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COLLECTIONS CARE AND MANAGEMENT AT THE HOWARD
STEAMBOAT MUSEUM INC.

By

Katherine LeClerq Wanke
B.A., Evansville, 2010

A Thesis
Submitted to the Faculty of the
College of Arts and Sciences of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

Master of Arts

Department of Art History
University of Louisville
Louisville, Kentucky

May 2012

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MUSEUM INC.

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Katherine LeClerq Wanke
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A Thesis Approved on

April 18, 2012

by the following Thesis Committee:

John Begley
Thesis Director

Peter Morrin

Daniel Vivian

DEDICATION

This thesis paper is dedicated to my wonderful husband

Kyle Richard Wanke

who has stood by me through this whole process

and has encouraged me along the way.

I would also like to dedicate this paper to my parents

Mr. Norman Charles LeClerq

And

Mrs. Patricia Ann LeClerq

who have always believed in me and who

have supported my decisions in life.

ACKNOWLEDGEMENTS

I would like to thank my thesis adviser, John Begley, and my committee member, Peter Morrin, for guiding me through these last two years of my graduate studies and through the process of my thesis project. I would also like to thank my third committee member, Dr. Daniel Vivian, for his direction and assistance with my work. I would especially like to express my thanks to Yvonne Knight, Keith Norrington, and the staff and volunteers at the Howard Steamboat Museum for allowing me to conduct my thesis project at the Museum and for helping me along the way. They have been most appreciative of my efforts and I am grateful for their generosity. Also, many thanks to my friends and family who have encouraged me these past years, even when I thought there was no end in sight.

ABSTRACT

COLLECTIONS CARE AND MANAGEMENT AT THE HOWARD STEAMBOAT
MUSEUM INC.

Katherine LeClerq Wanke

April 18, 2012

My project looks at the current state of collections at the Howard Steamboat Museum located in Jeffersonville, Indiana and how the staff can improve their collections care and management. It is imperative that collection management guidelines and policies be upgraded and improved in order to secure the future of the collections. By conducting research and using examples from similar institutions, as well as considering the needs and situation of the Howard Steamboat Museum, I have created a proposed Collections Management Policy for the Museum to adopt and implement. From an internship experience and following volunteer involvement with the Museum, I found that the Howard Museum collections are suffering from deterioration and damage, and if these harmful agents and risks are not eliminated, both the collections and Museum will suffer. These hazards could be ameliorated with improved collections policy and management procedures. In conjunction with the updated storage facility that the Museum has added, I am putting forward a well-defined and complete collections management policy in this thesis as a method to allow the Howard to be in a better situation to preserve its collections.

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INTRODUCTION

The following thesis outlines specific practices, procedures, and guidelines the Howard Steamboat Museum needs to follow in order to meet museum standards and accreditation. Included is a detailed Collections Management Policy that the Museum Board of Directors will hopefully adopt and start to implement. This policy will help guide the Museum in the stewardship of its collections. It will also help the Howard Steamboat Museum move towards meeting acceptable standards in the museum profession. The Howard Steamboat Museum did not start as a museum, and the staff is still trying to work through issues because of this, therefore the transformation into a professional and accredited museum will not take place overnight, but will be years in the making. If the Howard Steamboat Museum is serious about pursuing improvements in its collections care and management, it would be wise for staff and Board members to take the following recommendations into consideration. These recommendations come from an outside museum professional who has an unbiased opinion when it comes to the Museum.

The first chapter outlines the Museum's history and a brief family history in connection to the mansion and shipyard. It is important to understand the Museum's history in order to grasp the current state of its collections. The history explains the disasters the Museum has survived and how the collections came to be in their current conditions. It also explains how a building that is almost 120

years old has survived as well as it has and why it continues to captivate visitor's imaginations and interest.

Chapter two lists the current collections in the Howard Steamboat Museum's possession. It describes where each collection originated from, to the best of the Museum's knowledge, and what types of objects are included in each collection. This gives the Museum staff an idea of what conservation needs to take place and what experts should be consulted with. Collections care and management cannot properly begin without understanding the scope of the collections and what is included in them. This is important so museum staff are not confused or misguided when accessioning collections.

The third chapter is devoted to the Collections Management Policy, specifically created for the Howard Steamboat Museum, based on their needs and limitations. A collections policy did not exist prior to this policy and the Museum was in desperate need of guidance with their collections management. The policy outlines a code of ethics for the staff and the Board of Directors to abide by. It also describes the accessioning and deaccessioning policies of the Museum and proper procedures for each. Preservation and conservation have always been a concern for the Museum's collections, and so the policy outlines specific ways to eliminate preservation dangers. Incoming and outgoing loan procedures are discussed, as well as who has access to the collections and how to proceed with new exhibitions.

A discussion on the negative aspects of the Museum are explored in chapter four, as well as positive ones currently underway to correct them. For

more than a century the mansion was operating with no air conditioning, and many of the buildings on the property still continue to do so. Regulating temperature and humidity have been a constant battle for the Museum. The curator faces mold, water, sun, and pest damage to many of the collections, with limited resources. The Museum is insufficient when it comes to both money and staff. Deaccessioning needs to take place whether staff want to deal with the issue or not, and policies and guidelines need to be followed, no matter who is breaking them, otherwise the collections will suffer. New and improved systems have been installed, as well as a new collections management facility to house the collections. This new facility has led to the process of accessioning the Museum's collections and moving the objects into archival safe storage.

After discussing the good and the bad aspects of the Museum, chapter five examines why these stated corrections will help the Museum. More staff will alleviate pressure off the current administrator and curator and will help the Museum and collections in the long run. Following the established guidelines in the Collections Management Policy and the current work that is being conducted with the collections will help move the Howard Steamboat Museum in the right direction of becoming a professional and accredited institution. This chapter also gives the current staff resources to reference for help with collection care and management, as well as tips on how to convince the Board to allocate more funds for collections preservation.

CHAPTER I

MUSEUM AND MANSION HISTORY

The Clark County Historical Society and Howard Steamboat Museum, Inc. (HSM) opened its doors to the public in 1958 when Loretta Howard honored her late husband, Jim Howard's wish and turned the family home into a museum. Over the past fifty-four years the HSM has offered tours to visitors from all fifty states and from several countries. The Museum's mission is "to preserve the Howard family story, their mansion, and the history of their shipyards and to foster an appreciation of the development of river steamboats and commerce along inland rivers."¹ In order to understand the Howard family, their shipyard, and collections, it is important to know the family history and their contribution to the steamboat legacy.

John and Martha Howard immigrated to the United States from Lancashire, England in 1819 and settled with their two sons, James and Daniel, in Cincinnati, Ohio. James, along with the help from his brother, founded the Howard Shipyards and Dock Co. in 1834 at the age of nineteen.² He chose to build his shipyard in Jeffersonville, Indiana because of the natural inlet of the river. Over the next thirty years the boats built at the Howard Shipyards gained a

¹ Howard Steamboat Museum, "The Mission of the Howard Steamboat Museum" Accessed February 16, 2012, <http://www.steamboatmuseum.org/aboutus.html>.

² Lynn S. Renau, 2010, *The Howards' world*, Jeffersonville, IN: Budget Printing Centers, Inc., 17-18.

solid reputation for their construction and quality hull design, as well as speed. According to James Howard, the three principals of superior boat building lie in a slick bottom, maximum balance, and minimum resistance.³ The shipyard first started constructing only the hulls of the boats, but as business boomed they began outfitting the entire super structure of the vessel except for the machinery within. James would continue to build boats until his untimely death in 1876 due to an accident crossing the Ohio River. Because of the respect for the Howard family in the community, more than 50,000 people came to pay their respects along the procession line to the funeral held in Cave Hill Cemetery in Louisville, Kentucky.⁴

James' son, Edmonds J. Howard, took over the family business and settled in Jeffersonville with his wife, Laura Burke Howard. Edmonds is most notable for building the Howard mansion across from the shipyard. Construction of the house began in 1890 and was completed in 1894. He always dreamed of living with a large family and entertaining guests at his house, so he constructed a 22-room Victorian style mansion. The home was modeled after the famous steamboats of the time period, which included a grand staircase and many other opulent features and designs, which were made with only the highest quality materials. Because of the skilled labor force at the shipyard, he employed the shipbuilders to construct his house using well-seasoned wood throughout. There are fifteen different hardwoods throughout the house, many of which are still in place today.

³ Lynn S. Renau, 2011, *Seen from life: people, work and steamboats 1885-1932*, Jeffersonville, IN: Budget Printing Centers, Inc., 8.

⁴ Renau, *The Howards' world*, 21.

To furnish the house in the latest fashions, Laura and Edmonds attended the 1893 World's Fair in Chicago and returned with many design ideas and furnishings. As the house was nearing completion, The Times, an afternoon newspaper to the Courier Journal in Louisville, wrote a column about the Howard Mansion describing in detail its appearance both inside and out. (See Appendix A for complete article and figures 1-6).

Edmonds and Laura gave birth to two sons, Clyde and James (Jim), who resided in the family house with their parents. Clyde married Julia Thomson in 1896 and together they had three daughters, Laura Jean (b. 1898), Frances (b. 1900), and Esther (b. 1906), who also grew up in the mansion with their parents, grandparents, and uncle. In 1910 Clyde moved his family across the river to live in Louisville and continued to work at the shipyard until he retired in 1925. Edmonds and Laura both died in 1919 as the popularity in riverboats was declining to be superseded by the automobile. Clyde's brother Jim, along with his wife, Loretta Wooden, who served as secretary and treasurer, took over control of the shipyard in 1925. The Howard family continued to run the shipyard until the Second World War broke out and the United States government bought the shipyard in 1941.⁵ At this time the U.S. Navy built Landing Ship, Tanks (LST), sub chasers, and other vessels for the war effort. After the war ownership of the shipyard moved to the Jeffersonville Boat and Machine Company, now known as Jeffboat Inc. During the 107 years the shipyard was owned by the Howard family, around 1,500 riverboats would be produced, which equaled about ten percent of all riverboats produced.

⁵ Renau, *The Howards' World*, 22-23.

During their ownership of the Howard Shipyard, Jim and Loretta continued to reside in the mansion. In 1937 a record breaking flood broke out on the Ohio River and the Howard mansion retained seven feet of standing water in its first floor for about eighteen days. It was said that the water was so high in the Kentuckiana area that a person could row their boat from Churchill Downs to Sellersburg, Indiana.⁶ It was always Jim's wish to turn his family home into a museum, but he died in 1956, two years before the Museum opened. Loretta continued to live in an apartment on the third floor and operated the Museum. Fortunately, she was not living in the house when a fire broke out on March 17, 1971 because of a boiler explosion in the basement. Most of the rooms sustained smoke and water damage because the fire burned under the original slate roof for four hours before the firefighters could control it. At first the Museum Board of Directors considered demolishing the entire building because of the amount of damage, but people in the community raised enough money to restore it and the museum doors reopened in 1972. (See Fig. 7). In 1973 the Howard Steamboat Museum was listed on the National Register of Historic Places.

Today the Museum is working to become an accredited institution with the American Association of Museums. Safeguards are being implemented in regards to the collections, included upgrading the window treatments, heating and cooling, and fire detection within the mansion. The laundry house is currently being restored for adaptive reuse. A new collections management facility was recently completed to properly house the Museum's collections as

⁶ Renau, *The Howards' world*, 23.

part of a two stage plan. The second stage involves renovating the carriage house into a rental space for weddings, luncheons, and other events.

