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4TH ANNUAL DRUMS, DREAMS AND HISTORY FESTIVAL IN ANOKA from Vickie Wendel, co-director, Anoka County Historical Society

The 1998 “Drums, Dreams and History” celebration drew more than 1,000 paying visitors to the grounds of the Anoka County Historical Society (ACHS) on July 18. More than 70 volunteers worked all day on activities that included a classic car show, a market place with more than 125 exhibitors and 5¢ root beers, carriage rides down Third Avenue (see the photograph to the right), tours of the ACHS museum in Colonial Hall, and interactive activities such as an old-fashioned laundry. Proceeds and special donations will benefit the ACHS building fund, and names of donors will appear on colored drums displayed in the Colonial Hall Museum. Colors will represent different levels of donation, from a white drum for donations \$5 to \$49, up to a gold drum for donations of \$1,000 and over.

Since this year’s “Drums” festival coincided with the celebration of the 120th anniversary of the city of Anoka, history in general and the county historical society in particular had a more central role than is usual in municipal commemorations. The program was managed jointly by a 120th Anniversary Committee and the ACHS. A team of volunteers was led by John Weaver, who is both a city councilman and chairman of the ACHS board.



Courtesy Anoka County Historical Society

Carriage rides passed Colonial Hall on trips down Third Avenue in Anoka during the “Drums, Dreams and History” festival on July 18.

The Story of “Drums, Dreams and History”

It began when a drum was brought to America, probably around 1776, by Hessian soldiers who had been hired to help the British army quell what was then seen as a colonial uprising. During the Battle of Bemis Heights in New York on Oct. 17, 1777, the drum was captured by James Bain, an American soldier. He carried the drum through the rest of the Revolutionary War, then gave it to his son John, who carried it through the Mexican War (1846-48).

The drum remained in the family and passed down a generation to Peter, who carried it in the New York State militia. Peter’s sons Robert and Thomas carried the drum when each served in the Civil War, and after the war it stayed with Robert. He played the drum at patriotic gatherings, and at the onset of World War I, he played it at rallies in support of the soldiers. In 1922, the drum was muffled and played at Robert’s funeral.

It eventually became the possession of Richard Sorenson, who grew up in Anoka and attended Anoka High School. He enlisted in the Marine Corps in 1942, and soon was engaged in the fierce fighting on Namur Atoll in the Marshall Islands. Sorenson

Serious Water Main Damage at Clay County Historical Society

The Clay County Historical Society (CCHS) missed being seriously damaged by the rampaging Red River in the 1997 flood (see *The Interpreter*, Oct. 97), but it was less fortunate on Sunday, July 19. A water main burst and flooded the CCHS offices, archives and museum, forcing the staff to dismantle the entire museum exhibit. The archives re-opened in August, but recovery work is expected to continue, perhaps until Thanksgiving. A new CCHS museum space is being completed in the expansion of the Hjemkomst Center, but in the meantime, several mini-displays are being planned. For further information, call Margaret Ristvedt, CCHS office manager, at (218) 233-4604.



Minnesota's New Graduation Standards: A Brief Introduction

The Minnesota Department of Children, Families and Learning (DCFL), formerly the state's Department of Education, has issued new "results-oriented" curriculum and graduation rules for Minnesota's schools from kindergarten through the 12th grade. Generally called "Graduation Standards," the rules are new and controversial, and will affect all Minnesota educational organizations—including county and local historical societies. This article aims to introduce *Interpreter* readers to some of the main points of the standards.

The standards are in two parts: *Basic Standards* and *High Standards in the Profile of Learning*. (Note that the term "Profile of Learning" is not a synonym for the entire two-part system.) According to the DCFL, "The Basic Standards are rudimentary skills tests in reading, mathematics and writing that students must know and be able to do at different grade levels (grades 3, 5 and 8)." They are a "safety net," designed to make sure "no student graduates without learning fundamental skills needed to live and work in society."

Students take a number of statewide tests for the Basic Standards: reading and mathematics in grade 3, and reading, mathematics and writing in grade 5. Beginning this fall (school year 1998/99) students in 10th grade also will take a writing test. "If a student does not pass, he or she must re-take the test every year until a passing score is obtained. Schools must provide help for those students who are unable to pass."

