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# REGIONAL ALLIANCE for PRESERVATION

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Summer 1999

A nationwide cooperative project to share preservation training resources

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## FIRST LADY ANNOUNCES \$30 MILLION IN SAVE AMERICA'S TREASURES GRANTS

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In a White House ceremony on May 19, First Lady Hillary Rodham Clinton announced grants totaling \$30 million to preserve 62 "nationally significant intellectual and cultural artifacts, and historic structures and sites." Grantees are located in 24 states, the District of Columbia, and the Midway Islands.

These grants came from funds appropriated by Congress to the National Park Service for fiscal year 1999, and President Clinton has requested an additional \$30 million in his budget proposal for fiscal year 2000. To

stimulate private, state, and local involvement in these projects, all grants must be matched dollar-for-dollar with non-federal funds.

"The sixty-two grants reflect the diverse cultures and the many stories that comprise America, and which must not be lost as we end this century and enter a new millennium," said the official White House announcement of the grants. The list of the grant recipients is available at the Heritage Preservation Website, [www.heritagepreservation.org](http://www.heritagepreservation.org). ■

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## HELP SAVE "SAVE AMERICA'S TREASURES"

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Many of us in the field watched President Clinton's 1998 State of the Union address and witnessed the dawn of a new era for preservation as he launched the Save America's Treasures program. Since then Mrs. Clinton has taken a leadership role with the program and through several Treasures Tours has drawn public and media attention to a wide variety of cultural treasures at risk. Through this private/public initiative, \$30 million in federal grants and \$33 million in private support have been raised for preservation projects ranging from the Star Spangled Banner to Louis Armstrong's House and Archives to Buildings of the Manhattan Project to the Lewis and Clark Herbarium and Luis Jimenez's Southwestern Pieta. It is, perhaps, the most extraordinary support for preservation and conservation in our generation.

President Clinton's FY2000 budget proposal included another \$30 million for Save America's Treasures, but it was zeroed out in both the House and Senate appropriations committees when they met in June. At this writing, the prospect of this item being revived on the floor is slim. However, when the Congress and President negotiate the final appropriation there is a possibility some or all of the funds will be restored. The private sector has rallied support not only through matching funds for the federal grants, but through independent contributions as well.

Let's work together to make sure Save America's Treasures endures as a legacy beyond the Clinton administration and well into the new millennium. ■

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## SAVE AMERICA'S TREASURES: THE NATIONAL INITIATIVE

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### Save America's Treasures: The National Initiative

Too many of the historic buildings, sites, monuments, objects and archival documents that tell America's story are deteriorating or in danger of disappearing due to time, misuse, exposure to the elements, natural disasters, sprawl, improper conservation or even vandalism. These testaments to our diverse American experience can be found in communities around the country, and require preservation intervention to survive into the next millennium. Many of these treasures are not being preserved, because of a lack of funds or organized interest in the community. Without conservation, there is little chance they will endure.

### What is Save America's Treasures?

Save America's Treasures is a public-private partnership between the White House Millennium Council and the National Trust for Historic Preservation. Launched in May, 1998, it is a national effort to protect America's threatened cultural treasures, including significant documents, works of art, maps, journals, and historic structures that document and illuminate the history and culture of the United States. Save America's Treasures is dedicated to identifying and rescuing the enduring symbols of American tradition that define us as a nation, from the flag that inspired Francis Scott Key to write *The Star-Spangled Banner* to New Mexico's adobe churches.

### How is it organized?

Save America's Treasures is a public-private effort of the White House Millennium Council and the National Trust for Historic Preservation, dedicated to the celebration and preservation of our nation's irreplaceable historic and cultural legacy. To serve an advisory role to the program, the Millennium Committee to Save America's Treasures was formed.

Save America's Treasures *continued on page 2*

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## SAVING TREASURES *continued from page 1*

**The White House Millennium Council** — created by President Clinton in August 1997 to lead a multi-year initiative marking the end of the 20th century and the beginning of the new millennium.

**The Millennium Committee to Save America's Treasures** is led by Honorary Chair Hillary Rodham Clinton and co-chairs Susan Eisenhower, granddaughter of former President Dwight D. Eisenhower, and Richard Moe, President of the National Trust for Historic Preservation. The Millennium Committee, established to provide guidance and expertise to this historic effort, consists of private individuals, representatives from corporations and foundations, as well as experts in the fields of architecture, historic preservation, art, science and conservation.

