THE MINNESOTA HISTORY
Interpreter
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INSIDE

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Minnesota's Machinery Museum's Road to Security

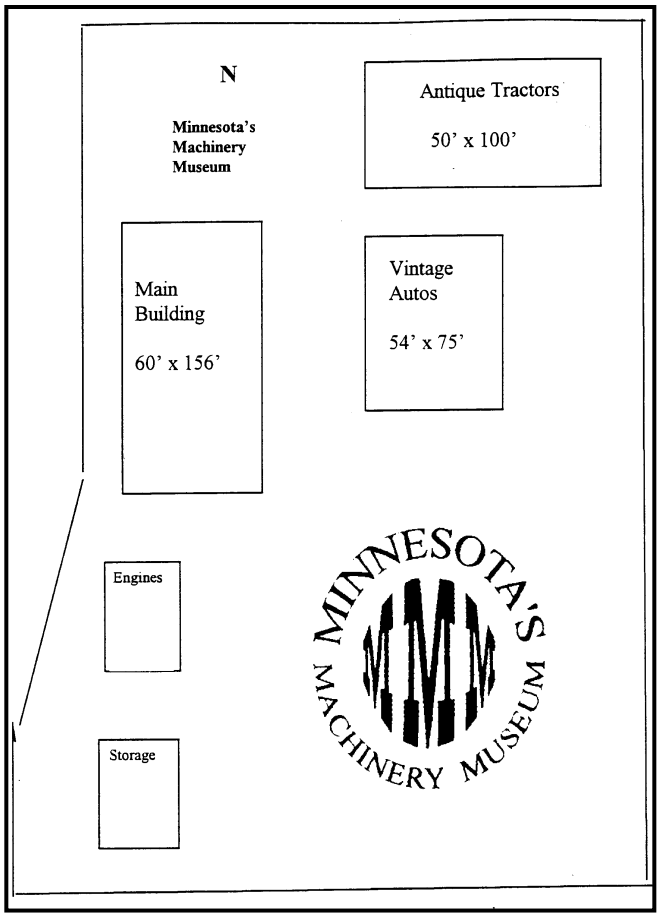
by Mavis Gustafson, Executive Director

Soon after the January 1997 brainstorming meeting of the board of Minnesota's Machinery Museum in Hanley Falls, it was decided that the museum needed a security system. The museum has a two-person staff, and as the sketch here shows, the museum complex features five large buildings on a six-acre site—a large area for only a couple of people to look after.

That meeting also initiated a fund raising campaign, which produced a donation of $2,200 from the new foundation formed by Land O' Lakes for investing in rural areas, and a donation of $2,500 was received from Pioneer Power Inc. Donations of $500 were received from First American Bank, North Star/Norwegian Mutual Insurance Co., and the Clarkfield/Granite Falls Bank. The Minnesota Valley Rural Electric Co-op and Minnesota's Machinery Museum donated $250 each.

One of the field workshops for Minnesota Historical Organizations (MHO) sponsored by the Minnesota Historical Society (MHS) appeared targeted to our needs. The workshop on museum security held at Fairmont in April, led by Ross Guthrie, Director of Security of the Minneapolis Institute of Arts, provided a great deal of valuable information for making plans for the system.

We learned that a good system would cost around $12,000, and it was obvious we could not raise the necessary funds without some type of grant. The State Grants-in-Aid Manual arrived in the mail from MHS about then, but we were in the midst of preparing for several thousand guests who attend the annual Threshing Show and Oldtimer's Reunion held on the museum grounds.



Line drawing from SHPO Grant Application Files

The 7-acre site houses tractors and automobiles dating to the 1900s, and implements, tools, and home furnishings.

The manual was quickly put aside, but just as quickly pulled out again after a visit by MHS Field Services Coordinator David Nystuen. He assured me I had time to fill out the pre-application papers, and he was right again. Working with the grant department, we appliedfor $6,196 in matching funds, which we gratefully received in December.

