



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:** The Future is Calling: Developing a Master Preservation and Storage Needs Plan for Ticonderoga's Collections

**Institution:** The Fort Ticonderoga Association

**Project Director:** Miranda Peters

**Grant Program:** Sustaining Cultural Heritage Collections

***The Future is Calling:  
Developing a Master Building, Preservation, and Storage Needs Plan for Ticonderoga's Collections***

**Project Description**

Fort Ticonderoga requests a \$40,000 planning grant from the National Endowment for the Humanities Sustaining Cultural Heritage Collections grant program to assemble an inter-disciplinary collaborative team of museum staff and professional consultants to develop a *Master Building, Preservation, and Storage Needs Plan* for the Thompson-Pell Research Center (TPRC). The *Plan* will address collections preservation issues within the historic building as it is converted into a dedicated facility for Collections and the Ticonderoga Institute. It will provide museum staff with professional guidance and recommendations to create critical new resources for collections and Ticonderoga Institute initiatives, while also upgrading visitor amenities and overall accessibility.

The *Master Building, Preservation, and Storage Needs Plan* will also include recommendations concerning the storage needs for a new 3,000-object collection that the museum will be acquiring and moving to the TPRC in 2022, and will utilize collaboratively-developed approaches to balance collections needs and vulnerabilities with the performance capacity of the historic building envelope. Appropriate passive and active measures will be used to mitigate risks to stored collections. The *Plan* will emphasize achievable targets for collections environments, as well as solutions that are energy and cost efficient, respect the historic fabric of the building, and make efficient use of available storage spaces by utilizing the most effective storage methods.

The Thompson-Pell Research Center building was originally a New York Telephone Company building constructed between 1931-32 as the company's repeater station. Purchased by Fort Ticonderoga and renovated for offices in 1989-92, the building has survived with much of its original architecture intact. Today it is a significant example of an early telephone building that played an important role in the social and business life of the Adirondacks in the twentieth century. Because of its architectural and historical significance, it may be eligible for listing in the National Register of Historic Places, and the museum has contacted the State Historic Preservation Office (SHPO) to begin the application process. By 2021, the building will fully transition into a dedicated space for Collections and the Ticonderoga Institute as the administrative functions will be relocated.

The plans to adaptively re-use the Thompson-Pell Research Center as a dedicated Collections and Ticonderoga Institute facility to support the preservation of the collections were guided by a 2017 Documentary Heritage and Preservation Services of New York preservation assessment survey, as well as the 2018 Board-approved Strategic Plan, and 2019 Board-approved Ticonderoga Institute plan. An updated Collections Management Policy that guides collections development, use, and all legal and ethical issues was approved by the Board of Trustees in January 2019. Although strides have been made to repurpose spaces and create space-saving storage solutions, there are still efficiencies that can be made to improve storage and public accessibility in the TPRC. Overcrowding throughout the collections spaces is currently an issue.

A *Master Building, Preservation, and Storage Needs Plan* for Collections will build on the initial assessment provided by DHPSNY's report by directly addressing the museum's multi-faceted collections and their vulnerabilities and risks, the efficient use of space, and the performance capacity of the building, its envelope and systems. The *Plan* will include recommended improvements for interior management, envelope performance, architectural improvements, and an implementation plan including space plans for collections storage. The current state of the collections storage facilities inhibits further progress at the quick and efficient pace that staff has established. This NEH grant would provide the tools needed to make the necessary updates—and help propel the institution fully into its intended status as a modern, innovative museum.

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***The Future is Calling:  
Developing a Master Building, Preservation, and Storage Needs Plan for Ticonderoga's Collections  
Narrative***

**Introduction**

Fort Ticonderoga requests a \$40,000 planning grant from the National Endowment for the Humanities Sustaining Cultural Heritage Collections grant program to assemble an inter-disciplinary and collaborative team of museum staff and professional consultants to develop a *Master Building, Preservation, and Storage Needs Plan* for the Thompson-Pell Research Center (TPRC). The *Plan* will address collections preservation issues within the historic building as it is converted into a dedicated Collections and Ticonderoga Institute Facility. It will provide museum staff with professional guidance and recommendations to create critical new resources for collections and Ticonderoga Institute initiatives, while also upgrading visitor amenities and overall accessibility.

The *Master Building, Preservation, and Storage Needs Plan* will also include recommendations concerning the storage needs for a new 3,000-object collection that the museum will be acquiring and moving to the TPRC in 2022, and will utilize collaboratively-developed approaches to balance collections needs and vulnerabilities with the performance capacity of the historic building envelope. Appropriate passive and active measures will be used to mitigate risks to stored collections. The *Plan* will emphasize achievable targets for collections environments, as well as solutions that are energy and cost efficient. It will respect the historic fabric of the building, and make efficient use of available storage spaces by utilizing the most effective storage methods.

