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NATIONAL CONSERVATION ADVISORY COUNCIL

History, Development, and Legacy
(1973 – 1982)



Hand-colored engraving, P.J. Verly, Utrecht, 1744.
Robert L. Feller and Ruth M. Feller Collection
National Gallery of Art, Washington, D.C.

Essay by
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Table of Contents

Time for a National Perspective	3
A National Movement: National Museum Act, Smithsonian Institution and NCAC	4
NCAC: A Fresh and Focused Mission	6
The Study Committees	7
Conservation of Cultural Property in the U.S.	
Regional Centers	
Architectural Conservation	
Libraries and Archives	
Education and Training	
Scientific Support	
Treatment Facilities in the U.S.	
Additional Study Committees	
A National Institute for Conservation is Created	17
Acknowledgments	18
References	18
Appendices	20
Appendix A: Paul N. Perrot, Guardian Spirit	20
Appendix B: June 1973 Conference Participants, Winterthur Museum	22
Appendix C: November 1973 Organizational Meeting & Participants	22
Appendix D: NCAC Chairpersons	23
Edward R. Gilbert	
Robert L. Feller	
Marigene H. Butler	
Arthur C. Beale	
Appendix E: Founding Executive Committees and Staff, 1973 – 1975	26
Appendix F: Committee Members and Staff	27
Appendix G: NCAC Members Organizations	29

NATIONAL CONSERVATION ADVISORY COUNCIL

HISTORY, DEVELOPMENT, AND LEGACY

(1973 – 1982)

TIME FOR A NATIONAL PERSPECTIVE

I question whether even a small percentage of the museums in this country are doing anything more than presiding over the steady deterioration of that which they have been instituted to preserve.

*W. Robbins, America's Museums: The Belmont Report,
American Association of Museums, Washington, DC, 1969, p. 59*

This startling statement from a landmark report on America's museums was a wakeup call to the nation and led to the establishment in 1973 of a new conservation coalition, the National Conservation Advisory Council (NCAC). William Robbins' blunt view of the conditions of America's museums was soon applied to its libraries, archives, and historic properties. There would be more news to come.

The American Association of Museums (AAM), with editorial support from the Smithsonian Institution, listed over 4,600 museums, arboreta, botanical gardens, and zoos in its first Museum Directory (Washington, DC: 1961). The following two decades witnessed additional growth of cultural institutions nationwide, with a strong concentration in Washington, D.C. The Smithsonian Institution's contributions alone included the following new or expanded museums: National Portrait Gallery (1968), National Museum of American Art (1968), National Museum of American History (1964), Hirshhorn Museum and Sculpture Garden (1966), Anacostia Museum (1967), Renwick Gallery (1972), and National Air and Space Museum (1976).

Other D.C. milestones included Edward Durrell Stone's building for the new John F. Kennedy Center for the Performing Arts (1971), I.M. Pei's East Building for the National Gallery of Art (1978), and Mies van der Rohe's Martin Luther King Memorial Library (1972). In 1980, the Library of Congress opened its third building, the James Madison Memorial Building, and began major restorations of its historic Jefferson Building and Adams Building. Meanwhile, the responsibilities of existing public and private agencies, such as the U.S. Fine Arts Commission, the National Park Service, and the National Trust for Historic Preservation, were expanding exponentially.

Federal agencies flourished. The U.S. Congress established in 1965 the National Endowment of the Arts (NEA) and the National Endowment for Humanities (NEH); followed in 1976 by Institute of Museum Services (IMS). The National Historic Preservation Act of 1966 created the National Register of Historic Places which significantly increased awareness of the significance of historic and cultural sites. In 1972, the White House issued an *Executive Order* requiring federal agencies to identify, evaluate, and nominate eligible properties for inclusion in the Register within two years. Furthermore, the 1976 U.S. Bicentennial Celebrations sparked broad public engagement in cultural and historical preservation nationwide.

Cultural heritage initiatives were part of the zeitgeist of the era, at home and abroad. In 1972, UNESCO adopted the “Convention on the Protection of the Cultural and Natural World Heritage.” The American Institute for the Conservation of Cultural Property (AIC), the nation’s professional membership organization of conservation professionals, had started out as the American Committee of the International Institute for the Conservation of Cultural Property before becoming, in 1972, an independent member of the alliance. Similar international relationships were in place for U.S. organizations representing libraries, archives, and architecture.

By 1972, the moment had arrived to take stock of the expanding national responsibilities that emerged from these and other vigorous developments within cultural and scientific sectors. Smithsonian Institution Secretary Dillon Ripley, U.S. Senator Claiborne Pell and U.S. Congressman Sidney Yates joined forces to address the status of America’s museums, libraries, archives, historic buildings and monuments. They too had been made aware of the *Belmont Report* and intended to do something about it.

A NATIONAL MOVEMENT: NATIONAL MUSEUM ACT, SMITHSONIAN INSTITUTION AND NCAC

The National Museum Act was passed by the U.S. Congress in 1966 to provide technical assistance to museum professionals through programs administered by the Smithsonian Institution. However, the Act was unfunded. In 1972 Smithsonian Secretary Ripley and his dynamic new Assistant Secretary for Museum Programs, Paul N. Perrot, presented to Congressman Yates, Senator Pell and his special assistant Livingston Biddle resounding reasons to fund the National Museum Act. They received an initial authorization of \$600,000 with a promised increase of \$800,000 in the following fiscal year. The new funding provided grants for technical assistance, training, research and publications that were meant to be of benefit to the museum professions at large. Museums, institutes, universities and colleges with facilities and staff to undertake such programs were eligible to apply. Projects that benefited individual organizations exclusively were not considered. Directed by Assistant Secretary Perrot, the National Museum Act’s budget grew annually over the next 14 years with steadily increases of support for conservation-related projects. (See Appendix A: Paul N. Perrot, Guardian Spirit).

Senator Pell and Mr. Biddle were keenly interested in pursuing the feasibility of establishing an institute to support art and cultural heritage conservation at the national level.

Assistant Secretary Perrot organized a meeting in June 1973 at the Winterthur Museum following the regularly scheduled meeting of conservation training programs supported the National Endowment for the Arts, to open discussions on the matter. Invited participants were carefully selected from distinguished conservation programs in museums, universities, training programs, regional laboratories, and research institutes. (See Appendix B: 1973 Conference Participants, Winterthur). The Director of the Winterthur Museum, Charles van Ravenswaay, later presented the conference findings, along with background data from the conservation training programs, in testimony before the U.S. Senate's Special Subcommittee on the Arts and Humanities. To review his full testimony, go to http://digitalcommons.uri.edu/pell_neh_II_33/1

The free-wheeling, open dialogue among the 1973 Winterthur conferees persuaded Assistant Secretary Perrot and Mr. Powers that a national approach was needed and would require additional analysis from experienced professionals from diverse fields. To proceed, they recommended a collaboration with the Advisory Council on Historic Preservation (ACHP), the distinguished body founded in 1966 to advise the U.S. President and Congress on preservation policy and to represent the U.S. preservation field abroad. At a July 26, 1973 meeting of ACHP, Mr. Perrot was received favorably and invited to meet further with ACHP's international committee whose members were closely aligned with the Rome-based ICCROM (known as the International Conservation Center or the Rome Centre). On October 2, Mr. Perrot responded with a summary of the Winterthur Conference and an invitation to participate in the organizing committee for a national institute or council. ACHP and the ICCROM executives both endorsed the idea and agreed to participate. It was clear that the organizing committee would include participants of the Winterthur conference, from ACHP and its U.S.-based ICCROM colleagues, and other experts or organizations needed to embrace the conservation constituencies across the nation. One of the main questions at that time was whether the U.S. institute should include laboratory and training facilities or should focus on advisory and coordinating functions. This question would not be settled by the organizing committee.

