



NATIONAL
ENDOWMENT
FOR THE
HUMANITIES

DIVISION OF PRESERVATION AND ACCESS

Narrative Section of a Successful Application

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

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

Project Title: Shelburne Museum Stagecoach Inn Renovation Project

Institution: Shelburne Museum, Inc.

Project Director: Chip Stulen

Grant Program: Sustaining Cultural Heritage Collections

1. ABSTRACT

Shelburne Museum requests a \$243,880 Sustaining Cultural Heritage Collections implementation grant from the National Endowment for the Humanities to stabilize and protect its folk art collection, housed in Stagecoach Inn, an important historic structure. Stagecoach Inn, built ca. 1783, originally served as a guesthouse in Charlotte, Vermont, along the main stage route from New York to Montreal. Built in a vernacular Georgian style, the structure would have been among the largest and most impressive seen on the journey. Stagecoach Inn, in disrepair and needing restoration, was purchased by Museum founder Electra Havemeyer Webb (1888-1960) and moved to Shelburne Museum in 1949.

Mrs. Webb, a pioneering collector of American folk art, bought her first sculpture—a cigar-store figure from Stamford, Connecticut—in 1908, when she was just nineteen years old. This purchase led to one of the nation’s premier collections of American folk art. Webb traveled throughout New England in search of “naïve” or “plain” creative efforts from the 18th and 19th centuries, and was, by the 1940s, buying from such prominent dealers as Edith Halpert at the Downtown Gallery in New York City. Today, a world-class collection of weathervanes, whirligigs, cigar-store figures, trade signs, ship’s carvings, and scrimshaw are on view in Stagecoach Inn.

Addressing the conditions of this important structure will serve to improve the building envelope and reconfigure the HVAC ducting so that the current structure conditions can be achieved with greater energy efficiency. In addition, this grant will improve and/or replace mounts that support works of art and extend security camera coverage to the second floor of the structure.

Toward these same goals, Shelburne Museum recently completed an extensive renovation of the 1832 Dorset House, which was funded in-part by an NEH Sustaining Cultural Heritage grant over the course of three years from 2014-2017. This renovation returned the Museum’s nationally important decoy collection to public view. The Webb Gallery, likewise, experienced renovation attention and, in 2014, presented new interior finishes and *Painting a Nation*, a major reinstallation of Shelburne Museum’s American paintings collection. Consequently, the completion of the Stagecoach Inn project will celebrate the preservation of another important structure and the folk art collection it holds, which includes some of the most important objects Mrs. Webb acquired as a collector of American art.

Renovations in Stagecoach Inn will result in a reduction of energy use while also maintaining current levels of environmental control. Greater consistency of lighting control will be established throughout the building and light levels will be reduced on the second floor following the installation of visitor activated light sensors. Objects installed on both pedestals and mounted on walls will experience less vibration and have better support, and the collection will receive improved security thanks to an increase in camera coverage and upgrades to the VESDA system.

Consequently, the project will also result in better protection and presentation of the Museum’s important and renowned folk art collection. As such, more visitors will be drawn to interact and experience Stagecoach Inn and the objects the structure holds. Renovation methods and systems will be shared with the greater museum community.

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3. NARRATIVE

A. Introduction

The Stagecoach Inn renovation project includes the following building upgrades: (1) repairing 33 windows, adding light blocking interior storm windows, and rerouting HVAC duct work within the building to enhance energy efficiency; (2) replacing the HVAC humidifier, condensers, air handler, heating pumps, and controller to bring the system up to date; (3) stabilization of the south chimney; repointing and capping the two chimneys to improve the building envelope, prevent avian and rodent ingress, and prevent bricks from coming dislodged during wind events; (4) fabricating better exhibition mounts and pedestals to reduce vibration and abrasion to the works of art; (5) upgrading exhibition lighting to be consistent with the other LED systems recently installed in other Museum structures; (6) relocation and re-shelving of objects stored in Stagecoach Inn attic space to provide safer storage of objects; and (7) installation of security cameras on the second floor of the building and updating the structure's VESDA system to enhance security for the visitors and artifacts.

This project supports the Museum's guiding principle of preserving, collecting, and making broadly accessible the Museum's collections. It also promises to advance the Museum's strategic theme of improving stewardship and continuing the organization's commitment to collections care. In an effort to improve stewardship, the Museum strives for greater efficiency and sustainability. This project also represents an effort to adopt best practices in the stewardship of historic structures—an ongoing campus and infrastructure goal for the preservation of buildings and enhancement of the visitor experience.

Priorities related to building stewardship and care are informed by a matrix that considers the age of the structure, the number of visitors that structure receives, the value of the collection housed in the building, and the building classification. This information can be accessed in the building significance value matrix, Appendix a. In the matrix, buildings are classified as to whether they are historic structures moved to the Museum site or were originally located on-site, purpose built for Museum exhibitions, or purpose built for Museum operations. With all of these factors weighted, Stagecoach Inn, the focus of this project, is the most significant of all of the Museum structures. It is the second oldest of our structures and one of the first historic buildings to be moved to Shelburne Museum. The collection it contains is central to the Museum's mission, and it is one of the most highly visited of the Museum's historic structures. Therefore, this project is of highest priority.

Brief statement as to how the project addresses sustainable preventive principles

Repairing the windows, adding light blocking interior storm windows, and capping the chimney are examples of passive preventive conservation actions. Improvements to exhibition mounts, security camera coverage, addressing the attic storage, and updates to the VESDA system are examples of risk mitigation and resilience building. By creating better seals between the sashing and glazing, and reducing the effective solar gain within the structure thanks to light blocking storm windows, the systems will not have to work as hard to maintain desired conditions. By moving the HVAC duct work inside the building, less reheating of conditioned air will be necessary, resulting in improvements to energy efficiency. By upgrading the humidifier, condensers, heating pumps, and controllers, the HVAC system will be more energy efficient, comply with current health and safety standards, and be more compatible with the newer systems on campus. Capping the chimneys prevents the ingress of avian and rodent pests, and improves the building envelope. Stabilizing and repointing the chimneys presents an opportunity to reduce risk of falling brick during high wind events that are becoming more frequent in occurrence. Improved mounts and pedestals that help mitigate vibrations from the near-by road, visitor foot falls, and the very occasional seismic activity, will reduce the risk of toppling, abrasion, or breakage. A mountmaking consultant will work alongside the Museum's preparator, Suzanne Zaner, to design new mounts, coach her on brazing technique, and improve pedestal design. In doing so, the Museum is building in-house capacity that can be transmitted to other collections and projects. By changing the lighting system so that it is compatible with the system recently installed in Dorset House, our ability to light our collections will

become more flexible and require fewer fixtures and lamps. Fixtures and lamps that can be used in more than one structure means that fewer will need to be purchased and stored for adjustments in installation or re-lamping in case of failure. Additionally, the LED lamps for the existing lighting system in Stagecoach Inn, installed in 2003, are nearing the end of their lifespan, and it is difficult to source similar low-wattage LED MR16s. Improved camera coverage and updated Very Early Smoke Detection (VESDA) will help alert the Museum's security control room to artifact or visitor issues in that area in a more timely fashion.

