

## GENERAL INFORMATION

### Organization/Introduction

The Galena History Museum (GHM) is the primary operation of the Galena-JoDaviess County (Illinois) Historical Society. The city of Galena is nestled down in a narrow valley through which a once much larger and vibrant Galena River flows to the Mississippi River, and the museum is located at 211 S. Bench Street, one block west and up the hill from the main downtown commercial district. This is a community with a population of 3,600 permanent residents, and while it was once a major steamboat port and lead mining center, Galena now depends primarily on tourism as its economic base. This history museum is a private non-profit organization with a very modest budget of less than \$200,00.00 that manages to provide routine support of some preservation activities for the collections and its' building, which is a historic structure originally built as a private residence. According to the *Site Questionnaire* funds for the preservation of the collections are a regular line-item in the budget, building preservation/maintenance funds are more on an annual as-needed basis. The latest great expenditure included the development and installation of a new permanent exhibit. There is a governing Board of Directors consisting of 9 members, each serving terms of three years. The museum was first open to the public in 1938, and still strives to maintain a regular and predictable schedule of hours for visitation.

The GHM Statement of Purpose includes: "to collect, preserve, and interpret materials representative of the history and material culture of Galena, JoDaviess County,....."; and, "to operate the Galena History Museum ("Museum"). The Museum shall accession, conserve, store, exhibit and de-accession the Society's collection". The Statement of Mission includes: "through its collection, Museum, and other resources educate and culturally enrich the public about the history and material culture of Galena, JoDaviess County, and the Upper Mississippi River Lead Mine District of Illinois, Wisconsin and Iowa." For the purposes of this survey the most important words that appear in these two vital statements are "preserve" and "conserve" as they relate to the collection and all collection-related activities. As this report progresses it will be shown how those two terms represent the objectives of proper exhibition and storage techniques and conditions in the museum environment and profession, and how they should be reflected in all basic museum activities and the decisions that have to be made regarding the collection of artifacts and the building that houses it.

### Goals/Previous Assessments

The goals of this assessment include laying the basis for the development of a long-range preservation plan, use the results as a tool for obtaining funding for collections care, improve collections care, and improve environmental conditions. Although improving the preservation of the existing building was not checked on the questionnaire, some degree of consideration of this must factor into the institution's short-range plans at the very least. Other concerns that were to be addressed as primary goals was to determine the suitability of the existing facility for museum use, and a preliminary examination of

Thomas Nast's enormous oil on canvas *Peace in Union* to provide specific recommendations for its conservation and long-term preservation. GHM considers collections care to be a high institutional priority,

This report will be divided into logical sections that will address pertinent issues in such a way as to provide a cohesive commentary that will serve as a guide for the staff and Board of Directors. An architectural assessment was conducted concurrently with the collections overview, and that report should be the primary resource for making any decisions regarding the care of the building, and long-term plans for moving the museum forward and/or into a new facility. Comments in this report that pertain to the building are intended to compliment those of the architectural assessor.

GHM has not received any Conservation Project Support Grants, nor has it undertaken previous CAP surveys or Museum Assessment Program (MAP) surveys to address collections management, institutional structure, governance, and public dimension issues. In relation to the stated concern regarding a possible relocation to a new facility it is strongly recommended that the MAP surveys be initiated as soon as possible to help the Board and staff plot the most advantageous course of action.

### **Staff**

At the time of the on-site visit there were six paid staff positions, five of which were filled, one is seasonal and currently vacant. The Executive and Assistant Directors are appropriately qualified for their positions and are full-time. The Curator is also appropriately qualified, but unfortunately for GHM is too part-time. As will be indicated in ensuing sections of this report, the Curator has a solid grasp on the important issues relating to collections care, and has been very effective in her use of good training that was received before coming to Galena.

A key obstacle that confronts GHM and the staff is funding. As all involved recognize and fully understand, without adequate funding it will be impossible to achieve their own stated objectives, and it will be equally difficult to follow many of the recommendations that will be found in this and the architectural assessor's report. The Board has already demonstrated a keen awareness of the importance of proper planning and the role that funding plays in that activity alone, and the members are strongly encouraged to include participation in the MAP surveys as part of their planning strategy, in order to help them achieve a higher level of financial stability so that professional positions such as the Curator can be expanded to provide more concentrated time pursuing collections activities. As indicated above, because GHM is seriously evaluating options for relocating to a different facility, the MAP surveys pertaining to structure and collections management will underscore the enormous impact such a change will have on the entire organization. While it is difficult to attach specific numbers to such an impact, museums with a relatively complete full-time staff can be overwhelmed by what is involved in preparing the collections for a whole-scale move, as well as preparing the new building to receive the artifacts and become a functioning museum.

The current curator has completed the core collections care courses offered by The Campbell Center for Historic Preservation Studies, Mount Carroll, IL, and demonstrates her understanding of the principles that form the foundation of these courses and activities. However as a part-time staff person it will be difficult to adequately oversee the preparations of the collections for a major relocation, although there is a near-heroic effort at implementing an effective program of reorganizing and preparing the objects for storage. As a means to augment the existing staff it is recommended that GHM investigate the use of interns from undergraduate and/or graduate levels of study in history or museum studies programs. The use of interns can be very rewarding for all parties involved, and can provide much needed assistance on special projects for the host institution while offering the intern valuable experience. It is imperative that the projects be well thought out, fully supported with funds and supplies, and designed to fit the qualifications and capabilities of everyone. While interns are a valuable resource they do not replace fulltime employees, and GHM needs to put into place a fundraising strategy that will ensure financial stability and security, and will enable the museum to expand its permanent fulltime staff.

### **Buildings**

The Galena-Jo Daviess County Historical Society occupies two buildings. The primary museum building is located at 211 S. Bench Street, a block above the main commercial downtown district. The other location is 245 Commerce Street, which houses a blacksmith's shop, and is just off the main shopping and restaurant area. Both buildings are owned by the City of Galena, but are maintained by the historical society. These buildings will be discussed in more detail in a following section of this report, but it is important to note that an architectural assessment was conducted concurrently with the collections assessment, and that report should be the primary resource when debating relocation issues, and establishing policies regarding the maintenance and preservation of the structures and their contents.

