Museums for America

Sample Application MA-252869-OMS-23
Project Category: Collections Stewardship and Access

Shelburne Museum

Amount awarded by IMLS:	$114,724
Amount of cost share:	$114,724

The Shelburne Museum will conduct conservation surveys in the Electra Havemeyer Webb Memorial Building, which houses impressionist paintings, Asian art, American and English decorative arts, and historic interiors. The museum will hire a professional conservator who will conduct condition and illumination surveys, consider energy and visibility improvements, update condition information for the collections, and create a plan for protecting the collections while work is undertaken on the building. The illumination survey will inform future planning for lighting improvements to balance preservation and visitor access.

Attached are the following components excerpted from the original application.

- Narrative
- Schedule of Completion

When preparing an application for the next deadline, be sure to follow the instructions in the current Notice of Funding Opportunity for the grant program and project category to which you are applying.

Project Justification

Shelburne Museum respectfully requests a grant of $114,724 from the IMLS Museums for America program to support our *Conservation Survey Project for the Electra Havemeyer Webb Memorial Building* (EHW Memorial) in service of the historic interior's next phase. This three-year project will support an emerging conservation professional who will conduct critical condition and illumination surveys and draft plans to protect Shelburne Museum's renowned collections housed in the Electra Havemeyer Webb Memorial Building (1967), including significant Impressionist paintings, Asian art, American and English decorative arts, and the historic interiors of the building itself.

Which program goal/category & objective will your project address? *How will your project advance your strategic plan?*

The Survey Project falls within the *Collections Stewardship and Access* Museums for America goal, and addresses Objectives 3.1 Cataloging and Collections Planning and 3.2 Conservation Surveys. By prioritizing collections assessments through cataloging and condition surveys and leveraging digital tools to improve collections care, the Survey Project advances Shelburne Museum's strategic plan to "improve stewardship of the collection to foster efficiencies and long-term sustainability" and "continue the Museum's commitment to preventive care and conservation of the collections." Specifically, the Survey Project fulfills our goals of 1) prioritizing collections assessments in response to permanent collection exhibition priorities, 2) improving intellectual management of collections by helping meet our goal of having all collections digitized into our database, and 3) leveraging digital tools and best practices to improve collections condition and treatment documentation. Further, the Survey Project aligns with specific priorities in the Collections Department's Five Year Plan (see *Supporting Document 2*) by creating a plan for protecting the EHW Memorial contents during anticipated HVAC replacement, investigating current light levels to inform options and opportunities for improving lighting, and conducting and updating condition surveys of lighting device wiring, furnishings, textiles, and decorative arts in the building. The illumination survey will also lay the groundwork for future project phases that directly advance two commitments outlined in our institutional *Diversity, Equity, Accessibility and Inclusion (DEAI) Statement* (April 2022): "ensuring that the Museum experience—such as its collections, exhibitions, and programming—presents content in an equitable and accessible manner by identifying and working to eliminate physical, technological, financial, and other barriers" and "continually work[ing] to foster cultural competency and identify areas for DEAI learning and improvement, strategize solutions, and secure resources necessary to support implementation. . ." The lighting survey will help us strategize solutions for reducing barriers to visual accessibility and then secure the necessary financial resources to support implementation of these solutions in a future phase.

What need, problem, or challenge will your project address, and how was it identified?

Of the 44 structures on the Museum's 45-acre campus, EHW Memorial is one of 32 that both displays and stores collections, exhibiting our significant collection of Impressionist art (the only such public collection in Vermont and one of only two in northern New England), Asian art, and English and American decorative arts in an extraordinary context (see *Supporting Document 3*). EHW Memorial is not a traditional gallery, but a recreation of eight elegant rooms from Museum founder Electra Havemeyer Webb's (1888-1960) New York City apartment at 740 Park Avenue, including furnishings chosen by interior designers George and Charles Schmitt in the early 1930s. Furniture designed by Louis Comfort Tiffany and Samuel Coleman for H. O. and Louisine Havemeyer, Webb's parents, is also on view. The Greek Revival exterior replicates the 1843 Wilcox-Cutts House that Webb admired in Orwell, Vermont. After Webb's death, her children built EHW Memorial to fulfill her wish that her Impressionist paintings and decorative arts come to Shelburne Museum. As visitors walk through these rooms, they experience the collection as the Webbs did. The rooms offer a view into 1930s New York society and a striking juxtaposition to the American objects Webb collected for Shelburne Museum.