In addition to structural renovations, this project is a component of a larger endeavor to re-interpret and re-install the folk art collection. Reinterpretation and reinstallation of the folk art collection serves two other objectives under programs and collections within the Museum's current strategic plan. These are to (1) provide a dynamic exhibition program that augments the permanent collection, and (2) deliver innovative and engaging learning opportunities for visitors of diverse ages, backgrounds, and interests. Similarly, with each of our previously funded NEH Preservation and Access grants, the Museum has combined larger exhibition renovations with building and systems renovations. In order to cover expenses for the collection reinterpretation and reinstallation, the Museum has initiated a plan to solicit third-party cash donations (individual donors, corporate sponsors, and private foundations). \$30,000 has been successfully raised at present, with an additional \$30,000 contribution pending, among others.

Brief profile of organization

Founded in 1947 by Electra Havemeyer Webb (1888-1960), Shelburne Museum is the largest art and history museum in northern New England, and Vermont's foremost public resource for visual art and material culture. Few, if any, American museums have the extraordinarily wide range of collections that Mrs. Webb gathered. Unlike many museums contained in a single structure, Shelburne owns 39 buildings spread over its campus, each of which has its own distinctive appeal to visitors. At Shelburne Museum, one can view iconic American paintings by Andrew Wyeth, Winslow Homer, John Singleton Copley, and Anna Mary Robertson "Grandma Moses" in the Webb Gallery; walk a few yards to experience one of the finest collections of waterfowl decoys in the country; stroll aboard the 1906 steamship Ticonderoga; and conclude by admiring the Museum's world-renowned collection of French Impressionist masterpieces exhibited in the Electra Havemeyer Webb Memorial Building. The Museum is uniquely diverse and therein is the explanation of its popularity.

Electra Havemeyer Webb was the daughter of H.O. and Louisine Havemeyer, influential collectors of Impressionist and Old Master paintings and Asian art. Inspired by early-American ingenuity, Mrs. Webb amassed extraordinary holdings of quilts, hooked rugs, decorative arts, decoys, tobacconist figures, weather vanes, trade signs, folk art paintings and sculpture, dolls, tools, toys, carriages, and 18th-20th century artifacts of everyday life. In the 1950s, Mrs. Webb began collecting fine art, acquiring over 400 American paintings and finalizing plans for the exhibition of Impressionist works she inherited from her parents by Monet, Manet, Degas, and Cassatt. Mrs. Webb's passion for early Americana included architecture, and she preserved and relocated 25 18th-19th century structures to the museum grounds, including Stagecoach Inn. Shelburne Museum was among the first of a generation of museums including Winterthur, Historic Deerfield, and Colonial Williamsburg that focused on early American art, history, and material culture.

In 1960 over 50,000 artifacts were in the Museum collections, many on exhibit in 30 buildings. Today there are more than 100,000 works in our collections with exhibition space in 39 buildings. In September 2013 the Pizzagalli Center for Art and Education (PCAE) opened, which includes the Museum's first auditorium and classroom, and two modern and technologically equipped galleries suitable for large-scale contemporary exhibitions. PCAE has transformed Shelburne Museum from a seasonal offering into a year-round art and education resource, dramatically increasing public access to exhibitions and the Museum's extensive collections.

Shelburne Museum, NEH Sustaining Cultural Heritage Collections, Stagecoach Inn

Shelburne Museum welcomes approximately 100,000 visitors each year. Vermont residents comprise 55% of visitors; the balance is from throughout the U.S., Canada, and more than 20 other countries. The Museum develops exhibitions, publications, and educational programs targeted to general audiences, families, adult audiences, and school groups. About 8,000 K-12 students from Vermont and upstate New York visit each year. The Museum offers reduced admission for Vermont residents to encourage local attendance, as well as a free admission program for low-income local residents that is administered through social service agencies. Its educational programs are designed to give visitors of all ages the opportunity to experience the delight, whimsy, and pleasure of art, history, and design.

The Museum operates with 63 year-round, full-time staff; 146 part-time, seasonal staff; and generous volunteer contributions from 240 individuals throughout the year. The annual operating budget for FY2018 is \$7,836,854. Shelburne Museum is currently transitioning its fiscal year-end to March 31. Therefore, this year's fiscal term started on January 1, 2018, and will end on March 31, 2019.

Collection's relevance to the mission

Stagecoach Inn, built ca. 1783, originally served as a guesthouse in Charlotte, Vermont, along the main stage route to Montreal. Built in an elegant vernacular Georgian style, the structure would have been among the largest and most impressive seen on the journey. The structure, in disrepair and needing renovation, was purchased by Electra and moved to Shelburne Museum in 1949.

Electra Havemeyer Webb began collecting folk art at the young age of 19 when she purchased a female Native American tobacconist figure from a gas station in Stamford, Connecticut. Attracted by the figure's skillful carving and bright colors, Mrs. Webb considered her new acquisition to be a fine example of American sculpture. With the guidance of experts like Edith Halpert, owner of The Downtown Gallery in New York, Mrs. Webb continued to collect folk art in earnest, amassing one of the largest and earliest public collections of its kind in the country. Over the remaining 53 years of her life, Mrs. Webb's interest in folk art permeated Shelburne Museum's expansive campus, including: folk sculpture in Stagecoach Inn; wildfowl decoys in Dorset House; quilts and rugs in the Hat and Fragrance Textiles gallery; painted sleighs and carriages in Horseshoe Barn; grain-painted vernacular furniture in Stencil House; circus carvings and carousel figures in the Circus Building; and genre paintings and portraits made by itinerant limners in Webb Gallery.

