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History of the Old Cumberland County Courthouse and Its Surroundings

The Old Cumberland County Courthouse is located on South Main Street in Crossville, Tennessee, across from the current courthouse. Settled by traders at the turn of the nineteenth century on Indian hunting grounds, Crossville sat at the crossroads of the historic Walton Road, which ran roughly between the present-day towns of Kingston and Carthage, and a similar traditional route from Kentucky to Georgia. When the state legislature created Cumberland County from adjacent counties in 1856, Crossville became the county seat.

About equally divided between support for the United States and the Confederacy, Cumberland County’s residents endured significant destruction during the Civil War, even though no major battles were fought within the county’s borders. Both regular troops and guerilla bands wreaked havoc on farms and families. After the war, the county and its towns rebounded economically, with the extractive industries of coal and timber added to the agricultural production of fruits, vegetables, and grasses. The completion of the Tennessee Central Railroad in 1900 opened new markets for these goods. African Americans, who had provided a significant labor force for the railroad, also worked in the mines until conflicts with white workers at the turn of the century drove most black families out of the area by 1910. During much of the twentieth century, Crossville and other Cumberland Plateau towns were known as “sundown towns” where African Americans were not welcome. The early 1900s also saw ongoing, Civil War-era rifts between neighbors lead to outbursts of violence.

During World War I, local men formed Company G of the 119th Infantry, 30th Infantry Division. Sergeant Milo Lemert received the Congressional Medal of Honor. In addition, Sergeant Alvin C. York from nearby Fentress County disembarked at the Crossville depot after his heroic military exploits in Europe. In response to the economic devastation of the Great Depression, a major New Deal-era housing project, the Cumberland Homesteads, served about 250 families. While not economically successful, the project created a strong community, as well as a recreational area, now Cumberland Mountain State Park. During World War II, a major prisoner-of-war camp was established near Crossville and housed German and Italian prisoners. The postwar development of the interstate highway system had a profound effect on Cumberland County and Crossville as I-40 spurred economic and population growth. Retirees and tourists have flocked to the area in the past several decades, and cultural and educational programs have expanded, including the renowned Cumberland County Playhouse.

The Old Courthouse is the second courthouse built for the county and was completed in 1887 after the county outgrew its original, one-story structure. Designed by Knoxville architect J.F. Bowman, the building served as the courthouse from 1887 until 1905, when a major fire destroyed the interior and roof, leaving only the structure’s stone walls standing. These formed the nucleus of a rebuilt structure, which served as Cumberland County High School from 1908 until 1929. The building then housed a number of government offices, and, most notably, served as the first Cumberland County Board of Education Building. Both the Old Courthouse and the current courthouse were placed on the National Register of Historic Places in 1980.
In 2002, the Old Courthouse was leased to the Cumberland County Military Memorial Museum, which currently inhabits the site. The state charter of the museum (195401) sets forth the purpose of the museum:

- To provide Crossville and the Upper Cumberland area with a unique, informative, educational, interesting, and historically significant attraction for the local community, tourists, and travelers visiting the Crossville area.

- To preserve, maintain, and display significant military artifacts ranging from the Civil War to the most current military missions that would otherwise be lost to future generations.

- To display items in a manner that honors the dedication of all military personnel who served their country with honor – either as “Fallen Heroes” or “Defenders of Freedom.”

- To cooperate with other civic organizations, institutions, and agencies (both public and private), and with legislative or administrative bodies charged with the responsibility for enacting laws/regulations affecting museum function and activities.

- To affiliate and cooperate with other military and historical Organizations at the discretion of the Museum Board of Directors.

- To staff the Museum with an all-volunteer corps of officers and attendants without need for salaried personnel.

The Military Memorial Museum is dedicated to preserving the structure and to telling the military history of Cumberland County, surrounding communities, and their inhabitants.
Architectural Assessment: Exterior

The Old Cumberland County Courthouse is a rectangular (approximately 60’ by 45’), two-and-a-half-story structure designed by architect J.F. Bowman in a modified four-square vernacular architectural style. The building is constructed of locally sourced Crab Orchard stone masonry representing (along with the sandstone foundation) the only still-standing part of the original structure due to a fire in 1905. The building has subsequently been updated, renovated, and changed repeatedly over the last century to fit new uses. The current roof is metal-clad and features pairs of decorative braces supporting each side, with perpendicular pairs featuring at each corner of the structure. The roof is a Dutch gable with twin front, hipped pediments.