**The National Trust for Historic Preservation** is a White House Millennium Council partner in Save America's Treasures, leading efforts in the private-sector to increase the program's public recognition and secure support for Official Projects.

The National Trust works closely with two associate partners which are active in determining goals and developing public awareness and educational activities for Save America's Treasures.

- **The National Park Foundation** helps conserve, preserve and enhance our National Parks, as well as conducting educational, fundraising and outreach activities.
- **Heritage Preservation** is a national nonprofit advocate and resource for the proper care of works of art, books, archives, documents, photographs, architecture and monuments, natural science specimens, and family heirlooms.

### What are the Goals of Save America's Treasures?

- **Foster pride** in American heritage
- **Educate Americans** on preservation problems facing the buildings, sites, monuments, objects and documents that represent America's diverse cultural legacy
- **Raise concern** for the urgent preservation needs of this country's historic and cultural treasures
- **Stimulate broad-scale involvement** in Save America's Treasures including securing necessary resources and support, organization of grassroots preservation projects, participation in community preservation, and educational initiatives

### What are Save America's Treasures' programs?

- an educational outreach program focusing on American history, preservation and conservation
- designation of eligible preservation projects as Save America's Treasures Official Projects
- a national campaign designed to generate support and resources for treasures at risk and for related programs
- a national public awareness campaign, including visits to historic sites, an interactive Website, media outreach and other special projects

### Why now?

With the arrival of the new millennium, citizens from countries around the globe will reflect on their past, commemorate their achievements and

plan for their futures. The First Lady best summarized the critical role that Save America's Treasures will play as we prepare for the millennium: "By giving our own gifts to the future, we can make sure that when the new millennium finally comes, we won't just be celebrating a new year, we will be celebrating the enduring strength of our democracy, the renewal of our sense of citizenship and the full flowering of the American mind and spirit."

### How can I find out more about Save America's Treasures?

Contact Save America's Treasures at the National Trust for Historic Preservation at 202/588-6202. You can also visit the Website at [www.saveamericastreasures.org](http://www.saveamericastreasures.org) or the White House Millennium Council's Website at [www.whitehouse.gov/Initiatives/Millennium](http://www.whitehouse.gov/Initiatives/Millennium). ■

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## SAVE A TREASURE IN YOUR COMMUNITY

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Looking for ways to boost your publicity and development efforts? If you are a non-profit organization, a federal, state or local government agency with a preservation project, you may be eligible to become an Official Project of Save America's Treasures.

Save America's Treasures is a national, public-private effort between the National Trust for Historic Preservation and the White House Millennium Council. Led by Honorary Chair Hillary Rodham Clinton, the program is dedicated to the preservation of threatened cultural treasures in every community across America that help us understand who we are as a nation and as a people, including the significant historic structures, monuments, documents, objects and collections. Too much of this history is deteriorating right before our eyes. The arrival of the new millennium presents a unique opportunity to take stock of who we are as Americans...and what we want to carry into the 21st century. To that end, *Save America's Treasures* was created to ensure that future generations are inspired by the symbols of our diverse cultural heritage.

As a Millennium Partner of Save America's Treasures, the National Trust is accepting applications to become a Save America's Treasures Official Project. Eligible applicants include projects represented by non-profit organizations and federal, state or local agencies that directly relate to the preservation, restoration or conservation of historic buildings, sites, documents, artifacts, objects, or to education activities supporting such projects. Selection criteria include, but are not limited to the historic, cultural or architectural significance of the historic buildings, sites, documents, educational programs, artifacts, objects to which the project relates.

Although Official Project designation does not guarantee funding, it will be the first step in gaining eligibility for grants through the Save America's Treasures program at the National Trust. Official Projects will also be encouraged to use their association with the program to enhance their own promotional and public awareness activities.

There is no specific deadline for applications to become a Save America's Treasures Official Project; rather, applications will be accepted and considered on an ongoing basis. For more information about Save America's Treasures, grant programs or to receive an application to become an Official Project, contact the National Trust for Historic Preservation 202/588-6202 or visit our Website at [saveamericastreasures.org](http://saveamericastreasures.org). ■

# FIELD SERVICES CONTACTS

## **Amigos Library Services, Inc.**

Tom Clareson, Imaging and Preservation Service Manager  
14400 Midway Road  
Dallas, TX 75244-3509  
800/843-8482 or 972/851-8000 Fax: 972/991-6061  
E-mail: clareson@amigos.org  
Web site: <http://www.amigos.org>

