



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES

DIVISION OF PRESERVATION AND ACCESS

Narrative Section of a Successful Application

The attached document contains the grant narrative of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult the NEH Division of Preservation and Access application guidelines at <http://www.neh.gov/divisions/preservation> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Preservation and Access staff well before a grant deadline.

Note: The attachment only contains the grant narrative, not the entire funded application. In addition, certain portions may have been redacted to protect the privacy interests of an individual and/or to protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Purchase of Furniture and Supplies to Upgrade Homewood Museum's Collections Storage Room

Institution: Johns Hopkins University

Project Director: Julia Rose

Grant Program: Preservation Assistance Grants for Smaller Institutions

What activity would the grant support?

This grant would support the purchase of storage solutions and supplies to house Homewood Museum’s metal and leather collections, as recommended by a Collections Assessment for Preservation (CAP) report developed for the museum in 2018. Homewood’s participation in CAP was jointly subsidized by the American Institute for Conservation of Art and Historic Artifacts (AIC) and the Institute for Library and Museum Services (IMLS).

With funds from an NEH Preservation Assistance Grant, Homewood Museum will upgrade a dedicated room on the historic house’s second floor to serve as a suitable collections storage space. As the CAP report details, the metal and leather objects in Homewood Museum’s collections are a high priority for improved storage conditions.¹ With the associated recommendations in mind and in consultation with an objects conservator, Homewood will purchase archival furniture and supplies, design the storage room’s overall layout and install and retrofit suitable storage solutions for metal and leather objects. In complement, the museum will train and engage a group of Johns Hopkins University (JHU) students from its interdisciplinary Museums & Society undergraduate program to provide an appropriate level of project assistance (as one of several university-campus museum partnership projects).

What are the content and size of the humanities collections that are the focus of the project?

Homewood Museum, a National Historic Landmark, currently maintains a permanent collection of 1,756 items, dating from the late eighteenth century to the death of Charles Carroll Jr., son of Declaration of Independence signer Charles Carroll of Carrollton, in 1825. Its collection contains a wide variety of object categories such as prints, leather, books, textiles, metals, wood, and ceramics/glass, and has a strong concentration in fine, early 19th-century Baltimore furniture. Objects reflect the quality of Homewood’s outstanding Federal period architecture and contribute to an understanding of early-nineteenth-century Baltimore country life, particularly from 1801 to 1816, the years of Charles and Harriet Chew Carroll’s married life at Homewood and the majority of the years when the enslaved Ross and Conner families lived and labored at Homewood.

Homewood Museum maintains four collection categories:

1. The *Permanent Collection* contains accessioned items integral to the museum’s mission, interpretation, and scope of collections receiving the highest level of care. Sub-classifications are: 1) Carroll Collection, containing art and objects with an established Carroll Family provenance; 2) Period Collection, containing objects from the museum’s early 19th-century interpretation period (but prior to the year 1825), and were not owned by the Carroll Family.
2. The *Secondary Collection* contains non-accessioned items important to the museum’s mission and interpretation but does not require the same level of care as the Permanent Collection. Sub-classifications are a) Education Collection, containing objects of educational value and may be handled by researchers under supervision; b) Book Collection, comprised of non-circulating historical books used for display and research; c) Display Collection, covering display props of no particular historical or monetary value.
3. The *Archeological Collection*, which contains all items discovered during three scheduled excavation projects at Homewood (1978, 1983, and 2017). These objects have their own catalog number separate from those assigned to the Permanent Collection.
4. The *Architectural Collection*, which contains all items (e.g. construction materials, architectural details) that were once attached to the structure and the original Homewood privy. These items were/are collected during renovation projects, are cataloged, and can be used for education.

Homewood has 434 metal and leather objects; examples integral to the museum’s interpretation include:

¹ Trusheim, Lori, and Lorraine Schnabel. *Collections Assessment for Homewood House Museum*. Dec. 10, 2018, pp. 40–41.

A Federal period fireplace bellows of English origin with japanned decoration and brass hardware. The object is on display in the Ladies Dressing Room and was purchased by the museum from Joe Kindig Antiques. The original detail requires particular care and storage.

A leather-covered box ornamented with brass tacks and labeled with a maker (James Rouche of Baltimore), purchased by the museum from Joe Kindig Antiques. The object is on display in the Office, on a desk originally from Doughoregan, a Carroll family estate in what is today's Howard County, Maryland. The box has a distorted, embrittled surface and polish residue around the tacks.²

A c. 1820 silver salver made by Harvey Lewis (Phila., Penn.) with shell, flower, and scroll border, engraved with the Carroll coat of arms. The museum purchased the object from Sotheby's New York, and it is on display in the Dining Room.