The Howard Steamboat Museum is a non-for-profit 501 (c) 3 organization managed by a full-time administrator and a part-time curator. It is governed by a volunteer, 24-member, Board of Directors, who serve for three year terms. An active volunteer staff of around 15 members conducts tours and performs needed tasks in support of Museum operations and special events. The Museum sees about 8,000 to 10,000 visitors annually. Every spring the Museum offers "A Victorian Chautauqua", an arts, crafts, garden and antique fair. In the summer local children are invited to partake in a two day architecture camp, called ArchiCamp, to learn about architecture in downtown Jeffersonville and about the steamboats built at the Howard Shipyard. Two annual fall events take place at the Museum, the Fall into Art show which showcases a different local artist each year, and a wine tasting and silent auction.

CHAPTER II

THE CURRENT HOWARD COLLECTIONS

The collections at the HSM contain objects ranging in the number of thousands and dating from the early nineteenth century to the present. The materials in the collection range from wood, glass, paper, photographs, textiles, metal, ceramic, minerals and fossils, and a few taxidermied birds. Along with all the objects in the various collections, the mansion, grounds, and other buildings on the property are also considered to be part of the Museum's permanent collections, and should be preserved as such. Since the HSM primarily began as a family residence, most of the permanent collections are based on the family's possessions and objects from their personal lives. The house and furniture inside are all part of the permanent collection, as well as any photographs or miscellaneous objects left behind. As family members moved out of the house they took objects with them, but over time they have been donated back to the HSM and have been incorporated into the collections. Many objects have been labeled Found In Collections (FIC) because their origin is unknown and they have likely been in the mansion or carriage house since the family lived there.

The permanent collections have been sorted according to four categories and then by individual collections. The categories listed include: 1) family, 2) mansion, 3) shipyard/boats, and 4) miscellaneous. (See Appendix B). It is

important to note that there exists one permanent collection at the Museum and within this collection exists many sub collections of individual family members or donors. The reference library in the mansion has a more complete list of these older collections, while some of the newer collections are still being inventoried. The inventories of collections are constantly changing as new material is found and incorporated into them. Additional material or collections may be added to the permanent collection following the accession guidelines put forth in the Collections Management Policy. In order to understand the task that is at hand for the curatorial staff in cataloging and accessioning the collections, it is essential to know how many sub-collections exist within the permanent collection and what materials they contain. The word collection can also refer to archives the HSM possesses, as well as documents and objects.

One of the largest permanent collections, the Howard Family Collection, contains material in all four of the collection categories. These materials have been assembled over the history of the Howard family and their more than seventy-five years of living in Jeffersonville. This collection contains all the furniture, photographs, clothing, dishes, artwork, school room supplies, and other personal family objects that were left behind in the house. An equally large collection, The Howard Shipyard Collection, contains all the shipyard tools and equipment from the Howard Shipyards and Dock Co. When the U.S. Navy took over the shipyard in 1941 they gave Jim Howard two weeks to clear out all his belongings. Over the next two weeks Jim and the shipyard workers carted all the tools and materials they could into the cellar of the mansion and the carriage

house. Over the years Edmonds Howard collected many shells, rocks, fossils, and minerals from the Ohio River area and the family's winter home in Florida. His collection still resides in the den of the mansion and in two boxes within the Family Collection. The 1971 fire is also a large piece of history for the Museum and there exists an individual collection of photographs, newspaper clippings, and objects dedicated to the story and aftermath of the event. Over the mansion's history as a family residence and museum there have been many photographs taken of the house and grounds, which have been categorized in binders for the Museum to reference. Many of these photographs have been useful during the restoration of the mansion rooms and returning the chandeliers on the first floor back to their original condition.

The Family Collection also contains individual sub-collections that have been donated by the Howard family. One of these collections was recently featured in the 2011 Fall into Art show and contained various photographs from the glass plate negative collection of Capt. Jim Howard. He was a skilled photographer and took thousands of photographs over his lifetime. The HSM also has in its possession the camera Jim Howard used to take these photographs. His brother Clyde also had a collection containing family photographs, many dating from 1904 to 1905, and other items pertaining to the family history, which were donated by Clyde's daughter Esther. There are also photographs from their father, Edmonds Howard in The Charlotte Cox Collection, which includes old postcards and photographs of the Howard family.

The mission of the HSM not only includes preserving the Howard family history, but also the history of their shipyard, and all steamboats, Howard built or not, and commerce along inland rivers.⁷ Therefore some of the largest collections also contain photographs and information pertaining to steamboat history and the Howard Shipyards. The Howard Shipyards and Dock Co. was founded in 1834 and is still in operation today, under the ownership of Jeffboat Inc. Even though Howard family ownership ended in 1941, the HSM still keeps records of the history of the shipyard through to the present day. There are collections dedicated to the LSTs built by Jeffersonville Machine and Boat Co. during World War II and archives of the American Commercial Lines Inc. that now operates Jeffboat Inc.

There exist collections dedicated to steamboats, ferry boats, and flat boats. Individual boats such as the first steamboat, built by John Fitch, as well as the Belle of Louisville, the Delta Queen, the J.M. White, the Robert E. Lee, the Natchez, and the City of Louisville all have individual collections, containing written material, objects, and photographs, dedicated to their history and prominence along the rivers. The Terry Armstrong Collection contains photographs of the Belle of Louisville and of the Ohio River. The Raymond H. Cason Collection contains an array of photographs of the Belle of Louisville and the Delta Queen, as well as other related items, such as menus, programs, and postcards. The Museum also possesses a complete collection of Reflectors, a publication of the Sons and Daughters of Pioneer Rivermen from 1964 to the

⁷ Howard Steamboat Museum, "The mission of the Howard Steamboat Museum."

present. Boat models as well as blue prints from various boats are also contained within the HSM's permanent collection.

The two largest collections in the shipyard category are the Howard Shipyard Collection containing documents covering the entire Howard history of the shipyard from James Howard, the founder, to Capt. Jim Howard, the last family owner of the shipyard. The collection ranges from photographs, to files, to blueprints, and contracts from 1870 to 1910. The C.W. Stoll Collection, which was donated in 2003, contains several boxes of boat certificates of inspection and annual reports for hundreds of barges and steamboats. There are also boxes in this collection of journals and newspaper clippings related to individual boats.

Every museum has their fair share of miscellaneous collections and the HSM is no exception. The items in these collections do relate to the Howard story or river history in some way, but they are difficult to categorize. For example, the Harry Stocksdales Collection contains photographs and history on river lore. There is also a collection of early historical documents from the Louisville and Southern Indiana area dating from 1779 to 1906. The Maxine Collier Collection contains postcards and photographs of the 1937 flood, which affected the family and river area. A scrapbook was also found in the mansion that contained information regarding the history of the City of Jeffersonville, therefore in 2002 it was donated to the Jeffersonville Township Public Library. The HSM retains copies of the information.

In the fall the HSM hosts a Fall into Art Show, which centers around a different part of the Museum's mission. Many years there have been shows and catalogs of local artists, such as Patty Thum (2009), Paul Plashke (2008), Harlan Hubbard (2007), and Norman Kohlhepp (2006). Other years the exhibit has featured the Howard story such as the 2011 catalog "Seen From Life" and in 2010 "The Howards' World". The HSM maintains the reproduced artwork from the exhibits and any related material or research from the shows in its collections. As well as digital copies of artwork, the Museum has in its possession almost a hundred works of art in the mansion or in the collections building. These artworks are original to the house, as well as some that have been donated or loaned to the Museum for display.

The University of Louisville Archives and Records Center at Ekstrom Library holds on permanent loan more than one thousand original glass plate negatives of Capt. Jim Howard's photographs. In this collection are photographs of hundreds of boats and the Howard mansion, family, and shipyard. Fortunately for the Museum these photographs have been identified and cataloged and are stored in an environmentally controlled room. The public is welcome to study the photographs and have reproductions made for themselves. The HSM has even worked with the University Archives to create an exhibit of the photographs, the most recent being in the fall of 2011 at the Museum, which corresponded with the Fall into Art show.

In 1960 the Lilly Library at the University of Indiana in Bloomington received a truck load of material related to the Howard Shipyards and Dock Co.,

dating from 1837 to 1942. Individual collections were not sorted prior to being moved to Lilly Library and the Museum still retains records from collections the Library may hold as well. For instance, the HSM may contain one half of the information on a particular boat or time period, while Lilly Library contains the other half. The collection at Lilly Library contains almost 270,000 items ranging from account books, financial records, letters, blueprints, drawings, and photographs. The Museum sold these records to the Library in order to pay for a new furnace for the mansion, the same furnace that caused the fire. Fortunately for the HSM these items were sold prior to the fire breaking out, which surely would have destroyed much of the material if it were still in the house.

Along with the HSM's permanent collection, there also exists an education collection and a reference collection. The education collection is used for events such as ArchiCamp in the summer or when school tour groups visit the HSM. Teacher packets that are handed out to local area schools have also been inspired by this collection. The collection is comprised of boat models, a working steam engine, and various educational tools about the mansion and steamboats. The reference collection is housed in the reference library in the mansion where researchers and the public can view copies and inventories of the permanent collection and examine books on the history of steamboats and other river commerce. One of the HSM's most valuable reference books is Frances Howard Kohlhepp's "Scenes From Memory". In this book she retells her story of growing up in the Howard mansion from 1900 to 1910. Frances gives invaluable detail about each room of the mansion and daily life in the early twentieth century. Her

book is read by all docents to help familiarize them with the family history and the rooms of the mansion, and is a great supplement to the tour for visitors interested in social history.

CHAPTER III

COLLECTIONS MANAGEMENT POLICY

The following policy was compiled using several other collections policies as references, including: The Cincinnati Museum Center, the Florence B. Dearing Museum, The Museum of Modern Art, The National Park Service Records Management Handbook, The San Diego Air and Space Museum, and the Science Museum of Minnesota. Sources within the bibliography were also consulted to help compile relevant information for the policy. Based on research of the HSM's needs and areas of concern within the organization, this policy will help staff and Board members improve these needs and help move the Museum towards becoming more professional and organized. Since none of the staff at the HSM have any formal or professional museum training, this policy is more detailed than others to help them in any situation that should arise, from rules on deaccessioning to appraisals.

It is anticipated that the HSM Board will adopt this policy and begin implementing the steps within it as soon as possible. With this policy will come many changes, but these changes are necessary for the Museum to move forward. These changes will take time and dedication by all involved with the organization. Thorough training of staff and volunteers in the execution of this policy will need to take place. Appropriate funds and resources also need to be

pursued in order to achieve the highest degree of collections management. It is also vital that in conjunction with the collections policy, the Board and staff work towards achieving the goals set forth in this thesis. Both are essential and go hand-in-hand with collections care and management. This policy is only one part of a larger, long range plan for the Museum in working towards becoming a national research center in steamboat history.

This collections policy is a living document and should be treated as such. It is not meant to become adopted and never looked at or referenced again, but rather continually changed and updated. As the Howard Steamboat Museum evolves and the collections within it, so should its collections management policy. Overtime there may be sections of the policy that no longer fit the Museum's needs or are not consistent with the Museum's priorities and mission. Board members may find that other sections are unrealistic or unnecessary in the Museum's case and may wish to remove them from the policy. Additional sections or addendums may be added as well.

