



Museums for America

Sample Application MA-30-19-0565-19
Project Category: Collections Stewardship and Public Access

Chester County Historical Society

Amount awarded by IMLS: \$120,000
Amount of cost share: \$152,859

Attached are the following components excerpted from the original application.

- Abstract
- Narrative
- Schedule of Completion

Please note that the instructions for preparing applications for the FY2020 Museums for America grant program differ from those that guided the preparation of FY2019 applications. Be sure to use the instructions in the [FY2020 Notice of Funding Opportunity](#) for the grant program and project category to which you are applying.

Abstract

Chester County Historical Society, West Chester, PA

Visible Storage

The Chester County Historical Society seeks IMLS funds to implement its first visible storage space. This is an ambitious opportunity to share this remarkable museum collection in a long-term, sustainable manner.

Visible storage is an institutional goal, driven by collections care, access needs and constituent interest. CCHS is in an ideal position to complete and sustain such an opportunity. Visible storage is significant in its own right but also viewed as part of a larger permanent gallery reinstallation effort. Both projects are well underway internally and are being actively publicized throughout the community.

This is the first time that CCHS has developed such a large-scale public example of stewardship of its artifacts. CCHS is committed to doing so with the highest professional standards that preserve local material culture. This project will allow hundreds of objects (almost 5% of artifacts onsite, many oversized) to be placed securely and safely on public view for the first time. It will be instrumental in improving care of artifacts in this public space and those remaining in closed storage areas.

Two changing galleries will be converted for this effort. Several other substantial galleries will remain in order to maintain changing exhibits that interpret local history thematically. The designated visible storage space is climate controlled, light controlled and has security cameras. Artifacts will be housed in large glass cases or flat file cabinets with glass-covered drawers.

The cases and cabinets will be delivered to CCHS through various points of egress. All are designed to maximize ease of staff access to artifacts for rotation or research. To maximize visitors' intellectual access, there will be three PastPerfect workstations. The entire museum collection (approx. 70,000 artifacts) will be available via the database along with detailed information pertaining artifacts on view. Experience has shown that increased access leads to greater public interest and inquiries.

The outcomes will be vastly improved artifact care in a manner that will raise public awareness about the importance of collections stewardship. This project will also help to frame near future conversations about collections planning for the 21st century.

PROJECT JUSTIFICATION

Project Description

Chester County Historical Society (CCHS) seeks \$120,000 from IMLS to complete its first visible storage area **to improve care and access for significant artifacts**. It addresses institutional priorities to preserve museum collections and make them accessible. IMLS grant funds would be used to purchase cases to rehouse and display artifacts that are part of a nationally recognized museum collection. This project is a **direct result of the 2013 strategic plan for collections care and access**: “CCHS gathers, preserves, and provides access to CCHS’s extraordinary collection of unique artifacts, manuscripts, photographs, and published materials.” The need is specifically **defined in the Preservation Plan 2011-2018**, developed as part of the Advanced Stewardship Program of the Conservation Center of Historic Art and Artifacts (CCAHA). That plan emphasizes improved storage of collections in Section V.A.A.1.d-f: “To have enough space to house all collections materials in a manner that meets conservation standards.” (Attachment A Preservation Plan excerpt) This rehousing project will: 1) enable responsible care of artifacts that are currently packed tightly in storage areas, and 2) reduce handling of often requested objects. It will 3) focus collections planning and management in the 21st century and 4) advance CCHS’s collections stewardship goals for access.