Midwest Security Systems of Willmar was a great help in acquiring state-of-the-art equipment at an affordable cost. The museum now has a closed circuit TV camera system with monitoring and recording capabilities. Security devices will trigger the system to

Continued on page 2

Reminder: ARCHITALKS Series Soon

Be sure to hear the 1998 ARCHITALKS lectures. This year's series of free illustrated lectures is about the history of library design. The series begins in March at the Minnesota History Center and the Minneapolis Public Library. Abigail Van Slyck discusses the *Carnegie Libraries* on **March 8 & 9;** Garneth Peterson and Jeffrey Scherer talk about *Minneapolis neighborhood branch libraries* on **March 22 & 23;** and on **April 5 & 6,** Bill Beyer discusses the *U of M libraries*. For details call (612) 296-5434.

Traveling Educational Programs about the Mississippi River

This summer, the Mississippi National River and Recreation Area (MNRRA), one of the 375 units of the National Park System (NPS), will offer a variety of programs about the history and culture of the Mississippi River Corridor in Minnesota. The programs are for different ages, and are presented by experienced NPS rangers. A brief listing follows.

- **Big River Journey** carries 4th- and 6th-graders to staffed learning stations on the river, where they learn about many topics, including wildlife and riverboat piloting. (Lyndon Torstenson)
- **Stories of the Mississippi River** are programs for the general public about the many kinds of human experience along the river. (Charlie Maguire)
- **Songs of the Mississippi River** by Charlie Maguire, the "Singing Ranger," helps groups create customized special musical programs.
- **Mississippi Landscape Painting** celebrates the art and artists of the Mississippi River by painting historic sites and scenic landscapes. (Richard Rock)
- The **Mississippi River Slide Collection** program loans its photographic inventory for use in non-commercial programs. (Mary Maule)
- **Mississippi River Kiosk** is an interactive, multimedia computer introduction to the MNRRA, with video flights and "piloting" a barge through a lock and dam. (Stan Zobel)
- The **Watershed** has interactive exhibits about rivers and caring for them. Operated by WaterShed Partners. (Lyndon Torstenson)
- **River Educational Partnerships** shows how an organization can join with MNRRA to develop educational programs. (Ron Erickson)
- Seven **River Heritage Exhibit panels** about people, places and uses of the river are for indoors and outdoors display. (Lyndon Torstenson)

Contacts: MNRRA, 175 E. 5th St., # 418, Box 41; St. Paul, MN 55101-2901; (612) 290-4160. Phone extensions of staff members: Ron Erickson: ext. 227; Charlie Maguire: ext 230; Richard Rock: ext 233; Mary Maule: ext 231; Lyndon Torstenson: ext. 232; Stan Zobel: ext 224.

Museum Security

Continued from page 1

tape should entry be gained by intruders, and a heat sensor has been included to detect furnace problems. A "panic button" is included if an emergency occurs during business hours; the button automatically alerts security and law enforcement personnel.

This is a project we hope we never need, but the assurance of having it in place and active, 24 hours a day, year around, is a real comfort to us all. If any readers are thinking of some security for your museum, a visit with your local law enforcement officials will convince you to assist them in protecting your buildings.

For further information about Minnesota's Machinery Museum, call (507) 768-3522.

Editor's note: Special thanks to Ross Guthrie, Director of Security, Minneapolis Institute of Arts, for his help.

Additional Resources

The Minneapolis Institute of Arts has an easy-to-read "Staff Emergency Procedures" booklet for its staff that covers 12 topics, including "Informing the Media," "Explosion," "Fire" and "Tornado." Call Ross Guthrie, Minneapolis Institute of Arts, (612) 870-3230, to find out how to obtain a copy of this booklet. Another useful publication is a Technical Insert from the Illinois Heritage Association (IHA) titled "Attention Thieves: Don't Try It!—How to Prevent Loss in Museums and Libraries," by David Liston, Protection Outreach Officer of the Smithsonian Institution Protection Services, and Patricia L. Miller, Executive Director of the Illinois Heritage Association. Contact the IHA at Station A, Box C, Champaign, IL 61825; (217) 359-5600.

• Field Workshops—A Request & Correction •

Please register as soon as you can for the three 1998 Field Workshops—March 27 (Morton); April 24 (Little Falls); May 8 (Ironworld). We prefer that you clip off the registration form from the flyer (included in the February *Interpreter)* and send it in with your check. On that registration form, the date for the workshop at Ironworld in Chisholm should be May 8. THANKS.

