

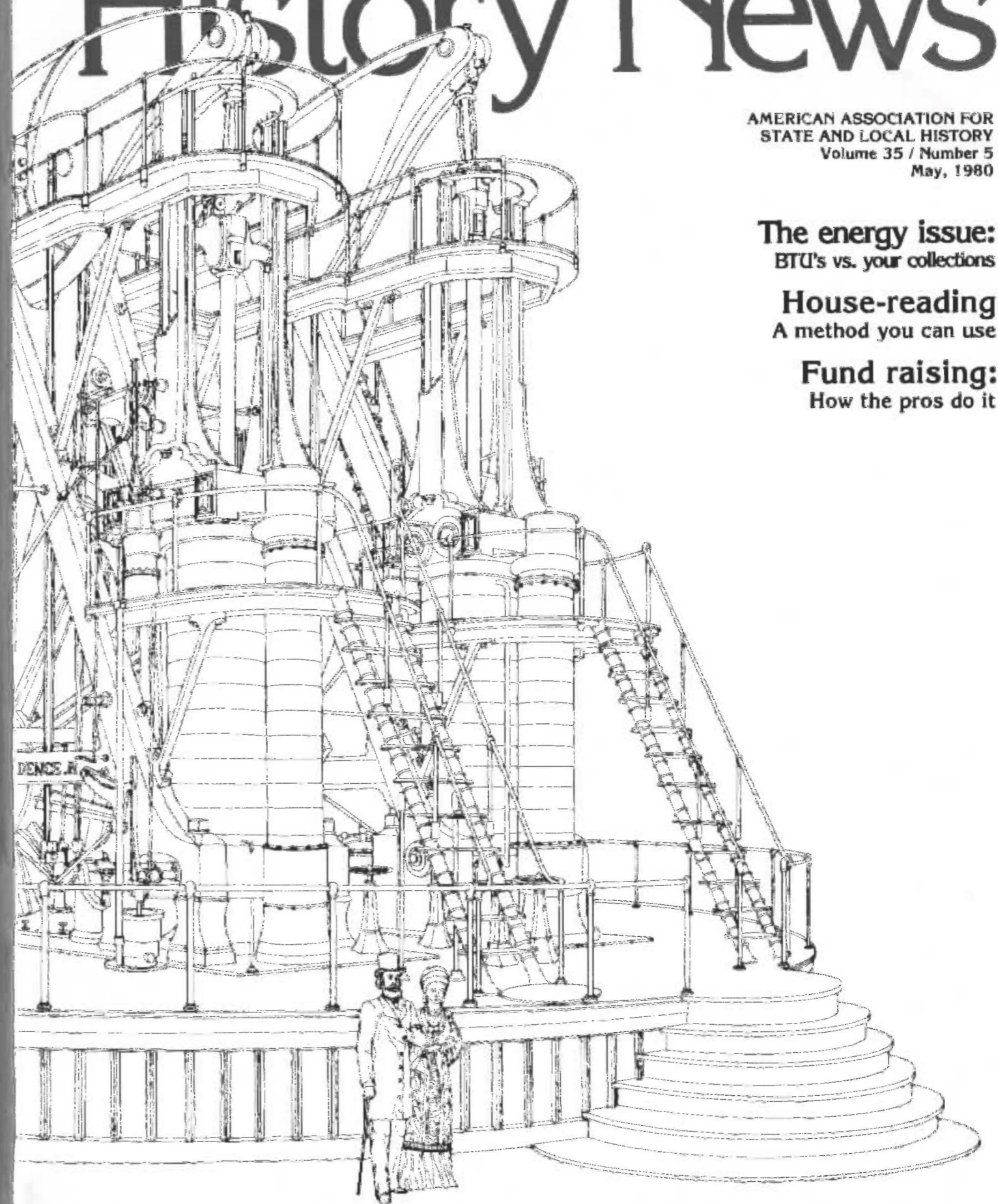
History News

AMERICAN ASSOCIATION FOR
STATE AND LOCAL HISTORY
Volume 35 / Number 5
May, 1980

The energy issue:
BTU's vs. your collections

House-reading
A method you can use

Fund raising:
How the pros do it



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7,000

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VOLUME 35, NUMBER 5

MAY, 1980

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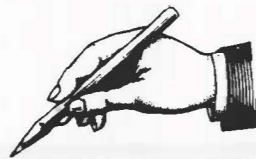
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COVER: Drawing of a steam engine built by Henry Corliss for the Centennial Exposition held in Philadelphia in 1876. The engine weighed six hundred tons and was over forty-four feet high—the largest steam engine built before 1876. From *A History of the Machine* by Sigvard Strandh, published by A & W Publishers, Inc., New York. See book review on page 43. Cover design by Gary Gore.



LETTERS

Water closets

We are in the process of authenticating the original water closets built in 1895-96 when our museum home was built. Do you have any publication in which plumbing and fixtures of this period are pictured or explained? Locally we have not been able to gather much material to aid us in restoration.

In as much as the public uses two of the water closets and they are in need of repair, we are considering restoration rather than repair and upkeep of modern ones.

MARIAN F. VAN DORE
VOIGT HOUSE
GRAND RAPIDS, MICHIGAN

Editor's note: Information about 1890's vintage water closets should be addressed to Ms. Van Dore, Voigt House, 115 College, S.E., Grand Rapids, Michigan 49503.

Our omission

We have just received the February issue of HISTORY NEWS and have read with interest Martin Elzy's article, "L.B.J. Library, Local History Resources Found Nowhere Else." Since the Herbert Hoover Library and the Franklin D. Roosevelt Library were omitted from the editor's note, we would like to point out that these presidential libraries also offer valuable state and local history resources.

PHYLLIS E. FOSTER, MUSEUM CURATOR
HERBERT HOOVER PRESIDENTIAL LIBRARY
WEST BRANCH, IOWA

The new format

The newly expanded version of HISTORY NEWS is definitely a bonus for the AASLH membership. Bravo! The journal strives to provide well researched, documented, professionally based museological information—and it comes through with flying colors. The topics covered are of particular relevance to the Canadian membership and my subscription to AASLH is something I wouldn't be without.

LINDA M. LAZAROWICH, DIRECTOR
UKRAINIAN MUSEUM OF CANADA
SASKATOON, SASKATCHEWAN

We asked for it

At the end of your editorial in the [January] issue of HISTORY NEWS, you said, "so write to tell me—do you like it?" As a long time member of AASLH I must answer, "Frankly, no."

Why is it necessary to hype up the text and format as though HISTORY NEWS needed to appeal to a cross-the-board popular audience? I should think you would assume that subscribers are either professional or quasi-professional people. "Social History Hits the Street." "Archival and record preservation is not a very sexy topic." Really! In my view

this cheapens the approach. As a volunteer in a small society, I am looking for current thinking and techniques in the business. I don't need journalese to catch my attention.

The head piece for "In My Opinion" is scarcely professional; it does not lead me to read Governor Babbitt's ideas. Some of the pictures are a waste of space; they only say that the article is about people.

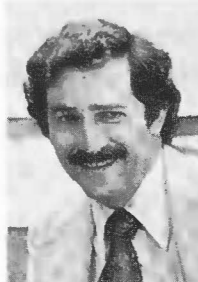
You asked for it so here it is.

MIRIAM A. BARCLAY
READING, MASSACHUSETTS

EDITORIAL

Thanks, Government!

Since this issue of HISTORY NEWS is full of fight with the federal government, I want to say something good about it.



Washington may not listen to the complaints in this issue about the National Archives and about the rigidity of proposed energy regulations; but at least one federal agency is certainly responsive to us—the new

Department of Education. Wow, is it ever!

When Judge Shirley Hufstедler became secretary of that new agency, I wrote to remind her that the Institute of Museum Services would be part of it, that the Institute's grants were needed by hundreds of history museums, and that I hoped she would help the Institute grow.

I'd have been happy with a little note back from some aide of hers saying, "Hey, Jerry, she's got a lot to worry about, but she is on the board of Colonial Williamsburg, you know, and she won't ignore the Institute or history museums."

Instead I got a wonderfully long letter from the new department's "Transition

Team," no less, declaring how "anxious" the new secretary was "to maintain continuing communication" and inviting me to fourteen mass meetings to "convey" my "interests and concerns." How about that?

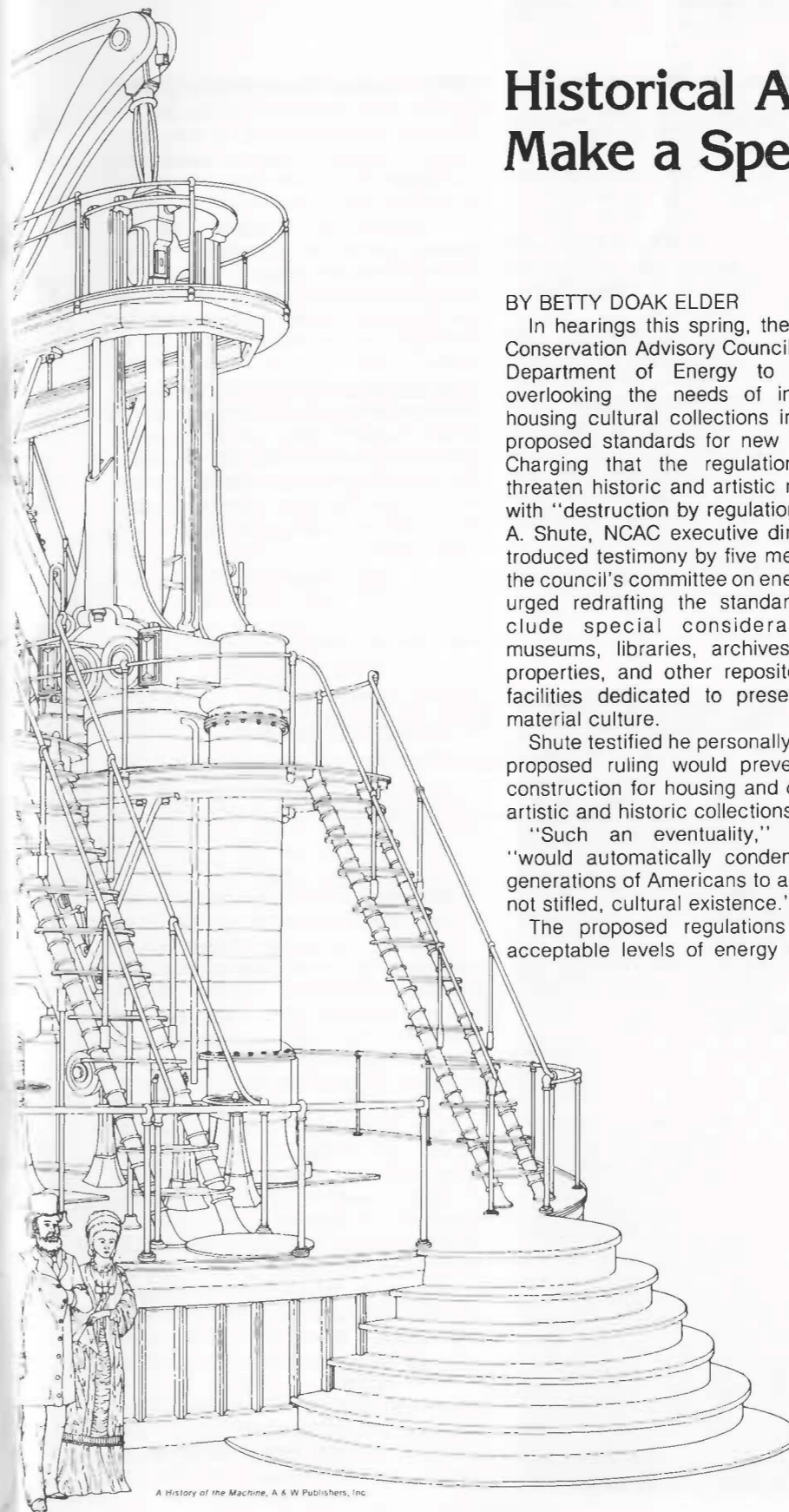
Alas, I couldn't go because I had to work, and anyway I had already conveyed my interests and concerns in my letter. But that didn't keep the Department of Education from being responsive.

No, indeed. "Dear colleague," said another letter from the Transition Team: "We greatly appreciate your participation at the public consultation meetings on the development of the new Education Department." I mean, they appreciated my being there without my even having to go!

Even more assuring, the letter said that the "fourteen task forces" met for "three days," no less, with "more than 1300 representatives," which must be an all-time high in governmental responsiveness. So I know now that everything is okay and the government clearly is listening. Right?

I know it even if I still don't have the little letter saying, "Hey, Jerry, we won't ignore the Institute and the needs of museums."

Jerry George



A History of the Machine, A & W Publishers, Inc.

Energy!

Historical Agencies Make a Special Case

BY BETTY DOAK ELDER

In hearings this spring, the National Conservation Advisory Council took the Department of Energy to task for overlooking the needs of institutions housing cultural collections in drafting proposed standards for new buildings. Charging that the regulations would threaten historic and artistic resources with "destruction by regulation," David A. Shute, NCAC executive director, introduced testimony by five members of the council's committee on energy. They urged redrafting the standards to include special consideration for museums, libraries, archives, historic properties, and other repositories and facilities dedicated to preserving the material culture.

Shute testified he personally fears the proposed ruling would prevent future construction for housing and displaying artistic and historic collections.

"Such an eventuality," he said, "would automatically condemn future generations of Americans to a limited, if not stifled, cultural existence."

The proposed regulations stipulate acceptable levels of energy consump-

tion according to categories of building types. Though categories for theatres, auditoriums, community centers, and shopping centers are included, no appropriate categories are given for repositories of historic and artistic materials.

"The NCAC has no objection to development of standards," Shute testified, "but they must be developed by people who understand completely the factors that impinge on providing adequate conservation and preservation for unlimited numbers and types of materials. Surveys must be made to develop a reasonable projection of what a safe standard for the different types of cultural institutions might be.

"Initially," he continued, "a separate category for artistic and historic resources is urgently needed. Then, with time and financing, the comprehensive study needed to develop reasonable and safe standards for these institutions can be made."

Testimony on behalf of museums

Kenneth Shaw, director of the Office of Plant Services of the Smithsonian Institution, also expressed support for the establishment of energy performance standards, but he pointed out the necessity for structural differences in museums and galleries from other types of public buildings.

He said the DOE, in drafting the standards, had assumed that the use of floor space in the compilation of BTUs per square foot would reasonably represent all types of buildings, with only minor deviation for buildings with exceptional ceiling height. He testified this is not a valid assumption about museums, giving as an example the National Air and Space Museum where over sixty feet of vertical space is needed to accommodate realistic exhibits of historic planes and missiles.

Shaw also noted that natural history museums must be designed to house dinosaurs, whales, and elephants, science and technology museums to

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Reader Service Card #2

House-Reading

How to Study Historic Houses As Symbols of Society

BY LUCIUS F. AND LINDA V. ELLSWORTH

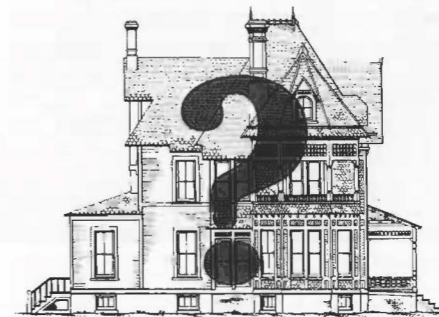
Historic houses—those ubiquitous artifacts dotting the North American landscape! What questions can you ask about the ones in your region to learn more about local history?

Here we offer a basic model—six steps or groups of questions—to assist you in "reading" houses in new ways. The steps are designed to provide clues to our cultural past through study of the artifacts themselves, in this case houses, which our culture has produced.

New methods, new messages

Traditionally, historians have found written records of far greater value in research than artifacts. More than twenty years ago, William B. Hesseltine, a first-rate historian at the University of Wisconsin, asserted in an AASLH publication, *The Present World of History*, "We have no techniques of internal criticism which will extract meaning and significance from these mute and inanimate objects. Herein lies the challenge of artifact—a challenge which it offers to the archeologists, the curators of museums, the keepers of the kitchen middens of civilization." Most academicians of the 1950s would have agreed with Hesseltine, but the work of many curators and academic students

Lucius F. Ellsworth teaches history and serves as dean of the College of Arts and Sciences at the University of West Florida in Pensacola. Linda V. Ellsworth holds the positions of historian and chief of research and publications at the Historic Pensacola Preservation Board.



during the past two decades addresses Hesseltine's assertion and offers us new ways to extract cultural messages about the past from objects and houses themselves.

The concept of culture supports the use of the house as a historical document. This important intellectual theory of both social scientists and humanists submits that a group of people share patterns of values, belief, and ideas which determine the distinctive way of life of that society. These abstract modes of thought are transmitted through symbols including actions, language—spoken or written—and man-made objects. Studying any one or all these groups of symbols can provide clues to the complex cultural system which produced the symbols.

The culture concept

For many years, historians have used the culture concept as they studied literary documents, but these same historians largely abandoned artifact sources, including houses, to anthropologists, connoisseurs of architecture, and antiquarians. The students who

did review artifacts all too frequently did so to illustrate points already derived from traditional literary sources or as ends in themselves. Henry Glassie, one of the most innovative students of material culture, recently wrote in *Folk Housing in Middle Virginia*, "Artifacts are worth studying because they yield information about the ideas in the minds of people long dead. Culture is pattern in mind, the ability to make things like sentences or houses. These things are all that the analyst has to work with in his struggle to get back to the ideas that are culture."

Because the essence of historical study is finding meaning from data, acceptance of the culture concept expands the categories of evidence or source materials available for historical interpretation. Artifacts or objects made by human work abound, but the historic house, whether viewed as a single large object or as a complex of interrelated small objects, remains one of the most notable categories. The importance of the house derives from its role as the center of activity for the family, the basic social unit. Whether the historian is interested in the elite or the commoner, the house is the location of many significant processes of human existence. The far greater academic concern of the last two decades for family and community history should reinforce the importance of the home for our understanding of the American past.

A systematic approach

A major obstacle to the study of houses is the absence of a straightforward systematic approach to initiate



University of Pennsylvania Press

This map of the diffusion of culture throughout the South, by Henry Glassie, shows the confluence of eastern and western influences on the vernacular architecture of the Gulf Coast region. From *Patterns in the Material Folk Culture of the Eastern United States*, published by University of Pennsylvania Press.

analysis of artifacts. The literature is filled with discussions of complex theoretical classification systems—one scholar divides objects into micro, macro, and meta artifacts—or existing interpretations of what artifacts tell us about American life. Students cannot readily find discussions of research methods. E. McClung Fleming, who was director of education at the Henry Francis duPont Winterthur Museum and taught a graduate course at the University of Delaware, and Thomas J. Schlereth, presently chairman of the department of American studies at the University of Notre Dame, have published essays within the past five years that, when taken together, provide a fairly effective framework or method for reading houses. Without such guidelines for interpretation, one cannot study or teach history with houses.

A variation of Fleming's, the guidelines that follow contain questions which a viewer should ask of a house or artifact. While a reader develops answers to the questions, each step may involve several cognitive skills, such as application, analysis, synthesis, and evaluation. The six parts of the model are: material, construction, design, function, history, and meaning.

■ **Material.** What materials are in the object? Where did the materials originate? Have the raw materials been modified, as clay, sand, and water transformed into brick?

■ **Construction.** How was the object made? By whom? When? What level of technology is reflected in the construction?

■ **Design.** What is the structure of the artifact? What form—aesthetic, ceremonial, utilitarian, or other—does the artifact have? What style is represented? Is there ornamentation? How does the design compare in quality with similar houses?

A model for house-reading: material, construction, design, function, history, and meaning.

■ **Function.** What was the object's purpose or why was it made? For example, was the house intended as a residence for a family? Did the house serve any other objective, such as an indicator of status? Or, to use the terms of anthropologists, what were both the avowed and the masked purposes of the artifact?

■ **History.** What has been the provenance of the artifact over time since first constructed? Has its function changed? If so, why? For example, rather than a residence, a historic house may have become a tool for education or its chief purpose may be preservation-related.

■ **Meaning.** What do information and insights gained from the previous steps of the model tell the reader about the culture which produced the object, used the artifact, or preserved the house? What additional questions might be asked and answered of the artifact which would place it into a broader interpretive perspective? Thomas Schlereth, for example, suggests asking about the topography and additional environmental features of the house, and other scholars have sought to determine the symbolic importance of buildings.

Looking for answers

While seeking answers to these six groups of questions, the historian reading an artifact will draw insights from the physical inspection of the object, from comparisons with other objects, from information obtained during earlier studies, and from more traditional primary sources such as court records, newspapers, letters, diaries, travel accounts, pictures, or oral histories.

To reiterate, the most successful applications of the model for artifact study employ both the physical examination of objects and careful reading of literary sources in order to develop meaning from both kinds of sources. In "Of History and Meaning: A Prologue," historian Richard Brown observed, "All we have of the past is records strewn hither and yon, like bare bones of a skeleton on the desert. When we want to know what happened, we go to the bones with questions that grow out of our own experience. These questions enable us to see certain relationships among the bones and, if we fail to ask the right questions, to miss other rela-

tionships that were there. In short, it is the questions that give meaning to the data, and these come from us, out of our world, and reflect the things we want to know. Thus, while the bones are out of the dead past, their meaning or what we call history is very much part of the live present. It is something we do to the past as we try to better our understanding of ourselves and of the world around us, and to grow as human beings."