To support discussions, Assistant Secretary Perrot and Mr. Powers drafted and distributed papers, including proposed bylaws and an administrative budget, to the organizing committee in preparation for a meeting on November 19, 1973, at the Smithsonian Institution. Meeting participants agreed to support the new organization and endorsed the proposed documents. The organization was named the National Conservation Advisory Council (NCAC). Its mission would be to identify, implement and coordinate conservation efforts at the national level. Its executive leadership, membership structure, and funding needs were efficiently addressed and agreed upon. Administrative support and housing were provided by the National Museum Act and the Smithsonian Institution respectively. Staff would work in the Smithsonian's Arts and Industries Building, ca. 1880, a recently designated National Historic Monument. The participating institutions and their representatives became the National Conservation Advisory Council. (See Appendix C: November 1973 Organizational Meeting and Participants).

Within a single year, Assistant Secretary Perrot had established a dedicated network of prominent leaders and organizations to pursue and implement a national agenda. Thereafter, he carefully nurtured NCAC's development as an independent body of experts that would study, assess, and recommend future actions to address the conservation needs of America's artistic, cultural and historical heritage.

NCAC: A FRESH AND FOCUSED MISSION

By 1974, NCAC was fully operational to focus on its three principal goals: 1) to identify major national needs and problems in conservation and offer recommendations for their solutions; 2) to recommend programs that would result in a coordinated national policy and plan for the conservation of cultural property; and, 3) to consider the advisability of creating a national institute for conservation in the United States. As noted, the latter goal was viewed as a priority by Senator Pell, Mr. Biddle (later Chairman of the National Endowment for the Arts, 1977 - 1981), and Assistant Secretary Perrot. They were aware of national programs in other countries, such as the Canadian Conservation Institute and other national institutes for cultural heritage preservation operating under the auspices of ministries of culture in Europe. They believed that the U.S. also deserved a strong, national voice.

Edward R. Gilbert, Chief Conservator of the Greenfield Village and Henry Ford Museum, was elected NCAC Founding Chairman. The executive committee included Charles van Ravenswaay, Director, Winterthur Museum; Norbert Baer, Professor and Scientist, Conservation Center of the Institute for Fine Arts, New York University; Robert L. Feller, Senior Fellow, Carnegie-Mellon University; and Sheldon Keck, Chairman, American Institute for Conservation (AIC) and Professor, Cooperstown Graduate Program in Conservation. The Council's infrastructure was based on institutional membership with staff support. (See Appendix D: NCAC Chairpersons, and Appendix E: NCAC Executive Officers and Staff.)

The Council's ability to meet its ambitious goals rested on the members' expertise, leadership, and commitment, all of which proved strong. The structure called for each member organization to designate a principal representative and alternates, a practice that strengthened institutional commitments and representation. Study committees were appointed in areas that addressed issues essential to the country at large, e.g., education and training, regional conservation centers, scientific research, publications, and underserved disciplines. (See Appendix F: Committee Members and Staff.)

Representatives from supporting organizations such as the National Museum Act, the Smithsonian Institution, and other federal agencies participated in Council meetings. Committee studies and reports were thoroughly reviewed and vetted by the full Council, made available to the field and to the public without charge, and published without copyright to facilitate circulation. Activities operated along open processes; there were few secrets.

THE STUDY COMMITTEES

Conservation of Cultural Property in the United States, 1976

If the Belmont Report was a wakeup call, NCAC's first published report, Conservation of Cultural Property in the United States (Washington, D.C., 1976), assessed and outlined the terms of play. The Committee on a National Conservation Institute was chaired by Professor Sheldon Keck, a pioneer in the establishment of graduate-level conservation training programs in the U.S. and the presiding President of AIC. The Committee devoted two years of critical study that resulted in an unprecedented overview of national conservation needs in training, research, treatment resources, and facilities. It established the context for the national movement, and made the case for national coordination of programs, resources, and policies. The Committee provided recommendations for strengthening regional conservation centers and accessibility, increasing scientific support and research facilities, and developing technical testing methods and analyses of materials used in conservation. The Committee urgently recommended the development of methods to quantify the magnitude of needs and the urgency of solutions.

The report identified specific conservation disciplines in need of attention, such as architecture and monuments, natural history collections, and libraries and archives. Conservation professionals were challenged to improve technical papers and publications to better inform colleagues such as curators and administrators, and to consider the feasibility of training "conservation technicians" who could work under supervision. Finally, the report recommended that the national effort include the perspectives of conservators in private practice, an important resource for public and private collections. The 1976 report provided the model for the Council's studies and findings that would be published over the next six years.

Reference Guide: To see NCAC's first published report, go to (LINK).

Discussion paper for a National Institute

In July of 1978 the Study Committee issued a follow-up "Discussion Paper" that took a closer look at the development of an institute, its potential responsibilities and areas of engagement. It was understood that a new institute would seek to strengthen and enhance, but not duplicate, existing efforts in the field. The Committee recommended that any proposed institute be closely aligned with U.S. professional training programs, regional centers, and other conservation organizations, and that it be an advocate for conservation departments in museums, libraries, and other institutions. It recommended a structure that could support functions in education, information, and scientific research, to be administered from one location. Additional functions considered included in-house technical research services conducted at appropriate facilities but coordinated by the national institute, and specialized grant-making services in collaboration with existing funders.

For reference, the discussion paper included the complete 1973 report, "Twelve Recommendations Concerning National Needs for Conservation of Historic and Artistic Works,"

issued by AIC. The Committee stated that standards of practice must remain with those organizations already responsible, such as AIC, the American Institute for Architects, and the Association of Preservation Technology.

Reference Guide: the "Discussion Paper" concerning the development of a national institute for conservation, go to (Link)

Report from the Regional Centers Study Committee, 1976

Few museum directors are aware of details regarding the condition of the [collections] for whose care they are responsible. . . Plans need to be developed for preventative conservation.

Report from Regional Center Study Committee
NCAC, 1978, Washington, D.C., page 3

Originally intended to be part of the aforementioned Conservation of Cultural Property in the United States, the Council determined that the Report from the Regional Centers Study Committee would be released as an independent report given the magnitude of the topic.

The Committee was chaired by NCAC founding board member Marigene H. Butler, paintings conservator, microscopist and director of the Intermuseum Conservation Association. Founded in 1952 as the nation's first non-profit regional art conservation center, the Intermuseum Association was viewed as the model on which similar centers across the country would be organized and funded in the 1970's. The Committee examined the roles and services of regional conservation in a timely and efficient manner as to provide much-needed data in support of further developments underway for these important facilities. The study addressed issues and needs related to the principal functions of the centers, e.g., examination, preservation, and restoration of artifacts housed in art museums and historical societies. Conservation of natural history collections, library and archival materials, and architectural preservation were assigned to committees devoted to those disciplines.

In July of 1974, the Study Committee began its investigation that surveyed the approximately 300 AIC members working for museums, regional centers, or in private practice. The survey was designed to develop contemporary data concerning the accessibility of professional conservation resources across the U.S. The survey's high returns of 67% provided the first quantifiable data collected on local, regional and national levels. Results were released in a chart that broke down services by six regions, designations previously developed by the AAM; and 17 categories of services (paintings, sculpture, books, manuscripts, etc.) and related functions (research, examination and conservation, environmental conditions, etc.)

The report characterized regional facilities and their technical capabilities at that time. Survey results documented what many experts knew instinctively: conservation resources in the United States were woefully insufficient to address the nation's conservation needs and were

unevenly distributed geographically and by discipline. For example, the Northeast Region reported the greatest number of practicing conservators, covering all categories of expertise. But the meager services of only three practicing conservators reported in the Mountain Plains Region included only eight categories of expertise. The New England and Midwest Regions reported available services in 13 categories, while the Southeast Region reported services in 11 categories.

Offering a conservative estimate that 60% to 70% of museum collections were likely in need of remedial conservation, the report was an open challenge to museum executives. The survey found that museum personnel, including curators, required better training in the care of collections, and that more professionally trained conservators were needed throughout the U.S. The data showed that collections in urgent need of conservation expertise included furniture, ceramics, glass, textiles, ethnographic and archaeological collections.