Throughout the rooms of EHW Memorial hang 21 Impressionist and pre-Impressionist works of art in oil and pastel, many of which were left to Webb following her mother's death in 1929. Louisine Havemeyer, Webb's mother, amassed one of the earliest and most important American collections of modern French paintings, most of which she bequeathed to the Metropolitan Museum of Art. The works Webb chose to keep and hang in her home are some of the most historically pivotal examples from the Havemeyer holdings. These include Claude Monet's *Le Pont, Amsterdam* (1870-71, oil on canvas), widely considered the first Impressionist painting brought to America, and Édouard Manet's *Le*

Saumon (c. 1864-65, oil on canvas), purchased in 1886 at the first Impressionist exhibition in this country. Of special note is the portrait of Louisine Havemeyer and her daughter Electra by Mary Cassatt (1895, pastel on wove paper) who was Louisine's close friend and collecting advisor. The portrait hangs in the entry hall where it is the first interpretive moment for our Guides to interact with visitors and is key to telling the story of our founder, her collection, and Shelburne Museum.

Constructed between 1960 and 1967, EHW Memorial was outfitted with a then up-to-date HVAC system. Although we have undertaken building updates and repairs, including major re-wiring and insulating in 2009 funded in part by the National Endowment for the Humanities (NEH), the HVAC system is largely composed of original 55-year-old equipment, and is having increasing difficulty maintaining desired conditions, especially during Vermont's increasingly unusual weather patterns. In September 2022, the NEH awarded the Museum a *Sustaining Cultural Heritage Planning Grant* to hire a mechanical engineer and a preservation consultant to help us assess the environmental and energy monitoring programs present in the structure, make improvements to those programs, evaluate the building envelope, and develop plans and budgets to improve the passive and mechanical infrastructure. We are anticipating a full-scale replacement of the HVAC system which will require closing the building and object movement. As we planned for the NEH-funded project, we realized we have an opportunity to assess the lighting in the building and consider related energy efficiencies and visibility improvements, update condition information for the collection, and create a plan for protecting the collection while work is undertaken on the building and its systems.

Shelburne Museum requests funding to hire an Assistant Preventive Conservator who will serve as the Project Conservator for two years to 1) assess collection light exposure within EHW Memorial, 2) work with the Director of Conservation to conduct condition surveys of lighting devices and their wiring, as well as textiles, furnishings, and historic wall paneling in the building, and 3) work with the Assistant Collections Manager to create a plan to move or protect the building contents while work is undertaken on the structure and HVAC system. We plan to install a broadband internet hotspot, which will allow us to use digital data loggers and access the collections management database in the building during the Survey Project. To thoroughly introduce the Project Conservator to temporary storage options at the Museum for the EHW Memorial collections, the Project Conservator will also assist the Director of Conservation with monthly environmental data collection duties throughout the Museum's buildings.

For the Museum to concurrently plan for a new major installation of our Native American collection in 2025 and maintain our schedule of five to eight temporary exhibitions a year, we require a short-term hire to supplement the Collections Department. To allow for time to hire and onboard the Project Conservator and establish robust, well thought out lighting and condition surveys, the project will take place over three years. Having a second staff conservator dedicated to EHW Memorial will result in more thoughtful, wholistic planning for the forthcoming work and allow the Director of Conservation and the Collections Department to attend to the Native American Initiative, the ongoing needs of our cyclical exhibition calendar, and the overall collection.

Describe how you have used demographic information, economic circumstances, condition assessments, and other relevant data from reliable sources to define the need, problem, or challenge and develop the scope for the project.

