

Virginia Kazor is the Senior Historic Site Curator for Watts Towers and the Frank Lloyd Wright's Hollyhock House in the City of Los Angeles.

Ms Kazor began as the curator of Hollyhock House in 1978. She has been involved nationally in preserving the works of Frank Lloyd Wright, and is a founding member of the Frank Lloyd Wright Building Conservancy.

In 1991, Virginia Kazor also assumed the responsibility for the restoration of Watts Towers. Under her leadership, major advances have been made in this site's preservation activities despite limited funding. They included formation of long-term preservation strategies, monitoring of historic integrity by the Getty and the Los Angeles County Museum, and conversion of preservation data into digital format.

Dorothy Fue Wong conducted the interview on September 1, 2009.

Wong: What is the significance of Watts Tower?

Virginia Kazor: Watts Towers is a folk art environment created by one man with very little formal art training. It was one of the first to be recognized in the United States as worthy of saving. This goes back to the early 1950s. Subsequent to that time, there have been many folk art structures all over the world that have been identified and are being preserved as well.

Wong: What is the role of the State and the City in terms of ownership and also in preserving Watts Towers?

Virginia Kazor: I can give you a little history first. Simon Rodias who was the artist builder for the Watts Towers in 1954 gave the deed to the property to his neighbor and left to go to Northern California. He was in his 70s and he was in ill health. Subsequently, the neighbor sold the property. Then two USC students tracked down the new owner and purchased the property. Ultimately, in the late 1950s the property was given to the City of Los Angeles. Unfortunately, the City gave to the contract for restoration to an unqualified firm. This was done by the Board of Public Works, which was given jurisdiction over the gift.

The actual – this is going to be out of order. There was another owner before this happened and that was the two USC students gave the house to the Committee for Simon Rodias Towers in Watts which was a nonprofit that was set up to help save the Towers. And it was that committee – or that nonprofit that gave the property to the City in 1975 and then was dismayed to find out that the Cultural Affairs Department was not monitoring the project, but the Board of Public Works which hired an unqualified contractor.

The Committee went to court to take the towers away from the City and as a result of that Court threat, an agreement outside the Court was signed that involved the State, the City and the Committee.

That suit was settled out of Court with the State taking ownership for the property in 1978 and signing a 50-year agreement with the City of Los Angeles to restore the site basically. The State agreed to restore the three tallest towers which are all between 90 and 100 ft. because they had scaffolding at Hearst Castle that they could break down and use, and putting the scaffolding up is a very expensive proposition. And after they finished restoring the three towers, the project was turned over to the City in 1985. It was about 1985-86 when we began hands-on work.

Wong: At that time you were at Hollyhock House, is that correct?

Virginia Kazor: That's correct. I was the Department's historic site curator and I was responsible for the Frank Lloyd Wright's Hollyhock House.

Wong: How did you get involved with such a different project – Watts Towers?

Virginia Kazor: Mainly because the department was reorganized. When I was first hired in 1970, for the first six years of my career I was the curator for the Municipal Art Gallery. I organized exhibitions and assisting others who were doing the same. But in 1978 I was asked if I would like to move next door to Hollyhock House and take care of that programming there. In those days we had Facility Managers. In other words, I did everything at that facility. I dealt with the work cleaning the property, upgrading the property, restoring the property. I solicited docents, trained docents, managed the tour program, did private further research about the house on my own. I started restoration projects like recreating the living room furniture. But in 1991 a new General Manager reorganized the entire department into a program management situation. So the program that I was dealt in this major change in the department was restoration of two historic sites that was under the direction of the Los Angeles City's Cultural Affairs Department—Hollyhock House and Watts Towers.

Wong: Did you have professionals helping you with the restoration of both sites?

Virginia Kazor: Let's do Watts Towers first. When I came to the project in 1991, we had three people under contract--an engineer, a conservator, and a materials conservator who tested materials for use specifically at the Towers. And then we had a group of about 8 to 10 halftime maintenance and construction helpers who were hired and trained to do the actual restoration work.

At Hollyhock House there was no support program in place. I had a clerical employee and money to hire part time people to staff basically the front door of the House on tour days and on the weekend when my secretary and I were not there. Any professional services that I needed, I had to hire out of my meager \$10,000 services budget.

Wong: What is your current staff at Watts Towers ?

Virginia Kazor: At the present time we still have an engineer under contract--Melvin Green of Melvin Green & Associates. He is both a structural engineer and an expert in the field of preservation. So he knows all the ins and outs of how to treat historic fabric.