## **Balboa Art Conservation Center**

Janet Ruggles, Director  
PO Box 3755  
San Diego, CA 92163-1755  
Tel: 619/236-9702  
Fax: 619/236-0141  
E-mail: [bacc9702@compuserve.com](mailto:bacc9702@compuserve.com)

## **CCAHA**

### **Conservation Center for Art and Historic Artifacts**

Virgilia Rawnsley, Director of Preservation Services  
Susan W. DuBois, Preservation Services Representative  
Elise Thall Calvi, Preservation Services Representative  
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215/545-0613 Fax: 215/735-9313  
E-mail: [ccaहा@ccaहा.org](mailto:cचा@ccaहा.org)  
Web site: <http://www.cचा.org>

### **Gerald R. Ford Conservation Center**

Julie Reilly, Director  
1326 South 32<sup>nd</sup> Street  
Omaha, NE 68105  
Tel: 402/595-1180  
Fax: 402/595-1178  
E-Mail: [grfcc@radiks.net](mailto:grfcc@radiks.net)  
URL: [www.nebraskahistory.org](http://www.nebraskahistory.org)

### **Intermuseum Conservation Association**

Albert Albano, Director  
Allen Art Building  
Oberlin, OH 44074  
Tel: 440/775-7331  
Fax: 440/774-3431  
Web site: [www.oberlin.edu/~ica](http://www.oberlin.edu/~ica)

## **NEDCC**

### **Northeast Document Conservation Center**

Steve Dalton, Director of Field Service  
100 Brickstone Square, 4<sup>th</sup> Floor  
Andover, MA 01810-1494  
978/470-1010 Fax: 978/475-6021  
E-mail: [dalton@nedcc.org](mailto:dalton@nedcc.org) or [kebrown@nedcc.org](mailto:kebrown@nedcc.org)  
Web site: <http://www.nedcc.org>

### **Peebles Island Resource Center**

John Lovell, Assistant Director  
Bureau of Historic Sites  
New York State Office of Parks, Recreation  
& Historic Preservation  
PO Box 219  
Peebles Island  
Waterford, NY 12188  
Tel: 518/237-8643, ext. 225 or 226  
Fax: 518/235-4248  
E-mail: [John.Lovell@oprhp.state.ny.us](mailto:John.Lovell@oprhp.state.ny.us)

## **Rocky Mountain Conservation Center**

Lori Mellon, Director  
University of Denver  
2420 South University Blvd.  
Denver, CO 80208  
Tel: 303/733-2712  
Fax: 303/733-2508  
E-mail: [lmellon@du.edu](mailto:lmellon@du.edu)  
URL: [www.du.edu/rmcc](http://www.du.edu/rmcc)

## **SOLINET**

### **The Southeastern Library Network Preservation Services**

Julie Arnott, Manager, Preservation Services  
Christine Wiseman, Preservation Education Officer  
Tina Mason, Preservation Field Service Officer  
1438 W. Peachtree St., NW, Suite 200  
Atlanta, GA 30309-2955  
800/999-8558 and 404/892-0943 Fax: 404/892-7879  
E-mail: [julie\\_arnott@solinet.net](mailto:julie_arnott@solinet.net)  
[christine\\_wiseman@solinet.net](mailto:christine_wiseman@solinet.net)  
[tina\\_mason@solinet.net](mailto:tina_mason@solinet.net)  
Web site: [www.solinet.net/](http://www.solinet.net/)

### **Straus Center for Conservation**

Henry Lie, Director  
Harvard University Art Museums  
32 Quincy Street  
Cambridge, MA 02138  
Tel: 617/495-2392  
Fax: 617/495-0322  
E-mail: [lie@fas.harvard.edu](mailto:lie@fas.harvard.edu)  
URL: [www.artmuseums.harvard.edu](http://www.artmuseums.harvard.edu)

### **Textile Conservation Center**

Deirdre Windsor, Director/Chief Conservator  
American Textile History Museum  
491 Dutton Street  
Lowell, MA 01854  
Tel: 978/441-1198  
Fax: 978/441-1412  
E-mail: [dwindsor@athm.org](mailto:d Windsor@athm.org)

### **Textile Conservation Workshop**

Patsy Orlofsky, Director  
3 Main Street  
South Salem, NY 10590  
Tel: 914/763-5805  
Fax: 914/763-5549