The Need and How It Was Identified

Visible storage is a critical opportunity to rehouse significant decorative and fine arts objects that are part of a museum collection numbering about 70,000 artifacts. It will reduce storage congestion and place an additional 5% of onsite artifacts on public view. The **types of artifacts selected for this new space will include portions of these totals**: furniture (650); clocks (67); paintings (954, all media); ceramics (3,627); silver (1,107) and pewter (348). Also tightly stored are quilts (385) and samplers (285). (Attachment B examples of artifacts)

Despite a decades-long practice of selective accessioning and systematic deaccessioning, storage areas are overfull. Ongoing collections management initiatives were exacerbated by the elimination of one substantial offsite storage building in the mid-2000s and an onsite HVAC upgrade several years later. While the upgrade improved the zoned climate control, it increased the amount of mechanical hardware and ductwork in museum collections storage spaces, reducing space for artifacts. (Attachment C current storage images)

Impact

Visible storage will encompass almost 2,000 sq ft of existing changing exhibit space. It is Phase Two of a three-part institutional collections effort. Phase One is the reinterpretation of 5,000 sq ft of thematic core exhibits. Phase Three is an assessment of artifacts both onsite and offsite.

Making artifacts visually available to the public in this condensed but appealing manner will exponentially increase access and reduce handling. Artifacts are currently available to the public only through interpreted exhibitions and by appointment because storage areas are closed to the public. Artifacts not installed in exhibitions that are requested by patrons usually require staff to move numerous other artifacts for retrieval. With appropriate cases and cabinets, this project will make substantial segments of the museum collection more visually accessible in a secure, climate-controlled public setting and greatly simplify physical access from this and closed storage areas for research inquiries and cataloging projects.

The **categories of objects identified for this project are regularly requested by groups and individuals who have an interest in artifact care**. Formal audience surveys reinforce the public’s strong support for artifacts about local history. Informally, artifact posts on the CCHS Facebook page dramatically exceed all other posts in distribution and popularity. (Attachment D audience feedback summary) At no time, though, was community interest in preservation more evident than when the public voted 2 million times in a 2014 social media campaign to make the prison visitor book of abolitionist Passmore Williamson (from 1855) the Most Endangered Object in Pennsylvania. This crowd funding and community awareness effort by CCAHA, along

with foundation and individual grants, allowed CCHS to preserve this extraordinary volume. This visible storage project is one way that we seek to build on this success and enhance existing and potential interest in collections stewardship.

That preservation campaign was successful because it increased public awareness of the collection and a conservation need. Visibility was key to people learning that we had the book. We anticipate similar awareness about the artifacts in visible storage. **Glass cases and metal flat-drawer cabinets** will hold approximately 750 artifacts. Examples include, but are not limited to, pieces from the largest publicly held 18th-century Delaware Valley spice box and wainscoat chair collections, 18th-century desks by makers such as William Savery and Joel Bayly, and early 1800s local Windsor furniture stamped by Samuel Moon, Letchworth and others. Smaller artifacts, such as Delaware Valley redware, Chinese export and Tucker porcelain (one of the first U.S.-made porcelains) made with Chester County kaolin, silver and pewter hollowware by regional makers, and nationally known majolica mass produced locally by Griffen, Smith and Hill in the 1880s will be incorporated into this secure environment.

Cabinets with deep flat drawers covered with glass will hold rotations of large textiles such as 1700s wholecloth quilts and pieced and appliqued cotton quilts from the 1800s. Noteworthy examples of clothing and accessories will also be included. Similar shallow drawers will hold regional 18th-century silver and pewter flatware, needlepoint purses with dates and names from the mid-1700's, and samplers such as Dresdenwork, band samplers, and darning samplers made at Westtown Boarding School into the mid-1800s.

Also on view but not behind glass will be 18th and early 19th-century tall case clocks by local makers and paintings dating from the late 1700s to the mid-1900s. Clockmakers include members of the Chandlee family, Isaac Thomas and others. Paintings, hung salon-style represent works by George Cope, Ada Williamson, Horace Pippin, Benjamin Cohen, John Naegle, Esther Strode, Bass Otis, and Andrew Wyeth and others.

Significance of the Collections

Since its founding in 1893, **CCHS has been the preeminent resource for the history of the county and the Delaware Valley.** Located in an area rich with cultural resources, it is the only museum that provides a comprehensive interpretation of the region's history with collections that have a national reputation. CCHS's tradition of preservation is reflected in the strategic plan to make visible storage a focal point for collections care and access.