Backed up with unprecedented data that quantified the distribution of both needs and resources, the Committee outlined the many advantages of regional centers, noting that the statistics generated from the West Coast Region anticipated improvement given the development underway of new regional centers expected to bring more professionals to the region. The report concluded with projected costs for the initial construction of a regional conservation facility.

The study demonstrated that the need to develop a national institute for conservation was hand in glove with the need to establish additional regional conservation centers while strengthening the existing ones. In context, scope and organization, the report set a high standard for future NCAC projects.

Reference Guide: the full [Report from the Regional Centers Study Committee](#) may be found at (link)

Report from the Study Committee on Architectural Conservation, 1977

Interest in historic preservation as a field of study . . . has grown rapidly. Since 1964 when Columbia University began its historic preservation program more than 90 universities have added to their curricula either single courses or degree programs . . . valuable for all students interested in the built environment.

Preservation News, Supplement, October 1976
National Trust for Historic Preservation

NCAC embraced architectural conservation as a priority. Professional conservators and materials scientists were increasingly called upon to provide services related to architectural conservation. Historic preservation as a field was developing rapidly due to national and international initiatives such as those undertaken by UNESCO, the U.S. Historic Preservation Act, and other public and private agencies as noted earlier in this essay. Conservation issues

naturally united the museum and architectural communities, particularly as formal training programs and curricula serving these two large communities matured. In 1977, NCAC released the Report from the Study Committee on Architectural Conservation, an assessment of issues facing architectural conservation in the U.S. The publication identified national needs for architectural conservation services, such as updated technical training, scientific support, and coordination of multidisciplinary skills and expertise.

The Committee was led by Elliott Carroll, from the Office of the Architect of the Capitol, and other prominent American Institute of Architects (AIA) members devoted to preservation issues. Strong roles were assumed by pioneers in the field, such as James Marston Fitch, Director of Columbia University's Graduate School in architectural preservation; and Russell Keune, Vice President of the Association of Preservation Technology. Citing rapid developments on the ground, the Committee proposed a new type of professional called architectural conservator, that would require postgraduate study that combined professional training in architecture, restoration practice, materials science, history, and planning. The Committee also envisioned new styles of internships and apprenticeships affiliated with degree-granting institutions, and short courses designed for those active in practice but without formal training, to further advance the new educational approach.

Recognizing the ambition and scope of the recommendations, the Committee agreed to further research the topic with universities, government agencies, and cultural resources. Mr. Fitch provided a "Proposal for a National Support Program for Historic Preservation" for further guidance and dialogue.

Reference: the full Report from the Study Committee on Architectural Conservation, may be found at [\(link\)](#)

Suggested Guidelines for Training in Architectural Conservation, 1980

The results of further dialogue materialized three years later when the Study Committee on Architectural Conservation issued Suggested Guidelines for Training in Architectural Conservation. The guidelines provided clear definitions of terms, professional skills, and roles for architectural conservators. This highly detailed report offered a position description, a full academic curriculum for review, and suggested procedures to pursue professional accreditation. Appropriate facility requirements were also recommended, though a financial assessment of costs for facilities was not attempted.

The guidelines established an assessment of national needs in architectural conservation, developed multidisciplinary guidelines for specialized training of a newly defined conservator or historic preservationist, and convened a forum for the deliberation of a number of important national preservation interests at a propitious time. The publication was circulated to provide a national focus on the issues and to offer new information and approaches for schools and organizations wishing to respond. It proved to have significant influence on longer-range developments in architectural practice and conservation training.

Reference Guide: the complete Suggested Guidelines for Training in Architectural Conservation, may be found at [\(link\)](#)

Report of the Study Committee on Libraries and Archives, 1978

The character of collections in most libraries and archives differs considerably from those in museums. This is manifested partly in numbers: the National Archives alone, for example, has an estimated four billion pieces of paper.

*James B. Rhoads, "National Archives,"
Encyclopedia of Library and Information Science,
volume 19, New York, 1976, p. 46*

This important report resulted from a multi-year effort to consider the conservation needs of the nation's libraries and archives, also highly prioritized by NCAC. The Report of the Study Committee on Libraries and Archives was released in 1978, the same year that Committee Chairman Paul N. Banks was elected AIC's first President from the library field. The report was further distinguished as NCAC's first publication to received support from the Andrew W. Mellon Foundation. David Saltonstall, the Foundation's program director from 1970 - 1988, had previously held positions at the Brooklyn Museum and the American Museum of Natural History. His informed interests in conservation, coupled with the Foundation's rich and unique legacy of museum development, led to the Foundation's support of all future NCAC studies. In his May 24, 1977 letter to NCAC Executive Director David Shute, Mr. Saltonstall referred to the Foundation's establishment in 1950 of the Research Center on the Materials of the Artist and Conservator at Carnegie-Mellon and Robert Feller's development of it in conjunction with the National Gallery of Art; and the Foundation's support since 1973 of conservation training programs at Cooperstown, New York University's Conservation Center, Winterthur Museum, Fogg Art Museum, and the Intermuseum Conservation Association. The mission and activities of NCAC, and later NIC, became an important part of the Foundation's focus on new developments in conservation research and training.

The Committee offered an incisive analysis of the field's unique conservation challenges and provided factual details that demonstrated the paucity of its resources in comparison with other cultural heritage sectors. The sheer volume of material was daunting. The most recent American Library Directory listed over 25,000 libraries that ranged from public libraries of various sizes to major university repositories and specialized libraries rich in rare materials. The Committee's report began with a searing assessment of the conditions of collections and called for quantifiable data of surveyed needs, degree-granting professional training, scientific support to address urgent technical issues, more regional conservation laboratories and resources, and the development of standards for emerging technologies and reproduction methods.

The Committee recommended an increase in scientific research in specific areas, such as housing and other environmental issues, causes of deterioration, mass deacidification practices,

testing methods and materials, non-destructive analytical methods, and better engineered equipment. The Committee also stressed the need for contemporary research on conserving photographs, magnetic tapes, phonorecords, as well as investigations of adhesives, inks, resins, binding materials, bleaches, etc.

The report served as a catalyst to help spark a new movement in professional conservation training. Mr. Banks, who had pioneered preservation activities at the Newberry Library, would soon be recruited, in 1981, to lead the first preservation and conservation program at Columbia University's School of Library Services, in collaboration with NYU's Conservation Center.

In conclusion, the Committee stated that books, periodicals, manuscripts, and other printed and written records are among the most important cultural properties of the nation. Given the widespread changes in technology, materials had grown in number but were deteriorating more rapidly. The Committee recommended that broadly accepted criteria, terminology and condition reporting be adopted nationally in collaboration with professional organizations and universities. Furthermore, developments in standards of practice, professional findings in education and research, and emerging methods of preserving intellectual content should be published and distributed to the field on national, regional, and local levels. NCAC members and colleague organizations aggressively promoted and helped implement the Committee's recommendations.

Reference Guide: the full [Report of the Study Committee on Libraries and Archives](#) may be found at [\(link\)](#)

Report from the Study Committee on Education and Training, 1979

*The far-sighted individuals who established this nation's first graduate training programs in the 1960's and 1970's deserve great credit for their vision. . .
Graduates have provided leadership for the national and regional organizations,
Notably the American Institute for Conservation and National Institute
for Conservation [previously NCAC].*

Marigene H. Butler, ANAGPIC, 2000, 25th Conference Publication,
Association of North American Graduate Programs in Conservation

Developments in professional education and training mirror closely the development of the conservation field in the U.S. This critical area indeed formed the underlying rationale of the National Museum Act, conservation support from the NEA and other federal agencies, and the establishment of NCAC. From 1973 through 1982, NCAC's ambitions and abilities grew in unison with educational developments in the conservation field; institutional expertise on both fronts increased accordingly.

