

A SPACE ODYSSEY: STORAGE STRATEGIES FOR CULTURAL COLLECTIONS

Speaker Biographies and Session Abstracts

SPEAKER BIOGRAPHIES

Georgina Bath is the Interpretive Programs Manager of the Luce Foundation Center at the Smithsonian American Art Museum. During the Museum's renovation she worked extensively on the design and installation of the Center, creating interpretive content and overseeing the development of an interactive kiosk system and companion Web site. Bath manages all operations of the Luce Foundation Center: she supervises a staffed information desk, implements a weekly schedule of public programs, updates interpretative information, maintains audiovisual installations, and coordinates the selection and installation of collection objects.

Walt Crimm directs the Cultural Design Group of EwingCole Architects and has extensive experience leading planning and design teams on projects for museums around the country. A great deal of his work involves masterplanning, including planning for diverse collections for museums of art, history and natural history. The integration of preservation and sustainable design practices are important components of his approach, and he frequently lectures and writes on best practices of museum planning and design.

Cathy Fields

Catherine Fields holds an M.A. in museum administration/American history from the University of Vermont and a B.A. in American History from the College of William and Mary. She has been director of the Litchfield Historical Society for fifteen years and before coming to Litchfield was Director of the Passaic County Historical Society in Paterson, NJ. In Litchfield Bath has been responsible for several ground breaking projects, including the 1994-98 renovation and reinterpretation of the Tapping Reeve House & Litchfield Law School and acted as project director for the NEH funded exhibition project "To Ornament Their Minds: Sarah Pierce's Litchfield Female Academy, 1792-1833."

Julie Frey

Julie Frey holds a B.A. in history from the University of Dayton and a M.A. in history and museum studies from the Cooperstown Graduate Program, State University of New York College at Oneonta. Prior to coming to Litchfield in 2005, she was the Curator at the Rye Historical Society in Rye, New York. She was most recently the exhibition coordinator and designer for the exhibition, *To Please Any Taste: Litchfield County Furniture & Furniture Makers, 1780-1830* which opened at the Litchfield Historical Society in April 2008.

Kristen Froehlich, Director of the Collection at the Atwater Kent Museum of Philadelphia, has degrees in Art History from Temple University and Williams College. Prior to her position at the Atwater Kent Museum, she worked at the Harriet Beecher

Stowe Center, the Historical Society of Pennsylvania, Civil War and Underground Railroad Museum of Philadelphia, and the Pearl S. Buck Historic Site.

Michael C. Henry, PE, AIA is Principal Engineer/Architect with Watson & Henry Associates. For the past 24 years, he has specialized, nationally and internationally, in preservation of historic buildings, in engineered stabilization of large artifacts and in analysis and design of environments for museum collections. He is Adjunct Professor of Architecture in the Historic Preservation program at the University of Pennsylvania, teaches Sustainable Strategies at the Center for Sustainable Heritage at University College London, UK, and is a guest lecturer at the University of Delaware/Winterthur Program in Art Conservation. He has been an instructor and consultant for the Getty Conservation Institute. In 2006, he received a Fulbright Distinguished Scholar award to teach and research on the topic of low energy collections environments in historic buildings.

Peter Herzog is a partner in the firm of Herzog/Wheeler & Associates LLP, an energy cost management consulting firm founded in 1984. A major portion of Herzog's work has been in developing techniques for analyzing the performance of existing industrial processes, lighting and HVAC systems for the purpose of optimizing their energy-efficiency. Since 1999, Herzog has worked with the Image Permanence Institute to analyze the performance of HVAC systems in existing library and archival spaces, towards the goal of enhancing the preservation quality of the maintained climate. He has participated with IPI in workshops on the maintenance of optimal storage environments, is a lecturer at the College of Architecture and Landscape Architecture at the University of Minnesota on energy conservation and sustainable design, and is the author of the book, "Energy-Efficient Operation of Commercial Buildings."

Emily Kaplan holds a Master's in Art Conservation from Queen's University and has done internships at several museums in the United States and worked at archaeological sites in Pakistan, El Salvador, Peru, and Turkey. Kaplan began working at the National Museum of the American Indian in 1994, stationed at the museum's storage facility in New York. Since 1999, she has been working at the museum's Cultural Resources Center in Maryland. She was detailed to the Collections Management Department as Assistant Move Coordinator for Conservation during the five-year project to move the collection from New York to Maryland. With the move project completed in 2004, Kaplan is currently an objects conservator at the museum, specializing in preventive conservation as well as working on exhibits at the museum's New York and Washington facilities.

Barbara Lemmen, Senior Conservator and Photographs at the Conservation Center for Art and Historic Artifacts (CCAHA) and Assistant Adjunct Faculty at the University of Delaware, received a M.S. from the Winterthur Museum/University of Delaware Program in Art Conservation with a major in photograph conservation. Prior to coming to CCAHA, Lemmen worked as a consulting photograph conservator at the Library of Congress and maintained a private practice in New Hampshire. At CCAHA, Lemmen provides conservation treatment and preservation consultations for photographic

collections at a variety of institutions. She also presents educational programs and workshops on photograph preservation and treatment to diverse audiences.