## **COLLECTIONS AND COLLECTIONS POLICIES**

### **Management**

As with most historical museums the collections at GHM are weighted toward historic objects, furniture and other wood artifacts, textiles and clothing (I don't like the term costumes), tools and library/archival materials, and then arms and weapons, glass/ceramics, metal objects, photographic materials, science/medicine, and art on paper. There are lesser collections of paintings, geological, archaeological, ethnographic, musical instruments, and stone artifacts, as well as botanical, industrial, and film or sound recordings. One particular exception in this distribution is the huge (9' x 12') Thomas Nast painting *Peace in Union*, with its dramatically ornate gilt frame, which dominates the second floor exhibition space. According to the *Site Questionnaire* approximately 85% of the permanent collection has been inventoried, which is an ongoing process, and about 96% is cataloged. As defined by the questionnaire, cataloged means that the

artifacts are divided into separate meaningful categories with appropriate descriptions, provenance, accession information, etc. The Galena-Jo Daviess County Historical Society owns the collections although the city owns the museum building, as previously mentioned. A painting conservator was consulted regarding the above-mentioned Nast painting. About 1% of the collection has been photographed, and about the same amount is used in hands-on educational activities.

GHM has a written collections management policy that has been developed and implemented by the curator, who also has the authority to modify and update it as necessary. The collections are routinely monitored for condition and security. Objects are lent for exhibition purposes, normally for only a year at a time, and only with specific contractual terms. The curator is responsible for assessing the suitability of an object for travel, and condition reports are completed before and after a loan arrangement. As a rule objects are not borrowed from other collections.

While it is apparent that there is a fairly comprehensive collections management policy in place, to which the staff actually adheres, at this time there is no long-range conservation/preservation plan for the collections. There are written policies for collecting and accession/de-accession procedures, which are an integral part of any collection management policy, there are only unwritten policies or guidelines for most collections care issues. There are no established policies for maintenance or exhibition procedures, or for environmental standards. Changes to existing policies are documented and distributed only to those staff members who are impacted by the changes, or otherwise responsible for their implementation.

It is appropriate to point out that one of the primary purposes of this CAP is to help establish parameters within which policies for collections care can be developed. It is also appropriate to articulate that at least in the last few years many gains have been made on improving or upgrading the level of care provided for the collections. The comments and observations that will be expanded upon in ensuing sections of this report will address these improvements, and provide suggestions for ways to improve in areas that have not yet been addressed.

In the meantime it is recommended that steps be initiated to address the lack of a specific policy to address the issues of general collections care. To some extent it can be stated that about half the work has been done because there is a collections management policy, even if there remains a great deal of work to do in terms of reorganizing the collections. One way to view these policies is to consider collections management as the intellectual control of the objects. This creates the paper (or electronic these days) trail by which an object can be accurately tracked from storage to exhibition, to loan, to its return from a loan or exhibition. Collections care is the physical control of the object(s). The former policy tells the staff where an object is, whereas the latter determines how it is handled to get it to that location, or stored or exhibited, etc. When properly constructed collections management and collections care policies overlap one another, and are interdependent to ensure the total stewardship of the collections.

It is at the very least suggested that a conservator be consulted to help clarify and articulate what levels of working with the objects fall within the realms of curators, and when it is necessary to utilize the services of a conservator. It is one thing to perform routine housekeeping to control dust, but it is another to remove heavy soiling from a work of art or fine piece of furniture. One also has to be able to identify what is soiling that has accumulated through benign neglect, and recognize what is evidence of use and normal wear and tear. The importance of a comprehensive collections management and collections care policy is not so much for existing and knowledgeable staff, but to ensure that sound policies and procedures are continued into the future as new professionals join or replace those currently at GHM. These policies, if you will, in essence form the foundation of the institutional memory bank.

### **Exhibitions**

Having only 10-12% of the collections on exhibit is an excellent ratio, and is well within the generally accepted practice of the museum community. Maintaining this policy will minimize the wear and tear on the artifacts. This also establishes a reserve that will enable the staff to develop a rotation schedule for the permanent exhibits, and create new temporary displays with specific themes or tighter storylines that reinforce and expand on the broader themes presented in permanent exhibits. Temporary exhibits are changed about every 6 months. The part-time curator is responsible for all aspects of exhibition activities, from planning to exhibit and/or mount fabrication. Some objects from the collections are displayed in the administrative offices. The following comments regarding exhibition techniques and procedures are made more for the record than because the staff is in need of a great deal of guidance. In fact it was plainly obvious that current exhibition practices are a significant upgrade from older exhibits that were installed prior to the present curator's tenure.

As will be discussed in more detail in following sections of this report, the museum is housed in a structure that was built as a residence, and therefore one of the overriding problems encountered with exhibition procedures is adapting interior spaces to a very specific and demanding use. That having been stated, it must be noted that the efforts of the staff at GHM have been reasonably successful in installing meaningful exhibits with surprisingly little renovation of many of the rooms-turned-galleries. The most drastic alterations to the structure were done long before the building came to its present use.

The exhibition of historical collections poses many complex problems that have to be overcome. Perhaps the most complex is the arrangement of multiple objects comprised of many different types of materials, sometimes even single objects that are composed of more than one material, and then having to provide adequate illumination, or maintain an appropriate relative humidity level without damaging the most vulnerable component or object. Historical displays usually require several objects to tell a single story, often resulting in overcrowded or cluttered cases with overlapping objects. While art museums or exhibits can replace one work with a similar piece of the same genre and still be presenting a consistent theme, many objects in historical collections are comparatively unique and frequently not in the best condition. Displays, in particular historical

vignettes, usually require the presentation or mounting technique and materials to provide a relevant context for the object(s). At the same time it is necessary to make the exhibits attractive, welcoming, and believable, but also secure.

Lighting issues will be addressed in a following section of this report, but as they pertain to exhibits in general, and composite exhibitions in particular, the goal is to provide levels that will enable visitors to see all items with relative ease. If light sensitive pieces are to be displayed with other more durable items, then one option is to use track lighting so that light can be directed away from the more vulnerable artifacts. In situations where there is a mix of lighting, i.e. track lights and fluorescent, one can always limit the amount of time the lights are actually on, and maintain a very tight rotation schedule.

The display cases at GHM are old and while they are not overcrowded or cluttered, there are problems with uneven lighting and shadows, and in some situations artifacts on lower shelves are very difficult to see. This is partially due to the lighting, but also because the items are very low and it is awkward for the average adult to get a clear and comfortable view. Plexiglas/acrylic supports are being used extensively and effectively. There also has been a concerted effort to blend facsimiles and original documents, which is very good to see. Many of the works on paper that are on display are in need of conservation treatment and should be considered at risk, such as the hand-cut valentine in the WWI/WWII exhibit area. These would be good candidates for high quality reproduction until the originals can be treated.

Although some woods are better than others, the use of wood in the museum environment is not generally recommended. It is recognized that because of budget constraints most museums have no choice, and so low acid woods are the materials of choice. When wood or wood-based materials must be used it is recommended that for plywood an Exterior Grade 1 AA or B with phenol formaldehyde curing adhesive and a conifer or birch veneer. Preferable to plywood would be a product marketed as Medex (see *Appendix B, Resources*), which is a medium density fiberboard (MDF), or composition board made of recycled wood fiber that resembles common chipboard in appearance. Medex has very good working properties, is moisture resistant, holds screws, etc, and is used in construction when a hypoallergenic environment is desired. Other woods that can be used for exhibit and/or case construction include mahogany, walnut, birch, poplar, and balsa. Poplar works well and takes a good finish. It is very important to remember that there should be no raw wood in collections areas. All wood should be well sealed to retard or suppress off-gassing of acidic vapors. All finishes, preferably water-based, should cure for a minimum of 30 days before installing artifacts or bringing the sealed wood into collections areas.