Practical application

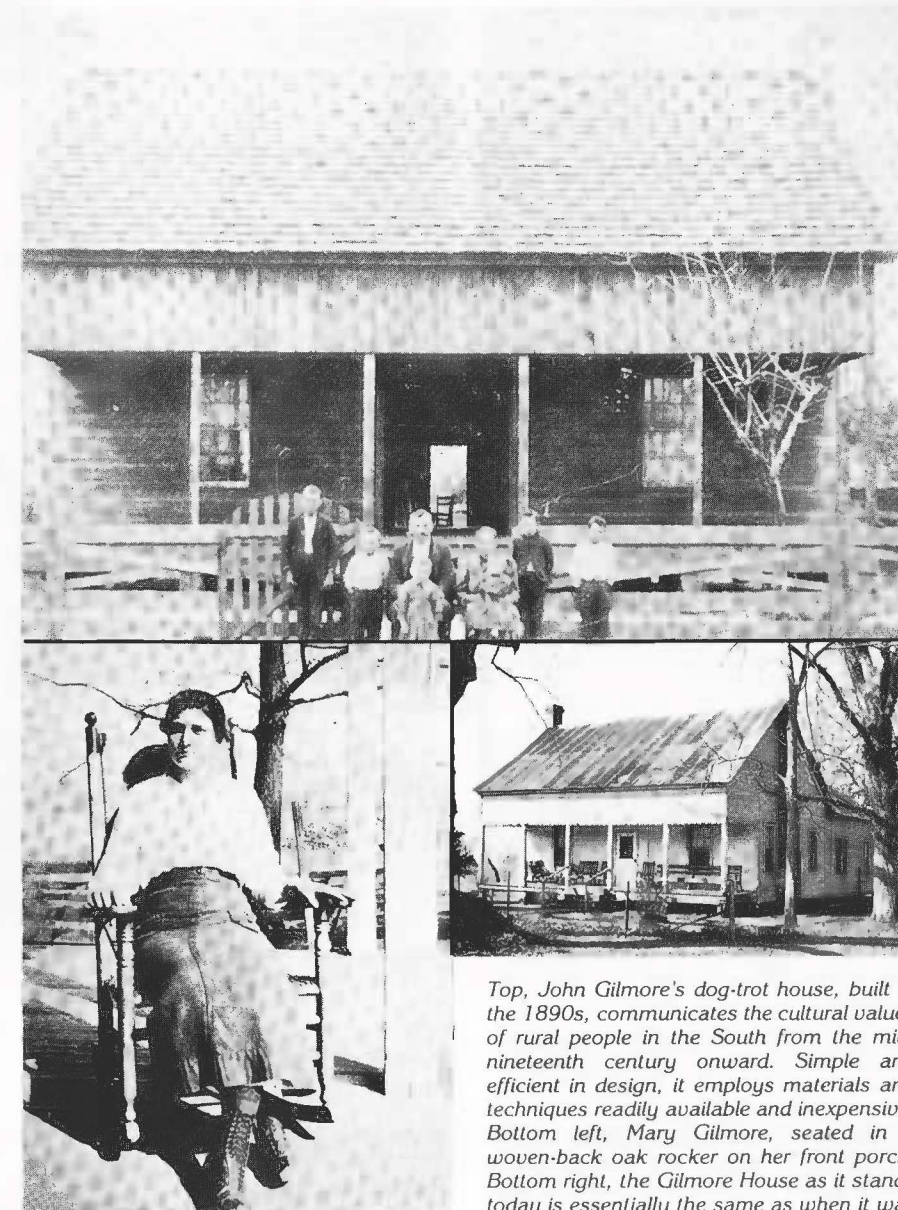
Using the questions, we will interpret two houses in Escambia County, Florida; one building is being restored as a historic house museum, the other a family residence.

Two distinct processes dominated the formation of western culture in the Gulf Coast region of Florida: the direct settlement by Spanish, French, and then English immigrants who primarily came by water to Pensacola and surrounding small communities during the eighteenth and early nineteenth century, and the overland migration of residents from the older inland settlements, especially as Americanization proceeded after 1821. While looking at the map prepared by Henry Glassie, one observes particularly the western flow of culture from the South Atlantic states and diffusion eastward from Louisiana. Not noted is the movement of people and ideas from Tennessee and Alabama into the Florida Panhandle, migration started before the Civil War and accelerated during the last decades of the nineteenth century. Some of the settlers came to lumber; others arrived to homestead, especially in the northern parts of Escambia and Santa Rosa counties at the western tip of the Panhandle. These piney woods people eventually became marginal farmers.

Scattered throughout the region are houses built primarily of local cypress and pine. A wood frame house near Bluff Springs, Florida, was the family residence of John A. Gilmore, who had lived previously near Garland in Conecuh County, Alabama. When Gilmore homesteaded in Florida in the early 1890s, he first constructed a log house, then built a larger dog-trot residence for his rapidly growing family.

A piney-woodsman's dog-trot house

The one-story house rested on wood piers, had brick chimneys at each gable



Top, John Gilmore's dog-trot house, built in the 1890s, communicates the cultural values of rural people in the South from the mid-nineteenth century onward. Simple and efficient in design, it employs materials and techniques readily available and inexpensive. Bottom left, Mary Gilmore, seated in a woven-back oak rocker on her front porch. Bottom right, the Gilmore House as it stands today is essentially the same as when it was built.

end, was faced with an apron porch, and, originally, had a wood shingle roof. Flush beaded vertical wood siding lined the interior. This construction followed techniques well-developed during the colonial era and early nineteenth century.

Gilmore's house consisted of two square piers and a large open hall which shared a common roof. The old log house served as a kitchen for many years until a dining room and kitchen were added to the back. After World War I, the hall was enclosed and corrugated metal placed on the roof. Both the exterior and interior reflected very practical considerations for the economizing of materials and space in the hot, rainy climate of the Gulf Coast. Even the furniture made from locally available wood, such as the woven-back oak rocking

chair and slat back chair, reinforced this simplicity and usefulness. Although the fundamental design of the house is utilitarian, a few aesthetic features, such as the exterior gingerbread trim and paint, did exist.

The dog-trot styled house had emerged among the Tennessee Valley farmers by the second quarter of the nineteenth century. Migrants carried the design essentially unchanged both to the North and into the deep South so that thousands of similar homes were erected. Because this style was part of the folk culture, no architect or builder's book was required for construction.

The message

While Gilmore clearly built his home as an inexpensive and effective way to protect his family from the environment,

the dog trot symbolizes other conditions for both Gilmore and similar homeowners. Of very limited means, Gilmore had to use materials and techniques that were readily available and inexpensive. An intense desire to maintain that which was familiar and stable as well as a fear of change, characterized many of these rural people. Living relatively removed from urban influences—Gilmore's daughter remembers going to Pensacola, a distance of about forty-five miles, only three times as a child—Gilmore sought for his family the same type of house he had known in Alabama. The geographical location of the homestead further isolated his family, protected them from unwanted outside intrusions, and helped insure stability; and the agrarian economy reinforced this conservatism.

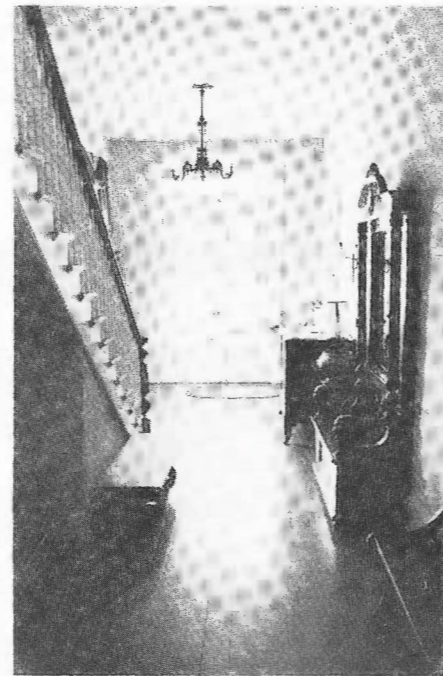
Although some division of function did exist, as shown by the separate kitchen, the house supported a corporate view of the family. For example, the family collectively used all of the space of the home. Privacy could not have been of central importance. Although Gilmore's quest for individualism would have introduced the possibility of chaos into his life, his house, in its symmetry and workmanship, also reflects a pursuit after order.

Today the house remains essentially unchanged except that the white paint and colored trim have weathered on the outside. A daughter-in-law lives in the home. According to family members, upon her death, the homestead will be destroyed.

The dog-trot house of John Gilmore communicates the cultural values of rural people throughout the South and particularly Florida from the middle of the nineteenth century onward. Simple and efficient in design, the house was to be home for the tradition-bound family. Fearful of change, yet proudly independent, these common folk were tied deeply to the isolated rural life in the piney woods—a way of life that even today exists relatively undisturbed in some sections of the region.

In town: the Dorr house

The lumber industry quickened the pace of economic change in West Florida during the late antebellum period. Eben W. Dorr, a transplanted Yankee, became one of the leading mill



Left, the Classical Revival Dorr residence, built in 1871, reflects an architectural style popular in other regions before the Civil War. Right, typical of the Classical Revival style, the house has a long entrance hallway with stairs leading to second floor bedrooms.

owners who harvested the rewards from the dense pine forests near Milton, Florida. Although interrupted by the Civil War, Dorr continued his prosperous activity until his premature death in 1870. His widow Clara, who was already well-known in neighboring Pensacola, decided to relocate her family of five children immediately to the larger port city. There she erected an imposing wood house along Seville Square among many smaller, simple wood-frame cottages of French influence.

Clara Dorr chose to have her home made from yellow pine lumber and brick—both locally produced materials. Although the artisans who built the Dorr residence in 1871 remain unknown, construction techniques traditional to the Gulf Coast were followed. The dominant features were wood framing elevated on birch foundation piers, broad wooden porches supported by rectangular columns, a gabled wood-shingled roof, jib windows that opened like additional doors across both stories, horizontal lapped siding, brick chimneys, uneven width pine board floors, plastered interior walls, and fireplaces with wood mantels. The bay window on the first floor was added later.

The basic design, though utilitarian, contains many aesthetic features. The exterior blends the formally balanced Classical Revival style so popular in other regions during the early nineteenth century with the more ornate Italian Villa and Victorian architectural forms which gained widespread acceptance after 1850. Neither academic architectural style had been used to any extent in Pensacola before Mrs. Dorr built her home;

instead vernacular or folk styles had dominated. The symmetrical box-like core of the house with six openings for doors and windows on the front; the wood columns along the front porticos and dentil molding on the cornice and capital of the columns; the long entrance hall or passage way with stairs on the right; and layout of the large parlor and dining rooms on the first floor and bedrooms on the second floor follow standard Greek Revival arrangements and decorative styles. The trim along the gabled roofline is an example of the newer architectural tastes.

Although little evidence of the interior furnishings is extant, the style of a surviving parlor chair clearly suggests that Mrs. Dorr used fashionable Renaissance Revival furniture in the most public room. An inventory of Eben Dorr's estate in 1871 reinforces the conclusion that he and his wife owned contemporarily popular furniture, especially made from walnut and other decorative items, as well as older pieces from the Empire and early Victorian periods.

Many of the design characteristics of Mrs. Dorr's house reflected the Classical Revivalists' interest in simplicity, order, control, and republicanism—dominant values of the young nation. Other features such as specialized rooms, hallways which both connected and separated rooms, a back stairway for servants and the private use of family members, and more elaborate architectural details suggest the importance of the responsible individual, social stability, privacy, and the changing domesticity of the family and especially women. Some of these con-

servative values had been reflected in the residences of the wealthy during the eighteenth century; a much more generalized acceptance of these values by the American middle class had occurred by the mid-nineteenth century, even in remote Pensacola.

The message

In addition to providing the occupants shelter, the Dorr home, like so many other residences, had other purposes, some of which were in conflict. It was intended to be the center for activities of the family, although the family itself was becoming less communal and more individualistic. The house was designed to reinforce the separation of society into the public and personal or ceremonial and utilitarian. Mrs. Dorr no doubt hoped her house adequately symbolized her family's success in economic competition and social prominence; both she and her late husband were children of merchants who had been successful during the territorial days of Florida. The house functioned to communicate to the children and other people many of Clara Dorr's implicit values; by doing so, it reinforced the ideas of the broader society or culture.

By the middle 1890s, Clara Dorr decided to move into smaller quarters and rent the Seville Square house. After her death the house was sold and it remained a private residence under various owners until 1965 when local preservationists purchased the property. The State of Florida today is restoring and furnishing the building as Mrs. Dorr's upper-middle-class home of the 1870s.

The Dorr house tells much about West Florida in the mid-nineteenth century. Delayed in its development until shortly before the Civil War, the region depended upon exploiting natural resources, trade, and the military for its existence. Modernization came late to the Gulf Coast. In many ways, the area was only slightly removed from being a frontier town when the Civil War disrupted growth.

After the war, the residents tried to re-establish many of the earlier patterns. Clara Dorr's home in Pensacola reflects this continuity with the Georgian and Renaissance Revival past. At the same time, symbols of change or the manifestations of capitalistic success and more general middle-class family values, which we normally call "Victorian," were incorporated into the residence. The house stands in marked contrast to the vernacular buildings along the fashionable park-like Seville Square. Before long, other homes blending the styles of academic architecture and taste would dot the residential neighborhoods of Pensacola.

As historians we seek to understand ourselves more fully by discovering answers to questions about previous human activity. Such inquiry requires the thoughtful interpretations of evidence from the past. When asked, houses can provide helpful clues about both the commonplace and the unusual—the folk traditions, the popular culture, and the elite value systems. By using historic houses to study and teach regional history, we can help make the past come alive for other people.

* * *

As part of their research for this article, Lucius F. and Linda V. Ellsworth consulted courthouse records and conducted interviews with Mary Gilmore on August 10, 1979, and Clara Gilmore Kelly on September 8, 1979. The authors suggest the following bibliography for further reading.

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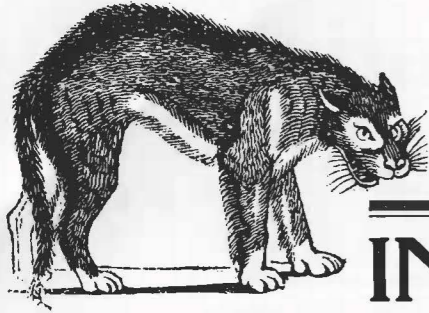
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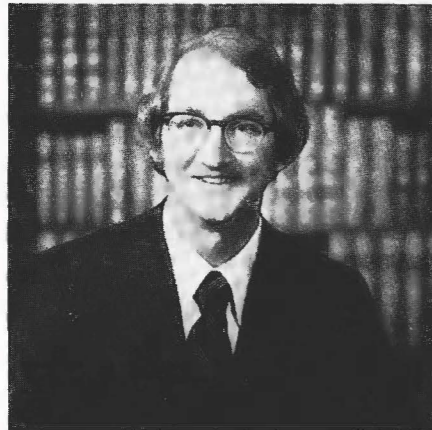
NARS: A Case For Independence

BY WALTER RUNDELL, JR.

Since August the National Archives and Records Service has come under sharp attack by its parent agency, the General Services Administration. The administrator, Rowland G. Freeman, III, decided immediately after taking office in the summer of 1979 that he could rectify the problems besetting NARS with a series of command decisions like those he made while an admiral in the navy. Whatever understanding he had of nautical problems did not encompass archival principles. For several months, however, this ignorance did not deter Freeman from issuing edicts. In the interest of economy and efficiency—and in keeping with President Carter's wish to decentralize the government—Freeman ordered the archives to disperse holdings to the eleven Federal Records and Archives Centers maintaining regional archives. Under these orders the archives staff prepared a list of some three-hundred-thousand cubic feet of records. Only when alarmed archivists, historians, genealogists, political scientists, and concerned citizens raised stiff objections did Freeman put a moratorium upon his orders to decentralize records.

The basic issue in this episode was that Freeman made professional decisions regarding archives, an area in which he had no experience. He was unwilling to rely on the professional judgment of those qualified to make decisions concerning our documentary past. This episode brought into clear focus the problems generated by the legislation that put NARS under the GSA umbrella in 1949.

Walter Rundell, Jr., is secretary of the Emergency Committee to Preserve the National Archives, past president of the Society of American Archivists, and professor and past chairman of the department of history at the University of Maryland at College Park.



Walter Rundell, Jr.

Although the GSA leadership was obviously political from its beginning, this orientation did not seriously affect NARS until the Nixon administration. After the tides of Watergate began to swirl around Nixon, he made a private agreement with Arthur Sampson, then GSA chief, to exempt White House records from normal handling by NARS. In making the agreement, Sampson completely bypassed the archivist of the United States. For the first time a purely political decision affecting federal records had been made without the knowledge of the archivist. Fortunately, Congress and the Supreme Court abrogated the Nixon-Sampson agreement, but these events highlighted NARS' vulnerability within GSA. The current GSA attack—from an entirely different direction—shows conclusively that GSA is an unsuitable, even dangerous, environment for the documentary heritage of the federal government.

This notwithstanding, had GSA provided proper budgetary support for NARS, the story might still have had a happier outcome. But GSA in recent years rarely sought the funding NARS needed. Rather than promoting adequate appropriations for NARS with the Office of Management and Budget, GSA strove to minimize NARS' requests. Three examples suffice: 1) When the National Historical Publications and

Records Commission received its "Records" mandate in December, 1974, Congress did not appropriate the extra million dollars authorized to fund the expanded responsibilities. Consequently, what small funding there was came from the existing NARS budget. Then repeatedly GSA failed to see that OMB approved adequate increments for the new records program, and its operation continued to eat into the NARS budget. 2) NARS officials have known for years that the nitrate film stored at Suitland, Maryland, was likely to ignite spontaneously. Despite requests for sufficient money to remedy this problem, GSA did not secure it. 3) Similarly, NARS officials have understood the pressing need for additional archival facilities for acquisitioned records. GSA did nothing to provide proper space. To alleviate immediate pressures, GSA contracted for space in a vacant department store near the National Archives. However inadequate these facilities, NARS used them, having nothing better. When Congressional ire developed in the summer of 1979 over film fires at Suitland and the lamentable conditions in the department store, ironically NARS got the brunt of criticism, not GSA, the agency responsible for NARS facilities.

Manifestly, NARS does not belong in GSA. It must be separated as soon as Congress can pass the necessary legislation. This act should establish an independent archival agency responsible for the entire life cycle of federal records. GSA has indicated that it might be willing to divest itself of the archival function, but retain responsibility for records management. Such separation would be a grave error. Unless one agency has responsibility for federal records from their creation, there is no guarantee that documents of archival quality, that is, those deserving permanent retention, would be preserved. The new archival agency should be independent so it could serve the three branches of government and not be beholden to an executive agency that could abuse it.

During the oversight hearings in 1979, key figures in Congress raised serious

"... the essence of our documentary heritage is threatened by the plight of NARS."

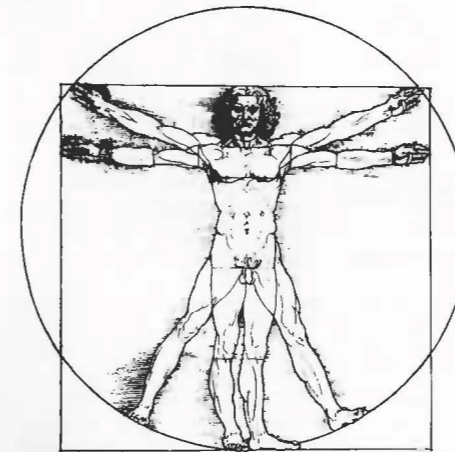
questions about the quality of professional decisions made by NARS management. Clearly, that management must bear responsibility for many of the internal problems besetting NARS. For years staff service and morale have eroded and the rebuilding process will be difficult. Critical legislators are understandably not eager to press for an independent archival agency until they are satisfied that the leaders of NARS are qualified and motivated to fulfill their responsibilities. At the time I write, GSA has not selected a new archivist, and the historical community has been deeply disturbed by the emphasis GSA has put on managerial experience, showing little grasp of the informational service of NARS to the government, scholarly researchers, and the public. The new archivist will be the key to the future of NARS. The right person, if Congress and the NARS staff are convinced of that person's integrity and ability, could save a rapidly deteriorating institution. The

stakes for the historical community are high, for the essence of our documentary heritage is threatened by the plight of NARS. Concerned citizens must be vigilant to see that an independent archives is created and that it performs in the public interest. HN

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Mail about NARS

To express your opinion about establishing the National Archives as an independent agency, send letters to your senators and representatives, as well as to the following:

President Jimmy Carter
The White House
1600 Pennsylvania Avenue, N.W.
Washington, D.C. 20500

Jack Brooks, Chairman
Government Operations Committee
2449 Rayburn House Office Building
Washington, D.C. 20515

Richardson Preyer, Chairman
Subcommittee of Government Information and Individual Rights
2344 Rayburn House Office Building
Washington, D.C. 20515

Abraham A. Ribicoff, Chairman
Senate Committee on Governmental Affairs
337 Russell Senate Office Building
Washington, D.C. 20510

Lawton Chiles
Appropriations Committee
Subcommittee on Treasury, Postal Service, and General Government
443 Russell Senate Office Building
Washington, D.C. 20510

David Pryor
Senate Committee on Governmental Affairs
Subcommittee on Civil Service and General Services
404 Russell Senate Office Building
Washington, D.C. 20510

Alfred Stern
Deputy Assistant to the President
Room 234
Old Executive Office Building
Washington, D.C. 20500

Rowland G. Freeman, III
Administrator
General Services Administration
Washington, D.C. 20405

For additional information write to: Emergency Committee to Preserve the National Archives, c/o History Department, University of Maryland, College Park, Maryland 20742.



WHAT'S GOING ON

New Grant Projects

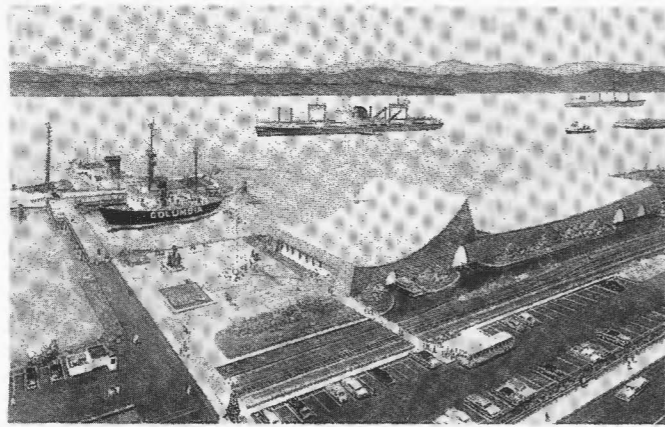
South Carolina humanities grants. At its January meeting, the South Carolina Committee for the Humanities awarded over \$100,000 for thirteen projects. Recipients include the South Carolina Museum Commission to document the South Carolina art collection, McCormick County Historical Society to produce a book on South Carolina upcountry, Historic Columbia Foundation to develop an exhibit on the Wade Hampton family, The Rice Museum to support a conference on the history of the rice culture in South Carolina, and South Carolina Historical Society to sponsor ten regional genealogical conferences, to microfilm and distribute church archival inventories, and to publish a genealogical guide. Guidelines and application deadlines are available from the executive director, South Carolina Committee for the Humanities, McCrory Building, 2801 Devine Street, Columbia, South Carolina 29205.

publication and distribution of conference proceedings, bibliographies, documentary volumes, a newsletter, and other materials. For information about the center, its collections, and programs, write Immigration History Research Center, 826 Berry Street, University of Minnesota, St. Paul, Minnesota 55114.

Indians of New Jersey. The Upper Saddle River Historical Society has developed a traveling exhibit of Indian artifacts, a slide presentation, and a teacher's aid box on the Indians of New Jersey. The exhibit includes arrowpoints, tools, prints of Delaware Indians, and a map of Indian sites and trails in the Upper Saddle River area. The slide program contains over seventy slides of artifacts and drawings. Twenty-five artifacts, a script of the audio-visual program, a bibliography, and local maps comprise the teacher's kit. A grant from the New Jersey Historical Commission funded the project.