COLLECTIONS MANAGEMENT POLICY

March 2012

**Clark County Historical Society &
Howard Steamboat Museum, Inc.
1101 E. Market Street
Jeffersonville, IN 47130
812-283-3728
www.steamboatmuseum.org**

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Clark County Historical Society & The Howard Steamboat Museum, Inc. Collections Management Policy

Section 1. Museum Statement

1.1 Overview

This document establishes the policies governing the collections of the Clark County Historical Society & Howard Steamboat Museum, Inc. (HSM) and defines the purpose of the Museum and how this purpose is carried out through the Museum's collections activities. This policy governs everything the Museum does to care for and grow its collections and make them available to the public. It also ensures that the Museum fulfills its obligations to protect, manage, provide access to, and maintain intellectual control over its collections and their associated records.⁸

1.2 Mission Statement

The mission of the Museum is to preserve the Howard family story, their mansion and the history of their shipyards and to foster an appreciation of the development of river steamboats and commerce along inland rivers.⁹

1.3 Museum History

The Museum opened in 1958 after being the home to the Howard family since it was completed in 1894. Three generations of the Howard family lived in the home until it was decided to turn the 22-room mansion into a museum. The mansion has survived two devastating disasters during its lifetime. In the year 1937 a record-breaking flood left seven feet of standing water in the first floor of the home for about two weeks. Then, on March 17, 1971 a fire broke out because of a faulty boiler valve in the cellar and many of the rooms in the house suffered fire, smoke, and water damage. Luckily not all was destroyed in the house and the community were able to find funds to restore the mansion and the Museum reopened its doors a year later. Since then the Museum has expanded its collections and continues to grow. On July 5, 1973 the Museum was added to the U.S. National Register of Historic Places. In 2011, the Museum began and completed construction of a new collection's management facility to professionally house its collections. New HVAC and upgraded fire detection systems were also installed in 2011 and 2012. Renovations to the laundry house are currently underway and restoration of the 1880's carriage house is slated to be the next project for the Museum.

⁸ John E. Simmons, 2004, "Managing Things-Crafting a Collections Policy" *Museum News*, Accessed February 23, 2012 http://www.aam-us.org/pubs/mn/MN_JF04_ManagingThings.cfm.

⁹ Howard Steamboat Museum, "The mission of the Howard Steamboat Museum."

The Museum tells the story of the Howard family, starting when James Howard founded the Howard Shipyards in Jeffersonville, Indiana in 1834. Over the next 107 years the Howard Shipyard would produce over 1,500 riverboats. The first floor of the mansion is dedicated to family history and furnishings, and the second floor retells the history of the great steamboat era with many shipyard tools, boat models, and artifacts. The Museum houses a Landing Ship, Tank (LST), exhibit located on the third floor of the mansion.

1.4 Scope of Collection

The Museum contains a collection of cultural and historical objects, archival material, and a range of prints and photographs that are preserved and managed for exhibition, programming, education, and research. The Museum categorizes its collections into several types based on the collection's own level of documentation and use. The four main categories are family, mansion, shipyard/boats, and miscellaneous.

The permanent collection contains items that are of historical value and used to support the mission of the museum. Objects in this collection receive the highest standard of care and documentation. Permanent collections are accessioned and cataloged with a fully maintained record of exhibition and research. The items may be used in exhibitions, for loans and in research.

Education collection items are used in hands-on educational programs, for demonstration purposes in programs and for loans to non-museum groups such as local schools and community centers. These items are not accessioned into the permanent collection and may not require the highest level of documentation. Items may become part of the education collection when a lack of information exists about the object, the museum has multiple copies of the same item in the permanent collection, or if the item is damaged or a known forgery.

Through the deaccession process, the curator may transfer an object from the permanent collection to the education collection or reference collection.

Reference collections consist of contemporary reference books purchased by the Museum or donated by individuals to be used as reference material. Reference collections are in general not accessioned, may be cataloged and may be replaced or discarded as determined by appropriate departmental staff such as the curator or director.¹⁰

1.5 Responsibilities

Application of these standards lies with the staff, volunteers, and administrator of the Howard Steamboat Museum and will be accomplished in accordance with the

¹⁰ Cincinnati Museum Center, 2011, *Cincinnati Museum Center collections policy*. Cincinnati, OH.

highest professional and ethical standards. It is also the staff's responsibility to maintain the collections following professional guidelines for handling such objects found within the collections. If volunteers shall be handling objects they need to be properly trained in doing so and supervised by the curator. Included in the volunteer's training as docents should be proper handling of museum objects and collection material.

Section 2. Code of Ethics

2.1 Introduction

The Howard Steamboat Museum strives to uphold the highest ideals and concepts of ethical and professional practices, which are put forth in the Museum's *Code of Ethics*. The Code pertains to all governing bodies, staff members, and volunteers.

2.2 Governance

The Board of Directors holds ultimate fiduciary responsibility for the Museum and for the protection and nurturing of its various assets, including the collection and related documentation, the mansion, financial assets, and the staff. Also, the Board has ultimate responsibility for the financial well-being of the Museum. The Board is obliged to develop and define the purposes and related policies of the Museum, provide insight, and ensure that all of the Museum's assets support the Museum's mission and are properly and effectively used for public purposes.

2.3 Collections

Collections are developed, managed, and conserved for use in research, exhibits, and/or education programs for public audiences. To ensure these collections will be available for use in the future, the Museum has the ethical responsibility to ensure that they are "protected, secure, unencumbered, cared for, and preserved."¹¹ The management, care, and use of these collections follow the *Collection Management Policy* of the Museum.

2.4 Conduct of Individuals

The conduct of Museum personnel must at all times reflect the highest ethical principles as well as demonstrate standards of public trust by:

- Being honest and ethical;
- Adhering to all federal, state, and local laws and regulations;
- Protecting the Museum's reputation and assets;
- Acting responsibly to avoid conflicts of interest and other situations potentially harmful to the Museum;
- Exemplifying good citizenship.¹²

¹¹ American Association of Museums, "Code of ethics for museums," accessed March 9, 2012 <http://www.aam-us.org/museumresources/ethics/coe.cfm>

¹² San Diego Air & Space Museum, 2007, *Collections management policy*, San Diego, CA.

2.5 Personal Collections- Conflict of Interest

The administrator, staff, and volunteers may not compete with the Museum in any personal collecting activity or use a museum affiliation to promote their own personal collecting activities. They are also not permitted to purchase objects from the Museum that have been deaccessioned from a collection for which they were responsible without approval from the BOD.

Section 3. Accessioning

3.1 Definition

The Museum defines accessioning as a two-part process of acquiring an object (acquisition) and documenting an object (registration). It is also described as the formal process used to legally accept and to record an artifact or archival material as a collection item. It involves the creation of an immediate and permanent record using a control number/accession number added to the permanent collection, and for which the institution accepts custody, right, or title.¹³

3.2 Accession Priorities

The Museum will only add new acquisitions to its collections that support the mission of the institution. All proffered items will be brought before the Collections Committee, which will consult recognized expert authorities in their respective fields. The committee will have final say as to whether these items will become accessioned or not. In the case of time limit or need for quick action, the matter can rest with the administrative officer or curator. Items will meet the following criteria before being considered for accessioning:

1. Items that belonged to the Howard family and/or its residence, i.e. the HSM, or that in some fashion reflects its lifestyle and influence.
2. Items that are related to the Howard Shipyards, and/or to steamboat construction and to the Shipyard's subsequent history.
3. Items that are related to the Howard-built steamboats.
4. Items that are related to steamboats in general.
5. Other memorabilia deemed pertinent to the house and/or shipyards (authentic furnishings, fixtures, tools), especially those not already in the permanent collection.
6. Items useful in educational purposes of the above mentioned criteria.

3.3 Special Considerations

¹³ Dwight P. Lanmon, 1999, *Evaluating your collection: the 14 points of connoisseurship*, Winterthur, Del: Henry Francis du Pont Winterthur Museum.

Materials that are not fully supported by data or research may be accepted for accession by the curator if he/she is reasonably certain of their origin, content, and if the item's history can at a later date be established through scholarly research. It is important for the Museum to continue collecting information on steamboat history and any pertinent current river commerce history or development. Collection of recent and current work should be encouraged.

3.4 Accession Procedure

The Collections Committee Chairperson or curator may temporarily accept objects for "accession consideration," provided they fill out and have signed by the prospective donor a temporary receipt. The accepting museum individual must also notify the Collections Chairperson and/or the Collections Committee of the donation.

Objects temporarily accepted for "accession consideration" shall not be considered part of the permanent collection of the Howard Steamboat Museum until they meet the requirements set forth in the Collections Management Policy and/or they gain the majority vote of the BOD. The owners of the objects that fail to gain acceptance will be notified and they have the option of retrieving the item(s). Failure of the owner to do so within a timely manner allows the Museum the right to dispose of those objects in any manner it sees fit.

The Collections Chairperson shall head the Collections Committee whose responsibilities will include accepting and/or rejecting a proposed donation. The Collections Chairperson and the BOD shall have joint authority on appointments to the Collections Committee.

Providing the donation meets the requirements set forth in the Collections Management Policy, a simple majority vote by the Collections Chairperson and the Collections Committee, accepts an object into the permanent collection of the Howard Steamboat Museum.

The Collections Chairperson and the BOD shall have joint authority on establishment, interpretation, and modification of the Museum's Collections Management Policy.¹⁴

3.5 Accession Documentation

The curator shall maintain complete records of the accession holdings of the Museum. Once the curator reviews an object(s) or collection and a signed deed of gift or receipt in the case of purchase objects is received, the object(s) or collection is accessioned into the Museum's holdings. Accession numbers document Museum ownership or stewardship and are an inventory control device for the Museum. (Refer to Appendix A: *Cataloging Procedure*)

¹⁴ The Florence B. Dearing Museum, 2009, *Collections policy*, Hartland, MI.

3.6 Acquisition Laws

Items shall be acquired only when the Howard Steamboat Museum has determined to the best of its ability that they have been collected, exported, and imported in full compliance with the laws and regulations of the country of origin, of the federal government of the United States, and of individual states within the United States. Every reasonable effort will be made to ensure that these conditions are met and that title to the artifact may be properly transferred to the Museum.

3.7 Appraisals

No employee, Board member, or volunteer of the Howard Steamboat Museum shall provide appraisals for any purpose. It is a conflict of interest for the Museum to appraise donations for tax purposes, and Museum staff should not appraise items as a service for visitors. For the protection of the donor, it is recommended that a disinterested third party make appraisals before the object is conveyed to the Museum.^{15 16}

3.8 Documentation Standards

The curator is responsible for administering the Collection Management System, and will maintain adequate and current/up-to-date records of accessions, deaccessions, and related documents.

3.9 Conditions of Acceptance

Title or lack of title must not prevent the Museum from completing its mission or upholding other conditions of this document. The Howard Steamboat Museum will not accept objects on which restrictions are placed, and that would prevent effective research examination, normal exhibition use, loan, or disposal in accordance with this document. The Museum will not accept objects under conditions that would require their permanent or long-term exhibition, or that the collection of which they may form only a part of, must be kept together permanently and/or displayed only as a self-contained collection. In rare cases, exceptions to this rule may be made for particularly significant or well-documented items where the restrictions imposed by the donor are in accordance with technical and scholarly needs.