Wong: I understand that there was a long process before he was selected.

Virginia Kazor: Starting in the 1980s we automatically hired the engineer who had done the stress test in 1959; he designed it to prove that the Towers were safe and that the City should not tear them down. But at the end of 1989 it was time to renew the contract and the City's monetary agency, the CAO told us that we could not just give the job to this engineer, that we had to do a public process which was called a "Request for Proposal". We issued a "Notification to Publication". I don't think we put it on the Internet that first year because I don't think there was much activity with the Web or the Internet. But we did put out public notices and we had, I believe, six applicants. We then had to set up a review panel of people who did not work for our department, and that review panel of three looked over all six applications, discussed them, ranked them, gave them a score, and that was when Melvin Green & Associates were hired.

Wong: How many years have Melvin Green worked on the Towers?

Virginia Kazor: Nine years.

Wong: Tell me about other members of your staff.

Virginia Kazor: In 1986 we hired a conservator. This is someone who has a professional background in the conservation of concrete and glass and tile. The person also trains the work groups and supervise their work. She designs non-structural repairs. The engineer has always designed the structural repairs. But she took care of everything else. When the first conservator left in 1988, we then hired Zuleyma Aguirre who had training in all the materials that were used for the site — such as bottles, concrete, steel, tile, pottery, impressed patterns caused by metal molds like faucet handles, heater grates. She also designs necessary conservation and preservation treatments within guidelines provided for the project, and maintains photo and data files on all work done at the site. In any case, she was well trained in all of those areas and has been a remarkable asset for the program.

Wong: Zuleyma is from San Salvador. How did she get trained?

Virginia Kazor: Well, the best school for conservation in the Spanish speaking world happens to be in San Salvador, and that's where she went. It was a three-year degree.

Wong: Did Zuleyma also worked on other projects in Central America?

Virginia Kazor: Yes, she did. Her first job out of school was to reassemble pre-Columbian pots for the local museum. For a decade in Central America, Zuleyma worked in a museum environment with international teams on the preservation and

conservation of archeological and historical objects. UNESCO funded her work during the last five years. Since then, she has worked independently during three decades on assignments overseas and nationally. Just, most recently she was in India to help advise on a project that involved some concrete sculptures, life-size.

Zuleyma was initially hired as a part-time person, and then became the onsite conservator under contract. Three years ago I managed to get a position for this job in the City budget. This was important for it to be done because the City needs to commit to the long-term nature of this project. It's ongoing, and having her work as a contractor implies that there's an end somewhere where we won't need a conservator.

Wong: How about the third person that you have on your staff?

Virginia Kazor: Well, we don't have that as a position right now. Initially, when I got to the site we had a materials conservator, Rosa Loenger, who also was under contract. And as new materials were developed, the Getty and the Los Angeles County Museum of Art Conservators and other conservators would make recommendations for materials that might work at the Towers. Rosa's job was to take those materials and use them on Rodia's concrete mix. In other words, she would mix it exactly as Rodia had and test the material over a period of times, sometimes three months, sometimes years. By the 1990s when I got there, her services were needed less and less frequently. So she is no longer under contract, although we bring her back occasionally to do a specific project.

Wong: So on your staff actually, there's you, Zulana and Mel Green.

Virginia Kazor: Mel is an outside contractor and then those eight to ten part-time workers I said we had, we traded them for four full-time positions of maintenance, _____ structure helper. We were able to fill one of the positions and then the hiring freeze went into place. We had three vacancies and in this current budget year the mayor eliminated those three positions from our department budget.

Wong: That makes it very difficult.

Virginia Kazor: Yes it does. We literally have one man and the conservator to do everything that had to be done.

Wong: So actually Zuleyma's job is to supervise these construction people.

Virginia Kazor: More than supervise. She trains. She initially selects them based on her evaluation of what they're capable of doing and whether they'll work for the project. City classification and maintenance and construction worker really is an entry-level job--that's ditch digging, unloading materials from a truck. That kind of thing. She takes these people, interviews them and if she thinks they have the sensitivity and the patience to do detail work, she will hire them. When we were using them part time, if they turned out not to have the qualities that were really necessary for a good conservator, she could just not use them anymore.

Wong: What is the current situation with the funding at Watts Tower?

Virginia Kazor: Funding is always a challenge. The City covers the salaries of the full time people that are on the payroll. That's a given. We don't have to worry about that from year-to-year. The salaries include myself, Zuleyma, and our one maintenance and construction helper. So the City pays for that. The City pays for all of the public building services type things – telephone costs, water, power, mail pickup and delivery. That's about it. Minor building repairs that don't cost a lot of money. But if the workman is going to be here more than an hour, we have to find the money to pay for it.

