

PEOPLE

Anton Rajer recently returned to the States after two months in Brazil and Argentina where he was lecturing on art conservation.

Rosa Lowinger has moved her private practice for sculpture and decorative arts. She can be contacted at: Sculpture Conservation Studio, 2046 Broadway, Santa Monica, CA 90404; (213)828-0200.

Lisa Goldberg is the Contract Conservator at the Division of Conservation, National Museum of American History for the exhibit "Washington Salutes Washington" which is travelling to museums in Seattle and Spokane.

Thomas Caley, of Bristol, England, has joined the Intermuseum Laboratory staff as paintings conservator. Mr. Caley has worked most recently at the City of Bristol Museum and Art Gallery.

Laura Gorman is returning to Central America. Her address is: c/o Papagayo Excursions, Apartado 35, Santa Cruz de Guanacaste, Costa Rica, Central America.

Brian Considine has been appointed Conservator of Decorative Arts and Sculpture at the J. Paul Getty Museum. He succeeds **Barbara Roberts** in that position. He is responsible for the conservation of objects held by the Departments of Decorative Arts and Sculpture and Works of Art.

Lisa Mibach has left the Intermuseum Conservation Laboratory to establish Mibach & Associates, a network of private conservators specializing in facility and collection surveys, grant and project planning, exhibit and storage conservation design, staff seminars and editing services. Mibach and Associates, M.P.O. Box 623, Oberlin, OH 44074-0623; (216)775-1404.

Thomas H. Taylor Jr. Chair of the AIC Architecture Specialty Group and Chief Architectural Conservator at the Colonial Williamsburg Foundation, was awarded a Ph.D. in American Civilization from George Washington University in February. His dissertation is entitled, "The Williamsburg Restoration and its Reception by the American Public: 1926-1942."

Catherine A. Bell, formerly Assistant Book Conservator at the Harry Ransom Humanities Research Center, The University of Texas at Austin, has accepted the position of Assistant Paper Conservator at the Beinecke Library, Yale University.

Gustav A. Berger will make a presentation entitled "Investigations into the Deterioration of Surfaces Exposed to Environmental Changes and Their Implications for the Preservation of Contemporary Art" at the International Symposium on the Preservation of Contemporary Art, to be held at the Regional School for the Appreciation of Cultural Property in Brescia, Italy, May 22-26, 1989.

Nancy Heugh and **Thomas M. Edmondson** have opened a private practice in the Conservation of Historic and Artistic Works on Paper. Heugh-Edmondson Conser-

vation Services, P.O. Box 10408, 3403 Main Street, Kansas City, Missouri 64111; (816)931-0008 or 531-6784.

The Upper Midwest Conservation Association in Minneapolis, Minnesota announces that **Joan H. Gorman** has accepted the position of Senior Paper Conservator.. Joan can be reached at: [REDACTED] Minneapolis, MN 55404; [REDACTED]

Inge-Lise Eckmann has been appointed acting head of the Curatorial/Collections and Exhibitions Division of the San Francisco Museum of Modern Art where she serves as Head of Conservation.

MATERIALS

DMF Toxicity - New Information

A recent article in the *New York Times* (February 28, 1989) mentions new information for art conservators who use dimethylformamide. In the article, the Federal Center for Disease Control is paraphrased as saying that DMF appears to be associated with an increased risk of testicular cancer.

To remind conservators of the hazards of DMF, I have included the following from "Solvents in Museum Conservation Labs" published by the Center for Occupational Hazards.

"Dimethylformamide (DMF)

TLV10 (Generally substances with TLV's at or below 100 ppm are considered highly toxic)

FP (F)136

VP2.7

Comments: Avoid if possible; substance is absorbed by the skin. Organs affected: skin, cardiovascular system, liver, kidneys. **Symptoms:** nausea, vomiting, liver damage, high blood pressure, facial flushing, dermatitis."

Please note the low VP. (Acetone has a VP of 266.) This means that DMF is evaporating over long periods of time emitting fumes in low concentrations in the workspace beyond the point that it appears to have evaporated from the surface of the artwork being treated.

DMF can be transmitted up a wooden swab stick to be absorbed by the skin. Use only metal tweezers as a swab holder. Use goggles, fume hood and gloves.—Patricia Dacus Hamn, Chair, Health and Safety Committee

CORRECTION

The following entry was inadvertently omitted from the 1988-89 Directory:

Mervyn Ruggles, Fellow, PT BP
15 Letchworth Road, Ottawa, Ontario, Canada K1S 0J3
(613)234-2823