplomatically. He could not stay dry, of course, but for more than a quarter of a century, among Israelis, Palestinians, Jews, Moslems, Christians, national and religious authorities, politicians, archaeologists, and architects, he did a remarkable job—one that I doubt anyone else in the world could do.

For the GCI, Raymond Lemaire was glad to help by being a member of our committee reviewing ethical issues in regard to the regilding of the mosaic on the St. Vitus Cathedral in Prague. He was extremely active and helpful—very much aware not only of ethical considerations but also of practical needs.

I will miss him personally and professionally, as will the entire conservation community. But his legacy will live on, through his friends, students, projects, and writings.

*Giora Solar is director of Special Projects of the GCI.*



# New Leadership for the Getty Trust

ON JANUARY 5, 1998, BARRY MUNITZ, currently chancellor of the California State University, will become president and chief executive officer of the J. Paul Getty Trust, of which the GCI is a part. He will succeed Harold M.

Williams, who has held the post since 1981 and has overseen the expansion of the Getty Trust and the creation and completion of the Getty Center.

"Barry brings to the Getty a rare combination of academic leadership, business expertise, public service, and a passion for the arts and humanities," said Robert F. Erburu, chairman of the Getty's board of trustees. "His wide-ranging perspective on scholarship, the arts, and information technology; his proven talent for managing large and complex organizations; and his ability to communicate eloquently across disciplines and to the public and professionals alike make him an ideal choice. Filling the shoes of Harold Williams will be a very tall order, but I speak for all the trustees when I say that in Dr. Munitz we have found the best person to lead the Getty into the 21st century."

"The board has made an excellent choice," commented Harold Williams. "I have had the pleasure of working with Barry in a number of contexts, both in the corporate world and in higher education, and I know him to be a creative leader, a visionary thinker, and a tireless advocate for the enrichment of the community. He is the leading spokesperson for higher education today, and he will, without a doubt, become a strong voice for the arts and humanities. His management experience in large institutions and his civic involvement in local, national, and international organizations will serve the Getty well as it enters a new era with the opening of the Getty Center."

Born and raised in Brooklyn, New York, Dr. Munitz



Barry Munitz, the president designate of the J. Paul Getty Trust. Photo: Cindy Anderson.

received a bachelor's degree in classics and comparative literature from Brooklyn College before going on to earn a master's degree and a doctorate from Princeton University. He began his academic career in 1966 at the University of California, Berkeley, as an assistant professor in the dramatic arts and literature department. From 1968 to 1970, he served under former University of California president Clark Kerr at the Carnegie Foundation Commission on Higher Education.

In 1970, Dr. Munitz accepted a position at the University of Illinois, where he served for six years, first as associate provost and later as academic vice president for the University of Illinois system. He became vice president and dean of faculties at the University of Houston—Central Campus in 1976 and was made chancellor of that university in 1977.

Dr. Munitz gained experience in the business world when he left the University of Houston in 1982 to become a senior executive at MAXXAM, Inc., in Houston. He remained at the company until 1991, when he joined the California State University system, the largest system of higher education in the United States.

In addition to his professional affiliations, Dr. Munitz has been a national leader in promoting educational excellence. He was chairman of the American Council on Education, the leading higher-education group in America, and chairman of the California Education Round Table. He also served on the Commission on National Investment in Higher Education and on the White House commission America Reads. He was recently appointed by the White House to a commission to study the costs of higher education in the United States.

Dr. Munitz has also been active in the cultural and educational life of Los Angeles. He is a member of the board of public television station KCET and of the Los Angeles World Affairs Council.

In accepting his appointment, Dr. Munitz said, "It is a great honor to be given the opportunity by the board to lead the Getty, a relatively young institution, into the next phase of its development following the extraordinary accomplishments of Harold Williams. I am very enthusiastic about the Getty's potential to make an even greater impact here in Los Angeles and around the world and to build new partnerships in the community. I'm looking forward most of all to working with people on staff at each of the Getty organizations, who bring to their work a unique range of expertise and a passion for the arts and cultural heritage."



# Harold Williams and the Getty

By Rona Sebastian

**F**OR THOSE OF US WHO ARE OLD-TIMERS at the Getty Trust (and by that I mean anyone who, like myself, has been a part of this organization for more than 10 years), it is extremely difficult to imagine this place without Harold M. Williams at the helm. Essentially, Harold Williams is the Getty—the family of institutes and programs sitting on this hilltop was created, developed, and nurtured over time as the result of Harold’s vision. Given that reality, it is easy to understand how life at the Getty will seem more than a little strange without him.

From the very beginning of his tenure as president, Harold made conservation a priority for the developing Getty Trust, and for that, the world at large should be very grateful. He acknowledged the value of taking care of our cultural heritage and the dearth of means to do so, and he launched the GCI with a clear and strong vision from which to develop our programs. That clarity was essential for us. It gave us our sea legs and served us well.

In time, when the Institute he initially defined began to identify greater possibilities for itself on the horizon—ways that we believed we could make a greater contribution to conserving the world’s cultural heritage—he listened with care and concern. He encouraged us to change our boundaries and remove the limitations that our evolving profile necessitated. Like a loving parent, he recognized and supported the array of new capacities his “child” was discovering, and he encouraged us to take risks.

Harold has used the term *loving critic* many times, and indeed, he has always managed to challenge our thinking and has forced us to test our assumptions. In other words, Harold has always been tough. Although I do believe that this has been very strengthening for the GCI, and cer-



Harold Williams at the Getty Center. Photo: Amy Etra.

tainly for the Getty as a whole, I must admit that there were times I wished he would maybe not notice the one oddity that his keen eyes and quick intellect always caught, or that he would just say yes to our argument without requiring the extensive explanations and rationale he invariably asked for. But in his thorough ways and tough questions, he established and maintained a standard of excellence from which we have all benefited. We have learned how to meet extraordinarily high expectations, and we have grown from the challenges he has continually placed before us.

My life at the Getty began in 1985, and from the start, Harold Williams was for me the symbol of this organization’s intensity, power, and intrigue. I have worked with Harold in various situations throughout these past 12 years—most often from afar but sometimes from very close. Having played roles under six different Getty directors over time and having served in a leadership role between GCI

directors, I have had a varied experience of his leadership. From time to time, I have had the gratifying experience of receiving Harold’s kind words of praise, but I have also had the difficult experience of receiving his criticisms—which, in the end, goes to show that he has been for me a very human leader with whom I have had a rich array of experiences to grow from.

People say that change is good, and intellectually we all accept that it appears to be the right time for Harold to leave the Getty and pursue other passions in his life. We all know that Barry Munitz will soon bring new leadership and possibly quite different challenges to the organization, and we welcome his tenure. Nonetheless, we wish we could keep Harold Williams here with us for just a little longer.

*Rona Sebastian is associate director for administration at the Getty Conservation Institute.*



# The Staff of the Getty Conservation Institute





IN ACCORDANCE WITH THE GCI'S CONCERN FOR THE ENVIRONMENT THIS NEWSLETTER IS PRINTED ON RECYCLED PAPER



THE GETTY  
CONSERVATION  
INSTITUTE

1200 Getty Center Drive, Suite 700

Los Angeles, CA 90049-1684 USA

*Telephone:* 310 440-7325

*Fax:* 310 440-7702

*Web site address:*

<http://www.getty.edu/gci>