The EHW Memorial collections are illuminated with both floor and table lamps, sometimes with LED retro-fit bulbs, and picture lights with bi-pin halogen bulbs. Many of the table lamps are ancient Asian ceramics converted to lamps in the 20th century and the floor lamps appear to be from the mid-20th century. Some light also comes through windows covered by ultraviolet light-blocking interior storm windows and Venetian blinds. The bi-pin halogen picture lights were specially designed in 2000 for the paintings they illuminate. We are interested in options to retrofit the fixtures with LED lamps, design new LED picture lights, or find other means of illuminating the works, as well as improving energy efficiency. We last assessed wiring conditions in the 34 table and floor lamps in 2015, resulting in the rewiring of nine lamps due to safety concerns. With nearly 10 years passed, it is prudent and important to update the lamp survey again. While Collections Staff spot-checks light levels on the hanging works from time to time, we have never undertaken a complete illumination survey in the EHW Memorial, due in large part to dataloggers being prohibitively expensive and visually obtrusive. We are particularly concerned about the influence of daylight in the building. Protection Services officers have noted streaks of daylight crossing various works in three rooms in the early

morning and evening hours at various times of year (see images in *Supporting Document 3*). We need to understand the duration and intensity of this light so we can determine appropriate changes to window coverings and light fixtures to protect the works on view. Because we have prioritized preservation of the collections rather than visitor experience with our current light control, we have received many requests from visitors, Guides, and the curatorial team for lighting that allows improved viewing. With anticipated building closure on the horizon and the availability of smaller, affordable dataloggers, now is the time to consider how we can do a better job of balancing preservation and access. As explained by Stephan Michalski at the Canadian Conservation Institute, researchers have determined that reasonable visibility for a young adult (25 years old) is about five footcandles. Approximately three times more light is required to see dark surfaces, objects with low contrast, or fine details. Older adults may require up to three times more light in addition to the previous multipliers, for a total of up to 40 footcandles, to see subtle patterns in fine detail in a dark object.[1] In *Museum Lighting: A Guide for Conservators and Curators*, David Saunders notes that the oldest individuals studied in the research into visual performance were age 65. Given the rise in age of typical museum visitors, it is imperative that we consider the needs of our older visitors.[2] To our knowledge, this Survey Project will be the first time an affordable solution to longitudinal light surveying will be undertaken in a museum historic house setting.

In the last 20 years, the Museum has experimented with using and excluding natural light in our gallery spaces, many of which are historic, vernacular New England buildings. We now use translucent shades and tinted storm windows with varying degrees of filtering, depending on the light sensitivity of the collection. While light levels remain within established professional guidelines, visitors can glimpse the outdoors through windows and, overall, rooms feel brighter. Our landscape and gardens play an integral role in the immersive Shelburne Museum visitor experience and we know from comment cards that being able to appreciate the outdoors from inside our buildings is an important and beloved part of the visitor experience. In theory, Guides in EHW Memorial could adjust the Venetian blinds throughout the day. In practice, the blinds are not adjusted. The size and construction of the blinds makes them challenging to operate with confidence and not all windows are accessible due to the position of barriers and collections items. The primary role of our Guide Staff is interpretation and to serve as resources for our visitors, and because of the EHW Memorial collection's popularity, our Guides are usually too occupied with visitors to undertake blind adjustments.

In addition to gaining an up-to-date understanding of the condition of lamp wiring and light levels in the building, we plan to undertake a condition survey of the approximately 380 objects in the furniture and decorative arts collection in EHW Memorial before we move them or protect them *in situ* while work occurs in the building. Collections management intern John Hart undertook a cursory condition survey of the furnishings in 2006, and an example of condition records from this survey is in *Supporting Document 4*. Often the condition descriptions and images are not sufficient to determine changes in condition. The updated survey will include images of all available sides of each object, as well as written descriptions for monitoring changes in condition. The textiles and the historic wall paneling in EHW Memorial have never been cataloged or surveyed for condition. In the early 1960s, noted interior decoration firm Nancy McClelland, Inc., created the bedcovers and curtains for display; thus they are part of our Exhibition Use Collection rather than our Accessioned Collection (see Collections Management Policy excerpt, *Supporting Document 5*). Now is the time to document them and determine if they need to be exchanged for reproductions. Three rooms of wall paneling that came from the Webb apartment at 740 Park Avenue had been salvaged from structures in England and Wales: one from Redcliffe Parade in Bristol, another from Cocken Hall in Durham County, and the third from Wenvoe Calstle, Glamorgan, Wales.[3] The Schmitt brothers designed the other decorative wall paneling in 740 Park which was then moved to EHW Memorial. Historically, the care of the paneling has fallen to our Building Preservation team, and they have requested that the Collections Department catalog the paneling so they can better document their actions and we can collaborate on their care and maintenance. Information gleaned from these surveys will help us determine