Wong: Now how about the art center that's connected to the Watts Tower? Is that part of your project too?

Virginia Kazor: Not my project. The way this department is organized, the art center is classified just as that – an art center, and the art centers have their own budgets and their own staff.

Wong: Is there any interaction between the art center and the Watts Tower?

Virginia Kazor: Yes; there should be more, but right now there is an educator on the staff of the art center who develops projects for children who come to the art center, have an experience and are taken to the Towers or vice versa. They go, they see the Towers, they learn about ecology or recycling, and then they go back to the art center and do some project on their own.

Wong: Does the art center give tours for the general public?

Virginia Kazor: The art center at the present time is responsible for the public tours, and at Watts Towers, unlike Hollyhock House, we use paid tour guides.

Wong: Let's talk about the monitoring the historic integrity of Watts Tower . I'm very impressed with the fact that Watts Towers have two outside agencies helping to monitor and insure the high historic integrity of Watts Towers. How did the Getty Conservation Institute and the Los Angeles County of Arts become involved with the Watts Towers?

Kazor: Because we asked. Basically, again I have to go back a little bit. The Towers were turned over to the City the second time in 1975, and then in 1978 was deeded to the state of California. The Committee, the State, and the City (Cultural Affairs Department) wanted to make sure that nobody did anything wrong. So the State hired a firm, Ehrenkrantz Group in the San Francisco area to do a complete report on the condition of the Towers and what was needed to preserve them. Then the second part of the report told precisely what materials to use, how strong to make the concrete, and every other imaginable detail.

Wong: And when was this report done?

Virginia Kazor: This was in the early 1980s. So it was completed when we took over the project from the State in 1991. We had finished three tall towers. That is our bible and our code book; it's everything to us. We must do what it says and how it says to do it unless we have developed a new technique that is better when tested or a material that is tested.

Wong: How did this firm get selected? What is its reputation?

Virginia Kazor: Well, by the 1980s we were doing environmental impact reports – the State was doing this. And documentation was needed to permit government money being spent on building projects. There had to be something in place that told everyone that no historic resources were being damaged or destroyed. The State hired the Ehrenkrantz Group, and I was not involved in preservation in 1983. So I really am not familiar with their qualifications. But knowing the process we go through, I'm sure it was an open bidding process and they were selected. Certainly not very many things in their two reports had been altered over the years. A couple of things have been updated– I'll give you one example.

Rodias used any steel he could find, and he didn't weld. He just overlapped the pieces and wrapped them with wire. At one point, we decided that stainless steel would be a better replacement because it would not rust. And that was done at the recommendation of the engineer at that moment. Well, after the Northridge earthquake when things started to fail and the concrete cover cracked, we found, I believe it was corrosion where the connection to the stainless steel and the regular steel met. So we no longer used stainless steel. But that was something that we got approval to do even though it varied from what the Aaron Kranz report said and then it turns up here and the Kranz report is right.

Sometimes when you're doing a restoration procedure, the key thing is it has to do no damage to additional historic fabric, but it also has to be a reversible process. For instance, at the Frank Lloyd Wright Ennis House, they used a waterproofing material that sealed the water into the concrete. So the concrete began to deteriorate behind this rubberized coating and became a horrible problem for them.

So we're very careful. Right now no waterproofing material is approved for Watts Towers.

Wong: Now, how did Los Angeles County Museum and the Getty Conservation Institute get involved?

Virginia Kazor: We wrote them and told tell them that we had finished one of the 17 sculptures, and then we invited them out to see what we had done.

Wong: What year was this?

Virginia Kazor: Well, it was a process that was already in place when I got there in 1991. We had been working since 1986, so it was some time in the late 1980s.

Wong: And you wrote to them and they responded?

Virginia Kazor: That's right, and they would send one or two people. I also got the impression that some of the conservators may have come on their own time, not officially on behalf of the museum. I don't think any museum personnel would be able to take a position one way or the other without going through the Board of Directors. But these people on just a person-to-person basis were able to make suggestions based on their own expertise with things that they were doing.

Wong: Watts Towers was designated a National Historic Landmark in 1990. Do you think that had anything to do with the fact that you had these outstanding professionals coming to your site?

