NEH Application Cover Sheet (PF-271972) Sustaining Cultural Heritage Collections

PROJECT DIRECTOR

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Field of expertise: Museum Studies or Historical Preservation

INSTITUTION

Peabody Essex Museum Salem, MA 01970-3783

APPLICATION INFORMATION

Title: *Implementing Sustainable Barkcloth Collection Storage*

Grant period: From 2020-10-01 to 2022-09-30

Project field(s): Art History and Criticism

Description of project: The Peabody Essex Museum (PEM) requests a National Endowment for the Humanities Sustaining Cultural Heritage Collections Implementation Grant to rehouse a group of approximately 725 examples of Oceanic barkcloth using archival materials and customized storage housings. Rehousing these objects supports a primary goal of PEM's strategic plan: to implement sustainable conservation strategies through improved storage conditions. In 2018 the museum opened a new Collection Center for the storage, care, and conservation of its art and library collections. The proposed project will support the purchase and installation of new storage furniture designed specifically for this important collection of barkcloth and its transportation from current storage on the museum's campus to the Collection Center.

BUDGET

Outright Request Cost Sharing 350,000.00 78,402.00 **Matching Request** 0.00 **Total Budget** 428,402.00

Total NEH 350,000.00

GRANT ADMINISTRATOR

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INTRODUCTION

Project Overview

The Peabody Essex Museum (PEM) respectfully requests a \$350,000 Implementation Grant from the National Endowment for the Humanities Sustaining Cultural Heritage Collections Division to rehouse a group of approximately 725 examples of Oceanic barkcloth using archival materials and customized storage housings. The proposed project will support the purchase and installation of new storage furniture designed specifically for this important collection of barkcloth and its transportation from current storage on the museum's campus in Salem, MA to the Collection Center in nearby Rowley, MA. Rehousing these objects supports a primary goal of PEM's strategic plan: to implement sustainable conservation strategies through improved storage conditions.

Organization Profile

Since its inception as the East India Marine Society in 1799, the Peabody Essex Museum, located in Salem, Massachusetts, has collected examples of art and culture from around the world. The collection today numbers nearly 1.8 million objects and includes contemporary and historic works representing the art and culture of American, European, Asian, Oceanic, Native American, and African peoples, as well as objects pertaining to the maritime trade and related books, manuscripts and archival material held in the museum's renowned Phillips Library.

The mission of the Peabody Essex Museum is to celebrate outstanding artistic and cultural creativity by collecting, stewarding, and interpreting objects of art and culture in ways that increase knowledge, enrich the spirit, engage the mind, and stimulate the senses. Through its exhibitions, programs, publications, media, and related activities, PEM strives to create experiences that transform people's lives by broadening their perspectives, attitudes, and knowledge of themselves and the wider world.

In addition to galleries dedicated to the museum's collection, PEM opens six to eight special exhibitions each year and is committed to presenting a variety of styles and sources of art and culture, making for a dynamic and engaging exhibitions program. PEM-organized exhibitions travel nationally and internationally to venues including the Victoria and Albert Museum, London; the Australian National Maritime Museum; the Fine Arts Museums of San Francisco; the Museum of Fine Arts, Houston; and the Metropolitan Museum of Art, New York. Annual attendance in Salem varies from approximately 250,000 to 275,000, with a membership of more than 11,000 households. The museum employs a total of 220 full-time employees and has an annual operating budget of \$34 million.

PEM's main building in Salem is anchored by a wing designed by architect Moshe Safdie, built in 2003, which contains galleries, art studios, and an auditorium. A new wing designed by Ennead Architects opened in September of 2019 and provides an additional 15,000 square feet of gallery space for the permanent collection, a separate atrium, and a new garden. The museum's immediate campus includes the Yin Yu Tang House, a 200-year old merchant's house from southwest China. PEM's broader campus includes twenty pre—Civil War buildings—including four National Historic Landmarks—and many properties listed in the National Register of Historic Places.

PEM's most recent strategic plan was approved for a six-year period, from 2016 to 2022. The development of a Collection Center to provide the highest quality storage, care, preservation, and research access to PEM's collection was identified as one of the museum's highest priorities. Current storage of the collection in various historic buildings on the Museum's campus has presented a challenge for proper storage, as installing insulation, vapor barriers and heating, cooling and humidification mechanicals in ways that are energy efficient and do not stress the historic building fabric are difficult.

In determining a location for the Collection Center, the potential effects of climate change on cultural property were carefully considered. Without adequate space on the museum campus, any buildings of sufficient size in Salem were not far enough from the coast to guard against future sea level rise. FEMA flood insurance rate maps (FIRMs) and sea level rise maps were consulted and used in making a final selection.

In the spring of 2017, PEM purchased a 120,000 square-foot building in the nearby town of Rowley and immediately began an intensive, year-long construction project to suit it to the museum's specific collection stewardship requirements. The location in Rowley was determined to be out of the zone that would be affected by 1,000 year floods or a 5-foot rise in sea level, a key factor in ensuring the institutional resilience of collections storage. New HVAC systems were installed that are able to maintain conditions that are in full compliance with temperature and humidity standards set forth in ASHRAE Handbook Chapter 23. The building was fully insulated, and vapor barriers installed, to maximize the energy efficiency of the HVAC systems. State-of-the-art building hardening, access control and fire suppression systems were installed. Motion-activated lighting was installed, as were freight elevators and loading docks.

The Collection Center began operation in July of 2018 and currently allocates 45,000 square feet to collection storage and another 17,000 square feet to the Phillips Library collection and reading room. The size of the facility allows adequate space for collection support services, staff offices, the processing of new acquisitions and outgoing loans, and a photography digitization studio. Space has been set aside for the future development of a fully equipped conservation laboratory. Developing a facility where ample collection storage and collection support are under one roof is critical to addressing the longstanding stewardship challenges referenced in PEM's strategic plan.

While 40 percent of PEM's collection has already been moved to this new facility, much work remains to be done to transport and accommodate the remaining 60 percent of the collection currently stored on the museum campus in Salem. The Collection Center provides PEM an ideal setting in which to realize a comprehensive sustainable preservation strategy. PEM has invested considerable financial and human resources in this project to date and has begun a transformative process of collection stewardship improvements.

SIGNIFICANCE OF COLLECTION

PEM's collection of Oceanic barkcloth consists of about 725 unique objects and is unrivaled among American museums in the sheer number of examples, the style of cloth, and in the variety of their design. By virtue of this breadth and depth, the PEM barkcloth collection is an essential and supreme

resource for research, study, and display.¹ PEM also houses a number of objects and tools used in making barkcloth: anvils and beaters used to process the raw bark, stamp patterns and stencils, and dye samples.

The barkcloth in PEM's collection originates from hundreds of island groups in the Pacific, with the highest volume originating from Samoa and Tonga, Hawai'i, Fiji, and Papua New Guinea.² The sizes of these textiles vary widely but, for the purpose of this proposal, are subdivided into two groups: smaller fragments (numbering about 235) and larger, fully realized examples (numbering about 490).

Historically, barkcloth served a variety of purposes, but its primary use was for bed and wall coverings, clothing, and as a medium of exchange. The process of making barkcloth involves stripping bark from the trunk of a paper mulberry tree, soaking it for several days to make it pliable, after which the outer bark is removed from the softer, inner bark. The pulpy strips of outer bark are then laid flat and beaten with wooden mallets to create sheets. The sound of the beating of the cloth is quite resonant, and it is said people (typically women) participating in the making of barkcloth could convey messages using a code of signals over great distances by beating the cloth in a rhythmic way. This process and art-making tradition continue in some Oceanic communities: barkcloth is still made for weddings, funerals, clothing, and home interiors; it is also produced for the tourist market in several areas.

The barkcloth are part of a wider Oceanic art collection at PEM consisting of approximately 15,000 objects from more than 36 island groups in Polynesia, Melanesia, and Micronesia. Objects of Oceanic art and culture—including barkcloth—were given to PEM as early as the institution's founding in 1799 as the Museum of the East India Marine Society (EIMS) in Salem. The EIMS encouraged sea captains and traders from foreign lands to collect "natural and artificial curiosities" in order to form a museum for the "man of science" and for the wonderment and enlightenment of family and friends in Salem.

In fact, a large portion of the early donations to PEM came from Pacific islands, particularly Hawai'i, Fiji, New Zealand, and the Marquesas. They were evidence of the fur, sandalwood, pearl-shell, bêche-demer, and tortoise-shell trades. During the late 18th and early 19th centuries, Salem's enterprising merchants ventured with great success into world markets in Asia, India, Africa, and beyond. Ships from Salem obtaining sea-otter skins along the Northwest Coast of North America stopped at the Hawaiian Islands to replenish provisions of food and water and other supplies. Natural resources of the Pacific islands, such as sandalwood and bêche-de-mer, proved profitable cargo for trade with the Chinese.

¹ Different areas of the Pacific have their own local names for what we refer to generally as barkcloth, or tapa. In Samoa it is called *siapo*; in Tahiti, it is called *'ahu*; in Fiji, it is called *masi*; in Tonga, it is called *ngati*; and in Hawai'i, it is called *kapa*. For the purposes of this proposal, we are using the terms tapa and barkcloth interchangeably.

² The term "Pacific" encompasses a vast region comprised of 25,000 islands and hundreds of cultural groups spread out over the Pacific Ocean, which covers one-third of the earth's surface. While terminology is shifting, "Pacific" and "Oceanic" are used in this proposal interchangeably to include the art and culture of Polynesia and/or Oceania, including Australia, New Guinea, Melanesia, Micronesia, and Polynesia. Specific island groups are cited whenever possible.

³ Jennifer Harris, ed., 5000 Years of Textiles (London: British Museum Press, 2010), 51.

PEM's Oceanic collection is among the most important in the United States, especially for its early documented pieces, including barkcloth. It is also among the most important early collections in the world. Other museum collections of similar aesthetic quality, physical condition, and geography include the Smithsonian Institution's National Museum of Natural History (Washington, DC), the Field Museum (Chicago), the Museum of Archaeology and Anthropology, University of Cambridge (UK), and the Bishop Museum (Honolulu), but none have the remarkable provenance and deep geographic and historical range and time spread as the collection at PEM.

Beyond the variety of forms and designs, PEM's barkcloth collection reveals a great deal about:

- <u>East-West contact in the 19th century</u>: The provenance and early collecting dates of many
 pieces of barkcloth referenced in ship logs, personal journals, and correspondence archived in
 the Phillips Library help define how East-West contact was first established and exemplifies
 aspects of global trade practices during this active period in world history. This is a category of
 scholarship of particular interest to academics and museum curators who utilize our collections
 for this express purpose.
- <u>Trade routes</u>: The prevalence of barkcloth in the PEM collection points to the importance of the Pacific islands in facilitating global trade
- How and why barkcloth was collected: As a byproduct of cultural contact and the business of trade (and not of colonization efforts), the collecting of barkcloth reflect the stated goals of the East India Marine Society—an early American institution that helped forge an educational paradigm important to the mission of 21st century museums.
- <u>Barkcloth as creative inspiration and cultural regeneration</u>: Inspired by the multitude of patterns, creative processes, and embodied histories in the fibers, contemporary Pacific artists have utilized our barkcloth collection over the decades in the creation of their own work.

USE OF THE COLLECTION

Building on its 200-year-plus commitment to Oceanic art and culture, PEM has been growing its Oceanic program over the past 20 years through exhibitions (at PEM and through loans), collections acquisitions and scholarship, and programming. Between 1999 and 2011, PEM received a substantive partnership grant from Education through Cultural and Historical Organizations (ECHO), a subsection of the federal No Child Left Behind legislation established by Congress in 2001 funded by the US Department of Education. Made up of seven organizations, the partnership included the Alaska Native Heritage Center (Anchorage), the Bishop Museum (Honolulu), the Mississippi Band of Choctaw Indians (Choctaw, MS), the New Bedford Whaling Museum and Ocean Explorium (New Bedford Seaport, MA), the Inupiat Heritage Center (Barrow, AK), and the Peabody Essex Museum.

ECHO's mission was to increase understanding of and respect for the values, perspectives, traditions, forms of creativity, expression, and communication among the peoples of the United States, including Native Americans, Alaska Natives, and Native Hawaiians, in order that all may thrive in our increasingly diverse society. To achieve this mission, the ECHO partners delivered innovative, culturally based educational programs, cultural exchanges, internships, apprenticeships, and other activities that served

as national models. Over the course of twelve years, PEM participated in collections sharing, worked to augment collection documentation with indigenous language and knowledge, and built K–12 curricula based on regional school standards as well as assessment based on cultural values.

The partners also focused heavily on programming, including symposia and a nationally touring performing arts festival. ECHO explored themes of food and foodways; cross-cultural communication; leaders and leadership; stories and storytelling; the environment; trade, travel, and transportation; dance, music, and celebration; indigenous Americans; and culture and change. Through ECHO, an intensive, multi-part lesson plan was created (archived at www.echospace.org/assets/2601.html) that focuses on the science, art, and culture of kapa (the Hawaiian term for barkcloth); it includes video footage of how to make kapa, the science of fermentation in the process of making kapa, viewing kapa under a microscope, and kapa dying and printing. This topic resonated strongly among our Native Hawaiian partners and reflects ongoing cultural practices and engagement with this artform.

In 2003, in anticipation of the opening of PEM's Oceanic gallery in the Moshe Safdie building, a team of cross-cultural advisors assisted with interpretive planning, object selection, and exhibition design. Together with these advisors, PEM staff worked through issues of indigenous voice and representation, creative continuity through historical and contemporary Pacific art, and how to present Oceanic cosmologies. Advisors were Leonelle Akana Anderson (Native Hawaiian performance artist), Lynn Martin Graton (New Hampshire folklorist), Nathan Napoka (Native Hawaiian artist and cultural historian at the Hawaii State Historic Preservation Division), Keone Nunes (Native Hawaiian tattoo artist), and Nicholas Thomas (Professor of Anthropology, Goldsmith College, University of London). The Oceanic art gallery was organized thematically: Motifs and Meaning in the Marquesas, Exquisite Perfection in Hawaiian Art, and Maori Taonga: Maori Treasures. It included a platform for Pacific Island visitors and other museumgoers to leave offerings for objects, as well as a platform that enabled us to show an entire barkcloth textile. Barkcloth is typically exhibited folded due to space constraints, so this was a rare and an exciting step forward for the field.

PEM has been involved in repatriation through the federal Native American Graves Protection and Repatriation Act (NAGPRA) since the law's inception in 1990, as well as in international repatriations. PEM was among the first museums to return ancestral (human) remains to Hawai'i, and since then it has repatriated several sacred objects. In 2015 PEM also returned ancestral remains to Te Papa Tongarewa Museum New Zealand (Auckland), which was beyond NAGPRA jurisdiction.

PEM's fellowship program developing the next generation of Native American (including Native Hawaiian) leaders further distinguishes its emphasis on new perspectives on the diversity, particularity, and ongoing vitality of Indigenous art, while seeking to create interpretive bridges between the collection, its makers, and the museum's audience. In 2015 one of the Fellows, Halena Kapuni Reynolds (Native Hawaiian) provided PEM museum docents with training for the Native Hawaiian collection, including a section on Hawaiian barkcloth. PEM retains strong ties to Indigenous individuals at each of the organizations and museums it has collaborated with, and it relies on these connections to move forward with interpretation of the museum's collection.

PEM plans to open new installations of its important Oceanic art collection in spring 2021. As part of the planning process, a group of six to eight Pacific curators, scholars, artists, and educators will be invited to help refine organizational strategies and ideas for this exciting reinstallation and reinterpretation of

the collection. This convening will include conversations to investigate approaches that accelerate an understanding of the kaleidoscope of Oceanic cultures and creative expressions that encompass philosophies, genealogies, languages, histories, and cultural knowledges. The team will also focus on how best to attend to underlying complexities of various art objects—e.g., religious persecution, colonization, power dynamics, gender—without losing sight of visual allure. This preparation will allow PEM to present Oceanic art in a matter quite distinct from current museum presentations around the globe.

PEM has also recently acquired a digital asset management system (DAMS) and has begun to use it to provide increased access to digitized parts of the collection. Documentation of the barkcloth collection, although not part of this funding request, will be carried out in conjunction with the rehousing project so that digital images of the collection can be made available to outside researchers, visitors, and other interested parties on the PEM website. The ability to make the entire collection available in this fashion at the time of the reopening of the Oceanic gallery in 2021 will be an important byproduct of this project.

CURRENT CONDITIONS AND PRESERVATION CHALLENGES

PEM conservator Mimi Leveque, as well as conservators at the Peabody Museum of Archaeology and Ethnology at Harvard University (Cambridge, MA) and the Smithsonian Institution's National Museum of Natural History (Washington, DC), were asked their opinions for ideal environmental conditions for storing barkcloth collections. The consensus opinion was that barkcloth collections could be stored between 40%-60% RH, but that maintaining as stable an RH environment as possible was of paramount importance. Temperature could be at 68-70 degrees Fahrenheit, but could also be reduced to as low as 50 degrees F, during the heating season in order to save on energy costs and slow chemical aging activity.

The barkcloth collection is currently stored in a stand-alone gothic revival building built in the 1880s as the headquarters and training facility for the Second Corps of Cadets (not in the main museum building itself but on PEM's Salem campus). Shared by PEM with other occupants, the building holds two collections storage spaces (5) (4)

. The building has fire-alarm, fire-suppression, and smoke-detection systems. The top floor of the building, where the barkcloth is now stored, has a dedicated HVAC system that provides heating, cooling, humidification, and dehumidification.

Temperature and relative humidity are monitored in the Armory building using a number of Hobo data loggers. Establishing and maintaining the narrow environmental set-points of 70 degrees and 50 percent relative humidity, let alone the 'relaxed' standards proposed by the American Institute of Conservation in 2011 that promote the sustainable preservation of the collection, is difficult in the Armory building. On the level where barkcloth is stored, Collection Management and Facilities department staff collaborate to anticipate known challenges (such as rising humidity levels in the summertime that require portable dehumidification units to be introduced) and react to unforeseen challenges. However, human efforts to sustain environmental controls in the Armory building are complicated by two main mechanical factors: the insufficient size and advanced age (20+ years old) of the HVAC system, and

adjacent spaces controlled by other building occupants that have substantially different environmental settings. Both factors stress the HVAC system's capacity and performance, and indicate the inability for this system to sustainably preserve the barkcloth collection. Even with vastly superior environmental control, the new Collection Center uses 3.5% less energy per square foot than the Armory.

In its current storage location in Salem, the barkcloth collection is housed in 40 wooden drawers in wood-framed, open racks. Larger objects—generally eight feet long by eight feet wide (but in some examples longer and wider)—are housed in 35 wide drawers. In addition, five narrow drawers house smaller fragments, generally in the range of 12 x 15 inches. The cabinetry has no barrier material to mitigate the wood from emitting organic acids that are potentially harmful to the barkcloth.

Additionally, the cabinetry is 'open,' allowing for the ingress of insects, dust and pollutants. Each of the larger objects is stored within clear plastic film sleeves, sized (years and years ago) by PEM staff to fit within the widest inner dimension of the drawers. Approximately 490 of the larger barkcloths are folded multiple times to fit within the wide drawers; virtually no interleaving material or bolsters diminishes the stress of these folds. An average of 14 barkcloths are stacked atop one another within each of the wide drawers, and an average of 47 barkcloths are stacked in each of the narrow drawers.