Museum artifacts reflect more than 300 years of life in Chester County and the Delaware Valley, from colonial settlement to present day. Visible storage will cover the chronological span from the earliest European arrivals in the 1680s to the early 1900s before mass production superseded much of the regional artisanship. In addition to the categories noted above, CCHS is the steward of: archaeological projectiles and stone tools (the majority is on long-term loan to the West Chester University Anthropology Department); 18th- and 19th-century residential architectural features (100); a representative collection of 18th- and 19th-century scientific and medical tools (200); anti-slavery and abolition memorabilia of the antebellum period (100); political campaign memorabilia (2,000); objects associated with woman's suffrage and temperance (50); Civil War military gear (300); clothing and clothing accessories that span three centuries (7,000); 18th- and 19th-century needlework (2,000); 19th-century trade hand tools and horse-drawn agricultural equipment (7,000).

Museum staff respond to approximately 100 artifact-related questions annually from onsite visitors and by mail, telephone and e-mail. (This number does not include researchers who use the CCHS library (500,000 manuscripts) and photo archives (100,000 photos).) Museum objects are used in our interpretive local history exhibits on subjects that range from the Underground Railroad to schoolgirl needlework art to local life in the 1960s. CCHS also lends artifacts to other institutions including the Brandywine River Museum of Art, the

National Constitution Center, Winterthur, Please Touch Museum, Historic Sugartown, Brandywine Battlefield, Hagley Museum, and more.

A limited selection of recent titles reflects the variety of publications in which CCHS collections appear. Leath, Robert. "Friendly Furniture: The Quaker Cabinetmakers of Guilford County, North Carolina, 1775 – 1825," *Journal of Early Southern Decorative Arts* (MESDA, 2018); Holloway, Anna Gibson and Jonathan W. White. "The Monitor at the Washington Navy Yard," *Civil War Navy, The Magazine*. Fall 2018, Vol. 6, Issue 2; Anderson, Lynn and Gloria Seaman Allen. *Wrought with Careful Hand: Ties of Kinship on Delaware Samplers*. Biggs Museum of Art and Sampler Consortium, 2014; Beckerdite, Luke, ed. *American Furniture 2015*. Chipstone Foundation: University Press of New England, Hanover and London; Bernier, Celeste-Marie. *Suffering and Sunset: World War I in the Art and Life of Horace Pippin*. (Temple University Press, 2016); Brooks, Mary Uhl. *Threads of Useful Learning: Westtown School Samplers*. (Westtown School: 2016); Dixon, Deborah P. *Feminist Geopolitics: Material States* (Ashgate Publishing Ltd., 2015); EAL Staff, "Pretty Petticoats," *Early American Life*, Oct. 2011; Fennimore, Donald L. and Frank L. Hohmann III. *Stretch: America's First Family of Clockmakers*. (A Winterthur Book / Hohmann Holdings LLC, 2013); Lewis, Audrey, ed. *Horace Pippin: The Way I See It*. Brandywine River Museum in association with Scala Arts Publishers, Inc., 2015; *Layers: Unfolding the Stories of Chester County Quilts* (CCHS, 2009); Koterski, James R., *Potters and Firebrick Makers of Cecil County, Maryland, and Nearby 1750 – 1950* (2011); Cooper, Wendy and Lisa Minardi, *Paint, Pattern and People: Furniture of Southeastern Pennsylvania 1725 – 1850*. Winterthur (2011); Ogden, Kate Nearpass, "Portraits by George Washington Conarroe," *American Art Review*, Vol. XXII No. 6 2010, pp 76 – 79. 2010; Lapsansky, Emma, editor, and Anne A. Verplanck. *Quaker Aesthetics: Reflections on a Quaker Ethic in American Design and Consumption*, (University of Pennsylvania Press, 2003); Hood, Adrienne D., *The Weaver's Craft: Cloth, Commerce and Industry in Early Pennsylvania* (2003); Harrington, Janice N. *Primitive: The Art and Life of Horace H. Pippin*. American Poets Continuum Series, No. 159. Rochester: BOA Editions, Ltd., 2016; Houtman, Jacqueline, Walter Naegle, and Michael G. Long. *Bayard Rustin: The Invisible Activist*. Philadelphia: Quaker Press of Friends General Conference, 2014; Maynard, W. Barksdale. *The Brandywine: An Intimate Portrait*. Philadelphia: University of Pennsylvania Press, 2015; Piccolomini, Marion M. *World War II and Chester County Pennsylvania*. Charleston: The History Press, 2016.