On March 2, 2018, the Fort Ticonderoga Board of Trustees approved an updated Mission, Vision, and Values. These new documents were created after months of planning and reflect years of meetings, surveys, and feedback from stakeholders. The new Mission—***(To) preserve, educate, and provoke active discussion about the past and its importance to present and future generations and to foster an on-going dialogue surrounding citizens, soldiers, and nations through America's military heritage***—is a direct acknowledgement of the significance of the collections and challenges staff to consider a broader narrative than just the historical confines of the site's military service in the 18th century. The mission is fulfilled by making the resources at the Fort Ticonderoga museum accessible. Accessibility to primary source material, whether manuscripts, rare books, or physical artifacts, is being centralized through the development of the concept of the **Ticonderoga Institute** which seeks to provide greater access to these resources by scholars and professionals nationwide and beyond. The Ticonderoga Institute builds on both internal staff research as well as research from outside scholars to inform and mobilize collections for public program and teacher education programs, which further increases the accessibility to materials from learners of all ages across the country. This will allow Fort Ticonderoga to position itself as more than just a battlefield or military site, but as a resource to provoke active national discussions on the conflicts that shaped the political and cultural geography of the United States in the 18th century. To accomplish these goals, improvements to the Thompson-Pell Research Center are necessary as the space is redesigned as a collections facility from an administrative one and to ensure the preservation of Fort Ticonderoga's current and future collections.

The Thompson-Pell Research Center building was originally a New York Telephone Company building constructed between 1931-32 as the company's repeater station. Purchased by Fort Ticonderoga and renovated for offices in 1989-92, the building has survived with much of its original architecture intact. Today it is a significant example of an early telephone building that played an important role in the social and business life of the Adirondacks in the twentieth century. **Because of its architectural and historical significance, it may be eligible for listing in the National Register of Historic Places**, and the museum has contacted the State Historic Preservation Office (SHPO) to begin the application process. Other buildings owned by Fort Ticonderoga designated as National Historic Landmarks include the old French

fort, Gate House, and the Pavilion. The New York Telephone Company building was designed by Voorhees, Gmelin, and Walker, a firm descended from Cyrus L. W. Eidlitz, son of famed nineteenth-century New York architect Leopold Eidlitz. Cyrus' firm began a long association with the New York Telephone Company in 1885—a relationship that continued with Voorhees, Gmelin, and Walker when the New York Telephone Company building was constructed in rural Ticonderoga, New York. In 1989, Fort Ticonderoga purchased the building from the New York Telephone Company, and in 1992, the building was renovated to provide administrative offices and museum collections storage. By 2021, the building will fully transition into a dedicated space for Collections and the Ticonderoga Institute as the administrative functions will be relocated.

A dedicated Collections and Ticonderoga Institute facility will provide access to the significant collections by staff, teachers, students, scholars, and an international audience. The museum's collections include roughly 200,000 fine and decorative arts, archaeological, and archival objects, and include:

- The largest collection of 18th- and early 19th-century military uniforms in North America
- A comprehensive collection of early modern weaponry spanning the long 18th century,
- The largest collection of 18th-century artillery in the western hemisphere,
- One of the largest collections of 18th-century military archaeology in the country,
- A significant archive of 18th-century manuscripts related to the Northern campaigns of the French and Indian and Revolutionary Wars,

**When completed, the facility will greatly improve access to the museum's collections, many of which have never been displayed or published before.** This will allow museum staff greater collections access in support of a range of museum programs. The plans to adaptively re-use the Thompson-Pell Research Center as a dedicated Collections and Ticonderoga Institute facility to support the preservation of the collections were guided by the 2017 Documentary Heritage and Preservation Services of New York preservation assessment survey, as well as the 2018 Board-approved Strategic Plan, and 2019 Board-approved Ticonderoga Institute plan. An updated Collections Management Policy that guides the collections development and all legal and ethical issues was approved by the Board of Trustees in January 2019.

The museum preserves a nearly 2,000-acre landscape, which includes a major battlefield, historic structures, and the best-preserved 18<sup>th</sup>-century military earthworks in North America. Fort Ticonderoga was designated a National Historic Landmark in 1961 and today engages over 75,000 visitors annually. Approximately 24 full-time and over 80 seasonal staff members support Fort Ticonderoga's mission. In recent years, Fort Ticonderoga has specifically supported the growth of its collections department with the hiring of a full-time collections manager in 2015, a full-time Registrar in 2018, as well as three other full-time collections department staff members. Fort Ticonderoga's 2019 annual operating budget is \$3.9 million. A recent study estimated that Fort Ticonderoga generates a total of \$12.1 million annually in economic impact and generates a total of 151 regional jobs.

### **Significance of the Collections**

Founded in 1909, Fort Ticonderoga has for over a century been a leader in preserving objects related to military culture from North America in the "long 18th century" (1609-1815). Fort Ticonderoga's collections are a singular resource in the study of the evolving role of subject, citizen, and soldier in the 18th century—a debate that links past to present and can inform the future. Fort Ticonderoga explores these relationships through the physical remains of the events that occurred on the site and the expansive collections that document the broader military experience and heritage of our founding era. While there are a number of places in America that present the political, social, and economic aspects of the Atlantic conflicts and America's fight for independence, Fort Ticonderoga's collections are distinct in that they comprehensively speak to the changing role of subject, citizen and soldier in society. Fort Ticonderoga's collections encompass British, European, Native Nations, and African stories that show the complexities of a shared Atlantic history. Through a *Master Building, Preservation, and Storage Plan*, the next steps

will be taken to preserve and make more accessible **one of the largest and oldest collections of 18<sup>th</sup>-century military material culture in North America.**

Fort Ticonderoga's collections can be engaged across multiple disciplines, including: social, cultural, political, and military history; art history and decorative arts studies; American studies; public history; museum studies; anthropology; terrestrial and maritime archaeology (both prehistoric and historic); literature; memory studies; agricultural/horticultural history; and material culture. Fort Ticonderoga seeks to provoke an active discussion about the past and its importance to present and future generations. The collections are at the heart of its mission, and a broad array of **humanities themes may be explored** by using these collections, including:

- Experience of war in the early modern period,
- The interpretation of the past, narratively and physically,
- Development of military institutions in the Atlantic World,
- Evolution of the relationship between citizens, soldiers, and subjects,
- The role of physical objects in expressing and documenting historic events,
- Exploration of the experiences of underrepresented populations and communities in the written and object record.