Approximately 35 barkcloths—recently acquired or conserved examples—are rolled on archival tubes.

These photos of current storage conditions show both the overall environmental conditions and the overcrowding of the collection in the wooden drawers:





These storage conditions pose significant challenges to both access and long-term preservation—primarily due to the folding of the barkcloth that creates acute and focused stress along the fold lines. The following also cause broad, additional stress and degradation:

- Weight and density of material in each drawer
- Housing techniques that require intensive and repetitive handling
- Lack of archival materials to encapsulate and buffer the work
- Deficient or acidic storage furnishings

The overall density of collections (including and beyond the barkcloth) in the storage space is profound. There is virtually no space to support the physical study of objects—especially objects of unusual scale—if they are pulled from shelves and drawers. The area is also poorly lit. There is a study space on another floor of the building, but significant logistical effort and object transport and handling is required to facilitate physical access. The inordinate logistics and concerns about overhandling can deter or dissuade curators and collection management staff from supporting collection access and use.

The proposed project would eliminate concerns over environmental fluctuation by relocating the barkcloth to the Collection Center in Rowley. All environmental systems in the Collection Center are new, designed specifically to achieve and maintain precise set-points. Since it was commissioned in July 2018, the HVAC system at the Collection Center has been consistently meeting environmental standards, as measured by monitoring systems "hardwired" into the HVAC equipment and by Hobo data loggers within the storage areas themselves. Beyond the storage environment, robust integrated pest management practices (targeting both the building exterior and interior) are in place to safeguard the mostly ethnographic- and organic-based collection.

If the proposed project to support the rehousing and relocation of the PEM barkcloth is funded, the 490 larger examples would be liberated from the weight of other objects and the stress of folding. Facilitating direct physical access would require little contact by human hands. Additionally, a purpose-built art viewing room in the Collection Center (immediately adjacent to storage, stocked with tables, equipment, and lighting to support the viewing of large-scale objects) would make it possible for curators and visiting researchers to engage with and learn about the barkcloth. In the broadest terms, the ability of PEM staff to balance the needs to use and steward the barkcloth in a consistent, sustainable way long into the future would be profoundly improved by the proposed project.

HISTORY OF THE PROJECT

Larry Bauer, principal at Schwartz/Silver Architects (formerly Solomon+Bauer+Giambastiani Architects), was contracted in 2012 to undertake a complete survey of PEM storage. Over multiple visits, Bauer and his team visited and studied every museum storage space, as well as historic houses and buildings where objects are stored. The resulting survey highlighted extraordinary storage density, a legacy of many factors but a condition that hampers staff's ability to properly steward and access the collection. The Executive Summary of his report is included as an attachment to this proposal. PEM's Long-Range Preservation Plan (LRPP), approved by PEM's board in 2008, articulates two collection strategies related to preservation and access: (1) improving the ability and capacity to steward the collection, and (2) facilitating physical access to the collection for PEM staff.

Revisions to the LRPP in 2015 specify several "priority preservation projects," chief among them the development of a museum-wide master storage plan. The completion of the Collection Center and the partial occupation of storage there with PEM objects signals how long-range planning efforts are being achieved. Excerpts from the LRPP are also included as attachments to this proposal. Bauer is actively working with PEM to develop broad planning to define storage needs for objects presently at the Collection Center and integrate those needs with that of objects destined for the center in the future.

As PEM conservators and collections staff began planning for a phased move of objects from Salem to Rowley, it was clear that rehousing this extraordinarily complex collection of barkcloth should be a

priority. The timing of the reinstallation of the Oceanic collection and the amount of distress caused by its current storage conditions added a sense of urgency. In late 2018 and early 2019, PEM's head of collection management Eric Wolin and conservator Mimi Leveque consulted with colleagues from institutions with barkcloth collections similar in size, scope, and significance to PEM's in order to better understand how those museums conceived and undertook rehousing projects. Two US-based museums—the Peabody Museum of Archaeology and Ethnology at Harvard University (Cambridge, MA) and the Smithsonian Institution's National Museum of Natural History (Washington, DC)—are close analogs to PEM. Members of PEM's staff traveled to each of these institutions to see firsthand the nature and results of their efforts.

The Harvard project involved conserving and rehousing, but not relocating, their Pacific barkcloth collection. The storage footprint was fixed, and while existing space did accommodate many housing improvements, it could not prioritize widespread ease of collection access. The Smithsonian, in much the same way as PEM, planned a simultaneous collection migration (from an outdated facility to one that was custom-built) and rehousing project. They endeavored to streamline direct/physical collection access, ensuring safety while requiring the least amount of handling by staff as possible. The Harvard and Smithsonian projects were completed over ten years ago. However, Wolin and Leveque have also conferred with members of a multidisciplinary project team based at the University of Glasgow who, between 2016 and 2019, participated in the research project *Tapa: Situating Pacific Barkcloth in Time and Place*. The project included an analysis of barkcloth materials and techniques at three important museum barkcloth collections, as well as research into conservation techniques. The group's efforts will not diminish PEM's need to further research its barkcloth collection, but has informed and validated the planning outlined in this narrative.

METHODS AND STANDARDS

PEM's project team feels the proposed project is a thoughtful articulation of a thorough, analytical space-planning exercise and the distilled, real-world wisdom gained from its peers. Two distinct approaches will be undertaken to rehouse the PEM barkcloth collection: the smaller fragments (approximately 235 objects) will be stored in wide, flat horizontal file drawers (made of powder-coated steel). They will rest on hinged archival board supports, like a photograph housed within a window mat (inspired by a practice employed at Harvard). These housings will eliminate the need to handle the objects when providing physical access, as well as providing rigidity and added support to enable safe stacking within the drawers.

For the larger barkcloths, a rehousing approach will be adopted that, after conservation treatment, results in the greatest number of objects stored flat. Oversized case furniture that accommodates thin, removable, horizontal "screens" will be sourced and acquired. Approximately 400 of the larger examples will rest entirely on individual screens, with only a very small gap required between each screen. Barkcloths larger than the footprint of the screen that can be safely supported by a customized archival bolster will be accordion draped (that is, draped onto itself, keeping within the footprint of the screen). These examples will require the screens to be spaced farther apart and occupy more volume. A slip-resistant archival fabric will be placed on the screens, and the barkcloth will lay atop the archival fabric. This will prevent unwanted shifting during normal handling of the screens. Additionally, the cabinets will have gasketed, lockable doors. This will provide security and protection from pollutants, water, and light.

Barkcloths that are stable and can be flattened but are too large to safely fit into the screen cabinets (approximately 50–75 pieces) will be rolled onto archival tubes. The tubes will be of a diameter large enough to discourage the barkcloth from adopting the curvature of the tube over time. As with traditional woven textiles, the barkcloth will be rolled using established preventive conservation techniques. Archival tissue will interleave the barkcloth and, once rolled, a washed Tyvek wrap will provide protection from pollutants, light, and water. The tube upon which the barkcloth is rolled will be cut to a length several inches longer than the outer dimension of the object to allow staff to safely handle the object by the tube and not the object itself. These objects will be stored in freestanding, retractable, high-density racks.

For profoundly fragile barkcloths (approximately 25 pieces), conservation treatments may not be advisable. Customized mounts or boxes will be fabricated for any objects left untreated or "as is," or any unusually oversized barkcloths. These objects will be supported on cantilevered shelving.

A competitive bidding process would determine the most appropriate vendors to provide storage furnishings and collaborate with PEM staff to design, deliver, and install these furnishings at the Collection Center. Technical specifications for the storage furnishings and an estimate are provided in the attachments to this proposal.

WORK PLAN

Current Preparations (pre-grant): At the time of this submission, pre-grant activities have begun. Documentation efforts to collect and/or verify "tombstone" information for every piece of barkcloth—as well as the capturing, editing, and linking of digital images to the PEM collection database records—are underway. Collecting and/or verifying key information about the barkcloth collection is contributing to thoughtful and accurate planning around storage furniture. PEM understands that pre-grant activity is not supported by the NEH Sustaining Cultural Heritage Collections grant.

Responsible Parties: Project Director Eric Wolin; PEM Registrar Alyssa Langlais

Year One Activities (October 2020 – September 2021): A consulting conservator and two collections specialists (one for the Salem storage facility and one for the Rowley Collection Center) will be hired. Following design review by architect Larry Bauer, an order for the fabrication and delivery of the storage furniture will be placed. A methodology that addresses how to safely and securely transport the barkcloth within mobile conveyances will be developed through a collaboration between members of the PEM project staff and our transportation vendor, T. E. Andresen, with whom a longstanding and trusting relationship exists. The contents of all 40 drawers of barkcloth will then be transported from Salem to Rowley.

Conservation treatments necessary to safely handle and rehouse the larger barkcloths will be undertaken at the Collection Center. Individual barkcloths will be treated according to assessed need. A preliminary conservation survey considering a few dozen examples suggests that of the 490 larger barkcloths, virtually all are stable enough to be humidified and flattened. Once flattened, each barkcloth will be vacuumed at low suction to remove generalized soiling and have minor tears and deformities repaired. The philosophy guiding conservation treatments will be to prepare the barkcloth for storage. Should any individual object be selected for display or loan at a later date, more extensive conservation treatments can be undertaken. Treatment of objects selected for the Oceanic gallery will be prioritized.

As with pre-grant collection documentation, PEM understands that conservation activity is not supported by the NEH.

Within approximately six months of the start of the grant period, the storage furniture will be delivered to and installed in the Collection Center. By the time it is installed, a portion of the barkcloth collection will have been treated so that the collection specialists can begin rehousing the barkcloth in their new storage furniture, tracking these movements in the collection database. These staff will also be responsible, following guidelines prescribed by conservator Mimi Leveque, for rolling the barkcloth onto tubes and fabricating boxes and other housings as needed. Approximately 75 of the larger barkcloths are either longer than the storage trays will accommodate or too fragile to be flattened. For these examples, storage decisions (either rehoused on archival tubes or accordion pleated in custom archival boxes) will be taken on a case-by-case basis. The project team will meet on a quarterly basis to monitor progress and document best practices.

<u>Responsible Parties</u>: Project Director Eric Wolin; Collection Center Director Angela Segalla; Conservator Mimi Leveque; Collection Manager Ani Geragosian; Architect Larry Bauer; Collections Specialists; Consulting Conservator Megan Creamer

Year Two Activities (October 2021 – September 2022): The iterative process described above — conservation treatment followed by rehousing — will continue throughout the second year of the grant award. With the two collections specialists dedicated to this process in Rowley, working with the consulting conservator, we have calculated that all 725 objects can be successfully rehoused by the end of the 24-month grant period. The project team will continue to meet on a quarterly basis, and will begin to focus on evaluation, reporting and dissemination activities. Throughout the grant period, the results of this project will inform future phases of PEM's collections rehousing efforts. This will be of great importance to PEM's overall ability to achieve its preservation goals while maximizing cost and energy efficiency.

<u>Responsible Parties</u>: Project Director Eric Wolin; Collection Center Director Angela Segalla; Conservator Mimi Leveque; Collection Manager Ani Geragosian; Collections Specialists; Consulting Conservator Megan Creamer

PROJECT TEAM

Eric Wolin is the Head of Collection Management at PEM and is the primary collection steward, responsible for implementing preventive-care strategies and organizing physical access to Salem-based objects. Wolin will be the manager of this project. Ahead of the project launch, he will complete preliminary cataloging of the PEM barkcloth collection. Wolin will hold regular meetings with the project team and take responsibility for reporting requirements.

Mimi Leveque, PEM's Conservator since 2004, will be an important contributor to the success of this project. Trained in the conservation of objects and textiles at the Institute of Archaeology, London and Queen's University, Canada, (Queen's University MAC 1978), her specializations include organic materials, in particular objects from indigenous cultures. She will outline a program for rolling and housing the barkcloth and train collection specialists and other project staff in proper handling and housing techniques.

Megan Creamer, a consulting conservator with prior experience working with barkcloth, will be hired to perform treatments, including flattening, light cleaning, and tear repair, and will document all treatments as per industry norms. She will report to Leveque and will not be supported through grant funds.

Alyssa Langlais is the Registrar for the Collection at PEM as well as the administrator for the museum's collection database. For this project, Langlais will establish continuity standards for how objects are cataloged, packed, and transported. She will designate naming conventions for the new storage cabinetry being purchased.

Angela Segalla is the Director of the Collection Center and has extensive experience with collections moves and the rehousing of collections. She oversees physical access to Collection Center—based objects. In this project, Segalla will collaborate with the chosen collection storage vendor and oversee the receipt of newly purchased storage furniture at the Collection Center, ensure its installation and proper functioning, and have primary oversight of barkcloth being rehoused in the new furniture.

Ani Geragosian is a Collection Manager at PEM and is responsible for supporting many preventive conservation initiatives including object rehousing, gallery and storage maintenance, and integrated pest management. She will collaborate with the project collection specialists, ensuring weekly milestones are being reached and institutional outgoing shipping protocols are followed.

Larry Bauer (consultant) is a principal at Schwartz/Silver Architects (Boston). He is recognized as an authority in the field of museum collection-storage system design. Bauer has developed a master plan for the storage of art objects at the Collection Center. For this project, he will collaborate with the chosen storage-furniture vendor to address the specific needs of the barkcloth collection, integrating this project into the larger context of the master plan.

Karen Kramer is the curator of Native American and Oceanic Art at PEM. Her longstanding commitment to innovative approaches to indigenous art and culture, along with her broad experiences working with Native artists, scholars, communities and other stakeholders, help shape the museum's ambitious program in Native American and Oceanic art and culture, including the growth of its collection, its sensitive presentation, and its ongoing interpretation and preservation. Over the past 20 years, Kramer helped produce ten major exhibitions on Native American and Oceanic art and culture at PEM. In this project, Kramer will help advise on the placement of flattened barkcloth in the screen cabinets, understanding how best to engage and provide meaningful access for source communities.

Petra Slinkard, The Nancy B. Putnam Curator of Fashion and Textiles, joined PEM in 2018 after serving as Curator of Costume at the Chicago History Museum, where she worked with a collection of more than 50,000 examples of fashion and textiles for exhibitions and research, acquisition, and community outreach. She aims to strategically enhance the museum's collection of fashion, costumes, and textiles from around the world from the 17th century to the present. As a member of the project team, she will help consider opportunities to build awareness of the barkcloth collection for future research and collaboration.

Collection specialists (2) will be recruited and hired. These museum professionals will have broad art handling skills with specific relevant experience handling, housing, and moving textiles. These positions

will work collaboratively with PEM project staff, especially the conservator, in promoting efficiency in the "assembly line" between conservation work spaces and storage spaces in Salem and Rowley. They will not be supported through grant funds.

PEM will support all personnel costs associated with the project. These costs are not shown in the project budget.

PROJECT RESULTS AND DISSEMINATION

Completing this barkcloth rehousing project will have two immediate outcomes: (1) new, customized, archival furnishings will promote the long-term preservation of this important group of objects; and (2) the rehousing will engender more convenient, more direct, and more complete physical access to the barkcloth. From these outcomes, PEM will have an extraordinary "baseline" from which to select objects for the Oceanic gallery installation. Convenient, direct, and complete physical access to the bulk of the 725 barkcloths will be simplified (especially for the flattened barkcloth, where the proposed new cabinetry will give one staff person the ability to slide a horizontal tray out to reveal an entire flat object).

These preservation and access improvements will have long-term impacts on the humanities. Achieving improved environmental conditions with cost effective energy usage will make a significant contribution to PEM's overall sustainable preservation strategy. Ease of physical access will facilitate internal project planning— in collaboration with a diverse set of voices from around the world—and serve to strengthen the ties with these important external partners. These ties will result in programming that forges newer, deeper collective understanding of barkcloth. Beyond the sorts of interpretive and educational projects that PEM and its partners will continue to consciously develop, other creative endeavors borne from internal and external sources and requiring physical access to objects in the collection may occur more organically. For example, fashion designer Gary Graham reached out to PEM in 2014 to seek inspiration for his fall 2015 ready-to-wear collection. Among the objects shown to Graham were barkcloths, which became an important visual influence on his collection. The development of projects and collaborations of every type will be facilitated and a greater awareness of the PEM barkcloth will be activated by the improvements in access afforded by the support of this NEH grant.

Should our application be successful, the opportunity to write a white paper as part of our final report to the NEH will be another important outcome. We would anticipate using the white paper to support presentations at the American Institute for Conservation (AIC) and Preparations, Art Handling, and Collections Care Information Network (PACCIN) annual conferences. Information on the outcomes of the project could also be shared through professional networks in multiple disciplines, through social media and on the PEM website. Internally, the white paper would serve to communicate lessons learned to PEM trustees and across museum departments.

The process to advance PEM's strategic objective of improving collection stewardship is far from over, but the development of the Collection Center marks a significant milestone in PEM's commitment to establishing high standards for collection preservation. The generous support of an NEH grant for this

⁴ Kristin Anderson, "Fall Ready-to-Wear: Gary Graham," *Vogue*, February 10, 2015, http://www.vogue.com/fashion-shows/fall-2015-ready-to-wear/gary-graham.

one segment of PEM's collection will enable PEM to accelerate the pace of preservation improvements. The dynamic synergies PEM sees arising from this specific project partnership with the NEH will inform a series of future rehousing projects and help PEM to build capacity to meet the complex challenge of preserving humanities materials for future generations.



Budget Form

Applicant Institution: Peabody Essex Museum, Inc

Project Director: Eric Wolin

click for Budget Instructions

Project Grant Period: 10/01/2020 through 09/30/2022

	Computational			1			zozo imougn	
	Details/Notes	(notes)	Year 1	(notes)	Year 2	(notes)	Year 3	Project Total
			10/01/2020 -		10/01/2021 -		01/01/20	
4.6.1.1.0.11			09/30/2021		09/30/2022		12/31/20	
1. Salaries & Wages								
		%		%		%		\$0
2. Fringe Benefits								
								\$0
3. Consultant Fees								
5. Consultant rees								
4. Travel								
5. Supplies & Materials								
	75 total tubes @							
	\$75/tube; for the largest							
	barkcloth that cannot be							
8" x 10' archival tubes	stored flat	25 tubes	\$1,875	50 tubes	\$3,750			\$5,625
	7 rolls @ \$272.90; for							
	interleaving for rolled							
60" x 1000' tissue roll	barkcloth	4 rolls	\$1,092	3 rolls	\$819			\$1,910
	3 rolls @ \$457.10;							
	light/moisture barrier for							
60" x 100 yard tyvek roll	rolled barkcloth	2 rolls	\$914	1 roll	\$457			\$1,371
	100 32x40 sheets @							
	\$20/sheet; to encase							
Mat board	barkcloth fragments		\$2,000		\$0			\$2,000
6. Subawards								
								\$0

7. Other Costs								
	Purchase: estimate							
	inclusive of design							
Storage furniture, delivery and	consultation, delivery							
install	and installation		\$414,995		\$0			\$414,995
	moving the barkcloth							
Transportation	from Salem to Rowley		\$2,500		\$0			\$2,500
8. Total Direct Costs	Per Year		\$423,376		\$5,026		\$0	\$428,402
								•
9. Total Indirect Costs								
a. Rate: 60%								
b. Federal Agency: U.S. Dept.								
of the Interior			\$0		\$0		\$0	\$0
Effective Period: 01/01/20-								
12/31/25								
10. Total Project Costs				(Direc	t and Indirect o	osts fo	r entire project)	\$428,402
11. Project Funding		a Regu	ested from Ni	ш			Outright:	\$350,000
11. Project Funding		a. nequ	iesteu mom ivi	•••	Federal Matching Funds: TOTAL REQUESTED FROM NEH: Applicant's Contributions:		\$350,000	
							\$350,000	
		b. Cost	Sharing				\$78,402	
			.		Third-Party Cash Contributions:			7:0,:0=
						•	d Contributions:	\$0
					- /		Project Income:	\$0
					C		deral Agencies:	\$0
							COST SHARING:	\$78,402
12. Total Project Funding								\$428,402

Total Project Costs must be equal to Total Project Funding>	(\$428,402	=	\$428,402	?)
Third-Party Contributions must be					
greater than or equal to Requested Federal Matching Funds>	(\$0	≥	\$0	?)