In accordance with our mission, Shelburne Museum continues to fulfill Mrs. Webb's pioneering legacy by showcasing our folk art collections in innovative permanent, temporary, and traveling exhibitions. Using the most up-to-date research methods and theoretical approaches, the curators interpret the folk art collections in thoughtful ways designed to engage contemporary audiences in critical dialog. By celebrating these objects as important examples of American ingenuity, creativity, and craftsmanship, the Museum effectuates our commitment to impart a deeper understanding of our Nation's visual and material culture, past and present. By adhering to a strategic acquisitions process, the curatorial staff continues to grow the folk art collections by adding art and artifacts of the highest artistic and historical merit to the collection.

Identify plans or policies that guide collections' development

The policies outlining collections' development are found within the Museum's Collections Management Policy, which originated in 2004 and was revised and approved by the board of trustees in 2015. The policies are further delineated within the Acquisitions Plan, entitled *The Promise of the Collection*, approved by the board of trustees in 2016. Shelburne Museum's Collections Management Policy articulates criteria for acquisition and deaccession, while the Acquisition Plan includes the rationale and rubric for evaluating works of art and artifacts proposed for either process. Pertinent sections of the Collections Management Policy and *The Promise of the Collection* are included in Appendix d.

B. Significance of Collections

Considered one of the earliest and historically important collections of its kind in the country, Shelburne Museum's diverse holdings of American folk art sculpture includes superb examples of ship's figureheads, trade signs, weathervanes, whirligigs, vernacular painted furniture, and a host of miscellaneous wood and stone carvings. Ranging from the early 19th through the middle decades of the 20th century, this diverse assemblage of three dimensional objects offers the Museum a wide array of interpretive possibilities that can be tailored to the interests of contemporary audiences. Trade signs made by immigrant laborers engender conversations about cultural diversity throughout American history, making the collection more accessible to the local population of resettled peoples. African and Native American tobacconist figures invite frank and honest discussions about the portrayal of minorities in early advertising, inviting our visitors to reflect on the current state of race relations. Weathervanes and whirligigs attest to our 19th-century ancestors' attempts to predict the weather, opening the door for conversations about changing climates.

Reinterpretation of the folk art collection and Stagecoach Inn has been inspired by founder Electra Havemeyer Webb's original installations of the Museum's folk art collection. While paying homage to Mrs. Webb and her unique vision, the collection will also be reinterpreted according to the latest scholarship, both in exploration of the definition of folk art and to incorporate contemporary issues, such as diversity and inclusivity, as referenced above.

The folk art collection has been shared with the public across the Museum grounds and across the nation. Most recently, the Museum opened an exhibition titled *Playing Cowboy*. *Playing Cowboy* (June 23-October 21, 2018) included the installation of cigar store figures and the carousel panel—all of which are important, early objects that Mrs. Webb acquired while beginning to build her famous folk art collection. In 2019, the Museum will loan works from its folk art collection to the Jewish Museum (New York, NY) for the exhibition *Married to American Art: Edith Gregor Halpert and the Downtown Gallery* (September 29, 2019-February 2, 2020). The Museum's folk art collection was included in both the exhibition and catalog for *Drawing on America's Past: Folk Art, Modernism, and the Index of American Design*, published by the National Gallery of Art, Washington D.C. in December 2002. Selected works from the Shelburne Museum collection were also loaned to the Folk Art Museum's (New York, NY) exhibition *Folk Art and American Modernism* from 2014-2015, which focused on folk art owned, collected, and exhibited by early art-world experts such as curator Holger Cahill, dealer Edith Halpert, and the first director of the Whitney Museum of American Art, Juliana Force, as well as artists Elie Nadelman, Yasuo Kuniyoshi, and Charles Sheeler.

The continued request and use of the folk art collection, and ongoing folk art reinstallation across the grounds, makes clear the importance of these objects—a collection that captures place, time, and the stories of makers and collectors alike, resulting in a rich and unique narrative of young America.

The Museum's educational department will embrace numerous possibilities to engage the public in programming relating to the historical importance of the folk art collection. Educational programming will emphasize digital learning, guided tours, school programming, artists-in-residence, and daily artmaking activities for families. For Stagecoach Inn, the education department plans to provide a folk art information kiosk. This digital learning tool will allow visitors to browse the Museum's folk art collection using key words ranging from material to maker. Visitors will have the opportunity to learn more about when and where objects were made, as well as learn the details of construction and decoration. Guides will offer daily tours of Stagecoach Inn, inviting dialogue of folk art, its origins, and how it connects to the history of the Museum. The Museum's celebrated Passport to Learning educational program currently focuses on the history and method of making weathervanes—an important part of the folk art collection. This workshop, called *Into the Wind*, invites students to create their own weathervane. Last, by securing additional grant funds, the education department would like to explore hosting artists-in-residence with

folk art disciplines, such as sign painters, weathervane artists, and folk art carvers and sculptors, among others.

By addressing the structural and curatorial needs of Stagecoach Inn, the Museum will leverage the opportunity to attract greater audiences, including academic researchers, partners in Museums and other arts and cultural institutions, and admirers of American folk art and its dynamic history.

How these collections relate to those in other institutions

Mrs. Webb was strongly influenced by art dealer Edith Halpert, who recommended and sold to Electra a number of pieces that would become part of the folk art collection at Shelburne Museum. Similarly, The Abby Aldrich Rockefeller Museum in Williamsburg, VA, shared a connection to Halpert's Downtown Gallery and acquired many folk art objects for their museum collection. Moreover, Shelburne Museum's folk art collection shares a relationship with many modernist art collections, specifically those which include works by artists who collected American folk art in the 1920s and 1930s, including Charles Scheeler, William and Marguerite Zorach, Robert Laurent, and Yasuo Kuniyoshi, among others.

C. Current conditions and preservation challenges

The historic buildings that make Shelburne Museum unique also present significant obstacles to the fulfillment of the Museum's mission in the 21st century. The reality of Shelburne's appealing but idiosyncratic facilities is that the vast majority of gallery and storage space was distributed among small historic structures that simply lacked the necessary environmental conditions to protect collections over the long term. Nevertheless, during the past 28 years, the staff and board have adapted the Museum's mission, governance, infrastructure, and programming to maximize how the Museum meets its needs within the limitations of the available structures. At the core of these initiatives was a long-term project to update 14 historic buildings with improvements to structural integrity, environmental control, security, wiring, lighting, and fire detection. These critical upgrades were accomplished between 1991 and 2009, stabilizing many of those buildings and the collections they house. For details, see the Museum's significant preservation actions 2000 - present, Appendix b.