The High Standards "define what students should know and be able to do....They are oriented towards excellence—not toward the lowest common

denominator." According to Carol Schreider, head of the education department at the Minnesota Historical Society, this part "consists of 10 areas of learning in which students must demonstrate proficiency. The 10 areas include 'Inquiry' and 'People and Cultures.' Content standards are found under these 10 areas, though they aren't the kind of content standards that describe the knowledge students are required to have, but rather the content areas in which kids are expected to demonstrate proficiency."

DCFL describes present state graduation requirements as being based on completing a number of classes, while the new ones "raise the emphasis on *application* of knowledge. Children will need to do more than memorize facts and regurgitate them for a test." The new standards do not necessarily eliminate grades and class rankings, since these aspects of instruction will continue to be determined by local school districts, not the DCFL. Performance packages, or sample lessons or "learning models," which are strategies to use in the classroom, are being developed. These models provide "hands-on application that allows students to demonstrate what they have learned."

A great deal of detailed information about the standards is available from the Department of Minnesota Children, Families & Learning, Capitol Square Bldg., 550 Cedar St., St. Paul, MN 55101; (651) 296-6104; e-mail: children@state.mn.us. (Information for this article was drawn from various sections of the DCFL web site: <http://cfl.state.mn.us/>)

Above: Logo from DCFL web page.

Drums, Dreams and History at Anoka

Continued from p. 1

was quoted in a newspaper as saying, "The Japanese were all around us, but we were holding our position. Then one of them threw a grenade into the shell hole." He threw himself on the grenade, taking the full force of the explosion. None of the other four men in the hole were wounded, but Sorenson's life was in danger. A medical corpsman made his way to him and had him airlifted out. Sorenson recovered and was awarded the Congressional Medal of Honor for his extraordinary bravery.

Although Richard Sorenson no longer lives in Anoka, he takes his roots in the area very seriously. He has long supported the keeping of the county's history, and in 1994 gave the drum to ACHS. Preservation of this special gift requires very special

handling and storage. Air pollution, humidity, temperature and other factors need to be considered in caring for such an artifact. At that time, the ACHS home in the Colonial Hall Museum was not quite up to the task of keeping so delicate an item; off-site storage in a specially constructed case was needed. An appropriate case was located, so the drum now remains in it, under the watchful eye of ACHS staff.

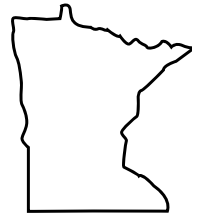
The presence of the drum pushed the staff and board to ask how to raise awareness of the special care historical objects require. The ensuing discussion led to the first "Drums, Dreams and History" in July, 1995. (The name comes from the heritage of the drum given to ACHS by Richard Sorenson, and the dream of enough space to preserve history.) For more information, call Vicki Wendel, ACHS, (612) 421-0600.





TECH TALK

This issue: Firearms • Part I



Curatorial Care of Firearms by Paul Storch

The aim of this article is to supply background definitions and information needed for intelligent handling and choices of treatment for firearms collections. Part II, to appear in a future issue, will discuss actual disassembly and treatment.

Antique and modern firearms should be thought of as complex, *composite* mechanical objects that require specific care and handling. *Composite* means that various raw and manufactured materials used as components are in close proximity to one another, and may even touch. In the case of firearms, a typical flintlock consists of wood, steel, brass, flint, leather, silver and other metals. In earlier firearms, the wooden stocks were often inlaid with elaborate patterns of ivory and bone. Each of these materials responds differently to environmental stresses and each can affect the stability of adjacent surfaces.



Terms and Concepts

Restoration. Collectors, restorers and gunsmiths commonly perform *restoration*—the process of bringing back the original form and appearance of an object. Firearms can be restored by refinishing parts, replacing broken or missing components, and mending broken pieces so as to conceal the break completely. Sometimes a restorer ignores the fact that every aspect of the object contains ethno-historic information, and in general, restorers do not concern themselves either with the proper storage and handling of the object, or with control of the exhibition or storage environment.

Conservation, on the other hand, consists of a series of procedures by which objects are stabilized to prevent continued deterioration. Stabilization includes controlling the environment in which the object is stored and displayed, removing harmful dirt and corrosion, and coating surfaces to exclude harmful oxygen and moisture. Mending and reconstruction of broken and missing parts may be done by conservators, but only when necessary to stabilize the object, and when approved by curatorial decision. Conservation proceeds logically: problems posed by the composite nature of the firearm are analyzed, then proposed solutions are tested, and finally, a series of treatment steps for each object is devised.

