

Division of Preservation and Access

Narrative Section of a Successful Application

The attached document contains the grant narrative and selected portions of a previously funded grant application. It is not intended to serve as a model, but to give you a sense of how a successful grant application may be crafted. Every successful application is different, and each applicant is urged to prepare a proposal that reflects its unique project and aspirations. Prospective applicants should consult with the NEH Division of Preservation and Access application guidelines at <https://www.neh.gov/grants/preservation/sustaining-cultural-heritage-collections> for instructions. Applicants are also strongly encouraged to consult with the NEH Division of Preservation and Access staff well before the grant deadline by emailing preservation@neh.gov.

Note: The Attachment only contains the grant narrative and selected portions, not the entire funded application. In addition, certain portions have been redacted to protect the privacy interests of an individual and/or protect confidential commercial and financial information and/or to protect copyrighted materials.

Project Title: Meeting Collections Preservation Goals through Sustainable Storage Improvements

Institution: Frank Lloyd Wright Foundation

Project Director: Rebecca Hagen

Grant Program: Sustaining Cultural Heritage Collections

Funding Level: Implementation Level II

Meeting Collections Preservation Goals through Sustainable Storage Improvements

Taliesin West, Scottsdale, Arizona, a UNESCO World Heritage Site

The Frank Lloyd Wright Foundation requests an NEH SCHC Implementation Grant to fund critical building envelope upgrades for the Archives & Collections Building at Taliesin West. These include the installation of a new insulated, low-emissive roof on the building and the replacement of end-of-service mechanical systems with high-efficiency HVAC systems in the storage vaults. These critical modifications will improve interior environmental conditions, lessen airborne particulate transmission into the collection storage vaults, and reduce energy costs in an extreme desert climate.

The Frank Lloyd Wright Foundation (FLWF) requests an NEH SCHC Implementation Grant to carry out crucial recommendations made in an SCHC-funded Collections Storage Improvements Plan (CSIP) completed in late 2020. Since the CSIP's completion, our leadership has worked with outside consultants to carefully consider how best to implement the CSIP to advance our long-term Collections preservation goals, reflected in three projects.

The first project recommended in the CSIP converts an Auxiliary Building, referred to internally as "the Garage" because of its large, overhead door, into additional secure and climate-controlled art storage space that will be known as Vault 4. This project has been funded from local philanthropic sources and the Foundation's earned income and should be completed by summer 2022. The second project recommended in the CSIP, acquiring and installing new compact storage furniture for the Archives & Collections Building (A&CB), is the subject of a funding application submitted to another agency in November 2021.

This application concerns the implementation of the third project recommended in the CSIP: environmental improvements to the A&CB, our primary, 35-year-old storage facility. The A&CB is a secure, stand-alone, purpose-built structure at Taliesin West for collections storage. The A&CB now holds a large percentage of the Foundation's extensive collections of artifacts, art objects, drawings, photographs, audio and video tapes, and other archival materials. If awarded, this SCHC grant will ensure the proper care of these collections through critical building envelope upgrades, including an insulated, low-emissive roof and the replacement of aging and end-of-life mechanical systems with high-efficiency ducted HVAC systems in the storage vaults. These upgrades will improve interior environmental conditions, lessen airborne particulate transmission into the vaults, and reduce energy costs in the extreme Arizona desert climate. Stability of the interior environment will actively promote long-term preservation of the collections, a fundamental goal of the FLWF's strategic plan. The envelope and systems upgrades are an integral part of the comprehensive plan that also reconfigures storage spaces and storage equipment for more efficient and sustainable use of the existing A&CB. Please note that each of the three projects recommended by the CSIP are independent of one another and can be completed even if another project remains incomplete; when all three phases are completed, the Foundation's Collections can be permanently stored and cared for in space-efficient, physically secure, and environmentally stable facilities.