Collections Stewardship Outreach

Graduate and undergraduate students from a variety of post-secondary museum studies programs, along with upper level students from local high schools, visit as individuals and groups to learn about museum work that connects permanent collections, mission and community. They learn how collections are preserved, used and processed behind-the-scenes in the curatorial workroom. They also learn about exhibitions development and public interaction. The museum staff also works with at least four student interns each year who seek academic credit while pursuing careers in American history, material culture or museum studies. Many have gone on to professional museum careers.

CCHS promotes professional standards among museums. CCHS led a regional StEPs (Standards and Excellence Program for History Organizations, AASLH) workshop series in 2015-2016. In addition, CCHS was a field trip location in 2011 during the U.S. visit by members of the Iraqi Conservation Institute. Organized by the State Department and under the supervision of the Winterthur Museum, its purpose was to provide an opportunity for Iraqi museum professionals to learn about collections management in regional museums. A State Department staff member later wrote that "CCHS came up again and again as an example of best practice during our board meetings conducted at the end of that week. Our Iraqi colleagues were both impressed and inspired by what your organization has accomplished with limited resources and determination." In 2015 and 2016, Chinese museum professionals from the Hunan Province Museum and the Beijing Palace Museum visited to learn about collections care and outreach at the regional level. CCHS then hosted a symposium about

education and community engagement in October 2016 for regional museum professionals from the Hunan province and from the Delaware Valley.

Collections Care and Access

This project is a **high priority in a conscientious program of institution-wide collections care initiatives** that have been carried out since the 1980s. General conservation surveys set priorities that led to grants from IMLS, Pennsylvania Council on the Arts, Pennsylvania Historical and Museum Commission, the William Penn Foundation and our own Collections Fund, designated for acquisition and direct care. The current Preservation Plan (2011-2018; to be updated 2019) continues to prioritize preservation needs and has led to rehousing, collections surveys and other preservation grants.

Recent examples of preservation grants include an NEH Preservation Assistance Grant for Smaller Institutions (PAG) in 2015 with Linda Lennon as the consultant. She surveyed ferrous metal objects. CCHS implemented her recommendations to improve their housing and climate in off-site storage. A PAG-funded grant in 2013 for a digital preservation plan, with consultant Tom Claeson of Lyrasis, led to a significant upgrade in the CCHS IT infrastructure and the systems for digital collections information. Other PAG grants include: UV-filters for gallery lights and a light meter (2014); a toy survey and rehousing project (2009); a clothing and clothing accessories survey (2007); and an emergency preparedness plan (2006). Recent IMLS Conservation Project Support grants include: treatment of a Civil War drum found at the Gettysburg battlefield (2018), a paintings survey (2008), with three priority paintings then treated in 2011; and a grant for the treatment of a significant Sons of Temperance banner (2005) identified as a top priority in an IMLS-funded flag and banner survey (2002). Artifact treatments were also funded by an IMLS American Heritage Grant (2011), identified in an IMLS survey of trade signs (2001). Furniture, a painting and a sampler lent to Winterthur museum for an exhibition in 2011 received treatment from Winterthur staff conservators.

PROJECT WORK PLAN

Project Resources, Schedule and Maturity Level

This project was developed according to CCHS's ability to achieve and sustain the results. It is central to institutional strategic and preservation plans and is designed to be integral to collections department operations. Financial and human resources and professional standards are factored into the schedule and budget. The designated 2,000 sq ft space for visible storage was selected from current changing exhibit galleries. (Several substantial changing galleries will remain.) Visible storage areas are climate controlled by the same HVAC system that regulates behind-the-scenes storage where many of these artifacts are currently housed.