The collection is poised to grow with the acquisition of the Robert Nittolo Collection at the end of 2021. This represents over 3,000 artifacts that represent the same diversity of Fort Ticonderoga's existing collection. Regarded as the most important single private collection of colonial era military material culture in existence, the Nittolo collection will further advance the Ticonderoga Institute by cementing the museum's position as the largest and most important collection of Early Modern military material culture in North America. The Nittolo collection parallels the breadth of Fort Ticonderoga's existing collection across media types and national origin providing not just a glimpse into American history, but a shared Atlantic history. Aspects of the collection even rival those of major international collections, such as the Musée de l'Armée in Paris, for material from the Early Modern Era, making Ticonderoga a significant historical resource beyond the United States. The addition of the Robert Nittolo collection creates a new urgency to unify and advance a number of existing and anticipated projects and initiatives that can will have a broad impact on the academic, professional, and educational public. Fort Ticonderoga's collections, when combined with the history of the site itself, provide the ideal conditions to lead to major advancements in historical knowledge.

## **Overview of Fort Ticonderoga's Collections**

### **Archaeological materials**

The restoration of the museum in the early 20th century uncovered thousands of artifacts tightly bounded by the occupation of the site between 1755 and 1781. Restoration has continued through the 20th and 21st centuries with more formal archaeological excavations on both the land and water around Fort Ticonderoga. These artifacts range from pins and needles to full pieces of artillery and prehistoric Native American objects. The collection of tools is the largest 18th-century military tool collection in the United States, and represents the actual tools used to build Fort Ticonderoga and shape the surrounding peninsula by French, British, German, and American troops. Other rare artifacts such as stove plates, canteen and kettle fragments, pipes, and ceramics speak to the foodways and daily lives of French, Native American, British, German, and American soldiers and the women and children who accompanied them.

### **Textiles and Headgear**

Among the most significant collection that the museum holds is that of military uniforms and other related textiles and apparel. The museum preserves one of the largest such collection of late 18th- and early 19th-century military dress in North America with garments including coats, waistcoats, breeches, and trousers ranging in date from the 1760s through the 1850s, and accessories such as caps and hats. This chronological sweep mirrors the broader collection of weaponry, equipment, and literature. The clothing collection tracks the evolution of military dress in Britain and America over a period of 80 years,

including the oldest known American-made military coat in existence and other important garments worn by regular and militia soldiers. In addition to clothing, textiles include flags, knapsacks, and other cloth objects. Fort Ticonderoga's rare examples of textiles include a British soldier's blanket from the Battle of Hubbardton during the Revolutionary War, the Royal Emigrants Flag, one of just three surviving British camp colors from the 18th century, a finger woven sash attributed to the Seneca orator and warrior Red Jacket, and the only extant knapsack identified to a Continental soldier along with a handwritten note confirming its provenance.

### **Weaponry**

Between muskets, rifles, carbines, pistols, swords, sabers, cutlasses, bayonets, tomahawks, pikes, halberds, partisans, spontoons, and spears, Fort Ticonderoga holds extensive weapons from the early modern era. This makes it one of the most important weapon collections from this period on the continent. These weapons follow the military history of North America from Native American edged weapons made of stone, and later trade weapons of iron and steel, to the matchlock and wheellock weapons of 17th-century European colonization. The weapons—from France, Britain, the Netherlands, Spain, Germany, the United States, and Canada—not only illustrate changes in weaponry, but also the development of technologies and industrial systems that were used to develop millions of weapons for the wars of the 18th century.

### **Accoutrements**

This category includes a wide range of artifacts classified as personal effects, such as canteens, cartridge pouches, belts and scabbards, and a sizeable collection of powder horns. These pieces represent the objects that sustained soldiers' lives in the field from Colonial conflicts through the War of 1812. Many of these artifacts were designed to be used in conjunction with other items, such as weaponry, and allow the museum to provide context to pieces that were designed as part of a system of artifacts across various media types.

### **Fine and Decorative Arts**

Fort Ticonderoga holds a significant collection of fine art including 18th-century military portraits by Allan Ramsey, Charles Wilson Peale, Charles Peale Polk, and other notable artists. Important representations of the region include the oldest known painting of Lake George, painted by a British Artillery officer who served in the French and Indian War and the American Revolution, as well as the earliest signed and dated Thomas Cole landscape, *Gelyna, or View from Ticonderoga*, which illustrates a fictional account of the Battle of Carillon in 1758. The museum also holds a significant collection of paintings owned by the Pell family, the family that began the preservation of Ticonderoga in 1820 and founded the museum in the early 20th century. The museum's decorative arts collection includes jewelry, including a mourning pendant bearing the hair of George Augustus Viscount Howe, who was killed at Ticonderoga in 1758, as well as Native American jewelry, trade silver, pottery, and beadwork. An extensive furniture, ceramic, and silver collection is also connected to the Pavilion.