TECH TALK
This issue: Conserving Buttons

MINNESOTA HISTORICAL SOCIETY

Care & Conservation of Political Campaign Buttons
by Paul Storch

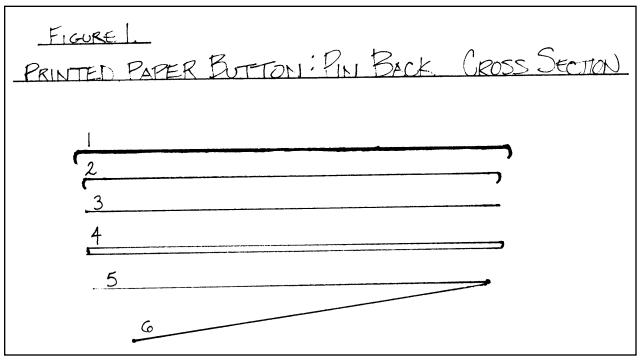
Introduction

In this article I will discuss the history, physical structure, and conservation/preservation of what are commonly called political campaign buttons. These buttons, generally called "pin-back buttons," are used for many purposes besides advertising for political candidates. Buttons are designed, printed and distributed to commemorate public events, movie openings, historic anniversaries, product promotions and anything else that can be depicted on a 7/8"- to 3 1/4"-diameter surface. The Minnesota Historical Society (MHS) Museum Collections also has late 19th-century pin-back buttons with fraternal organization meeting ribbons.

Buttons contain materials that may cause damage to each other under certain conditions, and they contain both organic and inorganic components. For these reasons, knowing the nature of the materials involved will help determine the storage and display needs of the collections.

Publications on political and other ephemera often lack up-to-date and correct conservation information on these objects. I will attempt to fill this gap with conserv-ation information that can be applied to the long-term preservation of these interesting and important historic objects.

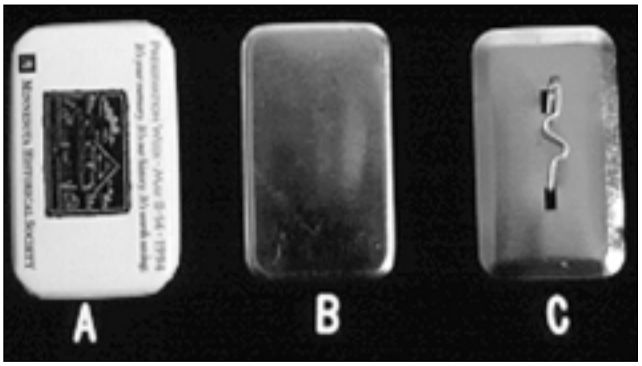
(Note: This article covers only American-made objects.)



1: Celluloid outer cover (Cellulose Acetate, ("Acetate") post ca.1940). 2: Paper with print or lithograph of image. 3: Metal base usually copper alloy or tin-plated steel. 4: Backing (collet) usually copper alloy plated steel or steel. 5, 6: Pin attached to collet, usually copper alloy spring pin. Note: These buttons usually have an "Allied Printing Trades" union label on their margins. Not drawn to scale. Drawing by Paul Storch, January, 1998.

History and Structure

In this country, the idea of mass-produced lapel devices that can be widely distributed goes back to the late 18th century. Most of those objects were solid cast metal. After 1838, with the advent of various photographic processes such as ferrotypes, images of candidates were placed on brass pins. In 1892, the New Jersey company of Whitehead and Hoag developed a method to produce a thin layer of celluloid over a lithographed piece of paper. (Celluloid, patented by J. W. Hyatt in 1872 and manufactured in the United States, consists of cellulose fibers treated with nitric and sulphuric acids and plasticized with camphor. It was one of the first commercially available plastics.) This laminate was then joined to a rounded sheet of tinned iron alloy that was held in place by overlapping it around the metal base and pressing it into place with a marginal rim called a *collet.* The spring pin was usually attached to the collet. (See Figure 1.)



This recent button (for Preservation Week 1994) has been disassembled to show its separate components. A: plastic-coated paper; B: metal base; C: full collet with spring pin.