While there is pretty consistent use of acrylic supports for paper and bound materials, and other items needing support, there is some inconsistency in providing padding or other protection for many tools and weapons that are being displayed on walls. This is most apparent in the blacksmith's shop, and where it is perhaps the most necessary. It is recommended that direct metal-to-metal be avoided wherever possible. Padding metal brads, nails, and hooks with surgical plastic tubing avoids abrasion, and it also prevents

any kind of galvanic activity that can cause corrosion of the metals. It is also recommended to put isolating barriers between pans on stovetops, and under lamps and other decorative furnishings that are displayed on top of tables, pianos, mantles, etc. The isolating layers or interleafs can be made from archival quality heavy weight (5 mil) polyester film. (NOTE: This material was once widely known by the DuPont trade name of Mylar Type D, which has been out of production for a few years. University Products in Holyoke, MA sells an archival polyester film with the name of Melinex®, but other providers also offer what are advertised to be archival polyester films. One should always verify these claims.) Another material that can be used as an interleaf or isolating layer is a fine art paper by the French company Arches and sold as Arches Cover Black. This is a high quality all cotton, pigmented, paper that is acid-free. Being a black paper it tends to become “invisible” when used under objects, as will the clear polyester film. Whatever the choice of interleaf material, the idea is to cut it to fit the footprint of the object being placed on a table or stove. This then provides padding without interfering with the presentation of the display. Of course, in a historical vignette of a domestic setting, doilies under lamps or candlesticks will serve the same purpose.

The above suggestions can be put to use in the blacksmith’s shop as well, at least during the winter when it is inactive. Since this building is not heated during the offseason it is not recommended to use paper or other hygroscopic materials as barriers or padding to minimize the risk of providing a source for microbial infestation, or excessive humidity that could lead to corrosion of metals. A side observation regarding the blacksmith display, which is an interpretive and interactive exhibition during the summer season, is that some of the support objects like the horses are showing some serious deterioration that should be addressed. While these props may not be museum objects, they are an important part of the exhibit, and their condition detracts from the quality of the site.

Security of the collections on display is not a huge issue, although the huge topographic model of the Galena River Valley region has suffered repeatedly and is a major exception to the otherwise unmolested exhibitions. Once the punctures and other edge damage caused by the overly curious visitors who have not been able to control their urges to test just how soft and vulnerable this object is have been repaired, it is recommended that a barrier wall be built around the perimeter of the piece. This can be constructed of ¼” acrylic attached to brackets that are fastened to the supporting structure. If it is designed to extend about 6” out from the edge of the model, and extend up and down about 10-12” this will create a good barrier yet allow for clear viewing of the model. On the other hand the portrait of Hezekiah H. Gear by John Mix Stanley is, perhaps, too secure. It is housed in a case to which there does not appear to be easy access, it has hot spots from the lighting, and there are stress cracks from the stretcher’s cross bar. There is also debris building up on the floor of the case, an indication that it is not even accessible for routine cleaning. This should be given some additional thought, and a new way of displaying this painting should be designed and implemented.

The purpose of this assessment is to provide an overview of the entire museum to help establish guidelines for moving forward with the professional development of the organization as a whole. However, in the course of reviewing the exhibitions two items

in particular were noted for their uniqueness and the need for more immediate action than normally recommended in a report of this nature. One was the battle flag of Capt. Oliver Perry from the War of 1812's Battle of Lake Erie, and the other was the aforementioned oversize painting *Peace in Union* by Thomas Nast.

It is recommended that the display of the Capt. Perry Battle Flag be carefully reviewed by the curator, and ensure that all of the folds are properly supported with acid-free tissue, or some other suitable material, such as polyester batting. This object is unusual because it shows the effects of the fierce naval battle on Lake Erie that it survived, but also it has aged over the years before coming into the GHM collections. As previously mentioned, this assessment also had the stated goal of making recommendations about the care of the Nast painting *Peace in Union*. This enormous 9' x 12' painting is a dramatic centerpiece that is on permanent display. It was observed that there is extensive tenting and cracking throughout, the canvas is sagging and pulling at the bottom corners, there is extensive soiling on the frame and the verso of the canvas, and the frame has losses of gesso and gilt. This painting and its frame show evidence of structural instability. Ordinarily it would be recommended to undergo a collection-wide condition survey before focusing on particular pieces, however these two pieces probably qualify for individual consideration. The first step is for GHM to officially determine that these pieces are essential to the collection and the future further development of the institution. If this is so, then qualified conservators should be contracted to perform in-depth condition examinations to develop appropriate treatment plans for their long-range preservation and aesthetic restoration. If desired, this assessor can assist the staff in selecting appropriate textile and paintings conservators.

Most of the drawbacks to the exhibits can be addressed by existing staff without enormous expense or disruption, yet these corrections will go a long way in upgrading the overall presentations and will upgrade the level of collections care for the collections on display. Because a future relocation to a different facility is being given serious consideration, it is recommended that many of these observations be incorporated into plans for the new galleries, rather than going to a great expense to replace major exhibit cases or renovate to a great extent the existing galleries. However, the observed condition of many of the works on paper, photographs, and other artifacts and objects indicated that as other aspects of collections care are carried further, it will be necessary to implement a series of item-by-item condition surveys by appropriate conservators for each type of object category.

### **Storage**

Storage for the general collections is located in the museum building, primarily on the top floor. Other storage is at the blacksmith's shop. The collections are organized by object type within each area or room. Although registers are not maintained, access to storage is limited to the curator and the Executive and Assistant Directors. The staff and facility are small and contained, therefore access registers at this time are not a high priority, but this will change once GHM has moved to a different location. As with exhibitions, the curator is responsible for all of the activities pertaining to collections storage, including

choosing the furniture and housings, organization, moving objects in and out, monitoring for condition and security, and conducting inventories. Other than collection objects only archival materials are kept in the storage area.