Materials and treatments used in conservation must meet these requirements:

1) *Retreatability/reversibility.* Treatments must be reversible, as far as practically possible, so that what has been done may be undone as better techniques and materials become available.

2) *Compatibility.* Materials and treatments must be chemically and physically compatible with the original object.

3) *Stability.* The chemicals used in treatment must not give off harmful substances or reaction products.

Working order pertains to the action mechanism of the firearm, e.g., flintlock, percussion, firing pin, etc. If all of the springs, levers and other components of the firing mechanism are able to perform their functions, then the firearm is in working order. If a firearm is not in working order, it is a curatorial decision whether to restore it to that condition or not.

Firing order, however, is quite another matter, one far removed from museum requirements. Test firing of a firearm is strongly discouraged, for it is dangerous to both the object and the person attempting it. Metal parts can become fatigued over the years due to stresses during use and conditions of storage, and can possibly rupture when fired. Current professional museum and conservation ethics hold that original collections objects should never be used for living history and military reenactments. Several companies make and sell accurate replicas of historic firearms for these uses.

Patina also requires a precise and consistent definition in this context. At the last stage of manufacture, an artificial corrosion layer called *bluing* or *browning* is chemically induced on the finished surfaces of the steel components. These intentional coloration and protection treatments will be referred to as *patination* and *patinas*.

Tarnish. Over the years, powder residue and oils from handling may darken the original coating. These types of alterations are referred to as tarnish, and are fairly easily removed, especially on case-hardened steel parts, silver and brass. Some weapons, such as military percussion muskets of U.S. manufacture, were never patinated, but may appear to be so due to a uniformly colored corrosion layer over the exposed surfaces of the barrel and other stock furniture.

Brass. Active, disfiguring corrosion products should be distinguished from the intended oxidation of patination. Brass parts, although not patinated originally, may develop a thin layer of corrosion

Editor's note:

TECH TALK is a bimonthly column offering technical assistance on management, preservation and conservation matters that affect historical societies and museums of all sizes and interests. Comments and suggestions for future topics are welcome.



products that darken the bright brass color. In brass patch boxes, grease may combine with the copper in the brass to form blue-green copper and fatty acid salts, which are waxy and may stain the surrounding wood surfaces. Unless the brass is deteriorating from active corrosion products, it is suggested that it not be cleaned down to bright metal.

Organic materials. Wood and other organic components are affected by a variety of factors that speed their deterioration. Metal corrosion products, insects, fungi, low and high humidity, and ultraviolet light can all contribute to the breakdown of organic materials.

Recommendations for Handling

Load-Checking Procedure. When a firearm is received by a museum, it must be checked immediately to ascertain that it is not loaded.

The load-checking procedure for muzzle-loading long arms is illustrated in figures 1 and 2. First, a cleaning rod without a brush is inserted down the barrel of the padded and clamped object as far as it will go towards the breech. The rod is then marked at the end of the muzzle with a piece of tape (fig. 1).



MHS file photo; photograph by Paul Storch

Above: Fig. 1, with the rod inserted. Below: Fig. 2, the rod is removed and marked.



MHS file photo; photograph by Paul Storch

Remove the rod and align it with the muzzle (fig. 2). If the distance from the end of the rod to the touch hole (in flintlock firing mechanisms) or nipple base (in percussion-cap firing mechanisms) is one-and-a-half inches or more, there is probably an obstruction

in the barrel, most likely a projectile and powder. In an unloaded weapon, the rod should stop within 1/4" of the touch hole or nipple base, and within 1/2" of the nipple base on a "patent" type breech (i.e., "hook" type).

NOTE: Black powder retains its explosive capabilities over time, so *it is very dangerous to attempt to remove a load.* If there is a high probability that an obstruction near the breech is indeed a load, *do not handle or further treat the firearm.* Tag it properly, store it separately from the other objects, and consult a gunsmith experienced in handling black powder weapons. *Unloading requires special tools and experience and should only be undertaken after proper training.*

Systematic Survey. The first step in a preventive conservation program is to do a systematic condition survey of all the objects. The overall condition of each firearm should be assessed and recorded, along with catalogue information and other file data. (One way to do this is to devise a condition survey form specifically for the firearms collection, using a proprietary database on a laptop computer.)