Once this method was perfected, various manufacturers produced several hundred million

Editor's note: TECH TALK is a bimonthly column for offering technical assistance on management, preservation, and conservation matters that affect historical societies and museums of all sizes and interests.We welcome your comments and suggestions for future topics.

Paul Storch, Object Conservator in the John and Martha Daniels Objects Conservation Laboratory at the Minnesota Historical Society, has been at MHS since January 1991. He has contributed several Tech Talk articles to the *Interpreter;* the most recent was about the treatment of sports memorabilia in the July 1997 issue. He can be reached at (612) 297-5774 or by e-mail at paul.storch@mnhs.org

Storch took the photographs in this Tech Talk.

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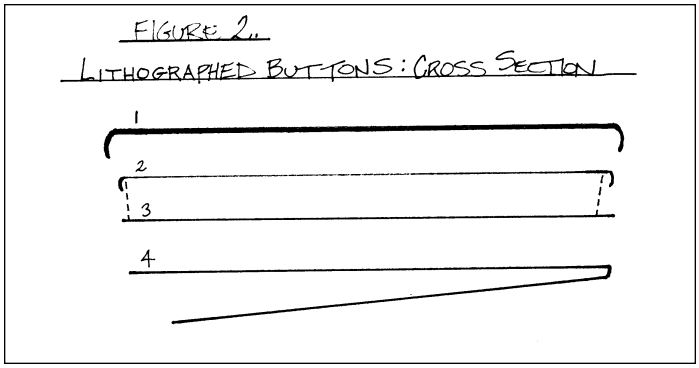
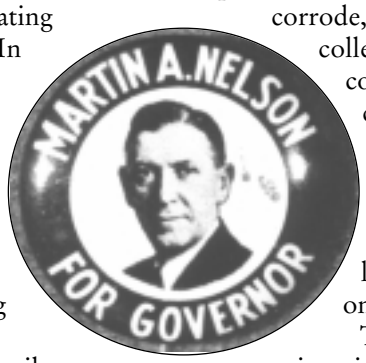
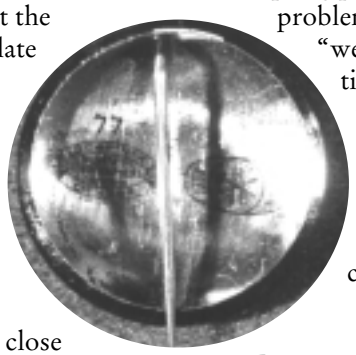
buttons between 1896 and the 1920s. In 1917, another technique was developed that allowed for stamping lithographed images directly onto the tinned iron-alloy support base. The designs were limited because only two or three colors could be used. A collet that contained the spring pin would be added, or sometimes the spring pin was pushed in under the inward-turned edges. (See Figure 2.) These simple buttons may or may not have a plastic coating over the image, and were called "lithos." In the 1940s, the cellulose nitrate film was replaced with acetate film, which has in turn been replaced with more stable plastics such as polyester. The term "celluloid" is still used to refer to plastic-coated buttons.



1: Celluloid outer coating (may be absent). 2: Lithographed paint layer directly on metal backing. 3: Metal base (usually steel or tin-plated steel). 4: Pin attached to ring. Usually copper alloy spring pin. Note: these buttons usually have a "Lithographers Union" label on the base rim or stamped into the base. Not drawn to scale. Drawing by Paul Storch, January, 1998.

Many older buttons also have silk or other natural textile fiber ribbons hanging from the spring pin clasp. Some may also have cotton threads wrapped with gold or silver alloy metal wires that are used as tassels at the ends of the ribbons. Newer buttons (e.g. late 20th century) may also have textile ribbons hanging from the pin clasp, but these will probably be composed of synthetic fibers.





Right: Two views of the same lithographed button. Note the corrosion on the metal base.

Deterioration

Pin buttons are composite objects, which means that they are composed of various types of materials that are in very close proximity to one another. Often one component of an object can actually deteriorate another component merely by being in contact with it.

Let's look at each component and its concomitant problems. The plastic coating is the main surface contacted by handling. It is susceptible to damage by light, temperature and relative humidity, and mechanical abrasion. The older plastic is cellulose nitrate (i.e., celluloid), which is an inherently unstable material. Poor storage and exhibition conditions can accelerate the deterioration of this material.