These items and the whole of the metal and leather collections help the museum illuminate the social hierarchy once in place at this historically significant property. Homewood Museum is shifting away from solely highlighting the opulence of the Carroll Family to a narrative of multiple families' disparate experiences under one roof, including those of enslaved house servants represented by the Ross and Conner families, and enslaved domestic servants Kizziah, Christopher, John, Charity Castle, and Anna.³ For instance, serving ware like the silver salver highlights the intertwined work of Homewood's free and enslaved, allowing the Carrolls to luxuriously host members of Baltimore society within the mansion's first-floor entertainment block.⁴

How are these humanities collections used?

As a teaching museum of a world-renowned university, Homewood Museum and its collections contribute to the advancement of scholarship and museum practice by training future art historians, historic preservationists, and museum professionals; providing curricular support to faculty through collections, exhibitions, and programs; and offering credit-bearing courses and internships to uphold the university's academic mission. Homewood is increasingly a Baltimore cultural anchor offering community education and outreach, illuminating past historical events and exploring regional sites which resonate with today's museum audiences – whether through the recently-completed 18th annual *Architecture Lecture Series* featuring three local architectural treasures recently saved from obscurity, or public programs like “*Rough Passages on Tremendous Seas*,” a 2018 exhibition opening presentation on Maryland's domestic slave trade, among other forums.

Scholarly research of humanities themes aligning to Homewood Museum's interpretive period has contributed to the evolution of its collection's presentation and interpretation. A 3-year research project concluding this spring, *Enslaved at Homewood*, resulted in an extensive body of research documenting the experience of at least 25 enslaved individuals. The state-funded project successfully expanded the museum's interpretation to be inclusive of all who lived and labored there in the first quarter of the 19th century and developed several public education programs formulated by museum staff and stakeholders.

For instance, in a JHU undergraduate student-curated exhibition, *More than a Name: Enslaved Families at Historic Homewood* (April – May 2018), a Carroll family leather trunk was featured in the display interpreting the life of enslaved waiting man William Ross. The museum commissioned a tailor to recreate an authentic reproduction livery that William would have worn when serving Charles Carroll of Homewood. The livery on display was set next to the trunk from the Museum's collection and referenced a letter written by Harriet Chew Carroll to Charles (April 29, 1813). “Tom or William would know the trunk – it is the round top black one with three stars in brass nails on the top.”

The museum's CAP report cited the trunk needs conservation care to prevent further deterioration. Consulting conservator Lori Trusheim would help Homewood plan a space in the museum to stabilize the leather trunk until funds can be raised for appropriate conservation treatments.

² Ibid., 76.

³ Johns Hopkins University Museums. *Families at Homewood: Who Lived Here?*, Homewood Museum, 2018.

⁴ “Families at Homewood: An Interpretive Narrative.” Homewood Museum, Baltimore, 21 May 2018.

Homewood's 5,500 annual visitors have the chance to explore temporary exhibitions like the one described above and receive guided tours of its interpretive rooms and objects on permanent display. An early 19th painted leather bellows is displayed next to the hearth in the ladies dressing room, which is arranged as if enslaved house servant Becky Ross is preparing a bathtub for Harriet Carroll. Becky would have used such a small leather bellows to first stoke the fire in the small hearth to heat the bath water in a kettle, then pour the hot water into the free-standing tub in the center of the room before helping Harriet bathe.

The small bellows is a leading example of the confluence of museum education, scholarly research, and collections-based teaching at the heart of Homewood's mission. Undergraduate students enrolled in the university's Spring 2018 Museums and Society program course, *Conservation of Material Culture: Art, Artifacts and Heritage Sites* (taught by Ms. Trusheim) were asked to research the object. The students' final papers, CAP recommendations, and Ms. Trusheim's consultation will help Homewood prioritize space for the bellows within the new collections storage furniture as a form of preventive conservation until funds can be raised to pursue further conservation work.

During the same spring 2018 course, students were also asked to research a Carroll silver salver. The students met with a local Baltimore silversmith and researched the family crest engraved in its center. Then, Homewood provided a stipend to a Winterthur graduate student (Katharine Fitzgerald) to further investigate the piece's history. Ms. Fitzgerald shared her initial research findings, giving a public lecture on November 16, 2018, in conjunction with the museum's annual Antiques Forum.

