

Summer 2009

Dear Colleague:

Enclosed please find sample narratives from six successful applications to the 2009 American Heritage Preservation (AHPG) grant competition. This packet contains samples that represent different types of conservation projects from museums, libraries, and archives. These projects are seen as a stepping stone to raise awareness and preserve collections held in small to mid-sized institutions. Projects will assist an institution in conserving and caring for collections that are in need and convey the essential character and experience of the community in which they are held. Each of the samples was selected to illustrate a specific aspect of a good application in any category, as described below:

Treatment of Collections:

The **Laramie Plains Museum** is included as an example of a clearly written narrative that shows an excellent track record of collaboration between the museum and its preservation consultants and have developed a long term commitment to involving the community in their activities including conservation.

The **Delaware Community College Library** application is a succinct description of efforts made during past four years for preservation of archives and special collections. The application also includes a detailed explanation describing how this project builds on previous community projects.

Improvement of Collections Storage:

The **Estes Park Museum** is a sample with a good description of an assessment process as well as a clear description of the goals, work plans, and timeline for rehousing the collection.

The **Charles T. Morgan Library** at the National Fire Protection Association application provides a solid example of an assessment process and steps taken to identify the collections to be rehoused. It also has a strong description of the impact of the increased accessibility on the research community.

Environmental Improvement of Collections:

The **Monhegan Museum** provides a good example of a well described impact section, in particular, how the drawings and paintings relate to the cultural heritage of this community known for its arts.

The **McHenry County College Library** combines a strong description of installing environmental monitoring equipment with a significant plan to share the importance of these activities with the community in the impact section.

We hope that these sample narratives will be useful to you as models for structuring a proposal for your conservation needs. Please contact either Christine Henry at (202) 653-4674,

chenry@imls.gov or Kevin Cherry at (202) 653-4662, kcherry@imls.gov if you have any questions. We would be happy to assist you and discuss any questions you have as you develop your proposal. The application deadline for the 2010 American Heritage Preservation Grants program is: September 15, 2009.

Applications for AHPG are available from the grants.gov website (www.grants.gov). We look forward to receiving your application.

Sincerely,

Christine Henry and Kevin Cherry
Senior Program Officers

Title: Conservation Treatment and Stabilization of Two High Priority Women’s Gowns in the Collection of the Laramie Plains Museum

Project Narrative

1. Statement of Need

The Laramie Plains Museum, LPM requests \$3,000.00 to conserve two historically significant women’s garments. The items were identified as high priority for conservation treatment and rehousing by the LPM Curator of Collections, Connie Lindmier and Conservator Consultant, Terri Schindel.

What kind of assessment has the institution undertaken - The LPM has had two Conservation Assessment Program surveys, CAP in 1997 and ReCAP in 2006 as well as a Detailed Textile Conservation Assessment Project funded by IMLS CPS’07. We gave each of 1,500 textile items a curatorial and conservation priority for action. We identified 15 women’s garments of highest priority for conservation treatment, and ranked them with the help of Ms Schindel and Ms. Lindmier. The highest priority of these, Mrs. Ivinson’s 1903 50th anniversary gown, is undergoing treatment now (by Ms. Schindel), funded by a 2008 Wyoming Council for the Humanities grant. The next two on the priority list for treatment are Frances Daly, aka. Mrs. B.C. Daly’s (Ivinson’s granddaughter) wine-colored satin ball gown with bustle and train (LPM accession #1970.025.0187) and a 1922 knee-length chiffon gown (LPM accession #1969.004.0003), worn by Alice Hardie Stevens, who founded the Laramie Plains Museum Association in 1966 and was instrumental in saving the Ivinson Mansion from demolition in 1972, so that it could become the home of the LPM. In 2006 we received an NEH PAG grant for textile storage and environmental assessment, plus volunteer and staff training in textile collection care. We received another grant in 2006 from the Wyoming Humanities Council for more training and storage furniture and supplies for textile collection care. In 2008 we received another NEH PAG grant to purchase monitoring equipment for an environmental and storage furniture upgrade to the area where garments such as the two for which funding treatment is requested will be placed. This storage upgrade will implement assessment priorities; we are presently applying for an IMLS CPS’09 grant that would purchase the equipment and storage furniture to achieve the goal of maintaining optimum temperature and humidity in the 2nd floor of the Alice Hardie Stevens Center. This building is a former dormitory on our premises which we have identified as our major textile storage area.

Current Collection Care Activities: We have completed all of our CAP, 1997 building and collection recommendations and now we are working on the ReCAP priorities to conduct detailed object surveys, begin conservation treatments, upgrade the environment and create climate-controlled storage on the 2nd floor of the Alice Hardie Stevens Center, AHSC. Our staff and volunteers have implemented three grant-funded projects for textiles in addition to the above-mentioned IMLS CPS’07 project. Our 20 trained collections volunteers work at the LPM on an average of 40 hours per week to assist the Curators in the care of the historic structures, collections management, document incoming items, assist with new exhibits, conduct environmental monitoring duties, train and work with youth docents so they may understand collection care. The Curator and University of Wyoming intern are conducting an historic photograph-scanning project. The buildings committee continues to raise funds for maintenance

of historic structures and the education committee continues to offer public programs and exhibits, utilizing the collections and educational in-use collection for hands-on demonstrations.

Describe the objects – Two objects will be conserved, 1) Mrs. B.C. Daly’s wine-colored satin ball gown with bustle and train. The skirt is white satin with brocade pattern of tulips in wine and white, with panels of tulle and wine ribbon. The top or jacket is wine satin, is gored, cuffs are of brocade and lace, lapels are brocade with lace cover. It has ten satin-covered buttons. The entire top is stayed. It was worn by Mrs. Daly for Presidential Inaugural Ball of Grover Cleveland in 1893. (LPM accession #1970.025.0187) is in fair condition and the silk bodice lining is in poor condition. The lining of the bodice is shattered, there is surface soil, and stains on the inside lining of the train. Most of these problems are hidden when it is on display, but we know that it is receiving additional stresses when handled to take on and off the mannequin. 2) A 1922 knee-length chiffon gown (LPM accession #1969.004.0003), worn by Alice Hardie Stevens. As a result of IMLS SCPS’07, Mrs. Steven’s gown was removed from the padded hanger and placed in an acid-free box with acid/lignin free paper padding. This garment cannot be exhibited in its current condition; it was showing signs of silk shattering when it was received in 1970. No photos of the damage were taken at that time, but it seemed clear that some of the damage is from 37 years of improper hanging storage conditions. (See Attachment 11 “Photos of Project”).

Ms. Schindel examined Mrs. Ivinson’s gown in summer, 2007. It was placed on short-term exhibit in summer, 2008 and is stored padded, flat in an acid-free box. Mrs. Ivinson’s gown is often displayed and is a favorite of visitors and docents because of its opulence.

2. Project Design

Significance of the Object. The LPM textile and costume collection is unique for a small museum in that it contains examples of mens’, womens’ and childrens’ clothing from all walks of life with many fine examples representing many local, state, and regional cultural groups. We have begun our textile/costume conservation treatment program with the clothing of the most visible and highly recognized women of our community. In this way we will garner community and financial support to carry out the recommended conservation treatments for the entire textile/costume collection.