Excessive handling and improper storage can scratch the plastic surfaces, making the image difficult to read. Celluloid is susceptible to damage by ultraviolet light, high humidity, high temperatures, and contact with metals and alkaline materials.

Corrosion can be caused by poor conditions such as relative humidity (RH) above 60%. If the iron alloy or copper alloy base of the button corrodes, then the metal ions accelerate the breakdown of the cellulose nitrate. As the celluloid breaks down, it releases nitric acid and becomes more susceptible to moisture damage. The high acidity can then, in turn, hasten the deterioration of the paper below the celluloid coating.

The back surface of the metal backings was often coated with a cellulose nitrate-based lacquer, which has a golden-yellow color. This coating is highly soluble in solvents such as alcohol and acetone. The metal corrosion under this lacquer coating can sometimes look like thin strings. If moisture penetrates under the paper layer, the metal can corrode, particularly around the edges of the collet on the under-side of the button. The corrosion can penetrate the paper layer, causing dark, reddish spots that are often referred to as "foxing." Lithographed metal buttons (which print the ink or paint directly on the surface) can have the same problems with corrosion, leading to disfigurement of the ink/paint on the printed top surface.

The fiber ribbons that hang from the spring pins also can present preservation problems. Silk from the 19th century was "weighted" with various metal salts that over time will become acidic and break down the fibers. Silk and other fibers that are in stable condition overall can still become wrinkled and distorted from improper storage and handling. Textile ribbons also can become easily soiled from contact with dust, grime and dirty hands.

Recommendations for Care and Handling

Storage

Because campaign buttons are composite objects that contain sensitive materials, proper storage is

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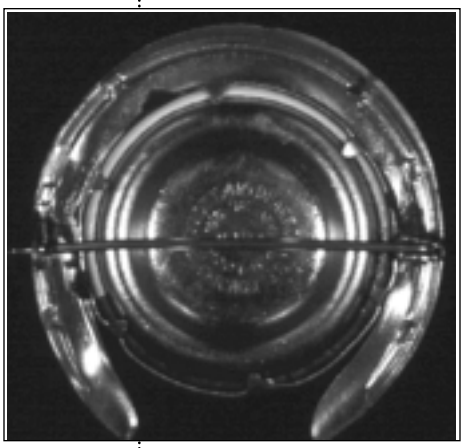
critical to their long-term preservation. Buttons, with or without ribbons, should be stored flat in trays. They can be placed on polyester batting or polyethylene sheeting (Dow "Ethafoam") so they have some cushioning and do not slide around when the storage drawers are pulled out. Only non-buffered storage materials, (such as tissue paper, mat board and storage boxes) should come in contact with buttons containing celluloid, as the alkaline buffering material will accelerate the deterioration of celluloid.



Above: An elaborate pin-back button with a photo-print of Theodore Roosevelt. Below: The reverse side of the same button, showing a stamped full collet.

Do not stack buttons on one another in a tray or store many buttons on top of one another in a box. This limits accessibility and increases handling and damage.

Riker mounts (flat, black boxes with glass tops, originally intended for biological collections) are not recommended, for they also limit the accessibility of the objects for research, increase handling, and increase the possibility of damage if the buttons are pressed too hard against the glass cover.

If the Riker mounts are kept in conditions of high humidity, moisture can build up on the underside of the glass and can cause deterioration of the celluloid covers on the older buttons. Air exchange for the celluloid is also limited in these mounts, which can accelerate deterioration of the other, acid-susceptible materials.

To meet the environmental requirements of all the possible components of the buttons, the temperature in the storage area should be in the range of 65° to 70° F. Relative humidity (RH) should be in the range of 40 to 55 percent over the course of each year, with a daily fluctuation in the range of 10 percent. RH levels much below 35-40 percent for extended periods can cause excessive dryness in textile fibers, and levels above 60-65 percent can promote fungal growth.