By 1974, three graduate level, degree-granting programs had been established. The first was the Conservation Center at the Institute of Fine Arts, New York University; followed by the Cooperstown Graduate Program in Conservation of Artifacts and Historic Works; and then by the Art Conservation Department at the University of Delaware and the Winterthur Museum. In 1981, NYU's Conservation Center and Columbia University's School of Library Science joined forces to train conservators for libraries and archives, as noted earlier in this essay. Additional educational programs continued at the Intermuseum Conservation Association, the Smithsonian's Conservation Analytical Laboratory and Museum Support Center, the Conservation Center at Harvard's Fogg Art Museum, and elsewhere. The mission to increase educational resources to support the conservation of the nation's cultural heritage was becoming a going concern, with increases in federal support (NEA and NEH), private foundations (notably Rockefeller Foundation, Mellon Foundation, and J. Paul Getty Trust), and a growing community of museum conservation studios, laboratories and specialist organizations.

The Report from the Study Committee on Education and Training of 1979 was complete in its coverage and timely in its distribution. The Study Committee was chaired by NCAC founding board member Norbert S. Baer, materials scientist and Co-Chairman of the Conservation Center of the Institute of Fine Arts at New York University, the first degree-granting conservation program in North America. Composed of leaders in art conservation education, the Committee began its report with a brief historical introduction followed by considerations of significant developments within the expanding universe of programs and disciplines. The Committee assessed conservation training needs and recommendations in existing programs, in emerging areas such as library and archival materials and architectural conservation as initially addressed in NCAC reports, and new areas such as ethnographic and archaeological conservation. It recommended conservation-related curricula in museum studies, art history, and studio art programs; closer collaboration with the College Art Association, the American Association for State and local History, and the American Association of Museums; and postdoctoral fellowships in conservation science. Graduate and postgraduate internships, such as those pioneered by the National Museum Act, the NEA, the Samuel H. Kress Foundation, and the Andrew W. Mellon Foundation, were ripe for expansion. Continuing education programs, such as refresher courses, seminars, and conferences were urgently recommended to keep working professionals abreast of developments in their fields.

Ultimately, the Committee confirmed that data still indicated that the number of existing professional conservators fell far short of those needed to adequately address the national challenges. The report called for an expansion of training resources and personnel on the national level. It concluded with a list of degree-granting training programs affiliated with U.S. universities, as well as internship programs active at the time of publication. (*The Committee developed an updated brochure on training programs, "Careers in Conservation of Cultural Property," for the National Institute for Conservation of Cultural Property in 1983.*)

Reference Guide: The full Report from the Study Committee on Education and Training may be found at [\(link\)](#)

Report of the Study Committee on Scientific Support, 1979

In the past decade or two, industrial and academic research has made major strides [but] in spite of the deluge of seemingly pertinent titles . . . one finds that many of the research reports are not readily applicable to problems faced by the conservator and conservation scientist. One of the chief objectives . . . is to extract from the vast technical literature those aspects and contributions that may be applicable in the conservation of historic and artistic works.

Robert L. Feller, Research in Conservation @1994 Getty Conservation Institute

Established in 1973 as the Committee on Research and Publications, this critical study group renamed itself in 1976 to better reflect its focus. The Committee was led by Robert L. Feller, an NCAC founding executive officer who served as chairman of NCAC from 1975 - 1979. An administrator and scientist who personified the multidisciplinary approach needed among scientists, museum curators and conservators, Dr. Feller was known for his pioneering developments in conservation science and technical research.

The 1979 Report of the Study Committee on Scientific Research resulted from an unprecedented, five-year investigation to identify and prioritize conservation areas in need for scientific support and to recommend future directions. The Committee began by assembling data from research laboratories supporting museums in the U.S. and from national conservation laboratories abroad. They reviewed research policies of federal and private funding organizations, costs related to maintaining and increasing technical research, and the role that a national institute might play in increasing the quality and quantity of future researchers and facilities. A useful and comprehensive list of existing research programs in the U.S. was presented in the report's appendices.

The report identified research areas in need of further development, e.g., technical studies of materials, fabrications, and compositions; applicable methods to analyze and characterize methods of deterioration; causes, processes and results of deteriorations; and new methods and materials for preservation care and repair. The Committee likened art and cultural heritage research to that of medical research, writing that “preventive, curative and reparative methods undertaken must not merely achieve immediate benefits but must contribute to the stability and integrity of the object being preserved in the long term. Moreover, museum objects themselves cannot readily be sampled or directly experimented upon.”

The state of analytical and technical services available to support the conservation of cultural property was reported as insufficient due to limited financial support, the small number of available laboratories and personnel, the lack of training and employment opportunities for scientists in the field of art and culture, and the complexities and diversities of the nature of the work. The Committee concluded that, as of 1975, there were perhaps 15 laboratories currently

available in the U.S. with no more than 60 to 70 technically trained investigators to conduct studies. Assuming that many researchers devoted considerable time to basic services, training and/or examination, the Committee surmised that the equivalent of no more than a few dozen scientists in the U.S. were devoting full time to investigations of cultural holdings and their preservation needs. However, the Report cited promising developments at the Center for Archaeometry at Washington University, the Center on the Materials of the Artist and Conservator at Carnegie-Mellon, and research at the University of California at LaJolla, that were expected to double these numbers over the next few years.

Further conclusions were made concerning the variety of problems and ranges of expertise required by both museum and archival collections. The Committee recommended that research laboratories concentrate on specific objects and materials and on particular types of problems. Museums and other cultural repositories were encouraged to help strengthen laboratories presently available and to reach out to university and other laboratories for additional support. The Committee underscored the need for the field's participation in journals and other professional media that would help to encourage activity in the field.

Reference Guide: The complete Report of the Study Committee on Scientific Support may be found at [\(link\)](#)

Report on Conservation Treatment Facilities in the United States, 1980

Reports from conservators responding to the Committee's queries underscore the fact that the number of objects treated in any given year is only a minute percentage of those objects requiring immediate attention. The need for conservation treatment has been constantly growing, while trained conservators and adequate facilities have been in short supply.

Report on Conservation Treatment Facilities, NCAC, 1980

Following the 1979 report's extensive study of the state of analytical and scientific resources supporting conservation, the 1980 Report on Conservation Treatment Facilities in the United States identified treatment facilities active in museum-related materials and described their organizational structures, services offered, and compelling challenges. The study's conclusions were deemed relevant to the conservation of other cultural repositories as well.

The Committee was composed of representatives from treatment facilities and their users. It was chaired by John R. Spencer, then Art Department Chairman at Duke University and formerly Director of the Allen Memorial Art Museum at Oberlin College and the Museum Program of the NEA. They systematically surveyed approximately fifty conservation facilities offering treatment services and categorized the facilities as follows: 1) services conducted by freelance professional conservators; 2) services conducted by in-house facilities exclusively; 3)

in-house facilities also serving others; and 4) cooperative conservation organizations. The Committee found that cooperation among different kinds of facilities and resources benefited both conservators and collections and also supported diversity of resources. The Committee reported that all facilities surveyed, including for-profit organizations, offered some form of public service to the field through seminars, workshop and consultations.

The report included chapters on each of the four facility categories, with detailed descriptions of their respective services to assist potential users. The 1980 Report on Conservation Treatment Facilities, like its predecessor report on regional centers (NCAC, 1976), addressed established and emerging practices of collaborations within the museum-related conservation fields. The Committee heralded the strength of cooperatives “derived from the banding together of varied cultural institutions to provide each with a higher level of conservation services than would be available to them otherwise.”

Without exception, treatment facilities reported the following problems: financial instability, lack of access to analytical facilities, lack of access to reliable information sources on treatment methods and materials, and shortages of trained conservators. Three of the four categories of resources relied on both public support and private support. The Committee found that individual donors, though few, were beginning to sponsor conservation facilities though they were more likely to support high profile museum activities such as exhibitions and acquisitions.

All survey respondents commented on the urgency to develop awareness for more treatment resources, indicating that the actual magnitude of the problem remained unaddressed. The Committee recommended two initiatives for conservation advocates: 1) inform and encourage museum leaders to prioritize the care of materials already collected; and 2) work with administrators to commit and allocate operating budgets for conservation. Recognizing that these problems have mushroomed from past inadequacies, the Committee advised that steady work, once commenced, would reap significant progress.