Observe the exterior metal portions of the object. A pitted surface accompanied by light red-to-orange rust on the iron parts indicates active corrosion and probable loss of original patina. Light rust around the margins of the lock plate where it is set into the stock ("lock mortise") usually indicates active rusting of the iron parts inside. Check the interior of the patch box for brass corrosion. There will usually be some amount of a blue-green product that has formed with the residue of patch grease. To determine the condition of the barrel and pistol cartridge chambers, insert a cotton swab into the openings. If the cotton removes a greasy, reddish residue, then there is still some (but only some) protection afforded by a previous application of rust inhibiting grease. If the cotton comes out with particles that are dry and gritty, it can be assumed that the barrel interior is extremely corroded and requires treatment.

Check the stock for cracks, loose pieces and previously repaired areas. The unfinished wood in the patchbox area can give a good indication of the condition of the wood on the other interior surfaces. Extremely dry wood will be structurally weak. Firearms kept in humid conditions may have been subject to the growth of fungus on both the exterior and interior surfaces, especially in the lock mortise area.

Table 1 (p. 5) gives an example of a condition-rating scheme. Also consult the *Gun Collector's Handbook* (National Rifle Association, 1959) for an example of condition standards for antique firearms. This scheme can be used as a rough guide in designing a collection survey and proposal for a treatment project. Categories can be added to or



changed to fit the needs of a particular collection but should be applied uniformly throughout the collection.

Carrying long arms. When carrying long arms, support the object firmly with both hands and keep it in front of the body. Never point the barrel at another person or yourself, even when it is unloaded. When placing a match-lock, wheel-lock, flintlock or percussion-lock arm on a flat surface, lay it down on the side opposite the lock mechanism. For weapons with locks on each side of the barrel, have a piece of polyethylene foam or other padding large enough to support the object under the forestock so the underside of the butt is resting on the table.

Light. Light in the wavelength range of ultraviolet light (UV) is a damaging component of visible sunlight, fluorescent and other artificial light sources. It can fade and bleach wood. Light levels on firearms should not exceed the maximum recommend exposure levels of 100 lux (10 foot-candles) for an eight-hour exhibit day, six days per week per year. The UV ideally should be eliminated, or at least kept to below 75 microwatts/lumen through the use of light filters and low UV sources. In addition to low UV light sources, UV-filtered glass or acrylic (Plexiglas®/Perspex) can be used.

Visible light also causes damage over time and can be just as problematic as exposure to UV light. Infrared (IR) wavelengths are a component of

incandescent and halogen light sources and can cause drying in wooden components. IR can be a problem if there are incandescent spots inside the case itself, as found in older displays (ca. 1970s and older). Light sources should be completely outside of the cases, or built into a vented "light attic" above the case space itself.

Objects on display can be rotated, which is especially critical with firearms. Often, only the side showing the lock is exhibited for years under strong light; this causes differential fading and damage to that side of the stock. Changing objects on exhibit every year or so is

costly, but is the most responsible way to preserve collections that must be displayed.

Atmospheric pollution, which includes dust, corrosive gasses and moisture-borne salts, can be controlled by installing proper filtering systems on the air-intake ducts of the air-conditioning system. Tobacco smoking should also be prohibited throughout the building and in areas adjacent to the air intakes for the HVAC system, if applicable.

Labeling. Labeling should be done on an unobtrusive area, such as the interior surface of the trigger guard, illustrated in fig. 3 (p. 6). First, coat the surface of the metal with a small (1/2" long) patch of reversible acrylic resin. Write the number with a pen and indelible black ink. After the ink has dried, overcoat the number with the resin. The number can be removed by using the same solvent used to make the resin solution. AVOID type-writer correction fluid and tape of any kind.

Storage of collections. All surfaces in contact with should be are padded with polyethylene microfoam. Cabinet construction materials must be stable and not give off any harmful acids or other fumes. If wood is used, it must be well-seasoned and coated with a

TABLE 1. Suggestions for Conditions Ratings used to Survey Objects

Rating	Condition	Priority/Treatment Recommendation
1.	Stable, no observed corrosion, breakage or structural problems	Low priority; surface cleaning only
2.	Stable, some previous corrosion observed, possible active corrosion	Low priority; surface cleaning; check on regular basis
3.	Stable, with active corrosion in several areas; wood fair to good	Medium priority; surface cleaning required; treat corroded areas
4.	Unstable; active corrosion observed; structure unstable; loose/broken parts.	High priority; stabilization treatment required; restoration may be part of overall treatment

Storage and Exhibition Environment

Temperature and humidity. The environment in which collection objects are stored and exhibited is the most critical factor in stabilizing existing conditions and slowing down deterioration. Daily fluctuations in *temperature* and *humidity* must be kept within controllable limits. The key point is to avoid extremes of either temperature or humidity, and to minimize the daily fluctuations to within +/- 5 percent relative humidity (RH) and +/- 2°F, while allowing realistically for seasonal shifts.