At the time of the site visit the curator had been in the process of working her way through one room at a time decompressing the collection, organizing by object type, and re-housing the objects in new archival boxes with appropriate labels, tissue, etc. New shelving had been purchased as necessary, and there was a sound and logical methodology at work. Given the budget, time constraints, and space availability, it seems that a significant degree of progress is being made in a segment of museum operations that usually goes neglected. One serious drawback is that a recent upgrade of the HVAC system resulted in the loss of precious storage space to the placement of one of the units. This is unacceptable, but since this situation can be viewed as temporary, and the curator has done a decent job of isolating the collections materials from the unit, it is better to keep moving forward with an eye to the future than give up precious time to redoing another area. It is possible that as the other rooms are reorganized enough space will be gained to then relocate the items now adjacent to the HVAC unit. Once this phase of re-housing the collections has been completed it is recommended that GHM initiate a series of item-by-item condition surveys of each category of the collections by appropriate conservators. This will lay the foundation for the development of a long-range preservation plan as it will help the curator establish a priority system based on conservation needs and the object's value to the collection.

As plans for a new museum facility move forward it is strongly recommended that collections storage receive a high priority for funding for planning and design. Storage is frequently under-appreciated, mainly because most people don't realize that the average museum artifact spends only about 10% of its existence on display or in other use, the vast majority of the time is spent in storage. Therefore it is imperative that any new facility be evaluated for space allocation and use with storage being a primary factor. Plans for a new storage area should take into account even further decompression of the collections, which will result in expanded shelf and cabinet use, and the continued growth of the collections, which also will result in the need for additional space and furniture. The most important part of any relocation and/or expansion is the planning phase, because once it is underway it will be difficult to alter plans, and nearly impossible to do any part of it over if there has been a missed calculation or error in judgment. During the planning stage and even into the implementation of the move it is strongly recommended that the budget include adequate funding for the services of a contract conservator to consult on all aspects of research and development. This will include advising on the selection of new storage shelving and cabinets designed and manufactured specifically for museum collections (see *Appendix B, Resources*).

### **Emergency Preparedness**

Galena, IL is nestled in a narrow and steep valley through which the Galena River flows, which was once large enough at this point to harbor several full-sized steamboats at a time. That river is now all but extinct, but the area is still vulnerable to flooding

conditions, lightning strikes, and severe storms capable of producing tornados and tornadic-strength winds. To-date there is no history of damage to the collections from natural or other disasters, although in the past the city has suffered from conflagrations. The Curator is responsible for collection emergency preparedness and collection salvage activities, and yet there is no written emergency preparedness plan to guide any of the staff or local civil authorities. As is commonly found in small to medium-sized institutions, not only is there no written plan, there are no emergency supplies for protection, response, or recovery activities for the collections. There are no off-site records kept for the institution, but copies of the Gift of Deeds for all of the collection artifacts are stored off-site. GHM has neither a Bomb Threat report and Response Plan, nor a Hostage Response Plan.

On the up side of things, there are regular annual inspections by the fire department, there are both fire detection and burglar alarm systems, and there are hand-held fire extinguishers. This latter might serve in the event of a small, localized outbreak, but generally it is recommended to vacate the premises and call the professionals. The fire and security systems are checked annually, and there is an emergency lighting system. Also, collections are provided additional security with locked cases. The security system includes perimeter alarms and keycard entry systems.

Over the past couple of decades a great deal has been done to make the development of emergency preparedness and response plans easier for museums. Much of this information is available over the Internet, and Heritage Preservation and the Institute of Museum and Library Services (IMLS) have sponsored several workshops and seminars on the topic. It is strongly recommended that the Board of Directors establish a committee chaired by one of the Directors to research the literature, and develop an institutional plan. A member of the museum staff (i.e., the Assistant Director) should be involved with this project, and the rest of the committee should be selected from the community, perhaps including someone from the fire and police departments, and the health care profession.

The plan should be as comprehensive as possible, and address the kind of emergency or disaster situations that are most likely to occur. It is important to include a clearly defined chain of command, as authority to make decisions is usually the first casualty in an event. Alternative means of communication need to be planned for in the case that phone lines are destroyed or there is a widespread power outage. Should a situation occur that involves damage to the collections it will be necessary to have clearly outlined procedures so that it is understood just how far one should go in treating or handling the objects to ensure that damage is contained to the event, not responding to it. The plan should also take into account that civil authorities are going to be concerned with protecting and/or saving human lives, not paintings or other objects or works of art. One precaution that can be taken is to develop a list of those artifacts/objects that are considered to be absolutely vital to the collection, and that those are the items that must be rescued or salvaged first, even at the cost of other objects.

When the emergency preparedness and response plan has been completed it should be put to a test to make sure that it actually works. Each Board and staff member should have a copy of the plan, as should the local and state civil authorities. It is also advisable to establish a call list and distribute it to everyone involved. It is always best to approach this task from the perspective that it isn't "if" there will be a disaster or serious emergency, it is "when".

### **Housekeeping**

GHM has a visitor services staff that performs a daily housekeeping routine for the main areas of the museum, but no collection objects are cleaned. An assumed exception to this is that as the re-housing of objects in storage is done there is some superficial cleaning before items are placed in new boxes. Good housekeeping is an integral part of overall good maintenance of the building. As will be mentioned again, good housekeeping practices helps with preventing insect and other pest infestations.

Although the professional staff is quite small and time is limited, as noted regarding the Hezekiah Gear portrait and the *Peace in Union* painting, accumulations of soil, dust, and other debris is becoming an issue. It is recommended that either the staff get specific training in fundamental practices of dry surface cleaning techniques to provide some basic maintenance of pieces that are on permanent display, or contract the services of a conservator who can come to do basic cleaning. It might even be possible to accomplish both at the same time, by having a conservator come to GHM and provide on-site training while surface cleaning particularly fragile or unique items. The biggest problem that has to be overcome with this is finding the time for existing professional staff to take on any more responsibilities and tasks.

## **SITES AND STRUCTURES**

### **SITE**

#### **Galena History Museum (Daniel Barrows Mansion)**

The museum building is located on a residential street just above the downtown commercial district, and sits on a basic house lot with a church on one side and the church's parking lot on the other. Galena itself is in a protective valley surrounded by rolling hills of farmland. Located in the far northwestern corner of Illinois the general air quality is good. As is common throughout the Midwest, the summers can produce hot and humid weather, and the winters are cold enough that there are ski areas nearby. The general maintenance of the site is provided by outside contractors, although employees have done some repairs of steps and are responsible for trash removal.

## STRUCTURE

The museum is housed in what was once a quite elegant mansion that has long since undergone some drastic renovations for adaptive reuse. It has been a fraternal hall and served as a city hall for a time, and remains the property of the City of Galena. There has been no Historic Landscape Report and the building, while striking is not a national Historic Landmark. The original kitchen ell was removed and replaced with a large two-story addition that now serves as the main exhibition galleries for the museum. This old renovation pretty much put restoration as a historic house museum beyond financial feasibility. The original structure and the addition are brick. The basement has mostly earthen floors and there is a stone foundation. The interior walls are mostly plaster but there are some that are dry wall. An architectural assessment was performed at GHM concurrently with this collections assessment, and that assessor's report should be the primary source for structural information and condition evaluation.