These upgrades would not have been possible without three previously funded NEH Preservation and Access grants that supported Shelburne's practical climate control initiative to improve existing environmental conditions for collections on exhibit and in storage. NEH support has enabled Shelburne Museum, guided by the New Orleans Charter, to implement, test, develop, and prove practical and sustainable climate control strategies, such as moving water away from buildings to reduce moisture load, reducing dust outside at the source, reducing humidity extremes using humidistatically controlled heating, ventilation, and air conditioning, and maximizing environmental conditions through the use of digital controls. Upgrading old wiring and lighting systems, installing Very Early Smoke Detection Apparatuses (VESDA), and insulating collections buildings with densely packed cellulose insulation has significantly reduced fire risk museum-wide. Installation of state-of-the-art security equipment and motion detectors has reduced the risk of theft and vandalism. Over the years, building priorities for upgrades have been established by monitoring and analyzing environmental conditions and evaluating collections housed in the buildings through frequent informal observations and formal conservation surveys by Shelburne Museum's conservation and collections care staff. These observations, in tandem with the Museum's building significance value matrix (Appendix a), now inform our priorities as our first generation of practical climate control systems are reaching end-of-life.

Preservation challenges this project addresses

1. Inefficiency in the HVAC system

When the HVAC system was designed for Stagecoach Inn in 1988-1989, the basement area was still being used to display works of art and artifacts. Therefore, supply air ductwork was run under the building's porch. While this was a functional solution to the issue at that time, we have discontinued

using that space for display, using it instead for storage of spare pedestals and vitrines for several decades. While we are generally content with the way that the system performs, we recognize that the system needs to work harder to maintain conditions within the building as air that moves through the ductwork under the porch needs to be re-conditioned to a greater extent than it would if it were inside the building. Moving the ductwork from under the porch and into the basement will mean that the air will not be exposed to the same temperature change in shoulder and winter seasons as it is now, and we anticipate this will result in greater energy and, therefore, cost savings. Rerouting the ductwork is a matter of mitigating the risks inherent in its present location. The insulation surrounding the ductwork under the porch is directly in contact with the earth. Moving the ductwork from under the porch and into the basement will reduce the risk that it will fail prematurely due to exposure to the elements or corrosion that would lead to the formation of breaks or holes.

Aside from the boiler, replaced in 2016, and one condenser, replaced in 2013, the rest of the system is that which was installed in 1994. The humidifier is near the end of its life. Energy efficiency in a new humidifier is inherent. Both the 1994 and the 2013 condensers are cooled with R22 refrigerant. R22 is a known ozone depleting material slated to become illegal in the United States on January 1, 2020. In 2018, the Museum's Johnson Controls BAS was migrated from a Java-based platform to one that complies with HTML5 to enhance our digital sustainability. The Java-based system was migrated from an N2 Metasys system in 2013. The HVAC controllers and switches date to the N2 Metasys system. These and their programming need to be upgraded and addressed so that they will work more smoothly with the computer system. While these aspects of the project could be considered maintenance, achievable in piecemeal fashion, we gain greater efficiency in undertaking all of these at once while the collections have been removed from the building.

2. Window renovation and chimney stabilization

Presently the 33 single glazed pane windows with interior storm windows are in need of repair. The storm windows were installed too tightly, leading to formation of condensation between the layers in cold weather and premature degradation of the putty that holds the glass panes in place. In addition, the manner in which the interior storm windows were installed has led to degradation of the putty that holds glass panes in place. Improvement to the building envelope would be achieved by maintaining the 33 single glazed pane windows with interior storm windows.

The structure's chimneys are also in need of attention. Additional improvement to the building envelope would be achieved by repointing the chimneys, stabilizing the south chimney, and capping the chimneys.

3. Physical security of the collections through improved mounts, camera coverage, and updated VESDA.

Presently the building is staffed during open hours by one guide who is asked to circulate within both floors of the building throughout the day. In practicality, when days are busy, the guide is situated in the front entry hall, greeting visitors and providing context to the collection. This means that the guide may not be aware of visitor activity on the second floor. While there are security cameras that allow remote protection services staff to monitor the building doorways, no cameras are present on the second floor.

The VESDA system currently in place in Stagecoach Inn is a single-port, non-addressable system. By installing a multiport, addressable system, response time to a potential fire or smoke event will be shortened and locatable by floor. Upgrading the system will also address any current system deficiencies, if found. For details on scope of VESDA work, see appendix o-4.

Mounts for the weathervanes and sculptures in the exhibition are of mixed quality. Many of these works traveled with multi-venue exhibitions of the Museum's folk art collection and have supportive brass or stainless steel mounts that were made specifically for these works by contracted professional mount

makers. The mounts for works that did not travel were produced in-house. These mounts are not as supportive or protective as the mounts made for travel. Of the 119 works currently displayed in Stagecoach Inn, 10 would benefit from new mounts.

Similarly, as changes have been made to the exhibit installation in the building, pedestals from other installations have been moved into the space. These pedestals do not conform to the building floor and are often leveled with wood shims. As a result, these pedestals vibrate easily when approached by a visitor or experiencing heavy traffic on the nearby road.

4. Light Control

Twenty-nine 12 over 12 pane windows and four 12 pane sidelights are present in gallery spaces in Stagecoach Inn. Originally, the windows provided lighting and ventilation to dining and lodging spaces. Today, the windows are shaded to reduce the total amount of light exposure the collection receives. At present, control of exterior light is achieved by visitor guides stationed in the building who open and close roller shades throughout the day. This relies on the guide being able to circulate throughout the building as the sun moves in the sky. A memo to guide staff regarding shade operation is included in Appendix c to illustrate what the guides are asked to do. We find the shades require frequent maintenance, and that guides may not open or close the shades as frequently as needed to balance the lighting needs of the collection with the sensory benefit of being able to see the Museum grounds from inside the building. Addressing this issue will enhance sustainability, removing the shade operation from guide duties.

Our recent re-design of light blocking interior storm windows in the Museum's Dorset House achieves this balance, with maximum light levels of 2 -7 foot candles of light entering from the windows, without guide attention. We seek to apply these same lessons to the windows in Stagecoach Inn.