Due to the significance of Mrs. Stevens to the LPM and the Laramie community, and the intrinsic significance of this 1922 ball gown, it is one of our highest priority items for conservation treatment. Mrs. B.C.Daly is the granddaughter of Jane Ivinson, the wife of the builder of the Ivinson Mansion. In 1970 we received many articles of her clothing, most in good condition.

This project will involve three major activities:

- Packing and supporting the garments for transport to the Conservator at her Estes Park, CO conservation laboratory.
- Conservation treatment of the textiles/costumes,
- Transport back to Laramie by Ms Schindel and return to storage.

Describe the conservation activities - There are several problem areas with these costumes, which show the general soil of age and use as well as inherent vice from the original manufacturing methods and types of materials used. It is estimated (by the conservator) that 15 hours for examination, documentation, preparation of support materials, conservation treatment and advising by the conservator will be required for each garment. 6-8 hours on the part of the LPM Curator will be required for each garment. Both gowns require conservation treatment of the silk lining fabric and preparation for a light-weight lining fabric placed over the treatment area (yes it is reversible) because of the curatorial decision that the gown should be conserved so that it can go on exhibit again for brief periods. The treatment will include:

- Photodocumentation before, during and after treatment
- Surface cleaning with low suction using micro tools and drycleaning sponges
- Dye silk stabiltex and sewing threads to match colors
- Using conservation stitching/threads, sandwich original peach silk crepeline or other bodice fabrics to sheer silk support fabric by stitching into the support fabric (not the original).
- After conservation stitching attach dyed-to-match lining fabric (much like a lining) in areas of damaged silk around shoulders and bodice. This area requires added protection to support the weight of the costumes.
- Build an interior mount so the dress is supported in storage
- Limit hanging on a purpose-built mannequin to very special occasions in a low-light exhibit area. Exhibit flat or on a slant board.
- Store in environmentally controlled storage at 30 - 35% RH and 65-68F in an acid-free large costume box.

Treatment for Mrs. B.C. Daly's gown will be less aggressive because of its over-all better condition, but soil removal techniques and the repair of shattered areas in the lining will be identical to that listed above.

We know that maintaining consistent temperature and humidity is critical with fragile organic materials such as textiles/costumes. In our dry western environment, maintaining a constant humidity of 35 percent is a challenge. We are currently monitoring the storage area where these two garments are stored in archival storage materials. We have submitted an IMLS CPS- 2009 request for Phase III, for equipment and storage furniture/rehousing supplies to implement the recommended climate-controlled storage on the 2nd level of the Alice Hardie Stevens Center building.

3. Project Time, Resources, Personnel and Budget

How much time will be allocated for this project - Ten months will be allocated, from Feb. 1, 2009 to November 30, 2009. It will require about 36 hours of the conservator's time (plus 10 hours travel time to and from Laramie as an in-kind donation by the conservator). It will require about 30 hours of staff and volunteer time to make the mannequin and get the Stevens gown ready for a 2-day public program exhibit on December 13 and 14, plus about 5 more hours to remove it from exhibit and place it in their acid-free costume storage boxes. (Please see Attachment 7 – Schedule of Completion).

Who are the key staff and consultants - Project staff will be Terri Schindel, Conservator from Estes Park, Colorado. Ms. Schindel received her conservation training at the Courtauld Art Institute, University of London, Textile Conservation Centre, Hampton Court Palace, UK. She has conserved many costumes and flags with degrading silk and has years of experience cleaning historic costumes. She is currently conserving an LPM historic costume. LPM staff will be Connie Lindmier, Curator of Collections. Resumes are in Attachment 8 “Project Staff and Resumes”.

How are resources, monetary or in-kind adequate to complete the project - The \$3,000 estimate was provided by Ms. Schindel and based on her experience are adequate for this project. The acid-free storage boxes are already on hand, and they will be placed in their own individual boxes for transport to and from the conservator’s workroom in Estes Park, CO. We do have dedicated storage space for the boxes when the garments are rotated to a very short, 2-day or one-month exhibits and then back in storage. At the present time the storage area is exhibiting low (Western) humidity and fluctuating temperature plus or minus 10 degrees over a 24-hour period seasonal. While the storage is not climate-controlled, it is 100% improved from being over-stuffed in brown boxes under the beds in the historic Ivinson mansion. We are working to remedy that problem with an IMLS CPS ’09 Submission entitled “Environmental Improvements, Alice Hardie Stevens Center, Laramie Plains Museum: Phase III, Supplies, Materials and Equipment to Upgrade Storage Facility”.

Impact

We expect to have Mrs. Stevens gown back by Nov. 1, 2009 so we can plan to feature it on exhibit for a week during our Christmas Open House in mid-December, 2009. This will help engage the public in the value of collections and of conservation treatment, as Alice Stevens (1901-1971) was a well-known community activist. The rental auditorium at the Laramie Plains Museum has been named the Alice Hardie Stevens Center in her honor, and many local residents are familiar with her name, though they may not know of her accomplishments

We will feature the restoration of both gowns in our membership newsletter and we will seek newspaper publicity to highlight the Connecting to Collections initiative nation-wide, and to engage the public in the value of the collections at the Laramie Plains Museum. The role of women in our community has long been an important theme at the Laramie Plains Museum, and Jane Ivinson, Frances (Mrs. B.C. Daly) and Alice Stevens, though their ages span nearly 75 years difference, served similar pioneering roles in Laramie. Both Jane and Alice saw what was needed, wouldn’t take “no” for an answer, and persevered against difficult circumstances to build a better community in Laramie. Neither served in a political capacity, both were housewives, mothers, and working women. Laramie has a private museum, the “Women’s History House” which celebrates the accomplishments of Wyoming women in politics, starting with Louisa Swain, who was the first woman to vote. Jane Ivinson died in 1915, so she never had a chance to vote, though she was president of a local bank. Alice Stevens was one of the first generation of women to realize that they had an equal footing with men. She became a newspaper writer, and was one of the founding members of the Laramie chapter of the League of Women Voters. She was also President of the Albany County Historical Society, and instrumental in saving the beautiful home of Jane and Edward Ivinson, which became the Laramie Plains Museum in 1972.

World War II Poster Preservation Project

NARRATIVE

1. Statement of Need

- **What kind of assessment has the institution undertaken?**

An assessment was conducted by the Conservation Center for Art and Historic Artifacts (CCAHA). The Conservation Center carefully examined the vintage World War II posters that are the focus of this project and determined that, because of their fragile condition, they will require treatment, preservation and housing assistance to stabilize the materials from further deterioration and support their continued use for educational programming and display. Following assessment of the posters conducted at its own laboratory facility, the Center's director of conservation informed the project director that the Center would be able to undertake the project.

The Conservation Center, located in Philadelphia, is one of the largest regional conservation laboratories in the United States. It specializes in the treatment of art and historic artifacts on paper.

- **Please describe current collections care activities?**

The Delaware County Community College Library has been working to catalog and preserve the College's archives and special collections for the past four years. A part-time librarian was hired to work on the project. Conservation of materials is primarily conducted by that staff member, with advice from the director of library services who has worked with archives and special collections preservation in museum and art libraries. Archival storage materials were purchased for conservation and preservation and secured cabinets were acquired. Other library materials which need minor repairs are mended by the technical services staff.