Photographs of Nez Perce Indians. The Idaho Historical Society has described and interpreted in a number of ways a collection of photographs of the Nez Perce Indians in the late nineteenth century. The photographs show the tribe's changes under white cultural influences. The society prepared a catalogue of the collection, conducted a series of public lectures, and rephotographed the fragile glass plates. A grant from the Association for the Humanities in Idaho funded the project.

The Columbia River Maritime Museum in Astoria, Oregon, received in December a \$500,000 gift for its building fund from an anonymous California couple. Director Rolf Klep described the gift as "the most wonderful Christmas present we could have imagined." A firm completion



Drawing of the Columbia River Maritime Museum planned for completion this year.

date has not yet been set, but the museum anticipates completion of the building and landscaping by late summer or early fall. Currently the museum is located at Sixteenth and Exchange Street, Astoria, Oregon 97103.

Labor history records. The Western Reserve Historical Society recently received a large collection of labor records documenting the role of organized labor in Cleveland as early as 1883. As part of the Ohio Labor History Project, the society, in conjunction with the Ohio Historical Society, had located the materials in safes, basements, attics, and old barns. The records have been cleaned, arranged, catalogued, and stored for use by researchers. The Cuyahoga County commissioners, the state legislature, and the two historical societies provide funding for the labor history project. Initial funding was provided by the National Endowment for the Humanities.

Meetings, Seminars, and Conferences

A.P.T. annual meeting. The Association for Preservation

Technology will conduct its annual meeting October 2-4 in Quebec City. This year's topics cover preservation in the urban environment and craft aspects of the preservation business. Individuals interested in serving as panelists should send a one-page resume of their paper proposals to Rita Rachele Dandavino, Speakers Committee, 7331 Avenue du Chateaubriand, Montreal, Quebec H2R 2L7, Canada. A pre-conference training course, September 29 to October 1, will deal with the restoration and repair of small vessels and ships. Individuals interested in presenting papers for the pre-conference course should send one-page proposals to Barbara Hebert, 829 Commerciale, St. David de Levis, Quebec G6W 1G6, Canada. For general information about the conference, write A.P.T. Congres 1980, Patrice Audet-Lapointe, Chairman of the Organizing Committee, P. O. Box 965, Quebec Haute-Ville, Quebec G1R 4T4, Canada.

Going to the source at NARS. The National Archives and Records Service conducts a course on the use of primary sources on May 27-30. Entitled "Going to the Source," the lecture-workshop is designed to fit the needs of the general

researcher, social scientist, historian, museum or exhibit curator, secondary school or university instructor, or research librarian. Sessions deal with locating and gaining access to primary sources, printed aids available to researchers, and the process of research in archives and manuscript depositories. Participants will have at least one afternoon for independent research. Enrollment is limited to twenty-five. The cost is \$60, including all materials. To register, call Elsie Freivogel, 202-523-3298.

Southwestern museum educators will meet at a symposium May 8-9 sponsored by the Education Bureau of the Museum of New Mexico. The meeting focuses on the museum as an educational resource. Michael Warner, director of public programs at the Pacific Science Center, will deliver the keynote address. Other speakers include museum educators from Utah, Arizona, Colorado, and New Mexico. Write the Education Bureau, Museum of New Mexico, P. O. Box 2087, Santa Fe, New Mexico 87503, for further information.

Colorado's annual history workshop on May 17 focuses on what makes an area historic and how to integrate historical preservation into a developing town. The one-day session is part of a clinic sponsored by the state historic preservation officer and the National Trust for Historic Preservation. Members and officers of local historical organizations may attend. For registration information, write Local Assistance Program, Colorado Historical Society, 1300 Broadway, Denver, Colorado 80203.

Industrial history. The Lowell National Historical Park, University of Lowell, and Lowell Historic Preservation Commission sponsor a conference on industrial history May 8-9 at the O'Leary Library, University of Lowell. Leading scholars will examine the social impacts of industrialization focusing on labor, immigration, women and industrialization, and

comparative aspects of the Industrial Revolution in Europe and America. A special presentation on Lowell, America's first planned industrial city and one of the first urban national parks, highlights the conference. Oliver Ford, LCIH Conference Chairman, University of Lowell, 1 University Avenue, Lowell, Massachusetts 01854, can provide registration information.

Material culture conference. The Association for Gravestone Studies and The Bay State Historical League sponsor a conference on material culture at Bradford College June 20-22. Featuring tours of burial grounds, historic districts,

rehabilitated industrial sites, and boat rides on the Merrimack River and canals of the Lowell National Park, the conference includes addresses by Edwin Dethlefsen from the College of William and Mary, Thomas Schlereth from the University of Notre Dame, and AASLH's Gerald George. For registration information, write The Bay State Historical League, Box 49, Bradford College, Bradford, Massachusetts 01830.

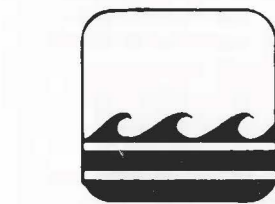
"America: An Unfinished Tapestry," the Virginia Commonwealth University's summer seminar June 8-14, features lectures on "Revolution and Independence," "Secession and Civil War," "Richmond's

Literary Tradition," and "The New South" and tours of Jamestown, Williamsburg, Richmond, Appomattox, and Charlottesville. Special workshops on colonial drama, art history, American humor, and Edgar Allen Poe highlight the meeting. David W. Hartman, Director of Continuing Education, School of Arts and Sciences, Virginia Commonwealth University, 901 West Franklin Street, Richmond, Virginia 23284, has more information.

Finance and accounting. The Wharton School of the University of Pennsylvania conducts seminars on the fundamentals of finance and

ON THE HORIZON

May 8-11	Historic House Association of America	Princeton, N.J.
May 10	Kansas State Historical Society	Salina, Kans.
May 11-17	National Historic Preservation Week	
May 16-17	Mid Atlantic Regional Archives Conference	Arlington, Va.
May 18	National Museums Day	
May 18-22	AASLH Seminar on Museum Interpretation for Special Audiences	St. Paul, Minn.
May 21-24	The Manuscript Society	Baltimore, Md.
May 22-25	American Institute for Conservation	San Francisco, Calif.
May 25-28	North American Society of Sport History	Banff, Alta.
May 27-29	National History Day Competition	Washington, D.C.
June 8-13	American Association of Museums and Canadian Museum Association	Boston, Mass.
June 20-21	Mid-Dakota Conference on Local History	Aberdeen, S.D.
June 22-25	AASLH Seminar on the Duties and Responsibilities of Historical Agency Trustees	Madison, Wis.
June 22-July 3	Institute for Historical Editing	Madison, Wis.
July 27-August 7	AASLH Seminar on Interpretation of History by Historical Societies and Museums—Western Region	Boise, Id.
September 7-10	American Association for State and Local History	New Orleans, La.
Sept. 30-Oct. 3	Society of American Archivists	Cincinnati, Ohio
October 2-4	Association for Preservation Technology	Quebec City, Que.
October 6-11	AASLH Seminar on Publications	Nashville, Tenn.
October 8-12	National Trust for Historic Preservation	New York, N.Y.
October 15-18	Western History Association	Kansas City, Kans.
Oct. 25-Nov. 4	International Council of Museums	Mexico City, Mex.



Logo from the newsletter of the Immigration History Research Center, a recent recipient of an NEH challenge grant.

The Immigration History Research Center at the University of Minnesota has received a challenge grant from the National Endowment for the Humanities that will permit it to begin several new activities. Besides acquiring ethnic materials and preserving them on microfilm, the center will establish a grants-in-aid fund for visiting scholars working with its collections, a symposium fund for conferences on immigration and ethnicity, and a fund for



accounting for nonprofit organizations in five cities. Upcoming locations and dates are Atlanta, May 19-21; Washington, D.C., June 18-20; and San Francisco, June 25-27. Sessions cover financial accounting, financial statement preparation and analysis, organizing the accounting system, program evaluation, and zero-based and standard budgets. For registration information, write The Wharton School, University of Pennsylvania, Executive Education, Dietrich Hall, Locust Walk, Philadelphia, Pennsylvania 19104.

German script seminar. The Moravian Archives in Bethlehem, Pennsylvania, conducts its annual German script seminar July 16-27. Reading knowledge of German is a pre-requisite for this intensive training course, and tuition costs \$150. Vernon H. Nelson, Archivist, The Moravian Archives, 41 West Locust Street, Bethlehem, Pennsylvania 18018, has registration information.

Appalachian museums will meet at the Mountain Heritage Center of Western Carolina University on May 30-31. The center and the Appalachian Consortium host the conference. Clifford R. Lovin, Director, Mountain Heritage Center, Western Carolina University, Cullowhee, North Carolina 28723, has additional information.

Historic House Association of America conducts a preservation conference May 8-11 in Princeton, New Jersey. Registration forms and further information are available from Historic House Association of America, 1600 H Street, N.W., Washington, D.C. 20006.

Workshop for teachers. The University of Chicago Laboratory Schools sponsor a workshop in American history for teachers of junior and senior high school courses. This year's meeting, focusing on alternative approaches to teaching American history, will be May 14. Write Earl P. Bell, Jr., Social

Studies, Laboratory Schools, University of Chicago, 1362 East Fifth-ninth Street, Chicago, Illinois 60637, for further information.

Sports history. The North American Society of Sport History conducts its annual conference May 25-28 at the Banff Conference Center in Banff, Alberta. For program information, write Jean M. Leiper, University of Calgary, 2920 Twenty-fourth Avenue, N.W., Calgary, Alberta 22N IN4, Canada. Ronald A. Smith, NAASH Secretary-Treasurer, 101 White Building, Penn State University, University Park, Pennsylvania 16802, has information about the society, its journal, and membership prices.

Educational Opportunities

Public history fellowships. The University of California at Santa Barbara now offers eight new fellowships in public history at the MA and PhD levels. Though the application deadline was April 1, consideration will be given to applications from individuals with outstanding records after that date. Graduate students participate in professional seminars, conferences, and workshops and help edit and produce *The Public Historian*. Upon completion of basic instruction, students work as paid interns and write their theses or dissertations on topics derived from that experience. G. Wesley Johnson, Director, Graduate Program in Public Historical Studies, Department of History, University of California, Santa Barbara, California 93106, has further information.

American culture seminars. The New York State Historical Association at Cooperstown offers seminars on American culture June 29 through July 5 and July 6 through July 12. Associate director and coordinator of seminars Milo V. Stewart reports, "This year's seminars, like their predecessors, are designed for



A participant in New York State Historical Association's seminar on American culture works in the blacksmith shop. This year's seminars begin June 29 and July 6.

the interested amateur as well as the spirited professional." The courses combine lectures with hands-on workshops in nineteenth-century crafts and cover such topics as architecture, interior decoration, art, museum administration, object conservation, basketmaking, woodworking, bookbinding, and tinsmithing. Registration is limited, but participants may enroll for one or two weeks. For further information, write Seminars, NYSHA, Lake Road, Cooperstown, New York 13326.

The University of Connecticut begins a graduate program in public history and archival management this September. Requiring two years to complete, the program will train historians in organization, administration, and use of public, business, and labor archives and records. Application forms and further information are available from the Graduate Admissions Committee, Department of History, U-103, The University of Connecticut, Storrs, Connecticut 06268.

Archival, museum, and editing studies. The History Department of Duquesne University offers a graduate program in archival, museum, and editing studies. Students are required to take eighteen credits in history, six credits in archival,

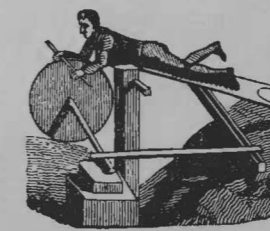
museum, and editing studies, and work in an internship program. Address inquiries to John Opie or Carolyn Schumacher, Department of History, Duquesne University, College Hall, Pittsburgh, Pennsylvania 15219.

Special Events

Greenfield Village and Henry Ford Museum have announced several special events to take place this year: Country Fair of Yesteryear, May 15-18; Muzzle Loaders Festival, June 21-22; Old Time Summer Festival, June 28-August 31; Fife and Drum Music Muster, July 4-6; Antique Fire Apparatus Muster, July 26-27; Bluegrass Festival, August 16-17; Old Car Festival,



Greenfield Village and Henry Ford Museum's Muzzle Loading Festival features live canon fire by costumed soldiers. This year's festival is June 21-22.



POSITIONS

CLASSIFIED ADVERTISEMENTS in HISTORY NEWS are charged at the rate of \$4 per 50-character line or part thereof with a minimum of three lines. AASLH institutional members may run fifteen-line POSITION or ten-line WANTED ads without charge for one month; additional lines or second-month inclusions are charged at the regular classified rate. POSITION ads should include closing date for application. Send copy five weeks before the first day of insertion month to HISTORY NEWS, AASLH, 1400 Eighth Avenue, South, Nashville, Tennessee 37203.

PRESIDENT. Greenfield Village and Henry Ford Museum. To implement policies established by board of trustees; administer programs, personnel, and collections; develop annual budget in excess of \$12 million; initiate and implement long-range plans for acquisition, interpretation, and educational policies, and financial development activities; supervise full-time staff of 350 and part-time staff of 700 to 1,200. Qualifications: outstanding leadership qualities and interpersonal skills; ten years experience with historical and/or comparable nonprofit educational institution; demonstrated administrative experience; advanced degree(s) in history, museum studies, or equivalent field (PhD desirable, MBA useful); professional experience in one or more of the following areas: historical museum programming, historical scholarship and publication, fundraising and financial procedures. Knowledge of museum law desirable. Salary negotiable depending on experience. Send application and reference materials by July 1 to Search Committee, P.O. Box 831, Dearborn, Michigan 48121.

DIRECTOR. Museum of New Mexico. Chief administrator of state museum system including fine arts, history, anthropology, folk art museum, and state monuments. Approximately \$2.5 million annual budget and 115-member staff. Requires five years museum experience and four years training in fine arts, history, anthropology, folk art, or museum administration, or a combination of these. Salary: \$27,280-\$37,450. All contacts confidential. Send resume and references to Museum of New Mexico Search Committee, P.O. Box 2087, Santa Fe, New Mexico 87503. An Affirmative Action/Equal Opportunity Employer.

EXECUTIVE DIRECTOR. Grand County Historical Association. Responsible for small museum at Hot Sulphur Springs, Colorado, open from late May to mid-September. Supervise historic site designation, fund raising, programs, budget, publicity, and annual publication. Assist with newsletter and planning of education programs. Salary commensurate with qualifications. Send resume to Grand County Historical Association, Attention: Paul Gilbert, P. O. Box 168, Hot Sulphur Springs, Colorado 80451.

CURATOR OF MATERIAL CULTURE. Administers material culture department of the Colorado Historical Society with responsibility for planning, developing, implementing, and supervising programs to aid in the understanding of the cultural and historical heritage of Colorado. The Society holds some 100,000 artifacts including collections of archeological and ethnographic materials, clothing, textiles, and western paintings. Requirements: graduate degree in arts with course work in history or art history; practical curatorial experience with house museum and museum; restoration experience with house museum property; general administrative, budget preparation and control, and restoration planning experience. Salary: \$16,000-\$18,000. Send resume by May 30 to Executive Director, Colorado Historical Society, 1300 Broadway, Denver, Colorado 80203.

ASSISTANT UNIVERSITY ARCHIVIST. Morris Library, Southern Illinois University. Assist in administration of university archives, prepare and edit finding aids and other appropriate documents, provide professional and instructional support services to university and community, serve as on-campus supervisor of Illinois Regional Archives Depository. Minimum qualifications: MA in humanities, social science, or library science with specialization in archival administration or equivalent experience. Rank dependent on education and experience. Excellent benefits plus minimum salary of \$15,000 for assistant professor, \$13,500 for instructor. Position available on or before July 1. Send resume and letters of reference by May 15 to Chairman, Search Committee, Special Collections, Morris Library, Southern Illinois University at Carbondale, Carbondale, Illinois 62901, 618-453-2516. An Equal Opportunity/Affirmative Action Employer.

INSTRUCTOR/MANUSCRIPTS CURATOR. Special Collections, University of Oregon Library. Responsible for care, security, and intellectual control of major research collection of approximately two million manuscripts and direction of classified staff and student workers. Qualifications: MA in American history or literature, and minimum of two years' experience in manuscripts administration or equivalent preferred; university courses in applied archival or manuscripts work desirable, and knowledge of conservation practices helpful. Term contract July 1, 1980-June 30, 1982, appointment renewable. Salary: \$13,500 for 12-month appointment plus benefits. Apply by May 19 to Kenneth W. Duckett, Chairman, Search Committee, University of Oregon Library, Eugene, Oregon 97403. An Equal Opportunity/Affirmative Action Employer.



APPOINTMENTS

INTERNSHIP. Regional Conference of Historical Agencies, 1890 House Museum, and Madison County Historical Society. Educational programming and exhibit design in two county-wide historical agencies; consulting with local history museums. Nine to twelve months beginning fall, 1980. For information write Alice Hemenway, Director, RCHA, 314 East Seneca Street, Manlius, New York 13104.

HISTORICAL COLLECTIONS SPECIALIST. Responsible for maintenance of historical collections, records, and archives for local history museum. Must have knowledge of decorative arts, archival procedures, basic conservation, and research techniques. Salary begins at \$10,000 with liberal benefits. Position available July 1. Send vitae to Milton J. Bloch, Director, Mint Museum, P.O. Box 6011, Charlotte, North Carolina 28207.

DIRECTOR, HISTORIC RESOURCES. City of Alexandria, Virginia. Coordinate and manage museum and archeology programs; plan for community historic resources; initiate grants and proposals; provide program consultation. Requires MA or PhD in historic preservation/museum studies or related field, and four years experience in historic program development, preservation, or related fields. Salary: \$20,538-\$22,641. Send writing samples with completed City applications by June 6 to Personnel Department, City of Alexandria, Room 106, City Hall, Alexandria, Virginia 22313.

CURATOR OF MANUSCRIPTS. Morris Library, Southern Illinois University. Administer literary and historical manuscript collections, provide reference service, process collections, edit finding aids, and provide professional and instructional support services to university and community. Minimum qualifications: MA in humanities, social science, or library science with two to three years experience in manuscript or archives administration. Salary commensurate with qualifications and experience; minimum \$15,000 plus benefits. Send resume and reference letters by May 15 to Chairman, Search Committee, Special Collections, Morris Library, Southern Illinois University at Carbondale, Carbondale, Illinois 62901, 618-453-2516. An Equal Opportunity/Affirmative Action Employer.

ASSISTANT DIRECTOR. Midland County Historical Society. Responsible for management of all museum functions: program planning, publicity, article writing, education, and supervision of volunteers. Qualifications: MA in history plus two years experience and training in preparation of museum exhibits, research, and care and cataloguing of historical artifacts. Salary: \$13,000-\$15,000. Send resume to Mrs. G. Morrison, 721 Linwood Drive, Midland, Michigan 48640.

ELIZABETH R. JEWELL has been named a curator at the Pennsylvania Historical and Museum Commission Scranton Anthracite Museum.

Recent appointments at the Strong Museum in Rochester, New York, include MARY E. CASE, registrar, SUSAN R. WILLIAMS, associate curator, decorative arts, MARGARET WHITTON, associate curator, dolls, and PATRICIA M. TICE, assistant curator, decorative arts.

MARY ELLEN CONAWAY is now assistant curator of the Horner Museum, Oregon State University.

LINDA H. HULL has been named assistant curator of education at the Lane Museum, Tallahassee, Florida.

LAWRENCE OAKS is now executive director of the Alabama Historical Commission.

GARY HACKING, formerly assistant curator of education and public information officer at Fort Concho Museum in San Angelo, Texas, has been named director of the Presidential Museum in Odessa.

SALLY BRIMM ROGERS is now director of education and registrar at the Carson County Square House Museum, Panhandle, Texas.

JOANN V. PAPPAS has been named curator of education at the Star of the Republic Museum, Washington, Texas.

MARTHA D. MEAD is now registrar at the Kansas State Historical Society in Topeka.

CARL A. LANE has been named keeper of the manuscripts of The New Jersey Historical Society.

CELIA Y. OLIVER is now registrar of the Shelburne Museum, Shelburne, Vermont.

At the Kansas City, Missouri, Museum of History and Science SIGRID KNUTI has been appointed director of the office of development, DAVID M. DAVIS has been appointed curator of history, and KATHI WHITMAN has been appointed archivist and graphic researcher.

SEAN FITZPATRICK, formerly curator at the Historical Society of Delaware, has been named historic site administrator for Bushy Run Battlefield in Westmoreland County, Pennsylvania.

ROBERT W. HARPER, III, formerly curator of the Historic St. Augustine, Florida, Preservation Board, has been appointed director of the Lightner Museum in St. Augustine.



American Association for State and Local History

Technical LEAFLET

Care and Display of Glass Collections

By Barbara Lang Rottenberg
Canada National Inventory Program

Glass is a paradoxical material. Although it is chemically resistant and extremely hard, it is very brittle and shatters easily on sudden impact. Glass also can be damaged permanently by a hostile environment. For these reasons, preventive measures should be emphasized when caring for glass collections.

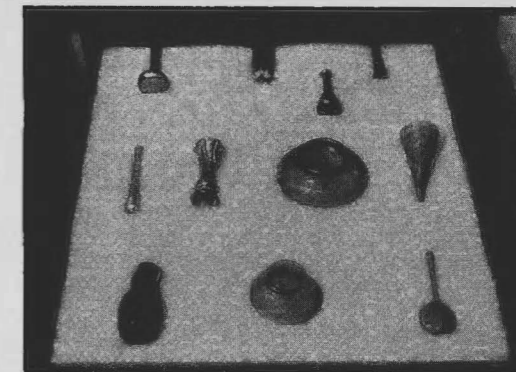
To prevent accidents or deterioration, curators first must learn of the problems to which glass is prone and then do their best to avoid those situations in which problems may arise. They never should hesitate to seek expert advice, drawing on the knowledge and experience of others whenever necessary. By learning more about their collections, curators may be better able to protect them.

Museum Environment

Although glass gives an impression of stability, it is not immune to such external factors as heat, light, and moisture. Deterioration is sometimes more difficult to detect in this material than in textiles or wood, but it most certainly can occur.

All glass should be stored in a stable environment away from radiators, heating outlets, or air conditioners. A relative humidity of forty-five to fifty percent is considered suitable for glass that is

structurally sound. It is also agreed that, ideally, the relative humidity should not vary more than four percent above or below the accepted norm at whatever point that may be established (R.O.M. 1976, p. 157). This stability is important as the possibility of damage occurring to glasses increases with sharp changes in temperature and extremes of



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relative humidity. Glass objects have been known to shatter when taken from a warm environment to an extremely cold one (McGrath 1971, p. 80). Some glasses also may respond poorly to changes in the moisture content of the air.