The Frank Lloyd Wright Foundation and Taliesin West

The Frank Lloyd Wright Foundation was formed by Wright himself in 1940 to perpetuate his design philosophy, known as organic architecture. The Foundation's vision is, in the words of Frank Lloyd Wright, "to make life more beautiful, the world a better one for living in, and to give reason, rhyme, and meaning to life." Its work and programs are realized through its mission to inspire people "to discover and embrace an architecture for better living through meaningful connections to nature, the arts, and each other." This work is accomplished through three core actions:

PRESERVING the buildings, landscapes, Collections, and communities of Taliesin and Taliesin West,

Wright's own homes and studios and the most personal expressions of his work, to provide experiences that will inspire and challenge visitors to build and live better.

EDUCATING a worldwide audience about the continued relevance of Wright's architectural and cultural legacy through adult and youth programs, and digital engagement.

INFLUENCING the growth of architecture, design, and planning by collaborating with universities, scholars, practitioners, and industry at the intersection of nature and the built environment.

Significance of Collections

Taliesin West, one of the Foundation's two campuses, was built beginning in 1938, where it supported a vibrant residential community and architectural practice. The thousands of items in our Collections are integral to the story of the site and the lives lived here, as well as to the public presentation of this UNESCO World Heritage Site and National Historic Landmark to more than 100,000 annual visitors. They complement Wright's architectural vision, support his principles of organic architecture, and present Wright's idea of a *Gesamtkunstwerk*—a complete work of art—in which buildings, landscapes, and elements of interior design form a complete whole. They also reflect the creative cultural environment of the community that inhabited and worked at the site from 1938 until well into the 2000s.

Additionally, the Collections are the subject of scholarly research and contribute to exhibitions of Wright's life, work, and his continuing relevance in contemporary architecture. Items including rare books, textiles, Japanese prints and screens, architectural models, and original furniture have been loaned to the Vitra Design Museum (Germany), ASU Art Museum, Kyoto National Museum, MoMA, Milwaukee Art Museum, Los Angeles County Museum of Art, Phoenix Art Museum, Museum of Wisconsin Art, Casabella/Mondadori Editore venues in Milan and Trieste, El Paso Art Museum, Monona Terrace Community and Convention Center (Madison, WI), Scottsdale Arts Center, Arizona Heritage Center, the Phoenix and Scottsdale Public Libraries, and Wrightwood 659 (Chicago). Inquiries related to the Frank Lloyd Wright Foundation Archives have increased more than 4X annually in recent years, as his work has taken on a new relevance through exploration of sustainable architecture and biophilic design—areas that Wright pioneered—that are also explored through the Foundation's Collections.

A curated selection of items from the Collections are on display at Taliesin West and its sister site, Taliesin (Spring Green, WI). Yet, ninety percent of our art and archival collections (35,000 pieces) are in storage. These include 500 items of furniture, fabrics, and decorative objects of Wright design; 2000 fine and decorative art works from around the world including Japanese woodblock prints and painted screens; 800 Asian textiles, academic robes, Pucci dresses, handmade costumes from the Taliesin Festival of the Arts, and weavings; 30 Native American pottery and baskets; and musical instruments. They also include such archival materials as music and choreography manuscripts composed by Wright's wife and daughter for annual performances, 200 rare books, 3000 Wright-related books and periodicals, 325 linear feet of ephemera and historic documents, 30,000 study photographs of drawings and historic building images, 800 oral histories, and 2000 films and audio tapes. (Please note that all numbers are rounded up to nearest even number.)

Of special note is Wright's collection of Japanese art, which resulted in exhibitions mounted in the U.S. and Japan and two important publications: the critically acclaimed monograph *Frank Lloyd Wright and the Art of Japan: The Architect's Other Passion* by Japanese art historian Julia Meech, and a comprehensive catalog of Wright's internationally recognized *surimono* collection (privately commissioned, richly designed woodblock prints). The interest in the Foundation's Japanese collections also precipitated extensive conservation work on a dozen important screen paintings (*byobu*).