It was noted that on the outside the steps leading to the main entrance are deteriorating, and the steps that lead to the left-side (west) entrance also are in bad condition. The west side of the building is becoming very overgrown with vines, weeds, and old shrubs. It has to be noted that although this is a very imposing structure that still has a commanding presence, it is beginning to look very tired and is in need of some major work to bring it up to a condition that is appropriate for its style. It is recommended that only the work necessary to consolidate the basic fabric of the building as a protective envelope for the collections be undertaken as specified in the architectural assessor's report, and to refresh existing gallery spaces as appropriate to maintain an attractive exhibition environment.

It would be very easy to list each room individually and make recommendations and suggestions for restoration and/or conversion to modern museum gallery space, but the reality is that the staff and Board at GHM are undertaking a fundraising effort to finance a major long-range plan that will include a feasibility study regarding relocation of the entire institution and its museum operations to a different facility, if not a new building. It is this assessor's opinion that the current building offers more obstacles than opportunities for a museum environment that would include modern exhibition galleries and adequate and proper collections storage. Even with considerable and generous outside funding from granting agencies or other benefactors the cost of renovation would be out of balance with what the facility offers. To make it accessible would take away more usable exhibit and/or storage space than can be justified, and the one off-street parking area belongs to another institution. It is strongly recommended and encouraged to explore relocating to another building near the main downtown commercial district, perhaps an older industrial building with a lot of open raw space that can be renovated to the specifications necessary for museum use. It is also recommended that as the planning and feasibility study actions are undertaken that a conservation professional be included at some point to help outline specific needs and considerations. In the meantime the Board should establish a Facilities Committee to research other institutions and evaluate GHM space needs and use allocation.

## Climate Control and Environment

As of the site visit the environmental conditions of some of the collections areas were being monitored using thermo-hygrometers, and a written record of the readings was being maintained by the staff as part of the daily closing procedure. A new HVAC system has been recently installed in the facility that consists of four units, two in the original part of the house, and two in the 1922 addition that serves as the two main exhibit halls. However, chillers to cool the addition were not installed due to financial constraints. A small window unit services the upper hall. A copy of the record of the conditions monitored on the second floor Exhibit Hall was made available to this assessor, and covers the period from 1 April 2007 to 16 October 2007. The temperature (T) in this area ranged from 64°F at the start, up through the 70s into the mid-80s at the height of summer, and back into the 60s at the time of the assessment. The relative humidity (RH) appears to have hovered pretty consistently around the 60% range, with a few excursions slightly above this mark, and down as low as 55%. Toward the end of the recording period the RH rose up to the upper 60 percentiles as the ambient temperature dropped. This is no surprise.

The window unit is not adequate to treat the spaces where they are installed. The furnaces probably keeps the exhibit areas warm enough in the winter, but the RH levels are most likely in the opposite extreme, but no records existed at the time of the site visit. Moreover, the two exhibit halls and their adjacent work/storage areas will function as a drain on the HVAC system that services the house portion of the complex. Despite having taken the stance that the existing facility is inadequate as a museum, and not a feasible candidate for a real rehab for adaptive reuse, the situation has to be evaluated in terms of the environmental impact on the collection materials and a realistic timeframe for relocating to a better physical location. It could easily take 5-10 years for a thorough feasibility study, arrange the financial backing, prepare a space, and make the actual move. In a way that is not a long time, but in terms of wear and tear on the collections it is too long.

To some extent it is safe to state that in many ways no environmental controls are better than inadequate ones. Expectations regarding climate control have to be tailored to the building in use. The current structure was built before central air conditioning existed, even if central heat was on the horizon it wasn't common until the 20<sup>th</sup> century. Left alone this building would probably be pretty self-regulating, but once heating and air conditioning have been introduced it is easy for things to get out of balance. It is understood that fluctuations in temperature and relative humidity cause damage to artifacts, but the real culprit is not just fluctuation. Rather it is the extremity and rapidity of the fluctuation. As the record indicates, there was actually a certain degree of stability to the RH in the exhibit hall 2<sup>nd</sup> floor area. The problem is that it was at a level where microbial growth could easily take hold, and it is conducive to insect infestation.

It would not be economically feasible to attempt to attain and sustain what the fairly commonly accepted museum standards for climate control of 72°F and 50%RH. This

building can't do that because it wasn't designed or constructed to perform at that level. Any attempt to do so would most likely cause additional and potentially catastrophic damage to its structure. Accepting this, and accepting that the long-range plan will include relocating to a different if not newly constructed building, it is recommended that additional HVAC equipment be purchased and installed that will enable the conditions to be moderated and stabilized at more acceptable levels of temperature and RH. This will mean installing two chillers in the existing new system to service the exhibit and adjacent areas in the 1922 addition.

The goal will be to achieve summer conditions of around 75-78°F and 50-55% RH, and then allow a slow and controlled drift through the autumn months to winter levels of 65-68°F and 40-45% RH. These levels should be achievable, although it may prove to be more difficult to stabilize the RH during the winter months because the absolute moisture content of the air outside is lower in the winter than in the summer. The lower indoor temperature range will help raise the RH. Allowing the temperature and RH to fluctuate from summer to winter and back again is referred to as controlled seasonal drifts, and is quite appropriate for this kind of situation. Plans for the new museum location should take this into account, and if possible design the renovation to incorporate insulation and moisture barriers that will enable tighter control over the temperature and RH. The articles in *Appendix A, Temperature and Relative Humidity* explain these issues in greater detail, and should be referred to as plans move ahead. It is further recommended that an environmental monitoring program be established to create a record of the conditions in the museum. This will be useful information over the next few years and will help guide design efforts for the new facility. The monitoring equipment should include data loggers that come with the necessary software to interpret the information and create charts and graphs. One system that is being used in many historical museums with problems similar to those found at GHM is the HOBO available from Onset Computer Corporation, but there are others that may offer the same options. Refer to *Appendix B, Resources* for references to Onset and other manufacturers.

### **Pollutants and Particulates**

Pollutants are atmospheric contaminants that can oxidize or cause the oxidation of a wide variety of materials. The most common source of these contaminants is exhaust from motor vehicles, and then household furnaces as well as industrial emissions. Galena is not in a heavily industrialized area, and while there is a steady flow of automobile traffic, it is not what would be considered congested. Particulate matter is just that, airborne dust and debris that settles and accumulates on furniture, artwork, and other objects and artifacts in homes and museums alike. All forced air systems have a standard filter that will catch larger particulate matter. The higher the efficiency of a filter the more resistance it puts into the system, which means that one has to be sure to install a filter that the existing fan motor can handle without having too much strain put on it.