In a small museum in the Upper Midwest with heating and air conditioning but no humidification or dehumidification capacity, this would translate to 35-to-45 percent RH in the heating season months, and 45-to-55 percent in the cooling season months. RH can be kept below 63-to-65 percent (the point where fungal growth can flourish) by using portable dehumidification units in the storage areas. Keep temperatures in the range 65°-70°F (+/- 2°F) daily year-round, allowing for shifts between the different seasons. Do not store firearms collections in attics or basements; a well-insulated interior room is best.



water-borne polyurethane or acrylic sealer. Metal cabinets should be powder-coated and tested to make sure they meet specifications.



MHS file photo, photograph by Paul Storch

Above: fig. 3, showing the vise and assorted tools and cleaning and marking fluids.

Cleaning without Disassembly

To clean firearms without disassembly, wipe the surfaces periodically with a clean, soft, lint-free cloth. DO NOT USE wood and metal polishes or oils. This is contrary to the usual gunsmith and curatorial advice to wipe firearms with a protective oil coating. That treatment is not protective in the long term, however, and it gives a false sense of security and leads to the belief that the environment does not have to be controlled.

NEVER apply any kind of varnish to the exterior wood and metal of a historic firearm. Varnish, especially those that are cellulose nitrate-based, are yellow even when newly applied and thus cause color changes and can obscure details of decoration. Do not coat the entire weapon externally with an acrylic spray lacquer coating. Do not use aqueous cleaning agents, such as ammonia. Avoid brass and silver polish, because most of those proprietary formulations contain ammonia or acid, usually mixed with various abrasives. If a curatorial decision has been made to clean and polish brass and silver surfaces, an experienced objects conservator should be consulted.

Conclusion

This article is intended to serve as an introduction to an understanding of the conservation and preservation problems posed by large firearms collections. It is not intended as a substitute for the advice of a conservator or qualified collections manager. Neither the author nor the Minnesota Historical Society assume responsibility or liability for the application of any of the information supplied herein.

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Paul Storch has been objects conservator in the John and Martha Daniels Objects Conservation Laboratory at the Minnesota Historical Society since January 1991. He is a frequent contributor to The Interpreter.

Additional Notes

- Readers can contact the John and Martha Daniels Objects Conservation Lab for more detailed information on any of the topics covered in this article. (651) 297-5774; fax (651) 297-2967; e-mail: paul.storch@mnhs.org
- As one of the services of its on-going Field Services Program, the Minnesota Historical Society (MHS) offers an electronic data-logger lending program. An institution may borrow, without cost, this easy-to-use instrument for periods of four weeks at a time in order to gather data on the interior levels of temperature and humidity. Upon the logger's return to MHS, the objects conservator will read and interpret the data and send an analysis back to the institution, along with suggestions on improvements. There are also Environmental Monitoring Kits available that can measure the light levels mentioned in this article. Contact David Nystuen, MHS Field Services Coordinator at (651) 296-5460, e-mail: david.nystuen@mnhs.org.
- Several vendors currently sell ready-made kits for labeling objects, which include the lacquers and solvents necessary for the patches, and detailed instructions: Archival Collections Systems, 137 Fourth Ave. N., South St. Paul, MN 55075, (651) 457-5399; and University Products, Holyoke, MA; 1-800-628-1912, www.universityproducts.com.



Step our Way: Recruiting and Recognizing Volunteers

During the spring and summer, historical societies throughout the state of Minnesota gathered for workshops, conversation and tours in cities in three Minnesota regions: Morton (southern), Virginia (northern) and Little Falls (central).

One of the workshops was “Step Our Way: Recruiting and Recognizing Volunteers,” facilitated by Jean Nierenhausen, volunteer coordinator at the Minnesota Historical Society. Workshop participants looked at commonalities of working with volunteers in both large and small organizations, the importance of looking at your organizational environment from a volunteer perspective, and recruitment and recognition techniques. The following are just a few of the techniques that have worked with historical societies and organizations across the state, and some that have not worked well.