Glasses with unstable chemical compositions may be hygroscopic; that is, they chemically attract water. In a poorly ventilated area, a sudden drop in the relative humidity may cause condensation within a vessel. If this moisture is allowed to remain on its surface for an extended period of time, it will interact with the glass, changing its chemical structure and damaging its appearance (Losos 1973, p. 3). Glass that has been damaged already or is innately unstable due to improper manufacture is especially vulnerable to these effects.

Strong sunlight is also a potential source of difficulties. Most sands used in the manufacture of glass contain iron oxides, substances that give a green or yellow tinge to the resulting product. To counteract this effect, early glassmakers used manganese dioxide as a decolorizing agent. When exposed to ultraviolet light, manganese dioxide becomes photo-oxidized and turns pink or violet, a process known as solarization. This change can best be seen in the amethyst color of many old telegraph insulators. Even more modern glass is not exempt as selenium, a substance that served as a decolorizer in the early twentieth century, photo-oxidizes to an amber hue. In general, solarization is a slow process, but it is cumulative and will, with time, permanently alter some specimens. Therefore, it is wisest to avoid direct sunlight when displaying or storing glass. If sunshine cannot be omitted, protect the object with ultraviolet filters. An illumination level of up to three hundred lux is suitable for glass that is structurally sound (R.O.M. 1976, p. 161).

Of greater import is the fact that sunlight can cause cyclic changes in temperature and relative humidity within closed cases. As has been previously described, these changes can cause irreversible damage in unstable glasses. It is not necessary to avoid diffused natural light when displaying glass, but it is important to prevent heat build-up and sharp changes in relative humidity that may accompany direct sunlight. Thermal shocks caused by rapid temperature changes might damage any glasses, even those having a stable composition.

Certain glass requires special care. To produce colorless ware, many early glassmakers over-refined the alkali salts used in a batch. Some also added a larger proportion of the salts to the sand as this lowered the fusion point of the glass and made it easier to work (Werner 1966, p. 45). The resulting ware was colorless but also, unfortunately, extremely sensitive to moisture.

Under unfavorable conditions, this type of glass tends to deteriorate. Moisture from the air attacks the surface, leaching the alkali from the glass and causing fissures in the surface. In the early stages of this condition, the extent of the damage is not too apparent because moisture fills the tiny cracks and makes the glass seem transparent. If the vessel is dehydrated, however, the moisture leaves the fissures,

propagating a network of fine cracks on the surface. If the object is left in the same environment, the process of leaching and dehydration will continue, causing the cracks to enlarge and robbing the glass of its transparency (Brill 1975, p. 121).

This process is known as crizzling and its presence can be readily identified by a fine surface network of crazing. The earlier stage of this condition may not be observed easily, but a vessel marked by incipient crizzling can be detected under a microscope or by rotation under proper illumination. If deterioration is occurring, light silvery rays will be visible (Brill 1975, p. 121).

No satisfactory treatment has been devised yet for crizzled glass. An object subject to this problem can be stabilized by storing it in an environment where the relative humidity is maintained between forty-five to fifty percent. Under no circumstances should crizzled glass be heated. Care must be taken also with such lighting devices as spots to prevent localized high temperatures (Brill 1975, p. 121).

Glass "disease" also may manifest itself in a different fashion. As the alkali in unstable glass is leached to the surface, it interacts with the atmosphere to become an extremely hygroscopic substance, potassium carbonate. This material will absorb moisture from the atmosphere at relative humidities as low as forty-two percent. At this relative humidity, the surface of the glass subject to this problem will feel slippery to the touch, a state known as "sweating." If the relative humidity stays high for an extended period of time, the moisture will accumulate and eventually begin to drip down the surface or "weep" (Werner 1966, p. 45).

Weeping glass cannot be cured, but it can be stabilized by storage in an environment where the relative humidity is maintained below forty-two percent (Plenderleith 1972, p. 346). This requires the use of calibrated silica gel and air-tight containers. The silica gel will have to be checked on a regular basis and changed when its ability to remove moisture from the air has deteriorated.

Both forms of glass disease are closely related. Weeping glasses show some signs of the crizzling process while crizzled glass will weep if kept at high humidities. As both problems occur in glass containing too much alkali or too little lime, the different reactions may be caused by long exposure to different environments. For example, weeping glass occurs more frequently in England where the relative humidity is generally high. Crizzling, on the other hand, is more common in the dryer areas of North America.

Glass disease is most often associated with seventeenth- and eighteenth-century glass, although it has been known to occur in both earlier and later specimens. It has afflicted objects from a wide range of areas—Europe, China, and the United States (Brill 1975, p. 121). Curators with this type of glass should be aware of the problem. They should examine suspect glass and isolate it in proper storage if it shows signs of incipient crizzling. Early detection will help to ensure that the beauty and transparency of these objects will not be lost (Reisman 1977).

Handling and Transporting

The rules for handling glass are similar to those for any work of art. They involve common sense and a thorough knowledge of the collection. Differences do lie in a few areas, however. Although gloves should be worn when handling museum objects, they should be avoided when dealing with most glass. They reduce sensitivity, increasing the risk of dropping a piece or of holding it too firmly. Well-washed hands, kept free from dirt and moisture by the use of a clean white towel, are preferable. A second cloth of a fine napless fabric such as silk can be used to remove any fingerprints. The exception to this rule is glassware with badly deteriorated surfaces. As the moisture on a person's hands may remove little flakes and further damage the glass, thin surgical-type gloves should be worn.

When transporting glass, remove any loose parts such as lids or stoppers and put them aside to be carried separately. Lift each piece with both hands; slide one underneath and use the other for balance. Very small artifacts, of course, require only one hand. Spouts, finials, and even handles should not be used for lifting and carrying as they may have been cracked or repaired previously, leaving them in a weakened condition. Large thin items such as mirrors and window panes may be safer if carried in a vertical rather than a horizontal position. This changes the distribution of strain and reduces the risk of breakage. For very large pieces, a well-padded cart or dolly is necessary, one equipped with rubber or plastic-covered wheels to reduce vibration. The object must be positioned carefully for stability. The basic rule for handling glass is to treat each piece as though it had been damaged and might come apart in one's hand.

Occasionally, it may be necessary to send glass by shipper. Personal experience with a particular firm is the best way to assess its reliability (Keck 1970, p. 44). ICOM further suggests that objects of particular value or fragility be accompanied by a member of the museum staff.

When shipping artifacts, proper packing procedures are very important. For shipments inside North America, cardboard boxes can be used. The Corning Museum of Glass recommends that boxes be of double-faced board meeting a two hundred-pound (one hundred-kilogram) test and preferably not larger than twenty-five by twenty-five by thirty inches (sixty-five by sixty-five by seventy-five centimeters). The tops should be taped down and a strong cord or steel straps used to secure them. When making large shipments in North America or when sending packages overseas by boat, the use of wooden boxes is advisable. These should have screwed tops and should be at least five-eighths-inch (one and five-tenths centimeters) thick. Steel straps should be used as reinforcement. Overseas shipments sent by air can be made in the cardboard boxes previously described if the objects are quite light; if heavy, wooden crates are preferable. Packing materials include tissue paper, excelsior, brown paper, newspaper, shredded paper, and vermiculite.

The goal of good packing is to suspend the objects in the buffer material. They should be well-supported

without being pressed down. This ensures that the packaging receives any vibrations or bumps that may occur without transferring them to the object.

This goal can be reached by wrapping the glass in loose crumpled paper, carefully protecting every protruding part. Using a commercial material such as "Air Cap," the object should be encircled several times. If the vessel is hollow, crumpled material can be gently placed inside; avoid exerting too much pressure. Packing materials should be perfectly dry as moisture is doubly dangerous in the unventilated confines of a box.

After wrapping, place the objects in the container. At least three inches of buffer material, either excelsior or crumpled paper, should surround each item, and an equal amount should be employed to pad the sides of the box or crate. Very heavy or unusually fragile items can be packed with padding in separate containers and then placed in a larger one. These individual boxes should be separated from each other by three inches and from the bottom by about four inches of packing material. It is always advisable to place the heaviest items closest to the bottom (Corning 1972, p. 2).

Proper labelling is important. All sides of the container should be marked with the words "Fragile," "Glass" or "Verre," and "This Side Up." At least two clearly written address labels should be used. A list of the objects included in the container should be placed inside the cover along with a note explaining any unusual details (Corning 1972, p. 2).

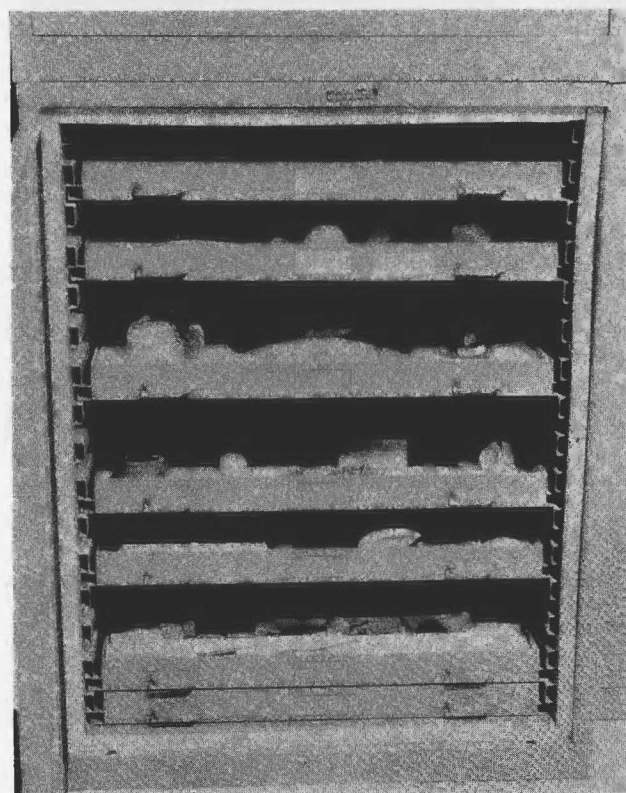
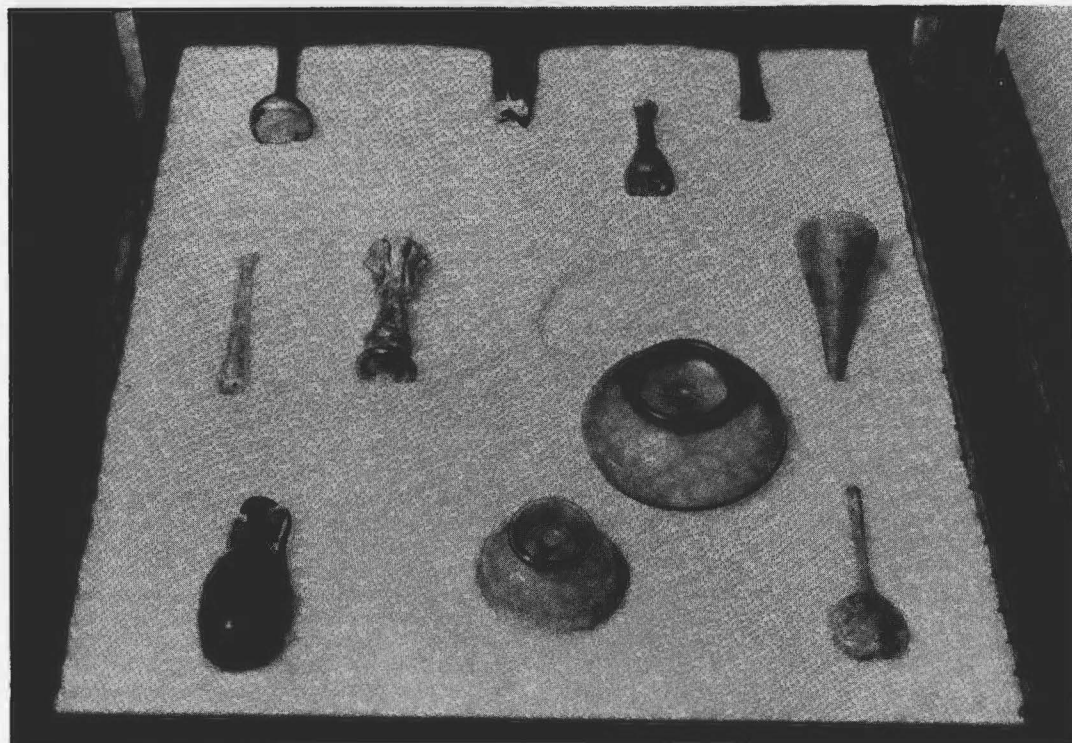
It should be remembered that damage is at least as likely to occur during packing as in transit.

When shipped in cold weather, boxes of glassware should not be unpacked until they have time to warm-up to room temperature.

Storage

Storage facilities vary considerably from museum to museum. The two most common types employed are moveable drawers in some form of cabinet and shelving, preferably closed. Of the two, the latter is in some ways superior; its fixed quality is its most important asset.

When using shelving, certain rules should be followed. The structure should be sturdily built and well-balanced so that it can withstand any jarring without tilting. Deep shelves are to be avoided as the possibility of breakage is increased when reaching is necessary. Cushion surfaces and place each object so that it is well-spaced from others and resting firmly without protruding beyond the edge of the shelf. Certain objects, such as wide-mouthed bowls, may be more secure when resting upside down, but these should be checked first for thin or repaired sections that might not support the vessel's entire weight. If space is limited, then stacking may be necessary. Care should be taken that a stack contain pieces of similar shape, each cushioned by some form of buffer material. As a final precaution, minimize traffic in storage areas. moveable drawers, generally is not used for glass. It is possible, however, to adapt it successfully. One method is to line the drawers with several layers of



To adapt moveable drawers for storage of glassware, line the drawers with several layers of microfoam. Place one layer of foam on the bottom of the drawer; cut holes in the second and third layers to form separate nests the shape of each piece of glass to be stored.

"Microfoam." One layer is placed whole on the bottom of the drawer. The second layer, and possibly the third depending on the shape of the object, is cut to form a small separate nest for each piece and is then placed on top of the first layer. The nest need only be large enough to secure the item. By leaving a small space between cut-out areas, several glass objects can be stored safely. Drawers then can be removed without any danger of jarring while the contents remain readily accessible. This method is particularly useful in museums where space is at a premium or where collections consist of especially fragile specimens.

Cleaning

When cleaning glass, as in most other museum situations, a thorough knowledge of the collection is important. Before attempting any treatment, examine each piece carefully with a magnifying glass and a good light. Check for surface wear, cracks, and old repairs. Consider the type of glass and the nature of the decoration. The cleaning method selected will depend on the results of the examination.

Glass that is in good condition without any repairs or surface deterioration can be washed quite simply in warm, never hot, soapy water. A deionized soap such as "Orvus" is recommended, but any mild, good quality detergent will do. Ideally, distilled water, available in many stores for use in steam irons, should be used for washing, but if budget considerations do not permit its purchase, then room temperature tap water will serve. A small amount of water softener such as Calgon will improve the performance of the detergent in areas where tap water is hard. It also will prevent chemical build-up and filming on glass surfaces.

Wash each piece separately in a plastic basin. Metal and porcelain basins are not recommended but can be adapted for use by lining them with dish towels. Similarly, taps should be buffered with rubber nozzles.

After washing, rinse well in room-temperature water. An addition of two to five percent ammonia to the final rinse water will result in a more brilliant sparkle (Pawlick 1979). Ammonia is a very useful cleaning agent as it acts as a degreaser, but it should never be used on glass with surface deterioration or metallic decoration (McGrath 1971, p. 81). Drain and dry the piece immediately, using a soft lint-free cloth. Linen towels, soft chamois leather, and even old baby diapers are some of the materials recommended by museum conservators.

Drying glass scrupulously is important, for not only will it improve the object's appearance, but it also will discourage surface deterioration. Water trapped inside bottles or decanters will attack the glass and, with time, pit and dull it. This damage cannot be reversed but can be avoided with a little extra care. Drain narrow-necked vessels upside down overnight before drying. A final rinse with an ether-alcohol mixture will speed up evaporation and especially is recommended for older European glass (Losos 1973, p. 4). Decanters can be dried by putting a rolled-up paper towel in them. Bottles and decanters never

should be stored with their stoppers in place as this can cause condensation.

In the past, collectors, and even some museum curators, treated pitted glass by coating it with mineral oil or Canada balsam. The oil filled in the surface irregularities and improved the object's appearance by allowing light to pass through naturally. This technique is not recommended as the oil tends to accumulate dust and is sometimes difficult to remove. Until a substance is developed that can safely treat this pitting problem, the best treatment of pitted glass is to keep it clean and dry.

Although glass is nonporous and, strictly speaking, should not stain, old organic deposits such as dried wine may be difficult to remove. A variety of methods can be used. At the Canadian Conservation Institute, organically stained glass is soaked in a solution of Orvus, ammonia, and water (Segal 1978). Afterwards, a cloth or cotton balls are inserted carefully and rubbed around to remove the particles. At the Royal Ontario Museum, a similar technique is used, but if it fails, a solution of twenty to thirty percent hydrogen peroxide in water is used to bleach the stain. This method is generally successful with organic material but will not remove iron stains which may be similar in appearance (Moncrieff 1975, p. 99).

To remove lime deposits, the Corning Museum reports considerable success with a product called Lymoff, made especially for this purpose. The manufacturer's instructions for the product are as follows:

Dissolve one teaspoonful of Lymoff in each quart of water (never use boiling water) in vessel to be treated. Soak lime-coated articles with Lymoff solution for at least four hours or more. Lime will dissolve. Rinse with hot water before using. To hasten removal of thick lime deposits in vessels use a stronger solution, soak for four hours or more, then wipe out as much lime as possible and continue soaking with fresh solution.

Lymoff may not be successful with aged deposits, nor should it be used on vessels with metallic decoration. In questionable cases, it is always a good idea to consult the manufacturer before using any product (McGrath 1971, p. 79).

Bottles and other sturdy vessels that are extremely soiled may respond to a more mechanical form of cleaning. They can be soaked overnight in a mixture of water softener, detergent, and water. Next day, a handful of uncooked rice can be added and gently swirled around. This should dislodge any dirt. The vessel then can be rinsed. Avoid pouring the rice into the sink as this may clog the drain. If the vessel is too thin for this technique, remove as much dirt as possible with a soft brush, taking care not to scratch the glass with any metal brush ends.

These techniques are not suitable for all glass. Mended objects should not be submerged in water as the adhesive may be affected seriously. Glass that has been broken and repaired, therefore, should be dabbed clean with a towel dipped in an ammonia and water solution.

Weathered glass also requires special care. In *The Deterioration and Conservation of Painted Glass*, R. G. Newton defines weathering as a "phenomenon which occurs as a result of physio-chemical reaction between the glass and its surroundings. As a result of the reaction, some of the original constituents of the glass are removed, and its vitreous appearance is spoiled or destroyed." The weathered surface can vary considerably in appearance: some afflicted glasses are dull and opaque, while others are quite lovely with an iridescence caused by an altered refractive index (Reisman 1977). Such glass should never be washed but should be cleaned gently by blowing.

Modern iridescent vessels, such as those produced by Tiffany, have been treated chemically to produce a similar surface effect. They are not necessarily unstable but still merit a little extra caution. They should be cleaned as gently and as seldom as possible (McGrath, 1971, p. 77).

Repair and Restoration

In spite of the care taken to protect museum pieces, accidents do occur, and it becomes necessary to deal with a broken object. A trained conservator experienced in dealing with this type of problem is always the best choice, but in the small museum with no conservation personnel, it may fall to the curator to deal with the damaged artifact. Some conservators feel that the curator simply should put the damaged specimen away until it can be repaired professionally (Segal 1978). Others feel that anyone who is reasonably dexterous and possesses a knack for neat, exacting work can mend most glass (Pawlick 1978).

The curator should study each case separately, taking into consideration the value of the object and the extent of the damage. Will the object eventually reach professional hands? What are its chances for survival if not mended? How difficult will the repair be? If the curator decides not to attempt to mend the glass, the pieces should be placed, well-spaced and individually wrapped, in a padded box where they will not be lost or misidentified. The curator should resist the temptation to test the joints. If, on the other hand, the job must be done, then practice and perfect the technique before tackling the museum piece.

The degree to which an object is to be restored has always been hotly contested. Generally, it is agreed that an artifact should be returned to a state where it can be appreciated for what it was. The nature of the object, its particular merits, will determine that state (Hodges 1975, pp. 37-38). The restorer should aim at achieving integrity of form, color, and decorative effect and should base the work on the evidence provided by the piece itself—never on conjecture. The anticipated stability of the object also should be considered (Errett 1977, p. 19). The repair should not detract from the overall appearance of the object but still should be visible to the careful observer. Any restoration work must be recorded carefully.

Once the decision to repair a particular piece has been made, the next step is to clean the broken fragments. Cleanliness is important in all conservation work, but it is particularly so in glass restoration. The

basic rules for cleaning glass apply here, but extra care should be taken to prevent the deterioration of the fracture surfaces.

In some cases, it may be necessary to remove old glue from previous breaks. Until the development of epoxies, adhesives were of three main types (Savage 1967, p. 24). The first, glue made from gelatin, generally was used on organic substances, leather, wood, or paper. It can be removed easily by soaking in warm water. The second type consists of resins such as Canada balsam which frequently were used for mending glass. They have a tendency to darken and crack from exposure to air and can be removed by soaking in an alcohol bath. Celluloid adhesives such as Durofix or Duco form the last class of adhesives. They can be recognized by their highly transparent, blistered appearance and can be dissolved by soaking the glued object in an acetone bath for approximately one hour (Andre 1976, p. 18).

When soaking a glass object, it is advisable first to wrap it in cheesecloth. This will protect it and will prevent the loss of any pieces. Cover all baths to prevent evaporation. When the pieces come apart—they should never be forced—any remaining traces of adhesive can be removed carefully with a brush. The object then can be rinsed in warm water.

Epoxies are more difficult to undo. They can be recognized by their smooth, somewhat yellowed appearance and can be treated by soaking the glued object in warm water for three or four days (Reisman 1977). An alternate technique is to soak the wrapped vessel in an acetone or vinegar-filled bath for a similar period (Pawlick 1979). The fragments should then separate on their own accord. The remainder of the glue can be removed by careful brushing, and the pieces should be rinsed well in warm water.

Some manufacturers have developed special solvents to remove their epoxies. It is always a good idea to consult the manufacturer before using any such product. As these solvents are extremely powerful, it is advisable to solicit a second opinion from a trained conservator.