The current building features four-over-four windows with single stone lintels and sills on all sides of the structure. The east-facing (front) of the building features a modern glass-paned double door set behind a decorative neoclassical portico supported by four Doric columns. On either side of the door sits a single window. The second-floor features three further windows, equally spaced. Set into this east-facing side of the roof are a pair of matching dormers, each featuring a pair of two-over-two windows. These dormers replaced an original, steeple-like cupola which was destroyed in the 1905 fire. Three sets of decorative bracers are spaced along the east-facing side of the building, along with a single bracer at each corner (matched by another bracer on the remaining sides of the building facing perpendicular to east).

The north side of the building includes two rows of four windows, one row for each floor. Four further pairs of roof bracers feature under the roof overhang, along with a single bracer again for each corner. The south side of the building mirrors the north.

The west-facing (rear) of the structure includes only one window on the first floor, offset towards the north side of the building. Instead of a matching window to the south end, a door is set into the rear of the building featuring a plain frosted-glass transom window above. The ground behind the western end of the building slopes considerably, requiring this door to be accessed via a steel frame staircase. Offset to the north side of the building, an exterior red-brick chimney is located along the outer wall, which extends in height to the top level of the gabled roof. Supporting the roof overhang here are three further pairs of braces and one again for each corner. Modern air conditioning units and electrical and utilities boxes are attached at ground level to the rear of the structure.

Around all sides of the building the sandstone foundation is visible; due to the slope west of the building this foundation is particularly prominent on the rear of the building. In addition to the rear chimney, four further stone-capped brick chimneys are set within the structure itself. The two on the north side of the building are spaced more closely together than those on the south side of the building, and all four are set to be interior to the structure and are not visible on the side walls, only appearing at the roof line.

The exterior of the building features a grass lawn going around the building. The structure is seated approximately 13 feet behind the modern sidewalk, and approximately 22 feet from South Main Street. The front door is currently accessible by a concrete set of four steps, with the porch forming a fifth concrete step, or via a concrete ramp connected to the sidewalk.
The landscaping on this side of the building is formed of mulch and gravel beds previously supporting two large bushes (one to either side of the entryway and partially obscuring the bottom floor east-facing windows) and several small shrubs, which have been removed. This area is protected by knee-level posts with a length of the chain between these forming a barrier. A large sign reading “Military Memorial Museum, est. 2002” is to the right (north side) of the path and steps leading to the main entryway. To the rear of the building, the yard slopes steeply, leading to a large public parking lot.
Rear of building, including parking lot and back entrance. This is the likely area for an elevator.

**Preservation Assessment: Exterior**

The exterior of the building is currently in good condition, needing only small changes for aesthetics and to meet ADA requirements. Needed changes are listed based on necessities to enter into ADA compliance as well as the Military Memorial Museum’s current plans and needs.

- The rear (western face) of the building needs to have an elevator installed in a manner which will cause as little disruption to this face of the building as possible. Ideally an elevator would be centered on the building to maintain symmetry, removing the center second story window on this side of the building but keeping the exterior and original exterior chimney intact if possible. Preferably, a brick or masonry housing for the elevator would be constructed, accessible from the rear parking lot and opening into both floors of the structure. The housing of this elevator does not need to attach to the current building but will need to allow access to the second floor with a connecting bridge structure.

- As windows are all non-original, they should be replaced with modern double-pane safety glass per the 2003 Structural Evaluation; like the original windows, ideally these would consist of four-over-four windows. As previously discussed, the scorched window from the earlier fire may be replaced, with the option of the original window being put on display if wanted.

- According to the 2003 report, the roof at that time did not appear to be in need of repair or renovation; if and when the elevator work is undertaken, the reconstruction of the original steeple-style cupola may be attempted. Additionally, the current decorative roof bracers do not match the original as seen in
photographs. These should be removed and replaced with decorative pediments as seen in late-nineteenth-century photographs of the building. The cupola and original pediments are both noted in the 1980 nomination of the structure to the National Register of Historic Places.

- Side lawn landscaping has been removed to help protect the structure and make the south face of the building visible. The current museum sign and empty space to the front of the building are to be replaced with a 16” naval artillery projectile and new museum signage. A new sign should face north-east parallel to South Main Street. A large single-sided sign will be more visible from all sides of the front of the building and will be a more cost-effective solution than a double-sided sign.