Budget Justification

Applicant Institution: Peabody Essex Museum, Inc. Project Grant Period: 10/01/2020 through 9/30/2022

Salaries & Wages, Fringe Benefits, Consultant Fees, Travel:

PEM will support all personnel costs associated with the project. These costs are not shown in the project budget.

Supplies & Materials:

These line items detail essential materials needed to rehouse PEM's collection of barkcloth, based on estimates discussed with PEM's project team and consulting architect, as well as onsite consultation at peer institutions. Year 1 and Year 2 costs align with the project timeline and the number of pieces of barkcloth we plan to rehouse during each period.

These costs are included to provide context for the overall process and cost of rehousing these materials, and will form part of PEM's voluntary cost share.

Subawards: N/A

Other Costs:

Storage furniture - NEH grant funding is requested solely to support the purchase of storage cabinets. As detailed in the project narrative, customized storage cabinets with gasketed, lockable doors are critical to PEM's ability to provide appropriate environmental conditions for this important collection of barkcloth. Estimates are based on a quote received from *Spacesaver*, a prominent American manufacturer, in order to be consistent with <u>Executive Order 13788</u> ("Buy American and Hire American"). A written quote is included as an attachment which includes the estimated costs of delivery and installation.

Should grant funding be awarded, PEM would follow OMB guidelines. Bids would be requested and the project team and consulting architect would select the most appropriate and cost-effective vendor. These expenses will be incurred in Year 1 only.

Transportation – The cost to move the barkcloth from Salem to Rowley, based on PEM's recent experience with the move of collections from the museum campus in Salem to the new Collection Center in Rowley. This cost will form part of PEM's voluntary cost share.

Indirect Costs:

Although PEM has negotiated an indirect cost rate with the U.S. Department of the Interior, we will not request reimbursement for indirect costs because the grant request will support a purchase of capital equipment.

PEABODY ESSEX MUSEUM PROPOSAL TO THE NATIONAL ENDOWMENT FOR THE HUMANITIES SUSTAINING CULTURAL HERITAGE COLLECTIONS GRANT PROGRAM

LIST OF PERSONNEL

Bauer, Larry Consultant

Schwartz/Silver Architects

Creamer, Megan Consultant

Independent Conservator

Geragosian, Ani Collection Manager

Peabody Essex Museum

Hooper, StevenLetter of Support

Director, Sainsbury Research Unit for the Arts of Africa, Oceania & the Americas University of East Anglia, UK

Kaeppler, Adrienne Letter of Support

Curator of Oceanic Ethnology, Smithsonian Institution

Kramer, Karen Curator

Peabody Essex Museum

Langlais, Alyssa Registrar

Peabody Essex Museum

Leveque, Mimi Conservator

Peabody Essex Museum

Segalla, Angela Director, Collection Documentation

Peabody Essex Museum

Slinkard, Petra Curator

Peabody Essex Museum

Wolin, Eric Head, Collection Management

Peabody Essex Museum

Wonu Veys, Dr. Fanny Letter of Support

Curator Oceania, National Museum of World Cultures

The Netherlands (Amsterdam, Leiden, Berg en Dal, Rotterdam)



Talent Profile

Collaborative, energetic leader; mission-driven, pragmatic professional; compassionate, engaged mentor

Experience

Peabody Essex Museum – Salem, MA

Head of Collection Management

2009 – present

- > All of the roles/responsibilities of the Associate Registrar, and
- > Develop strategic plans around staffing; grant-writing to support stewardship
- > Oversee complex collection moves and warehouse management
- > Supervise department staff and interns, develop department budget

Associate Registrar for the Permanent Collection

2007 - 2009

- > Steward museum's collection of art and historic properties
- > Orchestrate all art movements in support of exhibition programs, including gallery rotations and (de)installation of traveling loan exhibitions.
- > Arrange and oversee collection access to internal staff and external constituents

Museum of Fine Arts – Boston, MA

Collections Care Specialist, Conservation and Collections Management department

- > Utilized preventative conservation techniques to ensure object safety and security, including: organizing and executing object moves and installations; managing onand off-site storage facilities; designing and fabricating specialized display/storage supports; cleaning objects on display; and numbering objects.
- Supported the inventory, examination, photography, conservation, packing, transit, and tracking of 35,000 objects evacuated to an offsite storage facility

Peabody Essex Museum – Salem, MA

1997 - 2000

Collections Manager, Asian Export Art department

- > Stewarded a collection of 25,000 fine and decorative objects. Responsibilities included storage and gallery maintenance, art movements/installations, numbering
- > Initiated the movement of collections into new storage facilities
- > Maintained the department's electronic database records

Education

Boston University, Boston, MA

Master of Arts, Art History, 1997

Michigan State University, East Lansing, MI

Bachelor of Arts, Art History, 1991

Professional Lectures

"Red Flames, Silver Linings." Joint 44th American Institute for Conservation's Annual Meeting (CAC-ACCR's 42nd Annual Conference), Montreal, Ouebec, Canada, May 12-17, 2016.

"Servant to the 'Master': Reflections on Recent Collections Moves at the Museum of Fine Arts, Boston." 31st Annual Canadian Association for the Conservation of Cultural Property Conference, Jasper, Alberta, Canada, May 19-21, 2005.

Professional Training

Leadership Training for Managers. A seven-week Dale Carnegie Training course, October 7 – November 18, 2009.

MS210 Integrated Pest Management for Museums, Libraries and Archives. An online Museum class offered through the Northern States Conservation Center. October 6 – November 14, 2008.

Margaret A. Leveque

ArchaeaTechnica

Private Practice in Objects and Textile Conservation



PROFESSIONAL POSITIONS

2004 – present	Conservator, Peabody Essex Museum, Salem, MA.
2008 – present	Lecturer, Department of History of Art and Visual Culture, Rhode Island School of
	Design, Providence, RI.
1995 - present	Director, ArchaeaTechnica: Consulting practice in conservation and collection care for
	antiquities, ethnographic art, textiles and fine art, Waltham, MA.
1995 - 2007	Consulting Conservator, Museum of Art, Rhode Island School of Design, Providence.
1997 - 2004	Conservator for the Guido Goldman Collection of Ikat Textiles, Concord, MA.
1995 - 1998	Faculty Member, Museum Studies Program, Harvard University Extension School,
	Cambridge, MA.
1996- 2000	Research Associate, Robert S. Peabody Museum of Archaeology, Phillips Academy,
	Andover, MA
1987 - 1995	Associate Conservator of Objects, Dept. of Objects Conservation and Scientific
	Research, Museum of Fine Arts, Boston, MA.
1981 - 1987	Assistant Objects Conservator, Research Laboratory, Museum of Fine Arts, Boston,
	MA.
1981 - 1995	Lecturer, Museum Seminar Series: Preservation and Scientific Examination of Works of
	Art, Harvard University and other participating institutions at the Museum of Fine Arts,
	Boston, MA.
1987 - 1990	Adjunct Faculty Member, Museum Studies, Department of Fine Arts, Boston College,
	Newton, MA.

EDUCATION

Master of Art Conservation (M.A.C. Artifacts Conservation), 1978, Queen's University, Kingston, Ontario, CAN.

Specializing in object and textile conservation

Master of Arts (M.A. Western Asiatic Archaeology), 1975, Institute of Archaeology, University of London, UK. Bachelor of Arts (B.A. Theology, Honors I), 1972, Bishop's University, Lennoxville, Que., CAN.

SELECTED SPECIAL PROJECTS

2008 – 9: Examination and treatment of an Egyptian mummy and coffin from the Academy of Natural Sciences for the exhibition "Lost Egypt", COSI,Columbus, OH.

2006: Examination and treatment of a pair of Baroque polychromed wooden angels, Memorial Art Gallery, Rochester, NY.

2005: Examination and treatment of a falcon mummy in the shape of Imsety, M.C. Carlos Museum, Emory University, Atlanta, GA

2004 -5: Treatment of a 22nd Dynasty mummy in the collection of the Iredell Museum of Arts and Heritage, Statesville, NC.

2004: Treatment of late 25th dynasty mummy, coffin and coffin fragment, Louisville Science Center, Louisville, KY.

2004: With Solomon/Bauer Architects, preparation of a conservation assessment of the Worcester Art Museum, Worcester, MA

2003: Examination and treatment of objects for the installation of the newly constructed Peabody Essex Museum Salem. Objects treated from the Native American, Korean, South Asian, Export, Maritime, Decorative Arts, Japanese, Chinese, Islamic, and Oceanic collections.

- 2003: Conservation of a collection of ancient Egyptian objects from the Peabody Essex Museum, Salem; installation at Memorial Art Gallery, Rochester, NY.
- 2002- 3: Consulting conservator, *Quest for Immortality*, loan exhibition from Cairo Museum, Museum of Science, Boston, MA.
- 2001- 2: Examination and treatment of Native American objects and textiles for loan exhibition, *Uncommon Legacies*, Peabody Essex Museum, Salem, MA.
- 2002: Condition survey of a collection of Indonesian ikat textiles, private collection, Concord, MA.
- 2001: Mould mitigation at the Ropes Mansion, Peabody Essex Museum, Salem, MA.
- 2001: Examination and treatment of Japanese Kanban (shop signs), Peabody Essex Museum, Salem, MA.
- 2000 1: Survey of historic houses with recommendations for maintenance; Peabody Essex Museum, Salem, MA.
- 2000: Examination and treatment of a pair of Ptolemaic Egyptian coffins, Memorial Art Gallery, University of Rochester, NY. Assisted in preparation of video: *The Integrity of the Ancient Hand: Conserving the Rochester Coffins*.
- 1999- 2001: Treatment of collection of Egyptian mummies and textiles, Michael C. Carlos Museum, Emory University, Atlanta, GA.
- 1999: Treatment of Egyptian objects for reinstallation of the permanent collection of Egyptian art, Museum of Art, RISD, Providence.
- 1998: Treatment of Egyptian faience objects for exhibition, Gifts of the Nile, Museum of Art, RISD, Providence.
- 1997-8: Replication experiments for ancient Egyptian faience in conjunction with the exhibition, catalogue and video: *Gifts of the Nile*, Museum of Art, Rhode Island School of Design. Presentation of lectures and workshops for teachers, docents.
- 1997-8: Conservation of objects for Peabody Museum of Natural History, Yale University: Egyptian gallery reinstallation including Ptolemaic Period mummy and coffin; other Yale projects include: Spirit Images, the *Lidz Collection of Southwest Pacific Art*; Native American Gallery reinstallation; *Dogs* Exhibition.
- 1996: Condition assessment, treatment and mount construction for Native American objects for exhibition, *Gifts of the Spirit*, Peabody-Essex Museum, Salem, MA.
- 1996: Condition survey and recommendations for rehousing of a collection of Peruvian textiles, Museum of Art, Rhode Island School of Design, Providence.
- 1993: Condition survey of tapestries in the collection of the Boston College Museum of Art.
- 1990: Examination and Treatment of a Huari Tunic, Rhode Island School of Design Museum, Providence, RI.
- 1989: Examination and Treatment of a Paracas Mantle, Rhode Island School of Design Museum, Providence, RI.
- 1980/ 1982: Site conservator for the Chicha Archaeological Project, Pampachiri, Peru. Objects include collection of burial textiles.

SELECTED PAPERS AND PUBLICATION

- 2009: Presentation and panel discussion in "Conservators in Conversation" at the 3rd Annual Encaustic Conference, Montserrat College, Beverley, MA
- 2007: with Xian Zhang, Karina Corrigan, Bruce MacLauren and Richard Laursen, Characterization of Yellow Dyes in Nineteenth- Century Chinese Textiles, <u>Studies in Conservation</u>, vol. 52, 3, 2007.
- 2003: with Melina Smirniou, Gina Borromeo, Cycladic Figures in the RISD Museum: a question of typology and autheniticity, 4th Hellenic Conference on Archaeometry, Athens, Greece, May, 2003.
- 2001: with Renee Stein, Katherine Singley, Alexandra Klingelhoffer and Ronald Harvey, *Restorations Revisited:*Ancient and Modern Repairs Encountered in the Conservation of an Ancient Egyptian Collection, presentation at the AIC Annual General Meeting, June, 2001.
- 1999: Blustain, M., Leveque, M.A. and Robinson, B., *Two Fossilized Late Archaic Textiles from Maine: Pyrite Pseudomorphs from the Hartford Cemetary Site*, Archaeology of Eastern North America, vol. 27.
- 1996: Leveque, Margaret A., *Technical Analysis of three painted Textiles in the Collection of the Boston Athenaeum*, in the <u>Festschrift for William Kelly Simpson</u>, P.der Manuelian, ed. (Boston: Museum of Fine Arts).
- 1995: Conservation Needs for Collections: the 1995 Financial Reality, New England Museums Association Annual Meeting, Springfield, MA, November, 1995.
- 1992: Leveque, Margaret A., An Historical Approach to the Conservation of Archaeological Materials from the Sudan with Special Reference to the Collections of the Museum of Fine Arts, Boston, Seventh International Conference on Nubian Studies, Geneva, Switzerland, Sept. 1990, in Etudes Nubiennes, vol I, Charles Bonnet, ed., 193- 99. Vancouver, May 1987, (Washington, DC: AIC), 85-99.

Education

University of Glasgow, Centre for Textile Conservation, Glasgow G12 8QQ, Scotland, United Kingdom

Master of Philosophy, Textile Conservation, graduated with distinction, December 2018,

Karen Finch Award for Excellence, 2019

Harvard University Extension School, 51 Brattle Street, Cambridge, Massachusetts

Master of Liberal Arts, Museum Studies, dean's list, May 2016

Massachusetts College of Art, 621 Huntington Avenue, Boston, Massachusetts

Bachelor of Fine Arts, Industrial Design, May 2003

Work Experience

Andrew W. Mellon Fellow in Objects Conservation

Historic New England, Haverhill, MA. September 2018 – present, full time.

Interventive and preventive conservation treatment, research, monitoring, and documentation of a wide variety of organic and inorganic objects from decorative, fine art, and folk traditions, as well as mass-manufactured objects from the 17th-20th century in the context of 37 historic house museums.

Textile Conservation Technician

Museum Textile Services, Andover, MA. June 2015 - May 2016, part time.

Interventive and preventive conservation treatment, research, and writing on textiles and composite textile objects including flat, and three-dimensional objects for display, storage, and handling.

Collections and Conservation Assistant for the Blaschka Glass Flowers Exhibit

Harvard Museum of Natural History, Cambridge, MA. March 2016 – May 2016, part time.

De-installation of temporary exhibit, and installation of permanent exhibit, including mounting glass models, cleaning plaster and paper mounting plates, re-labeling of specimens, precision measurements of glass specimens.

Archives Assistant

Harvard University Art Museums, Cambridge, MA. March 2015 – June 2016, part time.

Process, label, and house archival collections to meet preservation and archival standards. Basic preventative conservation focusing on removal or encapsulation of non-archival material, and upgrading storage to archival, acid-free materials for paper, books, photographs, and ephemera/realia. Fulfill research requests from visiting scholars internal and external.

Rare Books and Manuscripts Technical Services Assistant

Houghton Library, Harvard University, Cambridge, MA. October 2014 – August 2016, part time.

Label and house rare books and manuscripts with custom and standard archival enclosures to stabilize books and objects in storage and transit.

Project Coordinator, Specimen Collection for Translational Science

ECOG-ACRIN Cancer Research Group, Boston, MA. June 2004 – October 2014, full time.

Manage collections-based research projects including collection, cataloging, specimen shipping, and data management in Oracle and SQL databases.

Special Projects Coordinator

Washington Street Art Center (WSAC), Somerville, MA. June 2010 – August 2014, part time.

Organize, install and de-install special exhibitions, events, live music, classes, workshops, critiques, and presentations in collaboration with the Gallery Committee at the non-profit WSAC.

Morton R. Godine Fine Arts Library Assistant

Massachusetts College of Art, Boston, MA. October 2001 - May 2003, part time.

Label and house artist's books with custom and standard archival enclosures to stabilize books and objects in storage. Shelf-reading and organizational upkeep, assisting readers in the library.

Conservation Work Placements & Internships

The Burrell Collection, Glasgow, Scotland

May 2017 – July 2018, project-based, part time.

Tapa: Situating Pacific Barkcloth in Time and Place Research & Conservation, Glasgow, Scotland

October 2016 - May 2018, part time.

Victoria and Albert Museum, London, England

June - August 2016, full time.

Museum Textile Services, Andover, Massachusetts

October 2014 - May 2016, part time.

Interventive conservation on flat textiles, three-dimensional textiles, and composite objects of primarily organic materials. Exhibition mounting and storage work includes padding mannequins or other 3D mounts for flat and rolled objects. Documentation and research consisting of surveys, condition checking for loan, microscopy, UV and transmitted light photography, diagrams, and annotated imaging. Preventative conservation including management of environmental controls for temperature and RH, IPM monitoring and remediation, UV and lux/foot candle measurements, environmental monitoring and data analysis using digital and manual methods.

Collections and Exhibition Internships

Curatorial Research and Collections Management Internship

Arlington Historical Society and the Jason Russell House, Arlington, MA. January 2015 – June 2015, part time.

Exhibition and Research Internship

Museum of African American History, Boston, MA. June 2014 – October 2014, part time.

Develop exhibit content, write gallery texts, create interpretative information, and reproduce an eighteenth-century quill pen for exhibit. Install and de-install exhibitions, inventory and condition check items, pack for shipment back to lending institution. Preventative conservation including photographing, measuring, surface cleaning, creating detailed physical descriptions, and future care recommendations.