Once the surfaces are clean, the pieces can be arranged on the workbench in such a way as to indicate the manner in which they will fit back together. This may require a considerable amount of work, but it will cut down needless experimentation and help prevent mistakes in the later stages. Clues to the proper arrangement will lie in the decoration, the shape and thickness of the fragments, and, in some cases, variations in color. The goal is to arrange the fragments by starting at the center of the piece—from the foot of a vase upward and from the middle of a bowl or plate outward. This generally will be the order in which the object will be assembled (Andre 1976, p. 31).

The choice of adhesive is the next major consideration. At Corning and in many European museums, epoxy glues are preferred to temporary adhesives (Errett 1977, p. 19). Epoxies are permanent, and there is little risk of a mended object collapsing at a later date. They also can be applied in very thin layers which makes possible a close mend. On the other hand, epoxies are not as easily removed after

TYPES OF GLUES

Glues	Distributor	Advantages
Araldite AY103 and Hardener HY956	Ciba Company GmbH Wehr, Baden, Germany	1. Transparent, does not yellow 2. Same refractive index as most glasses when applied thinly 3. Cures at room temperature 4. Very thin 5. Does not dry up or become brittle
Epo-Tek 301	Ciba-Geigy Canada, Ltd. 205 Bouchard Dorval, Quebec H9S 1B1	
	Epoxy Technology, Inc. 65 Grove Street Watertown, Massachusetts 02172	1. Cheaper than Araldite 2. Does not yellow

curing, and any mistake in restoration is more difficult to reverse. It is important, therefore, to practice techniques before tackling a museum piece. Epoxies should never be used with crizzled glass. For a discussion of glues, see the box above.

The process of repairing the break can be undertaken now. Remove any foreign material from each fractured edge with a swab dipped in ammonia followed by a swab dipped in acetone (Errett 1977, p. 19). An even dispersal of the acetone is an indication that the adhesive will spread smoothly. The pieces now can be assembled systematically and taped in position, generally in the order already described and in such a way that tensioning is even. Scotch Magic Tape is preferred at Corning as it is a flexible and effective adhesive (Errett 1977, p. 19). The tape should be applied to one side only, always the side without decoration. It never should be used on flaking, deteriorated surfaces.

When the pieces are properly seated, run adhesive into the cracks with a fine metal spatula. The fluid epoxy will seep between the fragments and fill any small gaps. The excess should be removed evenly and carefully to ensure a strong join and prevent shape distortion. The object then can be placed aside to allow the adhesive to set, supported by the tape, or, if necessary, a sand table or laboratory stand. Any clamps used with stands should be padded to protect the glass.

Certain objects are more difficult to repair. Both sides of cone-shaped or narrow-necked vessels, for example, may not be accessible. When this is the case, cut apart the tape on the object at a convenient place. The adhesive can be applied to all the cracks, and the object refastened. Always glue glass in the morning so that any slipping or distortion can be repaired before the glue sets (Errett 1977, p. 19).

The restoration of an incomplete object is much more complex and should be undertaken only by a trained conservator. The curator must decide whether restoration is truly desirable, considering the

importance of the artifact, the extent of the damage, and the effect restoration will have on its appearance or stability. An object of outstanding historical or documentary significance justifiably can be displayed incomplete. If the decision is made to proceed with restoration, then the object should be transferred to an experienced conservator.

The curator never should hesitate to seek expert advice in any matter concerning the care of the collection. If an object merits treatment and there are no conservation facilities in the area, curators may write to the Corning Museum of Glass or, in Canada, to the Canadian Conservation Institute. Advice also can be sought at colleges that provide training programs in conservation. These schools sometimes need material for their students to work on and may even be willing to accept objects for restoration work.

Display

The basic purpose of the museum exhibit is to present material from the museum's collection in a fashion that will interest, inform, and stimulate the public. The nature of the exhibit will depend on what the curator is trying to say. A display that attempts to awaken an appreciation of the aesthetic values of a particular class of artifacts will differ from one explaining its technological development. In this sense, glass is like any other object. The manner in which it is displayed will depend on the reason for exhibiting it.

Once the theme of the display has been established, the pieces to be exhibited must be selected. The small museum with a limited collection occasionally may wish to expand the scope of its presentations by borrowing glass from other museums or from private collectors. Members of collecting societies frequently are delighted to have their collections exhibited. Involvement in such groups is one means by which the small museum can expand beyond the boundaries set by its collections while cementing ties with the community. Another source of material to be



Four glass items from the Guild Collection of Americana at the Nassau County Museum in Old Bethpage, New York: top, a late nineteenth-century medicine bottle in the shape of a crying child and a "witches ball" of light green glass used to ward off evil spirits; bottom, a flat-sided, mid-nineteenth-century clear glass flask and a nineteenth-century scent bottle in the form of an Indian.

considered is contemporary glassblowers, many of whom work in rural districts. A special exhibition of their work, possibly with examples sold in the museum shop at the same time, would give them the publicity that they badly need. Many of these glassblowers are equipped with portable furnaces, and it might be possible to sponsor a special exhibition of glassblowing techniques in conjunction with the regular display.

The overall purpose of the exhibition having been determined and the roles of the individual pieces assigned, their organization and the means of displaying them will follow. The Corning Museum has exhibited glass in a variety of fashions—on shelves, mirrors, and translucent plastic, on velvet-covered tubes, affixed to the backs of cases, on revolving pedestals, on Plexiglas supports, and with magnifying glasses. Some objects are featured as single items in specially designed cases while others are grouped together for a different kind of visual effect. Effective display requires good organization, an imaginative use of materials, and an attention to object security.

The single most important detail in the effective presentation of glass is lighting. Glassware, particularly crystal, owes much of its beauty to the manner in which it responds to light. The type best suited to a particular display depends on the nature of the objects and the desired effect. Crystal, for example, looks best if lit by a concentrated, high contrast beam such as provided by a light box or spot. Other glass with surface decoration may benefit from a raking light that brings out surface details. Still others are seen most effectively when lit from behind. Regardless of positioning, most "colorless" glass contains barely perceptible amounts of blue or green and often is viewed best under lighting of a similar color (Lusk 1971, p. 18).

Although the small museum with a limited budget may not be able to afford expensive equipment, it can still, with a little ingenuity, create dramatic and successful lighting effects. The type of illumination produced by a lightbox, for example, can be mimicked easily by concentrating a beam of light and directing it onto a displayed object. When bottom lighting is used, this can be accomplished very tidily with Plexiglas shelving. Generally, Plexiglas is covered with a protective paper. When the plastic has been cut to shelving size and the position of the object on the shelf has been determined, its base can be traced onto the protective paper. The remaining covering is removed, and the surface painted. When it dries, the small pieces of paper corresponding to the bases are removed, and the shelf is put in place over the illumination source. The result is a poor-man's lightbox.

An interesting variation of this can be produced by placing a clear glass object atop a steady polished rod or block of colorless acrylic. The block is seated above a hidden light box. Rods that are three or four inches in diameter will transmit large quantities of light from comparatively low-level sources and create beautiful sparkling highlights in the glass above. The rods themselves appear much as they do in normal

ambient light (Lusk 1971, p. 18).

When planning lighting, environmental factors also must be considered. Although glass is not considered a light-sensitive object, there have been a few reports of slight color changes attributable to light (R.O.M. 1976, p. 159). Generally, it is agreed that low levels of illumination, fifty lux, should be maintained for ancient iridescent glass (Pawlick 1978). A slightly lower level of ambient light in an exhibition room will, by contrast, make case lighting more effective.

Stable glass can tolerate much higher levels of illumination—up to three-hundred lux is considered safe—but is still sensitive to the changes in temperature and relative humidity that can result from improper lighting. Wherever possible, light sources should be placed outside cases. If this cannot be done, then low intensity sources should be employed in well-ventilated cases that permit heat dissipation (R.O.M. 1976, p. 154). Generally, intensity is controlled by decreasing the wattage or the number of lighting devices used. Spotlights, particularly those placed within cases, should be of the cool-beam type that filters out infrared radiation (R.O.M. 1976, p. 161). Locate all lighting devices so they are readily accessible for cleaning and servicing.

A variety of materials can be used as backgrounds for displaying glass. Two, opal Plexiglas and mirrors, require special mention. Opal Plexiglas is a useful background when back lighting is required within a case. It will hide the source of illumination from the viewer while allowing diffused light to pass through. Mirrors are valuable in revealing significant details hidden from view on the sides of objects. When placed below, they can offer new and interesting perspectives or reveal details hidden by strong downward lighting. Mirrors also can be used to redirect beams of light for special effects. The Royal Ontario Museum recommends the use of mirror Plexiglas rather than regular mirror glass because it is less expensive and more easily worked. Care should be taken to ensure that the adhesive used with this Plexiglas is the one recommended by the manufacturer (Kennedy 1978). Be aware, too, that very fine decoration such as etching tends to disappear in reflections.

A wide range of materials is suitable also for making stands. Modern synthetics such as Plexiglas are becoming more and more popular because they are strong, inconspicuous, and easily worked. By investigating the catalogues produced by the various exhibit supply houses or by studying stands used in stores to display glass, it is possible to discover suitable designs. A saw to cut the Plexiglas, fine grade sandpaper to smooth rough edges, and a heating element to shape it are all that is required. The stands can be attractively built without sacrificing strength or stability.

Metal generally is not recommended for holding glass as it can scratch or stain it. If metal is the only material available, it can be adapted for use by painting with several coats of thirty percent polyvinyl acetate in toluene to cover the exposed surface (P.A. Lins 1977, p. 8). Polyvinyl acetate or PVA is a vinyl plastic dispersed in ethyl alcohol and is used in a

variety of conservation and restoration situations (Phillimore 1976, p. 23).

The safety of the exhibited objects is the most important factor to be considered. Glass's slick, virtually friction-free surface can present a few interesting twists to the problem. A glass vase placed on a shelf that is only a few degrees off the horizontal will slide with any vibration and eventually end up against the front of the case. Glass also is apt to break if toppled. It is, therefore, important that display cases be stable and sturdily built, perhaps even fastened to the floor. Shelves should be horizontal and carefully fixed. A small dab of Stic-Tac or wax at the front edge of an object will discourage sliding.

To prevent jarring, special attention should be paid to case layout. Aisles between displays need to be wide enough to permit freedom of movement. Dead-end galleries that force visitors to retrace their steps are to be avoided. An exhibition that develops a pattern flow by case layout, thematic development, and effective ambient lighting will do much to prevent traffic problems and possible accidents.

Conclusion

The successful maintenance of a glass collection depends on two main factors, the creation of a stable and protective environment and the avoidance of human error. Strive to eliminate unnecessary handling and, above all, treat each object, regardless of value, as the most important piece in the collection.

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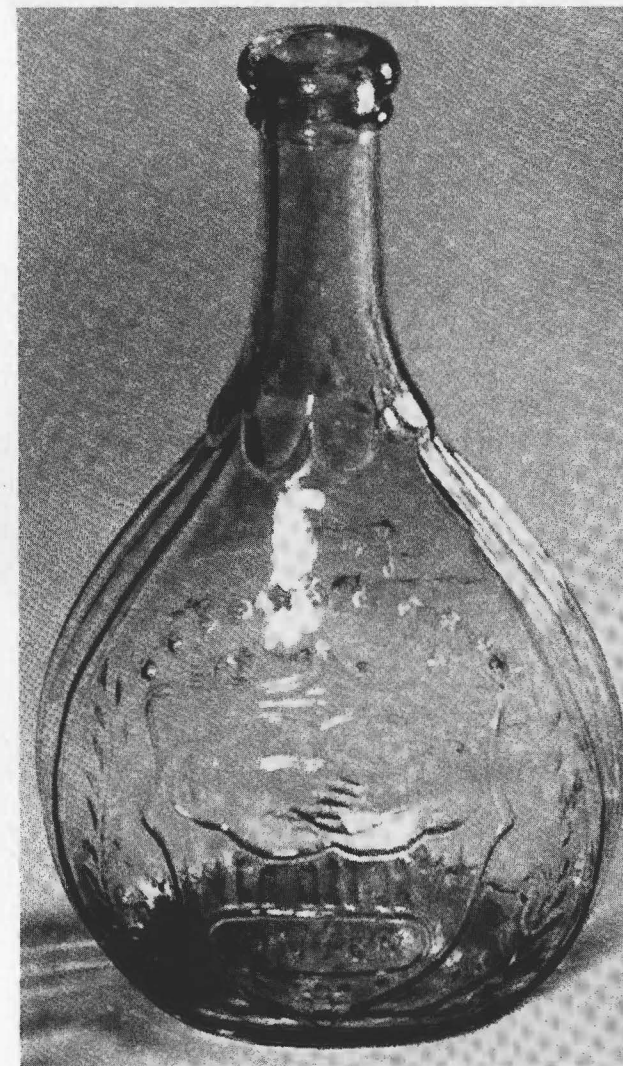
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An early nineteenth century whiskey flask featuring clasped hands over the word "Union," from the Guild Collection of Americana at the Nassau County Museum in Old Bethpage, New York.

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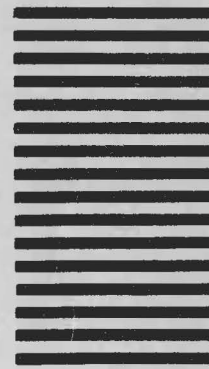
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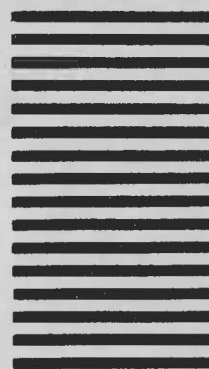
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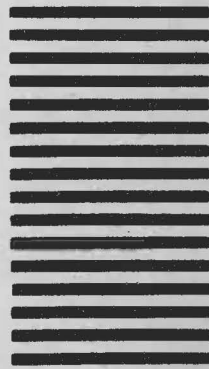
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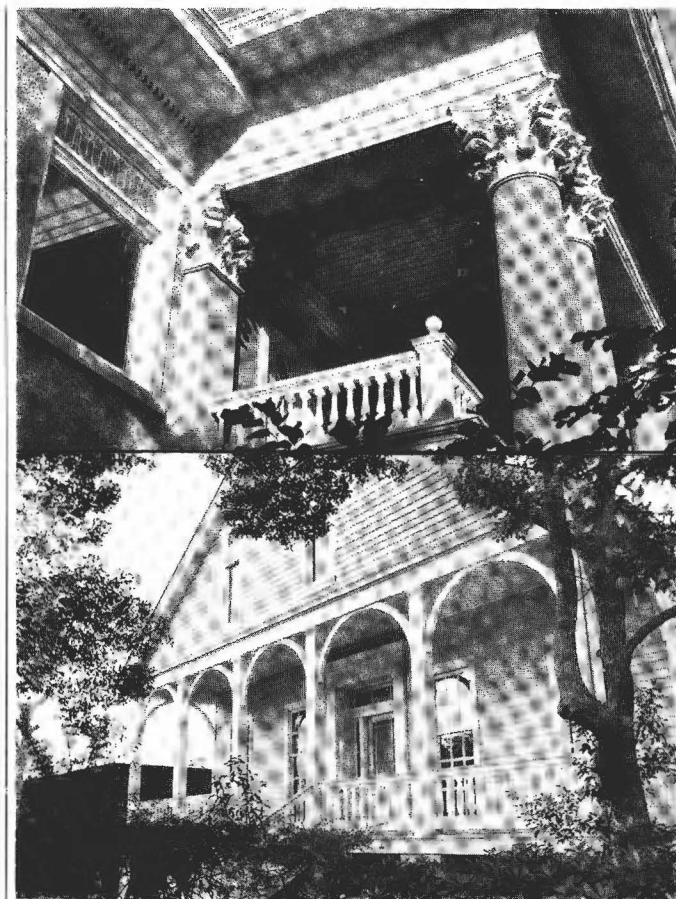
More than

September 6-7; Autumn Harvest Weekend, October 3-5; and Christmas at the Village. December 6-January 4. A brochure describing these events and other happenings is available from the Greenfield Village and Henry Ford Museum, Oakwood Boulevard, Dearborn, Michigan 48121.

National Historic Preservation Week is May 11-17. In future years, the week is scheduled for May 10-16, 1981; May 9-15, 1982; May 8-14, 1983, and May 6-12, 1984.

House tour in Oak Park. Five houses designed by Frank Lloyd Wright and five designed by his contemporaries will be open for a tour on May 17. The event is sponsored by the Frank Lloyd Wright Home and Studio Foundation. Registration forms are available from the foundation located at 951 Chicago Avenue, Oak Park, Illinois 60302.

"Winterthur in Spring," an annual celebration which continues through May 26, features, for the first time, rides through the gardens in an open-air motorized tram. Inside the museum, sixteen rooms in the main buildings and eighteen rooms in the Washington Wing are open to the public. Additional information is available from the Reservations Office, Winterthur Museum and Gardens, Winterthur, Delaware 19735.



Featured during the Galveston home tour this month are, top, the I. H. Kempner House and, bottom, the John Herfford Cottage.

Galveston homes tour. On May 10-11, the Galveston Historical Foundation conducts its annual tour of homes. This year's tour features a primitive Texas cabin,

a Victorian mansion with original art glass, and a large-scale residential renovation in process. Volunteers will staff each of the seven houses on the tour to answer questions and point out interesting details. Advance tickets cost \$11 and are available from the Galveston Historical Foundation, P. O. Drawer 539, Galveston, Texas 77553.



This spring, visitors to Winterthur Museum can ride an open-air motorized train along this path in the gardens.

New in History

The Berkshire County Historical Society has expanded its education program for elementary and high school students. An artifact interpretation program for elementary school students uses household utensils, farm implements, recreational materials, and school supplies

from the late nineteenth and early twentieth centuries to examine the historical origins of materials generally taken for granted in modern times. The society also has developed a slide presentation for high school students on the life of Herman Melville and his work at Arrowhead, his home in Pittsfield from 1850 to 1863. The program is appropriate for both history and English classes. Both programs are free and designed for in-school use. A Berkshire County Historical Society staff member accompanies the programs to the schools to present them. For further information, write the society at 780 Holmes Road, Pittsfield, Massachusetts 01201.

Genealogical Questers, a new committee formed by the Des Plaines Historical Society, holds regular meetings to study genealogical techniques. The committee also documents the genealogy of early Des Plaines families and answers inquiries from outside Des Plaines. Address inquiries for information about these activities to Genealogical Questers, Des Plaines Historical Society, P. O. Box 225, Des Plaines, Illinois 60017.

Black women's history. The National Archives for Black Women's History has opened to researchers records of the National Council of Negro Women from 1935 to 1960. These records document civil rights, women's issues, education, employment, health, and a variety of other subjects. Correspondence of Mary McLeod Bethune, founder of NCNW, and other black women and over one-thousand photographs are included in the collection. Linda Henry, Archivist, National Archives for Black Women's History, 1318 Vermont Avenue, N.W., Washington, D.C. 20005, can answer queries.

Southeastern Preservation Action. At the National Trust for Historic Preservation's annual meeting last October, several southeastern members of Preservation Action, a Washington-based preservation



lobbying organization, decided to begin a regional newsletter, to establish a Preservation Action Award to be given to a political figure in the Southeast who has contributed to the cause of preservation, and to provide a fact sheet on Preservation Action to local historic preservation groups for distribution to their members. James Huhta, Director of the Historic Preservation Program at Middle Tennessee State University, serves as editor of the newsletter. Send stories and photographs of preservation activities in the Southeast to him at Middle Tennessee State University, Department of History, Murfreesboro, Tennessee 37132.

Publications

Cultural Directory. The Federal Council on the Arts and Humanities has published *Cultural Directory II: Federal Funds and Services for the Arts and Humanities*. The 265-page directory expands and updates a similar volume published in 1975 by the American Council for the Arts. The new directory describes over three hundred programs of thirty-eight federal agencies and, for the first time, includes programs providing support for the humanities as well as for the arts. To order the directory, write the Smithsonian Institution Press, P. O. Box 1579, Washington, D.C. 20013. The purchase price is \$8.60 including postage.

International Journal of Archives. The International Council on Archives has begun publication of *International Journal of Archives*. James E. O'Neill, acting archivist of the United States, serves as editor. The *Journal*, to be published twice a year in English and in French, carries articles on direction and planning, conservation, records management, buildings and equipment, automation, and education and training. For subscription information, write Judith Koucky, c/o Archivist of the United States, National Archives and Records Service, Washington, D. C. 20408.

Columns, a new bimonthly newsletter from the State Historical Society of Wisconsin, contains letters and queries from members, stories on exhibits, new programs, and historical activities in Wisconsin, profiles of staff members, and editorials by the society's director Richard A. Erney. In the first issue, Associate Director Don W. Wilson, who serves as editor, said, "The State Historical Society is one of Wisconsin's major educational resources, and we want to give its programs and services the highest possible visibility." Further information is available from him at The State Historical Society of Wisconsin, 816 State Street, Madison, Wisconsin 53706.

Women's History Sources: A Guide to Archives and Manuscript Collections in the United States contains historical information on women from eighteen-thousand public and private research collections. Grants totaling \$438,453 from the National Endowment for the Humanities funded the work of researchers, fieldworkers, and editors who gathered information on collections, including diaries, journals, correspondence, oral histories, photographs, and organizational records. The guide, published by the R. R. Bowker Co., New York, is bound in two volumes; one lists the materials by state, city, and institution and provides detailed descriptions of each collection; the second volume is an index. Write R. R. Bowker Company, 1180 Avenue of the Americas, New York, New York 10036, for purchase information.

The Book-of-the-Month Club has published a new series of books entitled *The American Past*. Editions now ready for distribution include *Yankee from Olympus*, Catherine Drinker Bowen's biography of Justice Oliver Wendell Holmes, Jr.; *Benjamin Franklin* by Carl Van Doren; *The Peabody Sisters of Salem* by Louise Hall Tharp; and Stephen Vincent Benet's dramatic tale, *John Brown's Body*. Future editions include *Stilwell and the American Experience in China, 1911-45*, by

Barbara Tuchman; Bruce Catton's *A Stillness at Appomattox*; Esther Forbes' *Paul Revere and the World He Lived In*; and *The Year of Decision, 1846* by Bernard De Voto. Each book contains a new introduction by an eminent American writer who places the book in historical perspective and relates it to contemporary affairs. Write the Book-of-the-Month Club, Inc., Camp Hill, Pennsylvania 17012, for subscription information.

American social history. The State University of New York Press solicits manuscripts for possible inclusion in its new American social history series. Send inquiries to the general editors: Charles Stephenson, Department of History, SUNY Brockport, Brockport, New York 14420; Elizabeth Pleck, Mary Ingraham Bunting Institute, Radcliffe College, Cambridge, Massachusetts 02138; or to Robert Mandel, Editor, SUNY Press, State University Plaza, Albany, New York 12246.