### **The Pavilion**

The Pavilion was built as a summer home in 1826 by William Ferris Pell and is considered by scholars to be one of America's earliest summer homes. By the early 1840s the house was used as a hotel, its primary function through 1900. As a hotel, the house welcomed travelers passing through Ticonderoga while traveling by steamboat on Lake George and Lake Champlain. The hotel is known to have accommodated such guests as Robert Todd Lincoln, son of President Abraham Lincoln; the prominent French & Indian War historian, Francis Parkman; and prolific Adirondack photographer, Seneca Ray Stoddard. When William Ferris Pell's great-grandson, Stephen H.P. and his wife Sarah G.T. Pell began the restoration of Fort Ticonderoga in 1909, they simultaneously undertook the restoration of the Pavilion and used the house as a summer residence for many years. There are roughly 1,500 pieces of fine and decorative arts in Fort Ticonderoga's collection connected to the Pavilion.

## **Audience**

Currently, the Fort Ticonderoga collections are utilized by staff members, teachers and students from over 500 affiliate K-12 schools and universities, researchers, 3.5 million virtual guests, as well as the nearly 75,000 visitors who see collections on exhibit each year. Fort Ticonderoga's unique micro focus interpretive approach, portraying living history programs on a rotation of specific years from the site's history, has achieved specificity of engagement through utilization of the museum's collections. Employees from the Public History Department at Fort Ticonderoga regularly study artifacts from the collection as a basis for reproductions used in daily interpretive and educational programs. Significant collections are also studied by interpretive program professionals across the nation, including Old Sturbridge Village, Colonial Williamsburg, and the Museum of the American Revolution. Additionally, the collections are heavily used by the Graduate Fellowship Program and the Fort Ticonderoga Teacher Institute. The summer-long fellowship program introduces graduate students from across the country to Fort Ticonderoga's world-class collections as they work on projects to support future programming. The week-long institute provides teachers from across the country the opportunity to examine artifacts from the collection in person and learn how to use material culture as a resource in their classroom. By integrating the use of the online collections database (launched 2018), teachers can continue to draw from their own in-person experiences long after their visit, and develop their own projects and lessons based on the wide range of artifacts in the online catalog. Over the past five years, over 400 teachers have participated in the Teacher Institute and NEH Landmark Teacher Workshop programs. It is anticipated these teachers will impact over 200,000 students over their careers. These audiences will continue to be refined and grow through the work of the Ticonderoga Institute.

## **Similar Collections**

Through increased accessibility through the Ticonderoga Institute, online database, and public programming, the museum can be a robust resource for sharing scholarship and collections beyond the site in upstate New York. Fort Ticonderoga's holdings of early modern era firearms compliment specialized collections held at the West Point History Museum and Springfield Armory National Historic Site and fills in the gaps for the French & Indian and Revolutionary War periods. Similarly, the museum's extensive collection supports significant archaeological collections at other Revolutionary War battlefields and historic sites, including Saratoga National Historical Park and Yorktown Battlefield Colonial National Historical Park, but Fort Ticonderoga maintains a unique collection from a site where there was military occupation for nearly three decades. Fort Ticonderoga's collections have been loaned to regional, national, and international museums, including The American Revolution Museum at Yorktown, Parks Canada, New York State Military Museum and Veterans Research Center, Albany Institute of History & Art, and Willsboro Heritage Center & Museum. Fort Ticonderoga has recently been in talks with the Museum of the American Revolution (US), the National Army Museum (UK), and Chateau de Blerancourt (France) on separate possible collaborative loan opportunities.

In 2017, the museum mounted the first exhibit specifically dealing with the 20<sup>th</sup> century, which focused on museum co-founder Sarah Pell and her involvement in the Women's Rights movement. This exhibit was timed to coincide with the centennial of women's suffrage and has allowed the museum to explore narratives related to Fort Ticonderoga's more recent past. This exhibit was made possible by the work of collections staff supported by a recent IMLS grant. This same grant project allowed Fort Ticonderoga to identify and process dozens of World War I related artifacts. The exhibit, *Great Wars: World War I and Ticonderoga* opened in 2018. These are just two examples of the kinds of exhibits Fort Ticonderoga was able to develop when collections items are made more accessible for exhibition and programming use. Past major exhibits also include, "The Art of War: Ticonderoga as Experienced through the Eyes of America's Great Artists", "Founding Fashion: The Diversity of Regularity in 18<sup>th</sup>-Century Military Clothing", and most recently "The Last Argument of Kings: The Art and Science of 18<sup>th</sup>-Century Artillery" which won an Award of Merit in Innovation in Interpretation from the Museum Association of New York.



