

for preservation information, 81% involved in educating donors and trustees, and 63% including preservation in presentations to members or friends groups (figure 9.2). Historical societies are next most likely to be engaged in these activities, followed by history museums and then art museums. Large institutions are more likely to be involved in these kinds of activities, but medium and small institutions do not tend to lag much behind them.

With some mainstream attention to preservation issues through television programs like the PBS's *Antiques Roadshow* and *History Detectives* and hobbies such as scrapbooking and genealogy, collecting institutions have a potential market for archivally safe materials or conservation workshops. However, overall only 9% use preservation as part of their strategy for earned

income, though the figure is 16% at historical societies.

The American art committee provided examples of how they are integrating conservation into public outreach activities of their institutions. At the Brooklyn Museum, conservation is incorporated into exhibits, such as detailing aspects of the object's materials and lifespan. SFMOMA is one of many institutions that are now offering behind-the-scenes tours of installations and storage as a perk for major donors. They report that the staff time on such tours is well spent because it is such an effective donor cultivation tool. Seeing how conservation fits into the institution's missions of education and development has also raised other staff members' appreciation of the department. ♦

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Dutch Colonial manuscript. Courtesy: Conservation Center for Art and Historic Artifacts and New York State Archives.

Carolina Warbler underbelly plate from John James Audubon's *Birds of America*, Volume 1. Courtesy: Maryland State Law Library. ©Conservation Center for Art and Historic Artifacts.

Paul Revere silver polishing set-up at the Worcester Art Museum conservation lab. Photo: Paula Artal-Isbrand. Courtesy: Worcester Art Museum.

Gilbert Stuart, *Portrait of James Madison*. 1805-1807. Oil on canvas. 48 1/2 in. x 39 3/4 in. (123.19 cm. x 100.97 cm.). BCMA Accession #1813.054. Bowdoin College Museum of Art, Brunswick, Maine, Bequest of the Honorable James Bowdoin III. Courtesy: Williamstown Art Conservation Center. Photo: Mike Agee.

Photograph by William Henry Jackson, Crystal Falls, Crystal Creek, 1871. Courtesy: National Park Service, Museum Management Program and Yellowstone National Park. YELL 50364. www.cr.nps.gov/museum/exhibits/moran/jack3.htm.

Joy Boy, a 1916 bronze sculpture by Oshkosh artist Helen Farnsworth Mears. Courtesy: Oshkosh Public Museum.

Flag flown from Landing Craft 540 during World War II's Normandy Invasion. ©Soldiers and Sailors National Military Museum.

Case Studies:

- p. 8 *Portrait of James Madison* by Gilbert Stuart, 1805-1807. Oil on canvas. 48 1/2 in. x 39 3/4 in. (123.19 cm. x 100.97 cm.). BCMA Accession #1813.054. Bowdoin College Museum of Art, Brunswick, Maine, Bequest of the Honorable James Bowdoin III. Courtesy: Williamstown Art Conservation Center. Photo: Mike Agee.
- p. 15 John Henry Belter Renaissance Revival settee, 1840. Upholstered rosewood, 44 x 26 1/2 x 63 inches. Courtesy: Nelson-Atkins Museum of Art, Kansas City, Missouri. Gift of Mr. and Mrs. F. P. Burnap, 57-91/1. Photograph by Joe Rogers. Courtesy: Nelson-Atkins Museum of Art.
- p. 18 San Ignacio santo. ©Regis University. Photo: Andrew Dorfman.
- p. 23 Black mold on storage shelving. Courtesy: Hayward Area Historical Society.
- p. 23 New storage for collections. Courtesy: Hayward Area Historical Society.
- p. 24 Herbert F. Johnson Museum of Art storage area. Courtesy: Cornell University.
- p. 27 Painting by folk artist Mose Toliver. Courtesy: Private collection on loan to the Ohr-O'Keefe Museum of Art. Photo: Betty Fiske.
- p. 29 Ellsworth Kelly examines surface damage to his sculpture "Untitled (Mandorla)" at the San Francisco Museum of Modern Art. Courtesy: San Francisco Museum of Modern Art.
- p. 31 Thomas Cole, American, 1801-1848, *Distant View of Niagara Falls*, 1830. Oil on panel, unframed: 47.9 x 60.6 cm (18 7/8 x 23 7/8 in.); framed: 27 3/4 x 31 1/2 in. (70.5 x 80 cm), Friends of American Art Collection, 1946.396, Post-Conservation. Photograph by Robert Hashimoto. ©The Art Institute of Chicago.
- p. 31 Treatment of Barnett Newman's *The Beginning* (1946). Photography ©The Art Institute of Chicago.
- p. 32 Sophia Russell's *Foot of Ceape Street*, before conservation. Courtesy: Oshkosh Public Museum.
- p. 32 Sophia Russell's *Foot of Ceape Street*, after conservation. Courtesy: Oshkosh Public Museum.
- p. 33 Paul Revere silver bowl (1794) before conservation. Courtesy: Worcester Art Museum. Photo: Paula Artal-Isbrand.
- p. 33 Paul Revere silver bowl (1794) after conservation. Courtesy: Worcester Art Museum. Photo: Paula Artal-Isbrand.
- p. 37 Grouping of chairs from the Luce Center for American Art Visible Storage Study Center at the Brooklyn Museum of Art. © Adam Husted.
- p. 38 Lunder Conservation Center paintings conservation laboratory. ©Smithsonian Institution.