Exhibits

Black history exhibit. In recognition of Afro-American History Month in February, the Detroit Historical Museum opened an exhibit on the black artist in Michigan. The exhibit shows how cultural influences and social conditions have affected artists and their work. The museum is located at 5401 Woodward Avenue, Detroit, Michigan 48202.



On display at the Detroit Historical Museum's exhibit on the black artist in Michigan is "Anita" by Ernest Hardman.

Et Cetera

Jefferson Lecturer. The National Endowment for the Humanities named Barbara Tuchman, Pulitzer-Prize-winning historian, its 1980 Jefferson Lecturer. The award is conferred for intellectual achievement outside the field of science. Tuchman presented her lecture, "Mankind's Better Moments," on April 24 in Washington, D.C., and on April 30 in London. Her most recent book is *A Distant Mirror: The Calamitous Fourteenth Century*. Others are *The Guns of August* and *Stilwell and the American Experience in China*, both Pulitzer-Prize winners. Previous Jefferson lecturers are Edward Shils (1979), C. Vann Woodward (1978), Saul Bellow (1977), John Hope Franklin (1976), Paul Freund (1975), and Robert Penn Warren (1974).



The Historic Preservation League of Dallas has moved to 109 North Akard, Suite 1100, Dallas, Texas 75201.

Preservation at NARS. The National Archives and Records Service has established the new position of preservation officer. The person chosen for the job will provide overall direction and coordination for the archives' preservation programs and report directly to the archivist of the United States.

Architectural records. The Committee for the Preservation of Architectural Records will transfer to the Library of Congress's prints and photographs division its information service, newsletter, and national catalogue of American architectural records. In 1976 the committee began developing a nation-wide network of professional and lay persons to gather information

and preserve architectural records. A national catalogue the committee developed lists the location of pictorial and written documents by architect's name, building type, geographic location, and building or patron's name. After the Library of Congress takes over the committee's activities of nationwide scope, the committee will resume its original work of locating and preserving architectural materials in New York City and New York State. Its address is New York City Chapter, AIA, 457 Madison Avenue, New York, New York 10022. Address inquiries about architectural materials outside of New York State, requests for assistance, and information on the national catalogue to Ford Peatross or Mary Ison, Library of Congress, Prints and Photographs Division, Washington, D.C. 20540.

NARS records transfer.

General Services Administration Director Rear Admiral Rowland G. Freeman has halted his plans to transfer records from the National Archives in Washington to NARS regional branches. Members of the National Archives Advisory Council and the executive secretaries of the American Historical Association, the Organization of American Historians, and the Society of American Archivists are assisting in a review of NARS plans at the request of Acting Archivist of the United States James E. O'Neill.

Health hazards. Congressman Fred Richmond from Brooklyn, New York, is preparing new legislation concerning health hazards caused by the use of art supplies to introduce before Congress this year. A study conducted by Batelle Columbus Laboratories of Ohio and completed last December provides the basis for the legislation. The bill calls for listing chemical names of ingredients in art supplies, health hazards that could result from misuse, precautions for safe use, and steps to be taken if the user suspects dangerous exposure to toxic substances in the product. Congressman Richmond would like to hear

from anyone experiencing health problems resulting from art supplies. His address is 1707 Longworth House Office Building, Washington, D.C. 20515.

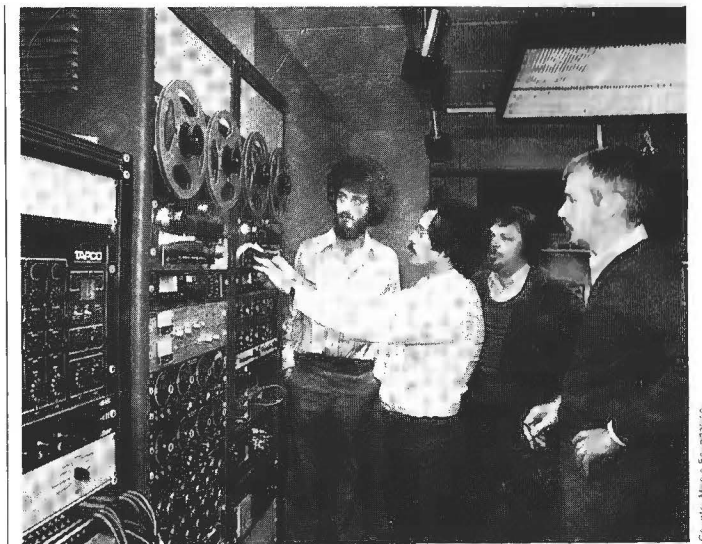
The Energy Information Clearinghouse for the Cultural Community

gathers and disseminates energy-related materials and information for cultural organizations throughout the country. Operated by the New York Hall of Science in Flushing, New York, and funded in part by the National Endowment for the Arts, the clearinghouse was established during the 1974-75 oil embargo to help museums with their energy problems. It provides information on energy conservation, alternate and renewable energy sources, ways to handle energy emergencies, sources of funding and technical assistance, legislation and regulations, and energy-efficient architecture and design. Patricia Munro, Energy Information Clearinghouse, New York Hall of Science, Box 1032, Flushing, New York 11352, has a list of bulletins and other energy-related publications.

NEH annual report.

The National Endowment for the Humanities has published its 1979 annual report, compiled and printed by the endowment's new computer. Chairman Joseph Duffey, in his introductory letter, said "Using the computer has enabled the endowment to prepare this report more than a year faster than some previous volumes and at a significant savings in cost."

W. C. Field stamp. Heirs of W. C. Field recently sued the United States Postal Service for use without permission of W. C. Field's image on a commemorative stamp. The Postal Service, remiss in checking into permission or protection rights before printing the stamp, paid the heirs \$2,023.



Art Shefrin demonstrates recently installed equipment at the audio restoration laboratory at the Country Music Foundation Library and Media Center. Looking on are, from left, Alan Stoker, Danny Hatcher, and Bill Ivey, director of the foundation.

Audio restoration. The Country Music Foundation Library and Media Center has opened an audio restoration laboratory equipped to restore sound on pre-stereo recordings to its original quality. Foundation Director Bill Ivey explained three planned uses of the laboratory: to preserve the sound on materials that are deteriorating, such as acetate radio transcription, in the library's collections; to stimulate the re-release of historical material in the country field; and through licensing, leasing, and other arrangements, to reissue some historical recordings on the foundation's own label. The Country Music Foundation Library and Media Center is located at 4 Music Square East, Nashville, Tennessee 37203.

Canadian lottery funds. The federal government of Canada has received \$24 million in lottery revenues and plans to distribute the funds equally between recreational and cultural programs. The \$12 million given to cultural programs are in addition to funds normally allocated by Parliament. In a recent issue of *Currently*, Ontario Museum Association's newsletter, Secretary of State David MacDonald said, "The federal

government has a source of revenue totally secure against both inflation and spending cuts to devote to both the cultural and physical well-being of our citizens."

The Nebraska Historical Society Foundation recently purchased a 283-acre farm, site of the Republican Pawnee Indian village. Located near Guide Rock in Webster County, the national historical landmark property will continue to be used for agricultural purposes during the five-year payment period.

The Alaska Historical Society's Conservation Service Program, formerly funded by federal grants, is now a permanent program funded by the state. The program provides cultural agencies with advice and research assistance on museum conservation problems, recommendations on improving museum environment, technical conservation treatment, and on-site assistance and treatment. It provides the general public with advice on the preservation of objects and referrals to competent conservators. The new conservator for the program is Alice Hoveman.

HN



AASLH NEWS

Highlights from Annual Meeting Program

BY LINDA ELLSWORTH

Volunteers, security, membership, money, personnel management—sessions at AASLH's Annual Meeting in New Orleans September 7-10 address all of these problems and more. In planning the program we have balanced a full schedule of sessions with tours and time to visit agencies, museums, and historic sites in our host city. We have included technical sessions, examination of local history, and discussions of long-range professional problems.

Two sessions will familiarize those of you attending Annual Meeting with Louisiana, New Orleans, and close neighbors along the Gulf Coast. Local arrangements chairman Robert Macdonald, conducting a session on Louisiana history, will put our meeting place in historical perspective. Another session will cover historic preservation and restoration activities in New Orleans, Mobile, and Pensacola.

Many of you have indicated to those of us on the program committee your concerns about a diverse range of professional questions: What are the long-range implications of increased energy costs? Do we really know the effects of some of the new preservation techniques and products that are used on historic buildings? What can the director of an agency or society—large or small—do about gradual erosion of membership?

Sessions will address these concerns as well as day-to-day problems that affect each of us, such as the importance of volunteers, where to find them, and how to keep them. And, since many of us are faced with the challenge of maintaining our historic house or society on a shoestring budget, another session will deal with how we can do that without

diminishing the quality of our programs. A complementary session will focus on what constitutes a good exhibit.

Other sessions will examine computers and their role in the historical agency, the continuing debate on public history, local history in schools, and the collection and preservation of architectural records.

Several sessions will investigate questions currently under consideration by Association committees. The Awards Committee, one of AASLH's oldest, will explain its functions and procedures. Ethics and legal problems, the responsibilities of professional employees, and the integration of blacks, Chicanos, and native Americans into the historical organization are slated for discussion.

Another session will address the question: Is your museum marketable? Representatives from a small museum, a large historical agency, and the marketing field will serve as panelists and discuss the definition of marketing as it relates to the museum field, the museum/historical society as a marketable commodity, pinpointing the museum's audience, and advertising philosophy and implementation.

Three case studies of the preservation of Afro-American history will be presented in one session, while another deals with local history in elementary and secondary schools.

Join us in New Orleans in September for a memorable Annual Meeting.

* * *

AASLH Seminars

AASLH has received a grant from the National Endowment for the Humanities to continue our interpretation and publication seminars. Two seminars on interpretation are scheduled, the first for the western region at the Idaho Historical Society, Boise, Idaho, July 27 to August 7; the second for the eastern region at the Henry Ford Museum and Greenfield Village, Dearborn, Michigan, November 9-20. These seminars are limited to twenty participants selected

by a screening committee. A seminar on publications is planned for October 6-11 at the Country Music Foundation in Nashville. Registration is limited to thirty participants. Watch for announcements of application deadlines in upcoming issues of HISTORY NEWS.

American Heritage Subscription Promotion Program

More than a dozen major historical societies have accepted invitations from AASLH and the American Heritage Publishing Company to take part in "The Heritage Program."

The program is a subscription promotion through which historical societies can raise funds for themselves while making *American Heritage* magazine available at substantial discount to their members.

"Perhaps no single publication has done more to foster an appreciation of the history of our country among all Americans, coast to coast," said AASLH President Martha Bigelow in announcing the program. "The Heritage Program has been developed exclusively for AASLH and for our member organizations. The occasion is the twenty-fifth anniversary of the first issue of *American Heritage* magazine published by the American Heritage Publishing Company."

The governing Council of AASLH approved the program in principle at the Association's Annual Meeting in Tucson last September, and the AASLH Executive Committee approved the detailed plan last December. AASLH initially founded *American Heritage* magazine, although we sold it in 1954 to the American Heritage Publishing Company. Now we continue as a sponsor of the publication, with representation on its board of directors, and receive fees from it while providing editorial and promotional assistance.

The first participating historical organizations include the Bay State

Historical League, California Historical Society, Dallas Historical Society, Historical Association of Southern Florida, Illinois State Historical Society, Indiana Historical Society, Kansas State Historical Society, Nebraska State Historical Society, Oregon Historical Society, Rhode Island Historical Society, Utah State Historical Society, and The State Historical Society of Wisconsin.

"Our purpose in the program is to acquire new subscribers for *American Heritage* magazine," Samuel P. Reed, president of the American Heritage Publishing Company, explained in his invitation to participate. "Because we have enjoyed a close and mutually beneficial association with the AASLH, we are quite pleased that we can help AASLH members raise funds at the same time."

He described the working of the Heritage Program as follows:

Participating organizations send their members brochures, provided by American Heritage, offering subscriptions to the magazine at \$12 each, 60 percent off the current, regular single-copy price of the magazine, along with a guarantee that the member who resubscribes will never pay more than 50 percent of the single-copy price. Subscription orders, on forms coded to identify the historical organization responsible for them, go directly to American Heritage, which pays \$2 to that organization for every subscription generated from its membership. For every such subscription, the company also pays 50 cents to AASLH. American Heritage handles the bookkeeping and order processing, issuing the payments quarterly.

Additionally, American Heritage plans a bonus of \$1,000 to each of the five organizations that generate the most

new subscriptions within a given time. The program is available only to organizations that are members of AASLH. But participating organizations may go beyond their own membership in offering the subscription discount and thereby increase their own commissions.

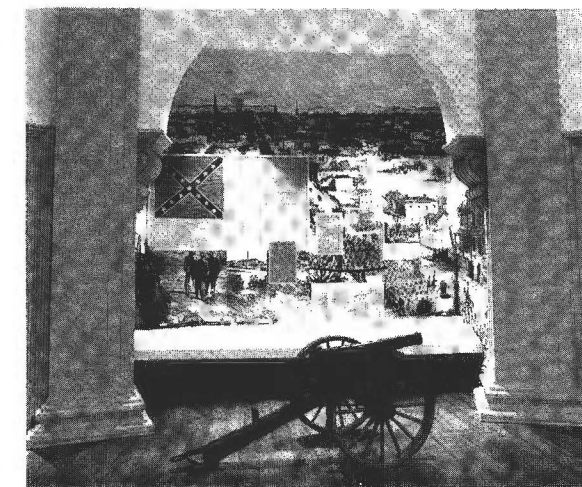
For further details on the program and how to take advantage of it, institutional members of the Association may write to the American Heritage Publishing Company, 10 Rockefeller Plaza, New York, NY 10020, or call Doris Guinas at this toll-free number: 800-223-9624. American Heritage is expanding the number of historical organizations invited to participate and hopes to hear from all interested member institutions of AASLH.

HN

Designing the History Museum

Design and Production Inc. planned The Petersburg Virginia Siege Museum as an open door into the lives of real people, displaying artifacts with professional skill in a context of

poignant human experience. Let us design your museum exhibit with a similar regard for the meaning, interest value, and conservation requirements of your collection.



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Linda Ellsworth, historian at the Historic Pensacola Preservation Board, is program chairman for AASLH's 1980 Annual Meeting.

How the Pros Raise Money

Two professional fund raisers discuss raising money and what historical societies can expect from a fund-raising consultant. James Gray directs development for the Historic Preservation Fund of North Carolina. Tom Cash serves as associate executive director of development at Vanderbilt University in Nashville.

What you can learn from fund-raising consultants



Tom Cash

James Gray

HN: How does a historical organization go about locating a fund-raising counselor and determining his or her reputation?

CASH: Those in or near larger metropolitan areas can expect institutions—colleges, theaters, civic groups, orchestras—to have used professional counsel at some time. Ask them for recommendations. And, in cities of any size you will find professionals in the business. I also recommend seeking advice from other historical organizations who have had success with professional fund-raising counsel. Beyond that, the American Association of Fund-Raising Counsel, Inc., in New York can help, as can the Grantsmanship Center in Los Angeles, the Council for the Advancement and Support of Education (CASE) in Washington, D.C., the Foundation Library centers in Washington and New York, and their subsidiary regional centers. These organizations would not recommend counsel, but they would know those in various regions who have been in major campaigns and have probably used counsel.

GRAY: Once a list of professional firms is compiled, the historical organization should invite at least three such firms to furnish data on their services, including a list of recent clients. A check with their clients is the best method to determine the reputation of those firms under consideration.

HN: What services does a firm of fund-raising counsel provide?

GRAY: Any interested, reputable firm will send a representative free of charge to visit the local organization and discuss the company's services. Typically, the representative will recommend that a feasibility study be made by this firm for a reasonable flat fee. Should the study indicate the feasibility of a campaign, the fund-raising counsel will then recommend how long the cam-

paign will take, how it should be run, and what it will cost in fees to counsel and other campaign expenses.

CASH: Such feasibility studies range from fairly informal attitudinal surveys to highly sophisticated analyses of community and regional economic health, population demographics, and local attitudes toward the client organization.

Following the feasibility survey, professional counsel can cover a wide range of services, depending on client requirements and what the firm is set up to provide. Some firms can provide not only organizational and strategic advice, but also direct mail and proposal-writing services and counsel on deferred giving and estate planning, public relations, and publication design and production. But it's a rare firm that does it all these days. Several firms, for example, specialize in the field of taxes, bequests, charitable trusts, and other forms of deferred giving. Still others specialize in fund-raising drives, and others in the publications and public relations attendant to a campaign.

HN: Does the counselor actually raise funds for the organization or train others to do the job?

CASH: In general, counseling firms choose to be just that—counselors, strategists, and campaign managers. GRAY: The counselor organizes and manages the campaign, compiling accurate lists of prospects and workers, seeing that solicitors make their calls and that the campaign stays on schedule. He or she stays in the

background, training the volunteers who do the actual soliciting.

CASH: There's good reason for that: one of the most important aspects of a fund-raising drive is the development of the organization's own knowledge and manpower in the areas of financial support. Thus, the astute counselor will concentrate on strategy and motivation of volunteers to get the job done and keep the fund-raising machinery in tune even when a specific goal has been reached. It's also true that volunteers, neighbors, peers are far more effective fund raisers than any "expert from out of town." A professional may accompany volunteers on important initial solicitations, but the professional's key mission is to teach an organization how to help itself. If that is not made a priority, then the counsel is faulty, in my view.

HN: What is the recommended type of contractual arrangement between the organization and professional counsel?

CASH: Professional counseling firms are usually very precise about contractual agreements and careful to specify what will be done for the client, how much time it will take, and what the costs will be both in direct fees and to conduct the total campaign. That doesn't mean that contracts aren't frequently revised as things go along and new needs are identified. The contract should also specify the organization's responsibilities, so that professional counsel is protected in some measure from ineffectual and recalcitrant volunteer organizations.

GRAY: And too, the contract should specify how and under what conditions it may be terminated, usually by either party upon sixty to ninety days notice. If the campaign is not going well, or if there are serious personality conflicts, it might be in the best interest of both parties to terminate the relationship.

HN: What are customary fees and how are charges assessed?

GRAY: The organization should inquire about fees at the time of the first visit by a representative of the counseling firm. Fees vary from firm to firm, from one area of the country to another, and most importantly on the length of time it will take to organize and run the campaign. Fees are based on the man-days of pro-

fessional staff brought in by professional counsel to do the job. No respectable firm will base its fees on a percentage of the amount raised. Fees will be billed as the campaign progresses, such as the fifteenth and thirtieth of each month. Thus the organization must have a way to pay campaign expenses while waiting for gifts to come in.

CASH: In my experience, fees will normally range between \$200 and \$500 per man-day and are billed monthly. The firm will give you a fair estimate of the total cost of the project. Again, it is considered unethical in the profession to charge a percentage of money raised.

HN: When will an organization find it practical and advantageous to engage professional fund-raising counsel?

CASH: That obviously relates to the question of an organization's economic health, its mission, and its aspirations. Counsel might be helpful if an organization is having trouble staying afloat, or foresees some radical change in normal funding sources. In such a circumstance it is often difficult to convince the board that a paid professional is needed, but it's precisely at such time that the counselor's objectivity can uncover new hope, as well as the source of existing funding problems. The other basic circumstance is when the organization has a need or aspiration—a new building, property renovation, program expansion—that can be the focus of a fund-raising drive.

GRAY: I'd say that the larger the campaign goal the more desirable, or even necessary, it becomes to have professional campaign direction. I would not dream of going into a campaign of \$500,000 or more without professional help. Often, if the goal is \$250,000 or less, it becomes hard to justify the cost of bringing in the pros. In general, though, professional counsel will help you raise much more money than would otherwise be the case, thus earning their fees many times over. Remember, their professional reputation is at stake on every assignment they undertake.

CASH: It is worth noting, too, that even the best counselor can't be expected to save an organization if the source of its financial difficulty requires the wrenching administrative readjustments that only the organization itself can make. On the other hand, an outside party can

Two fund raisers talk about local historical societies' financial needs.

often focus on the difficult decision in a way those within an organization cannot or will not.

HN: Should a society contract on a long-term, short-term, or occasional basis?

GRAY: A campaign-to-campaign basis is best for both clients and professional counsel. When an initial effort is successful, the organization often asks the counseling firm to come back again and again for additional assignments.

HN: What are the society's obligations to the counselor?

GRAY: Apart from certain obvious obligations spelled out in the contract—desk, telephone, secretarial help, and such—the society should prepare itself psychologically to follow the advice and instructions of the campaign director. If you are not going to follow the advice of your doctor, why have one? It is up to the president of the organization and the volunteer chairman of the campaign to see that their troops follow orders. The campaign chairman and professional counsel should resolve any campaign disputes and present a united front. Bickering in the ranks should be discouraged, and any solicitor not working the cards should have them taken away and reassigned to someone who will work them.

CASH: Those who imagine that professional counsel will make fund raising easy, less expensive, or less demanding of volunteer leadership are simply mistaken. Counsel can make fund raising more effective, and therefore more cost effective. It can help develop a stronger, broader base of volunteer leadership and can guide you in the politics of fund-raising strategy—what to say, how to say it, and who should say it to whom. But responsibility for most of the "leg work" remains with the client organization. If you've made a wise choice of counsel, listen and do what is recommended. Fund raising is the art of the possible, but some advice can seem nearly impossible to an inexperienced client. Also, in most organizations there are individuals who find fund raising not only alien, but repugnant. If such people are in important positions—which is sometimes the case—then new or addi-

tional leadership must be found to work with counsel and use it effectively.

HN: It sounds as if the campaign director is vital to the success of the effort. How can the society be sure it is getting a good person?

GRAY: Having the right director is probably the most important single factor in the success of the campaign. Once you've narrowed the field of fund-raising counseling firms, you should ask your favorite firms to show you resumes of their personnel who would be available to serve as director for your campaign. Pick the most likely candidates and ask the firms to send them in to be interviewed by the key people in your organization, at the firm's expense. You don't want any surprises in this department.

CASH: I'd base the choice on the potential campaign director's reputation and credentials, and on chemistry. I give considerable weight to a good track record in serving a diversity of clients, and certainly you should talk with the person's other clients. The chemistry between the client's leadership and the professional counselor is critical and highly subjective. Candidates should be interviewed by all who will assume leadership roles in the fund-raising effort. Make sure you are in agreement about how he or she will work with your organization's leadership.

Remember you are the one who is in the market to buy a service, not vice versa. Don't spend an inordinate amount of time in the interview trying to "sell" your organization to the counselor. Develop a set of key questions, and don't be afraid to be a bit "frontal" in asking them. Ask about failures as well as successes. Ask about the toughest problems in other efforts or key points of frustration. Ask the person's opinion of leadership that works well and leadership that doesn't, based on actual experience. If you are consistent in asking the same key questions of several candidates, you'll learn a lot about their "chemistry," and their logic, diplomacy, and verbal effectiveness as well.