- A new and widened staircase (with ADA compliant dimensions as laid down in the Structural Evaluation) and shorter entry ramp can be added when the reinforced concrete platform to hold the projectile is installed. The gabled neoclassical portico is referenced in the National Register nomination and should be maintained. Original fencing was spiked cast iron, and removal of the current chain fencing, or the recreation of the original cast iron, would be ideal.

- Finally, the structure needs to be washed to remove modern stains, though this should be done with the preservation of any scorch marks remaining from the 1905 fire in mind.
Floor Plan: First Floor

- WWII POW Display
- Largest Display Room

Measurements:
- 30' 4" x 20' 9"
- 10' 6" x 14'
- 4' 4" x 6' 0"
- 2' 30" x 2' 50"
Floor Plan: Second Floor

HVAC Room 1

Research Room Area for Inventory

HVAC Room 2

Storage
Architectural Assessment: Interior

The building currently houses the Military Memorial Museum. Inside the front door, a staircase is located to the right (the north side) that leads to the second floor. The stairway structure houses the building’s current restroom area. An entryway to the left (south) leads into a room currently used as gallery space.

The walls are whitewashed stucco. The rooms on this floor (a single large room and four smaller rooms running down the length of the south side of the building) are used as gallery space. This space is crowded with objects, images, and text panels making navigation of gallery spaces overwhelming and confusing. There is a single, well-worn path through the exhibit area further complicating navigation and limiting accessibility. Several of the exhibit cases are antiquated heavy glass-and-metal or glass-and-wood cases, originally designed for retail use.

The second floor features a single hallway leading off from the stairwell, which opens approximately on the centerline of the building. The second floor has been used as a library and reading room, which are in the process of being relocated to another building, and artifact storage. The rear two-rooms of the second floor have never been restored for use and are in considerably worse shape than the other rooms on this floor. The floor is uneven and in need of replacement or repair. The hallway runs the length of the second floor, terminating in a large room on the back side of the building. To the left of this hallway (the south side of the structure) are two rooms; the first is used as a library space and reading room, the second is unfinished, with no ceiling, exposed studs, an exposed attic, exposed roof rafters, and unfinished floors. The room at the end of this hall on the back (west side) of the building is larger but in a similar state of disrepair. There is no ceiling in this room, exposing it to the wooden roof frame and open attic above. Both of these rooms, which house the HVAC and electrical systems, also feature significant floor and wall damage, exposed wiring, and unfinished fixtures. The rooms to the right of the hall (on the north face of the building) are in better repair and currently used for storage.

The floor of the entire structure is made of natural pine. The unfinished second floor rooms instead feature basic Masonite or similar boarding. The stairs are made of an unidentified hardwood, with turned slat handrail decorations.
New HVAC unit installed in second floor, Room 1. Also in view are the wood beams on ceiling, windows, and wood floors.

New HVAC unit in second floor, Room 2.
Preservation Assessment: Interior

The following list explains the structural renovations and changes needed to the interior of the building. These renovations demand a more immediate response than the recommended exterior changes. The 2003 Structural Evaluation includes numerous needed interior changes and repairs, both for the structural integrity of the building and to meet ADA and code compliance. The majority of changes here listed are covered in more detail in that report. Repairs which have been made since the conclusion of the 2003 report and this assessment can be disregarded.

- The second floor is currently listed as uninhabitable, reinforced by the uneven and weak feeling of the floor in this part of the building. This floor needs to be reinforced and repaired or completely replaced.

- The hardwood used for flooring on this floor, where extant, is in good condition and needs simply refinishing and cleaning. Floors should be adequately reinforced to cope with the heavy load of books and artifact storage, which is the proposed use of this space.

- New walls and ceilings need to be installed on the second floor, especially in the rooms that lack finishing.

- As the proposed elevator will open to the largest of the second-floor rooms that lack finishing, this room should be converted into an entry space of some sort.

- With one of the HVAC systems currently installed in the proposed entrance on the second floor, the system may be moved and hidden behind new (non-loadbearing) walls or to elsewhere within the structure.

- Using the second floor for “behind the scenes” museum work, rather than exhibits, would allow for the elevator landing on this floor to be smaller, resulting in fewer structural changes being necessary for the rear room.