Current Conditions and Proposed Improvements

Nearly all of the Foundation's Arizona Collections are stored in the A&CB. This structure, set apart from the historic Taliesin West buildings, was constructed in 1986 to be a secure, stand-alone storage building to house the collections and archives. In 1991, an addition provided space for offices and a research library for staff now working exclusively with these Collections. (b) (4)

In 1993, the concrete and stone Auxiliary Building was built adjacent to the A&CB to provide non-collection institutional storage. This building eventually was used for storage of less heat-sensitive Collections materials (brochures, pamphlets, a loom, and unused furniture, for example) and eventually large wooden costume crates returned to Taliesin West from off-site storage.

To accurately identify our storage challenges and develop a detailed plan for addressing them, in 2019 FLWF received an NEH SCHC Planning Foundations grant to complete a Comprehensive Storage Improvement Plan (CSIP). This plan, completed in 2020, recommended two primary types of improvements: (i) new storage configurations and furniture (which are outside the scope of this application) and (ii) upgrades to A&CB and Auxiliary Building consisting of the hygrothermal envelope performance, and replacement of multiple residential HVAC units with more energy-efficient systems to provide improved air filtration, circulation, temperature, and relative humidity control.

We are here requesting SCHC Implementation grant funding of \$290,000 to support (A) non-mechanical interventions that upgrade the building's hygrothermal envelope performance with a new low-emissive insulated roof; and (B) the replacement of inefficient HVAC units with an energy-saving, ducted Variable Refrigerant Flow (VRF) HVAC system to enhance interior environmental management of temperature and humidity and reduce particulate intrusion into the building. These upgrades address several serious challenges to our sustainable stewardship of the Collections. One is simply the challenge of being in the Sonoran Desert where we experience extreme heat (145 days over 100°F in 2020) and low relative humidity, wind, dust storms, monsoon rains, and more recently, drought. The proposed envelope improvements for the A&CB address these climate-specific issues by adding low vapor permeability coatings to the walls and floors and by reducing heat transmission with installation of low-emissivity R-20 insulated roofing. The HVAC system will reduce energy consumption, improve particulate filtration, and provide more stable temperature and relative humidity conditions.

The envelope and systems improvement will take place in concert with reconfiguration of the storage spaces and equipment layouts for better space efficiency and for safer access to the Collections. Currently, a major challenge in the A&CB is congestion. Over the past three decades, space in the A&CB was incrementally appropriated for unrelated departmental offices and institutional storage, limiting the space available for collections growth, and resulting in overcrowding of Collections storage areas. Over the last three years, the Foundation's senior leadership team has aggressively addressed the space congestion by relocating personnel, activities, and materials not related to Collections to other parts of the Taliesin West campus. This has returned the A&CB to its original use while also making the Auxiliary Building available for collections. These actions, combined with the proposed reconfiguration of the existing spaces will create storage spaces where each object has a secure permanent location and like materials can be stored together, and Collections items stored elsewhere on site can be returned to the A&CB.

Concurrent with the project to improve the building envelope and the interior environment of the A&CB, the Collections Staff will complete a full inventory, conduct an evaluation of permanent

storage locations, and develop a reorganization plan for improved Collections stewardship, access, and use in the upgraded A&CB. These improvements will also result in safer and easier access to all materials by the Collections Staff caring for the Collections. This improved access will provide opportunities to expand knowledge of the pieces and make them more readily available as desired for study by outside researchers, curators, museum exhibition planners, and students.

History of the Project

The safety and preservation of the Collections has always been a priority for the Foundation. Until recently, limited financial resources made the challenge of upgrading our secure, but adequate, storage conditions beyond reach. To accurately identify our storage challenges and develop a plan for addressing them, FLWF has followed a rigorous series of actions:

- In 2015, a *Preservation Master Plan* for the historic buildings and site was completed, which recognized that preservation of the Collections is an integral element of the Taliesin West story, inseparable from the preservation and interpretation of the historic buildings.
- In 2018, funding for an IMLS Collections Assessment for Preservation (CAP) report prepared by Conservator Wendy Jessup and Building Assessor, Michael Henry identified the primary risks in the A&CB storage areas and the Auxiliary Building, and the need for improved storage for items housed in other areas of Taliesin West. Recommendations included:
 - The A&CB be dedicated to Collections storage, care, and research, removing all other uses that had encroached upon it. Collections materials stored in areas of risk elsewhere on site be moved to the A&CB.
 - The A&CB be upgraded to improve its environmental performance, and the Auxiliary Building be upgraded to a comparable level of performance for additional storage.
 - A collections storage consultant be engaged to develop a comprehensive plan for these improvements.