It is important to keep areas free of clutter and debris to help control pests and insects. Also, dust accumulations on objects create microclimates due to the hygroscopic nature of these accretions. Concentrated elevated levels of humidity will cause degradation of a

wide variety of materials, leading to corrosion of metals, and deterioration of leather, paper, textiles, and most other organic and/or inorganic components of objects.

Upgrading the filtration on the HVAC system(s) will reduce the dust somewhat, but given the age and overall condition of the facility this won't be a deciding factor. What will help will be to get additional training in more advanced dusting techniques for museum artifacts and objects, and having the personnel and time to perform routine cleaning. It may be possible to establish a schedule that focuses on one exhibit or area a month, and do a thorough surface cleaning in each area once a year.

### **Illumination**

The exhibition galleries are illuminated with both fluorescent and tungsten halogen track lighting, and the storage areas are illuminated with fluorescent lights only. In all areas the fluorescent lights are equipped with UV filtration. There has been no monitoring of the light levels in any area. The gallery lights are turned on during regular museum hours, and there are no adjustments of the levels for the visually impaired. GHM has an open photography policy, allowing flash, floodlight, and film/video recording.

There is no hard evidence that the lighting for photography leads to damage to collection materials. However, one caveat about unrestricted photography in the galleries is that it provides visitors with a record of what is on display and exactly where the items are located. Most of the time this is not an issue, but thefts do occur, and it might be worth the effort to rethink this policy and perhaps place some restrictions on what is allowed, and under what circumstances. Some museums permit non-flash still photography only, and other types of photography on a special need basis only.

During the site visit light levels and UV content were measured throughout the exhibition galleries and in the storage rooms. The light levels depend entirely on the type of light and the proximity to the objects being illuminated. Some of the track lights were measured at 56 lux (5.6 foot candles or FC) by the wall near the fraternal organizations case and 111 lux at the end of the case, and 760-960 lux (76-97 FC) in the Mining Gallery, with general levels ranging from 60-110 lux (6-11 FC) and 79-10 microwatts per lumen of UV, levels that are way too high. The UV emissions in these areas usually were under 25 microwatts per lumen, which is considered the acceptable high limit. The light levels in the open gallery on the first floor was around 138 lux in the center of the room, but went up to as high as 227 lux under some of the fluorescent fixtures. Lighting on the Native American case was at 200 lux (20 FC) with 25 microwatts per lumen of emitted UV, which is the acceptable limit. The hallway landing with the framed wallpaper fragments is lit in part with track lighting, which measured out at 119-200 lux with 22-30 microwatts per lumen of UV, and also by a skylight with indirect and direct light measuring 52 lux and 180 lux with 62 and 236 microwatts per lumen of UV respectively. It is understood that shortly after the site visit UV filtering acrylic was fitted over the skylight, but it is interesting and important to see the numbers that correlate to a specific type of illumination. Although the fluorescent lights are emitting very little UV they are putting out a lot of visible light, which can also do damage just at a slower rate. This is

demonstrated in Storage Room N where visible light levels ranged from 150-1200 lux, but with only 4-9 microwatts per lumen of UV. Tungsten halogen track lighting is more controllable in terms of the visible light, but tends to be higher in UV content.

Since it will be some time before the relocation to a new facility can be completed it is suggested that the lighting systems in the exhibition areas be upgraded. The effort to control the UV from the fluorescent lights is successful, but thwarted to some extent by the high levels of visible light. The generally accepted guidelines for visible light include: for light sensitive materials/objects such as pastels, watercolors, inks, dyes, etc, 5-10 FC or 50-100 lux; for medium sensitive items such as oil paintings, light levels of 20-25 FC are permissible; and for most stone, metal, or ceramic items that are considered not light sensitive at all, there are no specified limitations other than common sense. What needs to be remembered is that the effects of light are cumulative and irreversible. Also, if higher light levels are needed or unavoidable then the exhibition time should be reduced. Another guideline is that for light sensitive items/materials most museums allow 2-6 months of exhibition, then 3-5 years without another exposure.

An excellent publication that has been the primary resource for conservators for over two decades regarding environment and climate control in museums is Garry Thomson's The Museum Environment, Second Edition, Butterworths, 1988. This book is a must for any professional library, and provides readable explanations about the effects of temperature and relative humidity conditions on artifacts, as well as the science and physics of light. There an appendix that outlines exhibition parameters based on light levels and length of exhibition, and to help the staff work with this information it is recommended that in addition to the purchase of Thomson's book that GHM purchase at least a visible light meter. If funding can be found it is also suggested that a UV meter be acquired, although this is an expensive instrument and will take some practice to get the hang of what it can tell you. One UV meter also reads the temperature and relative humidity, but the accuracy of this aspect remains suspect to this assessor. Refer to the printouts in *Appendix B, Resources* for suggested sources of monitoring instrumentation.

### **Pest Control**

In the past there have been problems with rodents in collection storage. GHM does have a pest management program that includes routine inspections for pest activity, and treating the collection areas with a pesticide to help control or prevent future infestations. The objects are not treated with any chemicals. Food and drink are consumed on the premises, primarily in the administrative offices, gift shop, and the Grant Parlor, generally as staff lunches and official receptions at the museum. The staff is well aware of the need to clean up immediately after these activities, and there was no evidence of clutter or debris of this nature.

The importance of good housekeeping has already been discussed in previous sections of this report, but it must be stressed again that this is a vital component to pest control. Routine and thorough cleaning eliminates most of the conditions that are conducive to insect, animal, and microbial infestations, and remains the first line of defense against

these problems. All pests thrive on cluttered, unkempt, and undisturbed conditions, some like these conditions more so than others, but in the end it is only a matter of degree not kind. It is recommended that GHM staff work with a reputable extermination company to establish a comprehensive monitoring program using sticky traps to help get a sense of what kind of little creatures are skittering around, and how many. The goal should be to reach a point where little or no chemical treatments are necessary, particularly in collection areas. This may include sealing up the perimeter walls and floors by caulking around the baseboards, door and window frames, outlets, switches, etc, to close off any avenues of access from outside and the basement.

### **SITE**

#### **Old Blacksmith Shop**

This site is located a few blocks south of the history museum at what used to be the riverfront. The surrounding neighborhood is comprised of shops and restaurants, and some light industrial activity. As is with the museum site, there has been no Historic Landscape Report, and this is not a National Historic Landmark. Aside from routine trash removal there have been no maintenance or repair needs in the last three to five years. The architectural assessment also included this site and structure, and that report should be the primary resource when making any decisions regarding its care.