[1] Michalski, Stephan. "How Much Light Do We Need to See?" in *Agents of Deterioration: Light, Ultraviolet, and Infrared*. https://www.canada.ca/en/conservation-institute/services/agents-deterioration/light.html#l3, accessed 11-02-2022.
[2] Saunders, David. (2020). *Museum Lighting: A Guide for Conservators and Curators*. Los Angeles: The Getty Conservation Institute, p. 169.
[3] Gross, Michael. (2006). *740 Park: The Story of the World's Richest Apartment Building*. New York: Broadway Books.

whether furnishings will require stabilization prior to moving, plan the best means of moving and/or protecting furnishings during HVAC work, and begin a process to consider illumination improvements that achieve a better balance between preservation and access.

Who is the target group/how have they been involved in planning? Who are the ultimate beneficiaries?

The immediate target group for the Survey Project is the Museum's eight-person Collections Department tasked with the care of the collections in the EHW Memorial and the new Project Conservator. By undertaking this project, our Collections Staff will have data to support changes in the way the collections are illuminated and to inform stabilization and packing priorities before the collection needs to be moved or protected. Based on information from the light survey and examination of the light fixtures, the Collections Staff can plan and undertake improvements to the lighting systems. Director of Collections Barbara Rathburn and Director of Conservation Nancie Ravenel have planned the Survey Project. The entry-level Project Conservator will benefit from gaining professional early career experience managing a project from start to finish, including interpreting their work for our Guides and the public, all under the close mentorship of Ravenel and with expert review by outside consultant and noted lighting expert Steve Weintraub. Once we make improvements to the lighting system and better understand the condition of the collections in EHW Memorial, the ultimate beneficiaries are our visitors, Guides, curators, and researchers, who will be able to view the works under significantly improved and safer lighting conditions. Each year, high school and youth groups, including the Vermont Youth Orchestra, explore the cultures and history of France and New York City in the early 20th century and study the EHW Memorial. Of our approximately 100,000 annual visitors, 35,000 visit the EHW Memorial each year, making it the second most popular site on our campus after the *Ticonderoga*, our 1906 National Historic Landmark steamboat. These 35,000 visitors will benefit the most from the future phases that will result directly from the Survey Project.

Project Work Plan

What specific activities will you carry out and in what sequence?

Upon notification of the success of this application, the Museum will, in the following sequence,

- Solicit applications for an entry-level preventive conservator.
- Interview candidates and hire one as the Project Conservator.
- Onboard and orient the Project Conservator.
- Install broadband internet hotspots in EHW Memorial.
- Plan and implement a one-year light intensity survey with a focus on light sensitive objects and objects on which natural light falls in 10 spaces in EHW Memorial. Consultant Steve Weintraub will visit for one day to provide feedback on the survey design.
- Undertake basic data entry in the collections management database for Exhibition-Use items in EHW Memorial, including the textiles and wall paneling, and attach identification numbers to them using established protocols.
- Conduct condition surveys of the furnishings, textiles, historic light fixtures, and historic wall paneling, entering findings and images into the collections management database. Assess the condition of lamp wiring and fixtures.
- Create plans to pack and re-locate items in EHW Memorial and/or protect items in place.
- Analyze the data collected in the light intensity survey and develop plans for improvement. Consultant Steve Weintraub will review the data and provide feedback on the analysis.

We will use digital tools for this project including the Condition Activity within the collections management database (Mimsy xg) for the condition survey and Wireless Tag light dataloggers that communicate via Wi-Fi to cloud storage. Due to the varied nature of the furniture, decorative arts, and textiles, we will enter condition information directly into Mimsy xg and take digital images using a DSLR camera of each visible side of each object to serve as a benchmark for future monitoring. We will process and arrange the images into contact sheets in PDF format per the Conservation Lab's standard operating procedure, and we will link the resulting PDF documents to the condition record in the database to enhance accessibility. The lighting in EHW Memorial is variable because not all outside light is

excluded. The light dataloggers will record light levels throughout the day, enhancing our understanding of the lighting conditions. Details about project activities and sequence are in the *Schedule of Completion* and *Digital Products Plan*.