To develop the comprehensive plan for the above improvements we received NEH SCHC Foundations Grant PF-266724-19. With this grant, Jessup and Henry prepared the CSIP (Attachment 6), containing detailed guidance for making the building envelope and systems improvements requested in this application.

Methods and Standards

The CSIP is consistent with the following philosophical and technical guidance for the conservation of the Collections and the buildings/spaces that contain Collections:

- New Orleans Charter for the Joint Preservation of Historic Structures and Artifacts;
- The American Institute for Conservation Code of Ethics;
- American Society of Heating Refrigeration and Air Conditioning Engineers (ASHRAE) 2019 Applications Handbook, Chapter 23: Museums, Galleries, Archives and Libraries;
- ASHRAE 2010 Standard 55: Thermal Environmental Conditions for Human Occupancy;
- APT/AIC Guidelines for Light and Lighting in Historic Buildings that contain Collections; and,
- IESNA Museum and Art Gallery Lighting: A Recommended Practice, 1996.

Following the recommendations of the CSIP, the Foundation will improve interior environmental management through envelope upgrades and replacement of HVAC systems; reconfigure inefficient storage spaces; and introduce more efficient storage equipment.

Phased Implementation of Collections Storage Improvement Plan Recommendations

The CSIP-recommended improvements will be completed in six non-sequential phases over three years, to make the best use of existing resources, allow time to secure additional financial resources for each

phase, and develop specific Collections management work plans necessary to address the interim movement and later relocation of the Collections. **This application concerns only phases 2, 4, and 5.**

- Phase 1: Renovate the Auxiliary Building, including an interim solution for climate control, to create a Vault 4 to serve as collections temporary swing space during upgrades to the A&CB. (Funded from other sources; completion expected mid-2022.)
- **Phase 2: Upgrade and replace the Archives & Collections Building roof with new insulated and low-emissive materials and install new VRF/HVAC system in storage rooms. (Timeline 10/1/2022 – 2/23/2023)**
- Phase 3: Vault 3 expansion and renovation (to be done later)
- **Phase 4: Upgrade Vault 2 (930 sf) with new HVAC, apply a low-permeability vapor barrier coating to the walls, paint the walls and the ceilings, and apply epoxy coating on the floor, reconfigure the electrical outlets and the lighting to better meet the current needs for care of the collections. (Timeline 3/1/2023 – 10/15/2023)**
- **Phase 5: Upgrade Vault 1 (1068 sf) with new HVAC, reconfigure the electrical outlets and the lighting to better meet the current needs for care of the collection, and apply epoxy coating on the floor. Stub out HVAC solution for future Vault 3 and install permanent HVAC solution in Vault 4. (Timeline 11/5/2023 – 5/20/2024)**
- Phase 6: Vault 4 final reconfiguration for collections (future completion to be scheduled after completion of the upgrades to the A&CB)

CSIP Phase 1 renovation of the Auxiliary Building into Vault 4 by mid-2022 will allow it to serve as temporary swing space for materials from Vaults 1 and 2 while they are under renovation. All coating materials will be approved by the Foundation's conservator, T.K. McClintock.