- HVAC systems (2 new units were installed in November/December 2021) should be monitored with the introduction of larger numbers of guests and artifacts, especially as rooms are refurbished and brought into use on the second floor.

- The stairway needs reinforcement, repair, or replacement according to the Structural Evaluation; without the proposed fixes this stairway would be unsafe for daily use.

- If the bathroom stays in current space it will need to be brought into ADA compliance through the widening of doors and stairs, as well as the inclusion of handicapped-accessible facilities.

- On the first floor, some flooring needs to be reinforced or replaced per the Structural Evaluation. Floors on the first floor need to be cleaned and refinished.
• Fittings on doors need to be updated and changed to ensure tight door seals to help with climate control and security. In any gallery or storage spaces, windows should be treated with a UV-resistant treatment or coating to protect artifacts housed in the structure.

• Wiring and plumbing should be assessed by qualified contractors. New wiring, internet connections, plumbing, and similar should be replaced as recommended.

• Paint which is resistant to off-gassing and is of museum or archival quality should be used to update gallery spaces.

• Structural changes may be made during future planning if wanted. The first-floor smaller rooms may be converted into a larger space. This will need to be evaluated when designing museum collection spaces.

Unfinished floors in rear second-floor room.
Exposed roof rafters and attic space on the second floor, also showing exposed wiring and wall damage.
Future Museum Planning and Collections Management

Reviewing the Definition of “Museum”

Reviewing the purpose and definition of a “museum,” and the associated obligations that must be assumed by the community if its museum is to succeed, is always a good beginning point when undertaking the creation of short- and long-term strategies for growth.

The American Alliance of Museums defines a museum as “an organized and permanent nonprofit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule.” For a discussion of the nature of museums – and an excellent introduction to museology in general – consult G. Ellis Burcaw, Introduction to Museum Work, third edition (Walnut Creek, CA: AltaMira Press, 1997).

Organization and Support

Legal Entity: In order to acquire and utilize its collections, a museum must exist as a legal entity. Usually, a museum is established as a separate non-profit corporation, complete with a charter, Board of Trustees, staff, and other aspects typical of the corporate form of organization. The establishment of any museum requires professional legal services to minimize future challenges to the museum’s right to own and manage its collections. For instance, the Military Memorial Museum of Cumberland County has addressed this basic concern by establishing itself as a 501(c)3 non-profit organization.

Statement of Purpose: Every museum must clearly define its basic purpose in a formal document, as the Military Memorial Museum has done in its charter. The most important aspect of the statement of purpose is an explanation of the museum’s area of interest in collecting, since the nature of the collections largely determines the museum’s future research, exhibitions, and educational programs. For example, is the museum actively collecting, exhibiting, interpreting, and researching both past and present? Does the museum seek to collect and interpret a specific time period? Does it seek to showcase families connected to the town’s present and past? Does it include broader county-wide information? Note that the broader statement of purpose document can certainly include more of the philosophy behind the mission, so that ideas incorporated in the current mission statement can continue to guide the institution.

Policies: All museum activities should be guided by formally established policies. As with any organization, general administrative policies should cover purchasing, hiring, and the like. Museums additionally require policies covering acquisitions (also referred to as accessions; new items officially received either by donation or purchase), de-accessioning (appropriately removing items from collections), and loans (both incoming and outgoing loans of items and/or entire exhibitions).

As a first step toward better collections management, the Military Memorial Museum should consider the following acquisition and de-accession policy guidelines. (Note: As this report was being prepared, in December 2021 the museum revised its acquisition and de-
accession procedures and policy guidelines, and they are substantially in line with these suggestions):

(1) The museum shall acquire only those objects which fall within the museum’s area of interest as defined in the statement of purpose.

(2) The museum shall not acquire an object without proper muniment (proof of ownership, i.e., a transfer of title for a gift or a bill of sale for a purchase).

(3) The museum shall attempt to uncover the provenance (documented ownership history / origins) of items under consideration for accession in order to more fully ensure their legal transfer and to provide for more effective interpretation.

(4) The museum shall not acquire an object with any restrictions on its use.

(5) No acquisition shall be appraised by a trustee, staff member, or any person associated with the museum.