HN: What "changes in life" might a society's staff and members expect as the result of bringing in outside professional counsel?

CASH: Any major fund-raising initiative, if successful, will have life-changing effects. One of the first will be the presence of the counselor and his or her needs for information. The counselor can only be as good as the information and services the client can provide. The information gathering is laborious, but it is essential to the campaign and to the long-term health of the organization's fund-raising campaign efforts. Then, during the planning process, the organization will go through an internal assessment, defining objectives, identifying strengths and weaknesses, and building strong rationales for their fund-raising goals. Usually, this will result in more clearly focused management of the organization's future.

GRAY: But because his or her mission is a temporary one, the campaign director will want to disrupt the normal operations of the society as little as possible. The director may ask for a separate office near the volunteer leadership and for a personal secretary. Records and lists will be requested as needed. Both staff and members will work harder during the campaign, and when it is over the staff will have an extra set of records and will be sending out notices of pledge payments that are due.

HN: How can an outsider be an expert when he or she may not be familiar with the community and constituency involved?

GRAY: Outside counsel is familiar with successful fund-raising techniques that are the same the world over. It is up to him or her to adapt these to the local situation. Part of this expertise is getting to know the society and the key people involved in the work. Furthermore, outside counsel can get the local constituency to look at the forest whereas before they may have only seen the trees.

CASH: On top of a diversity of fund-raising experience, "fresh eyes" on your organization and community can be worth more than the fee. Your paid professional brings skills and experience, along with firsthand knowledge of what others have done in similar circumstances and the reassurance that you too can achieve success.

HN: What can the society expect in terms of long-range gains?

CASH: A significant and successful fund-raising effort will energize both the organization and the giving public. That positive effect must not be allowed to dissipate at the end of the campaign. Of course, everybody relaxes when the goal is reached, but the gain in good will and public visibility can be made to pay off well into the future.

GRAY: Once new prospects give in a campaign, they often will give again. A successful campaign can lead to greater annual giving, and to wills and bequests. Morale of both volunteers and staff will be lifted when they see "what we have done."

CASH: That's true. In fund raising, there is no such thing as a "one and only gift"—every gift is simply the first. And, too, campaigns develop two kinds of leadership: volunteers and donors. Often, they trade places with each other as their involvement makes them more knowledgeable, willing, and generous in supporting the future of the organization. **GRAY:** Yes, the campaign chairman often becomes president of the society later on.

HN: If a society cannot afford professional counsel at this time, what other sources of advice are available?

GRAY: There are a number of for-profit seminars on fund raising offered in various parts of the country, as well as similar sources and seminars offered by colleges and non-profit organizations. For leads one might contact the development officer of a nearby college or university, such as Tom, or the American Association of Fund-Raising Counsel mentioned earlier. Staff members or volunteers who attend one or more of these seminars can learn basic techniques of fund raising used by experienced professionals.

CASH: Also, there is good literature available on fund raising, and some indispensable services are offered by the Foundation Library Center, including a periodical *Foundation News* and the annual *Foundation Directory*.

National and regional conferences on various aspects of fund raising are conducted throughout the year by such organizations as CASE and the Grantsmanship Center. Most importantly, there is a great deal of value in consulting with

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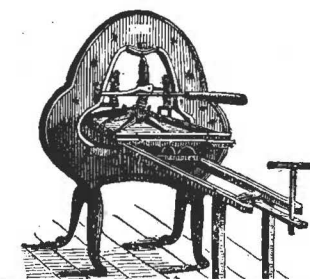
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HN



THE BOOKSHELF

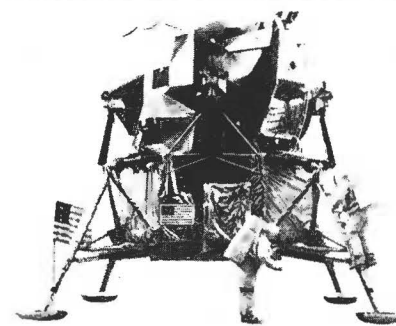


Photo from a book on the National Air and Space Museum showing Lunar Module 2 with Apollo 11 astronauts Armstrong and Aldrin.

The National Air and Space Museum
By C. D. B. Bryan
Harry N. Abrams, Inc., 504 pp., \$50

From the Wright brothers' glider to Skylab's multiple docking adapter and airlock module, this hefty, handsome volume captures both the fascination of flying and the excitement of the National Air and Space Museum at the Smithsonian Institution in Washington. Since its opening in 1976, the museum has set an international visitors record of more than thirty million people—and this book makes it easy to see why. C. D. B. Bryan's text not only documents the museum's extraordinary feats in exhibit design but chronicles America's entire aviation history as well. Designed by David Larkin with photographs by Michael Freeman, Robert Golden, and Dennis Rolfe, the book features spectacular illustrations, 259 in color, and many double-page spreads and multi-page foldouts. All in all, the ultimate in museum books!—BDE

A History of the Machine
By Sigvard Strandh
A&W Publishers, 240 pp., \$35

Translated from the Swedish by Ann Henning, this comprehensive history studies the machine from prehistoric use of simple levers through the giant prime movers of the industrial age to the present computer and space

technology. The work is oriented toward the European countries, but is still extremely useful to Americans. Even a casual reader can learn physics and engineering as well as history here; the inventors, what they invented, how the machines were made, and how they work are skillfully woven together. But the real treasure here is the book itself: the illustrations are profuse and handsome, many in color, and are beautiful in that special unself-conscious way that is peculiar to technical drawings. A useful reference, with or without a coffee table.—GARY GORE

Antebellum American Culture
An Interpretive Anthology
Edited by David Brion Davis
D. C. Heath and Company, 472 pp., no price

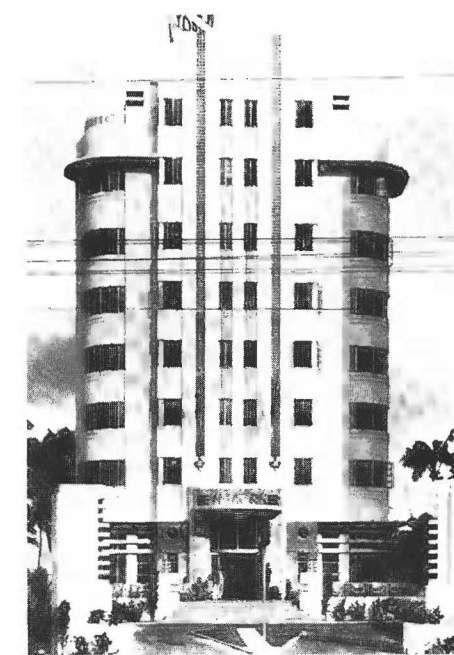
An anthology of primary historical sources, this book, according to the author, "takes a fresh look at available documents." Davis takes as organizational themes what he perceives to have been the actual concerns of antebellum Americans: union versus disunion, dedication to improvement, and America's world mission. Under this broad structure, he develops four units: "Socialization and the Problem of Influence," "Struggles Over Access to Wealth and Power," "The Plight of Outsiders in an 'Open Society,'" and "Ideals of Progress, Perfection, and Mission." Each begins with an introduction explaining the themes addressed in the documents each contains. The primary sources themselves are preceded by brief biographical sketches of their authors. Stating that "it would be absurd as well as impossible to establish quotas reflecting the actual constituency of the antebellum population," Davis has included a fairly good representation of the diverse segments of the population, but he concedes that the anthology is weighted toward the Northeast and especially New England. According to his calculations, it is "precisely because that region tended to monopolize the

printed word as it implemented a prolonged campaign of cultural imperialism."—CF

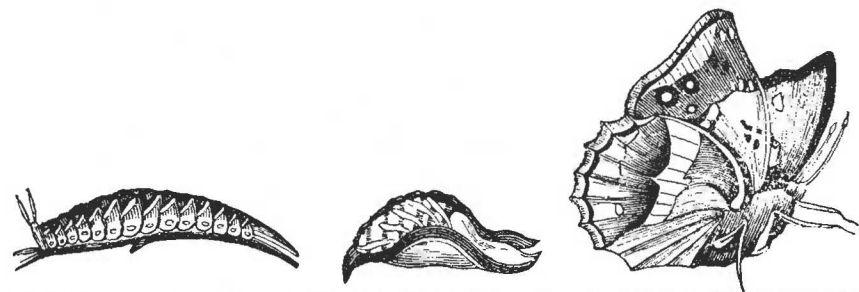
America's Grand Resort Hotels
By Jeffrey Limerick, Nancy Ferguson, and Richard Oliver
Pantheon Books, 114 pp., \$20

A cursory glance through this book brings "oohs" and "ahs." The pages are filled with over two hundred illustrations of American resort hotels, plus one each from Mexico and Tahiti. A closer look reveals a confusing layout and a distracting display typeface, perhaps chosen to illustrate the flamboyance of the resorts and the people who frequented them. The tenacious reader, however, will find well-written text which includes architectural details and social histories of the resorts, delightful anecdotes about the guests, and the addresses and telephone numbers of those resorts not lost to fire, earthquake, or the wrecking ball.—MH

HN



The New Yorker Hotel in Miami, Florida, featured in America's Grand Resort Hotels.



MAKING THE MARK

The Historic New Orleans Collection

"What we have done here is take a personal library, one belonging to General and Mrs. L. Kemper Williams, and turned it into a full archives, museum, and research center," explains Robert D. Bush, assistant director and head of the research division at The Historic New Orleans Collection. Because it has collected, maintained, and made available books, archives, and manuscripts on New Orleans with excellent results, the collection won an AASLH Award of Merit last year.

The collection was established in 1966 by General and Mrs. Williams from their private holdings which became the nucleus of the present collection. Privately supported by the Kemper and Leila Williams Foundation, The Historic New Orleans Collection consists of a research center, ten public exhibition galleries, two historic museum residences, and a gift shop. Stanton Frazer serves as director of the collection.

The research center opens its collection to historians, researchers, and bibliophiles and answers inquiries for individuals or companies, such as the Time-Life Company, who are unable to come to New Orleans themselves. The center assisted with and answered requests from almost three thousand people last year, and over thirty-four thousand people visited the collection's facilities.

Active in publication programs, the collection has published three books in its Historic New Orleans Collection monograph series of previously unpublished original manuscript materials from its holdings: *The First Constitution of the State of Louisiana* which includes biographical profiles of some of the signers, Pierre Clement de Laussat's *Memoirs of My Life*, and *Observances of the Colony of Louisiana from 1796 to*



The Williams residence and courtyard, part of the Historic New Orleans Collection's compound.

1802 by James Pitot. In addition to the monograph series, the collection has published, jointly with the Louisiana Arts and Science Council, *Tribute to Don Bernardo de Galvez*, the Spanish governor of Louisiana at the time of the American Revolution.

At the main gallery, located at 533 Royal Street, the collection presents changing exhibits on local cultural and historical subjects, open to the public at no charge. Permanent exhibits are located at the Merieult House. The collection also offers guided tours of the Williams residence, a late nineteenth-century house maintained as it was when the Williams lived there. In the house, eighteenth- and nineteenth-century furniture is blended with modern pieces highlighted by the Williams' collection of Georgian silver, embroideries, and a variety of tea caddies. The collection opens the residence to researchers upon request.

Bush reports that an exhibit of antique silver will be open in September when AASLH holds its annual meeting in New Orleans.

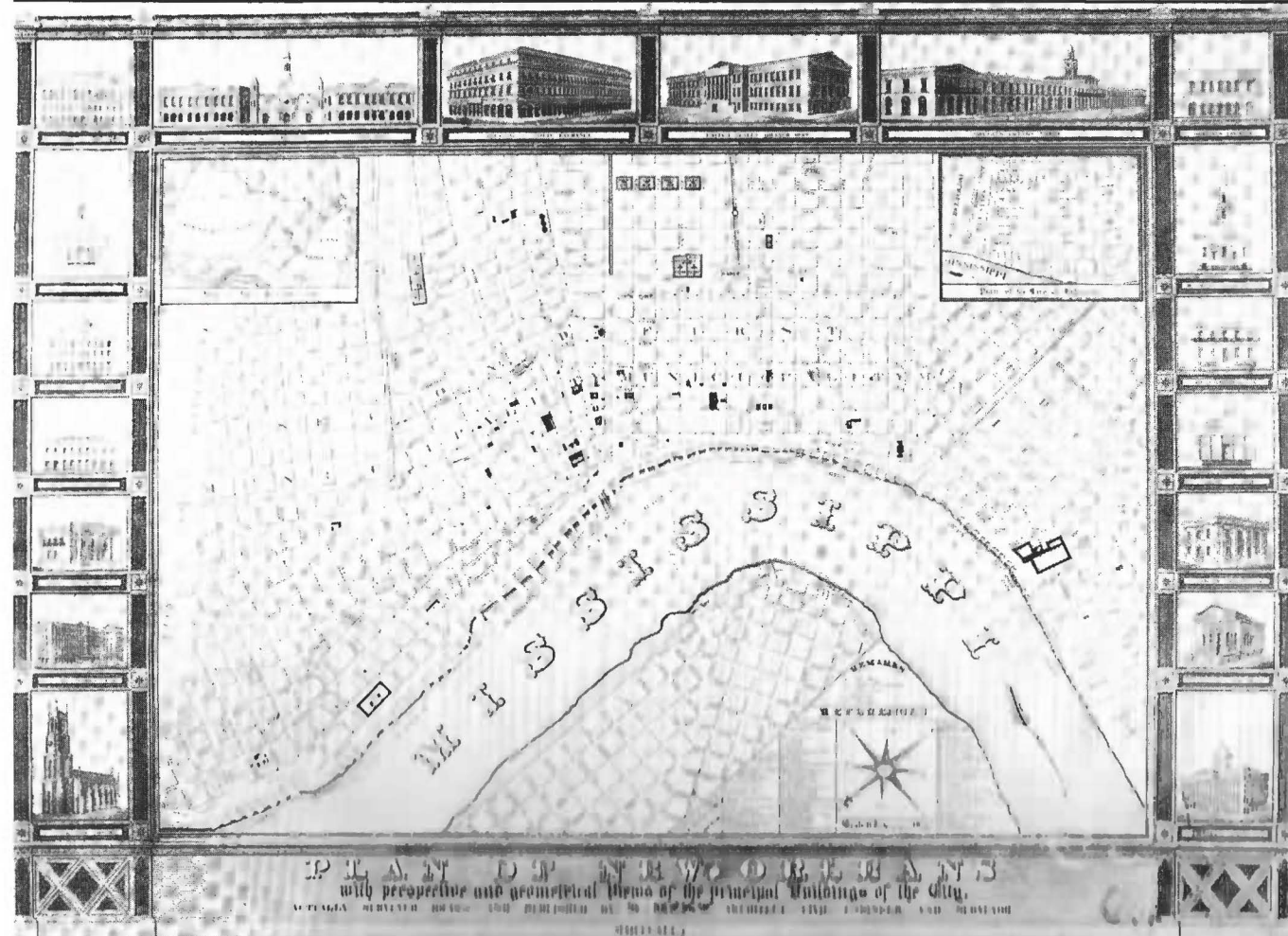
Among the collections' other holdings are maps from as far back as the fifteenth century, a large historical

photograph collection, and many travelogue descriptions of the area.

The bulk of the material pertains to Louisiana as defined by its present-day geographical boundaries, but many items are from the time when Louisiana was the name for the land beyond the Mississippi River to the Spanish holdings in the Southwest. The cartographic collection exceeds four hundred items and includes the first known printed map, "Nle. Orleans" by Guillaume DeLisle, and Thierry's 1755 manuscript plan of the city.

In 1978, the research division of the collection wrote and published a *Guide to Research at the Historic New Orleans Collection*, which provides a description of the types of research materials the collection holds on a broad range of subjects.

"The collection has grown from a staff of one, who did everything including repairing the roof, to a staff of twenty-five between 1971 and 1979," comments Bush. "Taken as a unit," he continues, "the holdings of The Historic New Orleans Collection constitute one of the most comprehensive research facilities on regional history ever to have been privately assembled."—CF HN



The Historic New Orleans Collection includes, top left, a drawing of the French market by Alfred R. Waud, middle left, a Rococo-revival style coin silver pitcher, right, a 1922 photograph of Canal Street, and bottom, an 1741 map of New Orleans.

"Making the Mark" focuses each month on 1979 winners of AASLH awards of merit or certificates of commendation.



PRACTICALLY SPEAKING

Constructing Three Dimensional Graphics

BY LENNIS MOORE

Letters and graphics heighten the visual appeal of most exhibits. If well designed, they can entice visitors into the exhibit area and guide their movements while they roam around the gallery. Three-dimensional letters and graphics, however, may pose problems for small museums and historical societies. Volunteer workers, eager to aid in the design and construction of displays, may be hampered by the unavailability of materials. And, commercially produced letters and graphics, while most attractive, can devastate the budget of the small organization. To eliminate these problems, make the graphics in-house.

Problems can arise with in-house construction of three-dimensional pieces, too. They can be complex in design and can consume many hours in the building process. And, if made of masonite or hardboard, the finished weight of constructed letters will make them difficult to mount on exhibit walls or in cases.

The use of polystyrene foam sheets, commonly known as Styrofoam or Snow Foam, can solve these problems. The sheets are available in most local hobby and craft stores. The material is lightweight, is fast and easy to work with, and, most importantly, is economical. The foam letters and graphics are relatively durable and are ideal for the temporary exhibit.

Although they are extremely versatile, polystyrene foam panels do have limitations when used for three-dimensional letters or graphics. Since the sheets do not bend well, small letters and intricate designs should be avoided. For type styles over three inches in height, however, the foam sheets are quite acceptable. Additionally, if the designer's

plan calls for large letters or graphics, industrial grade foam panels can be obtained in standard four-by-eight-foot sheets from lumber and hardware supply stores. Though of lower quality, they are very usable and much less expensive than the hobby and craft grade polystyrene foam.

Planning. First of all, decide where the dimensional letters and graphics will be placed in the exhibit. A scaled floor plan is most helpful in solving initial problems. To determine the most advantageous positioning, a model of the proposed exhibit area should then be constructed. This not only helps determine the size and eventual locations of the foam pieces, but also aids in planning case placement and visitor flow. Because foam is so lightweight, three-dimensional letters and graphics of seemingly great mass can be constructed. This sense of mass can be heightened effectively by the dramatic use of lighting directed on the pieces.

An appropriate letter style should be selected to enhance the exhibit theme. A variety of outstanding books and commercial sources offer alphabet styles which can be copied, transferred, or traced. Once the lettering is selected, a photographic slide of the desired size can be projected on to the foam panel; or the letters can be placed on the foam manually using an expanded or reduced grid system with corresponding points to mark the letters' boundaries (see AASLH Technical Leaflet #23). Be careful. Although polystyrene foam is quite durable, it will dent very easily. If a smooth letter face is desired on the graphic, great care should be taken when laying out the designs on the material. Dents and gouges can be filled with plaster of Paris, but proper handling will save time. It is best to stay away from elaborately designed letters or graphics. During the first few attempts, you will become acquainted with the foam and be more aware of how it reacts to different tools and designs. Once you are familiar with the material, the potential of the foam will become apparent.

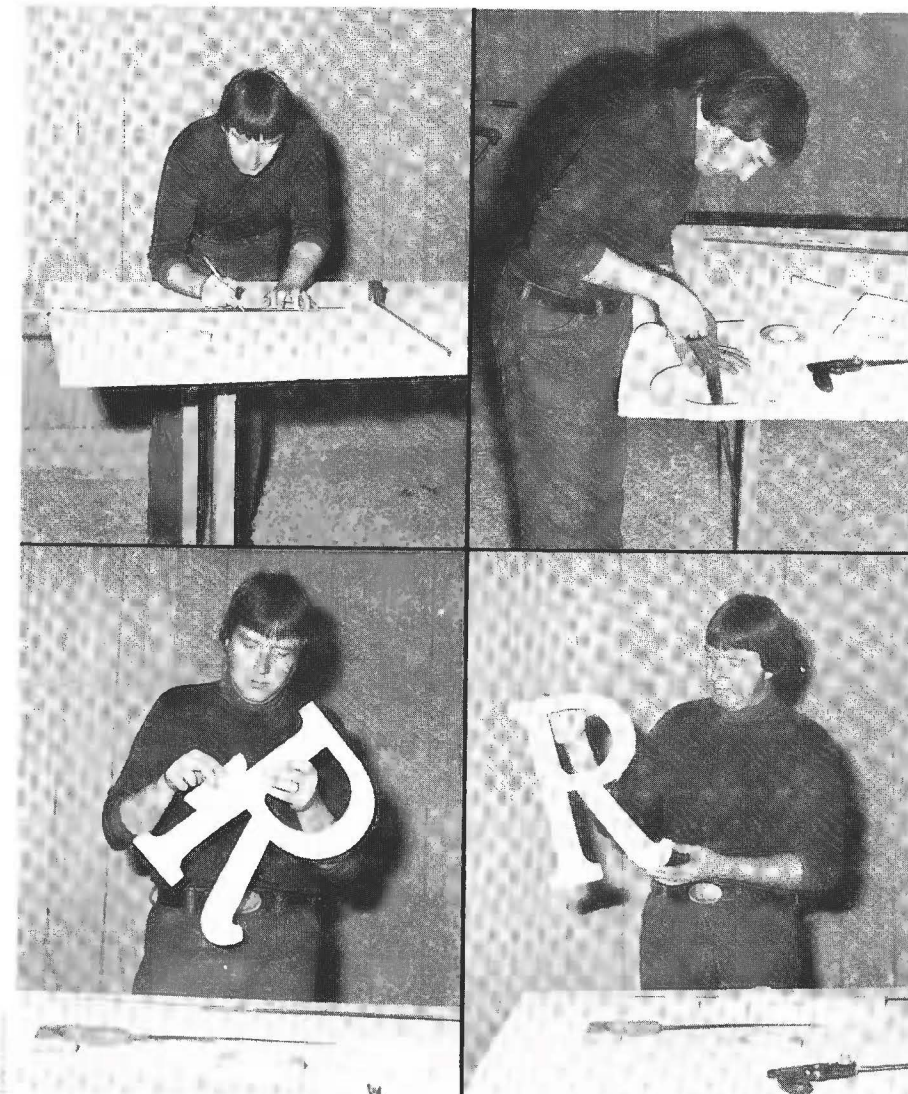
Cutting and Shaping. Once the letters or designs have been transferred to the surface of the foam panel, the construction may begin. A variety of common tools may be used for the cutting process. A simple keyhole saw works best for shaping larger letters. Hold it with the blade square to the cutting surface. For best results, work from the center of the letter to the outside. Enclosed areas should be removed first on letters such as A, B, D, O, P, Q, and R. To begin, simply push the tip of the keyhole saw straight down through the foam. Once through, begin the necessary cuts. It is a good idea to practice on a scrap piece to see how tight a corner can be negotiated. The newly exposed cut edge will be somewhat rough, but it can be smoothed by using a scrap piece of polystyrene like sandpaper.