The work area will be readily blocked off from the public. Public access to nearby exhibit galleries will be temporarily restricted for about two weeks during the early construction process, which will be highlighted in exhibit publicity. Visitor access to surrounding galleries, which includes ADA access, will resume when safety issues are no longer potential problems. (Core exhibits will be accessible without interruption.) Vendors were selected based on the quality of their products, their ability to meet professional standards, good references or established relationships, the known or perceived ability to interact positively with staff and the public, cost effectiveness based on long-term needs, and CCHS's ability to raise funds. A Case[werks] representative has made a site visit to ensure that all points of egress are viable to deliver the oversized cases. The case layout and door panels also includes a variety of access points that will make access to artifacts efficient. (Attachment E similar example at the DAR Museum, Washington, D.C.)

To begin, CCHS seeks only the remaining funds. The plans are developed, artifacts selected and partial funding is in hand. Staff and trained volunteer time has been allocated to this top priority project that has full leadership support. CCHS has already obtained half of the funds from a local foundation. Additional funds are being sought from community donors and foundations. CCHS general operating support is included.

October 1 to November 30, 2019 (Dir. of Collections 16 hours, Coll. Mgr. 16 hours)

Museum staff will contact all vendors to initiate the work and will guide the scheduling and the internal staffing (paid and volunteer). The time allowance for vendor start-up is based on their time estimates and is designed to incorporate site visits and unforeseen adjustments in the plans. CCHS staff with assistance from the Board's Facilities Committee will work with Charles Adams and Case[werks] to reconfirm that all components are compatible before construction and manufacturing begin. Case[werks] will begin shop drawings for floor-to-ceiling cases. (Attachments F and G space layout and Case[werks] schedule)

December 1, 2019 to March 31, 2020 (Dir. of Coll. 32 hours, Coll. Mgr. 72 hours, 4 Volunteers x 64 hours = 256 hours)

CCHS staff and Facilities Committee will review and approve Case[werks] drawings. (Outside the scope of this grant, Keystone Engineering will use those drawings to reconfigure existing LSI track lighting.) Delta Designs Ltd. will manufacture six flat drawer cabinets. Four will have shallow drawers for small artifacts. Two will have deep drawers to hold folded quilts, a method of display allowing for easier access. The ease of opening the glass drawer covers simplifies retrieval and future rotations. Two existing Delta flat drawer cabinets with glass-covered drawers, holding samplers in the decorative arts gallery, will be moved into the new visible storage area. (Attachment H examples of cabinets and other successful rehousing projects)

Museum volunteers, supervised by the Collections Manager, confirm and update inventory lists and condition reports, and photograph artifacts that need documentary photographs or would benefit from additional detail images. Cubic foot boxes are in-house for use to store small artifacts prior to moving. Volunteers will review PastPerfect records for accuracy and edit. Museum staff will create elevation drawings for paintings placement above the flat drawer storage. The painting arrangement will be salon style to maximize the number on view and keep paintings at a safe distance from visitors while still ensuring visibility.

Case[werks] will manufacture the Display Glazing System called SpectaKLR™ with steel header supports and steel bases. They also build the interior platforms. Since the cases will be used long term, the floor-to-ceiling design is an efficient preservation product. Other advantages include the proximity of their U.S. operations in Baltimore, familiarity with CCHS, and the fact that one staff member lives in Chester County and is readily available. (Existing LSI track lighting, which functions on motion sensors and now has LED bulbs (producing little heat), will continue to be used. Adjustments in track placement caused by the Case[werks] installation will be handled as part of the operational budget and is not included in this application.)