### **STRUCTURE**

This is a single-story wood frame structure that was built as a blacksmith's shop in the late 1800s. Until this assessment there had been no previous survey or Historic Structures Report completed for it. It covers approximately 1,800 square feet and has a loft over part of the interior. The exterior and interior walls are wood, as are the floors in the ground level and the loft. The building underwent extensive restoration when it was moved from its original site to its present location several years ago, and for the most part remains in reasonably good condition. One exception to this is an area of floorboards in the gift shop area that are quite degraded, uneven, and possibly not structurally sound. There was some speculation on the part of the architect that perhaps the boards had been put back upside down when the building was moved, and this surface wore more quickly because it had been degraded from exposure to ground moisture. At the present there are no other noted problems with the facility. During the main tourist season this is a working blacksmith shop with a resident blacksmith.

### **Climate Control and Environment**

Due to the nature of the use of this building, i.e., as a functioning blacksmith's shop with open fires for heating and forging iron tools and other implements and household items, it is unlikely that any standard HVAC system would be able to provide museum-standard conditions. Indeed, why would one even make the attempt? It makes much more sense to use fans and open windows to maximize air circulation and accept the fact that during very hot and humid weather it is going to be uncomfortable. The gift shop area can be fully isolated from the blacksmith's working area, and that portion of the building can be

conditioned for human comfort. There are no real museum artifacts in the gift shop, so there is a certain amount of latitude that can be allowed regarding temperature and RH levels and ranges.

In the working area it is more important to follow some basic guidelines for those tools and implements that are there more for display than actual use. This would include protecting the “exhibit” tools from unnecessary abrasion, and keeping the conditions inside dry enough to avoid condensation that would lead to corrosion. Good air circulation can be maintained during the open season using fans and keeping windows and doors open, but during the winter months when the building is closed up it may be a little more difficult. The equipment and tools that are considered to have some level of artifact value should be removed and kept in collections storage until the next season.

### **Pollutants and Particulates**

Pollutants and particulates are a fact of life in this setting. The gift shop can be protected by isolating it from the smithy, otherwise frequent cleaning will have to be carried out throughout the structure to control the dust and soot that is generated. The facility was closed at the time of the site visit, and aside from being cool it appeared to be very much in order and surprisingly clean, particularly considering the subject matter and the fact that it is an interactive and interpretive living-history exhibition.

### **Illumination**

Although the blacksmith shop is a museum function, and there are tools and other implements that are part of the collection, this is not an area that contains light sensitive objects or materials. It is the opinion of this assessor that the usual concerns regarding maintaining light levels and durations of exposure within accepted conservation and museum standards and guidelines do not reasonably apply in this situation. The GHM staff has a high level of awareness of the issues involved, and by using good common sense will be able to make intelligent decisions about what is acceptable practice for this venue.

### **Pest Control**

There is no established record of pest problems at the blacksmith shop. Because it is a more-or-less open situation with interactive and interpretive activities that include food and beverages throughout the building, it is imperative that the staff is diligent in picking up after events, and performing routine inspections to ensure that there is no trash or other debris left around that might attract pests. Although there is no pest management program at this site, and there was no evidence to suggest that there is a problem brewing, the staff should perform seasonal inspections and record their observations. Again, common sense can dictate the extent necessary to ensure that a major problem with termites or some other insidious pest does not arise.

## SUMMARY AND PRIORITY GUIDELINES

The Galena History Museum (GHM) is at a pivotal point in its development, and the staff and Board of Directors recognize that the decisions they make in the next few years will be some of the most important in the history of the institution. As part of this progression as an evolving and growing repository of material culture it was decided to undertake this Conservation Assessment Program (CAP) Survey. The survey consisted of two parts. One was an overview of the collections and an assessment of the state of collections care at GHM. The other part was an architectural assessment to evaluate the condition of the main museum building and the blacksmith shop. An underlying aspect of this survey was to evaluate the suitability of the current building for continued use as a museum facility. This is an extremely important consideration because the Board is actively considering relocating the museum, and revising the existing mission statement to reflect a change in focus. Because of this potential relocation and change in mission it is strongly recommended that GHM/Galena-Jo Daviess County Historical Society undertake the Museum Assessment Program (MAP) Surveys that are sponsored by the American Association of Museums (AAM) and the Institute for Museum and Library Services (IMLS). These surveys address collections management, institutional structure, governance, and public dimension issues. The preliminary condition examination of the Thomas Nast painting *Peace in Union* was also a primary goal of the survey.

GHM is very fortunate to have dedicated and qualified staff members. All are appropriately trained for their respective positions, but the Curator is only part-time, working a mere 6 days a month when there is work enough for a full-time position. The Board is in the midst of a fundraising effort to get financial support for a feasibility study in preparation for moving the museum and revamping its mission. It is strongly recommended that this effort roll into a long-range fundraising strategy to strengthen the financial base, which will enable GHM to expand the professional and support staff. It has been recommended to explore the use of interns for specific projects as a means of augmenting the existing staff, but this too will require a financial commitment to ensure that there are adequate supplies and materials to bring the projects to a successful conclusion.

The Galena-Jo Daviess County Historical Society owns the collections, but the city of Galena owns the museum building and the Old Blacksmith Shop. There is a good Collections Management Policy that was developed by the Curator, who also updates and implements it. However, there is no Collections Care Policy. Good collections management and collections care are co-dependent, and they often overlap one another even though they are distinctly different activities. One way to distinguish between them is to view collections management as the intellectual control of the collection, and collections care as the physical control. In other words, collections management identifies an object and tracks its location in storage, whereas collections care prescribes the kind of housing it is in and what kind of cabinetry is used. It has been recommended that a Collections Care Policy be developed to compliment the Collections Management Policy, and if necessary consult with a conservator to help clarify the various activities and the extent to which they are carried out. This will ensure the proper stewardship of

the collection at GHM, and will lay the foundation for an institutional memory of the proper procedures and materials as the staff expands and/or changes over the years.

Some of the exhibitions pose complex problems, in terms of lighting, mounting techniques and materials, security, and duration. Some of these cannot be resolved without going to some expense and extensive effort. The staff has already implemented some of the recommended improvements such as using clear surgical tubing on brads and hooks where tools and/or kitchen implements are displayed. The report contains several suggestions for similar improvements in display techniques, and includes recommendations for padding under objects and supporting folds in textiles, avoiding overlaps and over-crowding in cases, and limiting exhibition time. There are recommendations for acceptable types of wood or wood products in the construction of cases and exhibit props, and other uses in collection areas. The topographic model of the Galena River Valley region has suffered at the hands of visitors who haven't been able to resist testing its surface softness and texture. Even if it isn't going to be restored in the near future it is recommended that a protective barrier of acrylic sheeting be constructed and installed to prevent additional damage. It has also been recommended that appropriate conservators be contracted to perform extensive examinations of Capt. Perry's battle flag from the War of 1812, and Nast's *Peace in Union*, both of which are showing extensive signs of distress. Major renovations to the exhibitions and galleries should be put off until decisions about moving the museum are finalized.