## **UMCA**

### **Upper Midwest Conservation Association**

Richard Borges, Executive Director  
2400 Third Avenue South  
Minneapolis, MN 55404  
612/870-3120 Fax: 612/870-3118  
E-mail: [umca@mtn.org](mailto:umca@mtn.org)  
Web site: [www.preserveart.org](http://www.preserveart.org)

## **WACC**

### **Williamstown Art Conservation Center**

Lori van Handel  
Director of Preservation Outreach/Associate Conservator  
225 South Street, Williamstown, MA 01267  
Tel: 413/458-5741  
Fax: 413/458-2314  
E-mail: [wacc@clark.williams.edu](mailto:wacc@clark.williams.edu)

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## RESOURCES FOR PRESERVATION PLANNING

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### FUNDING INFORMATION

Funding information is available from state and federal agencies and regional field services offices. Contact local cultural institutions and preservation organizations for the names and addresses of appropriate state agencies.

#### Federal funding is available through:

Division of Preservation and Access  
National Endowment for the Humanities (NEH)  
Washington, D.C. 20506  
202/606-8570

*Funding for cultural institutions*

Conservation Assessment Program (CAP)  
Heritage Preservation (formerly NIC)  
1730 K Street, NW, Suite 566  
Washington, D.C. 20006-3836  
202/634-1422

*Funding for museums*

Institute of Museums and Library Services (IMLS)  
Conservation Project Support Grant  
1100 Pennsylvania Ave. NW, Suite 609  
Washington, D.C. 20506  
202/452-9545

*Funding for museums and libraries*

National Historical Publications and Records Commission (NHPRC)  
Records Program  
National Archives and Records Administration  
Washington, D.C. 20408  
202/501-5600

*Funding for archival records*

### CONSULTANTS

Referral for consultants who provide services can be obtained from:

American Institute for Conservation of Historic and Artistic Works (AIC)  
1717 K Street NW, Suite 301  
Washington, D.C. 20006  
202/452-9545

A list of conservators in your region can be provided by the AIC Conservation Services Referral Service (CSRS). Copies of the brochure *Guidelines for Selecting a Conservator*, and the AIC Code of Ethics and Standards of Practice can be obtained from the AIC office.

### TRAINING/WORKSHOPS

Regional field services offer a variety of workshops and training programs that can assist in the development and implementation of preservation planning efforts. For a listing of workshops and dates, contact your local regional field service or check the RAP Web site, <http://rap.solinet.net>.

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## SAVING TREASURES ON A LOCAL, STATE, AND REGIONAL BASIS

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### Save America's Treasures in the Upper Midwest

The Walker Art Center, a major contemporary art museum in Minneapolis, recently received notification that its application to the Save



America's Treasures program was successful. Formally established in 1879, the Walker Art Center began as the first public art gallery in the Upper Midwest. The Walker's permanent collections includes 455 sculptures dating from 1895

to 1998, which are exhibited in the museum's galleries and in the adjacent eleven-acre Minneapolis Sculpture Garden, the largest urban sculpture park in the nation. Situated on city-owned land, managed cooperatively by the Walker and the Minneapolis Park and Recreation Board, and open to the public free of charge, the Garden strengthens the Walker's role as an international resource for contemporary sculpture.

Contract conservators will perform a variety of treatments on selected sculptures including the centerpiece of the Garden, and an icon of the city of Minneapolis, "Spoonbridge and Cherry" by Claes Oldenburg and Coosje Van Bruggen (1988). Eight other pieces will also receive treatment.

The Upper Midwest Conservation Association (UMCA), a non-profit regional conservation center, has worked on many sculptures in the Walker collection. The Walker, one of the founding members of UMCA, has maintained a very active conservation treatment program using the conservators at UMCA. This \$50,000 award from Save America's Treasures will allow the Walker to continue, and increase, their strong commitment to the care and preservation of this important collection. ■

### Preserving a Colorado Treasure

By Lori Mellon, Director, RMCC

The Rocky Mountain Conservation Center currently has the pleasure and privilege of working with a collection recently acquired by the



renowned Western History Department of the Denver Public Library. Nearly 5,300 architectural

renderings, blueprints, drawings, photographs, maps, and other documents related to Denver's city parks and 38 mountain parks make up the collection. Items date from 1890 to 1970, with the bulk from 1910 through 1950, and represent designs and plans for the first major city-owned park system outside metropolitan borders. These parks, located in the Rocky Mountains' Front Range and along the Continental Divide, still exist today and include the world famous Red Rocks Amphitheater, Summit Lake near Mount Evans, Buffalo Bill's Grave, and the bison herd park at Genesee Mountain.