The Committee referenced the findings of the Museums USA survey undertaken in 1974 by the NEA under Dr. Spencer's leadership. The survey reported that 58% of museum directors checked “conserving the cultural and scientific heritage” as the major function of museums, while 33% of responding museums reported “no access” to conservation services. The report directly challenged museum executives to fulfill their most important public and institutional responsibilities.

For information on Museums USA, go to <https://www.americansforthearts.org/by-program/reports-and-data/legislation-policy/naappd/museums-usa-a-survey-report>

Reference Guide: The complete NCAC Report on Conservation Treatment Facilities in the United States may be found at (link)

Additional Study Committees

NCAC's diverse activities also included the formation of committees or sub-committees that addressed urgent matters of the moment, or that nurtured new areas for future development. The former included the Study Committee on Energy that addressed the impact on cultural collections and historic buildings of the nation's response to the energy crisis. In 1977, rising energy prices and unstable fuel supplies had accelerated inflation worldwide. The U.S. National Energy Act in 1978 was designed, by law, to conserve resources by eliminating wasteful use, monitoring existing supplies, and preserving resources for the future. It was reported that the nation's buildings accounted for 32% of energy used in the U.S. Historic and other older structures, and their contents, were potential targets for energy reductions. NCAC's new Energy Committee was chaired by Ross Merrill, paintings conservator at the Cleveland Museum (see Appendix F: Study Committees and Staff). The Committee quickly became part of a robust response from the cultural heritage and preservation field. The Advisory Council on Historic Preservation developed data that supported cultural properties' energy needs by comparing energy costs of preserving and operating old and/or existing buildings to energy costs of constructing and operating new ones. AAM and other organizations recommended that established environmental standards remain in place for museums, libraries and historic structures, and proposed NCAC-vetted alternative standards should they become necessary. Committee members monitored and responded to legislative and policy issues on behalf of the special needs of cultural property throughout the crisis. The Committee disbanded in 1981. Mr. Merrill would later serve as Chairman of NCAC's successor organization, NIC.

The conservation of ethnographic and archaeological collections, cited by NCAC in 1976 as an underserved area, was the subject of the subgroup of the Committee on Education and Training which led to the formation of the Committee on Conservation of Anthropological Materials. The sub-committee was composed of Harold L. Peterson, Arthur C. Beale, and Norbert S. Baer; the Anthropology Committee was led by Bettina Raphael. This highly specialized conservation discipline became a major pursuit of NCAC's successor organization, NIC, and its future Chairperson Carolyn Rose.

A NATIONAL INSTITUTE FOR CONSERVATION IS CREATED

Works of art are the property of mankind and ownership carries with it the obligation to preserve them.

Goethe, 1799

In April of 1982, NCAC published its completed Proposal for a National Institute for the Conservation of Cultural Property, four years after the 1978 "Discussion Paper" was released for critical review from the field. Almost 9 years had passed since NCAC accepted the responsibility to undertake the feasibility study, while also developing a viable infrastructure of

expertise and vision that had produced unprecedented studies of the nation's conservation needs. Council and Committee members, in many cases, had led pioneering efforts in their respective areas of expertise, and were ready to embark on another. Having grown in numbers, strength and influence, NCAC had become a leader in cultural heritage conservation, a clearinghouse of information, and a network of expertise poised to establish an independent institute for the conservation of cultural property. (See Appendix G: NCAC Member Organizations that became NIC, as of 1982).

In June of 1982, the District of Columbia approved NCAC's request to change its legal name to the National Institute for the Conservation of Cultural Property (NIC). The outstanding efforts of the Council and its benefactors had succeeded in developing a focused and informed constituency worthy of continuance under its new name. Like clockwork, the next Council meeting, held on October 15, 1982, included a vote to formalize the organization's transition in name and mission. The unanimous vote supported the necessary actions required to conform with the organization's new national mandate, outlined in NCAC's 1982 published proposal. *The published Proposal for a National Institute for the Conservation of Cultural Property may be found at [\(link\)](#).*

The National Institute for the Conservation of Cultural property inherited a rich legacy. Its growing programs in professional training, scientific research, and information exchanges would influence public policy, institutional priorities, funding and new opportunities in cultural heritage conservation for the next three decades. To follow the continuum of the history and legacy of the cultural heritage conservation movement in the U.S., please see the essays, as they are developed, on the National Institute for Conservation, and on Heritage Preservation.

ACKNOWLEDGEMENTS

The author served as program coordinator at NCAC and NIC from 1982 to 1985 and continued a professional relationship with the organization thereafter. This essay is based on published literature and primary sources generously made available by the archivists of the Smithsonian Institution Archives. The completeness of the archives is due to the meticulous and thoughtful work of the late David A. Shute, NCAC Executive Director, and reflects the committed efforts of the many professionals who voluntarily shared their talents and collective ambitions to create and expand the national conservation movement. The scope of archival material reviewed far exceeds the information presented here. Those interested in further information may readily do so by visiting the Smithsonian Institution Archives.

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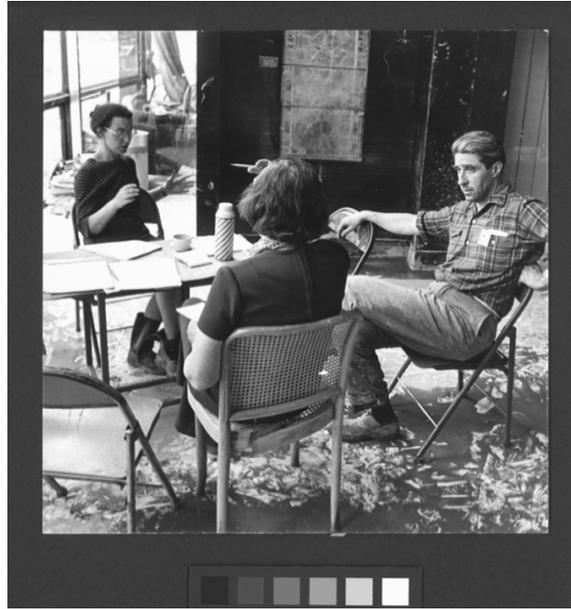
APPENDICES

APPENDIX A: PAUL N. PERROT, GUARDIAN SPIRIT (1973 - 1986)



Paul Perrot, Smithsonian Institution, 1976. Courtesy of the Smithsonian Institution Archives.

Paul Perrot Norman (b. 1926) was born in Parris and attended the Ecole de Louvre in 1945 and 1946. His experiences growing up in war-torn France are generously documented in the Oral History Project in the Smithsonian Institution Archives. In 1946 he moved to New York to continue his education at New York University's Institute of Fine Arts while working as a curatorial assistant at the Cloisters, Metropolitan Museum of Art. In 1952, Mr. Perrot joined the staff of the Corning Museum of Glass, recently founded by Corning Glass Works in New York, where he served as Museum Director (1960 - 1972) and editor of the Journal Glass Studies. A scholar and administrator, he organized the Museum's immediate response to the 1972 disastrous flood caused by tropical storm Agnes.



Librarian Virginia Wright, conservator Carolyn Horton, and Director Paul Perrot working onsite following the Corning Museum's 1972 flood. File material courtesy of Corning Museum of Art.

Mr. Perrot's first-hand experiences of war and natural disasters contributed to his keen interest in the conservation of art and cultural heritage. From 1972 to 1984, Mr. Perrot served as the Smithsonian Institution's first Assistant Secretary for Museum Programs, responsible for the Institution's growing network of museums as well as its outreach to the national and international museum communities. As a seasoned professional, Mr. Perrot's understanding of the magnitude of needs facing museums and collections proved to be a critical asset for Smithsonian Secretary S. Dillon Ripley's pursuit to secure federal funding for the National Museum Act, which made possible the development of NCAC and other nationally significant initiatives. Mr. Perrot guided NCAC's development, administration and funding needs, and promoted its research and findings within the cultural field and the federal agencies. Mr. Perrot supervised the Smithsonian Institution's travelling exhibition programs known as SITES, led the development of the Museum Support Center and Conservation Analytical Laboratory, oversaw the renovation of the historic Arts and Industries Building and the early planning for the new Quadrangle complex for the Museum of African Art, Arthur M. Sackler Gallery, International Center, and gardens. He was part of the Smithsonian's historic delegation to China in 1979, and actively involved in the Bicentennial Celebrations of the American Revolution in 1976. Mr. Perrot's papers are held in the Smithsonian Institution Archives and cover his multi-faceted career.