Fort Ticonderoga also utilizes its collections in publications, including *A Noble Legacy: Ticonderoga, Boston, and the American Military Experience* (2017) and *Achieving Independence: Philadelphia and Ticonderoga* (2018) which examined the deep links between Boston and Philadelphia with Ticonderoga through highlighted objects from Fort Ticonderoga's collection. Two collections-based publications are currently in production and will continue to bring Fort Ticonderoga's collection to a wider audience in 2019. The *Bulletin of the Fort Ticonderoga Museum (1927-2000, 2015-present)* is a scholarly journal that extensively engages Fort Ticonderoga's collections. The rich narratives of Fort Ticonderoga's collection represent the lives of soldiers, citizens, and the defining moments in the United States young history, as well as the later story of preservation.

### **Current Conditions and Preservation Challenges**

**Overview:** The TPRC is a square building with one main level, a lower level, and upper level roof access. Collections are currently stored in several locations throughout the building, with the bulk of the collections stored in the archaeological study room and curatorial storage room in the lower level, adjacent to curatorial and collections department offices. The remaining space in the basement is used for institutional storage and mechanical rooms. On the main level, an interior room houses the archival and library collection. The reading room where researchers work when they visit the institution is located at the front of the building. The rest of the main floor currently consists of administrative offices. These offices were not designed as collections storage spaces and the project team will be tasked with identifying ways to create a physical layout and environment suitable for collections. This work will include inspecting building insulation, re-zoning the HVAC system, and defining the visible and UV light needs for different media types within the collections based on projected physical storage layouts developed in the *Plan*.

Since the building was originally constructed as a telephone company repeater station in the 1930s, it has many windows and doors. While the windows and doors are useful for the building's current use as an office building, the number of windows and doors is a security concern, can promote pest activity, and creates a more vulnerable environmental envelope. Attempts have been made to control light, temperature, and humidity levels using blinds and UV filtering film on windows in the reading room where paintings and archival materials are on display, and recent readings of visible and ultraviolet light levels through a Documentary Heritage and Preservation Services of New York (DHPSNY) survey were in line with appropriate best-practice ranges. A challenge with the design of the TPRC is the flat roof, which has a history of leaks and needs future repair. In the basement, where most of the collections are currently stored, water is visible where the walls and floors meet after hard rains or when large amounts of snow melt. This increases the relative humidity in storage areas, and despite monitoring environmental data through data-loggers and the HVAC system computer, the current solution is to run de-humidifiers as needed. Although there is a security system and a fire detection system in place, the building lacks a fire suppressant system. This was a long-range goal identified as a priority by DHPSNY. The HVAC system was replaced in the summer of 2017, however, when the TPRC transforms into a new Collections and Ticonderoga Institute facility, rooms now used as offices must be rezoned to adjust temperature and humidity to make it suitable as a collections storage space. Fort Ticonderoga is pursuing recognition by the National Register of Historic Places for the Thompson-Pell Research Center, so will avoid installing modern systems or materials that would adversely affect the building's historic structure, while finding a balance with preservation and accessibility needs.

Although strides have been made to repurpose spaces and create space-saving storage solutions, there are still efficiencies that can be made to improve storage and public accessibility in the TPRC. Overcrowding throughout the collections spaces is currently an issue. There are space-saving rolling and wall racks in the space that houses the weaponry and painting collection. As storage space has become more cramped, paintings have ended up on carpet-covered painting blocks on the floor, along with storage boxes, as there is nowhere else to put them at this time. The library and archival storage space on the main floor of the

TPRC also has rolling shelves where books are stored. Archival collections are in folders and placed in boxes, which are stored on shelves. A locked, waterproof vault houses the manuscript collection. Staff are confident that by transferring administrative office spaces in the TPRC to dedicated collections storage and collections engagement spaces, current and future collections space needs will be met. This will mean thinking about physical layout changes, including removing walls constructed to separate administrative and collections spaces during the original 1990s renovation.

Through the 2016-2018 IMLS-funded “Triage Garage” Project, the collections department tested methods for reconciling object data for documented and undocumented collections. Through trial and error and professional development training through American Institute of Conservation, Connecting2Collections (IMLS), New England Museum Association, Museum Association of New York, and Documentary Heritage and Preservation Services of New York, staff developed best-practice procedures that made this ambitious inventory and cataloging project possible, and that will also be utilized for the proposed project. Since 2015, the number of collection items consolidated in the collections database has grown from less than 2% to over 25%. Over the next three years, that number will increase to 100% intellectual and physical control through a recently awarded IMLS grant dedicated to cataloging, inventorying, and rehousing the collections. A goal of the IMLS project is to refine Fort Ticonderoga’s collections to ensure the preservation resources and space available to the collections that directly relate to the Mission. This refinement will include generating a list and moving forward with deaccessions of items that do not meet the museum’s Mission per the institution’s Collections Management Policy.

The Strategic Plan outlines the organization’s commitment to preservation and access as they relate to the collections and adaptive reuse of the TPRC as a collections facility that meets the goals outlined in the DHPSNY survey and that will support Ticonderoga Institute initiatives. A Historic Housekeeping plan (2017) has also been developed and implemented, complete with guidelines for pest management and a regular cleaning schedule for the entire lower level. Currently traps are used in the TPRC to monitor and hinder rodent activity, and staff implemented an Integrated Pest Management Plan in 2018. Sticky traps are currently used to monitor pest activity. The proposed NEH planning project would allow the implementation of more permanent solutions for the entire building. In June 2017, Fort Ticonderoga hosted DHPSNY Disaster Preparedness workshops, which all collections staff attended. The DHPSNY workshop led to the updating of the Disaster Management Plan in 2018. DHPSNY also hosted a mold remediation workshop for NY-based institutions at Fort Ticonderoga in 2018. Each level of the TPRC is monitored for fluctuations in temperature and humidity using technology connected to the new HVAC system that was installed in 2017, as well as individual data-loggers that are reviewed monthly per the Historic Housekeeping plan.