2. Project Design

- **Describe the object(s), book(s), historic document(s), or specimen(s) that is the focus of the project and explain its significance to the institution and the community.**

Description of items that are focus of project:

The focus of the project is the preservation of nineteen original World War II posters that were collected by a member of the community when he was a young man in the 1940s. The posters were produced by various government and civilian agencies and were used to encourage the enlistment of men and women into military service, the purchase of war bonds, donation of

blood, planting Victory Gardens, and a general encouragement of patriotism to win the war. The posters are on calendered wood-pulp paper and range in size from 31" x 21" to 10" x 22".

Significance to institution and community:

Several years ago, Delaware County Community College received funding from the Pennsylvania Humanities Council and the Pennsylvania Historical and Museum Commission to develop a project entitled *Building the Arsenal of Freedom: Delaware County's Civilian Efforts in the 1940s & 1950s*. The purpose of the project was to document and preserve the important role of Delaware County's civilians in supporting American efforts in World War II. Delaware County played an essential role in manufacturing goods and materiel for the war, including textile production, shipbuilding, automotive and locomotive production, and oil refining. Men and, for the first time, women were employed in unprecedented numbers to work in shifts around the clock to produce goods in vast quantities. The extensive employment of women in non-traditional factory settings had an important sociological impact that is evident today in the accomplishments of women in all areas of the workforce.

The original project consisted of three components. The *first component*, compiling an oral history of civilians in the war effort, was overseen by local historians who interviewed men and women who worked in manufacturing settings in the County. Producing the oral history became a race against time, since all of the participants were elderly and many were infirm. All, however, wanted to share their story and the pride they felt in the important work that they did on behalf of the country. Wonderful stories abounded. Women built tanks and aircraft. African-Americans were able to advance in their jobs based on their skills and were not held back by the color of their skin. Interviews were tape-recorded and, of the thirty or so interviews conducted, five interviewees were selected to participate in a panel discussion. The *second component* was the organization of a half-day symposium. It included a keynote address from a Hagley Museum scholar, lecture presentations from scholars from the University of Kentucky and Temple University who have conducted extensive research on Delaware County's heyday of manufacturing and eventual decline, and the panel presentation by the four oral history participants. The symposium attracted approximately two hundred attendees from the community. The *third component* was the presentation of a photography exhibit in the College's Art Gallery that offered a unique, historical look at the people, places and activities in Delaware County in the 1940s.

The project's success resulted in two additional activities. As part of the Pennsylvania Humanities Council's Commonwealth Speakers Program, DCCC hosted a visit by University of Pittsburgh professor Paul Newman and his presentation "Americans Will Always Fight for Liberty: The Poster Art of World War II." Concurrent to this lecture/slide presentation, the College's library hosted a traveling exhibit of World War II posters and artifacts from the Smithsonian Museum's National Museum of American History. The "Produce for Victory: Posters on the American Home Front, 1941-1945" was a national tour, and Delaware County Community College was one of only two sites in Pennsylvania to host the exhibit.

A member of the community attended all of the project's events and, at its conclusion, donated his own collection of vintage World War II posters that he collected as a young man during the war years. It is that collection of vintage posters, and their current need for restoration and preservation, that is the focus of this project. Once restored, the posters will be available for public view and for use in the classroom.

- **Describe the conservation activities in the project (treatment, storage improvement, or environmental improvements).**

Upon approval of the grant, arrangements will be made to transport the posters to the Conservation Center for Art and Historic Artifacts in Philadelphia. There, conservators will restore and preserve the posters so that they can be used for gallery display, in the classroom for educational purposes, and to make available as a loan to other organizations.

The posters will be conserved in such a way to facilitate mounting and display, as well as for secure storage.

3. Project Resources: Time, Personnel and Budget

- **How much time will be allocated to the project?**

Time allocated to the project will include transportation of the items to the conservator, time for selection and acquisition of better storage facilities, correspondence and report preparation relating to the grant, and work with the art gallery administrator to be added to the gallery's calendar for an upcoming exhibition of the posters once the conservation work is completed.

- **Who are the key staff and consultants involved in the project, their qualifications and experience with this type of conservation procedure?**

The actual conservation work will be performed by the staff of the Conservation Center in Philadelphia, one of the most renowned centers for conservation in the country. A complete description of the Center and its services and staff is available at <http://www.ccaha.org/>. Transportation, handling of materials, and the selection of storage facilities will be performed by Dr. Karen Rege, the College's Director of Library Services and former cataloger of the Joseph Downs Collection of Manuscripts and Printed Ephemera at Winterthur Museum Library. Additional assistance will be provided by the staff of the DCCC Art Gallery.

- **How are the resources, monetary or in-kind, adequate to complete the project?**

The project will be enhanced by several sources. First, the College plans to submit a complementary proposal to the Pennsylvania Historical and Museum Commission (PHMC) for monetary support that will provide for storage and display improvements for the newly-restored and preserved posters. In-kind support will be provided by two College staff. The Librarian's archivist will be responsible for proper storage and maintenance when the posters

are not on display or in use by faculty. The director of the Art Gallery, the College's primary public space for display of artwork and historic artifacts, maintains a schedule of exhibits throughout the year for student and faculty artists, as well as with individuals and organizations in the community.

4. Impact

- **What impact will this conservation or rehousing project have on how the institution cares for its collection?**

The conservation of this collection of posters will assist the College in establishing a new standard and procedure for accepting and caring for donated historical artifacts, particularly those that are documents that will be housed in the College's library and located among its archives. At the time of proposed donation, an immediate assessment will be made to determine what the item(s) needs for long-term care and preservation. At this time, the Gallery Staff is working on conforming their curatorial procedures to correspond to best practices as envisioned by the accreditation process of the American Association of Museums. This should further enhance the initial preservation work performed by the Conservation Center.

- **What impact will this project have on the community that your institution serves?**

Delaware County Community College is an important resource for education and programming to the community it serves. Each year, members of the community are invited to attend, often at no cost, a wide variety of cultural, educational, and artistic events that include gallery presentations, lectures, symposia, book signings, and displays of historic items that are integral to the history and culture of the region and nation. Preserving these posters, which are an important symbol of the service that many Delaware County residents gave to supporting the nation during the difficult years of World War II, will help the College continue its commitment to community outreach. The display of the posters, and the ability to share them with other educational institutions, museums, historical societies and community organizations, will enable more individuals to appreciate the history of the country and the important contributions made by individuals.

1. Statement of Need:

- What kind of assessment has the institution undertaken (Conservation Assessment Program survey (CAP), NEH Preservation Assistance Grants (PAG), state supported surveys, or other internal or external assessments)?