Storage is always an issue for museums. The Curator is making very good progress in moving through each of the storage rooms and decompressing the collections, re-housing the objects with archival materials, and assigning them to designated storage areas. This will also make the objects easier to move to a new facility. It is recommended that funding for planning and design of a new storage facility be given a high priority. It is important to keep in mind that most objects spend 90% or more of their expected lifetime in storage, therefore it is essential that this aspect of the museum be a high priority for the Board of Directors. It is also recommended that the services of a conservator be sought to advise and assist in the development of a storage area, and the moving of the collection. At the completion of the reorganization of collections storage it will be time to initiate item-by-item condition surveys of each collection category, which will be the basis of a long-range preservation plan.

GHM has no emergency preparedness plan, and it is strongly recommended that a committee be established to develop one. There is a great deal of information about this available from Heritage Preservation and other national museum organizations, and much of it can be gotten through the Internet.

The Galena History Museum/Daniel Barrows Mansion and Old Blacksmith Shop are owned by the city of Galena, but the collections are owned by the Galena-Jo Daviess Historical Society/Galena History Museum. The architectural assessor's report should be the primary resource for making any major decisions regarding repairs or renovations to the museum building. A compelling argument in favor of moving is the fact that making the existing museum building accessible is not truly feasible or economically logical.

This assessor has noted that the exterior is exhibiting signs of deterioration and that the west side of the building is overgrown with vines, weeds, and old shrubs. Because a move to a different building/location is being investigated it is not recommended that major changes in the exhibition galleries be undertaken. In 1922 the kitchen ell was removed and replaced with the large two-story addition that now houses the main exhibit galleries. Illumination of the exhibits is a complicated issue. Generally there is good control of UV emissions, but in several areas the light levels are too high, mainly due to the use of fluorescent lighting. While changes in the lighting systems will be necessary in order to provide better illumination of the exhibits, only cosmetic improvements to the galleries should be considered at this time. That having been stated, it will be necessary to install additional HVAC equipment in the back addition in order to have better control over the temperature and relative humidity conditions throughout the museum as recommended in the report. It is also recommended that a Facilities Committee be established to evaluate space needs and use allocations, and to help in planning a new facility. Pest control should be upgraded to incorporate a monitoring program coordinated with a reputable extermination company, with the goal being to eliminate the use of pesticides in collection areas. Most of these and other recommendations pertain to the museum building, rather than the blacksmith's shop, which has its own unique situation that make adhering to strict museum standards impossible.

The following priority guidelines are offered as a way to approach the changes and decisions that face the Board of Directors and staff. These are based on the observations made during the two-day site visit, and the staff should feel free to make changes or substitutions as they see fit. Obviously, much depends on the decision to move the museum to a new location, whether it is a building that is renovated to meet museum standards, or a new building built specifically to function as a museum.

### **PRIORITY ONE = SHORT-RANGE GOALS = 1-3 YEARS**

- |              |   |
|--------------|---|
| General:     | Undertake MAP surveys as part of the plans for a change in mission and location of the museum; in addition to fundraising for a feasibility study and planning phase develop and implement a fundraising strategy to improve the financial base and ensure the financial stability of GHM.  |
| Staff:       | As is financially possible increase the Curator's position to at least half time; develop a program for using interns from museum studies programs to augment professional staff; support professional development and continuing education as needed.  |
| Collections: | Complete current program for reorganizing existing collections storage; evaluate space needs for expanded storage; initiate item-by-item condition surveys; continue upgrading exhibition practices as recommended; establish a committee to develop an emergency preparedness plan; contract conservators to examine <i>Peace in Union</i> and Perry battle flag; develop a general collections care |

policy as recommended; maintain housekeeping program as recommended.

- Sites/Structures: Follow the guidelines and recommendations made in the architectural assessor's report; establish Facility Committee; complete feasibility study and make final decision for a different museum facility; contract an architect and conservator as consultants to evaluate new site; establish integrated pest management as recommended.
- Climate Control: Upgrade HVAC and lighting systems in exhibit hall as recommended; establish environmental monitoring program as recommended.

### **PRIORITY TWO = MID-RANGE GOALS = 4-7 YEARS**

- General: Implement recommendations made by MAP assessors; expand implementation of institutional funding strategy as possible; establish standing committees to oversee critical areas of operation.
- Staff: As funding allows expand Curator's position; expand intern program as possible and necessary; continue support of professional development and continuing education.
- Collections: Update collections policies as necessary; complete item-by-item condition surveys; prepare collections for move and implement; contract a conservator to serve as consultant for the move; follow recommendations for the conservation of Perry flag and *Peace in Union*.
- Sites/Structures: Prepare new facility to meet museum standards; follow recommendations of consultants; establish integrated pest management for new site.
- Climate Control: Follow guidelines for museum climate and environmental control standards; establish environmental monitoring program.

### **PRIORITY THREE = LONG-RANGE GOALS = 8+ YEARS**

- General: Update institutional policies as necessary; expand or maintain funding strategy as necessary; adapt committee functions as necessary; consider new CAP and MAP surveys.
- Staff: Increase professional and support staff as funding allows and as needed; continue support of professional development and

- continuing education; expand/continue intern program as necessary.
- Collections: Update collections policies as necessary; develop and implement long-range preservation plan.
- Sites/Structures: Maintain facility and sites as necessary.
- Climate Control: Upgrade and/or maintain HVAC and lighting systems as necessary; maintain environmental monitoring program and upgrade equipment as necessary.

### **CONCLUSION**

The Galena-Jo Daviess County Historical Society has undertaken this CAP survey at a critical juncture as it contemplates the future direction it will take, and how this will affect the Galena History Museum. A change in the mission and scope of the museum will not alter the fact that the current facility does not offer an adequate location for a proper museum environment, and it is not economically feasible to be upgraded to be universally accessible. The Board of Directors has a good grasp on the main issues of this kind of change, and the existing staff is qualified and capable. This assessor has attempted to identify the areas most in need of upgrading, and to provide some meaningful guidance as the staff prepares for the future. This is complicated by the fact that some expensive upgrading of climate control and lighting are necessary even with the knowledge that the existing facility will not be a long-term location for the museum. With careful planning, judicious use of appropriate architectural, conservation, and museum consultants, and the continued loyalty of the staff, there is no reason to expect anything but success and growth of this institution.

It is with many thanks for the generous hospitality and cooperation of the staff and Board of Directors that this Conservation Assessment Program Survey report is submitted.

Thomas M. Edmondson  
 Conservator/Fellow-AIC  
 CAP Assessor

24 February 2008

**APPENDIX A**  
**(Temperature/Relative Humidity)**

**APPENDIX B**  
**(Resources)**

**APPENDIX C**  
**(AIC/AAM Brochures)**