Risks and how we will mitigate them

The labor pool of recently graduated preventive conservators is small, so we will also consider collections technicians with strong backgrounds in preventive conservation. The likelihood of a local candidate is low. The housing market in Chittenden County is tight, so we will acquaint the successful candidate with individuals and websites that will be helpful in their housing search. We added a schedule buffer to allow for more time between the project start and when the Project Conservator will begin, to give the Project Conservator enough time to find housing. It is also possible that we may need to implement HVAC replacement before the Survey Project ends. In October 2023, the month before we have scheduled candidate interviews, the NEH Planning Grant Team will meet to discuss findings following assessments of the building envelope, environmental data, and mechanical systems, providing us with a better sense of project implementation timing. If we find we need to move the collection earlier than expected, Ravenel will begin the light intensity survey prior to the arrival of the Project Conservator. We will consider shortening the duration of the light intensity survey and prioritize condition assessments necessary for the move, leaving assessments of the lamp wiring to be undertaken in our Conservation Lab rather than in EHW Memorial. We may also find signal strength for the Ethernet Tag Manager for the Wireless Tag light logging system is not sufficient due to the building's construction. The core of the structure is cinder block, skinned over on the interior with plaster on wire lath and historic wall paneling hung on plywood. If, in initial testing, we find the signal is not sufficient for the 10 spaces, we will supplement with a second Ethernet Tag Manager and/or larger, more expensive HOBO Pendant data loggers which deliver data to a free mobile application via Bluetooth. We created the proposed budget for data loggers with this possibility in mind.

Who will plan, implement, and manage your project?

Director of Conservation Ravenel planned the Survey Project with input from Director of Collections Rathburn. Ravenel will serve as Project Director and is an objects conservator by training who has worked at Shelburne Museum for 24 years. In that time, she has supervised the work of more than 40 emerging conservators at all levels. She now oversees the conservation of the Museum's collections. Ravenel has served as Project Director for two IMLS Museums for America projects in the recent past. She reports to Rathburn who has worked at the Museum for 25 years and oversees collections management, registration, exhibit preparation, conservation, the library, the archives, and rights and reproduction. Ravenel chose the light data logging system after conducting a literature search, an inquiry to a Preventive Conservation online forum, and conversations with conservators Jacinta Johnson and Steve Weintraub who presented their findings from a similar survey of natural light in a gallery space at the 2022 American Institute for Conservation Annual Meeting. A bibliography regarding illumination surveys is *Supporting Document 6*.

Ravenel will manage the Survey Project. The Project Conservator, Ravenel, and Assistant Collections Manager Alex Kikutis will implement it. The Project Conservator will design and implement the lighting intensity survey and finalize the survey design with input from Ravenel and Weintraub. The Project Conservator and Ravenel will undertake the condition survey of the collections in EHW Memorial and will seek advice as needed from the Museum's Facilities Technician, a master electrician, when examining the lamp wiring and assessing if LED retrofit bulbs can be safely used in the fixtures. Kikutis will enter basic information into Mimsy xg for the textiles and wall paneling, including ID number, object category, object name, and home location, so that Ravenel and the Project Conservator can enter condition information. The conservators will attach ID numbers to the Exhibition Use items. The Project Conservator, Ravenel and Kikutis will collaborate on creating the plan for moving and protecting objects in advance of the anticipated HVAC and building envelope work. To acquaint the Project Conservator with the Museum's available collections storage spaces, they will assist Ravenel with the monthly collection of environmental data from stand-alone temperature and relative humidity dataloggers placed in storage areas. Rathburn will join quarterly progress meetings and provide feedback on plans to move the collection or provide protection to items that cannot be moved.

What time, financial, personnel, and other resources will you need to carry out the activities?