Lee Price is the Director of Development at the Conservation Center for Art and Historic Artifacts and is a contributing editor at *Public Libraries* magazine where he writes a bimonthly column on fundraising. At the Conservation Center and in his previous work as a fundraising consultant, he has helped to raise millions of dollars for a wide variety of cultural organizations.

James M. Reilly, Director of IPI and professor in the Rochester Institute of Technology College of Imaging Arts and Sciences, graduated with a B. A. from Franklin and Marshall College in 1968 and an M. A. from the State University of New York at Buffalo in 1972. He continued his education in science at the Rochester Institute of Technology. He is well known for his research on the deterioration of nineteenth-century photographic prints, the effectiveness of storage enclosures for imaging materials, the major causes of image deterioration, and optimizing conditions in storage vaults. Reilly is author of numerous publications, including *Care and Identification of 19th-Century Photographic Prints*, *IPI Storage Guide for Acetate Film*, and *Storage Guide for Color Photographic Materials*. He is a consultant to many museums and government agencies and is sought after worldwide as a teacher and seminar speaker.

Glen Ruzicka, Director of Conservation at the Conservation Center for Art and Historic Artifacts (CCAHA), trained in rare book conservation at the Library of Congress where he worked for over ten years. As Senior Book Conservator at the Library of Congress, Ruzicka served as liaison to the Music and Manuscript Divisions as well as the liaison responsible for the Care of Top Treasures. From 1986 until 1988, he served as Head of the Preservation Department of the Milton S. Eisenhower Library, Johns Hopkins University, Baltimore, Maryland. Ruzicka was named Chief Conservator of CCAHA in 1988. While at CCAHA he has acted as consultant for preservation planning for Harvard University, the University of Pennsylvania, the Academy of Natural Sciences (Philadelphia), and the Historical Society of Pennsylvania. He has supervised conservation treatment for eighteen projects funded by the Save America's Treasures program. Since 1999 he has coordinated the full range conservation and collection care services working with over 40 subcontractors for the Pennsylvania Historical and Museum Commission. He is a professional associate member of the American Institute for Conservation (AIC) and former chair of AIC's Book and Paper Group.

SESSION ABSTRACTS

DAY-1

Deconstructing Collections Storage: The Essentials

Walt Crimm, Vice President, Cultural Practice Group, EwingCole Architects

Fundamental to collections care is high quality collections storage, whether building new, retrofitting existing spaces or moving collections to offsite storage. With resources often limited, it is important to establish a set of criteria to find a balanced and realistic means of achieving storage goals. Planning must take into account institutional mission, fiduciary responsibility, conservation goals and plans, access, risk reduction, cost, and site/building/building systems performance and operations. The tempering factor is the cost of achieving each criteria and knowing the efficacy of each strategy as a means for making decisions to provide safe collections storage.

Allocating Resources for Collections Storage Projects

Walt Crimm, Vice President, Cultural Practice Group, EwingCole Architects

Time and finances are the ingredients necessary to develop sound collections storage. During the feasibility phase, time is needed from leadership, development, collections managers, curators, conservators, and facilities staff to conduct a proper pre-design feasibility study. Finances are needed to hire consultants to conduct the feasibility study and develop funding sources. During the design phases, time and financial involvement continue and accelerate. Prior to move-in, time and money are needed for cataloguing, re-housing and packing. Move-in and start-up of operations also require time and money. This session will address the preparation and institutional commitment necessary to successfully complete a collections storage project.

Funding, Planning and Building New Collections Storage at the Litchfield Historical Society: A Case Study

Cathy Fields, Director, Litchfield Historical Society

Julie Frey, Curator, Litchfield Historical Society

In 2007 the Litchfield Historical Society completed construction on a state of the art storage facility. Consisting of three floors of storage space, the new facility was built behind the Society's historic Tapping Reeve House. Built to resemble an 18th century barn the board and staff strove to blend the structure seamlessly into the surrounding environment while providing the museum with much needed additional storage space. Fields and Frey will discuss the process of building a storage facility from conception to completion. They will elaborate on the process of designing a building, working with local planning and zoning laws, fundraising with the community, preparing the collection for moving and completing the move. In addition they will discuss the process of educating board members and the surrounding community as to the needs of the museum.

Concurrent Sessions A:

Space Planning: Maximizing Your Storage Spaces

Walt Crimm, Vice President, Cultural Practice Group, EwingCole Architects

Space is often limited, but collections storage needs rarely are. This session will provide strategies to improve space yield for collections storage by changing how staff work in existing space, changing types of collections storage furniture, and developing a realistic building volume to accommodate collections and all building systems.