SELECT EXPERIENCE

Peabody Essex Museum | Salem, MA

Registrar for the Collection, Jan. 2015 - present

- Head of Collection Registration
- Collection Management Database Administrator
- · Collaborate on policies, strategic planning and budget and determine collection insurance needs
- Supervise Assistant Registrar for acquisitions and oversee active acquisition program, annually renewable loans and promised gifts
- Supervise Assistant Registrar for outgoing loans and rights and reproductions and oversee outgoing loan program, rights and reproduction for the collection
- Supervise Assistant Registrar for collection documentation and oversee all collection documentation projects including grants, digitization program, and manage the collection archives.
- · Participate in the writing of grant proposals and serve as project manager
- Oversee training of database users across all departments and database upgrades; manage custom configuration, control user security; write reports and exports; digital asset manager
- Travel, installation and deinstallation courier for outgoing loan program and traveling exhibitions; Oversee condition reporting, packing, crating and shipping for PEM's collection; supervise contract art handlers and coordinate with fine art brokers
- Coordinate with Collection Management on collection access and collection relocation, including oversight of inventory and documentation protocol
- · Manage Lender relations for Qing Dynasty Chinese House and associated collection (2015-2018)
- · Principal Security Coordinator for TSA Certified Cargo Screening Facility program at PEM

Associate Registrar, Information Management, Aug. 2014 - Dec. 2015

- Collection Management Database Administrator
- Oversaw and developed policies for collection documentation, digitization and standardization
- Converted database from Argus to Museum Plus: wrote RFP; managed demo and selection process, managed data cleanup, data mapping, oversaw migration, configured new database for use, designed and implemented customization, managed report writing
- Managed collection web portal: managed database to web infrastructure, contract web designers and programmers and multiple content management systems

Assistant Registrar, Collection Documentation, Feb. 2010 - Jul. 2014

- Project Manager for Henry Luce Foundation \$100K grant to catalog and digitize the Native American Collection:
 contributed to grant proposal, designed project, vetted and supervised 2 staff, oversaw data and image standardization;
 managed budget, successfully argued for additional PEM funds (\$75K) to create a live-link from collection database to
 web; worked with contract web developer and SQL programmer; member of web design team
- Collection Management Database Administrator
- Oversaw and developed policies for collection documentation, digitization and standardization

Assistant Registrar, Acquisitions, Feb. 2009 - Jan. 2010

- Managed active acquisition program; made packing, crating and shipping arrangements; supervised contract art handlers and coordinated with fine art brokers
- Collection Management Database Administrator
- Oversaw and developed policies for collection documentation, digitization and standardization

Curatorial Assistant and Collection Manager So. Asian and Korean Art, Aug. 2000 - Jan. 2009 Curatorial Assistant for Asian, Oceanic and African Arts and Cultures, Nov 1998 - Jul. 2000

- Responsible for processing departmental acquisitions including cataloging, numbering, marking, photography and storage supports
- · Participated in and oversaw collection cataloging grants

- Managed object lists and planning for departmental exhibitions and object rotations; installed exhibitions in permanent and changing exhibition galleries, including a major renovation and expansion in 2003
- Researched collections and wrote exhibition labels; editorial assistance and R&R for exhibition catalogs and publications; curated 2007 installation of PEM's Korean gallery
- In collaboration with the Director of Collection Management, trained and supervised team of staff for large-scale collection relocation project; performed inventories; packed collection (2002 2003)
- Supervised staff cataloging assistant 2002-2004 in the cataloging of 1300 works of contemporary art (canvases and works on paper) from the well-known Chester and Davida Herwitz Collection. Developed non-exclusive license documents and tracked copyright for the collection.
- Monitored collection, participated in Integrated Pest Management and operated fumigation chamber
- · Developed and managed department budget, including budgets for processing large acquisitions
- · Outgoing loan manager and courier
- Collection Management Database Administrator (Jan. 2002)
- Converted CMS from Argus for Windows to Argus: Open Edition: managed data cleanup, data mapping, troubleshooting of corrupt records, configured new database for use, trained users (2002 - 2003)
- Supervised over 15 interns and volunteers in 10 years: evaluated and hired candidates, developed projects, provided formal evaluations for undergraduate and graduate programs
- · Managed American Council for Southern Asian Art symposium, with 500 participants

EDUCATION

Wellesley College | Wellesley, MA

B.A. in Anthropology and Language Studies (Linguistics), Magna Cum Laude, 1994 - 1998

International Preservation Studies Center | Mount Carroll, IL

Certifications in Preventative Collections Care, 2006 - 2013: Care of: paintings, furniture, works on paper, metal, ethnographic collections and artifacts of mixed composition, Textiles I & II; Grant writing, Photography and digital imagining of collections, Emergency preparedness, Understanding and preserving archives (I & II), Packing and shipping

Harvard Extension School | Cambridge, MA

Museum Exhibition, 2002; Preservation and Care of Collections, 2001

Other classes:

Northern States Conservation Center, online: Abandoned Property, 2009

New England Document Conservation Center, No. Andover, MA: Identification & Care of Photographic Materials: Daguerreotypes to Inkjet Prints, 2017

Skills and Proficiencies: Apple; Microsoft Office Suite; Adobe suite; administration of relational databases (ARGUS, MuseumPlus); Access databases; PDF expert (condition reporting); knowledge of SQL databases, Expression Engine (CMS), and PowerBuilder; LEAN White and Yellow Belt Training; Spanish

<u>Grant Projects</u>: Museum Loan Network, Egypt collection (1999); Museum Loan Network, Contemporary Indian art collection, Project Manager (2003); Henry Luce Foundation, Native American Collection and website, Project Manager (2010); Institute of Museum and Library Services, Museums for America, server and database upgrade, Project Manager of database upgrade (2012); Overseas Korean Cultural Heritage Foundation, Korean collection (2016); Salem Marine Society, collection digitization (2016, project manager 2017)

<u>Conferences/Meetings</u>: National Information Standards Organization Digital Preservation Forum (2008); Museum Computer Network (2008, 2011 - 2014, 2016, 2018); American Alliance of Museums (2009); Northeast Document Conservation Center (NEDCC) Digital Directions (2012); Assoc. of Registrars and Collection Specialists (2015, 2017); NEDCC Digital Preservation Symposium (2018)

<u>Memberships</u>: New England Museum Association; Museum Computer Network; American Alliance of Museums; Boston Area Collection Coalition; Association of Registrars and Collection Specialists

ANGELA SEGALLA (b) (6)

PROFESSIONAL EXPERIENCE

Collections Services Positions Peabody Essex Museum (PEM) 2012-present Salem, Massachusetts

Director of the Collection Center (April 2018-present)

Responsible for operating the Collection Center, providing and maintaining access to collections and library storage, overseeing future design and planning of storage systems and work spaces in the Collection Center, and coordinating with Security and Facilities to operate and maintain security and environmental control in the building

- In collaboration with the Chief of Collection Services and the Head of Collection Management, take a lead role in the development and implementation of long range improvement plans for the Collection Center that advances core initiatives relating to the stewardship, documentation, and growth of the PEM collection
- Develop long range budget plans for the Collection Center, including operating expenditures and capital improvements
- Participate in fund-raising and grant writing to implement Collection Center improvement plans
- Collaborate inter and intra-departmentally to support ongoing initiatives including exhibitions, collection use, access, and preservation
- Oversee and deploy teams of staff and/or contractors who engage in ongoing collection related special projects and enure critical milestones and benchmarks are reached

Assistant Head of Collections Management (June 2015-April 2018)

Led major institutional initiative to raise standards of care and stewardship for entire collection by contributing to the building of a permanent storage facility with phased population plans

- Responsible for every aspect of the planning and execution of the relocation of contents of 100,000 square foot temporary off-site storage to newly renovated 120,000 square foot permanent facility
- Created detailed plans for the shipment of 30,000 museum objects, 300,000 library books, and 5,000 linear feet of manuscripts for phase one of this project
- Wrote and distributed a Request for Proposal for the relocation of shelving and art/library collections and hired three vendors to perform this work
- Developed and maintained \$1.2 million budget for phase one of project
- Worked directly with architects and general contractor to communicate short and long term space
 planning needs by conducting detailed analysis of library and museum collections and participating in
 weekly construction team meetings

Collections Project Manager (June 2012-June 2015)

Responsible for the management and care of the museum's collection as it was researched and relocated to a temporary off-site facility in preparation for a building expansion

- Trained a team of eight Collections Specialists from PEM and managed up to eleven packers from two
 contractors who have met over 15 major deadlines, resulting in the documentation and relocation of
 over 30,000 objects
- Evaluated and advocated for the safety of the museum collection through condition assessments and policy decisions regarding their packing, storage, and movement
- Provided the CFO with a projected cost analysis for the entirety of the project as related to staff, materials, and transportation expenses
- Created multiple visual plans for each of step of the project by utilizing Adobe Creative Suite

Collections Specialist, Temporary Short-term Appointment (April 2012-June 2012)
Responsible for a wide range of collections management tasks related to display, access, care, documentation, storage, and preservation of the collection

PROFESSIONAL EXPERIENCE continued

Exhibition and Instructor Positions Pennsylvania State University 2009-2011

University Park, Pennsylvania

Exhibit Coordinator, University Libraries (2010-2011)

Created, designed, and produced five exhibitions per year using Library and Special Collections

Adjunct Instructor, Integrative Arts (2009-2011)

Created and taught two, three-credit courses: Management of Historic Sites and Museums and The Museum Exhibition

Museum Consultant 2010-2012

Pennsylvania Historical and Museum Commission

Harrisburg, Pennsylvania

Provided professional services to cultural institutions requesting assessment through the Commonwealth of Pennsylvania's Technical Assistance Grant Program

Executive Director 2005-2010

Centre County Historical Society

State College, Pennsylvania

Directed Centre County's official historical organization through the utilization of two, 19th century properties and collections for the purposes of preservation and education

Curatorial and Archival Positions

1999-2005

Museum of Fine Arts, Boston

Boston, Massachusetts

Curatorial Project Assistant, Art of the Americas (2002-2005)

Managed collection consisting of over 13,000 decorative arts and paintings in preparation for a major building renovation that included the new Art of the Americas wing

Visual Archives Recorder, Department of Intellectual Property (2000-2002)

Catalogued, organized, and archived all new analog and digital photography produced by a staff of eight full-time photographers averaging 300 new records per month for permanent and loan collections

Coordinator of Internal Media, Department of Intellectual Property (1999-2000)

Served as liaison between photo studio and all MFA departments, helping to anticipate, describe, and address photographic needs

EDUCATION

George Washington University

2008

Graduate Certificate, Museum Collections Management and Care, GPA 4.0

Bloomsburg University of Pennsylvania

1998

Master of Arts, Art History, GPA 4.0

Thesis: Art, Artifice, and Nature: Ideal Images of Female Beauty in Renaissance Italy

Belmont University 1995-1997

Non-degree courses, art history and art education (21 credits), GPA 4.0

Pennsylvania State University

1992

Bachelor of Science, Labor and Industrial Relations, Option: Employee Relations

ANI JULIA GERAGOSIAN



EDUCATION

MA in Museum Studies University of the Arts, Philadelphia, PA May 2012

BFA in Fine Arts 3D, Fibers and Art History Massachusetts College of Art and Design, Boston, MA May 2009

WORK EXPERIENCE

Peabody Essex Museum, Salem, MA

Collection Manager January 2019 – Present

- · Part of a two-person team dedicated to managing and fulfilling collection stewardship and access responsibilities
- · Establish and maintain long term standard for object housing □· Coordinate and oversee internal and external object research requests
- · Manage documentation projects in convert with institutional initiatives such as new gallery projects, collection storage advancements, and grant funded projects
- · Maintain guidelines for handling and use of collection
- Data and photo capture, processing and linking to collection database
- Coordinate with collections registration to provide access to objects for professional photograph
- · Participate in the cleaning and maintenance of gallery and historic houses

Peabody Essex Museum, Salem, MA

Collection Specialist March 2013 – December 2018

- · Part of a three-person team dedicated to managing and fulfilling collection stewardship responsibilities throughout the course of a major expansion campaign
- · Oversaw various collection documentation and relocation projects
- · Captured, processed and transferred digital images to collection database (MuseumPlus) and online PEM collection web portal
- · Constructed custom housing for prints, paintings, photography, sculpture, and textiles
- · Participated in multiple exhibition installations including the installation of over 2,000 objects in PEM's historic house, the Ropes Mansion
- · Worked closely with registration to document and permanently number a specific textile collection, consisting of over 250 objects.
- \cdot Lead a collection relocation project that included the movement of over 32,000 archaeological objects to upgraded storage environment
- · Participated in Emergency Preparedness Meetings to update Disaster Response action plan
- · Maintained supply inventory, organized storage spaces, assisted with visiting scholar appointments.

Artex Fine Art Services, Somerville, MA

Art Handler, Documentation Specialist September 2012 - March 2013

- · Provided the Collection Department at the Peabody Essex Museum with additional database support during the Enabling Stage of the expansion project.
- · Updated and created new object records in Argus collection database

- · Constructed custom housing for three-dimensional and two-dimensional works from the Maritime and Asian Export Art Collections.
- · Assisted in warehouse operations

Chemical Heritage Foundation, Philadelphia, PA

Collections Management Assistant January 2011 - September 2012

- · Cataloged incoming loans and acquisitions
- · Assisted the Collections Manager in reducing backlog of several hundred uncataloged objects
- · Processed loan documentation and deed of gift forms
- · Created custom housing for objects in permanent storage
- · Researched and digitized a collection of over 100 paintings

Addison Gallery of American Art, Andover, MA

Registration Intern Summer 2011

- · Integrated several hundred backlog accession records in object files documentation storage
- · Transferred object data into Embark Gallery Systems database
- · Prepared artwork for annual fundraiser auction installation

Andover Historical Society, Andover, MA

Collections Intern Summer 2011

- · Researched and reconciled Found in Collection objects
- · Digitized archival materials to be uploaded to Past Perfect database
- · Conducted collections inventories, updated locations, created checklists, organized records.

Birch and Willow Studio, Boston, MA

Assistant fabricator September 2008 – May 2009

- · Assisted with the design and fabrication of custom hand crafted light fixtures
- · Gathered and prepared materials for product construction
- · Maintained client mailing lists and distributed marketing materials
- · Organized office and workspaces, maintained supply inventory
- · Answered phone calls, responded to client inquiries, processed orders

SKILLS/ADDITIONAL TRAINING

- · Proficient in Microsoft Windows and Mac operating systems; Microsoft Office Suite; Adobe Creative Suite; Argus Open Edition: MuseumPlus: Embark
- · Trained in the use of power tools
- · Certificate of completion: Care of Textile Collections- Level 1, International Preservation Studies Center
- · Certificate of completion: General Occupational Safety and Health Administration (OSHA)
- · Certificate of completion: Operator training on Scissor Lift equipment
- · Certificate of completion: Lean Process Improvement- White Belt
- · Certificate of completion: CPR and AED training, American Heart Association
- · Emergency Response training with COSTEP: Coordinated Statewide Emergency Preparedness

PROFESSIONAL ASSOCIATIONS

- · New England Museum Association
- · American Alliance of Museums
- · Association of Registrars and Collections Specialists
- · Historic Salem Incorporated
- · Trustees of the Reservations

schwartzsilver

Lawrence Bauer, AIA

Principal



After thirty-seven years at Solomon + Bauer + Giambastiani Architects, Larry Bauer joined Schwartz/Silver as a Principal in 2014. Larry has played a lead role for many types of institutional clients, but his main focus has been projects for museums. Working with more than forty different museums, historical societies and related clients, he has developed nationally recognized expertise in museum planning and design, environments for museums (including many in historic structures), and museum storage systems. Recent museum projects include design of an off-site home for the Harvard University Art Museums and collections facilities in their new building; a new collections care and storage building for the Museum of Fine Arts Houston; award winning additions and renovations at the Albany Institute of History & Art; and collections facilities for the Broad Museum and the Autry Museum of Western History, Los Angeles. Current clients include the Los Angeles County Museum of Art, the Amon Carter Museum of American Art, the MIT Museum, and the Peabody Essex Museum.

Professional Registrations

MA, MO, TX NCARB Certification

Principal Projects

Albany Institute of History & Art, Albany, NY
American Academy of Arts & Sciences Archive, Cambridge, MA
Amon Carter Museum, Fort Worth, TX
Andover Historical Society Environmental Assessment

Andover, MA

Autry Resource Center, Los Angeles, CA Broad Museum Collections Storage, Los Angeles, CA

Dallas Museum of Art Collections Storage Renovations,

Dallas, TX

Davis Museum & Cultural Center Storage, Wellesley College, Wellesley, MA

Fleming Museum Renovations, University of Vermont Drawings Storage Vault Renovations, Frederick Law Olmsted National Historic Site, Brookline, MA Harvard University Art Museums, Cambridge MA Higgins Armory Museum Masterplan, Worcester MA Los Angeles County Museum of Art , Los Angeles, CA MIT Museum, Cambridge MA

Museum of Contemporary Art, Chicago, IL

Museum of Fine Arts Boston, Multiple Projects, Boston, MA

Museum of Fine Arts Houston , Houston, TX

Nantucket Athenaeum Environmental Study, Nantucket, MA National Museum of Health & Medicine, Forest Glen, MD New Bedford Whaling Museum & Kendall Institute Multiple Additions and Renovations

OEB Administrative Renovations, Museum of Comparative Zoology, Harvard University

Patrick J Mogan Cultural Center, Lowell, MA Peabody Essex Museum, Collections Storage Assessment, Salem. MA

Peabody Museum Harvard University Tuross Laboratory, North American Indian Exhibit Hall Renovations, Storage Renovations and System Design

Princeton University Art Museum, Off-site Storage Building Rhode Island School of Design, PDP Storage Rose Art Museum, Brandeis University, Waltham, MA Saint Louis Art Museum, Print Study & Storage The Mount - Carriage House Renovation and Restoration The Broad, Los Angeles, CA Worcester Art Museum, Collections Storage Study &

Education

Renovations

1968 Graduate School of Design Harvard
University, Master of Architecture
1964 Williams College, Williamstown
Massachusetts, Bachelor of Arts

Professional Affiliations

American Institute of Architects Boston Society of Architects American Association of Museums American Institute for Conservation

Karen Kramer

SUMMARY

Offering over twenty years of significant museum work experience with a concentration in Native American art and culture, curatorial research and assistance, and project management.

EXPERIENCE 8/02-present

Peabody Essex Museum, East India Square, Salem, MA 01970 Curator, Native American and Oceanic Art & Culture Department (3/15-present) Project Director, Native American Fellowship Program (1/17-present) Curator, Native American Art & Culture Department (7/11-present) Assistant and Associate Curator, Native American Art & Culture Department (8/02-6/11) Responsible for curating, coordinating, and implementing the museum's gallery of Native American art, exhibition planning and research, and expanding the collection with historic and contemporary acquisitions. Also responsible for fundraising and cultivating relationships with donors and foundations. Other tasks include: NAGPRA research, writing, and correspondence; coordination of concurrent exhibition projects including catalogue and websites; database management; all communications with contemporary Native artists; docent training; and supervision of departmental assistant, volunteers, and interns. Serve as departmental liaison between Exhibition Design, Education, and Collections departments. Point-person for cultural and museum specialists and Native representatives. Participate, with Chief Curator, in departmental strategic planning, including programmatic implementation plans and setting divisional priorities.

1/00-7/02 Smithsonian Institution

National Museum of the American Indian (NMAI), Washington, DC Museum Specialist and Assistant Project Manager, Curatorial Department (9/00-7/02) Developed and researched content for inaugural 2004 Mall Museum "Window on Collections" exhibition. Compiled information on 3000 objects including: cultural and historical contexts for the digital public database; descriptive information; bibliographic references; exhibition and publication histories; published interpretations and associated historic photographs. Performed research at the National Anthropological Archives (NAA), the Library of Congress, NMNH Department of Anthropology Library, NMAI archives, and the National Archives.

Coordinated and developed a traveling Northwest Coast art exhibit and associated corollary projects. Created a 5-year, \$2 million project budget. Project synchronization included: content and script development; object research, conservation, and preparation; design and installation; publications; web-site development and implementation; fund-raising; and apprising key Museum staff members of project status and schedules. Assisted curators with field research in Native communities on Northwest Coast, and conducted archival and object research at the Royal British Columbia Museum, National Anthropological Archives, NMAI archives, and NMNH Anthropology collections.