A scroll saw will furnish a smoother cut than a keyhole saw. If a finished edge is desired, a commercial foam cutter is best and can be purchased. This cutter has a battery-powered cutting wire that heats and slices cleanly through the foam sheets.

If a saw is used, work away from the exhibit area. The particles of polystyrene that drop from the cut are highly charged with static electricity and will cling to literally everything.

Painting and Mounting. When the letters and graphics are cut, they can be painted to match the colors of the exhibit. Be sure to test the desired type of paint on a polystyrene scrap. Latex paints work best with most foam products. Most oil-based paints contain a vehicle that will react chemically with the foam and possibly melt it. If oil-based paint is considered a necessity, the polystyrene must be completely primed with latex paint, Gesso, or some other water-based medium. The same is true with the use of adhesives on foam plastics. Be certain the adhesive is designed for use with a polystyrene material.

The finished letters and graphics are now ready to be mounted in their proper locales in and around the exhibit area. Do not place them near high traffic



Top left, once the pattern is transferred carefully onto the polystyrene foam, use a keyhole saw, top right, to cut out the design or letters. Bottom left, if the newly cut edge is rough, smooth it by using a scrap piece of polystyrene foam like sandpaper. Bottom right, the finished design is ready to be painted and mounted in the exhibit area.

areas. Casual pokes and accidental bumps will destroy the graphics quickly. Because the letters and graphics are light-weight, they can be pinned in place. Or, if the mounting surface is smooth and flat, double-faced carpet tape may be used. If the surface is smooth and will not be damaged, commercial hangers or adhesives also may be used.

Admittedly, three-dimensional graphics constructed of polystyrene foam cannot be used indefinitely. They simply are not strong enough. They are, however, extremely versatile and easy to construct. If time and budgetary limits restrict what the exhibit designer can develop, this material can easily solve the dilemma. Polystyrene letters and graphics can complement the display, set it aside from the ordinary, and entice visitors into the exhibit by enhancing their visual experience.

Some Supply Sources. Polystyrene foam: from hobby and craft shops. Ask for Styrofoam or Snow Foam. Industrial polystyrene foam: from lumber and hardware supply outlets. Ask for Dyfoam or plastic foam insulation. Alphabets: from type-specimen sheets usually free of charge at printing houses. Foam cutters: from hobby and craft shops. Ask for a Snow Foam Wonder Cutter manufactured by Snow Foam Products, Inc., El Monte, California. Adhesive: foam, lumber, and hardware stores. Ask for Foam Adhesive distributed by Bramlet and Co., East Peoria, Illinois. Paints and Gesso: from hobby, craft, and paint stores. Tools: from hardware or hobby stores. Select tools best for the job needs and available budgets. HN



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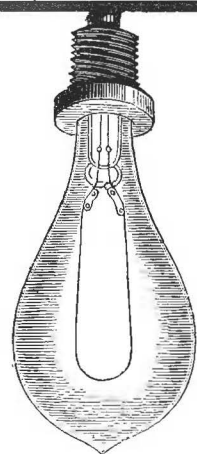
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Lennis Moore is administrator of Midwest Old Settlers & Threshers Associates, Inc., in Mt. Pleasant, Iowa.

IDEAS

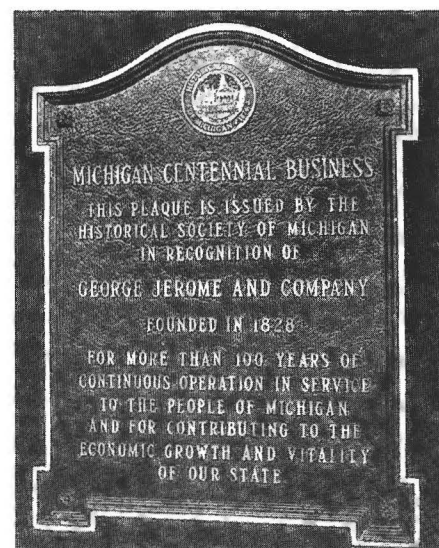


Kite festival. Each spring, the board of regents of Gunston Hall in Lorton, Virginia, invites children through age fifteen to be guests for a day and tour the colonial plantation home. The children also participate in a kite festival, flying their kites in a field on the plantation grounds. Representatives from an area crafts store are on hand to sell kites and to offer advice and encouragement to the kite enthusiasts. The idea of the festival originated with stories about the nine children of the plantation builder and owner George Mason who flew kites in the same fields over two hundred years ago.

Adopt-a-building. More than fifty historic buildings in Nashville and Davidson County, Tennessee, have been "adopted" through the Historic Nashville, Inc., "Adopt-a-Building" program. Each volunteer adopter contacts the owner, makes a monthly visit to the site, and reports every three months on the condition of the site. Volunteers learn as much as possible about their buildings—architects, builders, former owners—and report immediately if they notice a change in the status of the building. In turn, the owners are offered information on restoration, tax and loan benefits, and assistance in achieving historic recognition for their buildings. The program was initiated after the razing of a former governor's residence in Nashville to make room for a fast-food fried chicken restaurant.

Birthday party. The Washington County, Oregon, Historical Society celebrated the state's 121st birthday with a party. Over two-hundred persons attended the "statehood tea" at the Imbrie Farmstead Restaurant, a Victorian-style house built in 1866 that has enjoyed continuous family ownership. An admission charge of \$1.50, or \$1 for senior citizens, and direct donations benefitted the fund for a proposed new museum. Guests listened to dulcimer music, sang the state song, viewed artifacts pertaining to the statehood period, and sipped tea served by Oregon's First Lady Delores Atiyeh. Each person left the party with a society pamphlet, a membership form, a look at the large model of the proposed museum, a little state history, and a lot of pride in the area's heritage.

Centennial business plaques. As a spin-off of their centennial business program (HISTORY NEWS, June, 1977), the Historical Society of Michigan offers "centennial business" firms a custom-made plaque designed to be mounted in- or outdoors, bearing the company's name and founding date. Such a plaque lets customers know that they are dealing with a long-established firm, and proceeds from the sale of the plaques benefit the business history program and other activities of the society.



The Historical Society of Michigan offers markers like this to "centennial businesses."

Support from the business community. In soliciting financial support from the area business community, the Ventura County, California, Historical Society and Museum sent out a mailing entitled "Your Museum Survival Kit" containing information about a "500 Club." With a membership goal of 500 local businesses and dues of \$100, the club has contributed in large measure to the museum (HISTORY NEWS, February, 1980). Distribution was handled in a novel way. The kits were given to twenty local businessmen, who, in turn, printed duplicates over their own signatures and sent them to mailing lists of their own. The businessmen paid both printing and postage costs, which are tax deductible.

To recognize 1979 supporters in the business community, the Historic Landmarks Foundation of Indiana distributed an attractive brochure entitled "Honor Roll," listing business and professional contributors. The brochure specifies landmark donors, preservation patrons, foundation fellows, corporate sustainers, and other contributors, according to the amount given to the foundation. Included in the brochure is a detachable card asking for names of others who might wish to contribute to the foundation.

Logo contest. Recognizing the need for a logo to be used on all printed materials, the Florida Historical Society asked each member institution of the Florida Confederation of Historical Societies to submit an artistic rendering in color of what they think the confederation logo should look like. Final selection is to be made by the directors of the society at their May meeting in Winter Park.

Books Unlimited. Members of the Winona County, Minnesota, Historical Society are encouraged to donate books and magazines to the society's bookstore, Books Unlimited. The reading materials then are sold at nominal prices—five cents and up—and when available, some used encyclopedias can be purchased for fifty cents a set. The society offers pick-up service for large donations.

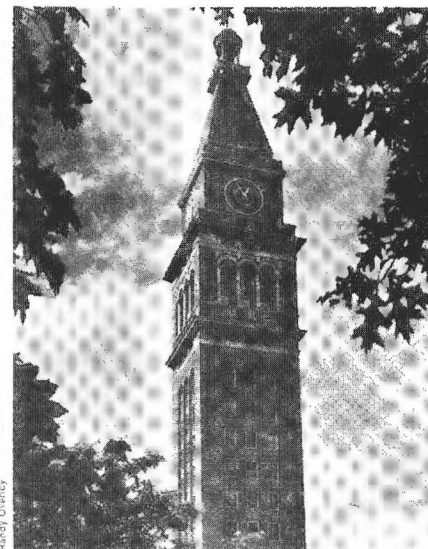
Documentary photography. Historic Denver, Inc., and the Colorado Photographic Arts Center sponsored a

Important Notice For Those Who Order AASLH Books and Technical Leaflets

Effective May 1, 1980, members who order books and leaflets must use their official membership name and address in order to receive the member discount. The official membership name and address is the one used by *History News*.

Publications can be shipped to any name and address specified on the order, but the order must be placed by, and all billing will be sent to, the member as listed in our membership records.

If you have questions about how your membership is listed, please contact the Membership Office, at (615) 242-5583. Also—compliments of Merlin the new computer, every member has been assigned a new identification number. Notice of the new number and new billing system was sent to each member during the week of April 21. This is a reminder for you to use your new number on all publications orders, to ensure the most prompt, efficient service by our order department. Thank you.



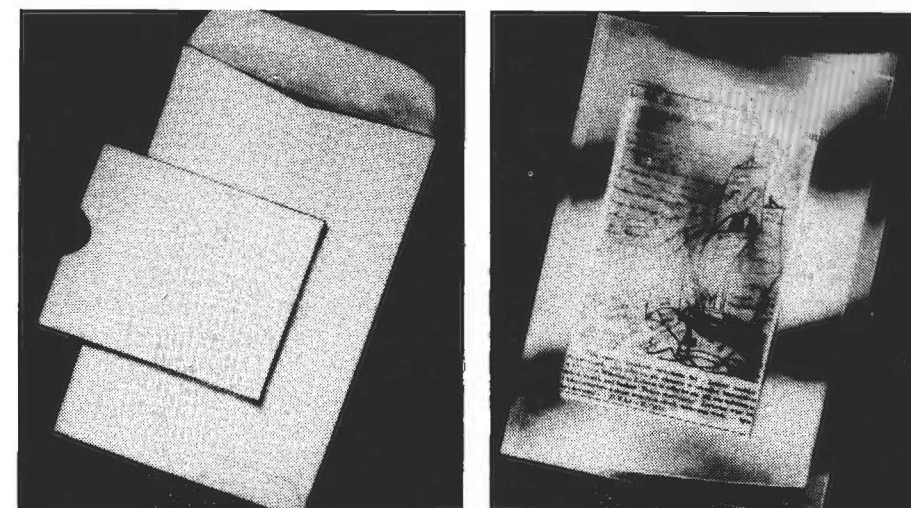
Top, the grand award in Historic Denver's photography contest went to Randy Overley for his photograph of the D & F Tower.

"Vintage Architecture Photography Contest" designed to document the history of Denver. The competition was open to all photographers, and photographs of any historic subject within the Metro Denver area were eligible. After the judging and awarding of the grand prize to Randy Overley for his photo of the Daniels and Fisher Tower, entries were displayed at the Molly Brown House, Historic Denver's c.1889 Victorian house museum. HN



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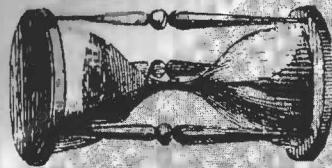
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HISTORY UPDATE

AASLH COUNCIL NOMINATIONS. The nominating committee has prepared a slate of candidates for AASLH's officers and council to submit to the membership at Annual Meeting in New Orleans this September.

Daniel J. Reed, Association vice-president, automatically succeeds Martha M. Bigelow as president for the next two years. Reed is acting assistant archivist for the National Archives and Records Service in Washington, D.C.

Nominated for vice president is Richard A. Erney, director of the State Historical Society of Wisconsin. H. G. Jones, curator of the North Carolina Collection at the University of North Carolina Library in Chapel Hill, has been renominated to serve as secretary. Also renominated is James R. Short, senior program officer at Colonial Williamsburg, for the post of treasurer.

Nominated for new council members are John R. Kerwood, executive director of the Stan Hywet Hall Foundation, Inc., Akron, Ohio; Robert J. McQuarie, director of the Littleton Historical Museum in Littleton, Colorado; Charlotte E. Parker, director of the Juliette Gordon Low Girl Scout National Center in Savannah, Georgia; and Kay Weed, first vice president of the Harris County Heritage Society in Houston, Texas.

More information about the candidates and their contributions to AASLH will be included in the July issue of HISTORY NEWS.

According to Association bylaws, additional nominees may be added to the slate by petition of fifty members for each nominee. July 15 is the deadline for submitting petitions to the chairman of the nominating committee, E. Alvin Gerhardt, Rocky Mount Historical Association, Route 2, Box 70, Piney Flats, Tennessee 37686.

ARCHIVAL MEETING. The South Atlantic Archives and Records Conference will be held May 7-9 in Richmond, Virginia. Louis Manarin, Archives and Records Division, Virginia State Library, Richmond, Virginia 23219, has program information.

COURSE IN CLOTHING AND TEXTILES. Kansas State University offers a course on the roles of women as reflected through historic costume. Students receive three hours of undergraduate or graduate credit for the course which begins June 10. Barbara Scheirer, Justin 215, Department of Clothing, Textiles, and Interior Design, Kansas State University, Manhattan, Kansas 66505, has registration information.

Special Notice

Museum staff persons who have been asked by the Association of Systematics Collections to participate in a survey of the use of computers in the management of museum and related collections should be advised that the survey letter is inaccurate in saying that the project is endorsed by the American Association for State and Local History. AASLH has no objection to the survey but has not studied it and is not promoting it or warranting to museums the value of it.

TRUST APPOINTS PRESIDENT. The National Trust for Historic Preservation has appointed Michael L. Ainslie as its new president to succeed James Biddle. Ainslie is senior vice president of N-Ren Corporation in Cincinnati.

PRESERVATION PLANNING. Cornell University, in cooperation with the National Trust for Historic Preservation, sponsors an institute in historic preservation planning on June 22-25. Application deadline is June 5. For more information, write Lisa Jenson, Program Coordinator, Program in Urban and Regional Studies, 209 West Sibley Hall, Cornell University, Ithaca, New York 14853.

PRESERVATION CONFERENCE. The Preservation League of New York State convenes its annual conference in Buffalo on May 16-18. For program information and registration forms, write or call the league at 13 Northern Boulevard, Albany, New York 12210, 518-462-5658.

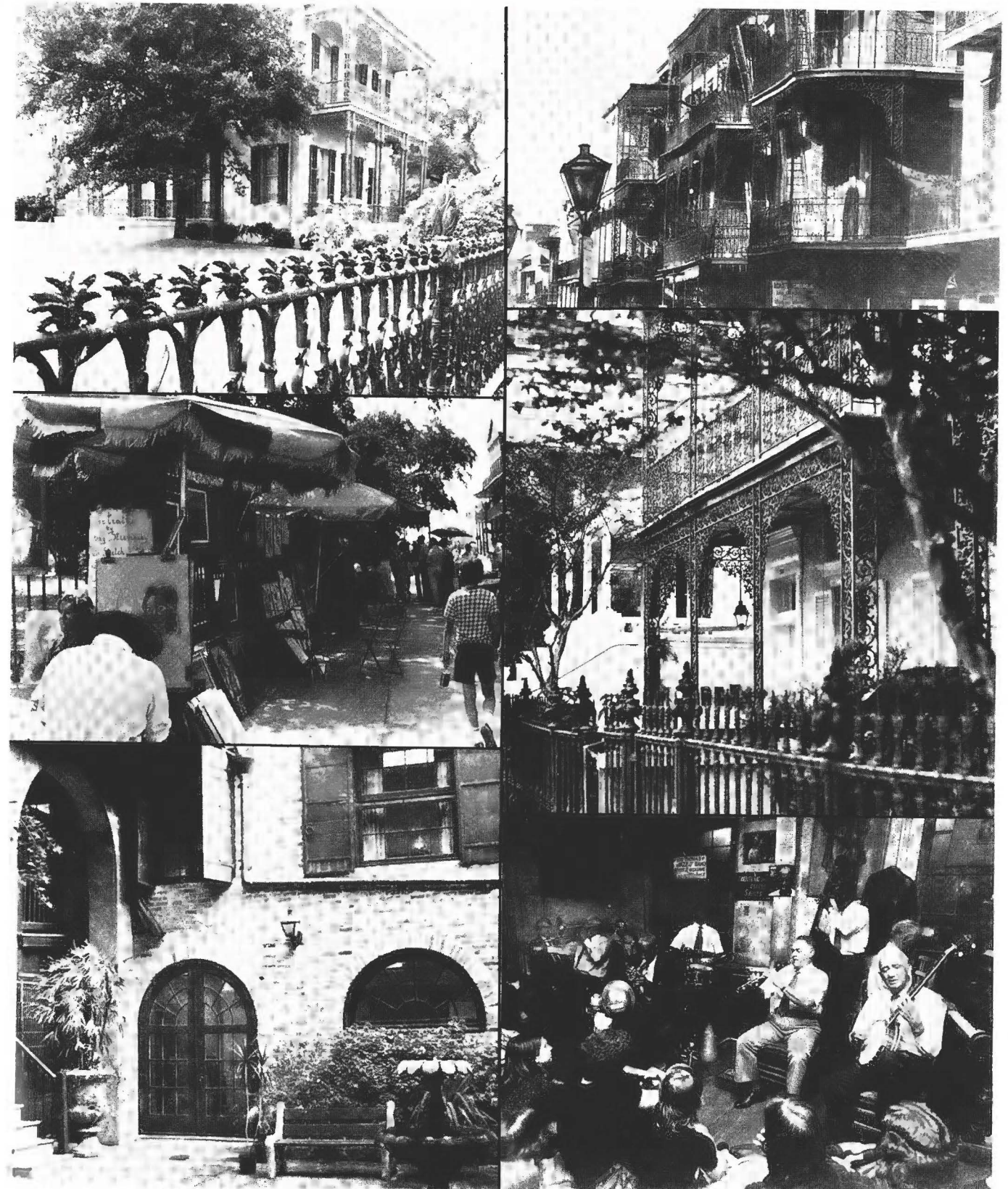
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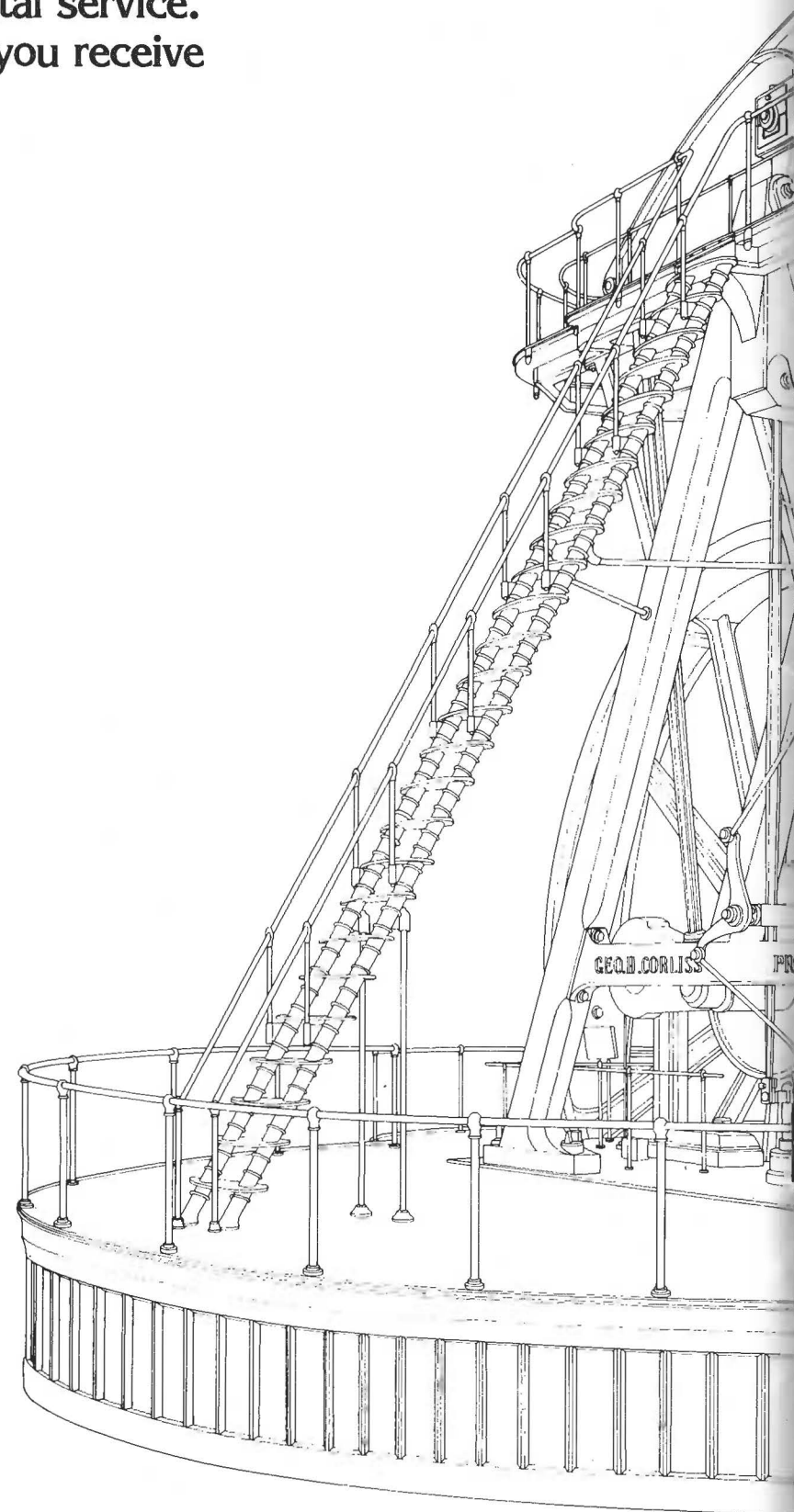
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FURNITURE CATALOGS and descriptions of furniture sold by California Furniture Manufacturing Company or H.M. Newhall Company needed for research project on interior furnishings in Tucson, 1860-1885. Contact Bruce Hilpert, Arizona Historical Society, 949 East Second Street, Tucson, Arizona 85716.

Join Us at Annual Meeting In New Orleans September 7-10, 1980



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