The EPM has undergone several assessments, and received several grants, in the incremental process of professionalizing care of its collections. When the Town of Estes Park took over operation of EPM from a private nonprofit in 1991, the newly hired, professionally-trained staff immediately underwent MAP I and CAP I surveys to develop a baseline of collections care status, and developed short- and long-term plans for its improvement. One of the first surveyor recommendations we implemented was the development of a long-term collections management plan which is annually updated. Over the past 16 years, we have obtained municipal, federal, state and private funding to systematically fulfill plan goals, such as increasing staff time and resources devoted to collections care, obtaining collections monitoring equipment and proper storage furniture, installing a climate control system, providing ongoing education in collections care at the Campbell Center and through other means, and developing a disaster plan. The surveys and grants have helped us develop ongoing relationships with conservators, curators and other professionals to allow workshops and additional collections surveys to be conducted onsite. The map rehousing project for which we currently seek funding is a top priority in the present collections management plan.

Major collections-related assessments and grants include: (1991) **MAP I survey** by Mary R. Brown, Director, Siouxsland Heritage Museums; **CAP general/facilities survey** by Carl Patterson, Museum Conservator, Denver Art Museum; (1992) **Conservation Project Support (CPS) Grant** for an architectural survey (assessors: Long Hoeft Architects, Georgetown, Colorado), monitoring equipment, and collections shelving; (1998-2000) five conservators and other consultants were engaged during a 3-year **IMLS CPS Grant** project which funded substantial storage upgrades, including environmental controls and museum-grade cabinetry; (2001) **NEH PAG Grant** to purchase storage furniture and supplies to rehouse archives and textiles; and (2004) **Museums for America (MFA) Grant** for a data tech to convert the card-based collections management system to a database. EPM has also undergone many collection-specific assessments. For example, in 2007 conservator Randy Silverman conducted a "preservation roadshow" to assess selected EPM archival collections and also offered a public workshop on heirloom care. Similar assessments have been conducted for the quilts collection, Stanley Steam Car, photo collection, postcard collection, selected artworks, and onsite historic cabin.

- Please describe current collections care activities.

All collections care activities conform to the EPM's mission to collect, interpret and preserve local history, as well as present exhibits, programs and events, for the education and benefit of residents and visitors of all ages. The Museum operates within an ethics code based on the AAM's *Code of Ethics for Museums*. Staff keep current with the AAM's *Standards and Best Practices for U.S. Museums* through ongoing training. Staff are active in professional organizations including the Colorado-Wyoming Association of Museums (the EPM is hosting its 2009 conference), the Mountain-Plains Museums Association, AASLH and AAM. The director serves as a Peer Review Surveyor and participated in the *Connecting to Collections* national and regional summits. Staff also participate in strategic planning for the institution. A collections management policy, adopted by the Museum's governing body (the Town Board of Trustees), and regularly reviewed, identifies collections objectives, acquisition procedures, documentation and care, photographic reproduction and access, loans and borrowing provisions, insurance, access and disclosure.

The most recent major collections activity is the completion of an inventory of the 18,000 objects in the on-site storage facility. This was an opportunity to locate missing inventory, verify location of objects in the database, and re-house like objects within the general proximity to one another.

Estes Park Museum

For the past six years the Museum has participated in *Archives in the Park*, a practice-based, graduate-level 2-hour class run by the Emporia State University School of Library and Information Management. (Other affiliates include Rocky Mountain National Park and the Estes Park Public Library.) The course includes a week of on-site activities in Estes Park each September, whereby the “info-rangers” learn from conservators, historians, scholars, archivists, and curators. Under supervision the students consider issues in archives, conservation and preservation of materials and documents at each of the three locations. The program has been in existence since 1999; the Estes Park Museum has participated since 2003. Past EPM projects have included organizing and filing approximately 13 linear feet of Larimer County property tax records (2006); organizing and digitizing the Museum’s 2000-piece postcard collection (2007); cataloging the reference library (2005) and establishing a museum archive (2005). In 2008 the students prepared some 2000 photographs for digitization by reconciling cataloging discrepancies. All of the above projects and training assist with our ongoing efforts to make the Estes Park Museum’s collection more accessible for research and exhibit purposes while reducing risk from physical handling.

2. Project Design

- Describe the objects that are the focus of the project and explain its significance to the institution and the community.

The 413-piece map, oversize photograph, art and ephemera collection includes 41 maps, 52 matted and un-matted prints, 210 oversized photographs and panoramas (black and white, colored, and hand-colored), 68 large documents (deeds, blue prints, newspapers, large brochures, and posters), 25 paintings and drawings-on-paper, and 17 architectural drawings (of historic lodges and buildings) and town plats. The collection dates from 1885 to 1990. All materials are either from significant contributors to our local history, or provide insight into Estes Park’s everyday life. The collection ranges from some of our earliest remaining documentary evidence of the community’s development, through the establishment of Rocky Mountain National Park in 1915, to important commercial developments of the late twentieth century. Housed in a single ten-shelf flat-file storage cabinet, the collection is in high research demand. Of the 70 research requests received in 2007, 11 required accessing flat file storage. Through August, 2008, of 46 inquiries, 5 were answered through the flat storage file. Examples of research, exhibit and publication needs by external customers and staff include locating artwork, maps, and photos for displays or for visual aids for presentations, locating original photographs that are too large for conventional photograph storage, accessing architectural drawings of lodges for research, and accessing maps showing past boundaries of Rocky Mountain National Park and the location of homes and cabins.

- Describe the conservation activities in the project (treatment, storage improvement, or environmental improvements).

Currently, the physical condition of the collections materials stored in the flat file cabinet is compromised each time they are accessed. Acquisition of an additional flat file (thereby doubling the available space), and rehousing the collection will both alleviate crowding and aid in locating requested materials. Under the direction of the Curator of Collections, the Emporia State graduate students will remove the collection from the current storage file and group it by size. They will create custom folders using archival map and print file folders cut to size and hinged with archival tape. Archival pressboard will be cut to size and used as a loose backing to further stabilize the collection. The folders will then be returned to the storage cabinet by category, now spread out between twenty drawers instead of ten. Each drawer of the storage cabinet will be renumbered; and each folder within the drawer will be numbered and entered in the PastPerfect database. Once the folders are arranged in a comprehensive order and in a space large enough to accommodate them, the database will be updated via thorough inventory notes made during the custom folder-building process.

To evaluate the project, the Curator of Education will develop a survey instrument, administered to the Curator of Collections. The survey will gather information on the preservation effectiveness of pre-project storage methods and the ease of accessing objects housed in the flat storage file. Once the objects are rehoused, the same survey will be used to evaluate effectiveness and accessibility. Pre- and post-surveys will be analyzed by the Curator of Education to show how the collections are in better care following the project.

3. Project resources: Time, Personnel and Budget

- How much time will be allocated to the project?

Because the Museum has a small staff of only three fulltime employees, project preparation will take place in the spring, before the peak tourist season for our area. The Curator of Collections will spend about 36 hours ordering the case and supplies, taking the pre-project survey, setting up the case, and outlining the graduate students' work plan. In September, the Curator of Collections will spend 40 hours on the rehousing project with the students. In October, he'll spend 16 hours updating the database and retaking the survey. In November-December he will spend 12 hours preparing and giving a public program, and assisting with final reporting. The Curator of Education will spend about 32 hours in May, October and November, preparing, administering and evaluating the surveys, coordinating the public program, updating the website and issuing press releases. The project director will spend about 20 hours during the life of the project overseeing staff and fulfilling reporting requirements.