1/95-8/02

Peabody Essex Museum, East India Square, Salem, MA 01970 Curatorial Specialist/Exhibit Coordinator, Native American Art Dept. (1/95-8/98) Maintained correspondence and inventories resulting from the federal Native American Graves Protection and Repatriation Act (NAGPRA). Responsible for exhibit planning, grant writing and reporting, visiting scholar support and coordination, accessioning, supervision of volunteers, and budget management. Served as interdepartmental liaison. Coordinated exhibit fabrication and installation; oversaw catalogue production including artifact photography and layout; assisted guest curators with object research; designed public programming; planned and produced two multi-media computer kiosks.

Key staff person for \$2M NEH National Heritage Preservation Program Grant for storage refurbishment and computerization of major collections of American Decorative Arts and Maritime Arts and History. Coordinated collections move for over 5,000 paintings and 20,000 decorative art objects. Using the collections database *Argus*, responsible for tracked artifacts, physical inventories, condition reports, and

digital imaging. Acted as Argus Systems Administrator for nearly one year, training new employees and volunteers on Argus, maintaining its lexicon, and designing a program for new accessions and storage locations.

PUBLICATIONS

- T.C. Cannon: At the Edge of America, General Editor and Essay Contributor, distributed by University of Washington Press. (2018)
- Essay Contributor to "Shared Authority" in Art in America magazine (October
- Contributing essayist to Being: Spirituality in Contemporary Art, Nelson Atkins Museum of Art (2017)
- Native Fashion Now, published by Prestel/DelMonico Books. Single author and General Editor (November 2015)
- Contributor to The Plains Indians: Artists of Earth and Sky, Skira Rizzoli (September 2014)
- Shapeshifting: Transformations in Native American Art, co-published by Peabody Essex Museum and Yale University Press, Essayist and General Editor
- Book review of Encyclopedia of Native American Artists, Artists of the American Mosaic by Deborah Everett and Elayne Zorn (2008) for Journal of American Ethnic History (spring 2011)
- Brian Jungen, American Indian Art magazine, Volume 36, Number 1, Winter 2010 (56)
- Over 200 Years of Native American Art and Culture at the Peabody Essex Museum, Salem, Massachusetts, Tulsa Law Review, University of Tulsa School of Law, Spring 2010
- Oceanic Art and Culture at the Peabody Essex Museum, in Moana: Insular Cultures from the South Seas, Museo Nacional de Antropologia, Mexico (autumn 2010)
- Intersections, Native American Art in a New Light, American Indian Art magazine, Volume 32, Number 4, Autumn 2007 (74-83)
- Intersections, Native American Art in a New Light, Antiques and Fine Art magazine, Summer/Autumn 2006 (164-168).
- Our Land: Contemporary Art from the Arctic, American Indian Art magazine, Volume 31, Number 4, Autumn 2006 (84-93).
- Co-author to Our Land: Contemporary Art from the Arctic (with John R. Grimes and Douglas Stenton). Peabody Essex Museum, Salem (2004).
- Co-author to Power and Beauty: A New Native American Art Gallery at the Peabody Essex Museum, American Indian Art magazine Winter 2003 (48-57) (with John R. Grimes, Thomas Haukaas, and Mary Lou Curran).
- Co-Contributor to Uncommon Legacies: Native American Art from the Peabody Essex Museum, publication produced in conjunction with Peabody Essex Museum and American Federation of Arts, New York (2001).

SELECT PEM EXHIBITIONS

- Curator, <u>T.C. Cannon: At the Edge of America</u>, traveling exhibition with companion catalogue (2018-19)
- Curator, Native Fashion Now (2015-2017)
- Curator, Raven's Many Gifts: Native Art of the Northwest Coast (2014)
- Curator, Shapeshifting: Transformations in Native American Art (2012)
- Curator, Body Politics, Maori Tattoo Today (February 2008-February 2009)
- Curator, Accidental Mysteries (June 2007-January 2008)
- Co-curator, Intersections, Native American Art in a New Light (2006)
- Curator, All of my Life, Contemporary Works by Native American Artists

PROFESSIONAL Native American Art Studies Association (NAASA), Board of Directors (2003-2015) AFFILIATIONS President (2009-2011). Former Vice-President (2007-2009)

American Alliance of Museums (AAM) and Association of Art Museum Curators (AAMC)

EDUCATION Bachelor of Arts, Anthropology 6/1993 University of Denver Denver, Colorado

Master of Arts, Anthropology 5/2000 The George Washington University Washington, DC

Petra Slinkard



petra_slinkard@pem.org

Professional Experience

Peabody Essex Museum Salem, Massachusetts

02/18 – present The Nancy B. Putnam Curator of Fashion and Textiles

Responsibilities included:

- Conceptualize , execute and advance Museum exhibitions and gallery rotations
- Write catalogs and online content
- Deliver lectures and tours on the permanent collection and select exhibitions
- Manage curatorial assistants, interns and volunteers
- Catalog works in the permanent collection
- Propose new acquisitions
- Oversee institutional advancement initiatives
- Foster and sustain significant donor and corporate relationships
- Manage the work flow for departmental assignments
- Field press requests

Chicago History Museum

Chicago, Illinois

9/13 to 12/17 Curator of Costume

Responsibilities included:

- Conceptualize, execute and advance Museum exhibitions and gallery rotations
- Write catalogs and online content
- Deliver lectures and tours on the permanent collection and select exhibitions
- Manage curatorial assistants, interns and volunteers
- Coordinate and oversee research visits and content requests
- Catalog works in the permanent collection
- Propose new acquisitions
- Propose and realize deaccessions with critical attention paid to AAM procedures and policies
- Oversee institutional advancement initiatives
- Serve as adviser and liaison for a 250+ member fundraising body
- Manage the work flow for departmental assignments
- Field press requests

Indianapolis Museum of Art

Indianapolis, Indiana

6/09 to 8/13 Curatorial Associate

5/07 to 7/09 Curatorial Assistant

Responsibilities included:

- Developed and implemented exhibitions and gallery rotations
- Composed label copy, didactic and supplemental texts
- Cataloged works in the permanent collection
- Worked collaboratively with Conservation to prepare and mount objects for installation, rotation and photography
- Researched and documented new acquisitions
- Maintained digital and print records; improved permanent housing for objects in storage
- Managed work flow for departmental assignments

The Sage Collection (formerly the Elizabeth Sage Historic Costume Collection), School of Art and Design, Indiana

University, Bloomington, Indiana

6/07 to 10/07 Exhibition Designer

1/05 to 8/06 Curatorial Assistant / Exhibition Designer 6/04 to 12/04 Collections Management / Curatorial Assistant 1/02 to 5/04 Exhibition Technician / Curatorial Assistant

School of Art and Design, Indiana University

Bloomington, Indiana

8/05 to 12/05 Adjunct Professor, School of Art and Design

8/03 to 8/05 Graduate Assistantship, School of Art and Design

Fundamentals of Textiles

The Kinsey Institute for Research of Sex, Gender and Reproduction Bloomington, Indiana

1/04 to 5/04 Collections Management Practicum

Catalogued and re-housed the entire clothing collection

Education

Master of Science, Fashion / Textile History

Concentration: Arts Administration and Museum Studies

College of Arts and Sciences, Indiana University, Bloomington, Indiana, 2008

Bachelor of Arts, Art History

Concentration: Modern and Contemporary Art

Henry Radford Hope School of Fine Arts, Indiana University, Bloomington, Indiana, 2003

Bachelor of Science, Fashion Merchandising

Concentration: Fashion History and Visual Merchandising, Minor in Business

College of Arts and Sciences & Kelley School of Business, Indiana University, Bloomington, Indiana, 2003

Committees:

Member, Association of Art Museum Curators, 2008 – present

Member, American Alliance of Museums, 2013 - present

National Board Member, Costume Society of America, 2015 – 2018

Chair for the Richard Martin Exhibition Award Committee, Costume Society of America, 2016 – present

- This is an annual award bestowed on exhibitions of the highest caliber demonstrating exceptional new scholarship.

Juror for the Millia Davenport Publication Award, Costume Society of America, 2008 - 2014

Member, Costume Society of America, 2004 – present

Judge, IDANE, fashion show, Boston, Massachusetts, 2018

Judge, Scholarship applicants, School of the Art Institute, Chicago, Illinois, 2014, 2015

Judge, Driehaus Design Initiative, Chicago, Illinois, 2015

Board member and gala chair, Dance Kaleidoscope, Indianapolis, Indiana, 2012, 2013

Event coordinator, The Herron Experience, Herron School of Art Annual Fundraiser, Indianapolis, Indiana 2008, 2009

Position Description for Collection Specialist

DATE: December 2008

POSITION REPORTS To:

Director of the Collection Center

OVERVIEW

The position is responsible for a wide range of collections management tasks related to use, access, care, documentation, storage and preservation of the Museum collection, including participation in implementing aspects of the Long Range Preservation Plan and managing related tasks. The position collaborates with other Collection Specialists and with Registration and Conservation department staff to provide a comprehensive set of museum collection services. The position assists Exhibition Planning and curatorial staff in activities related to exhibitions, research and other uses of the museum collection.

SPECIFIC RESPONSIBILITIES

- Moves works in the museum collection within and between storage areas, workrooms, galleries, photography studios, conservation labs, registration areas, exhibition preparation areas, etc. and tracks and documents such movement
- Facilitates physical access to the museum collection by staff and non-staff for viewing, curatorial study, research, publication, photography, educational programs, institutional advancement programs, etc.
- Maintains collections in historic houses and galleries, including cleaning, housekeeping, monitoring, installation, preservation activities, etc.
- Maintains collections in storage areas, including organization, containerization, risk management measures, monitoring, housekeeping, etc.
- Monitors for museum collection pest issues and implements appropriate pest control activities
- Monitors environmental conditions in collections areas and galleries, in collaboration with Facilities department
- Assists conservators as appropriate in activities such as routine cleaning, collections assessments, condition surveys, etc.
- Participates in emergency preparedness and collections disaster response
- Participates in collections storage improvement projects, including project management assistance and project management as appropriate

- Assists Registration staff as appropriate in accessioning, loan and documentation activities, including inventories, imaging projects, data entry, courier duties, conditioning, supervision of contracted fine arts packers/shippers, etc.
- Assists Exhibition Planning department as appropriate with basic preparation, mounting, installation and de-installation of changing exhibitions, rotations and historic house installations, including collaboration with outside contracted installers and preparators.

QUALIFICATIONS

Academic

BA Art History, Art, Museum Studies or related program

Experience and Abilities

- Three years of art museum or gallery experience preferred
- Standard computer skills required; collections data entry (Argus) and digital imaging preferred
- Physical ability for collections handling (lifting, transport, climbing stairs/ladder)
- Collection handling experience preferred, but not required
- Team-orientation, and effective collaboration and communication skills required

INDEPENDENT ACTION

Works independently in carrying out responsibilities described above.

SUPERVISORY DUTIES

Interns, temporary staff and some contractors

FLSA STATUS

Non-Exempt

EEO CATEGORY

Administrative Support Worker

Preliminary Report

Collections Storage Assessment & Planning

Peabody Essex Museum







Architecture Interior Design Planning

Executive Summary

Immediately following its retention by the Peabody Essex Museum to assess and analyze the Museum's collections storage needs in connection with its planned Expansion/Renovation project, Solomon+Bauer+Giambastiani Architects (S+B+G) was given a quick tour of existing areas utilized for collection storage to get an overview of space and storage conditions. With a few exceptions, storage areas, storage conditions, and storage equipment do not meet accepted collections care standards. The following conditions were noted:

- With the exception of Native American Art Storage and to some extent Asian Export Art Storage, all storage areas are severely overcrowded with boxes and objects stored in aisles and in every available space.
- With the exception of Native American Art Storage, objects are overcrowded within storage shelving, cabinets, and drawers.
- In the majority of spaces, storage equipment is inappropriate to the types of collections being stored and is often of inappropriate materials (raw wood).
- Overcrowding is so severe that retrieval of objects is often risky both to objects and to staff, and a large number of objects must be moved to gain access to other objects.
- Access to most storage areas is compromised by collections storage routes with width and height restrictions and most rooms have undersized doors.
- Many storage areas are compromised by the presence of piping (both gravity flow drainage piping and piping under pressure) and by mechanical equipment requiring servicing within the area.
- Several areas are made inefficient by low ductwork.

Over several weeks after the initial walkthrough, S+B+G completed an assessment of all collections stored in PEM collections storage spaces in the Liberty complex and the Armory (with the exception of the Boat House in the courtyard). The assessment included a visual inspection of all accessible collections storage equipment and spaces, and all collections stored in the equipment at a shelf and drawer (rather than individual object) level. Collections housed in boxes were recorded as boxes rather than individual objects. Objects not physically accessible were estimated for size and type of suitable of storage equipment from the closest distance possible.

The assessment recorded quantities and sizes of storage equipment required to best store the collections surveyed in Excel spreadsheets. The data was then used to calculate the types and amounts of storage equipment required to properly store collections objects, and the square footage required to house the required storage equipment with appropriate aisles for accessing, viewing, and moving collections.

After completing calculations, S+B+G prepared trial layouts of collections storage equipment within the spaces in the Liberty complex and the Armory that have been designated for storage of collections at the end of the expansion/renovation project. From these layouts,

S+B+G has been able to determine what portion of the existing collections can be optimally housed in the designated collections storage areas within the Liberty complex and the Armory, and roughly how much additional space will be required to house the balance of the collections in an as yet undetermined location. A spreadsheet summarizing information for each storage space and totaling overall additional storage space needs follows this summary.

The amount of as-yet-unidentified additional space required to provide adequate storage for all the collections assessed will vary depending on the type and height of space identified. It should also be noted that the contents of the Boat House, collections stored in carriage houses, barns, historic houses, etc., and collections stored at Artex Fine Arts have not been included in the assessment and will be added to storage space needs in the final report.

As can be seen from the spreadsheet, without taking into account the adjustments noted above, the additional space required at this point in the assessment is approximately 30,000 SF.

If additional storage space is provided in a stand-alone storage facility, it will include many other ancillary support spaces such as a loading dock, receiving room, crating and uncrating, offices, exam rooms, toilets, etc., all requiring additional space. It should also be recognized that the assessment has treated all collections as equal and requiring optimal storage. The Museum intends to classify collections into primary, secondary, and tertiary groups with primary collections receiving the most access and optimal storage treatment. Secondary and tertiary groups will have less frequent access requirements and may be stored to greater heights and with tighter handling parameters which could require less space.

The assessment has thus far focused in detail only on storage equipment and storage space needs. Further study of the renovation needs of the existing and proposed collections storage spaces and the collections movement paths to those spaces is planned for the near future.

Another consideration for the design of the Museum expansion and renovation is the changing nature of the Museum's collecting focus. S+B+G understands that the Museum plans an enhanced focus on collecting and exhibiting Contemporary art. Contemporary two and three dimensional objects are often much larger than most objects presently within the Museum's collections and in many cases may not fit through existing storage room access corridors and doorways or in the existing storage rooms themselves. To avoid the necessity of storing what may be primary collections objects off-site(with the expense and risk of transporting them to the Museum whenever required), it is strongly recommended that consideration be given to including a large object storage room in the program for the new addition.

More detailed information about study background, methodology, and conclusions can be found in the body of this preliminary report.



EXCERPTS FROM PEABODY ESSEX MUSEUM LONG RANGE PRESERVATION PLAN (LRPP) Approved September 2008 (Updated 2014)

Prologue

As the nation's oldest continuously operating museum, PEM was among the first museums in America to collect works of global art and culture. Its contemporary and historic collections of American, Asian, Maritime, Oceanic, Native American, and African art and culture, as well as its archival library and historic American and Chinese houses, are among the finest of their kind. PEM is committed to meeting the highest professional standards in the development, management, care, and preservation of its collections.

Purpose of the LRPP

This Long Range Preservation Plan guides the institution in fulfillment of its mission to use and care for its collections. This is an internal document that defines PEM's collections preservation goals; identifies needs; establishes priorities; recommends specific action steps for implementation; suggests preservation project designs; and offers strategies for resourcing and funding. These strategies are intended to be cost-effective and efficient. This plan is comprehensive, integrating all collections, and provides thorough understanding of the institution's collections preservation approach and priorities. In addition, the document itself serves as a crucial advocacy and fundraising tool. Its imperatives flow directly from the museum's mission, core values, the collections policy, and the current institutional strategic goals.

PEM Mission

The Peabody Essex Museum mission is to celebrate outstanding artistic and cultural creativity by collecting, stewarding, and interpreting objects of art and culture in ways that increase knowledge, enrich the spirit, engage the mind, and stimulate the senses. Through its exhibitions, programs, publications, media, and related activities, PEM strives to create experiences that transform people's lives by broadening their perspectives, attitudes, and knowledge of themselves and the wider world.

One of PEM's Core Values

Outstanding works of art and culture are the central starting point of the transforming experience that the Museum seeks to provide individuals. PEM holds as one of its core values the commitment to be an outstanding steward of its collections, constantly seeking to: provide safe storage and handling conditions, conservation, and documentation; assure appropriate access to the collections and related information; thus ensuring the ability of the collections to support PEM mission and strategic goals far into the future

Collections Overview

The PEM collections are comprised of more than one million objects and 400,000 books as well as substantial other library material. The museum owns 22 historic properties, 4 of which are designated as National Historic Landmarks and 6 others

that are listed on the National Register of Historic Places. They include the early collections of the East India Marine Society, founded 1799, one of the first international museums in America, and the Essex Institute, founded 1821, focusing on art and culture of New England. PEM evolved through mergers with other institutions and several fundamental shifts in its collecting focus and philosophy during its two centuries of existence, always building the collections. Today, PEM is a museum of international art and culture with non-encyclopedic collections that represent people, art, and cultures over a vast span of time and geography.

Collections are divided into two major categories:

- the Permanent Collection, comprised of all other museum collections of art, architecture and culture including historic houses and collections used interpretively within them
- the Library Collection of books, periodicals, manuscripts, archival photography, ephemera and other media

The Permanent Collection is divided into major sub-collections:

- African Art collection comprised of 3,550 works
- American Decorative Art collection of 60,000 works including historic house architectural fragments
- Asian Export Art collection of 17,000 works
- Chinese Art collection of 6,000 works
- Historic Houses collection of 24 structures (real estate)
- Japanese Art collection of 18,250 works
- Maritime Art and History collection of 50,000 works
- Native American Archeology collection of 50,000 works
- Native American Historic and Contemporary Art collection of 20,000 works
- Natural History collection of 18,250 works
- Oceanic Art collection of 15,000 works
- Photography collection of 584,000 works
- South Asian and Korean Art collection of 11,400 works

The Library Collection is comprised of:

- approximately 400,000 books
- 5,280 linear feet of manuscripts
- 75,000 negatives
- 1,100 serial titles
- 3,600 microfilm reels
- 1,300 maps
- 7,000 posters and broadsides

The Library Collection includes a substantial amount of archival photography. The Permanent Collection also contains photography in diverse media. There are over 800,000 photographic images in total divided between the Library and Permanent Collections.

Collections Policies

The Permanent Collection and the Library Collection are covered each by the Collection Policy. This outlines a framework to provide: safety and integrity for the collections; guidelines for collections care, conservation, preservation, access, and

documentation; and direction for collections development; as well as definition of decision-making roles and responsibilities.