Presently, the galleries are lit with home commercial-grade halogen track-light fixtures installed with LED MR16 retrofit bulbs. Increasingly, appropriate lamps for these fixtures are getting harder to source, limiting our options for re-designing exhibit installations when works of art are added or substituted. The present track light pattern installed on the 2nd floor east room is particularly limiting. We seek to remove this track system throughout the building and install a system that is comparable to what was recently installed in the Dorset House, enabling us to use fixtures that were purchased, but ultimately not used, in the Dorset House re-installation.

5. Storage relocation and re-shelving

Under the direction of the project manager, director of collections, and the museum conservator, object storage will be reevaluated in the Stagecoach Inn attic. Currently, objects are being stored on wooden wall shelving, near gable ends, and areas in attic space where the roof meets the floor. These areas are at risk of condensation during periods of extreme cold. Objects presently stored in these areas will be moved onto mobile carts with locking wheels, constructed by Museum staff, and placed in the center of the attic—away from areas of risk. The relocation of objects serves to better protect objects in attic storage. Usable wood from the present storage shelving will be repurposed, either for future office renovations or construction of shelving elsewhere in the Museum.

6. Current preventive conservation practices and policies

Policies detailing preventive conservation practices are articulated in Section VII, *Collections Care*, of the Collections Management Policy (Appendix d). Staff members of the collections department and curatorial department collaborate closely on care of the collection, adhering to established professional standards for handling, packing, storage, preservation, protection, and conservation treatment. Preventive conservation efforts include monitoring of all collection exhibition and storage environments by the conservator, systems maintenance technician, and protection services. The conditions maintained within these spaces are set forth in the Museum's Environmental Systems Manual, written in 2017 by former director of preservation and conservation Richard L. Kerschner. The manual includes recommended seasonal

adjustments and seasonal temperature and humidity levels for the Museum's 34 collections and exhibition and storage spaces according to the structure type and collections contained within. The Environmental Monitoring Procedure document (Appendix e) clarifies the roles and responsibilities of the facility systems technician, conservator, and protections services officers with regard to monitoring collections spaces. Systems maintenance is undertaken by the facility systems technician who contracts control systems technicians familiar with Shelburne Museum's systems when their assistance is required to address BAS issues caused by lightning strike or equipment fatigue failure.

Integrated pest management is implemented by several departments in a coordinated fashion. The conservator places and monitors insect blunder and pheromone traps to identify and pinpoint possible infestations and propose treatment of infested artifacts, usually by freezing or heating per established protocol. Art handlers monitor the collections daily for insect and rodent activity while they maintain collections spaces, and protections services officers monitor the structures. Protection services officers also set rodent traps and, in consultation with the conservator and/or building preservation staff, notifies a contracted pest control when those services are required.

The director of protection services manages the Emergency Response Plan. The director of preservation and landscape, the lead carpenter, conservator, registrars, preparator, and librarian/archivist assist with yearly emergency response training and stay current with emergency response best practice. Shelburne Museum's storage plan was written and is managed by the director of collections.

Level of administrative and intellectual control over collections, especially during relocation

Shelburne Museum's collections department maintains all documentation pertaining to collections, archives, and loans. Responsibility for the department's performance is under the lead of the director of collections, Barbara Rathburn, who joined the Museum in this position in March 2012. This position also has broad responsibility for the oversight of exhibitions maintenance, storage, information management, handling, and fine arts insurance coverage. Ms. Rathburn has a key role in the project under consideration in this proposal.

The collections management system used by the Museum is Mimsy XG, a robust software program used to hold digital catalogue records, archives records, loans, conservation records, and more. Digital images are taken of each object when inventoried or catalogued; older photo documentation is scanned and linked for archival retention. The system allows the linking of various data in order to provide users with a full relational view of collection objects. Mimsy XG is used by collections, conservation and curatorial staff and will be instrumental for this project to develop the exhibition checklist, track mount requirements for individual objects, and update object locations. The objects conservator will add data on individual works of art regarding their condition and treatment outcomes. All object movement is tracked throughout the Museum campus using a three-part form; and current locations are entered into Mimsy XG, which has been mapped with a hierarchy down to each shelving unit within the storage location. Mimsy XG is backed up daily and another weekly backup is stored off-site.

D. History of the Project

Previous preservation actions and findings of research (conservation assessments, risk assessments, environmental monitoring, other consultations)

Following an assessment of the building and its environment by contracted environmental engineer Ernest Conrad of Landmark Facilities Group in 1988-1989, a complete climate control system, consisting of heat, winter humidification, air conditioning, and summer dehumidification, was installed in Stagecoach Inn in 1994, funded through an NEH Preservation and Access grant. The oil-fueled boiler was replaced with a Trinity TX200 AC natural gas-fueled boiler in June 2016, but the air handler, air conditioning unit, humidifier, and one of the two condensers are still part of the 1994 installation. The HVAC system is controlled via Johnson Controls Building Automation System (BAS), and data from the return air

Shelburne Museum, NEH Sustaining Cultural Heritage Collections, Stagecoach Inn

temperature and relative humidity is communicated to the Museum's eClimate Notebook subscription. Landscaping and an interior perimeter drain installed in 2010 mitigated standing moisture in the basement which affected the relative humidity on the building's upper floors.

Because the structure does not have vapor retarders or cellulose insulation within the walls, Stagecoach Inn is only heated to 65 degrees in the fall season while the building is still open to visitors. The structure is allowed to drop as low as 56 degrees during the winter season when the building is closed to visitors. Since much less vapor needs to be introduced into the building at 56 degrees than at 65 degrees to maintain a minimum RH of 40% in cold winter months, we reduce the risk of damaging the structure due to condensation.

Rather than insisting on set numbers, we seek to achieve seasonal ranges of temperature and relative humidity within the building: 56-65 degrees/ 40-50% RH in winter; and 70 - 74 degrees/ 50-55% RH in summer. By seeking to achieve conditions that exist within a range, the number of times systems are called on to maintain conditions is reduced, thus saving energy. Maintaining the environment within a range is possible because much of the collection displayed within the building has been displayed there since 1950, thus the collection is "proofed" to these conditions.

The lighting system in Stagecoach Inn was last upgraded in 2003 and consists of LED MR16 bulbs installed into halogen fixtures. These low wattage LED bulbs are getting harder to find and nearing the end of their useful lifespan.