- Who are the key staff and consultants involved in the project, their qualifications and experience with this type of conservation procedure?

Museum director Betty Kilsdonk will provide general project oversight. Ms. Kilsdonk has an MA from UC-Santa Barbara in Public Historical Studies and has spent 23 years in the field. Kilsdonk is the AASLH state membership and awards chair and is a certified AAM Peer Review Surveyor. Curator of Exhibits and Collections Derek Fortini is completing an MA in Art History with a Museum Studies emphasis from the University of Denver. He has worked at the EPM for almost 2 years. Prior to that time he was a Programs and Projects Assistant at The Laboratory of Arts and Ideas in Lakewood and an intern at the Denver Art Museum in the Modern and Contemporary Art Department. He received specialized training on rehousing photographs, directly applicable to this project, in 2008 at the University of Denver. Curator of Education Kate Miller has an MA in Natural Resources Recreation Management from the University of Missouri. As the Field Seminars Director for the Rocky Mountain Nature Association and Acting Director of Continuing Education at the Missouri Parks and Recreation Association, she developed expertise in comprehensive methods for program evaluation. *Archives in the Parks* is coordinated by Dr. Nancy Thomas, Professor, Emporia State University School of Library and Information Management. Dr. Thomas received her Ph.D. in Communication, Information and Library Studies at Rutgers, The State University of New Jersey in 1996.

- How are resources, monetary or in-kind, adequate to complete the project?

The Estes Park Museum has a successful six-year track record with the *Archives in the Parks* program in undertaking and completing small collections-related projects within short amounts of time. The present Curator of Collections has two years' experience working with this program. The Museum Director has successfully managed many grant and collections-related projects and annually oversees municipal budgets totaling almost \$500,000. The project's equipment and materials costs are based on direct quotes from the vendor.

4. Impact

- What impact will this conservation or re-housing project have on how the institution cares for its collection?

This project has three immediate goals for EPM's map and oversize photograph collection: 1) Reduce object crowding; 2) Reduce object handling; and 3) Reduce the time required to locate an object in storage. By meeting these goals, the Museum will better fulfill its mission of properly caring for local history collections and making them accessible to the community for research, display, programming and publications.

1) Reducing Object Crowding.

Obtaining a second flat file cabinet, thereby doubling the file space allotted for the collection, will mean each object will be handled less. Currently, drawers are overcrowded and objects are unevenly stacked. An additional case will ensure that the current collection will be housed with adequate room, plus allow for future growth. Such is the case with our map collection, which has increased by four maps added to this storage cabinet in the past ten months.

2) Reducing Object Handling

The second goal, to reduce object handling, will be met by grouping objects together by size. Currently all materials are in 30"x40" folders (the size of the shelf) and separated by tissue conforming to the size of the object (which varies). When accessing a shelf, one must hold the shelf open, open the folder to 90 degrees, and begin to leaf through each object until the sought-after object is found. By creating custom folders for objects of like size, the physical size of the folder will be reduced to a manageable size (the largest object is 25"x36"). One will be able to locate a file through the database, open the drawer, find the custom-sized, individually-labeled folder, and remove it. It can then be lain flat on a table and opened. With both hands available, each object can be safely handled until the object being searched for is found. Objects will be handled less because only one folder will be searched instead of a whole drawer and objects will be handled better with the ability to use both hands.

3) Reduce the Time Required to Locate an Object in Storage

The final goal of this project is to reduce the time required to locate an object in the flat file by spreading out labeled folders and tracking them in our database, making object searches more efficient. Currently, it takes time to search one drawer for an object because there are so many together and the large files are not all identified. Once the folders are specifically labeled and accounted for in the database, they will be much easier to find within a drawer.

- What impact will this project have on the community that your institution serves?

The project will dramatically improve the efficiency with which we handle research requests. In 2007 staff fielded about 70 requests, from genealogists, architects, novelists, property owners, developers, scholars, historians, graduate students, and agencies such as the National Park Service, the Division of Fish and Wildlife, and the Colorado Department of Transportation. In addition to aiding the public with research, the project will assist staff in the development of programs and exhibits which are viewed by some 20,000 EPM visitors annually. The project will also assist us in providing loans to other institutions such as the Colorado Historical Society. The rehoused collection will aid the Museum's nonprofit support group, which operates its own press, by making it easier for them to access materials used in publishing titles on local history. Project information will be shared with the community through press releases in the local media, the Museum's quarterly newsletter, and updates on our website, which received about 24,000 hits in 2007. The Curator of Collections will present a public program highlighting materials from this collection in November, 2009. The Museum is planning to undergo a capital improvement campaign for a dedicated storage facility beginning in 2010. This small project will help raise awareness of the importance of collections care, helping set the stage for raising additional funds for the new facility.

Narrative

1. Statement of Need

The Charles S. Morgan Technical Library of the National Fire Protection Association (NFPA) is a small technical library and archive specializing in fire and life safety information. The archive houses a large photograph collection, a small rare book collection, and a collection of ephemera related to Fire Prevention Week.

Several preservation initiatives in place include low UV fluorescent light bulbs (turned on only when the archive is in use), and temperature and humidity monitoring. The temperature and humidity are maintained at appropriate levels with minimal fluctuation (NEDCC recommends daily fluctuations of no greater than ten percent. This great of a fluctuation in our archive would be spread out over a period of months). The archive consists of metal shelving (all wooden shelving has been removed) and archival quality storage boxes. Handling of materials is low and typically performed by library staff. Microfilming and digitization projects have reduced the handling of original materials

In 2007 a needs assessment survey was performed on the photograph collection as it is vast and largely unprocessed. A formal preservation assessment of the rare book collection has not been undertaken due to its small size and the fact that the books are presently in good physical condition and cataloged. We have identified one oversized book from the rare book collection that is in dire physical condition, and it is this book that we are proposing for conservation work.

2. Project Design

With a specialization in fire and life safety, the Morgan Library attempts to cover all aspects of fire in the collection; history of fires and fire fighters, research on fire behavior, fire investigations, codes and standards, public education and awareness, and technical/engineering resources. One major part of the collection that is heavily used is the collection of fire investigation reports and histories of famous fires. There is much to be learned by examining fire incidents, including fire behavior and human response. By studying historical fires, it is possible to develop awareness and safety standards to prevent them from re-occurring.

In 1897 Edwin O. Sachs published Fires and Public Entertainments: a study of some 1100 notable fires at theatres, music halls, circus buildings and temporary structures during the last 100 years. This newspaper-sized text (465 x 325 mm) is a compilation of narratives, some with sketched drawings, chronicling fires from the late 1700s. Places of entertainment, now commonly referred to as "places of assembly" by code developers and enforcers, are a special focus of the Life Safety Code, which is in widespread use throughout the United States. The library is frequently visited by students and scholars seeking to research aspects

of the Life Safety Code. Sachs' book offers a wealth of information to researchers; however in its present condition we are unable to show it to patrons.

The book's current condition includes a deteriorated binding that is warped and stained from water damage. The front internal hinge is broken. The pages are brittle and many pages have broken off and are detached. There are many loose fragments. The paper is dirty, discolored from acidity and some pages are water stained. Attempting to turn a page frequently results in tearing or crumbling that page.