The Permanent Collection Policy addresses mission, scope, authority and delegation of responsibility, code of ethics, categories of collections, acquisition and accessioning, de-accessioning and disposal, loans, undocumented objects, care, conservation storage, documentation and records, inventories, access, use, cultural property and culturally sensitive objects, and human remains, funerary and sacred objects.

A separate Library Collection Policy is planned for development and review and approval by the Collections Committee.

Summary of Collections Care Policies, Procedures & Practices

Collections care and stewardship policies, procedures, and practices are implemented through the professional staff, under direction of the Chief Curator and Executive Director with oversight of the board-level Collections Committee and the Board of Trustees. The professional staff is responsible for developing, implementing, documenting and revising procedures and practices to maintain the highest standards for the ongoing care and preservation of the collections. This responsibility covers the objects in the Library Collection and the Permanent Collection, including historic houses, and collections off-site, and whether owned by or on loan to the Museum. The responsibility encompasses: handling; storage; packing and shipping; conservation; exhibition; security, fire safety, and pest management; insurance; maintenance and disaster preparedness; environmental and long-range preservation; cataloguing and inventory control; and physical and intellectual access.

Summary of Collections Access Policies

The Museum provides physical access to its collections through exhibition in the Museum's galleries, the study of stored collections, and lending to other institutions. The Museum provides intellectual access to the collections through display in its galleries and loans to other institutions, labeling and interpretive materials in the galleries, publications, the Museum's website, other media, educational and public programming, access to non-exhibited works, and sharing written, electronic, and photographic records. In keeping with its mission, the Museum allows individuals and groups to examine collections that are not on view subject to the procedures established by the Registrar.

Permanent Collection Strategies

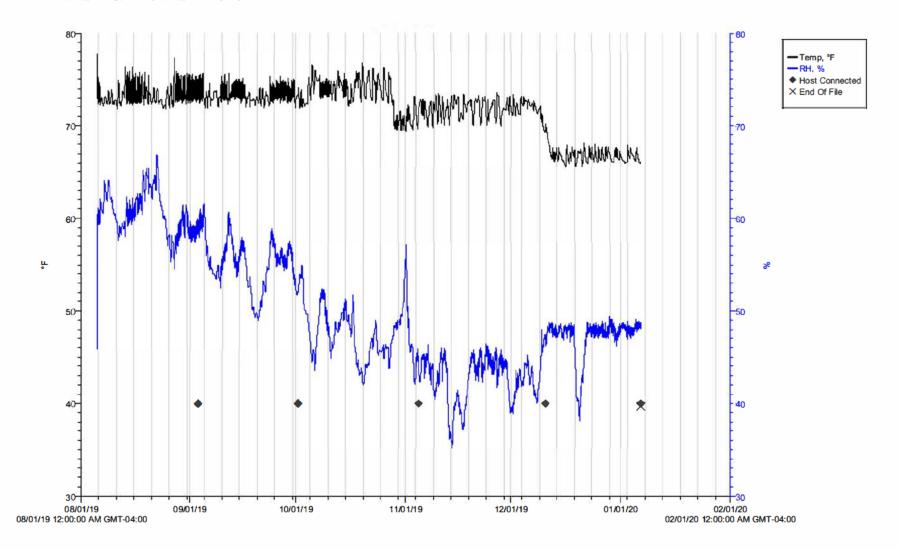
PEM's Strategic Plan includes three strategies related to Permanent Collection preservation and access.

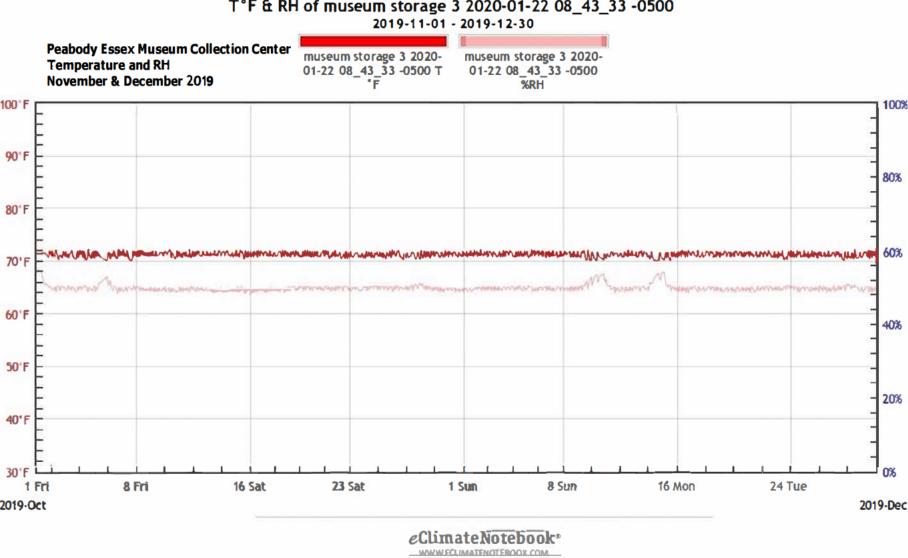
1. Improve stewardship capacity and ability, encompassing long-range preservation, physical access and intellectual access. This is to be accomplished by: maintaining a conservation program; bolstering the professionalism of all collections care staff; improve storage environments; integrating updated collections emergency response plans with institutional disaster plans; consolidating control of all institutional intellectual property by centralizing registration functions and centralizing databases; and improving use of documentation technology, photography, electronic access, and the computerized collections record-keeping system.

- 2. Improve physical access to the collections for PEM staff, collectors, and scholars so that they can be utilized more effectively for exhibitions and research and as assets for cultivation and advancement. This requires developing and implementing a long-term storage plan that includes central, shared open storage spaces suitable for showing segments of the collections to visitors.
- 3. Update the de-accessioning plan and begin an annual de-accessioning program consistent with PEM policy and professional standards. The objectives are to address the spatial and temporal costs of storing works that do not advance or align with the museum's mission, reduce inefficiencies, and to build funds to be put toward new acquisitions.

Executive Summary of PEM's Overall Collections Issues

The Peabody Essex Museum has vast collections by any standard. The enormity of the collections issues presented by over 200 years of continuous collecting, including mergers with other museums and several major shifts in collecting paradigm, cannot be underestimated. Collections stewardship has emerged as one of PEM's key areas for strategic focus, which demonstrates the level of commitment necessary to address its legacy of major challenges in collections preservation, management and access.







186 Lincoln Street, Suite 200 Boston, MA 02111-2403 T: 617-338-0063 F: 617-338-6472

May 29, 2012

Chad Reilly Associate Principal CBT Architects 110 Canal Street Boston, MA 02114

Dear Mr. Reilly,

RE: Nitsch Project #9067 Sea Level Rise Study Peabody Essex Museum Salem, MA

Nitsch Engineering is pleased to present a Sea Level Rise Study of the Peabody Essex Museum site in Salem, Massachusetts. For the purposes of this analysis, the predicted global average sea level rise is taken from two sources:

- Intergovernmental Panel on Climate Change (IPCC), 2007: Climate Change 2007: The Physical Science Basis. Contribution of Working Group I to the Fourth Assessment Report of the Intergovernmental Panel on Climate Change [Solomon, S., D. Qin, M. Manning (eds.)].
- Pfeffer, et. All, 2008: Kinematic Constraints on Glacier Contributions to 21st-Century Sea-Level Rise. [Science Vol. 321 no. 5894 pp. 1340-1343.]

Other resources used in this analysis include:

• Confronting Climate Change in the U.S. Northeast; Science, Impacts, and Solutions; prepared by the Northeast Climate Impacts Assessment Synthesis Team; dated July 2007.

The IPCC report is used by the Environmental Protection Agency (EPA) to describe future sea level changes. The IPCC estimates that the global average sea level will rise by 7.2 to 23.6 inches (0.6 feet to 2.0 feet) by the year 2100. This prediction assumes that ice flow from the poles will remain at rates observed between 1993 and 2003. The IPCC also indicates that there is substantial variability in sea level rise depending on the geographic location.

The Pfeffer report concludes that the most likely range of sea level rise by 2100 is 2.6 feet to 6.6 feet. This estimate takes into consideration the ice flow dynamics of glaciers in Greenland and Antarctica. The report indicates that "substantial uncertainties" exist in the estimate; however it appears to be a well-regarded study.

There is not readily available reliable information regarding sea level rise at Salem Harbor, however, current trends indicate that the mid-Atlantic coast is experiencing sea level rise. Salem State University is currently undergoing a monitoring program of Salem Harbor; therefore additional information can be expected to be available in the future. For the purpose of this analysis, the high range values of both of the reports cited are used.

All elevations used in this analysis are based on the City of Salem datum. Mean sea level, mean high water, and FEMA elevations have been converted from NGVD 29, and record high tide was converted from NAVD 88. The record high tide for the Massachusetts coast took place on February 7th, 1978 (The Blizzard of '78) at approximately 3:00pm and reached an elevation of 13.07 feet. The mean high water, or the average high tide is at elevation 8.94.

Coastal storms pose a significant risk to property damage and life safety along the New England coast. As ocean water warms, the intensity, duration, and frequency of coastal storms such as hurricanes, tropical storms and nor-easters is expected to increase. Coastal storms create pockets of low pressure and high wind

which can raise the level of the ocean. This rise in ocean level is called a storm surge and causes the most damage during periods of high tide. The Long Island Express Category 3 hurricane in 1938 caused storm surges between 10 feet and 16 feet. Massachusetts storm surge was approximately 10-13 feet. Storm surge is the height added to the tide elevation. For example, if there is a 13 foot storm surge at high tide, and the high tide elevation without the surge is 8.94 feet, then the surface elevation of the water is 8.94 plus 13, or 21.94 feet.

The closest tidal water body to the Peabody Essex Museum is the South River approximately six hundred (600) feet south. The South River has a FEMA 100 year flood plain associated with it at elevation 14.36. A 100 year flood is a flood that has a recurrence interval of 100 years. In other words there is a 1 in 100 chance that the South River will reach an elevation of 14.36 in any given year. This statistic is based on historic data. Predictions in sea level rise and climate change indicate that Boston can expect 100 year flood events every two to four years on average by 2050 and almost annually by 2100. As the frequency of 100 year floods increase, new 100 year flood elevations will need to be calculated.

The exterior grades around the Peabody Essex Museum building range from approximately 30 feet at the northwest corner to 27 feet at the southwest corner. A profile is included in Exhibit 1 that traces a path from the Museum building to the South River along a continuous down gradient. The profile path is traced from near the southwest building corner to Charter Street, down gradient to Central Street, down gradient to Derby Street, and from Derby Street to the South River. Topographic information from the intersection of Charter Street and Central Street to the South River was obtained from MassGIS and converted to City of Salem datum. This exhibit shows the following elevations:

- Mean Sea Level (4.36)
- Mean High Water (8.94)
- Record Tide 2/7/1978 (13.07)
- FEMA 100 year flood elevation (14.36)
- Record Tide + IPCC Highest Predicted Sea Level Rise (15.07)
- Record Tide + Pfeffer Highest Predicted Sea Level Rise (19.67)
- Record Tide + IPCC Highest Predicted Sea Level Rise + Record Storm Surge (28.07)
- Record Tide + Pfeffer Highest Predicted Sea Level Rise + Record Storm Surge (32.67)

The scenario that begins to show elevations near the level of the Museum is the record tide plus a two foot sea level rise and a 13 foot storm surge. If a severe hurricane with a 13 foot storm surge hits Salem during a record high tide in the year 2100 (assuming that the sea level rise is 2 feet), the water level will be at about elevation 28. The lowest corner of the museum is at elevation 27.

If the Pfeffer sea level rise numbers are used instead of the IPCC numbers, the above scenario puts the water surface elevation at 32.67 which is 2.67 feet above the highest corner of the museum building.

It is worth noting that this analysis assumes that the infrastructure in place has not changed in preparation for sea level rise by the year 2100. It is likely that coastal cities such as Salem will need to plan for effects of climate change including sea level rise.

If you have any questions, please feel free to call.

Very truly yours, **Nitsch Engineering, Inc.**

Timothy J. McGivern, PE, LEED AP BD+C TJM/ Enclosures: Exhibit 1 cc: file

P:\9067 Peabody Museum\Civil\Project Data\Flood Research\9067-LT-SEA-LEVEL-RISE-2012-5-18.dotx

Peabody Essex Museum Collection Center First Floor Storage Layout Plan

(Area assigned to Barkcloth Storage Furniture Out ined in Red)



1 1ST FLOOR COLLECTIONS STORAGE PLAN

Scale: 1/16"=1'-0"

SCHWARTZ / SILVEF ARCHITECTS INC.

PEABODY ESSEX MUSEUM
ROWLEY BUILDING RENOVATI

Peabody Essex Museum Collection Center





Building exterior front

Building exterior side



Collection storage cabinets at Collection Center



Open storage shelving at Collection Center

QUOTE

DONNEGAN SYSTEMS, INC.

The Document and Storage Management Professionals

170 Bartlett Street 800-222-6311 Northborough, MA 01532 Fax: 508-393-5601

www.donnegan.com

Contact Eric Wolin Date January 17, 2020

Company PEABODY ESSEX MUSEUM

Address 161 Essex Street City,St ZIP Salem, MA 01970

QTY	DESCRIPTION	Unit Price	Ex	tended Price
	Provide (3) Spacesaver Museum Flat Files on 6" Base. Each flat file		\$	6,925.0
	to have (6) 2"High Drawers.			
	54.21"Wx40.25"Dx17.625"H			
	Provide (4) Spacesaver Museum Flat Files on (2) 6" Bases. Each flat		\$	21,995.0
	file to have (4) 3"H drawers.			
	91.96"Wx60.75"Dx17.63Hx			
	Provide (16) Spacesaver Museum Cabinets with bi-fold doors and		\$	336,750.0
	(192) aluminum trays. 78.75"Hx88.875"Wx49.9"D			
	Provide (2) Double Sided Cantilever Textile Racks		\$	17,985.0
	102"Hx120"Wx47"D with (16) sets of brackets & canopy top.			
	Equipment Total		\$	383,655.0
	Dock to dock delivery of all product above.		\$	12,465.0
	Installation of all product including redelivery.		\$	18,875.0
	Total Investment		\$	414,995.0

Terms of Proposal: 50% Deposit with order. This proposal effective for 30 days. Price does not include sales tax.

Quotation prepared by: Brian Ackley (401) 651-88	48
To accept this quotation, sign here and return:	

Thank You For Your Business



Spacesaver ARCHIVAL MUSEUM CABINET MODEL 420 SERIES



PRODUCT OVERVIEW

The Viking Museum Model 420 flat file cabinet series features a convenient stackable design that helps you make the most of your floor space—or, if stacked two units high, provides a useful extra working surface. This high-quality, well-constructed cabinet series is available in four, five or six drawer configurations.

*Shown with 6 drawer and optional heavy-duty base.

APPLICABLE COLLECTIONS | ● Art ● Historical O Natural

SPECIFICATIONS	TYPE	NUMBER OF DRAWERS & HEIGHT	WIDTH (INCHES)	HEIGHT (INCHES)	DEPTH (INCHES)	USABLE DRAWER WIDTH	USABLE DRAWER DEPTH	USABLE DRAWER HEIGHT	WEIGHT Lbs.		
	Model 420-4	4 drawers (3"H)	54.25	17.625	40.25	50.37	39	3.25	355		
CABINET	Model 420-5	5 drawers (2.5"H)	54.25	17.625	40.25	50.37	39	2.46	391		
	Model 420-6	6 drawers (2"H)	54.25	17.625	40.25	50.37	39	1.94	428		
STATIC BASE	4" Option	-	54.25	4	37.25	-	-	-	31.8		
STATIC BASE	6" Option	-	54.25	6	37.25	-	-	-	40		
CASTER BASE	Caster	-	54.25	8	40.25	-	-	-	87.7		
COLORS		Spacesaver standard colors									

SPECIFICATIONS	TYPE	NUMBER OF DRAWERS & HEIGHT	WIDTH (INCHES)	HEIGHT (INCHES)	DEPTH (INCHES)	USABLE DRAWER WIDTH	USABLE DRAWER DEPTH	USABLE DRAWER HEIGHT	WEIGHT		
CABINET	Model 423-4	4 drawers (3"H)	92.00	17.625	60.75	87.25	58.47	2.81	854		
STATIC BASE	4" Option	-	92.00	4	57.75	-	-	-	48.4		
STATIC BASE	6" Option	-	92.00	6	57.75	-	-	-	61.3		
CASTER BASE	Caster	-	92.00	8	60.75	-	-	-	116.1		
COLORS		Spacesaver standard colors									

STANDARD FEATURES

- Solid, heavy-gauge steel, reinforced welded construction
- High-quality, non-off-gassing powder-coated finish
- Viking WaterShield™ cap
- Bright nickel-plated hardware
- Drawers with safety stops

- Plated rollers, and stainless steel tracks eliminate paint flaking
- 7"W x 1.5"H label holders on each drawer
- 100 lb. capacity per drawer

OPTIONAL FEATURES

- Heavy-duty platform base with Level-Ease™ swivel levelers with 4"H or 6"H static base options
- 8"H Caster base



APPLICATIONS

The Viking Flat File cabinets are designed to be used in a static application, high density application when mounted on Spacesaver standard mobile carriage, or cart application when mounted on caster base.

Static

- Cabinets can be stacked up to three cabinets high with or without static bases.
- Static base includes adjustable floor levelers

TECHNICAL SPECIFICATIONS

Cabinet Assembly

The Viking Flat File cabinet assembly shall consist of a top panel weldment, bottom panel weldment, side panel weldments, back panel weldment, track assembly (right and left), and drawers.

The top panel shall be a minimum of 18-gauge (1.214 mm) cold rolled steel welded construction for all panel and reinforcement channels. The bottom panel, side panels, and back panel shall be a minimum of 18-gauge (1.214 mm) cold rolled steel welded construction. Frame structural posts shall be a minimum of 14-gauge (1.897 mm) cold rolled steel. All components shall be joined using resistance spot or mig-welding processes. All cabinet corners shall be mig-welded and ground smooth to provide sealed and square corners.

Static Base

Optional static bases with adjustable threaded levelers are available for the 420 and 423 Flat File cabinets. Static bases are available in 4" high and 6" high options to support both 420 and 423 models. The static base is constructed of 14-gauge (1.897 mm) steel. Static base width matches cabinet width. Static base depth is 3" less than the cabinet depth to leave room for toe spacing.

Mobile Carriage

 Cabinets can be stacked up to three cabinets high without bases

Cart

 Cabinets can be stacked up to two cabinets high when on caster base

Drawer Assembly

Each drawer track assembly (right and left) shall be manufactured using 14-gauge (1.897 mm) stainless steel and utilize radial ball bearings to provide smooth drawer guidance. Drawer track assemblies shall be mechanically fastened into the cabinet frame side panel posts. Drawer construction shall be a minimum of 20-gauge (.914 mm) cold rolled steel for the drawer body, 18-gauge (1.214 mm) cold rolled steel for the drawer front and reinforcement channels, and 14-gauge (1.897 mm) stainless steel for the right and left side tracks.

Each drawer shall have two, stainless steel, safety stops that prevent the drawers from accidentally being pulled out of the cabinet. Drawers shall have no lips, flanges, or protrusions in the interior space. Drawers shall be designed with roller bearing assemblies to provide smooth and vibration-free operation.