Off-Site Storage: Factors in Selection

Kristen Froehlich, Director of the Collections, Atwater Kent Museum of Philadelphia

We all know that in real estate, “location, location, location,” is key - but it is only one of many elements that determine the selection of a storage facility. Security, ceiling height, sprinklers, and systems maintenance are just a few of the other specifics that come into play. This session will address the obvious and sometimes not so obvious factors to consider when evaluating off-site storage facilities.

Concurrent Sessions B:

Moving Collections: The Process

Emily Kaplan, Conservator, National Museum of the American Indian

In June 2004, the Smithsonian Institution National Museum of the American Indian finished transporting its collection, comprised of approximately 800,000 archaeological and ethnographic artifacts from native cultures throughout the Western Hemisphere, from the museum's Research Branch in the Bronx, New York to the new Cultural Resources Center facility in Suitland, Maryland. The project took five years to complete. This presentation gives an overview of the move process including object handling, conservation, pest management, packing, transport, registration tracking, imaging, and rehousing.

Open Storage: Development and Public Relations

Georgina Bath Interpretive Programs Manager, Luce Foundation Center for American Art, Smithsonian Institution

The Luce Foundation Center for American Art is a new study center and open-storage facility that displays objects from the collections of the Smithsonian American Art Museum. The Center occupies three floors of the Museum's west wing, where more than 3,300 objects are on view in sixty-four glass cases, complemented by ten interactive computer kiosks, six special installations, and a visitor information desk. In this session, Georgina Bath discusses the development of the Luce Foundation Center, its ongoing use, and how the public has responded to its design, interpretation, and programming.

Storage Environments: The Big Picture

James Reilly, Director, Image Permanence Institute

The long-term health of collections is dependent on successful management of storage environments. This presentation will explain how heat energy and moisture (aka temperature and humidity) determine the rate and extent of collection decay, and will offer some thoughts on managing both the costs and benefits of investing in better storage. Practical insights from the author's experience in many years of field projects will also be presented.

Sustaining Optimal Storage Environments

Peter Herzog, Principal, Herzog/Wheeler Associates

This presentation will report on extensive storage environment research, which has shown that most storage areas could achieve a better environment through a methodical process of optimizing the operation of the existing climate-affecting systems. The presentation will also describe the role conservators can play in helping institutions adopt a process for achieving and sustaining optimal storage environments.

Concurrent Sessions C:

Cold Storage: Is It Feasible for Your Collections?

Barbara Lemmen, Photograph Conservator, Conservation Center for Art and Historic Artifacts (CCAHA)

Cold storage can increase the useful life of most collection items, as well as aid in disaster recovery and pest control. In practice, though, it is primarily recommended and employed for photographic film and color materials because of the extreme instability of these materials in ambient conditions. The potential and practical uses of cold storage and several systems for creating a cold storage environment will be discussed in this session. Procedures for packaging collection items for cold storage, and for returning them to room conditions, will be demonstrated.

Understanding HVAC Systems

Peter Herzog, Principal, Herzog/Wheeler Associates

HVAC systems are a vital component of any collections care and conservation program. However, rarely do those people directly responsible for collections care understand how these intricate systems work. This session will provide an introduction to HVAC systems and how they function so that curators, collections managers, conservators, and others charged with preservation activities, can make informed decisions about upgrades and maintenance of these essential systems.

A Space Odyssey in Archaic Spacecraft: Defining Realistic and Sustainable Collections Environments in Historic Buildings

Michael Henry, Principal, Watson & Henry Associates

Historic buildings pose special challenges for maintaining environments for collections conservation without collateral damage to historic architectural fabric or the burden of excessive energy consumption. This presentation will discuss an organizational and technical methodology for defining building-specific and collections-specific criteria for collections environments in historic buildings and for identifying economically and environmentally sustainable strategies for meeting these criteria.

Concurrent Sessions D:

Instituting and Environmental Monitoring Program

James Reilly, Director, Image Permanence Institute

Environmental monitoring has gone through three stages of development: hygrothermographs (pen and ink charts), dataloggers (T & RH charts uploaded to computers) and now preservation metrics (algorithms to measure the risk of important forms of collections decay such as mold, natural aging, metal corrosion, and dimensional change). Both the theory and practice of monitoring programs will be discussed in this presentation, including costs.

Storage Furniture: Factors in Selection

Glen Ruzicka, Director of Conservation, Conservation Center for Art and Historic Artifacts (CCAHA)

This presentation will review collection storage furniture and space planning. The discussion will focus on appropriate furniture and storage of collections by type: objects, textiles, framed items, paper, and books. The presentation will address design options for space and furniture, furniture specifications, and planning for collection access, and will include assessment of low cost options.

Funding and Budgeting for Collections Storage Projects

Lee Price, Director of Development, Conservation Center for Art and Historic Artifacts (CCAHA)

This session will examine the planning process that funders will want to see in place and strategies for raising money to implement collections storage projects.