Avoid cabinets and drawers constructed of highly acidic hardwoods such as oak and maple, as these will contribute to the corrosion of the metals in the objects. Sealing with coatings can be done, but this is expensive and time-consuming, and is not 100 percent effective as a barrier against volatile organic acids from woods and wood products. Even wood products that are formaldhyde-free, such as Medite II, still need to be coated to prevent off-gassing of harmful acids, such as acetic acid. Powder-coated, or baked-enamel painted, metal cabinets that completely meet conservation specifications are the optimum storage fixtures for this type of collection. An experienced conservator should be contacted for more details on storage materials specifications. As mentioned above, the storage cabinets should have good air circulation and provide acid-vapor absorbing materials to protect other collections in the storage areas.

Handling

Care should be taken in handling buttons, especially those that have pendant ribbons. The latter should be supported from underneath with a strip of acid-free, non-buffered cardboard that extends under the ribbon. Persons who handle the buttons should be wearing clean cotton or powder-free plastic gloves. The buttons should only be picked up by the edges, and it is a good practice not to open the spring pins.

Buttons can be packed for shipping to different exhibit venues by padding the buttons on both sides with soft, non-abrasive materials such as polyester batting or Volara A (R) cross-linked, closed-cell polyethylene foam. This latter material is softer than Ethafoam and less abrasive.

Labeling

Accession numbers can be affixed by putting down a reversible laquer patch on uncoated metal components, preferably the reverse surface of the metal backing. The number can be written in permanent ink, then sealed with the same clear lacquer. Consult a conservator or qualified museum collections manager for labeling details. A simpler, but less secure way to label these objects is to afix the string of a paper label to the pin. Never write or sew labels on the textile ribbons. The resulting damage is irreversible.

Cleaning

As with most museum and collection objects, all do-it-yourself treatments are discouraged. Cleaning is really a conservation treatment when the objects in question are historic and important enough to be collected by an institution or serious collector. Oftentimes, more damage can be done to an object by well-meaning, though misguided, recipes and commonly used cleaning methods than through benign neglect. In no case should it be attempted to separate the various components of a button. Currently, there

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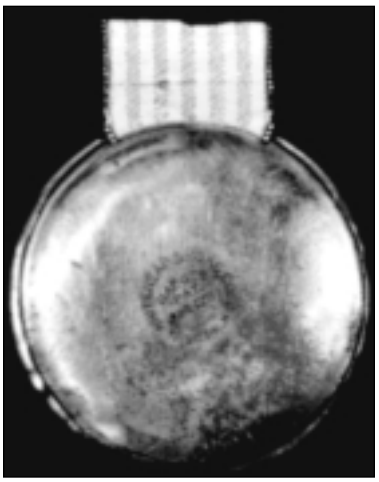
are no safe methods to do this without causing permanent damage to the plastic and paper layers.

If it is determined that a political campaign button collection is in need of cleaning and probably other remedial treatments prior to an exhibition or research project, a qualified professional objects conservator should be consulted to assess and evaluate the conservation needs of the collection. Objects with badly damaged and fragile textile components requiring treatment beyond storage preparation can be looked at by a textile conservator.



Above: The ribbon connects the button to a pin-back badge. Right: The back of the same button, showing corrosion on the full collet.

Exhibition

The general rule for the display of objects is to adjust the environmental conditions and lighting so that they are appropriate for the most sensitive materials of the object. The most sensitive materials in campaign buttons are the printed paper and plastic layers. Temperature and RH ranges should be similar to the ranges used for storage; the temperature should be closer to 70˚ F to provide for visitor comfort.

Lighting is the critical parameter for display, since long exposure to light can cause irreversible fading of dyes, yellowing of plastics and other permanent and disfiguring damage. Ultraviolet light (UV), the short wavelength component of visible light, is the most damaging to the materials of campaign buttons. Infrared, the longwave component of visible light, is also damaging; it heats the materials, causing deformations and other damage. Even visible light, if at high enough intensities and for a long enough period of time, can cause similar types of damage to these objects.

Damage from light is cumulative and relative to the intensity of the light. Therefore, objects that are sensitive should be exposed to low levels of light for relatively short periods of time. For buttons of all types and ages, a simple rule of thumb for exhibition lighting would be 5 Foot Candles (50 Lux) for one year. The maximum amount of UV radiation from a light source should be 75 microwatts/lumen or less. Consult a conservator for further details on lighting for exhibitions.