Mr. Perrot was Director of the Virginia Museum of Fine Arts in Richmond (1986 - 1991), and Director of the Santa Barbara Museum of Art in California (1991 - 1994). He also served as Vice President of ICOM, President of ICCROM, Trustee of the H.F. du Pont Winterthur Museum, Treasurer of the Museum Computer Network, member of the Advisory Committee for the Getty Conservation Institute, and member of the International Committee for the Preservation of Moenjodaro, a World Heritage Site. In 1953, Mr. Perrot met Joanne Stovall (B.A. in Fine Arts, Marymount College, 1951) while they both were working at the Corning Museum of Art. After rearing their four children, Mrs. Perrot became a ceramist and potter until her death in 2009. They retired in 1995 to Sarasota, Florida where Paul resides.

APPENDIX B: JUNE 1973 CONFERENCE PARTICIPANTS,
WINTERTHUR MUSEUM

Edward P. Alexander, Director of Museum Studies, University of Delaware
William C. Archie, Executive Director, Mary Reynolds Babcock Foundation, Winston-Salem
Norbert S. Baer, Assistant Professor, Conservation Center, Institute of Fine Arts, NYU
Arthur C. Beale, Associate Conservator Fogg Art Museum, Harvard University
Livingston L. Biddle, Jr., Special Assistant, Senator Claiborne Pell, Washington, D.C.
Harry Bober, Art Historian Adviser, Conservation Center Institute, Institute of Fine Arts, NYU
Carey W. Brush, Vice President for Academic Affairs, State University College, Oneonta, N.Y.
Richard D. Buck, Director, Intermuseum Conservation Association, Oberlin, Ohio
Mrs. Martin Cohn, Associate Conservator, Fogg Art Museum, Harvard University
Charles F. Hummel, Curator, Winterthur Museum
Caroline K. Keck, Administrator, Conservation of Historic and Artistic Works, Cooperstown Graduate Programs, NY
Sheldon Keck, Professor, Conservation of Historic and Artistic Works, Cooperstown Graduate Programs, NY
Arnold L. Lippert, Associate Provost and Dean of Graduate Studies, University of Delaware
Lawrence J. Majewski, Director, Conservation Center, Institute of Fine Arts, NYU
Elaine Naramore, Executive Associate, Edward John Noble Foundation, New York
Robert M. Organ, Chief, Conservation Analytical Laboratory, Smithsonian Institution
Paul N. Perrot, Assistant Secretary for Museum Programs, Smithsonian Institution
Peter G. Powers, General Counsel, Smithsonian Institution
Kenneth W. Prescott, Program Officer, Humanities and the Arts, Ford Foundation, New York
Donald K. Sebera, Assistant Director for Research, Canadian Conservation Institute, National Museums of Canada, Ottawa
Peter G. Sparks, Assistant Professor of Chemistry, University of Delaware
John R. Spencer, Director, Museum Programs, National Endowment for the Arts
Nathan Stollow, Director, Canadian Conservation Institute, National Museums of Canada, Ottawa
Charles van Ravenswaay, Director, Winterthur Museum
James N. Wood, Curator, Albright-Knox Art Museum, Buffalo, New York

APPENDIX C: NOVEMBER 1973 MEETING OF ORGANIZATIONS AND
THEIR REPRESENTATIVES, SMITHSONIAN INSTITUTION

Advisory Council on Historic Preservation: Director John D. McDermott; Diane Rose
American Association of Museums: Ernest R. Fiedler, Treasurer; Jeannet R. Meuller, Editor; Susan M. Yecies, AAM/ICOM Program Officer
American Institute for Architects: Milton L. Grigg, Office of the President
American Institute for the Conservation of Artistic and Historic Property: Robert L. Feller, President
Architect of the Capitol: George W. White, Architect of the Capitol
Cooperstown Graduate Programs: Sheldon Keck, Professor
Fogg Art Museum, Harvard University: Elizabeth H. Jones, Chief Conservator
Greenfield Village and Henry Ford Museum: Edward R. Gilbert, Chief Conservator
Intermuseum Conservation Association: Richard D. Buck, Head of Training Program; Marigene H. Butler, Director
International Centre for Conservation, Rome (ICCROM): Paul Philippot, Director
Library of Congress: Peter Waters, Restoration Officer

National Bureau of Standards: Harry C. Burnett, Scientist; William H. Shields, Chief of Analytical Spectrometry; William K. Wilson, Chief of Paper Evaluation
National Endowment for the Arts: John R. Spencer, Director, Museum Programs
National Gallery of Art: Victor Covey, Chief of Conservation; Charles Parkhurst, Assistant Director
National Trust for Historic Preservation: Richard W. Haupt, Director of Education; James C. Massey, Director of Historic Properties
New York University, Conservation Center, Institute of Fine Arts: Norbert S. Baer, Scientist and Professor
Smithsonian Institution: Edward S. Davidson, Executive Officer of Academic Studies; Gretchen Gayle, Program Office of Academic Studies; R. George Gettens, Research Consultant to the Freer Gallery of Art; Robert M. Organ, Chief of Conservation-Analytical Laboratory; Paul N. Perrot, Assistant Secretary of Museum Programs; Peter G. Powers, General Counsel; John Winter, Chemist and Conservator, Freer Gallery of Art
Winterthur Museum: George J. Reilly, Museum Scientist; Charles van Ravenswaay, Director

APPENDIX D: NCAC CHAIRPERSONS

EDWARD R. GILBERT, FOUNDING CHAIRMAN, 1973 – 1975

Edward R. Gilbert (1917 - 2007). Mr. Gilbert was born in New York City, attended schools in New Jersey, and earned a B.A. from Iowa State College, majoring in history. In 1941 he began a twenty-year career in the U.S. Marine Corps. A WWII veteran who saw action in the South Pacific and in the occupation of Japan, Colonel Gilbert retired in 1953 and began his museum career. He worked in exhibitions and conservation at Old Sturbridge Village in Massachusetts, and subsequently became Chief Conservator and Director of Laboratories at the Greenfield Village and Henry Ford Museum in Dearborn, Michigan. Col. Gilbert was elected founding Chairman of NCAC. He led the new organization's early development with great skill, owing to his international experience and disciplined interests. He also served as adjunct professor at Wayne State University, consultant to the American Association of State and Local History and to the American Society of Archivists, and a Fellow of the AIC and the IIC. He was an active lecturer on historical collections and archives. His many civic engagements included executive responsibilities for historical societies in Woodstock, Connecticut and in Gainesville, Florida where he retired with his wife Eleanor Gilbert.

ROBERT L. FELLER , CHAIRMAN 1975 – 1979



Dr. Feller in his laboratory, courtesy of AIC.

Robert L. Feller (1919 - 2018) was born in Linden, New Jersey, earned his B.A. and M.S. degrees at Dartmouth College, and completed a PhD. in physical organic chemistry at Rutgers University in 1950. He served in the U.S. Navy during WWII. Following completion of his PhD., Dr. Feller was awarded the first National Gallery of Art Fellowship in conservation and curatorial research at the Mellon Institute in Pittsburgh. His research activities grew to become, in 1967, the Research Center on the Materials of the Artist and Conservator at Carnegie Mellon University, where he served as founding director and, as of 1988, Director Emeritus. Dr. Feller defined the field of conservation science through his research of varnishes, color, light exposure, and polymer and paper degradations.