The Museum will hire an entry-level preventive conservator to work with Ravenel on the Survey Project for two years. This Project Conservator will share the Conservation Lab office, which has ample space, with Ravenel. The Lab is equipped with tools for examining and documenting works of art both in the Lab and exhibition and storage spaces, such as an Elsec 765 UV+ Monitor light meter, digital cameras, hand-held visible and ultraviolet lamps, a binocular microscope, and a research microscope equipped with polarized light and ultraviolet light attachments. The Lab's equipment includes a lightweight, sturdy rolling cart that we will use as a standing desk in EHW Memorial while conducting the condition survey within the exhibition spaces. The Project Conservator will require a new laptop computer with appropriate software to view and analyze the illumination data, to process and edit images taken during the condition survey, and to access Mimsy xg to enter condition information into each object's record. We will schedule activities in exhibition spaces so that security and the visitor experience will not be compromised, and we will install signage explaining the light sensors and conservators at work. Presently, there is no wireless network within EHW Memorial. We will need a wireless network to access Mimsy xg and to use the light dataloggers made by Wireless Tag. While light intensity loggers exist that would not require a wireless network, the sensors made by Wireless Tag are smaller, less visually obtrusive, and more cost-effective, being less expensive per sensor and requiring less time to collect data. If the Wireless Tag system proves to be challenging to deploy given the level of broadband coverage that can be achieved in the building, we may supplement with HOBO Pendant dataloggers which are larger and more expensive but deliver data via Bluetooth to a mobile application, negating the need for a broadband connection.

How will you track your progress toward achieving your intended results?

We will compare our progress against our schedule in quarterly meetings with the project team. On a day-to-day basis, we will use Microsoft Teams as a communication platform and to store project documentation. We will work through the condition surveys room-by-room, based on object numbers. We will assess progress by using searches within Mimsy xg, by determining an average daily rate of items surveyed, and by comparing that rate quarter-by-quarter. Ravenel will monitor quality of documentation by pulling reports from Mimsy xg, initially weekly to provide feedback to the Project Conservator, and then quarterly in preparation for progress meetings. The conservators will assess whether it is more efficient to photograph objects in tandem with written examination or take photos in advance so images can be annotated and added to the condition photography. We will document any changes to workflow or findings from the project in Microsoft Teams so the information can be used in similar future projects.

Project Results

What are your project's intended results and how will they address the need, problem, or challenge you have identified?

The Survey Project is critical to our ability to safely care for the EHW Memorial collections during both normal operations and the HVAC improvement project, and to provide an optimal visitor experience. Our intended results are updated, more detailed condition information about the furniture, decorative arts objects, and textiles housed in EHW Memorial so that we can schedule required stabilization before the collections are moved for the HVAC project, a prioritized list of lamp rewiring needs, and detailed plans and budgets for moving the collections. We will have assessed the illumination levels and considered how we can safely improve methods for lighting that benefit both our visitors and the preservation of the collection, allowing us to plan the next phase of implementing lighting improvements.

Electra Webb founded Shelburne Museum to make her extensive collections accessible to the public and to create, in her words, "an educational project, varied and alive" for all of Vermont and beyond. Our role as an educational institution extends beyond our visitors to training museum professionals. Our Conservation Department has welcomed interns and emerging conservators since its inception in 1983. Over 60 conservators have spent parts of their early careers in our Conservation Lab, often supported by grant funding. The Survey Project continues this practice and will provide an entry-level preventive conservator an opportunity to design and implement a project, examine a range of American and European decorative arts and textiles in a historic setting, and be part of a team of professionals who care for a highly varied collection. The Project Conservator will gain valuable experience, benefit from mentor relationships, and build professional networks. With the assistance of the Project Conservator, Ravenel will be better able to address

the needs of the collection. Ravenel and the Project Conservator will both benefit from the advice of consulting conservator Steve Weintraub. The collection and our visitors will be the ultimate beneficiaries of the project's results.

How will the knowledge, skills, behaviors, and/or attitudes of the target group change as a result of your project?

The Survey Project will result in our Collections Staff having confidence in a well thought-through plan to protect the collection while work is undertaken on the building. With the help of the Project Conservator, we will have considered which storage areas will be most suitable, perhaps with some re-arrangement, and what sorts of materials we should acquire to move and protect the objects in the building. As we have never done a long-term illumination survey, the Survey Project will serve as a starting point for future investigations into variability of illumination in other display areas where natural light enhances the visitor experience. Our visitors will learn about the role of conservation in a museum and when lighting improvements are completed in a later phase, access to the collection will improve significantly with newfound ability to see and learn from the objects in the EHW Memorial.

What products will result from your project?