3.10 Found in Collection (FIC)

Undocumented objects found in the collection are those that have no accession number and no record of the object being accessioned or why they are in the museum. Ownership of undocumented objects can not be assumed by the Museum and they cannot be disposed of or accessioned. These objects are considered abandoned property and Indiana law regarding museum abandoned property and old loans must be followed in order to gain clear title. Refer to Indiana Code, Title 32, Article 34, Chapter 5, Sections 12 and 13 for proper

¹⁵ The Museum of Modern Art, 2010, *Collections management policy*, New York, NY.

¹⁶ The Florence B. Dearing Museum.

procedure. Once clear title is established, the object may undergo the acquisition process.

3.11 Purchases

Artifacts may occasionally be accessed through purchase or exchange from museums, individuals, auctions, or other external sources. Every effort should first be made to access artifacts through donation before consideration is given to the option of purchase. In cases where a purchase amount is involved, the purchase must be approved and voted on by the Board in advance.

Section 4. Deaccessioning

4.1 Introduction

Deaccession is the formal process used to legally and permanently remove material from the permanent collections. The Howard Steamboat Museum acts as custodian of artifacts and objects for the broader benefit of society. This may require permanent removal of artifacts from the Museum and may occasionally involve physical discard. Transfers will preferably be made only to cultural, technical, and educational institutions. Items may also be deaccessioned out of the Museum's permanent collection and into its education or reference collection, following normal guidelines of deaccessioning.

4.2 Criteria for Deaccession

Objects that do not contribute to the mission and goals of the Museum are subject to removal from the collection. All items would be judged on a case-by-case basis and would need to meet specific criteria before deaccession. On occasion, objects may be removed from the collection in order to improve upon the existing collection, maximize the available space, and best serve the public interest. Items that meet one of the following criteria may be considered for deaccession:

1. The material is not relevant to the purpose and scope of the collections.
2. The Howard Steamboat Museum is not able to provide adequate care for the material.
3. The material has deteriorated beyond repair or to such a condition that it will require excessive resources to repair.
4. The material is sufficiently represented/duplicated in the collections, or has been replaced with superior examples.
5. The material is of inferior quality or has inadequate documentation to make it useful for research, education or exhibit.

6. The material is to be exchanged or traded with another institution for material of greater or equal value that will improve the quality of the permanent collection.

7. Deaccession of the material is mandated by local, state, federal, or international laws, e.g. Native American Grave Protection and Repatriation Act of 1990 (NAGPRA).¹⁷

4.3 Deaccession Procedure

The curator may present to the Collections Committee a proposal for deaccessioning and recommendations for the object's disposition. The ultimate decision for an object's deaccession and disposition must be made by a majority vote of the Collection's Committee.

When disposing of an object, the Howard Steamboat Museum must first determine that it has the legal right to do so, be searching its own records to locate a "Deed of Gift Agreement" and/or attempting to locate the object's original owner or donor.

If the Museum has the right to dispose of an object and it is agreed upon by the Collection's Committee, the curator of the collections will then complete a record of deaccessioning (see section 4.5 for complete details) for each object deaccessioned.

4.4 Disposition of Deaccessioned Material

1. Acceptable methods of disposition of deaccessioned material are:

- a. Transfer to the education collection or to another Museum department for use as an exhibit prop, first person interpretation or hands-on program.
- b. Donation to or exchange with another educational non-profit entity. If necessary, a third party without connection to Howard Steamboat Museum or the exchange recipient organization will be used to help establish equitable exchange value.
- c. Repatriation to federally recognized Native American group as required by NAGPRA.
- d. Returned to governmental owner as in the case of vertebrate fossils from federal lands.
- e. Destruction of material damaged beyond repair or salvage, or material of a sensitive nature or hazardous material. Destruction will be as appropriate for the material, adhere to all legal requirements of disposal and be thorough so that material is not appropriated by others.

¹⁷ Cincinnati Museum Center.

- f. Sale at public auction or in the public marketplace. No private sales will be authorized to any Museum employee, officer, member or volunteer.
2. Funds resulting from the sale of deaccessioned material will be deposited in a restricted fund and must be used for the acquisition of material for the permanent collection (through purchase, preparation or collecting expeditions) and for the direct care of the existing permanent collections.
3. Material of research value should be disposed of in such a way as to ensure continued preservation and availability to users.
4. All disposal methods must comply with applicable local, state, federal and international laws.
5. All objects must be accompanied with full disclosure of any known hazard that they may present to any future owner.
6. If material to be deaccessioned is in a subject area for which there is no expertise on staff, an appropriate outside consultant must be contacted for advice on methods of disposition, the advisability of obtaining an appraisal or similar issues.
7. The registrar will keep a complete and permanent record of each deaccession including documentation of the deaccession process and final disposition.
8. Material leaving the public and educational domain should have all Museum identifying marks removed or defaced.¹⁸

4.5 Records of Collections Disposal

A permanent record of all objects subject to deaccession shall be maintained and shall include:

1. Conditions and date of transaction.
2. Name and location of institution, organization, or person(s) to which the object(s) is transferred.
3. Description and photograph of each object covered by the deaccession process.
4. Marking of the record to indicate date and disposition of the object, the authority for the action, and reference to the file containing the record of the transaction.¹⁹

¹⁸ Cincinnati Museum Center.

¹⁹ San Diego Air & Space Museum.

Section 5. Preservation and Conservation

5.1 Conservation and Restoration

It is a primary obligation of the Howard Steamboat Museum to care for collections in its custody on behalf of present and future generations. All Museum staff members share in this broad responsibility but preservation of the collections is an essential responsibility of the curator. Preservation and conservation are included in this policy to emphasize the Museum's commitment to care for collections in its custody. The Museum is committed to the preservation of all its collections through:

1. An active preventative long-term conservation plan (Refer to Appendix B: *Long Term Conservation Plan*)
2. The preservation, restoration, and treatment of specific objects employing conservation principles
3. The responsible exhibition, movement, cleaning, and handling of objects (Refer to Appendix C: *Guidelines for Handling Objects*)
4. The provision of quality storage environments
5. Complete documentation of object condition and treatment

Professional standards require that eliminating risks to the collections from the following agents of deterioration:

- Fire
- Water or Flood
- Airborne pollutants and contaminants
- Physical forces such as handling, packing, and in transit
- Inappropriate temperatures and abrupt rate of change (maintain collection storage at 65 degrees, if changes are to be made, no more than four degrees in a 48 hour period)
- Inappropriate relative humidity and abrupt rate of change
- Vandalism and intentional damage
- Visible light and ultraviolet radiation
- Pests such as insects and rodents
- Custodial neglect

Artifact restorations should be historically accurate and reflect the technology original to that artifact. It is the responsibility of the curator to set the goals of a specific restoration, the object's final configuration, and methods of treatment, with an emphasis on reversibility. Original components and materials are to be used when available. Repairs are made if necessary and marked as such; re-painting and re-polishing are determined on a case-to-case basis.

5.2 Collections Storage

While part of the permanent collection is on exhibit in the mansion, a considerable amount of the collection is in storage. All objects must be stored in an orderly manner in a secure, stable environment. The majority of this storage is maintained in the Collections Management Facility (CMF) located to the north of the mansion. Only archival supplies or materials recommended by conservation specialists are used for preparation and storage of collection objects. All paper documents, archives, artwork, and other sensitive material are to be housed in the climate controlled room, while larger items and items not susceptible to temperature change are housed in the garage and loft area. Miscellaneous museum decorations and records are housed in the attic space.

It is the Museum's policy to provide indoor storage space whenever practical for all accessioned objects. The curator and his/her staff are responsible for the maintenance of these storage conditions and for the physical accountability of the collections in storage. All objects can be located accurately and promptly using PastPerfect maintained by the curator's staff.

5.3 Pest Management

The Howard Steamboat Museum practices integrated pest management stressing good housekeeping, regular inventory of susceptible collections and quarantine of new collections. It is the participation and cooperation of all Museum personnel that will help eliminate or minimize the causative agents of pest infestations, namely food, moisture, and availability of pest habitat. The restriction of food and plants and regular cleaning collection rooms and other areas will help in pest management. In the mansion food and drink should be reserved to the office only, unless a special event or art show opening warrants food and drink to be in other areas of the mansion. In this case no dark liquids such as red wine should be allowed in the exhibit areas. No food or drink should be allowed in the CMF.

5.4 Security

Collections must be secure from theft and vandalism. Developing systems that provide internal control is essential to collections security. Ensuring collections are routinely examined by staff with collections management expertise is fundamental to museum security systems. Records and images of objects on exhibit are maintained by the curator to assist with the inspection of galleries. The Museum provides security measures by employing systems and devices for deterring and detecting intruders, purchasing insurance for collections, and practicing emergency preparedness. Theft by museum staff and visitors is also a common occurrence in the museum setting and should try to be prevented by constantly adhering to security measures. Visitors should be tightly monitored from being alone in any part of the Museum and should refrain from touching objects. Large bags or purses should be discouraged in the Museum. Staff and

volunteers should not handle objects without permission and bags should be checked upon them leaving.

5.5 Emergency Preparedness

Emergency preparedness aims to anticipate and avoid emergencies, to regain control when an emergency occurs, and to recover control as quickly as possible should it be lost. Disasters are prevented as far as possible through the practice of emergency preparedness measures such as inspections of entire facility and systems and preventative maintenance of the facilities, systems, and equipment. A hardcopy of the Museum's records and PastPerfect entries should be kept in a separate location in case of a disaster occurring at the Museum.

Section 6. Loan Policy

The Howard Steamboat Museum may lend artifacts and other materials from its collections for exhibit or research purposes to any corporation, institution, or organization formed or carried on for educational or technical purposes, which will provide adequate care and security for the material. Certain objects should not leave the Museum except under extraordinary circumstances because of their physical condition or their great importance to the Museum. No loans will be made directly to individuals, and all loans must be approved by the curator as appropriate.

6.1 Loan Conditions

All loans shall be subject to the following regulations, and no loans shall be made where these rules cannot be followed:

1. Borrower must insure the objects to the full amount specified by the Howard Steamboat Museum, with the best available insurance coverage.
2. Borrower must arrange and pay for shipping in both directions, by methods approved by the Howard Steamboat Museum.
3. Material placed on public exhibition must be in a secure case(s), or when large objects are involved, so displayed as to provide maximum security.
4. Only adequately trained personnel shall be permitted to handle, move, or pack objects.
5. No loaned object may be altered, embellished, or dismantled in any way.
6. Borrowed objects may not be used for any commercial purposes whatever without specific permission in writing from the Howard Steamboat Museum.