Publishing over 130 articles, Dr. Feller focused on practical application of scientific methods to the work of conservators. His books include Accelerated Aging: Photochemical and Thermal Effects; Artists' Pigments, Volume 1; co-author with N. Stolow and E. Jones of On Picture Varnishes and Their Solvents; and Evaluation of Cellulose Ethers for Conservation, among others. An Honorary Fellow of both the IIC and AIC, he was a past president of the American Group of IIC (the forerunner of AIC). He received the Pittsburgh Award of the American Chemical Society, and the AIC Lifetime Achievement Award that was renamed in his honor for future recipients. A founding board member of NCAC, Dr. Feller served two terms as NCAC Chairman and also led the Council's Scientific Committee. He married his research colleague Ruth Johnson in 1975, with whom he amassed a collection of over 2,500 books over 50 years. The collection focuses on the science and technology of color; history and manufacture of paints, varnishes and textiles; and treatises on painting, printmaking and sculpture. It comprises over 200 rare volumes dating from the 17th century up to the present, including his own notebooks on samples taken in Florence following the 1966 flood. In 2013, Dr. Feller donated the "Robert L Feller and Ruth M. Johnson Feller Collection" to the National Gallery of Art Library.

MARIGENE H. BUTLER, CHAIRWOMAN, 1979 – 1981

Marigene Harrington Butler was born in 1931 in Ann Arbor, Michigan, graduated high school in Caldwell, New Jersey, and earned a B.A. in art history and painting from Mount Holyoke College in 1953. She trained in the conservation department of the Fogg Art Museum at Harvard University under Elizabeth H. Jones (1953 - 55) and worked in paintings conservation with Alfred Jakstas at the Art Institute of Chicago. She studied polarized light microscopy with Walter McCrone and subsequently developed research methods and training in microscopy. In 1973, Mrs. Butler became Director of the

Conservation Laboratory of the Intermuseum Conservation Association, based in Oberlin, Ohio, and directed its graduate training program. In 1978, she became Director of Conservation at the Philadelphia Museum of Art until her retirement in 1997. She was a founding board member of NCAC, served as NCAC Chairperson for two years, chaired the Study Committee on Regional Conservation Centers and the Committee on Membership Policy, served on the Architectural Committee, and continued as a board member for NIC.

She was a Fellow of the AIC and IIC, member of the Royal Microscopical Society, Advisory Board member of Mount Holyoke College, and Trustee of the historic Wyck House in Germantown, Pennsylvania. Mrs. Butler's papers, housed at the Winterthur Library, span her career at the Art Institute of Chicago, the Intermuseum Conservation Association, the Philadelphia Museum of Art and her participation in professional organizations. The collection contains treatment and examination reports; lectures; professional papers and correspondence; development of conservation training programs; technical research on pigments; architectural conservation; materials on microscopes (including early copies of *The Lens*); and photographs. Mrs. Butler was married to Dr. Richard K. Butler, a nuclear physicist, for over 60 years.

ARTHUR C. BEALE , CHAIRMAN, 1981 – 1982 (NIC, 1982 – 1985)

Arthur Cook Beale was born in Boston, Massachusetts in 1940, graduated high school in Needham and received his B.A. cum laude from Brandeis University in 1962. Following graduate studies at Boston University's School of Fine and Applied Arts, he apprenticed at Harvard University's Fogg Art Museum. Mr. Beale remained at Harvard for twenty years, becoming a Senior Lecturer on Fine Arts and Director of the Fogg's Center for Conservation and Technical Studies.



Arthur Beale, Center for Conservation and Technical Studies, Fogg Art Museum, ca. 1981.

In 1986 Mr. Beale began a 23-year career at the Museum of Fine Art, Boston. He was Director of the Research Laboratory at the Museum and named Chair Emeritus of the newly created Department of Conservation and Collection Management that encompassed all functions related to the care of collections, e.g., conservation, scientific research, collections management, and registration. Mr. Beale is an Honorary Fellow of AIC, a former Council Member of the IIC, appointed by President Reagan to the

National Museum Services Board that oversaw the Institute of Museums Services with reappointments from the two following Presidents. He also served on professional committees of the National Endowment for the Arts, the Getty Conservation Institute, the American Association of Museums, the International Foundation for Art Research, the New York Academy of Art, and the Governor's Advisory Committee on Acid Rain in Massachusetts. He has lectured and published on a variety of subjects related to art history, scientific examination and conservation.

Mr. Beale participated in the 1973 meeting held at the Winterthur Museum to explore the development of a coordinated, national initiative. He served on NCAC's Study Committees on Education and Training and on Energy. In 1981, he was voted NCAC Chairman to, among other things, guide the organization's transition to NIC the following year. He remained active in the organization through the 1990's, often in tandem with his national responsibilities for the National Museum Services Board. He developed initiatives at NIC that were continued by Heritage Preservation, including training for Collections Care Specialists and SOS "Save Outdoor Sculpture". Mr. Beale is currently a member the Scituate Historical Commission and a producer of documentary videos, He is also a collector of Native American art and artifacts with his wife of over thirty years, Teri Hensick, formerly Head of Painting Conservation at Harvard's Straus Center for Conservation and Technical Studies.

APPENDIX E: FOUNDING EXECUTIVE COMMITTEES AND STAFF

Executive Committee

Edward Gilbert, Chairman; Conservation Chief, Greenfield Village and Henry Ford Museum
Charles van Ravenswaay, Vice Chairman; Director Emeritus, Henry Francis du Pont Winterthur Museum
Gretchen Gayle, Executive Secretary; Smithsonian Institution Office of Academic Programs
Norbert S. Baer, Professor, Conservation Center, Institute of Fine Arts, New York University
Paul N. Banks, Director of Conservation, Newberry Library
Marigene H. Butler, Chief of Conservation, Intermuseum Conservation Association
Robert L. Feller, Founding Director, Center on Materials for the Artist and Conservator, Carnegie-Mellon
Institute of Research
Sheldon Keck, President, AIC, and Professor, Cooperstown Graduate Programs in Conservation of Artifacts
and Historic Works

Committee on By-laws

William T. Chase, Chairman; Head of Conservation, Freer Gallery, Smithsonian Institution
Peter G. Powers, Legal Advisor; General Counsel, Smithsonian Institution
Harold L. Peterson, Chief Curator, National Park Service
Charles van Ravenswaay, Director Emeritus, Henry Francis du Pont Winterthur Museum

Committee on Membership Policy

Marigene Butler, Chairman; Chief Conservator, Intermuseum Conservation Association
Peter G. Powers, General Counsel, Smithsonian Institution
Frazer G. Poole, Assistant Director for Preservation, Library of Congress, *retired*
Charles van Ravenswaay, Director Emeritus, Henry Francis du Pont Winterthur Museum

Staff: Gretchen Gayle, Executive Secretary
David Shute, Program Assistant

APPENDIX F: STUDY COMMITTEE MEMBERS AND STAFF (1974 - 1982)

Study Committee on a National Institute for Conservation

Sheldon Keck, Chairman; President, AIC, and Professor, Cooperstown Graduate Programs
Roy Perkinson, Conservator, Museum of Fine Arts, Boston
Peter G. Powers, General Counsel, Smithsonian Institution
Suzanne Sack, Chief Conservator, Brooklyn Museum
Edward Sayre, Scientist, Brookhaven National Laboratory
Staff: David A. Shute, Program Assistant; Executive Director as of 1977
Paul A. Degan and Robert L. Feller, Editorial Consultants
Ray Branham, Program Coordinator (1980 - 1982)
Jane Slate, Program Coordinator (1982 - 1985)

Study Committee on Regional Centers

Marigene H. Butler, Chairman, Chief Conservator, Intermuseum Conservation Association, Oberlin
George M. Cunha, Director, New England Document Conservation Center
Caroline Keck, Director, Cooperstown Graduate Programs in Conservation of Artifacts and Historic Works
Lawrence J. Majewski, Chairman, Conservation Center, Institute of Fine Arts, New York University
Clements L. Robertson, Conservator, City Art Museum of St. Louis
Staff: David A. Shute, Program Assistant; Executive Director as of 1977