The recommended conservation treatment would be performed as follows;

- Make record photographic slides before and after treatment
- Collate where necessary (check completeness, note position of fragments if possible)
- Surface clean pages where necessary to remove loose dirt
- Test solubility of inks
- Measure pH before and after treatment
- Disbind (remove sewing and separate into single leaves)
- Wash pages in water to clean and reduce acidity of paper
- Alkalize pages by immersion in a calcium hydroxide bath to protect paper from formation of acid in the future
- Reattach fragments where original location can be identified and as practical with Japanese tissue and starch paste.
- Encapsulate each leaf in polyester film
- Bind in cloth using a post-binding structure and title

3. Project Resources

All conservation treatment will be carried out by the conservation staff of the Northeast Document Conservation Center (NEDCC) in Andover Massachusetts, under the direction of Deborah Wender, Director of Book Conservation. Deborah has over twenty-five years of experience in the book conservation field. She is a member of the American Institute for Conservation and the Guild of Book Workers. The NEDCC is world renown for outstanding conservation and preservation credentials. The proposed conservation activities are performed routinely by the NEDCC staff. The project is slated for completion in 23 hours, which will be covered by a grant for \$2,980.00. As a grant-approved project, the NEDCC would ensure that the cost does not exceed the quoted price.

Impact

Conservation of Sach's Fires and Public Entertainments will ensure its use for future generations of researchers. The conserved book will be available for research in the Morgan Library during regular business hours (Monday through Friday, 8:30-4:30). The library is open to the public and receives several hundred visitors a year. In addition, as the material is no longer covered under copyright law, the Morgan Library proposes to digitize the work and make it freely available on the NFPA website, which receives around 80,000 visitors a month, from all over the world. Digitization of the Sach's book would also be performed by the NEDCC and the cost would be covered by the Morgan Library. It is crucial, however, that the book be conserved before it is scanned, as the separated fragments of text must be reattached and pages cleaned for a clear and useful scan.

Schedule of Completion

Conservation will begin no later than May 1, 2009. While conservation work is anticipated to take 23 hours, this will be spread out over a period of months. There are drying periods between cleaning stages, and cloth for rebinding will not be ordered until the last stages of the project, to ensure accurate sizing. Taking into consideration that supplies from vendors are sometimes delayed, it is reasonable to assume that the entire project will be completed in a period of three months.

Project Staff and Resume

The project will be overseen by Stephanie Naoum, Association Archivist of the National Fire Protection Association. Please see the attached resume.

Monhegan Museum

Narrative Project Description

1. Statement of Need: The Monhegan Museum applied for and was granted two Conservation Assessment Program surveyors who visited Monhegan Island in September 2006. The historic structures preservation expert detailed many issues with regard to the buildings that house the collections, three of which are listed on the National Register of Historic Places. The Museum is currently in the midst of a major capital campaign addressing those needs, which include the restoration of the Monhegan Lighthouse tower, gifted to the Museum by the Coast Guard in 1998. The collections conservation expert addressed several issues with regard to the collection. The current grant application pertains to one specific facet of the collection, the works on paper of the artist James Fitzgerald (1899-1971), a part of the artist's estate gifted to the Museum in 2004. These works remain in his studio, built in 1910 by Rockwell Kent (1882-1971), where they are housed in flat files. The CAP report identified the following needs specifically with regard to the Fitzgerald artwork and studio: that all artwork be inventoried and digitally photographed; that all artwork be housed using appropriate archival materials; that a year long program be established using data loggers to measure temperature and relative humidity within the studio. In 2007, the Museum began a process of developing a database for the Fitzgerald collection, employing FileMaker Pro 9. This was the program already in use by the Museum, and currently over 15,000 item entries are stored in the main Museum database. The Fitzgerald database has been developed in collaboration with the Registrar of the Portland Museum of Art, Ellie Vuilleumier, who has worked on the Fitzgerald collection as a volunteer. The Fitzgerald studio flat files contain over 250 sketches, drawings, and monochromes along with over 150 completed watercolors. In 2008 these have been inventoried, digitally photographed, and entered into the database with measurements, medium, condition comments, and digital image. In addition, over 60 of the most damaged works have already been submitted for expert paper conservation (Nina Rayer Fine Art Conservation, Portland, ME). The goal of this current grant application is to obtain funding to achieve the last two goals of the CAP survey, namely to improve the housing of the Fitzgerald collection and to initiate environmental monitoring. We are specifically requesting funding for archival envelopes, acid-free tissue, and map & print folders for improved collections storage, for an additional 5 drawer flat file for safer housing of the artwork, and for a data logger to monitor ambient temperature and relative humidity in the studio, as recommended in the CAP report. With these measures, we feel we will have achieved most of the recommendations of the CAP survey with regard to the Fitzgerald studio artwork.

2. Project Design: The James Fitzgerald works on paper that are the focus of this grant application fall into two categories, preliminary drawings and sketches and completed monochromes and watercolors. As a result of poor housing over the years prior to their acquisition by the Museum, many were subject to tears, folds, and creases. The most damaged have been conserved. In order to better house all the work, including those already conserved, the most pressing need is to improve the collection storage and to develop environmental monitoring. The sketches capture an artist's creative process in the mid-20th century with repetitive studies of favorite subjects: fishermen rowing dories, fishermen hauling seining nets, gulls in flight, Mount Katahdin, the Monhegan Lighthouse, village scenes, and fishhouses are some examples. As such, they have significance to the community both from the historical and the artistic perspectives. The sketches are on various types of sketch papers. The monochromes are mainly on rice paper, and the watercolors are on Whatman paper. They range in size from 7" x 9" to 24" x 36." According to the inventory, 50 sketches and monochromes are less than 16" x 20" and 200 are less than 24" x 36". The watercolors are 18" x 22" up to 24" x 36." The plan is to house each sketch and monochrome in an individual 4-mil Melinex envelope (Gaylord Bros.) Individual envelopes will be grouped with other envelopes of similar subject matter within map folders for ease of access and safekeeping. Since watercolors are on more sturdy Whatman paper, they will be placed in acid-free tissue prior to placement in map folders. Each map folder will show proper identification according to the numbering system of the database and subject matter. The works will be organized according to subject matter (it should be noted that Fitzgerald did not date his work, making organization by subject the most logical sequence). Additional flat file drawers will ensure that the work is not stored under the current cramped condition. Finally, environmental monitoring will provide information about ambient temperatures and humidity necessary for any future plans to improve environmental conditions.

3. Project Resources: Time, Personnel, and Budget: The work outlined in this proposal will likely be completed during the period May – October 2009, however in any event not later than April 30, 2010. Peak museum traffic during the 2009 summer tourist season will not interfere with the schedule of the work, which will proceed during hours when the studio is closed to visitors. The key personnel will be the curators, mainly Chief Curator Tralice Bracy, and Project Director Robert Stahl, Associate Museum Director. Approval of the grant will fund the necessary (250) archival storage envelopes, (80) map folders and (100) acid-free tissue, (1) flat file, and (1) data logger as detailed in the budget. The requested materials will house the 250 sketches and monochromes in individual envelopes and the 150 watercolors in acid-free tissue prior to their housing

in map folders. The flat file and data logger will be placed in the studio work area away from visitor traffic.