Condition surveys of the painted wooden folk art, the weathervanes, and the scrimshaw collections were undertaken between 2016-2018 by the Museum's object conservator and conservation graduate fellows working under her supervision.

While some of the sculptures and weathervanes are currently supported by professionally-produced mounts, created initially when the works went on loan, many others have mounts that were made using bent brass or steel hardware procured from the local hardware store. While they secure the works in place, they may not prevent contact with the wall or provide sufficient support for the sculpture or weathervane, leading to abrasion. Similarly, various generations of pedestals are used throughout the building. Some conform better to the undulations in the floorboards than others. While they support the works on view, some wobble with floor vibrations caused by visitor traffic or nearby road activity. Due to high center of gravity on some pole mounted sculptural weathervanes and some of the sculptures, some of the works present a risk of toppling during a seismic event. Shelburne, VT, is generally mapped to Seismic Site Class C conditions and, while seismic events are rare and generally mild, it is good practice to keep them in mind as we redesign installations.

Security cameras have been installed such that remote protection services staff can view the entry hall and doors of the building's first floor. One paid guide is stationed in the building during open hours. No additional security exists at present.

Spot-stabilization was undertaken on the south chimney in 2016 as a stop-gap measure. At that time, loose and failing bond was noted throughout, and 12 to 15 soft bricks were seen to be actively spalling. See images of 2016 chimney maintenance in Appendix f.

How it relates to long-term sustainability and the strategic plan

Shelburne Museum has a demonstrated commitment to tactics that enhance our long-term sustainability. The Museum was one of the first in the United States to espouse and adopt the practice of practical climate control, reducing risks to the collection by both (1) reducing extreme temperature and humidity

swings, and (2) limiting visitation into historic structures in winter so that less energy is required to maintain environments.

Practical sustainability efforts are embedded in our day to day surroundings in re-use of exhibition signage materials, shipping crates, and materials removed from office spaces during office remodeling efforts. For example, desk surfaces installed in the conservation lab office are made from sheets of Dibond that were once outdoor signage, and a mobile standing desk used by the associate registrar during exhibition installations was constructed from wood from decommissioned shipping crates.

Upon project completion, the Museum's HVAC control and system will be up-to-date and environmentally compliant. This effort will reduce the need to replace the system in a drawn-out, piecemeal fashion, and facilitate finding parts for maintenance. The changes to lighting will improve installation flexibility, thus enhancing our ability to reconfigure displays resulting from outgoing loans, new acquisitions, or revelations about works in the collection due to curatorial research or technical study. Further, the project will reduce the risk of accelerated deterioration to ductwork and windows. Professional development for the preparator will result in shared, greater installation knowledge in other areas, enhancing the manner in which works of art and artifacts are supported. The updated smoke detection (VESDA) and security tools (cameras on second floor) will enhance security for our collection and visitors. These changes will help to both reduce risks and improve efficiency.

E. Methods and standards

What standards are being employed?

We rely on the standards set forth in the performance target specifications for cultural heritage collections as articulated in the ASHRAE (American Society of Heating, Refrigerating and Air Conditioning Engineers) Handbook, the guidelines espoused in 2012 by the AIC Environmental Guidelines Task Force, and the principles articulated in the New Orleans Charter ([https://www.conservation-us.org/docs/default-source/governance/new-orleans-charter-for-joint-preservation-of-historic-structures-and-artifacts-\(1992\).pdf?sfvrsn=8](https://www.conservation-us.org/docs/default-source/governance/new-orleans-charter-for-joint-preservation-of-historic-structures-and-artifacts-(1992).pdf?sfvrsn=8)).

A collection and campus as large and diverse as Shelburne's requires more than a "one-size-fits-all" approach to environmental control. Over 30 years of study and experience with the effects of temperature and humidity changes on collection artifacts has led to the conclusion that stringent, narrow environmental standards (50% RH \pm 3%, 68 degrees F \pm 5 degrees) are not required for long-term preservation of most of the artifacts in Shelburne's collection. This is fortunate, because few museums of Shelburne's size and configuration could afford to purchase, install, and continually operate systems to maintain such standards. What is required is a climate-control system that will reduce the more dangerous extremes in temperature (above 80 degrees F) and RH (above 70% and below 30%), and that can be sustained and supported by the institution.

Shelburne's practical approach to environmental improvements since 1986 has been to improve environmental conditions by eliminating the most damaging temperature and humidity extremes to maintain reasonable RH conditions between 35% in the winter and 60% in the summer. Specific materials research published in 1994 by scientists at the Smithsonian Institution's Conservation Analytical Laboratory raised the upper "safe" limit to 65% for the type of general collection artifacts found in historic house museums. Therefore, any system that could reduce high summer RH levels to 60% would significantly increase the long-term preservation of Shelburne's collections.

Broader humidity and temperature guidelines espoused by Shelburne Museum since 1986 are being adopted and endorsed nationwide and worldwide. Shelburne's former director of preservation and conservation Richard L. Kerschner participated in such efforts by the American Society of Heating, Refrigeration, and Air Conditioning Engineers (ASHRAE), the Association of Art Museum Directors

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(AAMD), the American Institute for Conservation (AIC), and the International Institute for Conservation (IIC). The attached tables from the ASHRAE Handbook, Chapter 23, Museums, Archives, and Libraries, defines broader Class A standards that are safe for all but a few types of museum artifacts (Appendix g). These standards are used by engineers to design new museum environmental control systems and upgrade existing systems. In fact, the building classification system in Table 3 was based on Shelburne Museum's 1989 environmental survey.

The AIC Environmental Guidelines Task Force issued the following guidelines in 2012:

- For the majority of cultural materials, a set point in the range of 45 – 55% relative humidity with an allowable drift of +/-5%, yielding a total annual range of 40% minimum to 60% maximum and a temperature range of 59-77°F (15-25°C), is acceptable.
- Fluctuations must be minimized.
- Some cultural materials require different environmental conditions for their preservation.
- Loan requirements for all objects should be determined in consultation with conservation professionals.

These guidelines were endorsed by the Association of Art Museum Directors in 2013.