7. No borrowed objects may be further loaned by the borrower or otherwise transferred without permission of the Howard Steamboat Museum.
8. Packing for return shipping must be in the same manner as the original packing.
9. Borrower may be required to pay for packing at the Howard Steamboat Museum by methods and personnel chosen, or approved by the Museum.
10. The Howard Steamboat Museum may require that loans be accompanied by a staff member, both outgoing and incoming, and that unpacking, mounting, dismounting, and re-packing be done under supervision of a staff member of the Howard Steamboat Museum at borrower's expense.
11. The Howard Steamboat Museum reserves the right to charge a loan fee equal with the cost to the Museum of preparing and providing materials from its collections for the loan. In each such case, the fee shall be part of the loan agreement.
12. Incoming loans to the Howard Steamboat Museum shall be accepted by the curator or his/her staff only. Loans will be used for purposes of exhibition or current research only. No indefinite or long-term loans shall be accepted unless authorized by the Board of Directors in the case of extremely important objects or collections. The Howard Steamboat Museum will not normally store materials belonging to others that are not required for exhibition or ongoing research.
13. Appropriate forms shall prescribe the procedure and conditions for outgoing and incoming loans. A complete record of loan transactions shall be maintained.²⁰

Section 7. Access to Collections

7.1 Research and Study

Collections of the Howard Steamboat Museum shall be accessible for legitimate research and study by qualified, responsible historians, academicians, museum professionals, writers, and other professional researchers. Accessibility will be subject to any and all procedures necessary to insure the safeguard of the objects. Staff members only will be permitted to select and remove artifacts from collections storage. Access to non-public areas of the Museum and CMF will be tightly monitored, and visitors will be escorted/observed by appropriate staff members or volunteers at all times. If any visitor is found in violation of the

²⁰ San Diego Air & Space Museum.

research guidelines, protection of the object(s) takes precedent and he/she will be asked to leave or no longer have access to the material.

The Museum Library actively encourages use of the Museum's research materials to continue the public's education about the Howard family and steamboat history. The library is open to Museum staff, volunteers, docents, Museum members, Board members, and general researchers.

Section 8. Exhibitions

8.1 Definition

An exhibition is the process of presenting one or more objects with accompanying interpretive and educational materials for the purpose of informing, inspiring, and enlightening a defined audience. This kind of presentation is an appropriate use of museum collections and an integral part of the Museum's mission.

8.2 Primary Responsibilities

The Museum's primary responsibility for exhibitions is the use of the collections for distributing new information. The Museum is obliged to ensure that information in the exhibits is honest, objective, and accurate.

8.3 Exhibit Guidelines

The Museum selects exhibits based on merit and scholarship. Exhibitions should adhere to the concepts of public service and education while subscribing to standard practices in the museum field. Approval of exhibitions and final draft should be brought before the curator. The Museum does not authorize certain kinds of exhibitions. The following represents the kinds of exhibitions that are considered unacceptable:

- Exhibitions that publicize or promote commercial products or services.
- Exhibitions that willfully, with malice aforethought, impugn the reputation of any person.
- Exhibitions that do not support the notion of human dignity.
- Exhibitions that threaten the health and safety of the Museum personnel or visitors.
- Exhibitions that are intended to promote and/or enhance a particular religious belief, attitude, or dogma.
- Exhibitions that express personal political beliefs.
- Exhibitions that intentionally or unintentionally promote an attitude of prejudice against any person or persons.
- Exhibitions that perpetuate myths or stereotypes viewed as negative or demeaning to a people, race, gender, religion, or ethnic group.
- Exhibitions that compromise the artist's or scholar's rights.^{21 22}

²¹ San Diego Air & Space Museum.

Definitions

Abandoned Property: that which the owner has relinquished all rights,

Important not to confuse it with found-in-collection objects or presumed gifts.

Accession: (1) the formal acceptance into custody of an acquisition, and the recording of such act. (2) an artifact/specimen, or group of artifacts/specimens, acquired by a museum as part of its permanent collection. (3) the act of recording/processing an addition to the permanent collection.

Accessioning: formal process used to accept legally and to record an artifact/specimen as a collection item; involves the creation of an immediate, brief, and permanent record using a control number or unique identifier for artifacts/specimens added to the collection from the same source at the same time, and for which the institution accepts custody, right, or title.

Accessioning/Deaccessioning committee: Appointed committee of staff to include curators, collections management, conservation and the Chairperson. Committee makes joint staff recommendations for accessioning and deaccessioning to the Board of Directors.

Accession number: a control number, unique to an object, the purpose of which is identification, not description.

Allocation: term used by the federal government of the U.S. to indicate a restricted transfer of title. Most often in the museum setting it indicates the use of funds.

²² Also referenced Konstanze Bachmann, Nancy Campbell, Anne Fahy, and the National Parks Service Records Management Handbook for the completion of this policy. For a complete citation of each source please see the reference page below.

Artifact: a human-made item, often manufactured or created from naturally-occurring materials and made for use in a cultural context.

Cataloging: creating a full record of information about an artifact/specimen, cross-referenced to other records and files; includes the process of identifying and documenting these artifacts/specimens in detail.

Catalog Number: (1) assigned to an object or specimen based on its class; its purpose; (2) described as an accession number, in which case its purpose is identification; (3) assigned to an objects in a printed publication or catalogue of a special collection or exhibition.

Collecting: the process of sampling the natural and cultural world using a variety of techniques that are dependent on (1) the organism or material being obtained and (2) the intended use for the sample or the research methods likely to be applied.

Collections: (1) a group of artifacts/specimens with like characteristics or a common base of association (e.g. geographic, donor, cultural). (2) refers to the artifacts, specimens, documents, and data under a museum's care.

Collection care: the responsibility and function of an institution with collections that involves developing and implementing policies and procedures to protect the long term integrity of artifacts and specimens, as well as their associated data and documentation, for use in research, education, and exhibits.

Collections management: the responsibility and function of an institution that fosters the preservation, accessibility, and utility of their collections and associated data. The management process involves responsibilities for

recommending and implementing policy with respect to: artifact/specimen acquisition, collection growth, and deaccessioning; planning and establishing collection priorities; obtaining, allocating, and managing resources; and coordinating collection processes with the needs of curation, preservation, and specimen use. These responsibilities may be shared by collection managers, subject specialists, curators, volunteers, and other institution administrators.

Conservation: (1) maximizing the endurance or minimizing the deterioration of an artifact/specimen through time, with as little change to the object as possible. (2) the application of science to the examination and treatment of museum artifacts/specimens and to the study of the environments in which they are placed. This involves activities such as preventive conservation, examination, documentation, treatment, research, and education.

Curation: the process whereby artifacts or specimens are identified and organized according to discipline-specific recommendations using the most recently available scientific literature and expertise; a primary objective of this process is to verify or add to the existing documentation for these artifacts/specimens, and to add to knowledge.

Custody: responsibility for the care of documents based on their physical possession. Custody does not always include legal ownership, or the right to control access to records.

Deaccession: (1) an artifact/specimen that has been removed permanently from the museum collections, usually through sale or exchange. (2) the formal process

of removing an artifact or specimen permanently from the collection, with appropriate transfer of title.

Deterioration: change [for the worse] in an artifact/specimen's physical or chemical state.

Direct care: all activities that relate to the immediate care, preservation, documentation, and maintenance of collections including collections conservation, curation, and management as defined in this document.

Documentation: supporting evidence, recorded in a permanent manner using a variety of media (paper, photographic, etc.), of the identification, condition, history, or scientific value of an artifact, specimen, or collection. This encompasses information that is inherent to the individual artifacts/specimens and its associations in its natural environment as well as that which reflects processes and transactions affecting the artifact/specimen (e.g. accessioning, cataloging, loaning, sampling, analysis, treatment, etc.). Documentation is an integral aspect of the use, management, and preservation of an artifact, specimen, or collections.

Educational collection: a group of artifacts or specimens designated for use in educational programming. (2) artifacts and specimens designated for use in public programming or teaching, may be actual artifacts/specimens or replicas.

Exchanges: roughly equivalent reciprocal movement of materials between two or more parties.

Found In Collection: undocumented objects that remain after all attempts to reconcile them to existing records of permanent collection and loan objects fail.

Gifts: an addition to holdings acquired without monetary consideration and becoming the sole property of the recipient, frequently effected by a deed of gift.

Integrated pest management: the selection, integration, and implementation of pest management methods based on predicted economic, ecological, and sociological consequences; also defined as a decision making process that helps one decide if a treatment is necessary and appropriate, where the treatment should be administered, when treatment should be applied, and what strategies should be integrated for immediate and long term results.

Loans: (1) temporary physical transfer of artifacts/specimens to an outside location for references, consultation, reproduction, or exhibition. (2) the temporary assignment of collections from the museum or temporary assignments of similar artifacts/specimens to the museum for stated museum purposes, such as exhibition and research. These assignments do not involve a change of ownership.

(1) **Incoming loan:** an artifact/specimen, or group of artifacts/specimens, borrowed by an institution. any artifact/specimen borrowed from another institution, (museum, university, church, etc.) or private individual; (2) **Outgoing loan:** an artifact/specimen loaned by a museum to another institution; any artifact/specimen borrowed from the Museum's collections for scientific research, exhibition, tour, or educational use outside of the Museum; (3) **internal loan:** any artifact/specimen borrowed from the Museum's collections for exhibition or educational use within the Museum.

Lost in Inventory: describes a missing object which has been previously located but is not found when it is needed or during the most current inventory round.

Not truly considered lost; often moved without a tracking record.

Maintenance: routine actions that support the goals of preservation of and access to the collection such as monitoring, general housekeeping, providing appropriate storage and exhibition conditions, and organizing a collection.

Permanent collection: (1) those artifacts and specimens that are owned by the museum. (2) artifacts and specimens held by an institution intended to be preserved in perpetuity.

Preservation: actions taken to retard or prevent deterioration or damage to collections materials by control of their environment and/or treatment of their structure in order to maintain them as nearly as possible in an unchanging state.

Registration: (1) the process of developing and maintaining an immediate, brief, and permanent means of identifying an artifact/specimen for which the institution has permanently or temporarily assumed responsibility. (2) the process of assigning an immediate and permanent means of identifying an artifact or specimen for which the institution has permanently or temporarily assumed responsibility; one facet of documentation. (3) as an institution function, includes the logical organization of documentation and maintaining access to that information.

Repository: a collection administered by a nonprofit public or private institution, that adheres to professional standards for collection management and care to

ensure that specimens acquired will be professionally maintained and remain accessible for future use.

Restoration: returning an artifact or specimen as far as possible or as far as desired to an earlier condition or appearance, often (but not always) its original state, through repair, renovation, reconditioning, or other intervention.

Sales: payments to the Museum for materials.

Stabilization: treatment of an artifact/specimen or its environment in a manner intended to reduce the probability or rate of deterioration and probability of damage.

Transfer: the act involved in a change of physical custody of records, archives, artifacts, specimens with or without change of legal title. (2) records, archives, artifacts, specimens so transferred.

Treatment: actions taken, physically or chemically, to stabilize or make accessible an artifact or specimen; includes, for example, techniques such as preparation, cleaning, mending, supporting, pest eradication, and consolidation.

Unclaimed Property: used for old loans in some museum-specific legislation, indicates property lent or left with another party and not retrieved by the owner.

Unsolicited, Anonymous Gifts: property known to be left at the museum without documented intent but in a situation where intent can be inferred. Aka “doorstep donations”.^{23 24}

Review of Policy

²³ Rebecca A. Buck and Jean Allman Gilmore, 2007, *Collection conundrums: solving collections management mysteries*, Washington DC: American Association of Museums.

²⁴ Science Museum of Minnesota, 2010, *Policy statement on collections management*, St. Paul, MN.

A committee appointed by the President of the Museum will review this policy statement. Proposed revisions will be taken to the Board of Directors for approval.