### **History of the Project**

In 2015, the museum hired its first professional Collections Manager to establish a new Collections Department dedicated to collections documentation, preservation, and access. This position was created as a direct result of administration and board commitment to collections care and management, as outlined in the Strategic Plan approved in 2011 and reaffirmed and expanded upon in 2018. This NEH planning project directly aligns with the institution’s strategic and comprehensive plans, and mission, by **preserving the museum’s collections and making them accessible while using sustainable preservation practices**. Past periods of rapid collections growth, including the thousands of objects received during the Bicentennial, overwhelmed the limited staff of the museum, leaving a processing and storage backlog that the current collections and curatorial staff are still managing. The cataloging progress made in the past few years has been unprecedented and transformative, with over 24,000 objects cataloged in 2017 alone. During this process, staff realized the limitations of the existing storage space and began imagining the possibilities of the entire building being committed to collections storage when the administrative offices move in 2020.

The time is now for staff and consultants to tackle the collections and preservation issues at the TPRC head on. In 2016-17, modest renovations of the collections office (#28 on building plan in appendix) and back basement (#29 and #30) were undertaken. The collections office was formerly a disorganized holding room for old institutional and collections records and is now a functional office with table space for collections objects and storage for the Exhibition Fabricator's equipment and an object photography studio. The back basement area was formerly a cluttered space with old shelving piled high with disorderly collection items and boxes. In 2017, Fort Ticonderoga received a grant from the New York State Council on the Arts (NYSCA) to purchase eleven large, museum-storage cabinets to re-house the 18<sup>th</sup>-century tool collection and additional sensitive archaeological material. These cabinets create a closely controlled microenvironment with silica-lined cabinet doors that are lockable, and water proof. The tool collection has now been consolidated into one room at the TPRC and there is remaining space for additional archeological artifacts, which were previously stored in the other basement collections storage room. Since the artifacts were moved into the cabinets in summer 2017, there has been a 300% increase in the number of researchers studying this important tool collection.

In October 2017, a conservator from the Documentary Heritage and Preservation Services of New York (DHPSNY) visited for a day-long assessment to review the museum's preservation needs with regards to the environment (temperature, relative humidity, pollution, and light), housekeeping, pest control, fire protection, security, disaster preparedness, storage, handling, exhibition, treatment, and preservation planning, especially as they relate to Ticonderoga's renowned archival collection. As 75% of the museum's archival collection resides in the TPRC, most of the day was spent there. The final Preservation Assessment report from DHPSNY was the first big step toward improving preservation practices, especially as they relate to museum storage at the TPRC. This document will be reviewed by the entire project team at the start of this planning grant project. There is a perfect storm of supportive board members, innovative and dedicated museum staff, and the proven ability to get things done—this NEH planning grant would support the next steps.

### **Methods and Standards**

*A Master Building, Preservation, and Storage Needs Plan* for Collections will build on the initial assessment provided by DHPSNY's report by directly addressing the museum's multi-faceted collections and their vulnerabilities and risks, the efficient use of space, and the performance capacity of the building, its envelope and systems. The *Plan* will include recommended improvements for interior management, envelope performance, architectural improvements, and an implementation plan including space plans for collections storage. The current state of the collections storage facilities inhibits further progress at the quick and efficient pace that staff has established. This NEH grant would provide the tools needed to make the necessary updates—and help propel the institution fully into its intended status as a modern, innovative museum.

The DHPSNY survey made several recommendations, as well as short and long-term goals for the TPRC. The *Plan* will include the recommendations identified in the DHPSNY survey and translate them into actionable steps. One formal DHPSNY recommendation included: "The Fort should work with an architect or space planner to develop a comprehensive space utilization plan for its collection storage spaces in advance of, or as part of, any storage plans for the renovated Thompson-Pell Research Center. Any space utilization planning should take into consideration and provide information on:

- Adequate and appropriate storage space and furniture for all collections materials;
- Space for collections growth in order to minimize shifting of collections;
- Adequate space for processing collections;
- An area where new materials can be safely housed before processing;
- An area that is segregated from the rest of the collections where new collections can be inspected for pests and mold, and where infested collections can be isolated;

- An area or several areas where supplies can be centralized and made easily accessible;
- Adequate space for the retrieval and handling of materials, such as carts with locking wheels, ladders, and stools;
- Appropriate space where exhibition furniture can be stored, and where exhibition preparation can occur, that is separate from collections storage spaces.”

DHPSNY congratulated Fort Ticonderoga staff on their ability to monitor the TPRC’s environment daily through the upgraded HVAC system and individual data loggers. The baseline data collected through the DHPSNY survey will act as a formal baseline for future collections-space monitoring to be measured against and is available in the appendix. Additional data includes utility costs, such as electric and oil consumption through the new forced-air HVAC system installed in 2017 in the TPRC. As part of the Historic Housekeeping Plan and Integrated Pest Management Plan, data will be available to the project team as formal recommendations are made in the *Plan* for long-term sustainable preservation strategies.