4. Impact: Monhegan Island, 12 miles off the coast of Maine, has been a magnet to artists for 150 years. Among the great names of American art who have been drawn here are Robert Henri, Edward Redfield, Edward Hopper, George Bellows, Rockwell Kent, Andrew Wyeth, and Jamie Wyeth. Countless others include both accomplished artists and students. James Fitzgerald first came to Monhegan in 1925, was a frequent visitor in the 1930's, and moved here in 1943, continuing to call it home until his death in 1971. During that period, his work captured Island life, the fishermen at work, their fishhouses, and the magnificent scenery. He also became the owner of two historic structures built by Rockwell Kent, the 1910 studio bought by Fitzgerald in 1952, and Kent's house, built in 1906-1908 and sold by Kent to Fitzgerald in 1958. After Fitzgerald's death, his entire estate was left to Anne and Edgar Hubert, collectors and benefactors, who tirelessly promoted his work for the rest of their lives. Many consider Fitzgerald one of the great American watercolorists of the 20th century, and his paintings are part of the permanent collection of 16 American museums including the Museum of Fine Art (Boston), the Portland Museum of Art, the Smithsonian Institution, and the Cleveland Museum of Art. Upon the death of Anne Hubert in 2004, the entire estate of the artist was gifted to the Monhegan Museum.

Remaining in the gifted Fitzgerald estate was a large body of artwork. The framed work, about 200 watercolors and oils, are housed in climate-controlled vaults in Portland or in the (limited) Monhegan Museum vault on Lighthouse Hill. The artwork addressed by this grant application consists of some 400 unframed works on paper as outlined above. Many of the sketches are fragile, many of the monochromes are on extremely thin rice paper, and all are housed in a single cramped five drawer flat file. With the completion of the work outlined with this grant application, the works on paper of the Fitzgerald collection will be brought to the same level of archival museum collection care that is utilized with the larger body of work maintained by the Monhegan Museum at its primary Lighthouse Hill campus.

The impact of the Museum and its collection on the Monhegan community cannot be overstated. Monhegan Island has three components to its community: the 60 or so year round inhabitants whose livelihood is predominantly based on fishing and lobstering; the few hundred summer residents many of whom are artists; and the thousands of visitors who come to enjoy the natural beauty of the Island and experience the rich cultural history of a major art colony and fishing community. Many of them are attracted by the Monhegan Museum, and their presence contributes to the island economy. The Museum's two year round curators (both college

graduates in art/art history) are wives of fishermen and mothers of young children who will eventually attend the Island's one room school that five children currently attend. The income provided by the Museum to these curators is essential to their continued presence in the community. The rich artistic heritage of the community attracts summer visitors who frequent the Museum, many of whom visit the Fitzgerald studio. The works on paper addressed by this grant are significant because they demonstrate the creative process of the artist in an historic building and timeframe. Fitzgerald was not a plein air artist, but rather studied his subjects in nature, returning to his studio to sketch multiple studies before creating complete watercolors or oils. These drawings and completed paintings capture not only his unique artistic vision, but also the period 1925-1971 of their creation. Visitors to his studio, including art students and seasoned artists, can now experience that creative process in the studio in which the work was created. With the implementation of the improved collection storage and environmental monitoring outlined in this grant application, the works on paper of James Fitzgerald will be preserved and protected in an archival manner that will ensure their survival for study and enjoyment by future generations of art historians, artists, and visitors to Monhegan.

Monhegan Museum
September 13, 2008

**American Heritage Preservation Grant Narrative:
“Environmental Improvements for the *Portrait in Print Collection*”**

Statement of Need

McHenry County College (MCC) requests an American Heritage Preservation Grant in order to improve the environmental conditions affecting the *Portrait in Print Collection*. Donated to the college over the last 18 years by one donor, the collection is an outstanding group of over 250 fine art prints on paper. The prints feature portraits of famous American musicians, poets, visual artists, politicians, and writers, among many others, and include examples of etching, intaglio, lithography, woodcut and serigraphy. The prints were created by some of the most renowned artists of the world, such as Pablo Picasso, Henri Matisse, Diego Rivera, and Marc Chagall, and the U.S., such as Andy Warhol, David Hockney, and Mauricio Lasansky.

As part of the donor agreement, the college continuously exhibits the collection in its academic library so that students and community members have full access to each work and have the ability to enhance their appreciation of the artists and portrait subjects through additional library research. Because of the continuous exhibition of the works in the collection and the college’s desire to protect this treasure, concerted conservation efforts have been made to reframe the prints piece-by-piece using archival materials and conservation standards. These include using acid-free 8ply rag board, Tru Vue Conservation Clear UV filtering glass, and tight miters and stabilized joins in the frames. Approximately 95 percent of the 255 works in the collection have been reframed. Continued conservation efforts will be supported through Friends of MCC Foundation funds, individual donors, and other external grants.

However, funds are still needed to improve the environmental conditions of MCC’s academic library, where the *Portrait in Print Collection* is exhibited. Unlike many other collections of fine art prints or works on paper in general, these pieces are not rotated into storage but are always on view and accessible to the public per the donor’s wishes. While this donor mandate rests in a sincere desire to make the entire collection accessible, it has unfortunately resulted in many works showing evidence of deterioration. This deterioration is due primarily to UV fluorescent and natural light emissions and other environmental conditions such as humidity and temperature fluctuations. Photochemical damage is visibly evident in many of the prints in the collection, including color change and surface deterioration, which cannot be reversed. (See attached “Photosofcollection.pdf” for photos of sample print damage.)

Inspired, in part, by the *IMLS Connecting to Collections Bookshelf* grant that the college received in March 2008—and by the book *The Care of Prints and Drawings*, in particular—MCC’s Curator successfully pursued a mini-grant from the Friends of MCC Foundation to conduct a professional environmental and housing assessment on the entire collection. In May 2008, the college contracted the Chicago Conservation Center to perform the assessment, and the following observations were made:

- The collection is displayed on the perimeter walls of the library. Two walls are exterior and one has a large bank of windows.
- The interior is illuminated by fluorescent lighting. Due to the location of library furniture, shelving, book stacks, and study carrels, prints have been hung at levels higher than customary height, putting the majority of prints closer to the fluorescent fixtures.

- There is a lack of consistent climate control within the library. Climate fluctuations cause paper supports to expand and contract, which can lead to condition issues such as distortion and slipped hinges. A high relative humidity (RH) can contribute to other condition issues such as foxing.

As a result, the Chicago Conservation Center recommended the following environmental improvements:

- Exposure to light can cause discoloration and darkening of the paper support as well as fading of inks and pigments. If works cannot be rotated regularly from display into storage where they can “rest” from view and UV exposure, UV filters for the fluorescent lighting as well as film for the windows can help further mitigate deterioration.
- The temperature should be maintained at 75 degrees with consistent relative humidity between 40% - 50%. Hygrometers should be installed to track the climate fluctuations.

Based on these recommendations, McHenry County College requests funds from the American Heritage Preservation Grant to support the following project design.