Public Disclosure

This statement of collections policies will be furnished to all Board Members, staff, and volunteers of the Howard Steamboat Museum. Upon request, this policy will be given to the press, other organizations, borrowers, and potential donors to the Museum.

Approval

If the Board of Directors approves this policy, the date of approval will go here, along with any revision dates in the future.

Appendix A

Cataloging Procedure:

Numbering Scheme

Accession Number: The accession number represents all the items given or loaned by one individual on one date. If one individual donates some artifacts and loans some artifacts on a given date, there are two separate accession numbers. The accession number ties the donor to the items given or loaned on a specific date. It is not an identification number for an artifact. The accession number begins with the year of the accession followed by a period and the number of the accession for that year. Example: The accession number 2005.4 identifies the 4th accession for the year 2005.

Catalog Number: The catalog number identifies the artifacts. The catalog number is prefaced with the accession number. Example: The catalog number is 2005.4.15 identifies the 15th artifact that came with the 4th accession in the year 2005.

How New Accession and Catalog Numbers Were Assigned

1. Accessions dated after 1958 are numbered and cataloged according to the above explanation.
2. Artifacts that are known to have been in the museum possession before the museum opened or ones that were Found in Collection were assigned an accession number beginning with 1958. The year represents the year the museum opened, followed with the subsequent number of finding.
3. Pairs are things that one always expects to use together, as a pair of shoes, a pair of socks, a pair of mittens, ect. A pair is assigned a catalog number. A catalog number followed by an A represents the left member of the pair. A catalog number followed by a B represents the right member of the pair. For example: A pair of shoes will have a catalog number 1958.10.1. The catalog number 1958.10.1A represents the left shoe. The catalog number 1958.10.1B represents the right shoe. A and B will only be used to represent the left and right member of a pair.

Appendix B

Long-Term Conservation Plan:

Determine risks to the collections and take steps to avoid or ameliorate each risk.

Survey the condition of the collections to identify elements at risk.

Prepare an environmental survey of the collections and evaluate risks to the collections.

Survey and evaluate the existing protective systems and practices.

Survey the building, collections, and policy needs...develop a plan and policies that respond to needs.

Continuously monitor the storage environment and modify plans as needed.

Assess the value of the collections.

Determine what resources are available to reduce risks, achieve long-term preservation goals, and provide for long-range conservation of the collections.

Prepare a comprehensive, prioritized list of preservation and conservation goals, how they can be achieved, and the resources needed to achieve them.

Appendix C

Guidelines for Handling Objects:

The movement of objects from one location to another is the responsibility of the curator. Before objects are removed from exhibition or handled in some unusual manner, the curator must be informed, unless the situation presents an emergency. Only Museum personnel who have been trained in museum object handling procedures can handle objects in the collection.²⁵

The following guidelines should be observed when handling objects:

1. Absolutely no food or drink in the CMF or rooms of the mansion, except for the office areas.
2. Use common sense. Think before you act.
3. Handle objects as little as possible.
4. Handle each object as if it were irreplaceable and very fragile.
5. Handle only one object at a time.
6. Move slowly, never hurry.
7. Do not overload containers or carts.
8. Never walk backwards when handling an object.
9. Know the condition of an object before you pick it up. Do a visual inspection, even if it is an object with which you are very familiar. A change that you are not aware of might have occurred.
10. Before you pick something up, decide where you are going to set it down and clear that area.
11. Wear cotton gloves and neoprene gloves as appropriate. The wrong gloves could be worse than no gloves at all.
12. Use two hands, or two people, if necessary.
13. Lift the object. Do not slide or drag the object.
14. Handle the object by its most stable surface.

²⁵ Nathan Stolow, 1987, *Conservation and exhibitions: packing, transport, storage, and environmental consideration*, London: Butterworths.

15. Support the object's weight carefully.
16. Before handling objects remove any apparel such as belt buckles or jewelry that may get caught on objects and cause harm to them.

CHAPTER IV

DISCUSSION

Before the Howard Steamboat Museum became a museum it was the primary residence for three generations of the Howard family. The mansion and grounds were built to accommodate a family, not with the intention to preserve and store artifacts and documents. Since the HSM opened, many of its collections have been stored inside the house, primarily in the attic, cellar, and closets. Some objects have even been moved into the laundry house and carriage house when space inside the mansion became tight. The mansion, laundry, and carriage house have never had air conditioning until the summer of 2011, when a new HVAC system was installed inside the mansion. It was also the only building with a radiant heat system, and continues to be the only building with heat during the winter months. In these conditions the temperature and humidity fluctuates rapidly and there exists no consistent environmental conditions. This has had devastating effects on collections objects and other cultural heritage materials. Many historic houses and small museums, such as the HSM, face the problem of meeting professional museum standards of conservation and preservation with their limited resources and budgets. (See Appendix C for complete list of priorities for the HSM to work on achieving).

Much of the furniture and exhibits in the house have been on permanent display for decades and are not changed out or moved: continual display can become harmful to the objects after extended periods. The curator noted that the exhibits have not been changed for many decades now, and many of the objects in them are in constant direct sunlight. This undoubtedly has caused fading, and allowed damage from harmful gases, dust, or pollutants in the air and other materials to penetrate into the objects. After the fire there were many objects that sustained water damage from the firefighter's hoses and were allowed to air out on their own over the years, which has caused photographs to stick together and colors and ink to fade or run together. Many artifacts and furniture also came into contact with smoke and fire damage, which have not been restored. It is still common to walk into the attic or open boxes and find objects that have been destroyed by the fire and not moved since then. Also, heavy rainfalls have flooded the cellar where some objects have been kept and subjected to standing in water for days or weeks on end. (See Fig. 8). Because of these conditions, mold has been allowed to grow and is a major threat to the collections. Once mold growth penetrates an object it is impossible to completely remove. (See Figs. 9 and 10).

Boxes and objects that have sat untouched in the attic, laundry, and carriage house have also been infested by bugs and rodents. (See Figs. 11-15). These spaces and buildings were not designed like buildings are today and even now the most up-to-date buildings are still at risk for pest infestation. Because of the sheer size of the HSM and its limited staff, cleaning is not kept up regularly,

especially where the public does not visit, and spaces often become neglected. For decades bugs have made the collections their home without fear of being disturbed. New problems have also been brought in when collections are dropped off and are not checked properly before they are stored with other collections. One of the worst offenders has been the C.W. Stoll Collection, which before it came to the HSM in 2003 it sat in a barn for years where it became susceptible to bugs and rodents. Some boxes from the collection were then added with the HSM's collections in the carriage house without being opened and over the next ten years were allowed to infest the other collections. Over the last couple of months I have worked primarily with the C.W. Stoll Collection and have witnessed firsthand the damage that has been done to the documents inside. Overall, about a quarter to a third of the entire permanent collection has sustained some kind of damage to it.

The HSM inherited many of the objects in its collections from the Howard family, and staff are still in the process of trying to catalog everything. With the vast amount of collections already in the Museum's possession and new ones coming in each year, it is hard for staff to keep up. The problem is there are not enough permanent staff members in place to handle the collections and museum duties. Volunteers come and go, often without finishing the project they were working on, which may never be completed, or may be picked up by someone else who does not have knowledge of the previous person's work methods. A staff member has also never been employed with the Museum who has had professional museum training, and so the current staff is doing the best they can

with the knowledge they have picked up along the way. It is not surprising then that the collections have lingered in the conditions they have for so long.

The current size of the HSM's operations has decreased significantly over the years. This is due mainly to the fact that the people interested in the steamboat era or who grew up during it are no longer around. Volunteer numbers used to boast around fifty members, but has dropped considerably to around fifteen. On average a volunteer only works one to two days during the week or when a large event is scheduled. The paid staff at the Museum has stayed the same for many decades now, but in recent years the need to hire more staff has become a critical concern. A full-time administrator runs the Museum with the help of a part-time curator and office assistant, and two part-time staff run the Museum during the weekends.

Another practice the HSM staff must address as it continues to care for its collections is the deaccessioning and disposal of some of its objects. This is always a difficult action to discuss, especially where sentimental objects are concerned. After the fire many objects in the Museum were damaged beyond repair and the only logical step for them was to throw them out. Objects however were kept with the intention of restoring them or with the mindset that they were too valuable to the family or were one-of-a-kind objects that could not be thrown out. Many of these objects are still at the HSM in the attic or in boxes in the CMF and should be discarded, and the space used for other objects. There has to come a time when it is realized that the objects cannot be restored to their original condition, even with unlimited funds, and the Museum should move on.

In the future however, if the HSM would like to retell the story of the fire or hold an exhibit concerning it, then it would be logical to keep some objects with fire and smoke damage to show the public what happened to them. If this is the case though, only a few should be kept.

There are also many steamboat models at the HSM that are currently on display or in storage that have been there since the 1970s. These models were donated by volunteers or members of the community who built them themselves. Because of the models' ages, their permanent display in direct sunlight and fluctuating temperatures, and storage conditions they have been in over the years, they are starting to show much wear and deterioration. Pieces are missing, paint is fading, and parts are cracking. There are also other boat models where parts have proven to have been reconstructed inaccurately, but the models are still on display for visitors to see. It is not professional for the HSM to have inaccurate models on display where the public could be misinformed and believe them to be accurate. It would reflect poorly on the HSM if people found out they had incorrect models and information on display. Some deaccessioning has occurred, but the problem staff have faced is with other staff members or Board members who do not want to get rid of the models. They believe the individuals who worked on them and their families would be insulted if they threw them out, especially with all the effort and time it took into making the models. They must realize though that many of the individuals who have worked on the boat models are deceased and so they will not be offending anyone. The Board and staff must think in terms of what is best for the HSM and its visitors.

To avoid any offense the Museum may consider deaccessioning the models into the education collection or using them for another exhibit where exact accuracy is not an important issue. A simple fix to inform visitors that not all models are exact reproductions may suffice in some instances.

It is the HSM's policy to continue to collect objects and enhance its collections. With this in mind the Museum has started to safeguard its collections and look into conservation methods. As mentioned above, a new HVAC system was installed inside the mansion, which will help regulate the temperature and humidity inside. This is an important step for the objects inside the mansion, especially the wood throughout because for more than a century it was expanding and contracting with the temperature, which can cause strain to the wood. New window treatments to all the mansion windows are also being discussed in order to keep out harmful ultraviolet rays, which are damaging the furniture and objects inside each room. To protect against another fire, an updated fire detection system was just added throughout the mansion.

The most important and beneficial addition for the HSM is the new Collections Management Facility (CMF) that was built in 2011 to store the Museum's vast collections. (See Fig. 16). This building is a major improvement to the attic and cellar because there is a climate controlled room inside, and it adds extra protection against theft and pests. The building consists of a conservation laboratory (See Fig. 17), a climate controlled storage room, a garage with a loft (See Fig. 18), and an attic. A future vision and part of the long-term protection plan for the Museum is to make the garage and loft climate

controlled, but for now it is still considered a vast improvement for the collections. Sensitive materials and documents will be housed in the climate controlled room, while tools and miscellaneous materials will be stored in the garage and loft area. Museum records, holiday decorations, and party supplies will be stored in the attic. A freezer has also been purchased and placed within the CMF to act as the first step in protection for the collections that have suffered pest and mold damage.