(6) The Board of Trustees shall appoint a collections committee charged with oversight of the collections policy; the committee shall recommend all potential museum acquisitions and de-accessions to the Board for final approval.

(7) Acquisitions shall be promptly and completely registered following the procedures in the museum’s collections management manual (we recommend PastPerfect software).

(8) The Board of Trustees shall develop a de-accession procedure so that superfluous objects can be removed from the collections legally (especially with regard to tax regulations).

Since the Military Memorial Museum is considering loaning objects to other institutions, it should consider loan policy guidelines that might include the following:

(1) Objects from the museum’s collections shall only be loaned to qualified borrowers, i.e., another museum or other non-profit organization committed to furthering the purposes of the museum. Loans shall not be made to private individuals.

2) The borrower shall submit a formal proposal describing the purpose of the requested loan and demonstrating the borrower’s ability to provide proper, safe transportation, as well as their ability to provide protection for the object(s) while on display.

(3) The museum may elect to conduct a site visit before and/or after the loaned object(s) are transported to the borrower in order to ensure proper care and display.

(4) If the loan is approved by the Director, the Curator/Registrar shall execute a written agreement with the borrower specifying the conditions and period of the loan.
(5) The Registrar/Curator shall maintain a loan register, including the loan number, the accession number(s) of the loaned object(s), the condition of the loaned objects, the name and address of the borrower/lender, the loan beginning date, the period of the loan, and the loan termination date.

(6) The borrower shall not alter the loaned object in any way, and any damage which may occur while in transit or on the borrower’s premises shall be reported immediately to the museum.

(7) Loaned objects shall be properly identified and credited to the museum while on exhibition or reproduced for publication.

(8) The museum may elect to require the borrower to provide insurance for the object(s) while on loan.

**Accessibility and Security**

The physical plant must provide a variety of spaces dedicated to the museum’s various activities; moreover, the museum’s special obligation to protect its collections dictates that special environmental conditions be constantly maintained, conditions that include constant temperature (in the human comfort zone), constant relative humidity (usually 50%), and a low light level (as little as 10-foot candles if paper or textile artifacts are exposed, as they are at the Military Memorial Museum). The requirements should be met whether the physical plant is a new building, designed specifically for museum use, or a historic building which is adaptively restored for museum use, as is the case with the Military Memorial Museum.

Both public and staff spaces should be compliant with the Americans with Disabilities Act of 1990; this compliance is a requirement for federal and state grant proposals and is the most basic reason we recommend the installation of an elevator for second-floor access. In general, meeting ADA requirements includes access into and through the museum for people with disabilities, including, but not limited to, blindness, deafness, learning disabilities, and physical disabilities sometimes requiring the use of a wheelchair, walker, or crutches. Accessibility requirements are directed towards both staff and visitors and also include requirements for video presentations (accessibility for the deaf such as closed captions) and for telecommunications devices for the deaf for public telephones, among others. Historic properties often have different requirements than new construction.

The museum should provide reasonable security against theft and vandalism, as should the exhibitions themselves, using techniques such as security screws or locks on exhibition cases and security hangers for hanging artifacts and paintings. Additionally, the fire suppression system should produce minimal damage to the collections if activated.

As concerns pest control, there are many different theories as to the best method to manage this ongoing responsibility. Integrated pest management (IPM) is presently considered one of the best methods. Successful IPM includes regular scheduled inspections of all items on display, a bi-annual inspection of collections storage, and the use of sticky traps throughout the facility that are checked regularly, with trapped pests identified and recorded. When pests and
their seasonal patterns are identified, the museum must proceed carefully, as many treatments may cause as much damage as the pests; ideally, the museum should avoid chemical treatments. For infested collection items, the museum should immediately isolate them from other collection items and consult a conservator.

**Gallery Redesign**

A significant redesign of the gallery space should be undertaken. As guests tend to travel directly forward towards the back of the building, left into the south side of the building, then back towards the entrance, an easy gallery flow is possible to establish. Dividing gallery areas topically, chronologically, or thematically, with careful placement of large exhibit cases, macro artifacts, and free-standing text panels, will help visitors self-guide themselves through exhibits, make gallery spaces less overwhelming, and open physical space for ease of access.