Project Design

Because of the *Portrait in Print Collection's* significance to the local community, the study of the humanities, and America's historical and cultural heritage, MCC is committed to preserving its integrity. Consisting of 255 limited edition fine art prints and artists' proofs, and exemplifying etching, intaglio, lithography, woodcut and serigraphy printmaking techniques, the collection includes portraits of great American

- *writers*, including Walt Whitman, Langston Hughes, John Steinbeck, Gertrude Stein, Amy Lowell, and Robert Frost,
- *presidents*, such as Abraham Lincoln, Grover Cleveland, and Woodrow Wilson,
- *visual and performing artists*, such as Ansel Adams, Martha Graham, Count Basie, Elvis Presley, Mick Jagger, and Billy Holiday, and
- *activists, pioneers, and revolutionary thinkers*, including Frederick Douglass, Dr. Martin Luther King, Jr., Crazy Horse, Dorothy Day, and Albert Einstein.

The range of artists who created the prints in this collection is as diverse and impressive as the subjects of the portraits. In addition to world renowned artists such as Pablo Picasso, Henri Matisse, Diego Rivera, Marc Chagall and Maria de Medici, great American artists add to the significance and value of this collection. They include Andy Warhol, Leonard Baskin, Sidney Chafetz, Jack Coughlin, Susan Dysinger, Fritz Eichenberg, William Patterson, Mauricio Lasansky, and Charles Wells.

While many viewers of the collection may be awestruck by the names of the artists who created the prints or impressed with the depth of character revealed in a particular portrait, the wealth of accomplishments on the part of the portrait subjects was, by far, the initial appeal for the collector, an avid history buff. To be able to study the face of Abraham Lincoln, Dr. Martin Luther King, Jr., Dorothy Day, or Bob Dylan while in a library offering literature and recordings of something each may have written, uttered, or believed enriches an already powerful portrait that captures the essence or spirit of an individual. Ultimately, the ability to enhance the humanities is why the collection is exhibited within the McHenry County College library.

In order to improve the library’s environmental conditions to appropriately house the *Portrait in Print Collection*, the American Heritage Preservation Grant will be used to specifically address the environmental assessment conducted by the Chicago Conservation Center—to reduce UV exposure and to effectively monitor and control climate fluctuations. MCC proposes to use grant funds to:

- purchase UV fluorescent light filters that will be installed around the perimeter of the library in the areas that directly affect the prints, and
- purchase temperature/relative humidity data loggers that will be installed in the three main library areas where the prints are exhibited: the atrium, the book stacks, and within the study area.

Flat sheet spectrum filters will provide complete elimination of UV wavelengths below 380 nanometers, which will help to eliminate ultraviolet damage to the works in the collection. Since the collection is housed in the McHenry County College library on a permanent basis, and because the location of the lights cannot be changed, these filters will minimize and/or eliminate further damage to the prints from UV light.

The data loggers are similar to the widely-used hygrometers but are more affordable while providing the same type of climate information. The data loggers display and record temperature and humidity conditions, and will allow monitoring, documentation, and ultimately, control of the library’s climate in order to ensure the collection’s preservation.

While a project unto itself, improving the environmental conditions for the *Portrait in Print Collection* is part of a planned strategy for long-term care of the collection. Addressing these needs will result in preserving the collection for future generations.

Project Resources

The following timeline will be followed to implement the project design:

Month 1	a) Order UV spectrum filters and data loggers.
Month 2	a) Install data loggers in library and begin monitoring climate conditions; b) Install 50% of UV spectrum filters.
Month 3	a) Install remaining 50% of UV spectrum filters; b) Control temperature and humidity conditions based on continuous readings from data loggers.
Month 4	a) Incorporate the subject of environmental improvements as part of the collection’s preservation plan into tours and lectures held for MCC classes that focus on works on paper, such as drawing and photography. (More detail is discussed below in the “Impact” section.)
Month 5	a) Create a display in Gallery 2 (located in the hallway just outside of the library) to feature the environmental improvements and effects of the improvements on the <i>Portrait in Print Collection</i> . (More detail is discussed below in the “Impact” section.)
Months 4–12	a) Continue to control temperature and humidity conditions based on continuous readings from data loggers.

Sandra Lang, MCC's Art Gallery Curator, will oversee the project. Since 1994, Ms. Lang has directed all curatorial phases of exhibition development in the college's four art galleries. She organizes, designs and installs an average of thirty exhibits per year and is fully responsible for the *Portrait in Print Collection*. Prior to her career at MCC, she served as the Manager of Conservation Bookbinding at the Newberry Library in Chicago for seven years. She has an M.F.A. from the University of Notre Dame as well as a B.F.A. in Fine Arts and a B.A. in Art Education (K-12 Certification) from the University of Wisconsin–Eau Claire. She completed post-graduate printmaking as well as video/audio coursework at the Milwaukee Institute of Art and Design and is currently pursuing a Museum Studies Certificate from Northern Illinois University. (See attached "Projectstaff.pdf" for resume.)

Ms. Lang will spend 0.10 FTE on the project, and will receive assistance with filter and data logger installation from staff from the MCC Maintenance Department (0.05 FTE). All staff time will be supported by MCC, reflecting a cost share of \$7,300.

Please note that, while McHenry County College's budget reflects that of a medium-sized public community college (\$44 million), few funds are available for special projects such as this. Eighty percent of the college's budget is devoted to employee salaries and benefits, and significant budgetary limitations are due to a significant decline in state funding. Over the last ten years, the percentage of MCC's operating funds derived from state funding through the Illinois Community College Board has decreased from 13.5 percent to 6.9 percent. To offset this decline in state funding, student tuition has more than doubled over the last decade. Without support from external grants, the long-term preservation of the *Portrait in Print Collection* would be in jeopardy.

Impact

The impact of the proposed environmental improvements would have long-term preservation outcomes, as noted by the environmental and housing assessment conducted by the Chicago Conservation Center. The installation of UV filters and the ability to monitor climate conditions will mitigate the deterioration already being observed among prints in the collection (see attached "Photosofcollection.pdf" for sample damage).

Additionally, the *Portrait in Print Collection* impacts the educational climate at MCC, allowing for the integration of visual arts with other areas of the humanities. Students enrolled in art history, art appreciation, humanities through the arts, and art studio courses are actively engaged with the collection through assigned critical essays focusing on both the visual elements and the lives of the subjects portrayed in the prints. As the above time line for the proposed project design shows, this student engagement will be enhanced by incorporating into tours and lectures held for MCC classes the subject of preservation and environmental improvements as part of the collection's preservation plan.

Finally, the collection enhances community access to the arts in a traditionally rural community located 60 miles from Chicago. Close to 294,000 community members visit MCC's library per year, making the print collection more noticed than would be likely in a more traditional gallery space. For some residents, the collection may be one of the only accessible resources exhibiting America's rich cultural and artistic heritage. For other residents, the collection is close enough to the city to make connections with the artists and subjects also displayed at the Art Institute of Chicago, the Museum of Contemporary Art, the Field Museum and Chicago's innumerable galleries and theatrical, musical, and dance productions. As noted in the above time line, the college plans to use community exposure to the collection to highlight the effects of environmental improvements on the prints in a display located at the entrance to the library.