Virginia Kazor: Interesting question. The Getty, when it first entered into the grants program, created grants that only would allowed people who had National Landmark status to apply. And that put a terrible rush on the National Landmark program. Suddenly, everybody wanted to be a National Landmark so that they could get a Getty grant.

Wong: I guess the question is: Did this status made any impact on attracting these outstanding?

Virginia Kazor: I think what it helps justify their time spent outside of their office. If they were just going to an ordinary house that may have historic status, or may not, they probably wouldn't go there. But when it's a National Landmark, this is such a rare and wonderful honor, they can easily go and offer their services and their time, which is a big expense for the museum because it's something very important that's being saved.

Wong: Currently, how many people from the Getty Conservation Institute are involved?

Virginia Kazor: It varies. Most recently we haven't had conservators there at the site, but we had conservators working with us to try and develop a coalition of people – the State, the City and the Committee. We had, I believe, two conservators involved in that process but it was mainly administrative.

Wong: Well, it seems like you have a team of people – a network of people from that organization helping you.

Virginia Kazor: Well, over time we probably had at least eight different conservators, but they come and they go. LACMA has been less involved. There had been one or two

people from LACMA. My last correspondence with them was to tell them that we were finishing up after the Northridge earthquake, and did they want to come before the scaffolding was being taken down, and we got a response from both that they were interested. But when it came down to picking a day and getting them there, they didn't work out.

Wong: Do these people donate their time or are they paid?

Virginia Kazor: Well, it's a little bit involved, like my time with you today. The people we work with feel that whatever expertise we have that will help someone else then that's time is well spent.

Wong: Did the Getty and LACMA write reports about what's being done at Watts Towers?

Virginia Kazor: I'm not so sure about that. Again, in the bureaucratic world to get a written report requires Board approval, and most of them don't go that far. We dealt with Tim Winans at the Getty, and Tim has been very helpful. He helped the State determine some things that needed to be done. Our department asked that the State hire someone, an independent reviewer to come in. And the State hired an engineer and a conservator. These reports were never made public. Subsequent to that, they hired yet another firm.

So we got a second report from ARG, Architects Resource Group, out of San Francisco again. That report was very thorough, it was in two parts. It looked at the cracks and what we were doing, how we were doing it; and then they actually did some tests, all of which failed on new materials.

Wong: Now what year did ARG write their report?

Virginia Kazor: It was 2003/04

Wong: Was there another evaluation written during the 2000 decade?

Kazor: Well, two reports that the State never released. They were internal information for them. The ARG report is the only other report.

Wong: What do you think is the current challenge facing Watts Towers?

Virginia Kazor: Funding without a doubt. It's getting harder and harder for the City to fund the arts, and historic preservation often is in competition with the running of galleries or the running of art centers or theatres, which in our case is what's happening. I think the City does not have a very strong record of supporting preservation even when they adopted the Cultural Heritage program back in the early 1960s. Buildings had to be nominated from the outside. Staff and commissions did not say, wait a minute. We should save this building. Somebody, some private individuals, had to bring it in and do all the work. That's changing to a certain extent. Those functions have moved from our department to the Planning Department under Ken Bernstein.

We operate these sites as historic site museums and we're open to the public. Thus, things remained under the Cultural Affairs Department umbrella. But the funding woefully is inadequate. One of the things that I've done is to make sure that for every disaster that occurs (for which Federal or State money is made available to damaged properties), we're right there with our hand out. Over the last few years – well I've been there 18 years – I would say that at least half of that time we have worked with funding from FEMA or from the State's Office of Emergency Services. A State grant of \$300,000 carried us for about three years.

Wong: Virginia, let's discuss the Northridge earthquake. As a National Historic Landmark, Watts Towers had first priority. I understand that your site received about 2 million dollars.

Virginia Kazor: Initially, we requested \$1 million give or take. We were awarded that. When we were part way through the work, FEMA came back and they had a one-time proposal. We could tell them how much more damage we found now that we were working on the structure. We prepared a second request; and if they approved it, that would be it. No matter what else we found and no matter how much it really cost us to finish, we agreed to finish it and not to ask them for any more money. And we were able to finish the job on the Northridge earthquake a month before our deadline--in just about \$1,000 under budget. FEMA did not believe it could be done so they audited us.

Wong: In total, how much money did they give you?

Virginia Kazor: \$1,970,000.

Wong: So the job was all completed within how many years?

Virginia Kazor: It was completed in 2000; so it was six years.

Wong: That's excellent.

Virginia Kazor: During that time we also got a \$100,000 grant from American Express for a proposal that I wrote. They have an annual convention in a different city every year and they make a \$100,000 grant to a historic preservation program. And we were able to write the request and received the grant, and we ran that work simultaneously with the earthquake work. We actually hired eight more men.