Caster Base

Optional caster bases are available for the 420 and 423 Flat File cabinets. The caster base is 8"H with the wheel casters. Each caster base uses six, 4" high phenolic wheel swivel casters with brakes. The caster base and stiffeners are constructed of 12-gauge (2.667 mm) steel. Caster base width and depth matches cabinet width and depth.



Spacesaver Corporation 1450 Janesville Avenue Fort Atkinson, WI 53538-2798 800.492.3434 www.spacesaver.com



VERSATILE CONSERVATION FULL HEIGHT MUSEUM CABINET MODEL 395





PRODUCT OVERVIEW

The colossal Viking Model 395 cabinet offers a remarkable 181 cubic feet of storage and is ideal for holding your largest specimens. The bifolding, lift-off doors on this carefully designed cabinet make it easy to transfer your entire collection. A wide variety of optional accessories — including Viking's unique multichannel shelves, which allow you to add or remove segments to adjust shelf depth — make it easy for you to customize this versatile cabinet to accommodate virtually any storage need.

Shown with optional lever handles.

APPLICABLE COLLECTIONS | ● Art ● Historical ● Natural

SPECIFICATIONS	ТҮРЕ	MAX QTY	WIDTH (INCHES)	HEIGHT (INCHES)	DEPTH (INCHES)	WEIGHT (LBS)			
CABINET	Model 395	-	94-1/2	78-3/4	49-29/32	700			
TRAYS	2-3/4" (full-width)	18	88-7/8	2-3/4	45-3/4	89			
TRATS	5" (full-width)	11	88-7/8	5	45-3/4	96			
SHELVES	Heavy-duty multichannel	18	88-7/8	1-1/4	48-1/2	132			
COLORS	White #P-233, Light Beige #P-129, Light Gray #P-043, Additional colors are available (charges may apply)								

STANDARD FEATURES

- Solid, heavy-gauge steel, reinforced welded construction
- · High-quality, non-off-gassing powder-coated finish
- Viking closed-cell Elastomeric Seal[™] and three-point latching system
- Bifolding, lift-off reinforced doors
- Recessed door handles
- Viking WaterShield™ cap

- Level-Ease™ swivel levelers, inside accessible
- Bright nickel-plated hardware
- Cushioned tray bumpers
- Two 4" x 6" label holders
- Reinforced four-way pallet base with removable front access cover

OPTIONAL FEATURES

- Lock for standard recessed handle
- Lever handles with lock
- 2-3/4" Easy-glide trays (full-width) with safety stops
- 5" Easy-glide trays (full-width) with safety stops
- Heavy-duty multichannel shelf
- Rolled textile storage unit with full extension slides

- Aluminum slide-out painting storage rack
- Set of six casters, two with brakes
- Magnetic fumigant pocket
- Vents with sliding closures
- Nickel-plated filter pockets

Spacesaver expanded its museum storage offerings with the acquisition of Viking Metal Cabinet Company in 2016. This union has simplified and improved the client experience by allowing Spacesaver and its local distributors to serve as a single source provider for the design, installation, and long-term maintenance of steel museum cabinets, shelving, and compact storage systems. The companies worked together prior to the acquisition at prestigious institutions across North America.



CANTILEVER RACK SYSTEM

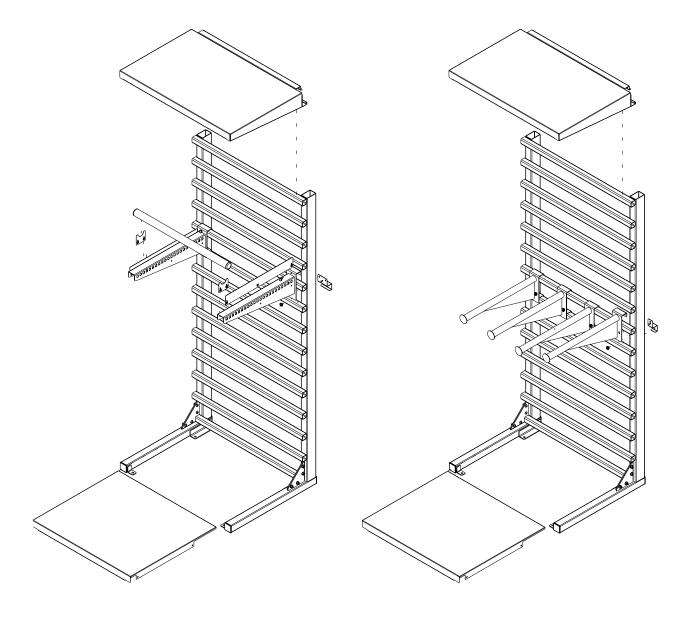


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INTRODUCTION

While the uses of Spacesaver's cantilever rack system vary widely, the underlying principle is the same: we've engineered the sturdiest frame and accessories on the market to keep items organized and protected. Engineered and manufactured in the USA and backed up by our nationwide distribution network, Spacesaver's cantilever rack system will provide years of reliable operation.

FEATURES

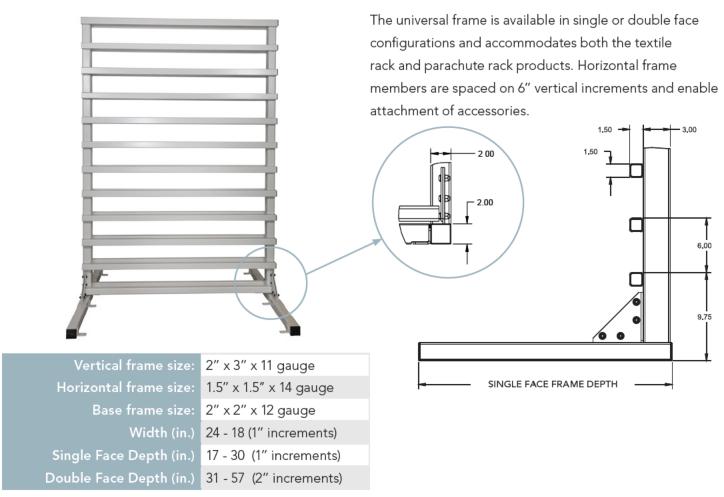


CANTILEVER RACK SYSTEM

- Easy adjustability
 - » Adjustable on 6" increments vertically
 - » Arms infinitely adjustable within the clear width across horizontal frame supports (overall width 4")
- Cantilever rack designed to allow attachment to floor, wall, or compact mobile system
- Infinite configurability; mix and match shelves with textile/parachute arms
- Textile and parachute arms are securely held in place by a thumb nut, eliminating the need to use tools

- All materials used in the fabrication of the Cantilever Rack are "non-reactive", preventing degradation of the stored materials
- All corners are rounded and all exposed edges are meticulously deburred to prevent snagging or puncturing of stored materials
- Single and double face units available
- Canopy Top and shelves are interchangeable
- Organized storage solution provides optimum storage density and efficiency
- Engineered and manufactured in the USA

CANTILEVER RACK FRAME DIMENSIONS



	Cantilever Rack Frame Capacity Per Side (lbs.)									
Doole Hoimbe /in \			Ar	m Length (in.)					
Rack Height (in.)	13″	15"	17"	19"	21"	23"	25"			
46	2145 lb	1965 lb	1805 lb	1660 lb	1515 lb	1425 lb	1335 lb			
52"	2115 lb	1900 lb	1710 lb	1590 lb	1490 lb	1395 lb	1300 lb			
58"	1755 lb	1590 lb	1460 lb	1325 lb	1230 lb	1130 lb	1060 lb			
64"	1635 lb	1575 lb	1440 lb	1320 lb	1215 lb	1125 lb	1055 lb			
70"	1485 lb	1335 lb	1215 lb	1120 lb	1020 lb	945 lb	885 lb			
76"	1465 lb	1300 lb	1190 lb	1090 lb	1010 lb	940 lb	875 lb			
82"	1265 lb	1150 lb	1050 lb	960 lb	880 lb	825 lb	760 lb			
88"	1250 lb	1135 lb	1035 lb	950 lb	875 lb	805 lb	755 lb			
94"	1110 lb	1000 lb	915 lb	830 lb	775 lb	715 lb	665 lb			
100"	1035 lb	985 lb	900 lb	825 lb	760 lb	700 lb	650 lb			
106"	990 lb	880 lb	805 lb	740 lb	680 lb	635 lb	590 lb			
112"	970 lb	875 lb	800 lb	735 lb	675 lb	625 lb	585 lb			
118"	885 lb	800 lb	725 lb	660 lb	605 lb	565 lb	530 lb			
124"	880 lb	790 lb	720 lb	665 lb	600 lb	560 lb	520 lb			
130"	800 lb	725 lb	660 lb	605 lb	555 lb	515 lb	475 lb			
136"	795 lb	715 lb	650 lb	600 lb	550 lb	510 lb	470 lb			

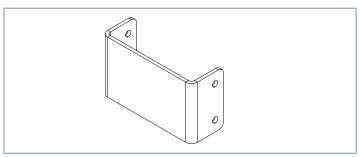
- For double face racks, frame depth to remain equal for each side.
- Quantity of horizontal frame members is dependent on the height of the frame.
- Plastic finishing end caps, 1.5" quare (CRACENDCAP) provided for horizontal frame members with open ends.
- Cantilever Rack Wall Anchor Bracket (CRACWAB) is used to mount single face frame to a wall.
 - » Quanity of 1 bracket per vertical frame member for every 36" of frame height
- Cantilever Rack Frame Linkage Bracket (CRACFLB) is used for joining two frames together.

- » Quantity of 1 bracket used for every 36" of frame height.
- » For example, a 46" frame height will use a quantity of 1 bracket. A 112" frame height will use a quantity of 3 brackets.
- Cantilever Rack End Panel Brackets (CRACEPBDDSF for single face racks or CRACEPBDDDF for double face racks) are used for attaching end panels to Cantilever Rack frames.
 - » End panel bracket depth takes the depth of the Cantilever Rack frame.
 - » Quantity of 1 bracket used for every 36" of frame height.

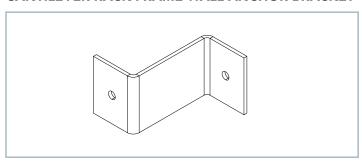
PLASTIC FINISHING END CAPS



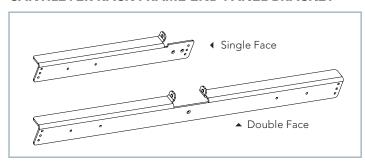
CANTILEVER RACK FRAME LINKAGE BRACKET



CANTILEVER RACK FRAME WALL ANCHOR BRACKET



CANTILEVER RACK FRAME END PANEL BRACKET



Cantilever Rack Frame - SINGLE FACE (CRACWWDDHHHSF)																
Height (in.)	46	52	58	64	70	76	82	88	94	100	106	112	118	124	130	136
Qty. of Horizontal Members	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23

	Cantilever Rack Frame - DOUBLE FACE (CRACWWDDHHHDF)																
ı	Height (in.)	46	52	58	64	70	76	82	88	94	100	106	112	118	124	130	136
	Qty. of Horizontal Members	16	18	20	22	24	26	28	30	32	34	36	38	40	42	44	46

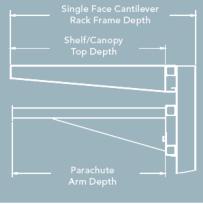
PARACHUTE ARM DIMENSIONS

- Sold in units of one
- Adjustable vertically in 6" increments
- Infinitely adjustable within the clear width across horizontal frame supports (overall width - 4")
- Solid steel end of parachute arm allows for labeling and cycling of parachutes
- 1.5" outside diameter, steel construction
- Parachute arm is 16 gauge. Hook that is welded to the arm for attachment to the horizontal member is 11 gauge
- Included with each parachute arm is (1) clamp and (1) thumb nut that secures the parachute arm in place along the horizontal frame member to eliminate the need for tools
- Each arm rated to withstand a parachute weighing up to 90 lbs (tandem parachutes can weigh this much when packed with gear, but the typical parachute that will be hung on the rack is the RA-1 weighing up to 65 lbs.)



SINGLE FACE **DEPTH RULES**

- Shelf/Canopy Top Depth = Single Face Cantilever Frame Depth 4.5
- regardless of Frame Depth selected



Cantilever Rack Frame (Single Face)	Parachute Arm (Single Face)
CRACWWDDHHHSF	CRACPARARMDD
Depth (in.)	Depth (in.)
17	12
18	12 - 13
19	12 - 14
20	12 - 15
21	12 - 16
22	12 - 17
23	12 - 18
24	12 - 19
25	12 - 20
26	12 - 21
27	12 - 22
28	12 - 23
29	12 - 24
30	12 - 25

Cantilever Rack Frame (Double Face)	Parachute Arm (Double Face)					
CRACWWDDHHHDF	CRACPARARMDD					
Depth (in.)	Depth (in.)					
31	12					
33	12 - 13					
35	12 - 14					
37	12 - 15					
39	12 - 16					
41	12 - 17					
43	12 - 18					
45	12 - 19					
47	12 - 20					
49	12 - 21					
51	12 - 22					
53	12 - 23					
55	12 - 24					
57	12 - 25					

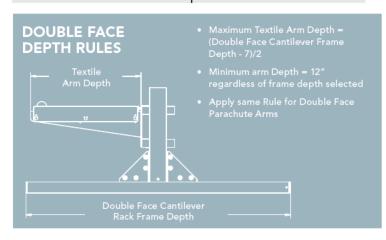
- Depth 12" to 25" in 1" increments
- · The maximum parachute arm depth is dependent on the cantilever rack frame depth selected.
 - » Single-face example: a 30" deep single-face frame will by default use 25" long parachute arms, but will allow for lengths down to the minimum arm length of 12".
 - » Double-face example: a 57" deep double-face frame will by default use 25" long parachute arms, but will allow for lengths down to the minimum arm length of 12".

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TEXTILE ARM DIMENSIONS



Cantilever Rack Frame (Single Face) CRACWWDDHHHSF	Textile Arm (Single Face) CRACTXTARMDD
Depth (in.)	Depth (in.)
17	12
18	12 - 13
19	12 - 14
20	12 - 15
21	12 - 16
22	12 - 17
23	12 - 18
24	12 - 19
25	12 - 20
26	12 - 21
27	12 - 22
28	12 - 23
29	12 - 24
30	12 - 25



- Adjustable vertically in 6" increments
- Infinitely adjustable within the clear width across horizontal frame supports (overall width 4")
- Textile arm is 14 gauge. Hook that is welded to the arm for attachment to the horizontal member is 11 gauge.
- Included with each textile arm is (1) clamp and (1) thumb nut that secures the textile arm in place along the horizontal frame member elimiating any snag hazzards. No tools required for assemble
- Each arm rated to withstand 100 lb. capacity under evenly distributed loads
- Each textile arm also includes (1) full length bracket that attaches to the outside of each textile arm. This bracket stops the textile roll insert from sliding off the textile arms.

Cantilever Rack Frame (Double Face)	Textile Arm (Double Face)
CRACWWDDHHHDF	CRACTXTARMDD
Depth (in.)	Depth (in.)
31	12
33	12 - 13
35	12 - 14
37	12 - 15
39	12 - 16
41	12 - 17
43	12 - 18
45	12 - 19
47	12 - 20
49	12 - 21
51	12 - 22
53	12 - 23
55	12 - 24
57	12 - 25

- \bullet Depth $-\,12"$ to 25" in 1" increments
- The maximum textile arm depth is dependent on the cantilever rack frame depth selected.
 - » Single-face example: a 24" deep single-face frame will by default use 19" long textile arms, but will allow for lengths down to the minimum arm length of 12".
 - » Double-face example: a 45" deep double-face frame will by default use 19" long textile arms, but will allow for lengths down to the minimum arm length of 12".

TEXTILE ROLL INSERT DIMENSIONS

- Textile roll inserts are supported on each end by (2) textile arms. Each textile roll insert sits on (2) textile brackets, which are adjustable on 1" centers front to back along the textile arm.
 - » (2) Textile brackets are included with each textile roll insert.
 - » (2) Plastic finishing plugs are included with each textile roll insert to cover the open ends.
- 1.75" outside diameter, steel construction
- 16 gauge steel
- Minimum length to be 18" (minimum frame width of 24" minus 6" from the vertical frame and brackets

- Maximum textile roll insert length to be 120".
- Each textile roll insert rated to withstand 100 lbs. under evenly distributed loads.
- Configurable in 1" increments. To accommodate textile roll lengths of all sizes.
- Clearance based on where the inside brackets interface with the textile roll inserts. Recommended that customer size up the textile roll insert length a minimum of 4" greater than the customer's textile tubing length.
- To protect stored items from potential damage, the textile roll insert sits on the textile arms, not the customer's textile tubing

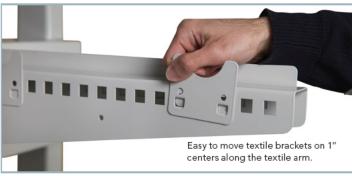
Textile Roll Insert CRACTXTINSRTLLL

Length (in.)

18" - 120" (1" increments)



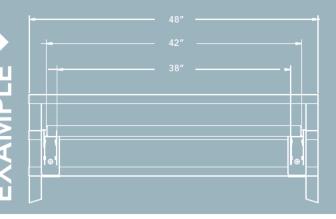






Cantilever Rack Frame Width Maximum Textile Roll Insert Length Textile Roll Clearance

- Maximum Textile Roll Insert Length = Cantilever Rack Frame Width 6
- Textile Roll Clearance = Cantilever Rack Frame Width 10



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SHELF & CANOPY TOP DIMENSIONS

- Shelf and canopy top are the same universal part.
- Shelf is used to create a canopy top when placed on the top-most horizontal frame member.
- Shelf/canopy top depths are available in the size range listed below in 1" increments.
- 16 gauge steel
- Shelf/canopy top width will take the full width of the frame selected
- Shelf/canopy top will default to a maximum depth based on the frame depth selected, but allow for smaller depths down to 12.5".
 - » For example, a 48" wide x 24" deep single face rack and a 48" wide x 45" deep double face rack will use a shelf/canopy top width of 48" and a shelf/canopy top depth that ranges from a minimum of 12.5" up to a maximum of 19.5".
- Double face racks that use a canopy top will also use a canopy top filler (CRACCNPYCVRWW) to close the gap between horizontal frame members. Canopy top filler will take the same width as the canopy top.





Load Capacity (lbs.) 150 under evenly distributed loads

Width (in.)

24 - 48 (1" increments)

Depth (in.) 12.5 - 25.5 (1" increments)

Cantilever Rack Frame (Single Face) CRACWWDDHHHSF	Shelf/Canopy Top (Single Face) CRACSHLFWWDDD	Cantilever Rack Frame (Double Face) CRACWWDDHHHDF	Shelf/Canopy Top (Double Face) CRACSHLFWWDDD
Depth	Depth	Depth	Depth
(in.)	(in.)	(in.)	(in.)
17	12.5	31	12.5
18	12.5 - 13.5	33	12.5 - 13.5
19	12.5 - 14.5	35	12.5 - 14.5
20	12.5 - 15.5	37	12.5 - 15.5
21	12.5 - 16.5	39	12.5 - 16.5
22	12.5 - 17.5	41	12.5 - 17.5
23	12.5 - 18.5	43	12.5 - 18.5
24	12.5 - 19.5	45	12.5 - 19.5
25	12.5 - 20.5	47	12.5 - 20.5
26	12.5 - 21.5	49	12.5 - 21.5
27	12.5 - 22.5	51	12.5 - 22.5
28	12.5 - 23.5	53	12.5 - 23.5
29	12.5 - 24.5	55	12.5 - 24.5
30	12.5 - 25.5	57	12.5 - 25.5

BASE COVER DIMENSIONS

- 18 gauge steel
- Drop in cover, no hardware required
- (1) base cover used with single face racks. (2) base covers used with double face racks.
- For single face racks, base cover width and depth will use the same width and depth as the frame selected.
- For double face racks, base cover width will use the same width as the frame selected. Double face base cover depth = frame depth/2.