The Library tells us its patrons are greatly interested in the collection and it is heavily used. This, plus the highly fugitive media and generally dirty, worn, and fragile condition of the collection affect treatment decisions. The project is being carried out in regular consultation with library staff. Because the collection is so extensive, items with similar problems, not necessarily of similar media or substrate, are grouped. They are then conserved in a like manner, rather than, with a few notable exceptions, as individual works of art. Among these exceptions are several delightful watercolors and a hand-colored *Master Plan for the Mountain Parks System*.

Colorado Treasure continued on page 5

Prior to coming to the Denver Public Library, items comprising the collection had been uncatalogued, improperly stored, and basically ignored over their history. As appropriate, preservation treatments of the collection include surface cleaning, accretion removal, tape removal and adhesive reduction, deacidification, lining, humidification, flattening, and tear/loss repair. We are now in the midst of the third lot of collection items, and the project has been made possible in part by a grant from the Colorado State Historical Fund. It has been gratifying to RMCC to help preserve this wonderful cache of material, and fascinating to learn more about our regional history, and how things have changed — or not! — over time. ■

## Preservation Initiatives in Pennsylvania

In 1994, a statewide preservation-planning project for Pennsylvania was initiated with funding from the National Endowment for the Humanities (NEH) and the Commonwealth Libraries of Pennsylvania. The Pennsylvania Preservation Consortium, Inc. (PPC) has been established to implement the goals of a published plan, *Our Commonwealth: Preserving Pennsylvania's Documentary Heritage*. The plan's recommendations clustered around six categories: education and training, collection care, funding, environment and housing, assessment, and access.

Representatives from around the state serve on PPC's Board of Directors and an Advisory Committee. The Conservation Center for Art and Historic Artifacts (CCAHA) has been involved from the beginning by serving on the steering committee, Board of Directors and Advisory Committee. Current activities of PPC include a membership campaign, Web site development, and fund raising for supporting a Preservation Coordinator position. The first newsletter issue of *Our Commonwealth: Preserving Pennsylvania's Documentary Heritage* was published in March 1999.

Those interested in joining the exciting efforts to preserve Pennsylvania's heritage, contact: Pennsylvania Preservation Consortium, 103 Yost Boulevard, Pittsburgh, PA 15221, telephone 412/825-0600. Watch for the inauguration of PPC's Web site! ■

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## NEWS FROM THE REGIONAL CENTERS

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### NEDCC Offers Its Preservation Manual On-Line at [www.nedcc.org](http://www.nedcc.org)

The Northeast Document Conservation Center (NEDCC) announces the on-line availability of the third edition of its publication *Preservation of Library & Archival Materials: A Manual*, edited by Sheryl Ogden. The updated and expanded version of the manual is posted on NEDCC's Web site at [www.nedcc.org](http://www.nedcc.org). A desire to make current information readily available at no cost prompted NEDCC to update the manual, adding important topics, and to make it available on the Web. In addition, if a user prefers the convenience of a book, a bound version will be available through NEDCC later this year.

The manual is approximately 350 pages in length and consists of a series of 51 technical leaflets. The third edition contains eight new leaflets, including Digital Technology Made Simpler; The Relevance of Preservation in a Digital World; Preservation Assessment and Planning; An Introduction to Fire Detection, Alarm, and Automatic Fire Sprinklers; Collections Security: Planning and Preven-

tion for Libraries and Archives; and more. In addition, every leaflet from the first two editions has been updated to reflect new information and changing opinions. The manual is one of few preservation publications written in layman's language that is an authoritative reference source for up-to-date scientific research. Sections include planning and prioritizing, the environment, emergency management, storage and handling, reformatting, and conservation procedures. Professional illustrations make the "how-to" leaflets easy to understand and use.

The Institute of Museum and Library Services (IMLS), a Federal agency that fosters innovation, leadership and a lifetime of learning, supported the project to convert NEDCC's preservation manual to electronic format for Internet access. In addition, NEDCC receives major funding for its field service program from the National Endowment for the Humanities.