What is the nature and mission of your institution?

Homewood Museum at Johns Hopkins University in Baltimore, Md. is an educational resource dedicated to making history relevant to today's audiences through tours, exhibitions, courses, and programs. The museum collects, preserves, and interprets architecture, fine and decorative arts, and artifacts that illuminate the history of the new nation and the lives of all the people who contributed to early Homewood and Baltimore.

Charles Carroll of Carrollton (1737-1832) gave his son Charles Carroll Jr. (1775-1825) and his new wife Harriet Chew Carroll (1775-1861) property consisting of 130 rolling acres of farmland as a wedding gift. Both were children of prominent and powerful families: Harriet's father, Benjamin Chew, served as chief justice of Pennsylvania; Charles' aforementioned father, Charles Carroll of Carrollton, was one of the wealthiest men in America. On it, they would construct Homewood, a Palladian-style mansion which today architectural historians consider as one of the finest examples of Federal period domestic architecture in the United States.

The museum illuminates early 19th century family life, work life (domestic and agricultural), and struggles experienced by the free and the at least 25 documented enslaved residents of Homewood by examining how their interpersonal relationships influenced—and were reflected through—Homewood's architecture and furnishings, as well as the culture of Early Republic Baltimore.

Through two centuries, Homewood has endured by virtue of its architectural integrity and beauty, and the use of quality materials and craftsmanship in its original construction. The original property eventually became the Homewood campus of JHU, and the museum itself has benefited from the university's stewardship for 100 years. While its elegantly finished rooms have served a number of purposes from housing for graduate students to offices for the University President and Deans, no major additions or alterations have compromised the integrity of the house.

In 1973, university trustee Robert G. Merrick, well aware of Homewood's significance, established an endowment for the restoration and ongoing preservation of the house and to help ensure Homewood's continued survival. The restoration process – guided by extensive archival research, archaeology, building assessment, and a Historic Structure Report – resulted in Homewood opening to the public as a historic house museum in 1987. Its opening was a reflection of the university's broader commitment to excellence in research and raised standards for historic preservation projects in the field.

Today, Homewood Museum welcomes more than 5,500 annual visitors and operates under the university's Sheridan Libraries and Museums. It employs three full-time staff, four part-time staff and utilizes 25 volunteer docents. Homewood's strategic direction, including collections management, is guided in part by an advisory board of museum stakeholders and subject experts.

Has your institution ever had a preservation or conservation assessment or consultation?

Homewood Museum received a CAP allocation within a decade after opening to the public. The 1995 report was authored by Julie Solz, Meg Loew Craft, Sian B. Jones, and Deborah Parr. The survey and report primarily focused on collections storage and was managed by then-director Mary Butler Davies. Ms. Parr and Ms. Jones's protégé continue to provide select conservation work on furniture and artwork, respectively.

In 2018, and under the new directorship of Dr. Julia Rose, Homewood became one of 80 museums selected to receive customized assessments through the CAP Program. The museum engaged in a months-long process to assess both its building and collections using the consultation services of architectural conservator Lorraine Schnabel and objects conservator Lori Trusheim. The resulting report includes combined recommendations on the care, preservation, and conservation of Homewood's architecture and collections.

What is the importance of this project to your institution?

Both collections storage and disaster planning were identified as major needs by incoming museum Director/Curator Julia Rose, which prompted Homewood's 2018 application to the AIC/IMLS jointly-administered CAP Program. Through this process, Homewood sought specific advice on prioritizing collection care issues unique to small historic house museums, like optimizing storage space, stabilizing the storage environment, and cataloging and completing object records.

Museum staff and CAP conservators agreed that while strides had been made to appropriately rehouse general collections, Homewood can improve on economizing its available space for storage. Its collections are currently dispersed across various areas of the first and second floors. For instance, fire tools are currently stored on the current storage room's floor, and a high-humidity environment in a first-floor storage closet adjacent to the Back Parlor has contributed to mold and mildew inside a cutlery case storing period silver.^{5,6} In addition, the currently unconsolidated locations pose some level of traditional security risks such as vandalism and theft.