Recruitment Bests

- Numerous “recruiters” used the one-on-one approach through telephone calls, contact with targeted individuals and getting together for coffee.

- Partner with other volunteer organizations active in your community to have one large volunteer recognition event.
- Others used the “ask a volunteer” approach: they identified quality volunteers and asked them to help with a specific volunteer project.

Recruitment Bombs

- Sending out press releases without a catch.
- Recruiting at a shopping mall, on volunteer recognition day.

Participants recognized the importance of networking—of learning from one another and sharing good volunteer techniques. During one of the meetings, a participant suggested using *The Interpreter* as a forum for volunteer networking: to share ideas that work, information on volunteer trends, and resources that will enhance your volunteer programs. Over the next year, we will give this idea a serious trial run. Submit your ideas, including “best” and “bomb” volunteer techniques and projects to *The Interpreter* editor. (See p. 8 for address.)

Spring 1998 Minnesota Humanities Commission Grants

Among the project grants made by the Minnesota Humanities Commission (MHC) at its spring 1998 meeting, the following will be of particular interest to *Interpreter* readers.

- **Hamline University**, St. Paul: \$1,000 for *Minnesota Archaeology Education Network*; research and resources on public archaeology.
- **St. Mary’s University of Minnesota**, Winona: \$2,320 for *Irish Series, 1998*; support for multi-part series on the Irish experience in Europe and America.
- **Senior Community Services**, Minnetonka: \$1,000 for *Hard Times in Minnesota in the ’20s and ’30s*; a 10-part reading and discussion series on the impact of the Great Depression in Minnesota.
- **Society for the Study of Local and Regional History**, Marshall: \$3,000 for *The People and the Land*; a volume of writings about the people and history of Southwestern Minnesota.
- **University of Minnesota-Morris**, \$3,000 for *Heritage Preservers*; a pilot humanities-centered program for older adults in the Morris area.
- **Wadena Historical Society**, Wadena: \$707 for *Minnesota Archaeology Week/Wadena County*; interpretive programs held as part of Minnesota Archaeology Week.
- **Whitewater State Park/Minnesota DNR**, Altura: \$1,000 for *Public Archaeology at Whitewater River Valley*; interpretive programs held during Minnesota Archaeology Week.

For further information, contact MHC at 987 E. Ivy Ave., St. Paul, MN 55106-2046; (651) 774-0105; www.thinkmhc.org.

Above:
MHC logo.



Environmental Guidelines Workshop September 23-24



If you want to know more about how to implement and monitor environmental improvements, you will be especially interested in the Environmental Guidelines Workshop on **Wednesday and Thursday, Sept. 23-24**. The workshop, presented by the Upper Midwest Conservation Association (UMCA) and co-sponsored by the Minnesota Historical Society (MHS), will be held at the Minnesota History Center in St. Paul.

Internationally recognized authorities will speak about how agents of deterioration, such as light, temperature, relative humidity and pollutants, do their work and how they can be controlled; they will also discuss the latest developments in their fields. The speakers include *James Reilly*, director of the Image Permanence Institute; *Stefan Michalski*, senior

conservation scientist at the Canadian Conservation Institute; *Cecily Grzywacz*, research scientist at the Getty Conservation Institute; *Robert Herskovitz*, head of conservation, MHS; *Paul Storch*, objects conservator, MHS; and *Deborah Bede*, textile conservator, MHS. *Sherelyn Ogden*, director of field services, UMCA, will serve as workshop moderator.

Registrations should be submitted by Sept. 9 to UMCA, 2400 3rd Ave. So., Minneapolis, MN 55404. The fee, which covers materials, refreshments, reception, and a tour of the MHS labs, is \$125 for UMCA members and \$150 for non-members. For information about the workshop and about membership in UMCA, call (612) 870-3128, or e-mail: umca@mtn.org.

New Address for AASLH

The office of the American Association for State and Local History (AASLH) has moved to: AASLH, 1717 Church St., Nashville, TN 37203-2991. The new telephone number is (615) 320-3203, and the new fax number is (615) 327-9013. The e-mail address remains the same: history@aaslh.org.

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Readers are invited to submit information for publication. To be considered, items must reach the editor by the 18th of the month, two months before publication (example: the deadline for the October issue is August 18). Send to: **Interpreter** Editor, Minnesota Historical Society, 345 Kellogg Blvd. W., St. Paul, MN 55102-1906; (651) 296-8196 or jim.smith@mnhs.org.

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