If you would like to get more information on the book version, when it is available, email your request to Gay Tracy at [tracy@nedcc.org](mailto:tracy@nedcc.org) or call the Northeast Document Conservation Center, 100 Brickstone Square, Andover, MA 01810; phone 978/470-1010 ext. 917; fax 978/475-6021. ■

### Preservation Manual Translated To Spanish, Available Online

The Northeast Document Conservation Center (NEDCC) also announces the Spanish translation of *Preservation of Library & Archival Materials: A Manual*, edited by Sheryl Ogden. The translated manual is available on-line at NEDCC's Web site at [www.nedcc.org](http://www.nedcc.org). The translation was made by the National Library of Venezuela, through its National Paper Conservation Centre, the IFLA-PAC Regional Centre for Latin America and the Caribbean, with support from the Commission on Preservation and Access (CPA) of the Council on Library and Information Resources (CLIR). ■

### NEDCC "To Film or To Scan" Workshops Set

The Northeast Document Conservation Center will continue its series of small workshops, Preservation Options in a Digital World: To Film or To Scan. The next two workshops on preservation microfilming and digital imaging of paper-based materials will take place in Austin, Texas in October 1999 and in Providence, Rhode Island in March of 2000. The workshop series is funded in part by the National Endowment for Humanities.

As we approach and enter the 21st century, digital technologies will have a profound impact on the way institutions provide access to information. But will digitization also become a tool of the preservation community? NEDCC's reformatting workshops will address this question.

The workshops will explore two reformatting technologies: preservation microfilming and digital imaging. The similarities and marked differences of the technologies will be compared and evaluated. The workshops are designed to train project administrators in institutions to plan, implement, and manage reformatting projects.

Fliers with the complete agenda and registration forms are posted on NEDCC's web site at [www.nedcc.org](http://www.nedcc.org). Click on conferences and workshops, or contact Sona Naroian at [sona@nedcc.org](mailto:sona@nedcc.org), or call 978/470-1010. ■

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## Amigos Awarded NEH Grant

Amigos Library Services is pleased to announce it has been awarded a National Endowment for the Humanities (NEH) grant for funding of its preservation and imaging activities. The \$601,909 grant from NEH's

Division of Preservation and Access will fund Amigos' preservation and imaging services through June 2001.



Thomas F.R. Clareson, Amigos' Imaging and Preservation Service Manager, noted the grant will enable Amigos to continue the

work of the Preservation Service, a regional field service program providing workshops, technical consultations, surveys, and educational materials on preservation, and to expand the Imaging Service as a digital imaging resource for libraries, archives, and historical organizations throughout southwestern U.S. Amigos established its preservation service in 1991 and imaging service in 1998 with NEH funding.

According to Clareson, the NEH grant provides the impetus for development of Preservation workshops on Archival Holdings Maintenance, Security, Photograph Preservation, and Preservation Planning and Management. New Imaging workshops slated for development include Digital Imaging for Photographic Collections, Digital Imaging for Text-based Collections, and Networking Imaging Collections and Databases.

Additionally, the grant will enable Amigos to enhance its coordinating role with the Regional Alliance for Preservation, a nationwide, cooperative training and resource sharing project among 14 leading preservation and conservation centers. ■

## CCAHA Begins Series of Disaster Workshops

The Conservation Center for Art and Historic Artifacts (CCAHA) is offering several workshops on disaster mitigation topics to help institutions significantly reduce the possibility of disaster and prevent

### CONSERVATION CENTER

potential damage to collections.

The series is one component of CCAHA's comprehensive program, funded by The William Penn Foundation, to assist institutions in the Philadelphia area in developing emergency preparedness and response plans. The workshops will be held at the Pennsylvania Academy of the Fine Arts in Philadelphia.

#### The workshops are:

##### **Be Prepared...Conducting a Vulnerability Assessment**

Tuesday, October 19, 1999

##### **Be Prepared...Fire Protection and Suppression**

Thursday, November 4, 1999

The workshops are intended for staff who are involved in collections care activities or have responsibility for the safety of collections, such as librarians, archivists, curators, collections managers, stewards of historic house museums, site and facilities managers, and security and safety staff.

#### **Be Prepared... Conducting a Vulnerability Assessment**

Identification of the risks that an institution faces is a critical first step in the preparation of an emergency preparedness and response plan. A vulnerability assessment and risk analysis includes identifying possible hazards or emergencies, assessing probability of occurrences, assessing how critical a loss would be and evaluating adequacy of systems and procedures to mitigation potential problems.

This one-day workshop will detail the process of conducting a vulnerability analysis and risk assessment in order to evaluate the types of emergency situations that might affect the institution and its collections and to develop effective strategies to minimize the likelihood of a disaster. The manner in which communications are handled in a time of crisis can have an impact on an institution's future reputation and can also effect public confidence. A crisis communications expert will address public relations pitfalls and successes in an emergency situation.