These factors created for the museum an overarching goal to consolidate and organize collections into one designated storage space with appropriate environmental monitoring and security measures in place. Homewood has identified the southwest room on the second floor to serve as the central collections storage area. Ideally, the room will serve the express purpose of storing collection items not currently on loan or on exhibition. Operating under realistic space constraints and the ratio of interpretation to non-interpretation spaces within the museum, the collections storage room will become multipurpose – yet restricting staff activity to storage, examination, packing, and photography.⁷

Homewood Museum staff capacity has recently and substantially increased, making this project's undertaking well-timed and feasible. The University Museums registrar, who divides her time between Homewood and JHU's other museum property, Evergreen Museum & Library, now has increased hours. This fall, Homewood created and hired for the new position of an assistant curator whose primary responsibilities involve maintaining the permanent collection, and managing its development, research and display/exhibition.

What are the names and qualifications of the consultant(s) and staff involved in the project?

⁵ Trusheim, Lori, and Lorraine Schnabel. *Collections Assessment for Homewood House Museum*. December 10, 2018, pp. 86.

⁶ *Ibid.*, 87.

⁷ *Ibid.*, 46.

Julie Rose, Ph.D. is the director/curator at Homewood Museum since June 2017. Prior to this position, she was the director of the West Baton Rouge Museum, an AAM accredited history museum. The permanent collection of 6,500 items included American decorative arts, much of which was installed in the c. 1830 Aillet House (listed on the national register). She has worked professionally in several other historic houses including Magnolia Mound Plantation (AAM accredited, Baton Rouge, LA) and Heurich Mansion (Washington, D.C). She interned at the American Folk Art Museum in New York and Smithsonian Institution National Portrait Gallery.

Michelle Fitzgerald is the assistant curator at Homewood Museum since November 2018. She has gained experience in early American collections from curatorial fellowships at Colonial Williamsburg, Maryland Historical Society, The Historical New Orleans Collection, and the Maryland State Archives state art collection. She holds an M.A. from the Winterthur Program in American Material Culture.

Lori Trusheim, objects conservator, will provide 10 hours of consultation, including any refining to the preliminary selection of archival storage furniture and supplies. She will instruct undergraduates in supervised rehousing of metal and leather collections into the newly-purchased and retrofitted storage solutions. Ms. Trusheim is an objects conservator in private practice for 17 years and teaches the JHU undergraduate course, *Conservation of Material Culture: Art, Artifacts, and Heritage Sites*. Through these roles and as co-author of Homewood's 2018 CAP report, she has a deep understanding of Homewood's collections and their care.

Natalie Shores, University Museums Registrar, helps oversee collections care, accessions/deaccessions and object loans for Homewood Museum. She has served in this capacity for five years.

What is the work plan for the project?

Homewood has developed a 10-month work plan; the execution of which is evenly divided into two academic semesters to acknowledge our relationship to JHU as a teaching museum, and to best accommodate projects where the university's Museums and Society Program undergraduates may participate. Please note that the museum will continue with plans to house other collection categories (e.g. wood, ceramics) in the same room using either operating funds or by pursuing additional philanthropic support to complete the collections storage goal as recommended in the CAP report. Role abbreviations are as follows: DC = Director/Curator; AC = Assistant Curator; R = University Museums Registrar; C = Consultant.

Fall 2019 Semester (September 2019 – mid-January 2020)

- Begin collections storage room plan using Homewood's 2018 CAP report and assistance from a consultant conservator of choice (Ms. Trusheim) to determine priority items for secure storage, refine and finalize furniture selections and CAP-recommended storage materials. Johns Hopkins Archeological Museum staff, who recently completed their own collections rehousing and storage, will provide additional advice on expectations met and lessons learned during the process (pro-bono, not grant-funded). (DC, AC, R, C)
- Monitor interior of existing, built-in storage for volatile organic acids; seal as needed (AC, R)
- Purchase and schedule delivery and installation of collections storage furniture for January 2020 (AC)
- Include reference to hands-on conservation project at Homewood in the course description for Spring 2020 *Conservation of Material Culture: Art, Artifacts and Heritage Sites*. (DC)

Spring 2020 Semester (Late-January 2020 – June 2020)

- Develop a plan for installation of collection objects into storage (DC, AC, R, C)
- Purchase storage materials and labels for storage shelf and drawer placement (AC)
- Design finding aids in coordination with current PastPerfect catalog record (AC, R)
- Work with JHU undergraduates and consultant conservator to move objects, and catalog and assess the condition of objects while installing them into storage. Student involvement with this project will be for course credit and supported through the Krieger School of Arts and Sciences (DC, AC, R, C)
- Lead a review of initial results of rehousing and furnishings with staff; provide recommendations on next steps for integrating remaining collections into the storage room. (C)