Work Plan (For timeline and detailed work sequence see Attachment 2: Work Plan)

CSIP Phases 2, 4, and 5 will overlap to allow Collections preparation in the vault spaces before the work on the roof can begin. Phase 2 work comprises:

- Move items that cannot be protected in their current location from Vaults 1 & 2 into Vault 4. This will be about 15% of the Collection and will include anything on the floor (wood museum storage crates with screens and very large, framed pieces and unframed paintings), anything on open shelving (unhoused ceramic pieces, two large portrait busts, archive boxes of video tapes and CDs), and oversize textile boxes from the open top shelves).
- Install protective 6 mil clear polypropylene or polyethylene sheeting over all storage units in Vaults 1 & 2. Tape and rare earth magnets will be used to secure the enclosures to protect contents inside from dust from the roof project. Daily inspections by Collections Staff (walk through) will be held to ensure the plastic is intact and secure.
- Install new roofing system
- Install VRF/HVAC mechanical rough-in
- Install downpipes and splash bocks on building
- Install lightning protection

Under the direction of the Foundation's Registrar, before any object is moved it will be assessed by confirming its accurate documentation in Past Perfect database, including photographs, condition reports, and housing requirements. The scope of this work will require additional temporary staff to assist in all areas of the project, object evaluations, movement and rehousing of objects, and updating database records. An Associate Registrar, to be funded by this grant, will be retained to fill this position, which will be essential to the completion of this work within the established time frame.

Once the new roof has been installed, Phases 4 and 5 will begin. Each phase follows the same program:

- Relocate any remaining Collections items from Vaults 2 or 1 to Vault 4
- Remove existing shelving units and flat files
- VRF/HVAC mechanical build-out
- Coat interior face of concrete masonry walls with low vapor permeable coating to control moisture and particulate shedding (only in Vault 2)
- Reconfigure lighting and electrical locations
- Paint walls and apply epoxy coating to the floors
- Reinstall shelving and flat files and return Collections items

Protocols for moving all Collections items will follow those noted for Phase 2, and work on Vault 2 will be followed by work on Vault 1. Items will be returned to permanent locations that will group like items by their materials. (If we receive funding for new compact storage units, new locations for most items will be identified as part of the planning process.) The entire project has been scheduled to take place over 24 months from October 2022 to September of 2024, with the timeline delineated in Attachment 2.

FLWF Project Team

Our project team has been selected to focus on sustainable practice concerning the improvements being made through this grant.

Margo Stipe, SCHC Project Manager & FLWF Director and Curator of Collections. Stipe has been on staff since 1990, responsible for safeguarding the Collections at both Taliesin West in Scottsdale, AZ and at Taliesin in Spring Green, WI, including hundreds of rare books, documents, textiles, Asian art objects, costumes, and clothing, as well as Frank Lloyd Wright-designed furniture and decorative objects. She will oversee all strategic, interdisciplinary planning and execution of the multiple planned moves for FLWF Collections materials, utilizing approximately 20% of her time over the 2-year period. Stipe holds a B.A and M.A. in Art History from the University of Michigan.

Pat Evans, FLWF Registrar. Evans has been on staff since 2017, and has 15 years' experience as a museum Registrar, including prior experience as Registrar at the Scottsdale Museum of Contemporary Art where she managed the move of 2,000 objects from a collection storage vault to offsite storage, and back to a newly renovated and expanded vault in 2009. She will oversee both the movement of the Collections between spaces and the reconfiguration of extant equipment with new compact storage. She will also directly supervise the work of the Associate Registrar and track all move documentation. This will require 50% of her time over 2 years. Evans holds a B.A. in Art History and M.A. in Library and Information Science from the University of Arizona.

Fred Prozzillo, FLWF Vice President of Preservation. Prozzillo has led the Foundation's preservation efforts at Taliesin and Taliesin West since 2012, including oversight of the buildings, landscapes, and collections. Prior to joining the Foundation, he practiced architectural design, restoration, and management for 12 years in such diverse environments as Angkor Wat (Cambodia) and mid-century buildings in Arizona. As preservation leader, he will prioritize and orchestrate the projects to be completed under this grant, requiring 5% of his time over 2 years. Prozzillo holds a B.A. from LaSalle University and an M.Arch. from the Frank Lloyd Wright School of Architecture.