- Display cases and cabinets should be upgraded to improve cohesiveness of gallery spaces and to help preserve collections. They should be replaced with standard museum cases as the museum's renovation moves forward. These will cause less damage to the floor, their lighter weight will put less stress on the structure, and they will help preserve museum collections with adequate ventilation and lighting.
• Security cameras and systems appear well maintained and adequate, but a post-renovation review should be conducted to protect collections.

• Ideal uses of the second floor would be office and meeting space for museum staff, artifact and archival storage, and research space. If used to store collections, windows will need UV-resistant treatment (described on p. 14) and HVAC systems and ductwork will need to be expanded to all second-floor areas to ensure stable climate control. It should be noted that books, display and exhibit cases, paper archives, and hung textiles and uniforms and their associated shelving weigh a significant amount, and the maximum weight capacity for newly installed floors should be considered when designating uses for second-floor areas.

Further detailed designs for the first floor of the museum will need to be discussed thoroughly as the renovation process continues to move forward. See pp. 26-27 for more suggestions regarding the museum’s permanent exhibition.
Collections Management: Overview, Accessions, Loans

A museum’s collections management procedures should be compiled into a collections management manual, which presents in detail the guidelines outlined below. Responsibility for managing the collections is usually delegated by the Director to the Curator, who may be assisted by a Registrar. As a volunteer-led institution, the Military Memorial Museum should clearly designate which volunteers will fill the important roles of Curator and Registrar.

The museum’s collections consist of museum objects. A “museum object” is a physical entity, plus the data associated with it. Items without adequate documentation lack interpretive value. “Museum object” denotes any object collected by a museum, whether natural or manmade. The term “specimen” is generally synonymous with museum object, but also means example or sample, and an “artifact” is defined as a manmade object.

Acquisition is the process by which the museum obtains the objects in its collections. Generally, when an object or group of related objects is brought to the museum, a temporary receipt is provided to the potential donor by the Curator, pending a determination (by staff or by a Board acquisition committee) of the relevance of the object(s) to the museum’s collections. Objects should never be accepted by the front desk without prior permission by the Curator and some form of documentation concerning the temporary transaction. If the object(s) is accepted, the Curator then executes a certificate of gift with the donor or seller to legally transfer the right of ownership of this acquisition, or accession, to the museum. Thus, an “acquisition” or “accession” is an object or group of objects acquired by the museum through gift, purchase, or transfer from a single source at a particular time.

Registration is the process of creating, acquiring, and keeping records on the museum’s collections. This process varies from one museum to another. The following suggested approach would work well for a small museum with a simple registration system using a computer with software for word processing and spreadsheets; PastPerfect database software package could also be used and would offer additional features.

Registration Number

Each object within an incoming accession is permanently assigned a three-part registration number, with each part having two digits: the first part indicates the year of the accession (some museums make this a three digit number to distinguish the year 2000 from the year 1900), the second part indicates the number of the accession within the given year, and the third part indicates an individual object within the given accession. For example, “06.15.7” would signify the seventh object in the fifteenth accession in 2006 (or, if desired, “006.15.7” to distinguish the year 2006 from 1906).

The registration number should be marked on the associated object in a reasonably permanent manner that avoids damaging the object. Most museums opt to use Acryloid B-72 white lacquer as a base for inking in the registration number on the item with a clear Acryloid lacquer to seal it. This process is reversible using acetone, and the materials are generally available from archival supply companies. This process should not be used on books (soft lead
pencil is preferred), textiles (sewing cloth tape with the number on it in a stable place inside the garment is preferred), photographs, leather, plastic, or painted surfaces. Some items may require writing the registration number on acid-free tags attached to the item with a cotton string, on archival-quality plastic envelopes/bags (Melinex® polyester, polypropylene, or polyethylene), or just on the archival quality box the object is stored in. However, tags, bags, and boxes have the danger of being separated from the item, presenting challenges in relocating an object’s records and in positively identifying the item in the event of theft. Applying the number directly to the item is preferable whenever possible.

Accession Documents

All documents associated with each accession should be stored in a fire-resistant file cabinet; they should be filed in acid-free envelopes (with the registration number penciled on the outside) in registration number order.

Accession Register

An accession register is a ledger, with accessions entered in registration number order, containing minimal information (registration number, name of object, source and date of accession), to help the registrar keep track of accessions, registration numbers, and sources. This can also be easily done as a spreadsheet document with software such as Excel, keeping a hard copy in a notebook as a backup (in addition, computer information should be routinely backed up with one backup tape or disk kept off site and one on site in a fireproof safe in regular rotation).