As well as a new storage facility, the collections are also in the process of being accessioned into PastPerfect and moved into archival safe boxes, folders, and other storage containers. Up until now the collections were stored in old banker boxes or not in anything at all. If they were in a box they were not catalogued or organized in any way. Some boxes have never even been opened and collections never fully accessioned because of the lack of a collections management policy. As boxes were allowed to sit in the attic, cellar, or carriage house for years on end, water, rodents, bugs, and mold have penetrated the objects inside, making some documents almost unrecognizable or unusable. By accessioning all the collections it will make finding them significantly easier and will also allow the HSM to know what is in their collections so future generations and researchers can benefit from them.

In order for the collections to benefit from these new systems, museum staff must be trained and follow the policies in place to protect them. Chapter 2 discussed the new collections management policy that is almost in place at the HSM in order to safeguard the current collections and new collections coming in.

A collections management policy (CMP) "is a comprehensive written statement of the purpose of the museum and how this purpose is carried out through the museum's collections activities. A strong CMP introduces consistency in the day-to-day handling of an institution's collections."²⁶ Before 2012 the HSM did not have a collections management policy in place, and was suffering from a lack of consistency throughout their collecting and staff procedures. "Door-step" donations would be dropped off and almost anything was accepted into the HSM's collections. As new objects were coming in, nothing was being deaccessioned and space was quickly becoming limited.

Also, contrary to what some may believe, the HSM's problems will not disappear overnight with the creation of the CMP and the construction of the CMF. If staff do not devote time and money into following these practices and standards it will be as if these new policies and buildings do not exist. For example, the collections must be the Museum's top priority, and so the temperature inside the buildings must be regulated to fit the collection's needs, not the staff's. It is easy to think that a few degrees will not make a difference or will save the Museum money each month, but in the long run a few degrees is all it takes to allow environmental problems to exist. The standard temperature should be adhered to as much as possible and only one person should have access to change it.

Another important issue that needs to be addressed before it becomes a problem is the continuation of collections care and conservation. Right now the

²⁶ American Association of Museums, 2004, *Information center fact sheet writing a collections management policy*, Washington, DC: American Association of Museums.

HSM is on the right track of converting all the boxes and folders that house the Museum's collections into archival standard ones. As the CMF was nearing completion, a large purchase was made from Gaylord, who specializes in archival solutions for museums. For several months the curator and I have been working on moving these materials over into new archival storage, but it became quickly apparent that supplies were running out and more storage containers would need to be purchased. Some within the Museum have commented that more boxes and folders do not need to be purchased and that we can simply continue with the old boxes and folders we currently have. What they fail to realize is these boxes are not archivally safe for the documents inside and have become infested by pests and other environmental problems. The acidity from these boxes can also leak into the documents, photographs, and objects themselves and speed up the deterioration process. Others believe that not all the material in the collections merits the use of archival safe boxes or even cataloging. This thinking will only harm the collections and the Museum. If the HSM wants to continue to practice acceptable and professional standards it will need to invest its resources into the preservation of its collections. In the end the cost of preservation is small in comparison to losing the collections.

To achieve preservation with the collections, the work that the curator and I have started must continue. We are working with one collection at a time and with one box at a time so we do not confuse artifacts from one collection with another. First, if we suspect there are any bugs or larva inside a box we freeze the box overnight. We then remove the box and let it thaw out so the bugs will

think it is time to hatch and after it reaches room temperature we return the box to the freezer for another twenty-four hours to kill any live bugs. Next, we take an inventory of all the artifacts in the box and assign accession numbers to them. We then proceed with basic conservation steps. We remove any loose dirt, dust, or other objects from the document or artifact and check to see that the object is not ruined beyond repair or usefulness. While we work we wear white cotton gloves and a mask to protect ourselves from the dust and mold. When the objects are ready we move them into acid-free folders and boxes to protect them while they are being stored. When a box is complete and has been assigned a location within the CMF we record all the contents, their location, and a condition report on them in PastPerfect. Regular periodic inspection should follow of each collection.

CHAPTER V

SUMMARY AND CONCLUSION

Like many smaller house museums, the HSM is tasked with preserving vast amounts of historical artifacts with little money and limited space and resources. The Museum staff has tried to make do with what little training and help they have acquired over the years. Unfortunately, many of the staff, volunteers, and people interested in the Museum are advancing in age and the younger generation is not as involved with the organization as they should be. It is the future generations and their interest in the Howard history that will keep the Museum open, which the current staff and Board must realize in order to protect the HSM's survival. Some policies need to be rewritten and attitudes changed to interest the younger generations in the Museum. The Board cannot expect volunteers to help all the time and must invest money in a permanent staff. The volunteers are already few and far between and help is limited. The administrator and curator cannot run the HSM by themselves and work with the collections without some type of full time assistance and regular docents on staff. Often they are the only two at the Museum and cannot accomplish work or much progress on a project because they are too busy giving tours or performing office duties.

Since the accession project is still in its infancy at the CMF, the Museum would be wise to hire a curator with professional museum training to properly preserve and catalog the collections for the museum. Over the past several months progress has been made but there has also been much disturbance. Volunteers are a valuable resource to the HSM, but when they hinder work or cause damage to the collections, their presence needs to be reconsidered. During the move of the collections over to the new facility the volunteers have been able to move many boxes and objects over, but in their haste and curiosity they have harmed some objects in the process. For instance, they may see a box of interest to them and open it and start rifling through documents and objects without caring about the damage they cause to other objects in the box. There have also been instances where boxes that have not been properly examined for bugs have shown up in the conservation lab and stored next to boxes that are currently being worked on and are at risk of spreading contamination. Bad habits are already starting to form with volunteers and staff wanting to bring food and drink into the CMF, without thinking of the damage they may cause to the collections or the insects they may attract. The HSM Board and staff should not be worried about offending these certain individuals by asking them to adhere to the Museum's guidelines and policies. These volunteers have been at the HSM most of their lives and are interested in its collections and history, but when they cause more harm than good the Museum must realize it is time to step in on behalf of the future of the collections.²⁷ If they truly care for the Museum they will understand.

²⁷ Elise LeCompte, 2005, "Why? Because We Said So!" A guide to the development,

If the CMP is to become adopted by the Board and put into practice, all staff and volunteers should follow its guidelines, otherwise it becomes useless. Essentially, "the collections management policy is the institutional policy that governs everything a museum does to care for and grow its collections and make them available to the public," and if it is not followed then the Museum's collections will suffer. Before the CMP was created the Museum did have some established guidelines, but not policies detailed enough to handle problems when they occurred. (See Appendix D). This new policy will keep the HSM on track with its mission when it is thinking of accepting new objects into its permanent collection and also when it is tasked with deaccessioning objects that no longer fit the parameters of the Museum.

The HSM has already taken good measures toward protecting its collections, but it still has a long way to go before they are complete. The CMF is a good start, but now outfitting the inside of the building with proper lights, fire protection, shelving, and supplies is a necessity. Establishing guidelines and proper procedures for those working with artifacts in the conservation lab will further improve the quality of conservation. Procedures need to be developed to assist volunteers with the collections and careful supervision put in place. Working with the same staff throughout the whole process will also provide consistency and ensure the project is handled in the same professional manner. The last thing the Museum wants is inconsistent and confusing records for others.

implementation, and enforcement of museum policies, In *Facilities management and risk survey report*, Washington, DC: American Association of Museums.

Because the materials of the HSM collections are varied and the Museum cannot afford to employ a paper conservator and a textile conservator and a conservator for all the other objects, it would be in the staff's best interest to contact these professionals and have them look at the collections and give the staff some advice for handling these objects. The HSM has already been in contact with a few of these professionals from other museums and some of the staff have attended a paper conservation workshop to learn some of the basics of paper conservation techniques. There are also grants and funding allocated for conservation assessment that can be pursued by the staff to apply for. Many of the additional references on the bibliography following this chapter provide good tools for the HSM staff to examine and learn how to do some basic conservation themselves. It is important that the HSM not acquire any object that they cannot properly care for. This will only damage the object in the long run and will cause the Museum staff much frustration. Once the HSM has its current collections under control and safely stored, then it can start thinking about other objects to incorporate into its collections.

Another problem that needs to be addressed before the objects are damaged beyond repair are the collections that have been on permanent display in the mansion for decades. Artifacts should never be on permanent display and should be changed out regularly. This not only protects the objects but it also provides visitors with something new to see. Often during the summer I would have members of the Museum stop by and ask if we had anything new on display because they had already seen the regular exhibits. By creating new

exhibits, existing members will be interested in visiting the Museum more often and in renewing their memberships, and it may also be a way to attract new members. New exhibits may be hard to achieve on the first floor where the mansion is primarily devoted to reproducing the Howard's early twentieth-century home, but there are plenty of rooms on the second and third floor to meet this goal. The curator is working with a small budget, but there are plenty of resources available to help him create new and exciting exhibits for visitors. For example, Alice Parman and Jeffrey Jane Flowers' book on *Exhibit Makeovers: A Do-It-Yourself Workbook for Small Museums* gives detailed examples and explanations for small museum curators on how to update their exhibits and install new ones. There are easy instructions to follow and cost saving tips that speak well to the HSM staff.²⁸ Barry Lord and Gail Dexter Lord's book, *The Manual of Museum Exhibitions*, focuses on the entire process of an exhibition, from the initial planning and budgeting, to space and lighting, and to the exhibits removal.²⁹

One of the biggest obstacles for the HSM to achieve these goals is getting the Board to approve the necessary funds for these changes. Hiring another permanent staff member, or at least someone to help for the next two years with the collections is a top priority. The work the curator and I have been doing is necessary, but it is also very time consuming and costly. When the Board calculated the funds they would need to raise in order to build the CMF they also

²⁸ Alice Parman and Jeffrey Jane Flowers, 2008, *Exhibit makeovers: a do-it-yourself workbook for small museums*, Lanham, MD: AltaMira Press.

²⁹ Barry Lord and Gail Dexter Lord, 2002, *The manual of museum exhibitions*, Walnut Creek, CA: AltaMira Press.

needed to take into consideration the funds they would need to bring the collections up to museum standards, in respect to their storage and conservation. It may not look like a lot is being accomplished in the Board's eyes, but for the collections, care is an invaluable step for their future. As Marie Malaro said,

Collections care is costly, time-consuming, and relatively 'invisible' to those who are not intimately acquainted with museum work. As a result, when budgets are being discussed or donors are being approached, collection care is usually the dowdy step-sister who is expected to defer to her more appealing siblings: public programming, new construction, and marketing.³⁰

A way to show the Board the progress that has been made and convince them to continue to fund the project would be to invite them over to the CMF and show them in person. They can see the transformation that takes place with the collections once they are properly conserved and catalogued. (See Figs. 19-21). The staff can start to catalog some of the smaller collections so they can show the Board that this can happen with all the Museum's collections given the time and money to do so.