Study Committee on Architectural Conservation

Elliott Carroll, Chairman; Executive Assistant, Office of the Architect of the Capitol
Marigene H. Butler, Director of Conservator, Philadelphia Museum of Art
John J. Cullinane, Vice Chairman, Committee on Historic Resources, American Institute for Architects
David G. De Long, Assistant Professor, Graduate School of Architecture and Planning, Columbia Univ. James
Marston Fitch, Director, Graduate Program, Preservation of Historic Architecture, Columbia Univ.
Roy Eugene Graham, Resident Architect, Colonial Williamsburg Foundation
Russell V. Keune, Vice President, Association of Preservation Technology
James C. Massey, Vice President, Historic Properties, National Trust for Historic Preservation
W. Brown Morton III, Historic Preservation Consultant
Lee H. Nelson, Chief, Preservation, Archaeology and Historic Preservation, National Park Service
Nicholas A. Pappas, Partner, David N. Yerkes and Associates, Architects
Morgan W. Phillips, Architectural Conservator, Society for the Preservation of New England Antiquities
F. Blair Reeves, Professor, College of Architecture, University of Florida
Norman Weiss, Assistant Professor, Graduate School of Architecture and Planning, Columbia University
Staff: Phillip P. Wisley, Assistant Professor, College of Architecture, University of Florida
David A. Shute, Program Assistant; Executive Director as of 1977
Arda Marie Dage, Assistant
Paul A. Degen, Editorial Consultant

Study Committee on Library and Archives

Paul N. Banks, Chairman; Director of the Conservation, The Newberry Library
Norbert S. Baer, Co-Chairman, Conservation Center, Institute of Fine Arts, NYU
George M. Cunha, Director Emeritus, New England Document Conservation Center
Philip A. Knachel, Associate Director, The Folger Shakespeare Library
Philip P. Mason, Director, Archives of Labor and Urban Affairs, Wayne State University
Frazer G. Poole, Assistant Director for Preservation, Library of Congress, *retired*
Gordon Williams, Director, The Center for Research Libraries
Peter Waters, Restoration Officer, Library of Congress

Staff: David A. Shute, Program Assistant; Executive Director as of 1977
Arda Marie Dage, Assistant
Paula A. Degen, Editorial Consultant

Study Committee on Education and Training

Norbert S. Baer, Chairman; Co-Chairman, Conservation Center, Institute of Fine Arts, NYU
Paul N. Banks, Director of Conservation, The Newberry Library
Arthur Beale, Head of Center for Conservation and Technical Studies, Fogg Art Museum
Richard Buck, Director, Balboa Art Conservation Center
Victor C. B. Covey, Chief Conservator, National Gallery of Art
Charles F. Hummel, Deputy Director for Collections, Henry Francis dePont Winterthur Museum
Sheldon Keck, Professor, Cooperstown Graduate Programs in Conservation of Artifacts and Historic Works
Robert M. Organ, Chief, Conservation-Analytical Laboratory, Smithsonian Institution
Harold L. Peterson, Chief Curator, National Park Service
Frazer G. Poole, Assistant Director for Preservation, Library of Congress, *retired*
Staff: David A. Shute, Executive Director
Arda Marie Dage, Assistant
Paula A. Degan, Editorial Consultant

Study Committee on Scientific Support for the Field of Conservation (originally the Committee on Research and Publications)

Robert L. Feller, Chairman; Founding Director, Center for the Materials of the Artist and Conservator,
Carnegie-Mellon University
William T. Chase, Head of Conservation, Freer Gallery of Art
George J. Reilly, Museum Scientist and Conservation Coordinator, H. F. du Pont Winterthur Museum
Edward V. Sayre, Scientist, Brookhaven National Laboratory and Museum of Fine Arts, Boston
Norman Weiss, Conservator, Society for the Preservation of New England Antiquities
John C. Williams, Head of Preservation Office, Library of Congress
William K. Wilson, National Archives and Records Administration; National Bureau of Standards
Staff: David A. Shute, Executive Director

Study Committee on Conservation Treatment Services

John R. Spencer, Chairman; Chairman, Art Department, Duke University
James Bernstein, Chief Conservator, San Francisco Museum of Modern Art
Thom Gentle, Director, Intermuseum Conservation Laboratory, Oberlin
Gerald R. Heopfner, Director, Williamstown Regional Art Conservation Laboratory
Carolyn Horton, Carolyn Horton and Associates, Inc.
Perry C. Huston, Conservator, Kimball Art Museum
William Leisher, Head of Conservation, Los Angeles County Museum of Art
Morgan W. Phillips, Architectural Conservator, Society for the Preservation of New England Antiquities
Charles van Ravenswaay, Director Emeritus, Henry Francis du Pont Winterthur Museum
Ann D. Wager, Private Conservator, Cooperstown, New York
Staff: David A. Shute, Executive Director
Paula Degen, Editorial Consultant

Study Committee on Energy

Ross Merrill, Chairman; Paintings Conservator, Cleveland Museum of Art
Arthur Beale, Head of Conservation, Center for Conservation and Technical Studies, Fogg Art Museum
Bruce Evans, Director, Dayton Art Institute
Robert M. Organ, Chief, Conservation-Analytical Laboratory, Smithsonian Institution

Morgan W. Phillips, Architectural Conservator, Society for the Preservation of New England Antiquities
Robert Matthai, Curator, American Museum of Natural History
William Leisher, Conservator, National Gallery of Art
Charles Hummel, Associate Director, Henry Francis DuPont Winterthur Museum
John C. Williams, Head of Preservation Office, Library of Congress
Staff: David A. Shute, Executive Director

APPENDIX G: NCAC MEMBER ORGANIZATIONS AS OF 1982

+ Founding NCAC Members, 1973 - 1974

+Advisory Council on Historic Preservation
+American Association of Museums
American Association for State and Local History
+American Institute of Architects
+American Institute for Conservation of Historic and Artistic Works
American Library Association
Andrew W. Mellon Foundation
Archaeology and Historic Preservation Division, National Park Service
+Architect of the Capitol
Art Institute of Chicago
+Association for Preservation Technology
Association of Art Museum Directors
Association of Systematic Collections
Balboa Art Conservation Center
Bay Area Art Conservation Guild
+Brooklyn Museum
Center for Archaeometry, Washington University
+Center for Conservation and Technical Studies, Fogg Art Museum, Harvard University
Chicago Area Conservation Group
Cleveland Museum of Art
College Art Association
Colonial Williamsburg Foundation
Conservation and Collections Care Center, NY State Office, Parks, Recreation & Historic Preservation
+Conservation Center, Institute of Fine Art, New York University
+Cooperstown Graduate Programs in Conservation of Artistic and Historic Works
Cultural Resources Department, National Park Service
Detroit Institute of Arts
Fashion Institute of Technology
+Greenfield Village and Henry Ford Museum
Institute of Museum Services
+Intermuseum Conservation Association
+Library of Congress
Los Angeles County Museum of Art
Maine State Museum Regional Conservation Center
Midland Art Council
Museum of Fine Arts, Boston
National Archives and Records Service
+National Bureau of Standards
+National Endowment for the Arts
National Endowment for the Humanities
+National Gallery of Art

National Historical Publications and Record Services
National Museum Act
National Science Foundation
+National Trust for Historic Preservation
+Newberry Library
+Northeast Document Conservation Center (formerly New England Conservation Center)
Pacific Regional Conservation Center
+Philadelphia Museum of Art
Public Buildings Service, General Services Administration
+Smithsonian Institution
+Society for the Preservation of New England Antiquities
Society of American Architects
Society of Architectural Historians
University Museum, University of Pennsylvania
Upper Midwest Conservation Association
Walters Art Gallery
Washington Conservation Guild
Western Association of Art Conservators
Williamstown Regional Art Conservation Laboratory, Inc.
+Winterthur/University of Delaware Art Conservation Programs