Mounts for displaying campaign buttons can be simply made by attaching the pin to a backing of non-buffered mat board with nylon monofilament. In no case should a button be mounted with silicone adhesive or any other adhesive method. This can cause permanent damage to most of the materials that compose the button, and make it difficult to remove the button from the mount in an efficient manner.

Textile ribbons must never be sewn to mounts, and in most cases can simply be draped on the mount, without folding or otherwise distorting it mechanically.

Fabrics used to cover display boards and mounds should never contain wool or sizing. Wool felt contains sulphur that can tarnish silver and other metals. Sizing is a compound that usually contains formaldehyde, which under certain conditions can corrode most metals and adversely affect other materials. Unsized natural fabrics, such as cotton and silk, and synthetics such as polyester, are acceptable.

Conclusion

Campaign and other buttons are fascinating collectible objects as historical documents, and they also have an interesting technological history as graphic objects. It is important to take a preventive conservation approach to their care. This requires a holistic, measured approach, and in most cases requires professional conservation advice and assistance.

Further Reading

Blank, Sharon. *An introduction to plastics and rubbers in collections. Studies in Conservation.* Vol. 35, No. 2, May 1990, pp. 53-63.

Morgan, John. *Conservation of Plastics: An Introduction.* London: Plastics Historical Society, 1991.

Reilly, Julie A. "Celluloid Objects: Their Chemistry and Preservation," *Journal of the American Institute for Conservation.* Vol. 30, No. 2, Fall 1991, pp. 145-162.

Schultz, Jeffrey R. "Political Campaign Buttons: History, Collection, and Care," *IHA Technical Insert, Insert No. 20.* March-April 1986, Illinois Heritage Association, Champaign, IL.

Preservation Alliance of Minnesota Announces 1997 Awards

For the 13th year, the Preservation Alliance of Minnesota (PAM) has recognized outstanding grassroots preservation efforts throughout the state. This year's recipients are listed below; properties are grouped first, followed by individuals.

• **Riverside Elementary School, Duluth:** restoration and adaptive reuse of the 1921 school as an office building. Original architects: Clyde W. Kelly and Thomas Shefchik; restoration architect, Hugh Reitan; developer: Arno Kahn, Builders Commonwealth.

• **The Foster (Skunk) House, Minneapolis:** restoration and adaptive reuse of the 1882 hotel and carriage works by the Minneapolis Energy Center. Restoration architects: Roger Johnson-Richard Smith Architects.

• **Pipestone County Courthouse, Pipestone:** restoration and renovation of the 1900 building. Original architect: George Pass, Mankato; restoration architect, Jeff Nelson of Baldridge and Associates, Sioux Falls, S.D.

• **The Tea House, College of St. Theresa, Winona:** restoration of the campus landmark, the last remaining building on the campus of the college, which closed in 1989. Restoration architect, Sherman Smith, W. Smith Architects, Winona.

• **The *Minnehaha* Streetcar Steamboat Restoration, and its volunteers:** restoration of the *Minnehaha.* Minnesota Transportation Museum, Minneapolis and Lake Minnetonka, Mike Miller, chair.

• **Lake Benton Opera House, Lake Benton:** restoration of the 1896-97 opera house; when placed on the National Register of Historic Places in 1977, restoration commenced, supported by funds raised by community volunteers.

• **The Joyce Estate, Itasca County (Chippewa National Forest):** completion of a three-year project to restore and stabilize several buildings and develop a management plan. Project leaders: Paul Hanson, Marcell Ranger Station; Charles Nelson, Historic Architect, State Historic Preservation Office, Minnesota Historical Society; and the U.S. Forest Service Passport in Time volunteers.

• **Northern Pacific Depot, Little Falls:** restoration sponsored by the Cass Gilbert Depot Society. Original architect, Cass Gilbert. The depot, placed on the National Register of Historic Places in 1985, was donated to the Cass Gilbert Society by the Northern Pacific Railway in 1986. Restoration architect: Miller Dunwiddie Inc., Minneapolis.