The NEH planning project will bring together a team of two consultants, who will work collaboratively with each other and with a team of Fort Ticonderoga staff to assess museum collection storage areas, develop objectives for collections preservation and facilities, and identify the strategies to achieve those objectives. Adhering to the AAM Code of Ethics for Museums, the Director of Collections will work closely with the project team to oversee building and collections storage assessments, schedule meetings and follow-ups, manage the grant budget, and submit reports. She will uphold all Collections Management Policy procedures, and adherence to state and federal laws related to collections, of which Fort Ticonderoga is compliant, including NAGPRA. The Curator will be present for walk-throughs, assessing needs in the collections storage spaces, and will help manage day-to-day collections operations. He will advocate for collections accessibility needs outlined for the Ticonderoga Institute. The Vice President of Operations will ensure open communication between the maintenance and facilities department and the project team. He will bring his experiences working with other adaptive reuse projects in National Historic Landmark buildings to the table. The President and CEO will oversee all project team activities, help facilitate discussions with the consultants and museum staff, and guarantee all planning document recommendations by the project team adhere to the strict standards held by Fort Ticonderoga, as well as the ADA, Davis-Bacon Act, NEPA, and NHPA requirements outlined by NEH.

Fort Ticonderoga continues to build upon long-standing partnerships with consultants who employ sustainable preservation strategies in their work: John G. Waite, FAIA, and Gwen Spicer, a Fellow of AIC. Both parties have worked and are currently working on projects with our institution concerning adaptive reuse and conservation of items in our collection (support letters from both consultants are provided). John G. Waite, of John G. Waite Associates, Architects PLLC, a leader in the field of historic preservation architecture, was responsible for the development of compliance procedures for funding programs through the National Register of Historic Places in New York State, and was instrumental in developing and refining the concept of the Historic Structure Report. For this project, Waite’s team will partner with leading engineers, Kohler Ronan. All design work for this project will be carried out in accordance with the Secretary of the Interior’s Standards for the Treatment of Historic Properties and the New Orleans Charter. Waite’s team believes this project can be a model museum facility project in an important historic building that reconciles both museum and historic preservation goals. To achieve this, Waite and Kohler Ronan will complete the following:

- 1) Examination of the existing building noting condition of building fabric and problems of repair,
- 2) Identification of measures needed to make the building envelope weathertight and energy efficient including roof, walls, windows, and doors,
- 3) Survey of existing mechanical (HVAC and plumbing) and electrical systems noting existing conditions and problems,

- 4) Provide guidance for new mechanical, electrical, fire protection, and security systems meeting modern museum (conservation) standards, without compromising the architectural and historical integrity of the building,
- 5) Examine existing building noting character-defining features to be preserved, including interior spaces,
- 6) Work with the conservator and museum staff to develop program for reusing the building and survey existing spaces noting suitability to accommodate various new program requirements. This will result in a facility that is functional from a museum operations standpoint while meeting modern historic preservation standards,
- 7) Prepare final report containing recommendations for the reuse of the building, including interior spatial modifications; installation of new mechanical, electrical, and security systems; and energy conservation measures needed to secure LEED certification.

Gwen Spicer will provide observation, assessment, and collaboration with the project team, and write three preservation-based reports to include in the *Plan*, including:

- 1) Formal recommendations for improvements to storage,
- 2) A collection preservation plan,
- 3) A storage needs plan.

Drawing upon Fort Ticonderoga’s current Emergency Preparedness Plan, Spicer will formulate her preservation reports to include long-term plans for protecting the collections against natural and manmade disasters. This project will include a two-day on-site assessment, as well as a one-day on-site meeting with staff to collaborate and develop preservation plans for the current and additional objects collections. All documents and work provided will be in accordance with the American Institute for Conservation’s Code of Ethics, Guidelines for Practice, and Commentaries. Please see both contractor’s letters of commitment to the project for additional information about these recommendations and reports.

**Work Plan**

The grant period begins October 2019 and will take place over the next 6 months, concluding by April 2020.

<b>Jan 2019</b>	<ul style="list-style-type: none"> <li>• Board of Trustees approves updated Collections Management Plan and the Ticonderoga Institute that include focuses on long-term preservation plan and commitment to collections accessibility</li> </ul>
<b>Aug-Sept 2019</b>	<ul style="list-style-type: none"> <li>• Grant award notifications</li> <li>• Press release announcing award</li> <li>• Assemble relevant documents to disseminate to project team members once grant term begins</li> </ul>
<b>Oct 2019</b>	<ul style="list-style-type: none"> <li>• Grant funds appropriated to museum budget</li> <li>• Project consultant contracts signed</li> <li>• Share DHPSNY Preservation Assessment report, all collections policies and plans, and all facilities reports and building documents with all members of project team</li> </ul>
<b>Oct-Nov 2020</b>	<ul style="list-style-type: none"> <li>• Initial team meetings with consultants to discuss specific project methods, fund allocation, planning goals, and project schedule</li> </ul>