Late March 2020 (Dir. of Collections 16 hours, Coll. Mgr. 16 hours, 4 Volunteers x 48 hours = 192 hours)

Charles Adams will build platforms for tall case clocks in the front portion of the gallery. Clocks will not be enclosed by glass cases because they are part of an educational school program and are sometimes wound. Oversized labels on the platforms will be positioned on the platforms to reinforce the sense of a barrier. Case[werks] will ship cases to CCHS. Museum staff will write and edit basic interpretation labels and instructions for PastPerfect.

Adagio, CCHS's IT provider, will order three Dell computers public access work stations featuring PastPerfect catalog records. PastPerfect licenses are included in the current license bundle. CCHS staff will order workstation furniture from The Library Store, compatible with tables and chairs in the library reading room. Volunteers will help the Collections Manager to stage large artifacts in closed storage areas. Staff will order Foamcore and muslin and volunteers will make archival drawer liners for Delta-made cases, to which small artifacts and/or textiles will be attached. Washed muslin will be laced onto archival Foamcore (no adhesives).

April to June 2020 (Dir. of Collections 60 hours, Coll. Mgr. 70 hours, 4 Volunteers x 35 hours = 140 hours)

Case[werks] will deliver and install the floor-to-ceiling cases. Charles Adams will install architectural features after these cases are finished. (Attachment I architectural features) Delta will deliver six flat drawer cabinets.

When all cases and architectural features are installed, museum staff and trained volunteers will move artifacts into place. Museum staff and volunteers have extensive experience moving large portions of the artifact collections. Tools include padded Rubbermaid® carts, carpeted art carts and flat carts. CCHS is a two-building complex connected by an enclosed bridge. Furniture, ceramics, silver, pewter and framed artwork are located in closed storage areas in the same building as visible storage. Unframed textiles and quilts are located in a storage area in the connected building. Both buildings have 8-foot elevators.

As noted above, the public will be prohibited from the work space during construction but will still have access to other galleries via stairways or the passenger elevator. Visitor service staff in the lobby will alert guests to possible delays and describe the project.

Wayfinding and basic instructional graphics will be created by Suzanne Gaadt, Chief Creative Officer, Gaadt Creative Group LLC, who has a long-term relationship with CCHS. Gaadt will work with staff to ensure that information maximizes access to this space and to PastPerfect.

Museum staff will work with colleagues to finalize and administer audience surveys. Although emphasis will be placed on collecting feedback when the space opens, evaluation will continue periodically to determine impact. The general public, members and school students will be surveyed. Passive results will also be collected from visitor comment books. (Attachment J sample survey and label copy)

Beyond the grant scope, volunteers and museum staff will rearrange artifacts in storage areas. Time for this work is not part of the project estimate.

Project Team

The museum staff have significant experience moving and rehousing collections. **Ellen Endslow**, Director of Collections/Curator – MA in Historical Admin., Eastern Illinois University is the Project Manager and has been at CCHS since 1999. She will be the liaison for the vendors and contractors by coordinating fabrication and delivery schedules at the outset and helping with artifact moving and installation to complete the work. At CCHS Endslow oversees the museum, library, and photo archives and is primarily responsible for the museum. She has more than 25 years of curatorial and collections management experience and coordinated four significant collections moves off-site. She has also been a project manager for IMLS Conservation Project Support and Museums for America grants, and NEH Preservation Assistance Grants for Small Museums and an Implementation grant. She is a member of the American Alliance of Museums (Immediate Past Chair of CurCom, Professional Network Council Vice Chair), American Association for State and Local History (served on StEPs committee for Collections Stewardship), Mid-Atlantic Association of Museums, PA Museums, Museum Council of Philadelphia and the Delaware Valley, Suburban Philadelphia Alliance for Response.