After examining the current Museum's state and seeing how it has grown, it can be concluded that the HSM is moving in the right direction concerning its collection care and management. If the Board and staff agree to follow the guidelines set forth in the CMP, the HSM will be much more consistent in its collecting and will maintain a standard of professionalism in its day-to-day activities and collections care. The HSM has already participated in the American Association of Museums-Museum Assessment Program (MAP) and has started implementing some of the steps and goals the peer reviewer

³⁰ John E. Simmons, 2006, *Things great and small: collections management policies*, Washington, DC: American Association of Museums.

suggested for the Museum to maintain and improve itself. Creation of a Collections Management Policy was one of the suggested goals for the Museum. It would be wise for the Museum to also pursue The National Institute for Conservation-Conservation Assessment Program (CAP) to develop strategies for improving the collections care and providing the HSM with a long range conservation plan. Staff members are eager to listen to professionals and obtain their opinion about the Museum and what it needs to change. The next step is to take the information the Museum learns from these assessments and act upon them as best they can. It would be in the best interest of the Museum to start another fundraising campaign to raise the necessary funds to complete the steps outlined in this thesis and finish the management of its collections. By continuing to improve itself and the collections, the Howard Steamboat Museum will ensure its own survival for years to come.³¹

With proper work and dedication the Howard Steamboat Museum can aspire to become a leading repository and research center on steamboat history. The current mission of the Museum does not focus on only Howard built vessels, but all inland river transportation. The Museum already possess many archives related to the history of steamboats, and is in a good position to become a

³¹ In order to collect the data for the chapters in this thesis paper, I compiled what I had learned over my summer internship and my current semester working at the HSM. Over the summer months I took extensive notes and pictures and kept a daily journal of my work at the Museum each day. In the summer I worked mainly as a tour guide and did more investigating of the mansion itself so I was able to see the effects on the collections and objects on display. While working at the Museum this semester I have primarily been focused in the CMF with the collections. I have helped moved objects from the mansion over into the new facility and have been able to witness the damage caused to them from sitting for decades on end without proper preservation methods. I have taken notes and photographs of my work, and also of what the boxes have looked like before we accessioned them and what they have looked like afterwards in new boxes and neatly organized. In working at the HSM for almost a year I have seen what progress has been made, what problems still exist, and what needs to be done in order to fix these problems so future generations can enjoy the Museum.

national center on this subject. This would take much work and a long range plan would need to be created. First, the HSM needs to complete building restorations and focus on collection preservation. Once this is complete, additional collections and work on archives can begin, such as obtaining copies of all Lilly Library material and looking to obtain more material for its permanent collection. The long-term goal of the Museum would be construction of additional buildings, becoming leaders in collection conservation in order to work with sensitive material, and creation of a national steamboat archives center.

FIGURES

Figure 1- The Howard Steamboat Museum

Figure 2- Tiffany chapel inspired stained glass window at top of grand staircase

Figure 3- The Moorish Drawing Room and Parlor Fireplace

Figure 4- The Dining Room Abacus

Figure 5- The Second Floor Lavatory

Figure 6- Carriage House

Figure 7- Smoke Damage to the Library Door Lintel

Figure 8- Storage of Artifacts in the Museum's Cellar

Figure 9- Mold Growth on Document

Figure 10- Mold Growth on Document

Figure 11- Damage to Document

Figure 12- Rodent Damage to Documents

Figure 13- Insect Damage to Document

Figure 14- Insect Damage to Document

Figure 15- Insect Damage to Document

Figure 16- Collections Management Facility

Figure 17- Conservation Lab in Collections Management Facility

Figure 18- Garage Area in Collections Management Facility

Figure 19- Document Box Before Accessioning

Figure 20- Document Box After Accessioning

Figure 21- Part of C.W. Stoll Collection in New Archival Boxes and Inventoried

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APPENDIX A:

"Gossip of Society"- *The Times*

The handsomest residence south of the Alleghenies is that built by Capt. Ed Howard, just back of his shipyard, in Jeffersonville. The work on his house was begun four years ago, and will be finished by the end of September. The architecture is French, stone with brick trimmings, and the building presents an imposing and beautiful appearance as it stands surrounded by lovely grounds facing the river front and engirt with young trees and blossoming flower beds. (See Fig. 1).

A feature of the building is the beautiful woodwork. In nearly every room a different hard wood has been used, and the vast halls and stairways are entirely of walnut in its natural color. These halls are frescoed in a rich crimson finished off with gold, and the stained-glass window which lights the main stairway is in nasturtian colors, and was copied after the window in the famous Tiffany chapel at the World's Fair. (See Fig. 2).

The gem of the lower floor is the Moorish drawing-room. This is in white and gold and faces the river. The fireplace, a masterpiece in gold and onyx, is enshrined in a horseshow alcove of white and gold, and the walls and ceiling are frescoed in lovely designs in the same rich colors. (See Fig. 3). Directly across the hall is the library. Here the woodwork is in oak and the walls are frescoed in dead gold. The mantel is of oak richly carved, and La Barbe marble with its rich traceries of red and white, and in this spacious apartment the dado of oak extends nearly half-way up the walls. There are elegant bookcases around the room, and the large bay window commands a magnificent view of the Ohio. Back of this is a large hall lighted by a stained-glass casement and opening into the dining-room. This is all cherry and frescoed in old rose and gold. The window is encased in a Japanese fretwork of carved cherry, while the tall mantel is of cherry and jasper. (See Fig. 4).

On this floor also are the large china and linen closets, the spacious kitchen furnished with every modern appliance and a cozy room lighted with gorgeous stained glass windows in which Capt. Howard will entertain his gentlemen friends and store his magnificent collection of curios.

Upstairs the rooms are all named after flowers. This is a fancy of Mrs. Howard, who designed the interior of the dwelling and personally superintended the decorative work.

Her own room is finished in cherry and the delicately tinted walls are adorned with a design in roses. Sprays of pale rose, buff and red are carelessly strewn over walls and ceiling. The next room is in cherry also and is finished in Empire style, white walls, ceiling and mantel, even the tiled fireplace, show a design in roses.

A morning-glory bower comes next. Sprays of this lovely flower are painted on everything and the tremendous bay windows, framed in a fretwork of carved wood, are encircled with trailing sprays of blue and pink blossoms.

Across the hall are the chrysanthemum and pansy rooms. It would be difficult to tell which is the more beautiful. The paintings which ornament the walls and ceilings were painted from nature and every day. While the Italian artist was at work Mrs. Howard would bring him the choicest flowers from her beautiful garden in order that he might not lack for models. The pansy room commands a fine view of the river and this apartment, like all the others, is provided with ample closet and handsome lavatory. (See Fig. 5).

The bathroom situated at the rear of this floor is tiled in blue and white and furnished with every appliance known to modern architecture. The bathtub is of white, garlanded with water lilies, and the same design is conspicuous all over the room.

On the third floor the woodwork is in walnut and chestnut, except the spacious billiard room, which is finished in curly poplar, one of the most picturesque and beautiful of natural woods. This room commands a magnificent panorama of the Ohio for miles up and down and also of the Kentucky shore. It is perfect in its appointments and is already in use by the gentlemen of the family. Across from it are two spacious apartments—one to be used as a receptacle for some of Capt. Howard's curios, the other as a studio for Mr. James Howard, who is an expert photographer. On this floor also are the servant's rooms, closets and additional lavatories.

What impresses the visitor most forcibly is the beauty and solidity of the interior finish on the house. Messrs. Drach and Thomas were the architects, but the designing was done under the supervision of Mrs. Howard, who has made a study of such matters, and the carpentry was executed by the men from the shipyard, whom Capt. Howard generously employed during the winter, rather than suspend work until the spring. Everything, therefore, is complete, and finished in such a manner that it will last for centuries.

In September the rugs, mirrors and other furniture and decorations ordered from the East will arrive, the grounds will be terraced down to the river front, trees planted, and the house in which the family now resides moved back some distance and converted into a stable. (See Fig. 6). The magnificent collection of curios, one of the finest in the West, owned by Capt. Howard will be classified and arranged in the new building, which will be one of the most artistic, complete and beautiful homes in the South, presided over by a lovely and charming woman, a Louisvillian by birth and a lady of whom the Falls City has just cause to feel proud.³²

³² "Gossip of Society", *The Times*, August 11, 1894, page 5, column 1.

APPENDIX B:

Howard Steamboat Museum Collections

FAMILY

- Howard Family Collection: includes documents, personal items, photographs
- Jim Howard glass plate negatives
- Clyde Howard photographs
- Edmonds J. Howard Estate photographs and fossil
- Ester Howard Kraus Collection
- The Charlotte Cox Collection

MANSION

- Mansion archives: includes photographs, papers, history of property and other buildings
- Howard Family Collection: includes furniture, items related to each room in mansion
- Mansion fire collection

SHIPYARD/BOATS

- Howard Shipyard Collection: includes documents, photographs, newspaper clippings, shipyard tools
- Terry Armstrong Collection
- J.M. White, City of Louisville, Belle of Louisville, John Fitch
- Photographs and documents on various boats
- Reflectors Collection
- LST Collections
- C.W. Stoll Collection
- Raymond H. Cason Collection
- J.M. Killian Collection
- Capt. Sidney W. Betts Collection
- Howard Shipyard Contracts 1870-1910
- ACL archives
- Boat models

MISCELLANEOUS

- Harry Stocksdales Collection
- Jeffersonville scrapbook copies
- Collection on early records of Jeffersonville, dating from 1779-1906
- Maxine Collier Collection
- Fall into Art Collection
- Artwork
- Collection on HSM history

APPENDIX C:

List of Priorities for the Howard Steamboat Museum to Focus on Completing to become a Professional Institution

1. Move all the collections not on display into the Collections Management Facility (CMF).
2. Catalog all the collections into PastPerfect.
3. Move all collection material into archival safe storage and organize within the CMF.
4. Deaccession any material with mold damage, which will eliminate the risk of contamination to other objects. Deaccession material with fire, water, or pest damage on an individual basis.
5. Deaccession material that does not pertain to the Museum's mission.
6. Change out exhibits regularly in the mansion to relieve stress from objects on display.
7. Provide UV window treatment on all mansion and CMF windows.
8. Develop a disaster plan to include measures in case of fire, flood, or other natural disaster.
9. Put security measures in place to protect objects from theft from both visitors and Museum staff.
10. Train staff members who will be working with the collections on how to properly handle and care for the artifacts.
11. Create and follow a regular cleaning schedule of the mansion, exhibits, CMF, and grounds.
12. Follow the guidelines set forth in the Collections Management Policy.

APPENDIX D:

Criteria for Acceptance of Items into the Howard Steamboat Museum Collection in Order of Priority

1. Items that belonged to the Howard Family and/or its residence, i.e., the Steamboat Museum, or that in some fashion reflects its lifestyle and influence.
2. Items that are related to the Howard Shipyards, and/or to steamboat construction and to the Shipyard's subsequent history.
3. Items that are related to Howard-build steamboats.
4. Items that are related to steamboats generally.
5. Other memorabilia deemed pertinent to the house and/or shipyards (authentic furnishings, fixtures, tools), especially those not already in the collection.

All proffered items will be brought before the exhibits committee, which will consult recognized expert authorities in their respective fields. The committee will present items to the Board for inspection and final decision. In the case of time limit or need for quick action, the matter can rest with the administrative officer, e.g. Yvonne Knight (obtaining whatever expert advise is possible) and the Exhibits Committee Chair.

Prospective donors must be willing to sign a Deed of Gift, which gives the Museum complete control, as to whether the item or items are displayed, stored or sold.

Items that do not meet criteria for acceptance into the collection may be accepted to be sold to benefit the Museum.

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Evansville, Indiana
Spring 2010

Howard Steamboat Museum
Jeffersonville, Indiana
Summer 2011

AWARDS: Dean's List, 2007-2010

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National Society of Collegiate Scholars

PROFESSIONAL SOCIETIES: American Association of Museums