Wong: Before the earthquake you and your staff laid the foundation to obtain funding for potential disasters. What kind of documents did you have that made it so efficient for you and your staff to obtain money from FEMA?

Virginia Kazor: Part of the report requires our workers to work from baseline photographs that were taken. And that's done in most cases, one building or one wall at a time. In the case of the Towers, we came up with a 4 ft. grid. So every four feet square of the Towers was identified by a number and given a name – center tower, east side,

third level (which would be 9 ft. up). Anyway, Marvin Rand took those photographs. They were done in 4 by 5 color transparencies which are fairly stable. Those become a record. Every morning work is assigned to the workers. They sit down; they used to pull this 4 by 5 image of the area where they were going to be working on from a microfiche machine. Now we, of course, use digital computer. So they would take the photograph, a copy of it; they would fill out a form at the end of the day what they did. For example, they would write “removed concrete cover from damaged steel”, and what materials they used - “used small hand chisel and delicate wheel on grinder” – or something like that. Then they’d indicate what they cleaned it with, if it needed cleaning. They indicate what kind of a repair they made, whether the steel was welded or wrapped; and then sign the form and date it. And that information is entered into an enormous database.

Wong: So you had this database before the Northridge earthquake?

Kazor: It wasn’t digital at all. The workers’ forms were handwritten. Later, the information was typed into the computer.

Wong: Was all this information off site when the earthquake happened?

Virginia Kazor: No, we had a construction trailer that we used as an office onsite. We’re now in a small house about 1/2 block from the project.

Wong: Actually, all that information was protected before the earthquake hit?

Virginia Kazor: That’s right. The State records are very similar, but they use a small card with a little snapshot that they took and their handwritten notes.

Wong: If the Watts Towers photographs were destroyed, then the State would have the photographs?

Kazor: No, the State records – those snapshots – were all turned over to us. We scanned them systematically, and digitalized them. We have made the form that we used for the workers simpler. In other words, now the workers don’t write. For example, they check a box, and check whatever approved solvent are listed by name.

Wong: So is this all electronically done?

Virginia Kazor: We’re in the process of moving to solely to digital. Now, once we’ve recorded the information into the database, we can send the actual forms to the City archives. They are retained there, and they are accessible there for anybody who wants to make an appointment and go in. They have qualified staff for dealing with original documents like that.

Wong: That’s very good. So you had these photographs in the system before the earthquake happened. Were there any other documents that you had?

Kazor: The photographs with their documentations really got us the FEMA grant. We could go in and we could take a look at a place, and we could say, three months ago this is what it looked like when we finished repairing that broken tile. Now look at it. The three months that have gone by, nothing's happened except the earthquake and the tiles shattered. We picked up pieces on the ground. Well, FEMA says, ok that's earthquake damage. We're pretty sure it is. If we had a photograph from the year before, they could say, well that could have been anything that happened there. But because it was recent – so we try to do as many inspections as we can after every incident. This means minor tremor, high wind, heavy rain, even if it's not declared a disaster, we go in and do a quick report on what damage is seen.

Wong: That's very impressive. Virginia, I want to ask you questions about certain documents used by other historic sites. You have a Historic Structure Report, of course.

Virginia Kazor: There is one for the Watts Towers.

Wong: You don't have any need for a Cultural Landscape Plan, right?

Virginia Kazor: No.

Wong: Do you have long range financial plan for the future, as you are in the process of soliciting donations?

Virginia Kazor: This is a tough one because basically our budget from the City is very limited. It's under \$2,000 for materials, and we have no money for services. The staff costs are paid and ordinary expenses – telephone, power, water-- are paid. But the rest of it, quite honestly we keep our fingers crossed for another disaster because when they occur, funding – the City will then fund us because it's reimbursable from FEMA or OEF.

Wong: So actually you're all prepared for another disaster.

Virginia Kazor: We are. As a matter of fact we are just completing this month \$1/2 million worth of damage caused by the 2004/5 winter storms. That was a proposal. We submitted our request for funding. We were denied by FEMA, and we appealed and were successful in convincing them by showing them the photographs not only taken by our crew on work they were doing, but also by ARG when they were doing their report. And both sets of photographs and condition reports were done in October 2004. FEMA ultimately determined that that was close enough to the date of the incident which was over the Christmas / New Years holiday of 2004/5 that they agreed that the damage was caused by the winter storms.