<b>Nov 2019</b>	<ul style="list-style-type: none"> <li>Two-day site visit with John G. Waite’s team and Gwen Spicer at the Thompson-Pell Research Center</li> </ul>
<b>Dec 2019- Jan 2020</b>	<ul style="list-style-type: none"> <li>Follow-up telephone meetings with consultants as-needed for additional clarification, documentation, or to schedule additional visits</li> <li>John G. Waite’s team and Spicer Art Conservation, LLC prepare the existing conditions/building reports</li> </ul>
<b>Feb 2020</b>	<ul style="list-style-type: none"> <li>Gwen Spicer’s additional one-day on-site meeting with staff to collaborate and develop preservation plans for current and additional objects collections</li> </ul>
<b>Feb-Mar 2020</b>	<ul style="list-style-type: none"> <li>Both consultants submit their final reports to Project Director, Miranda Peters, to incorporate into the <i>Master Building, Preservation, and Storage Needs Plan</i></li> <li>Report Review: Ticonderoga staff reviews reports and prepares comments and questions for final discussions with consultants</li> <li>Final project team meetings/conference calls to discuss recommendations and options for preservation and storage needs.</li> <li>Newsletter article discussing the planning phase of the project, and the preservation of our collections – distributed to 2,000 constituents</li> </ul>
<b>By April 2020</b>	<ul style="list-style-type: none"> <li>Planning Project concludes with final grant reports submitted</li> </ul>

### **Project Team**

The project manager will be Director of Collections Miranda Peters. She has 12 years of collections management experience and will ensure that all collections activities follow institutional protocols and best practices. She has experience managing national, state, and local grants involving collections documentation, preservation, and accessibility. She will work closely with the project team to keep everyone on task in meeting goals and will assemble the final *Plan* generated from this project.

Beth Hill, Fort Ticonderoga President and CEO, will oversee the planning process and be a part of all project team meetings. She will formally approve the *Plan* at the end of the project. A proven leader in the museum profession, Hill has more than 25 years of experience in the museum profession at historic sites and museums. Hill is currently leading the restoration and adaptive reuse project on Fort Ticonderoga’s campus of the National Historic Landmark, the 1826 Pavilion, slated to open in 2020 as a multi-use space for administrative offices, exhibition galleries, and public use.

Curator of Collections Matthew Keagle has 15 years of experience working with 18<sup>th</sup>-century military material culture. Keagle has managed national grants and implemented day-to-day collections operations. He will work closely with the Director of Collections and be at all project team meetings to advocate for collections needs and use of the TPRC through the Ticonderoga Institute.

Vice President of Operations Stuart Lilie has worked at museums and historic sites for over 15 years. As maintenance and facilities fall under Lilie’s leadership, he will be present at all project meetings along with key members of the maintenance department. Lilie currently manages the adaptive reuse project at The Pavilion and will advocate for public needs and programming in the redesigned TPRC.

John G. Waite Associates (JGWA) is a leading consultant in the field of historic preservation architecture. Their team of architects, historic interiors specialists, and building materials conservators has extensive experience applying sustainable design solutions and state-of-the-art preservation technology to culturally significant buildings and environments. During the project, Waite's team will oversee Kohler Ronan (KR), a multi-disciplined engineering consultancy dedicated to providing exceptional mechanical, electrical, plumbing, fire protection, and technology design, as well as comprehensive energy analysis, and sustainable design. Both JGWA and KR have had extensive experience with the adaptation of significant historic buildings for use as modern museums. JGWA's experience with the insertion of collections presentation and storage facilities with museum level environments of systems include The Octagon in Washington, D.C., Cincinnati Museum Center (Cincinnati Union Terminal), Yin Yu Tang (Peabody – Essex Museum). KR's experience with such facilities includes the Frick Collection, The Metropolitan Museum of Art, and the Century Association, all in New York City.

Gwen Spicer is the full-time principal of Spicer Art Conservation, LLC, (SAC) located in upstate New York. SAC has provided consultation services for grant funded storage evaluations to create better collection care through thoughtful planning and optimal use of storage space. These projects have included the evaluation of the building envelope, creating a preservation plan, creating a disaster plan, and creating storage design plans to optimize space while providing best storage solutions for the collection. SAC has assisted institutions such as Historic Cherry Hill, Albany, NY; Historic Woodstock, Woodstock, NY; Lake Placid-North Elba Historical Society, Lake Placid, NY; Old Mill Village, New Milford, PA; and the Walter Elwood Museum, Amsterdam, NY, among others.

### **Project Results**

This planning project will enable Fort Ticonderoga to serve its mission in transformative ways, while also serving as a model for other cultural institutions through the dissemination of a white paper report that discusses the effectiveness of the sustainable preservation strategies used. The *Master Building, Preservation, and Storage Needs Plan* will provide a blueprint for action steps that will support the museum's mission of preserving collections, making them accessible, and adaptively and sustainably reusing a current structure with significant historical value for generations to come. The *Plan* will generate data on conditions, energy use, and costs needed to move forward with an implementation project with clear action steps. Project results will be shared with the general public, academic partners, donors, and other stakeholders through articles about sustainable preservation strategies in Fort Ticonderoga's *Haversack* newsletter (mailed 3x annually to 2,000 addresses), Annual Report, print and social media platforms, and through press releases distributed to national media outlets. Staff will also continue their tradition and commitment of sharing results with other cultural heritage institutions through professional museum conferences and workshops.