Accession File

Traditionally a card file that was preferably secured in a drawer with a rod through holes in the cards, an accession file can be easily developed using word processing software. Each accession should be saved as an individual file in the computer (named by its registration number) and should also be printed out and stored in individual acid-free file folders, in order by registration number. Each document, or card, contains detailed permanent information about an individual accession, including registration number, donor/source name and address, object name (using a standardized nomenclature – see the cataloging section), description (material(s), style, measurements, etc.), condition, provenance (history of the ownership of the object), and other relevant information. Volatile information may also be included, such as value and location in storage or exhibition, if recorded in pencil or created as a computer document to allow for ease of changes. A photograph of the item should be included as well; this is particularly easy to do with digital cameras. In addition, the accession file serves as the proper place to file newspaper articles, oral history transcripts, and other such materials that serve to help interpret the item. If a scanner is available, a scanned image of these items should be included in the computer file created for the accession.

Donor / Source File

Traditionally a card file, the purpose of this file was to sort accessions alphabetically by donor or source name in order to easily access all items donated or purchased from a given individual or business. The card contained the donor/source name and address, along with a simple listing of all accessions from that source (including each one’s registration number, object name, and date received). With computers, this information can be saved as an individual word processing document for each donor or source, with printouts kept in a series of acid-free folders.
Catalog File
This file was also traditionally a card file, arranged systematically by object name in order to provide a means for retrieving objects by object type or function. Each card contained at least the registration number and object name; many museums also include additional descriptive data from the accession file as well as a photograph. A computer spreadsheet or word processing document can be created for each object type or function and named as such to create a similar file that can also be routinely printed out and kept in a bound book or acid-free files.

Loan Documents
Loans of museum objects should be controlled through a loan policy and require careful monitoring by the Curator and/or Registrar. Outgoing loans should be allowed only to borrowers qualified to provide adequate protection for the objects (usually other museums; loans to individuals should be discouraged), and there should be a definite loan period with a specific termination date. For incoming loans, which may be needed for temporary exhibitions, the terms will generally be dictated by the lender but should be consistent with the museum’s policies and procedures. A loan register should be maintained for both outgoing and incoming loans, including the loan number, the registration number(s) of the loaned objects, the name and address of the borrower/lender, the loan beginning date, the period of the loan, the loan termination date, whether or not the public may photograph the loaned object(s) on display, and whether or not images of the loan are permitted for use by the borrower with details on such use (e.g. permission to use images for press releases, brochures, and gallery guides). Signed loan papers from the lender should also include a statement to the effect that the lender has ownership and the express legal right to loan object(s) being borrowed and/or reproduced by the museum. This is particularly important for loans from individual collectors.

Once collections management procedures are established and in operation, the museum should also consider developing policies covering collections care and exhibitions.

Collections Management: Collections Care
Conservation or preservation of a museum’s collections is a primary responsibility of the Curator. The single most important action the Curator can take is to establish the proper environment for both exhibition and storage of the objects, which will ensure the longest possible survival of the various museum objects in the collections. In general, the best environment will include the following conditions:

- Constant temperature in the human comfort zone (perhaps 70 degrees Fahrenheit)
- Constant relative humidity at 50%
- Low light level, not to exceed 10-foot candles for paper and textiles (preferably no light for items in storage)
- Absence of ultraviolet radiation (use only incandescent lamps or use UV filters on fluorescent lamps and/or windows; another option, particularly useful for lighting individual items, is the use of fiber-optic lights which do not contain heat, or UV or IR radiation)
- Absence of harmful biological agents, i.e., fungi, insects, rodents, mold, etc.
Absence of air pollution, both particulates and gases which might condense as acids

Storage materials and furniture which are chemically neutral, support the object well, and provide dust-free environments when possible (e.g., acid-free boxes; metal shelves with doors for closed storage; acid-free tissue)

Isolation of museum objects which may harbor biological or chemical agents harmful to the rest of the collection (especially nitrate film, which is subject to spontaneous combustion)

Padded hangers or mounts for stable costumes (historic clothing), with care not to overextend into the shoulders (wire hangers bent into shape, covered with batting and a final cover of muslin sewn into the appropriate shape work well to support most garments); textiles and fragile garments should be placed in acid-free boxes with as few folds as possible, using acid-free tissue to pad out all necessary folds

Removal of staples, metal paperclips, and metal pins from objects, especially papers, costumes and textiles, and photographs (use instead acid-free folders or boxes, plastic coated paperclips, archival-quality plastic sleeves such as polypropylene, polyethylene, and Melinex©, etc.)