What research supports the project

Stagecoach Inn was one of the structures assessed by Ernest Conrad described in “A Practical Approach to Environmental Requirements for Collections in Historic Buildings” by former Shelburne Museum director of preservation and conservation Richard L. Kerschner, published in the Journal of the American Institute for Conservation in 1992 (<http://cool.conservation-us.org/jaic/articles/jaic31-01-008.html>). In his paper entitled “Providing Safe and Practical Environments for Cultural Property in Historic Buildings--and Beyond” for the 2007 Getty Conservation Institute-sponsored Expert’s Roundtable on Alternative Climate Controls for Historic Buildings held in Tenerife, Spain, Kerschner explicitly describes the decision process undertaken for Stagecoach Inn’s environment (http://www.getty.edu/conservation/our_projects/science/climate/paper_kerschner.pdf).

Kerschner writes:

The Stagecoach Inn is a good example of a class 4 structure with a complete HVAC system, including low-level humidification in winter. This building has plaster walls filled with vermiculite insulation, and tight interior storm windows. Care must be taken to minimize the amount of moisture introduced into a structure with limited vapor retarding ability, since water vapor can penetrate the walls and condense inside, damaging the wood structure. During the winter, the building temperature is reduced to 13oC (55oF), and a steam humidifier is used to introduce a minimum amount of moisture to maintain RH levels between 35% and 40%. At such a low interior temperature, it is very important to keep the air moving continuously, even when the heat is not on, to ensure that there are no cold, isolated interior walls where condensation could occur. Our engineer advised that moisture should not be introduced into buildings at temperatures below 13oC (55oF) because at lower temperatures, even small increases in air moisture content can significantly increase the RH and the risk of condensation on cold interior surfaces.

Work to construct new light blocking interior storm windows is informed by the similar work undertaken on the Museum’s Dorset House, funded in part by a 2014 NEH Sustaining Cultural Heritage Collections program grant. Since Conrad’s and Kerschner’s work in 1989, we have learned that very tightly installed interior storms will result in faster structural degradation to the windows as any condensation that forms cannot escape. The new design allows for some ventilation of the space between the window and the interior storm. If a cold snap occurs and condensation forms, it can evaporate and impacts the structure to a lesser degree.

With regard to display mounts, our endeavors are informed by work previously undertaken and published by the members of the International Mountmakers' Forum and the Preparation, Art Handling, Collections Care Information Network (PACCIN). We look to work on baseline vibration limits for museum objects and mitigating vibration in display pedestals by Dr. William Wei *et al.* published respectively in ICOM-CC proceedings from meetings in Melbourne in 2014 and in Lisbon in 2011.

Data on conditions, energy use, and costs that make it possible to evaluate effectiveness

We have at least a decade of environmental data within the BAS and 4 years of data pulled from the return air sensor as reported to the BAS in eClimate Notebook. A pair of Preservation Environmental Monitors (PEM2s) were installed in the building in November 2018, one on each floor, in order to provide a more granular view of building conditions in eClimate Notebook. Using this data, we will assess and troubleshoot the HVAC system once the work on the ductwork is complete.

Jim Moore, an engineer with New England Air, contracted to assist our systems maintenance technician in servicing our HVAC systems, has indicated that with so many changes being made to the HVAC system and because of variability due to weather conditions, an estimate of the energy expenditure resulting from the current placement of the ductwork and the projected change once the ductwork is moved is not possible. That said, we do expect a reduction in energy consumption. Presently, we do not have a separate electric meter on the building, however there is a plan to install an electric sub-meter on the structure in spring 2019 so that we may quantify the change in electrical usage following project completion.

Light levels within the building are collected with an Elsec 765UV+ meter, and will be assessed before and after the light blocking interior storm windows are installed.

Measures to ensure that the collections are appropriately cared for during the project

Works of art currently displayed in Stagecoach Inn will be removed from the building and placed into climate controlled storage while work on the HVAC and lighting system is undertaken. Movement will be planned by the director of collections, Barbara Rathburn, and preparator, Suzanne Zaner. Additional input will be sought from object conservator Nancie Ravenel. The Museum employs three experienced art handlers, all of whom are trained on the proper methods of packing and handling the diverse materials contained in the folk art collection. For this project, the Museum will use sturdy double-walled acid-neutral packing boxes and acid-free tissue for the packing and movement of smaller objects from the building. Larger objects will be padded with moving blankets for transport in a rented 26 ft. truck with lift gate. Once renovations have been completed, the objects selected for exhibition will be moved back to the Stagecoach Inn in the same manner as described above.

Scrimshaw and other small to medium sized objects will be stored in two locations that are maintained to ASHRAE class A conditions (59-77 degrees F, 50±5% RH); larger sculpture will be placed in a storage area that is allowed to go colder than 55 degrees in winter but maintains a relative humidity above 45% and contains other large painted wooden sculptures, furniture, horse drawn vehicles, and boats. All of these spaces are controlled on the Museum's BAS system. The three storage locations are on site and routinely patrolled by protection services officers; the Museum has 24 hour security with two officers always on each shift, one patrolling and one at headquarters. The storage areas are alarmed by an electronic panel; only high security level staff has coded access. Storage areas are always locked and there is a specific key for them, which is only issued to high security level staff.

Once the new HVAC equipment has been installed, the environmental conditions within Stagecoach Inn will be monitored by the building systems maintenance technician and the object conservator using the BAS and data from PEM2 data loggers installed in the structure. The monitoring will take place for a

minimum of six months after work is completed before the reinstallation of artwork commences to ensure that the systems are working as expected.

Mountmaking will be undertaken by the preparator with input from the object conservator and the mount making consultant, taking place in either in the Museum's conservation lab or in the preparation shop.

Our capacity for maintaining conditions

Once the project is completed, we are confident that we can maintain conditions achieved using our current protocols. The changes that we make to the HVAC system may affect the air balance within the structure, but once the system is re-balanced, conditions should be on par with what they are currently. Protection services will adjust their remote video monitoring process to include the new views. As mentioned above, the light blocking storm windows will result in less work for gallery guides who are presently tasked with adjusting roller blinds throughout the day while also contextualizing the collections for our visitors.

Potential impact that improvements would have on the building envelope

We anticipate that the work to the windows and masonry will result in a tighter building envelope, enhancing energy efficiency, reducing the frequency of maintenance needs, and reducing the risk of avian and rodent ingress.

How installing more cameras and upgrading VESDA work in conjunction with institutional policies, procedures, and staffing to protect the collection. How they will enhance resilience in the face of emergency

By installing a multiport, addressable VESDA system, response time to a potential fire or smoke event will be shortened and locatable by floor. Upgrading the system will also address any current system deficiencies, if present.