#### **Speakers**

**David Tremain, Conservator, Canadian Conservation Institute** has worked extensively with cultural institutions in Canada in the preparation of emergency preparedness and recovery plans. He has frequently spoken at international conferences and written about protection of cultural heritage, focusing on mitigation strategies.

**Michael Smith, Assistant Professor, Department of Communication at LaSalle University** has taught public relations and written about management and negotiation issues in public relations. He was one of the faculty members who spoke at a daylong session at a Nonprofit Media Institute called, *When Things Go Wrong - Crisis Communication*.

#### **Be Prepared... Fire Protection and Suppression**

As stated in the NFPA 909: *Standard for the Protection of Cultural Resources including Museums, Libraries, Places of Worship, and Historic Properties*, fire hazards are those elements in a building that could start a fire. A fire risk is simply the probability of a hazard being realized. Hazards and risks of a fire in historic and cultural institutions are increased when there are poor housekeeping practices, old and overused electrical wiring and heating units, clandestine smoking, and caterers and workmen who are not following safe work practices. During construction or the updating of systems, the risks to the collections increase dramatically. Identification and mitigation of fire hazards are essential.

This workshop will focus on the need to review current fire protection systems in historic and cultural institutions. The goal of the workshop will be to equip participants with up-to-date information to make informed decisions on fire and safety. Critical to the selection of an appropriate fire protection and suppression system is the assessment and analysis of the hazards and risks faced by a collection. Questions such as: How will a fire behave in a particular building? What is the potential risk for fire? How can those risks be reduced? What are the available options for fire protection and suppression? How do those options fit a particular building or situation? The answers to these questions are pivotal in selection and design decisions.

#### **Speakers**

**John M. Watts, Jr., Director of the Fire Safety Institute**, has a Ph.D. from the Department of Industrial Engineering and Operations Research at the University of Maryland. Formerly, he was Assistant Professor of Fire Protection Engineering at the University of Maryland. He has served on many committees related to fire protection, including the Technical Committee for the Protection of Cultural Resources. He serves as Editor of the quarterly publication *Fire Technology*.

**Nicholas Artim, Director of the Fire Safety Network** since 1991, has been involved in fire detection, suppression, and fire fighting since 1979. Mr. Artim has spoken at several national and international fire protection, security, and cultural resource conferences and seminars, including conferences sponsored by the National Fire Protection Association. Mr. Artim was the Chief Fire Engineer for the design, installation and maintenance of fire protection systems for the U.S. Capitol, U.S. Supreme Court, U.S. Library of Congress, and the U.S. Congressional Office Buildings.

*Look for announcements for Upcoming CCAHA Workshops on Salvaging of Water Damaged Paper-based Materials and Be Prepared...Assessing Health and Safety Risks.* ■

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## THE UPPER MIDWEST CONSERVATION ASSOCIATION RECEIVES CONTINUED NEH SUPPORT FOR REGIONAL PRESERVATION FIELD SERVICES IN THE UPPER MIDWEST

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The Upper Midwest Conservation Association (UMCA) was recently notified by the National Endowment for the Humanities, Division of Preservation and Access, that UMCA's Field Services Department will receive funding to continue its programs from October 1999 through September 2001. This outright grant of \$337,487, plus an additional \$20,000 in Federal matching funds, will allow UMCA to offer two basic workshops each year in each of the five states it serves, and an



advanced and specialized workshop each year in the twin cities area. In addition, mentoring relationships will be set up with four institutions and conservation surveys will be provided to six institutions each year. A regular newsletter/technical bulletin will be published twice a year and four technical leaflets will be produced each year. Technical information will be provided as requested and emergency assistance will be available. An emergency response supply cache of equipment and materials will be available for immediate use.

Richard Borges, Executive Director of UMCA and Project Director, emphasized the importance of this funding that provides the resources to reach remote regions in the Upper Midwest and provide them with preservation advice and information they would probably not otherwise receive. Both the Field Services Director and Coordinator will be new to UMCA. The former coordinator, Alisa Vignalo, has been accepted at the Winterthur Conservation program. She has been replaced by Andrea Beck. The former Director, Shereyn Ogden, has been named the new Head of Conservation at the Minnesota Historical Society. The Director of Field Services position at UMCA has not yet been filled.