The final products from the Survey Project will include 380 object condition records with images, a lighting survey conducted over a one-year period, and training and practice for an early-career conservator who at the conclusion will have independently managed a vital project, gained real-world conservation skills, and established key professional relationships. Once we complete the project and to enhance future retrieval, we will convert all documents, including summary reports of the condition surveys with priority lists, to PDFs and save them to an Event record within Mimsy xg, along with biographies of the participants and lessons learned to inform future projects. We will also link the Event record to individual object records for surveyed items. We anticipate the Project Conservator will present their work to colleagues and the public at an annual meeting of the American Institute for Conservation (AIC), the Association of Registrars and Collections Specialists (ARCS), or the New England Museums Association, as well as in a Shelburne Museum newsletter article, a blog post, and in online professional communications.

How will you sustain the benefit(s) of your project beyond the conclusion of the period of performance?

We will apply lessons we learn from designing the illumination survey to investigating the variability of light levels in nine other Museum buildings where we have used filters or blinds to control natural light, and we will have the equipment to undertake them. The illumination survey will inform our next steps for lighting upgrades. Data from the condition surveys will inform stabilization treatment priorities and guidelines for packing and moving collections throughout our campus. We will include condition survey data in Mimsy xg to serve as a baseline for comparing changes in condition once the collections return to the building, thus allowing us to assess the success of that project based on lack of variance from condition baseline.

How will the care, condition, management, access to, or use of the museum collections and/or associated data that define the focus of your project improve?

Having a conservator devoted to the Survey Project who can put the appropriate and necessary amount of time into the required work will improve the planning process and the care of this collection as the plans are implemented. We will have more detailed information about these collections, enhancing our ability to monitor for change. The condition documentation will be present within Mimsy xg and thus available to Collections Staff and Curators, and not siloed within one department. We will have quantified the variable nature of light exposure that this collection receives, and we will be poised to correct and improve the lighting in future project phases for the long-term benefit of the collection, researchers, and our visitors.

Schedule of Completion | Year 1 | September 1, 2023 - August 31, 2024

	2023				2024							
Activity	**Sep**	**Oct**	**Nov**	**Dec**	**Jan**	**Feb**	**Mar**	**Apr**	**May**	**Jun**	**Jul**	**Aug**
Recruit and interview candidates for preventive conservator position; obtain IMLS approval of successful candidate												
Estimated start for Project Conservator; onboard and orientation to Shelburne Museum campus, including building climates and preventive conservation procedures												
Project Conservator reviews pertinent records and findings from NEH planning grant; designs illumination survey												
Asst. Collections Manager enters textiles and wall paneling as Exhibition Use into collections management database												
Conservators attach Exhibition Use numbers to textiles and wall paneling												
Mobile Wi-Fi hotspot is active in EHW Memorial												
Project Conservator tests light data loggers and plans illumination survey												
One-day visit from consultant Steve Weintraub to provide feedback on illumination survey design												
Condition survey of furniture, decorative arts, textiles, and lamp wiring												
Illumination Survey												
Quarterly progress meetings and preparation of IMLS interim report												

Schedule of Completion | Year 2 | September 1, 2024 – August 31, 2025

	2024				2025							
Activity	**Sep**	**Oct**	**Nov**	**Dec**	**Jan**	**Feb**	**Mar**	**Apr**	**May**	**Jun**	**Jul**	**Aug**
Mobile Wi-Fi hotspot is active in EHW Memorial												
Condition survey of furniture, decorative arts, textiles, and lamp wiring												
Illumination Survey												
Virtual check-in meeting with consultant Steve Weintraub regarding results of illumination survey so far												
Conservators analyze and discuss data from surveys												
Virtual meeting with consultant Steve Weintraub to discuss data analysis from illumination survey and options to improve the lighting												
Project Conservator completes summary report of surveys and findings												
Conservators and Asst. Collections Manager develop plans and budgets to move and protect the collections												
Quarterly progress meetings and preparation of IMLS interim report												

Schedule of Completion | Year 3 | September 1, 2025 – August 31, 2026

	2025				2026							
Activity	**Sep**	**Oct**	**Nov**	**Dec**	**Jan**	**Feb**	**Mar**	**Apr**	**May**	**Jun**	**Jul**	**Aug**
Conservators and Asst. Collections Manager develop plans and budgets to move and protect the collections												
Project Conservator develops budget for re-wiring lamps, as required, and investigates future lighting options												
Complete summary report of plans for move and future lighting options												
Quarterly progress meeting and preparation of IMLS final report												