Rebecca Barron, FLWF Director of Preservation. Before joining the Foundation in 2020, Barron worked from 2016-19 as a Project Engineer, planning and visualizing construction sequences, and managing trade partners for a major construction company. She will bid and directly manage all equipment purchases, internal staff, and selection/oversight of contractors involved in the renovation project. This project will consume approximately 30% of her time over 2 years. Barron holds a BA in Engineering and History of Art & Architecture from Brown University, and an MA in Research

Architecture from Goldsmiths, University of London (UK).

T.K. McClintock, *Immediate Past President FLWF Board of Trustees*, Founder of Studio TKM Art Conservators. McClintock has worked with the Foundation on Collections conservation for more than three decades, including oversight of preservation efforts as a Trustee and hands-on work conserving elements of our Collections. Over his career, McClintock directed his Studio TKM conservators' work and provided technical advice on dozens of internationally significant projects, ranging from the Palace Museum in Beijing to Colonial Williamsburg. As a renowned conservator he will advise on the ongoing care of collection items and will advocate for best practices in the selection of storage materials and methods. This will consume 5% of his time for the duration of the project and this will be done *pro bono*. McClintock holds a B.A. from Boston College and an M.A. in Conservation of Historic and Artistic Works from the SUNY Cooperstown Graduate Program.

Associate Registrar Foundation will bring on a part-time, grant-funded Associate Registrar based on the job description shown in Attachment #7. This position will focus exclusively on preparing items and physically executing the multiple Collections moves required by this project; the rehousing of those objects with acid-free and archival materials in their new locations; updating catalog entries in Past Perfect; and working with Director of Collections to resolve "Found in Collection" objects.

Preservation Technicians FLWF employs several talented preservation techs who have been specially trained to perform work maintaining and improving the buildings and landscapes in accord with the Secretary of the Interior Guidelines for Historic Preservation. They are also experienced in working with fine art and historically important objects. Our techs will be involved in certain aspects of these renovation efforts, and in physically moving large Collections items under the supervision of our Registrar and Preservation Director. Over the course of 2 years, we will use 25% of one FTE's time on this SCHC Implementation project.

Project Consultants

Professional Engineers FLWF will engage licensed, local design professionals to provide the drawings and specifications for this project where required (roofing, HVAC, electrical).

Peer Review/Project Continuity FLWF will engage Michael Henry and Wendy Jessup to provide peer review for the project, guidance on collections storage equipment, and collections relocation planning. Henry & Jessup recently completed our CSIP and are intimately familiar with our specific Collections environment and relocation plans. Henry & Jessup's SCHC report solidified the basic framework upon which we selectively created this SCHC Implementation Grant request.

Results and Dissemination

The Foundation routinely informs its visitors and the broader community of major grant-funded projects through on-campus signage, information on its website (which is viewed millions of times every year), and other communication channels. This project will be no exception, as we will proudly share this work with the public.

The Foundation is also committed to sharing our Collections improvement strategies with other members of the museum and historic preservation community, from preliminary planning and grant-seeking to evaluations, full plans, bidding, and implementation. We will share the sequential process of obtaining an IMLS Collections Assessment for Preservation (CAP) Program grant with the logistics of a site visit by the consultants, and an NEH SCHC Planning grant as precursors to implementation of collection storage improvements. FLWF has already been asked by the Museum Association of Arizona (MAA) to present our NEH grant request process and the CSIP at either an online workshop or their upcoming 2022 MAA Conference. This is an ideal channel for disseminating the full process, as the MAA

seeks to foster communication and cooperation between statewide museums and related organizations, many of whom are preparing for this same multi-year sequence of events. We have also discussed our SCHC plans with the Central Arizona Museum Association (CAMA), a regional organization that fosters collaboration among museum professionals to improve professional practices and promote the value of member museums to the greater community. Finally, we routinely benchmark our work with other Frank Lloyd Wright stewards around the US, and with other historic site managers.