In addition to Field Services, UMCA's five conservators provide treatment for paintings, works of art on paper, and objects. UMCA is one of the fourteen conservation centers in the nation that make up the Regional Alliance for Preservation. ■

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## NEW SOLINET PRESERVATION LEAFLET

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By Tina Mason

Reformatting continues to be an important part of preservation programs in libraries and archives. SOLINET Preservation Services is pleased to announce a new leaflet, *Reformatting Services: A Selected List of Sources*. This leaflet contains mailing addresses, phone numbers, and website addresses (when available) of companies that offer reformatting services for libraries and archives. Services include preservation microfilming, preservation photocopy, magnetic media reformatting and digital imaging.

The new leaflet can be found on the Preservation Services website under the Preservation Leaflets heading: <http://www.solinet.net/presvtn/leaf/reformat.htm>. ■

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## THE TEXTILE CONSERVATION CENTER PRESERVES A SILK DRESS FOR A FIRST LADY

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The green silk dress was extremely fragile when it arrived at the American Textile History Museum's Textile Conservation Center from the Adams National Historic Site in Quincy, Massachusetts.

Kelly Cobble, museum specialist at the Adams site, however, was relieved that this piece of early 19<sup>th</sup>-century clothing once worn by Louisa Catherine Adams (1775-1852), wife of the sixth president of the United States, was in good hands.

"Something like this is significant because it represents her personal taste," said Cobble. "She was a very elegant, delicate woman and this is a nice way to represent her."

The dress's significance is enriched as well by the character of a woman who would give 55 years of her life to the service of the United States.

Born Louisa Catherine Johnson into a privileged London family, Louisa spoke fluent French, played the piano and harp, and enjoyed studying Greek and science. Married to John Quincy Adams in 1797, she adapted to the role of a diplomat's wife and devoted mother, living in Prussia, Russia and England.

If at first she was frustrated by society's restrictions, her inherent strength of mind would soon be put to good work. During the dead of winter in 1814, for instance, she was traveling to Paris in a Russian carriage with her small son just as Napoleon, having escaped from Elba, was on the rampage. When she came to France, soldiers stopped her, believing her an enemy. Only her fluent French and constant shouts of "Viva Napoleon!" allowed her and her son to meet John Quincy in Paris safely.

Louisa spent most of her life in Washington, DC, where she supported her husband as his secretary when he was Secretary of State in President Monroe's cabinet. And when her husband desired the presidency but felt it should be conferred upon him as a reward, she was his greatest asset, entertaining political guests in their Washington home. Thanks to her social grace and persistence, she is credited with being the major force in her husband's subsequent election in 1824.

John Quincy lost his second bid for president, but went on to 17 years of productive work in the House of Representatives.

There, Louisa was drawn into an active role in her husband's intolerance for "gag rules" against the reception of antislavery petitions.

John Quincy died in 1848 with Louisa at his side. Four years later, on May 14, 1852, Louisa died, and Congress took the unprecedented step of adjourning to honor this foreign born first lady.

To stabilize Louisa's dress, Cobble turned naturally to the Textile Conservation Center, where previous conservation work had been done on a dress worn by Abigail Adams (mother of John Quincy and Louisa's mother-in-law) and the diplomatic uniform of Charles Frances Adams (Louisa's son and the third generation of Adamses to serve as ministers to Great Britain).

When Louisa's dress arrived in Lowell, Sue Wellnitz, associate conservator, noted that the dress was indeed in a fragile condition: the silk lining was shattered in several places, and tacking stitches holding the pleats in the midriff were broken.

*Silk Dress continued on page 8*

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## SILK DRESS *continued from page 7*

On the beaded silk net collar, glass beads were dangling or lost completely.

Conservators focused on the most visible aspect of the dress, the beaded silk collar. Dangling beads were attached by taking small stitches between the threaded beads to silk crepe line. The collar was restitched to the dress in three places, at the neckline, in the center of the collar band and at the join between the collar and the collar band.

Overall, the treatment took 52 hours, and required 1 1/4 yards of silk crepe line and a small spool of 2/20 twist very fine silk thread purchased in England.

“Eventually we hope that the dress might be able to go on loan to other museums and help us build secondary exhibit space that complement our permanent exhibits,” said Cobble. “We look forward to further collaborations with the conservators at the American Textile History Museum.”

*By Susan Wellnitz, author, and Laura Ferguson, co-author and editor, with historical information supplied by Adams National Historic Site.* ■



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