Individual recipients, in alphabetical order, are:

• **Britta Bloomberg,** Deputy State Historic Preservation Officer and head, Historic Preservation, Field Services and Grants department, Minnesota Historical Society: for her many years of dedicated service to preservation in Minnesota.

• **Elizabeth (Betsy) Doermann,** site manager and Heritage Zone Coordinator, St. Anthony Falls Heritage Trail, MHS, Minneapolis: for her many years of dedicated service to preservation in Minnesota, especially the St. Anthony Falls Historic District.

• **Gloria and David Haslund,** St. Mary's Point: for dedication to establishing and providing leadership to the Afton Historical Society.

• **Jeff Hess,** Hess Roise Historical Consultants, Minneapolis: for more than 25 years of dedication to historic preservation and setting standards for those who follow him in the profession.

• **Marlene Messin,** Chisago County: for service and financial support of historic preservation and her community. She was one of the founding members of the Lindstrom Historical Society and has saved a number of historic properties from demolition.

• **Mike Miller,** Minneapolis: for his extraordinary though unsuccessful effort to save Ytterboe Hall on the campus of St. Olaf College in Northfield.

For further information, call the Preservation Alliance of Minnesota at (612) 296-8314.

PAM Appoints Director

George W. Edwards has been appointed executive director of the Preservation Alliance of Minnesota (PAM). Until now, PAM has been an all-volunteer organization, so Edwards is the first full-time staff director. Edwards has been executive director of the Atlanta Preservation Center since 1992, and has managed preservation and community revitalization programs in Arkansas, Wisconsin and Virginia.

Valspar Sponsors Community Spruce-up Painting Program Through McKnight Foundation

Valspar Corporation is sponsoring a "Picture-it-Painted" community spruce-up program for six Minnesota communities to be selected through the McKnight Foundation's "Minnesota Initiative Funds."

Valspar will provide paint to qualifying projects in six regions of Greater Minnesota. Eligible candidates could include historic buildings, facilities for senior citizens or handicapped persons, community centers, public buildings, murals, or other projects. For further information and applications, contact the Initiative Fund office in your region. They are: Northwest Minnesota Foundation, Bemidji, (218) 759-2057; West Central Initiative, Fergus Falls, (218) 739-2239; Northland Foundation, Duluth, (218) 723-4040; Southwest Minnesota Foundation, Hutchinson, (320) 587-4848; Central Minnesota Initiative Fund, Little Falls, (320) 632-9255; and The Initiative Fund of southeastern and south central Minnesota, Owatonna, (507) 455-3215.

1998 Oral History Association Meets on April 4

The theme for this year's meeting of the Oral History Association of Minnesota is "Capturing the Current: Documenting Contemporary Issues with Oral History." It will be held on Saturday, April 4, at the College of St. Benedict at St. Joseph. Speakers include veteran oral historians who have used oral history to document a variety of contemporary topics, such as Joe Todd (Kurdish refugees in the Middle East); Kate Cavett (teen-age gang members); and Terry Shoptaugh (1997 Red River flood victims). Jim Fogerty will talk about the role of the Minnesota Historical Society in the oral history of contemporary issues, and Ed Nelson, Iron Range Research Center at Ironworld, will review his work in the oral history of Minnesota's powerline controversy in the late 1970s.

The registration fee is $25 ($20 for Association members); to receive a detailed program or to register, contact either Bev Hermes at (612) 953-0730, or Marilyn McGriff at (320) 396-3957.

The Minnesota History **Interpreter** is published by the Historic Preservation, Field Services and Grants Department of the Minnesota Historical Society, and distributed to Minnesota's county and local historical societies and heritage preservation commissions.

Readers are invited to submit information for publication. To be considered, items must reach the editor by the 25th of the month, two months before publication (example: the deadline for the October issue is August 25). Send to: **Interpreter** Editor, Minnesota Historical Society, 345 Kellogg Blvd. W., St. Paul, MN 55102-1906. For more information call (612) 296-5434 or (612) 296-8196.

On request, this publication is available in alternative formats: audiotape, large print or computer disk.

Britta Bloomberg, Head, Historic Preservation, Field Services and Grants Department
David Nystuen, Field Coordinator
James Smith, Editor

http://www.mnhs.org

MINNESOTA HISTORICAL SOCIETY

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