NOTE: In Configura, base cover automatically places with frame, but is a separate part that can be removed.

Single Face Depth (in.) 17 - 30 (1" increments) Double Face Depth (in.)

Width (in.) 24 - 48 (1" increments)

15.5 - 28.5 (1" increments)



Cantilever Rack Frame (Single Face) CRACWWDDHHHSF	Base Cover (Single Face) CRACBCVRWWDDSF
Depth (in.)	Depth (in.)
17	17
18	18
19	19
20	20
21	21
22	22
23	23
24	24
25	25
26	26
27	27
28	28
29	29
30	30

Cantilever Rack Frame (Double Face)	Base Cover (Double Face)
CRACWWDDHHHDF	CRACBCVRWWDDDDF
Depth (in.)	Depth (in.)
31	15.5
33	16.5
35	17.5
37	18.5
39	19.5
41	20.5
43	21.5
45	22.5
47	23.5
49	24.5
51	25.5
53	26.5
55	27.5
57	28.5

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PART NUMBER REFERENCE

CANTILEVER RACK FRAME

Single Face CRACWWDDHHHSF

Double Face CRACWWDDHHHDF

CRAC = Cantilever Rack Frame WW = Width DD = Depth HHH = Height SF = Single Face DF = Double Face

Plastic Finishing End Caps CRACENDCAP

Wall Anchor Bracket CRACWAB

Frame Linkage Bracket CRACFLB

End Panel Brackets Single Face

End Panel Brackets Double Face CRACEPBDDDF

PARACHUTE ARM

CRACPARARMDD

CRAC = Cantilever Rack Frame PARARM = Parachute arm DD = Depth

TEXTILE ARM

CRACTXTARMDD

CRAC = Cantilever Rack Frame TXTARM = Textile arm DD = Depth

TEXTILE ROLL INSERT

CRACTXTINSRTLLL

CRAC = Cantilever Rack Frame TXTINSRT = Textile Roll Insert LLL = Length

SHELF & CANOPY TOP

CRACSHLFWWDDD

CRAC = Cantilever Rack Frame SHLF = Shelf & Canopy Top WW = Width DDD = Depth

BASE COVER

Single Face CRACBCVRWWDDSF

Double Face CRACBCVRWWDDDDF

CRAC = Cantilever Rack Frame BCVR = Base Cover WW = Width DD = Depth DDD = Depth SF = Single Face DF = Double Face



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RESEMRCH CENTER FOR MAATER | AL

Sustaining Cultural Heritage Collections Division of Preservation and Access National Endowment for the Humanities 400 Seventh Street, SW Washington, DC 20506

Contact Fanny Wonu Veys Curator Oceania wonu.vevs@wereldculturen.nl +31 (0)88 0042 835

Date 14 January 2020

Subject National Endowment for the Humanities Sustaining Cultural Heritage Collections

Implementation Grant

Dear Sustaining Cultural Heritage Collections Review Committee,

I am writing to offer my support for the Peabody Essex Museum's proposal to improve storage conditions for its important collection of Oceanic barkcloth. As a scholar of Oceanic material culture who has been researching barkcloth for the last twenty years, resulting in numerous publications amongst which the single author book Unwrapping Tongan Barkcloth: Encounters, Creativity and Female Agency (2017) and a number of exhibitions, I can attest to the great need for support of this

The unique historical significance of PEM's barkcloth collection was the reason to include the PEM in many of my research trips. Having seen and worked in the museum's storage facilities in 2003 as part of my PhD project entitled Tongan and Tongan-style barkcloth, 1773-1900. Presenting the past in the present, I appreciate that the rehousing of the barkcloth collection will be labor intensive. Once the sustainable conservation strategies will be implemented through improved storage conditions, the dissemination of collection information to audiences around the world will be made possible. In this way the significance of the collection for the humanities will become apparent. In conjunction with the ship logs, personal journals and correspondences held in the PEM Phillips Library, the many pieces of barkcloth will tell a story of contact with the Pacific exemplifying aspects of 19th century global trade, in particular the importance of the Pacific Islands in facilitating global trade.

In 2016, I visited the PEM again, focusing on Tongan collections in the context of a Marsden Fund, Royal Society of New Zealand project called Ancient Futures: Late 18th and Early 19th Century Tongan Arts and Their Legacies. It became clear that the PEM barkcloth collection is also well suited to research the collecting cultures of the East India Marine Society, a 19th century American institution instrumental in forging the American 21st century museums. Moreover, I know a number of contemporary Pacific artists who find the prospect of improved access exciting as barkcloth with its patterns have been and still are a source of inspiration for their creative art projects.

Steenstraat 1 Postbus 212 2300 AE Leiden the Netherlands

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,

The way the barkcloth collection is currently housed not only poses challenges to access but also to long-term preservation. The methodology which PEM plans to use looks effective and in accordance with contemporary conservation and collection management methods. Smaller barkcloth fragments will rest on archival boards hinged together and placed in drawers. Larger pieces and complete barkcloth will be stored flat on screens in oversized casework. Hence, rehousing the collection will eliminate the need for intensive and frequent handling and alleviate the weight and density of the material in storage drawers. Repacking in new conservation materials will buffer and protect the work while getting rid of acidic storage furnishings.

The repacking of the barkcloth collection will offer PEM the unique opportunity to relocate the collection to the recently opened Collection Center. Researchers including myself are looking forward to being able to engage with barkcloths in ideal circumstances. This is particularly exciting as the barkcloths will not only be held in optimal conditions but the primary documentation such as collector, collection date, brief description of design, dimensions will also be readily available, making in-depth study possible.

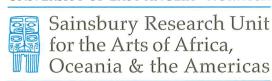
I have known Curator Karen Kramer for about 15 years and have experienced her as a curator, committed to working with Indigenous community members and Pacific scholars. She has further shown her commitment through publications, exhibitions and programming. I have full confidence that she and her team will carry out the barkcloth rehousing project in a very capable, knowledgeable manner respecting curatorial standards.

I remain at your disposal should you wish more information on why I support this important and exciting project, which I believe is ideally suited to be granted the National Endowment for the Humanities Sustaining Cultural Heritage Collections Implementation Grant.

Yours sincerely.

Dr. Fanny Wonu Veys Curator Oceania National Museum of World Cultures

The Netherlands (Amsterdam, Leiden, Berg en Dal, Rotterdam)



Sustaining Cultural Heritage Collections Division of Preservation and Access National Endowment for the Humanities 400 Seventh Street, SW Washington, DC 20506

27 January 2020

Dear NEH Review Committee Members

I write in strong support of the application by Peabody Essex Museum (PEM) for funding to rehouse their substantial collections of barkcloth from the Pacific region. I wish to comment on the importance of the collections for research and for community relations with Pacific Islanders, who are descendants of the original makers, and on the quality of PEM's proposal.

The quality and importance of PEM's extensive collection of over 700 barkcloths from the Pacific region (some small, some very large – many metres in length), lies in their rarity and in the early dates when much of the material was collected. Almost uniquely in the USA there is extensive material from the earliest years of the nineteenth century from many places in the Pacific. Much of this material is in turn unique in collections and testament to the skills of the makers at that time, before major changes took place in local lifeways. It is also testament to the active exchange relationships between East Coast/Salem traders and islanders – notably Polynesians. From an indigenous Polynesian point of view, decorated barkcloth was one of the main exchange materials which maintained relationships between kin and between neighbouring groups in the Pacific. In the early trading days it also became one of the main exchange valuables through which islanders established and maintained active relationships with outsiders, such as American traders.

I visited PEM in 2012 (having done so several times since my first visit in 1976) as part of our 3-year UK Government-funded research project, *Fijian Art* (2011-14). On that occasion I was able to study a range of rare material from Fiji, some of which I included in my 2016 book *Fiji: Art & Life in the Pacific*. However, I must admit frustration that it was not possible to examine satisfactorily PEM's extensive collection of Fijian barkcloth because of the limited storage conditions and access. Despite helpful staff, to see a few pieces involved difficult manoeuvres attempting to unfold them in cramped conditions, so I decided not to look at other examples lest damage occur. Researchers working on other island groups have had similar problems.

Proper storage and conservation conditions, and by implication easier access, are also increasingly important for PEM's engagement programmes with scholars and artists from islands of origin – who have a legitimate interest in aspects of their heritage which now are

Sainsbury Centre for Visual Arts 🕠 University of East Anglia 🕠 Norwich NR47TJ 🕠 United Kingdom

kept overseas. In my experience this interest is not linked to any political or repatriation agendas, but to a wish for greater access to material which is increasingly important to their own understandings of their shared histories with the USA. The cultural importance of barkcloth is also now being more widely recognised – as well as its significance as a major women's art form – the designs are often exceptional and inspirational, and the early PEM collections would give us great insights into art-historical developments. I am aware of several museums around the world, including in Cambridge, Oxford, Edinburgh, Auckland and Washington DC, which have undertaken major conservation and re-housing projects for their barkcloth collections. PEM's collection is earlier and I believe more extensive than that at the Smithsonian. Because of their size and inherent fragility, barkcloths are not easy to store, but if effective storage is achieved for PEM, then the benefits to the public, researchers and indigenous community members and artists could be very substantial.

In 2018 PEM opened a new Collections Center, which will provide an ideal location for accessible storage of its barkcloth collections. So the essential infrastructure has been funded and set in place for the barkcloth project. PEM colleagues tell me that their staff are undertaking documentation research on the barkcloth collections, to provenance them and confirm connections to particular voyages and donors. If funding is provided to facilitate rehousing and the acquisition of suitable up-to-date storage furniture, then these collections will be not only preserved for posterity, but accessible to PEM's wide global audience.

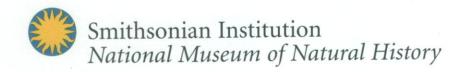
I was very pleased when I heard of this initiative, because in my view the storage facilities at PEM do not match the great importance of their collections. As recent President of the Pacific Arts Association I am aware of a great deal of research being done on barkcloth, or being planned, by islander and non-islander scholars. It would be excellent if PEM could play a major role in research on, and preservation of, Pacific barkcloth heritage. The provision of improved storage and access to the PEM collections would make a significant contribution to this effort. I am very pleased to give this application my strongest support. I have no doubt at all about the professional abilities of PEM staff to carry out this proposed work. The foundations have already been laid.

Yours sincerely,

Professor Steven Hooper

Stem flogoe

Director, Sainsbury Research Unit for the Arts of Africa, Oceania & the Americas University of East Anglia, UK



Department of Anthropology

January 16, 2020

Sustaining Cultural Heritage Collections Division of Preservation and Access National Endowment for the Humanities 400 Seventh Street, SW Washington, DC 20506

Dear Karen and Grant Review Committee,

I am so glad to hear that you are applying for funds to take care of your barkcloth collection. This is my support letter for this important grant proposal.

I have used and attempted to use the Peabody Essex barkcloth collection several times during the past forty years, starting in the 1970s when I was working on the objects from Cook's voyages and other early collections, and continuing to 2018, when we were trying to find pieces of tapa from the US Exploring Expedition that were transferred from the Smithsonian, where I have a major barkcloth project. Two things were quite difficult -- access to the collection and finding the documentation. This grant will alleviate both.

I am in full support of this grant request. The Peabody has a very important early collection, with some of the earliest pieces of tapa in the United States, and it needs care. As I recall, large pieces of barkcloth are folded over and over to make small squares that were easy to store. These pieces need to be opened up, stabilized, and stored with much better conditions. The collection also needs documentation research and photography, hopefully available to everyone on the web.

At the Smithsonian we had similar problems and our project took three years for our large collection of 184 pieces from the US Exploring Expedition (1838-1842) and all these pieces are now accessible for research in person and on the web. This was only the tip of the iceberg for us, as we still have many more pieces to work on, but we are continuing slowly. If you are able to stabilize most of your collection and move it to better storage conditions, that would be really marvelous and I will be one of the first to come to visit! I also want to mention how useful this work has been for members of the communities whose ancestors made the barkcloth. We have many indigenous visitors, and we funded six Polynesians to come during the project. They added much important information, as well as learning about the early collections that are no longer in their own countries.

With help from our barkcloth project, as well as others such as at the Hunterian Museum in Glasgow, many more indigenous artists are beginning to make barkcloth again and using the

designs on historic pieces in their art works. These humanities projects will continue to grow with the availability of the Peabody Essex collection.

Finally, I want to note that the Peabody team is devoted and competent. Dr. Kramer has worked with the collection for several years, and one of the staff has come to the Smithsonian to see our old and new systems for storing the barkcloth. I am sure that their new system will be state-of-the-art, and make this outstanding collection available to researchers and well taken care of.

Sincerely,

Adrienne L. Kaeppler

Adrienne L. Kaeppler

Curator of Oceanic Ethnology

schwartzsilver

Architecture Planning

Urban Design

28 January 2020

Eric Wolin Head of Collection Management Peabody Essex Museum 161 Essex Street Salem, MA 01970

Dear Eric,

With this letter I am happy to confirm my commitment to participate in the Peabody Essex Museum's project to improve storage conditions for its important collection of Oceanic barkcloth. As you are aware, I have been working with the Museum to improve preservation of and access to its collections since 2012 when Solomon+Bauer+Giambastiani completed the initial collections storage assessment for the Museum. As the project principal for the adaptive reuse of the industrial warehouse in Rowley for use as the Museum's new Collections Center, I am fully aware of all of the Center's capabilities for care, housing, and supporting research of this important collections.

At Schwartz Silver, I have involved a large number of staff members in collections care projects for several different museums, expanding the firm's knowledge base in the field.

As a consultant to this project, I will lead the Schwartz Silver (SSA) team in working with the Museum to identify the unique housing and storage requirements of the Oceanic barkcloth collection and select or design appropriate storage equipment for housing the collection. SSA is already working on planning for the movement of a large portion of PEM's collections to the Collections Center, and will coordinate the more detailed requirements of this specific collection with the more general requirements of the collections at large.

I am pleased to have the opportunity to work with you again to ensure the long-term preservation of the collection. My resume is attached with this letter.

Sincerely,

Schwartz/Silver Architects Inc.

Lawrence C Bauer AIA Principal

75 Kneeland Street Boston MA 02111

tel 617 542-6650 X 240 fax 617 951-0779 lbauer@schwartzsilver.com Dear Eric Wolin,

I am writing to express a keen interest in the upcoming project for the Peabody Essex Museum's barkcloth project. I am currently the Andrew W. Mellon Fellow in Conservation at the Historic New England Objects Conservation Lab, having graduated from the University of Glasgow with a Master of Philosophy (MPhil) in the Textile Conservation and Technical Art History program in 2018.

I have strong interest and extended experience in the conservation of barkcloth from several institutional collections obtained from a variety of Pacific island cultures. This experience includes related materials from Japan, Africa, and India. For two years, I worked part-time with the grant funded project Tapa: Situating Pacific Barkcloth in Time and Place at the University of Glasgow. Under the lead conservator, I performed condition surveys, detailed documentation, research, and interventive conservation of barkcloth and related objects such as wooden beaters and pandanus rubbing boards. These were collections under the stewardship of the Hunterian Museum, and the Kew Gardens Economic Botany Collection, some of which date back to the first voyages of Captain Cook in the 18th century. A primary aim of the day to day work in the lab was to improve the long-term storage conditions, and improve access to future researchers.

Storage solutions for small cut samples that were free or bound in books, garments such as tiputa, belts, or headcloths, and extremely large multi-layered cloths such as kapa moe were a large part of this project to provide secure buffered environments for objects with an eye to minimize or control the handling of fragile objects. Surface cleaning, minimal treatment of splits, and humidification were all performed as needed and tolerated to give each object the best chance for long-term preservation. During these two years, I became very familiar with the varying tolerances for treatments of difference barkcloth production materials, such as thickness, texture, and source fibres, as well as surface treatments of pigments through painting, stamping or spraying, and the delicate rubbed-pattern surfaces or oiled barkcloths. During my time on the project I assisted with workshops teaching conservators to treat barkcloth, and was a student in a class beating and decorating barkcloth with barkcloth master artists Reggie Meredith and Uilisone Fitiao to further understand some of the motifs, materials, and cultural context of barkcloth objects from Samoa.

I additionally have excellent data and computational skills that I use to delve into large data sets of temperature and relative humidity using Excel or other statistical data software. I have found these skills to be extremely useful in my conservation career to ensure that the long-term preservation status in regards to environmental monitoring is understood holistically for the storage of different objects within museum buildings.

I would welcome and appreciate any opportunity to discuss more about what I would bring to the barkcloth collection at the Peabody Essex Museum in the future.

Sincerely.

Megan Creamer, (b) (6)

CERTIFICATION REGARDING LOBBYING

Certification for Contracts, Grants, Loans, and Cooperative Agreements

The undersigned certifies, to the best of his or her knowledge and belief, that:

- (1) No Federal appropriated funds have been paid or will be paid, by or on behalf of the undersigned, to any person for influencing or attempting to influence an officer or employee of an agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with the awarding of any Federal contract, the making of any Federal grant, the making of any Federal loan, the entering into of any cooperative agreement, and the extension, continuation, renewal, amendment, or modification of any Federal contract, grant, loan, or cooperative agreement.
- (2) If any funds other than Federal appropriated funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this Federal contract, grant, loan, or cooperative agreement, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions.
- (3) The undersigned shall require that the language of this certification be included in the award documents for all subawards at all tiers (including subcontracts, subgrants, and contracts under grants, loans, and cooperative agreements) and that all subrecipients shall certify and disclose accordingly. This certification is a material representation of fact upon which reliance was placed when this transaction was made or entered into. Submission of this certification is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required certification shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

Statement for Loan Guarantees and Loan Insurance

The undersigned states, to the best of his or her knowledge and belief, that:

If any funds have been paid or will be paid to any person for influencing or attempting to influence an officer or employee of any agency, a Member of Congress, an officer or employee of Congress, or an employee of a Member of Congress in connection with this commitment providing for the United States to insure or guarantee a loan, the undersigned shall complete and submit Standard Form-LLL, "Disclosure of Lobbying Activities," in accordance with its instructions. Submission of this statement is a prerequisite for making or entering into this transaction imposed by section 1352, title 31, U.S. Code. Any person who fails to file the required statement shall be subject to a civil penalty of not less than \$10,000 and not more than \$100,000 for each such failure.

* APPLICANT'S ORGANIZATION	
Peabody Essex Museum	
* PRINTED NAME AND TITLE OF AUTHORIZED REPRESENTATIVE Prefix: Ms. * First Name: Nathalie * Last Name: Nachin	Middle Name:
* Last Name: Apchin * Title: Chief Financial Officer	Suffix:
*SIGNATURE: Apply	* DATE: 01/28/2020