Heather Hansen, Collections Manager – MA in American Material Culture, University of Delaware (Winterthur Fellow). She has more than 8 years of conservation and collections management experience and started at CCHS in March 2012. She is responsible for the care of and creating access to museum collections and the registration of loans. Hansen will supervise moving and installing artifacts, scheduling volunteers and art handlers. She is also responsible for the PastPerfect catalog database and will work with volunteers to update locations, artifact conditions and photodocumentation. She was awarded Society of Winterthur Fellows and Winterthur Program Professional Development grants and the David J. Toman Art Conservation Award and is a Board Member of Greenbank Mill and Philips Farm, Wilmington, DE. Member of the Association of

Registrars and Collection Specialists, Delaware Valley Registrars Network, Suburban Philadelphia Alliance for Response (Co-Chair).

PROJECT RESULTS

Intended Outcomes

Improved care for significant CCHS museum collections is the primary intended outcome of this project with the additional benefit of increased access. This effort will achieve strategic goals that focus on easier access through reduced artifact handling. It will also address CCHS's commitment to sharing its remarkable permanent collection with the broadest possible audience. To achieve these goals, **outputs** in this rehousing effort include: obtaining and installing appropriate artifact enclosures (cases and cabinets); using accepted exhibition methods for installation of paintings and clocks; and staff and volunteer effort to carefully move and install decorative arts, often requested by collector groups, researchers, and the general public. **Outcomes** include: greater public awareness about collections stewardship through the interpretation and publicity surrounding this project; and greatly reduced congestion of overly full storage areas. It is also a critical step in completing the near future collecting plan and the on-going responsible deaccessioning work.

Performance Measurement

The **project's success** will be measured by CCHS's ability to 1) care for artifacts appropriately and sustainably, 2) share knowledge about artifact stewardship, and 2) engage the community with primary resources and their local provenance. Well-crafted inclusive publicity about this project and onsite interpretation will help visitors and members to understand our mission and the ways they can be engaged in how we do it through volunteerism, financial support, being advocates, requesting group tours, becoming members, etc. Visitor surveys developed and implemented by staff will be the primary method of obtaining qualitative responses from adults, school groups and members. Comment books will be in the study center at all times.

Short-term **performance measurements** will be quantified by the number of research visits, publication requests, and visitation statistics. Statistics are collected by museum staff. Research visits are translated into monthly dashboard reports and bi-monthly Board reports and periodic Collections Committee reports. Visitor comments are part of public outreach through passive comment books and responses to visitor service staff who interact with the general public and maintain a daily attendance log.

Long-term benefits will be a sustained interest in collections stewardship that is as broad as crowd sourcing, akin to the Williamson guest book project noted earlier, or as straightforward as donor outreach. Another outcome will be an organized series of artifact treatment funding opportunities aimed at all constituent levels, ranging from Board support to grassroots interest. It will become part of our on-going efforts to address conservation treatment priorities, collections management issues and collections planning for the 21st century. The study center will be advertised regularly through CCHS's marketing avenues: social media, monthly e-mail Constant Contact newsletters, the CCHS website and links with cultural partners, professional organizations' on-line newsletters, and outreach to the print media in our area. The **work of the project will be sustained** through on-going maintenance. HVAC, lighting and security systems will remain in place and will be upgraded as part of the general facilities management.

Schedule of Completion
Chester County Historical Society, West Chester, PA

Activity	Oct. '19	Nov.	Dec.	Jan. '20	Feb.	March	April	May	June
Contact vendors; on-site meeting to reconfirm design plans and installation details; shop drawings started by Case[werks] (and Keystone Engineering)									
Review and approve Case[werks] shop drawings									
Museum staff and volunteers pack and check inventory for small artifacts, edit database, photodocument artifacts, complete condition reports; Case[werks] manufactures large cases									
Computers, monitors and seating furniture ordered; Adagio IT synchronizes workstations with network, ensuring that PastPerfect functions properly and securely; staff orders supplies and volunteers make muslin-covered liners for Delta cabinets									
Case[werks] delivers and installs large glass cases; Delta delivers flat drawer cabinets; C. Adams builds clock platforms and architectural features									
Staff, volunteers move artifacts into place, includes hanging paintings									
Audience survey by staff and volunteers begin									
Staff, volunteers assess artifacts in storage areas; update locations, relocate, etc. (not included in grant staffing numbers)									