Wong: Is the educational plan left to the Watts Art Center ?

Virginia Kazor: Well actually, all tour programs from the City are supposedly developed and planned by the Education Coordinator whose office happens to be at the Municipal Art Gallery. Her name is Sarah Cannon. She runs the tour program at Hollyhock House and initially was to be responsible for the tour program at Watts. She still does the Training Manual, but she's turned the training and the management of whole tour program at Watts over to the Arts Center Director.

Wong: You do have an extensive historical document collection.

Virginia Kazor: More so for Hollyhock House than Watts Towers.

Wong: Virginia, what advice would you give to the Clarence Stein communities? You mentioned before to me that there were two things that you thought were very important. The first was to identify the historic fabric and the second is to hire the best professionals to help with preservation.

Virginia Kazor: Those are beautiful words, and I hope I did say them that way. I think what people need to realize is that there are initially some benefits for historic preservation. It usually results in an increase in value in the property. People will tell you "no" because there's so many restrictions, but those restrictions sometimes keep you from making a terrible mistake and lowering the resale value.

The Mills Act, if you're buying property today, the Mills Act is very beneficial because they reduce your property taxes. That extra money always comes in handy when you have a historic property. It doesn't have the same kind of benefits for an owner who has been there prior to Prop 13. There's no way around that. We're already protected. But I think – you need photographs to begin with. Just take your own digital photographs of your entire property. Date those photographs and keep them somewhere safe. I really like plastic sleeves that go in three-ring notebooks. Every time you spot damage or deterioration or a question about what's happening, take photographs, date them. But if you don't do your own photography, find a good photographer. Usually, there's one not too far away. How many properties are there in Village Green?

Wong: There's 629.

Virginia Kazor: The same thing is true with common problems. For Frank Lloyd Wright buildings, its radiant heat and floors; ultimately they fail. Well, the people who have solved the problem of how to repair them or replace them without damaging historic fabric, their experience could be of help to you when you hit that same problem. So that's a communication thing. You ought to have a newsletter that goes out periodically with articles of what somebody has found, like when they're doing a room model of the kitchen. All of those experiences help not just the person that's doing it but everybody else.

It is important if you're going to get government funding to have professionals involved who have the credentials and credibility, and they don't have to do a lot. They can just tell you how to do a specific area. But they're there with the letter of support saying they've worked with you for so long; that these are the significant features which

have been compromised; the homeowners are identifying their own damage s; and have photographs to back it up. It's the kind of thing you need. Start now before you need them. It's too late after.

Wong: That's really wonderful advice to the Stein Communities. Thank you. My last question is, if you could have anything you want for the Watts Towers, what would it be?

Virginia Kazor: I think it would be a realistic committed dollar amount from the City on more than just a year's basis. It would be nice to know that we had enough money to have four full-time workers, a conservator, and whatever consulting services we needed under contract and not have to scramble for money or try to get through on disaster funds.

Wong: Now, how much would that be?

Virginia Kazor: Ok, jot it down and we'll add it up. The labor construction helpers are between \$40, 000 to \$50,000 a year. So that's \$200,000 for labor. Conservator is \$68,000 and I make less than my Conservator because I wanted her to be paid. On the outside a conservator makes around \$150 an hour. Our Conservator gets about \$40 an hour. In private practice she'd be making four times that. Currently at \$40 an hour she gets about \$100,000. And the contractual services probably \$50,000 a year for the engineer and others specialized professionals. Materials – we know \$2,000 is a joke, so probably \$10,000 for paper and toner and concrete and steel. There are some other things. I really think the education program needs to be under the preservation section, but I don't want to walk on any toes.

Wong: Would you say that you need about \$750,000 to operate correctly?

Kazor: I think so. Did you add that up and get that number? I can do this more accurately for the final version. As a matter of fact, I'll just give you a proposed budget outline.

Wong: You have only \$430,000. So actually what you need is another \$300,000. Is that correct? That would include the educational program.

Virginia Kazor: There is the archiving. We need some clerical support which we've never had. We need somebody to do data input.

Wong: Who's doing the data input now?

Virginia Kazor: Any of us who happen to be there. All of the workers on a rainy day will sit, if they've got a computer, and put in the data. I have one worker now that the computer is loaded and he can't put any more data on it. But there is some other special project. For instance, if we took over the tour program. I would like a permanent exhibition.

Wong: You're totally correct about that, Virginia. Right now I don't have any other questions because your responses have been very thorough.

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Fellowship project for Cornell University's Clarence Stein Institute