F. Work Plan

This project proposes the following improvements in Stagecoach Inn: (1) repairing 33 windows, adding light blocking interior storm windows, and rerouting HVAC duct work within the building to enhance energy efficiency; (2) replacing the HVAC humidifier, condensers, heating pumps, air handler, and controller to bring the system up to date; (3) stabilization of the south chimney; repointing and capping the two chimneys to improve the building envelope, prevent avian and rodent ingress, and prevent bricks from coming dislodged during wind events; (4) fabricating better exhibition mounts and pedestals to reduce vibration and abrasion to the works of art; (5) upgrading exhibition lighting to be consistent with the other LED systems recently installed in other museum structures; (6) relocation and re-shelving of objects stored in Stagecoach Inn attic space; and (7) installation of security cameras on the second floor of the building and updating the structure's VESDA system to enhance security for the visitors and artifacts.

Ron Wanamaker will serve as the part-time project manager, who has helped to develop the project alongside Chip Stulen, director of preservation and landscape, and museum conservator Nancie Ravenel.

The work plan (see below) details specific tasks to be performed over a period of two years.

WORK PLAN - STAGECOACH INN			
	Year 1	Year 2	
	10/19-9/20	10/20-5/21	Person(s) responsible
Repair and reglaze of 33 windows; adding light blocking interior storm windows	Oct-Sept	Oct-Nov	Wanamaker; carpenters; painters
Object Movement	Nov	Dec-March	Rathburn; art handlers
Rerouting HVAC duct work within the building	Nov-Feb		Stulen; Gage; carpenters; contractors
Stabilization of south chimney	July		Bernier
Repointing and capping two chimneys	July		Bernier
Fabrication of better exhibit mounts and pedestals	Oct-Sept	Oct-Jan	Zaner; Ravenel; Rogers; carpenters; consultant
Update structure's VESDA system	Nov-Feb		Stulen; Sperry; consultant
Upgrading exhibition lighting		Oct-Dec	Gage; Zaner
Relocating objects in attic storage; new shelving units		January	Wanamaker; Rathburn; Ravenel
Installation of security cameras on second floor		February	Boudah; security staff

The Stagecoach Inn will reopen to the public in May 2021. Exhibition planning and reinstallation of objects will follow work to be completed in the above work plan.

G. Project Team

This project will be directed by **Chip Stulen, director of preservation and landscape**. Stulen oversees all aspects of the care and management of Shelburne Museum's campus and structures and has in-depth experience managing capital projects. Most recently, he served as project supervisor for the construction of the Pizzagalli Center for Arts and Education at Shelburne Museum (completed 2013), the Save America's Treasures funded infrastructure project (completed 2014), and the NEH-funded Dorset House project (completed 2017). Stulen has served as department director since 2008 and will oversee all aspects of this project, working closely with the project manager and preparator to ensure that they proceed on schedule. **Lead carpenter Ronald Wanamaker** will assist Stulen as part-time project manager. In addition to using his carpentry and masonry skills, Wanamaker coordinates the building preservation carpenter team activities and has more than 20 years of historic preservation project management experience through his firm Wanamaker Restoration, which supplies preservation carpentry services--with a focus on windows--to homeowners, businesses, and non-profit organizations, including the University of Vermont, Dartmouth College, and Park-McCollough House, North Bennington, VT. Wannamaker is thoroughly familiar with project coordination of this type. For this project he will be a hands-on manager, scheduling and coordinating the activities of the building preservation carpenters, painters, and outside contractors, serving as a liaison to the project director and control access to the site, as well as repairing windows and constructing interior storm windows. **Director of collections Barbara Rathburn** will oversee and schedule object movement, handling, and location documentation. Rathburn is the Museum's senior registrar and director of collections. She supervises the 3 art handlers who will do the actual movement of the folk art objects and artifact tracking. Rathburn also manages the preparator and conservator, who also advise on safe packing and handling of the collections. **Preparator Suzanne Zaner** will design and construct improved display mounts and pedestals in consultation with **consulting mountmaker Robert Fuglestad** and **Museum conservator Nancie Ravenel**. Ravenel is also tasked with

assisting **systems maintenance technician Rick Gage** with monitoring and assessing the performance of the HVAC system using Preservation Environmental Monitor data loggers and the eClimate Notebook system to ensure that the systems are operating properly prior to object reinstallation. Gage will oversee work undertaken on the duct work, lighting system, and monitors system operation through the BAS. He will work with our contracted HVAC maintenance firm to ensure that the system is properly balanced and working accordingly. **Chief curator Kory Rogers** will inform decisions regarding mountmaking and completion of research to benefit structural renovation. **Director of protection services Stephen Boudah** is responsible for overseeing the functionality of the upgraded fire detection system and security cameras. As an integral member of the project team, he will be consulted regarding installation equipment and their ease of use for security staff. **Director Thomas Denenberg** will provide decision-making oversight of structural renovation and collection reinstallation.

H. Project Results and dissemination

Updating systems in Stagecoach Inn will result in (1) a reduction of energy use while also maintaining current levels of environmental control; (2) greater consistency of lighting control throughout the building and reduction of light levels on the second floor thanks to installation of visitor activated light sensors; (3) objects on pedestals and wall mounted folk art will experience less vibration and better support; (4) objects stored in attic will be placed under better protection; and (5) the collection will receive improved security thanks to an increase in camera coverage and upgrades to the VESDA system.

Additional dissemination of project results will be shared both online and in presentation form. The University of Vermont (UVM) Historic Preservation program pays a routine visit to the Shelburne Museum conservation lab. Stagecoach Inn activities will be shared with UVM participants during this visit. Each February, Museum conservator Nancie Ravenel gives presentations to the public on varying conservation topics—to include Stagecoach Inn activities. Stagecoach Inn activities and results will also be shared in the Museum's quarterly print newsletter, the conservation lab blog, and on social media. In addition, this project has the potential to be shared at one of the Vermont Collection Caretaker's meetings.

Throughout the project, the project manager will ensure that all elements of the project are documented, including: structural floor plans (architectural renderings both before and after work takes place); structural upgrades (images of all systems/structural components both before and after work takes place); and systems upgrades (renderings of current systems and systems after work is completed). The collections department will maintain storage of the documentation materials in the Museum-wide shared server. Saved in PDF and JPEG form, the files will be accessible both during and after the award period. Documentation created will be stored as paper hard copies in the Museum archives indefinitely.