Removal of any inappropriate framing techniques that do not employ acid-free materials (framed items should have acid-free backboards and mats with reversible V- or T-hinge mounts using an acid-free tape; glass should ideally be UV-filtered or acrylic, though acrylic should not be used with watercolor, chalk, or charcoal prints); framed items and paintings should be hung in storage to prevent damage, if possible

Even when the Curator provides a suitable environment, some museum objects will continue to noticeably deteriorate. When this occurs, positive conservation actions should be taken either by the Curator (in simple cases) or by a professional conservator (for complex cases and for any object of high value). The Curator should be familiar with the appropriate conservation treatments for the following types of materials:

- Paper
- Wood
- Skin and leather
- Metal (iron, copper, tin, lead, gold, silver)
- Textile (wool, silk, cotton, linen)
- Ceramics (vitreous and high-fired earthenware)
- Glass
- Bone, ivory, teeth
- Stone
- Photographs

The Curator is ethically and legally obligated to respect the integrity of the museum object. For example, any conservation procedure should be reversible if at all possible. Likewise, the Curator should strongly discourage any use of a museum object which might alter it – specifically, do not alter an object for exhibition purposes, and do not subject valuable, irreplaceable artifacts to the wear and tear of “hands-on” educational programs. Items to be used in “hands-on” educational programs should be part of a separate Education Collection under the
purview of the Education Director, with the express understanding that these items will eventually be destroyed as the result of such use; such items are typically reproductions. An excellent guide to conservation for the Curator of a small museum can be found in Per E. Guldbeck and A. Bruce MacLeish, *The Care of Antiques and Historical Collections*, second edition (Walnut Creek, CA: AltaMira Press, 1995).

Some current museum-quality storage supply companies include:
- **Gaylord** www.gaylord.com; (800) 448-6160
- **Hollinger Corporation** www.hollingercorp.com; (800) 634-0491
- **Light Impressions** www.lightimpressionsdirect.com; (800) 828-6216

**Collections Management: Collections Use and Exhibitions**

Research is often assumed to be the exclusive province of the large museum, but even the smallest community museum needs to conduct research for both documentation and interpretive purposes. The Curator, as part of the registration and cataloging process, undertakes research to identify and describe objects in the museum’s collections. Frequently, this review involves the traditional documentary work associated with the local historian, but it may also require the Curator to “read” the object itself as primary evidence.

Additional research is usually needed for developing exhibition storylines and educational programs. The museum’s major permanent exhibition(s) and related interpretive programming usually require a major research effort.

**Public Access for Research**

The Military Memorial Museum holds collections of significance to outside researchers. As public entities, museums have an obligation to make their collections available for study by qualified researchers, although close monitoring by a staff member of the research activity is necessary for the protection of the studied object. A museum that receives many requests for research access to its collections should establish a research policy.

**Exhibitions Overview**

Exhibition is usually the primary use of the collections in a small museum. At this time, the Military Memorial Museum provides permanent exhibitions. Such exhibitions should reflect design sophistication, if they expect to be fully appreciated by visitors from outside the community. A strong, compelling permanent exhibition would require development of a comprehensive storyline document which integrates artifacts, labels and graphics, as well as reasonably professional exhibition design, construction, and installation. Due to the obvious time and expense involved, such exhibitions would be stable (i.e., change rarely) and only donated or purchased objects (not loans) can be practically included. Thought should be given ahead of time to any object(s) on display that is especially light-sensitive (such as clothing or textiles) so that it may be changed out with another item after being on display for no longer than a year, or be thoughtfully excluded from the permanent exhibition. Note that graphically sophisticated permanent exhibitions can be very effective in serving the outside visitor (tourist) and in providing a new point of pride for local donors and supporters.
As the Military Memorial Museum develops a new permanent exhibit, it is important to keep ADA requirements in mind, particularly as regards pathways, artifact and label placement, and font sizes for labels. Museums that are able to offer increased accessibility beyond basic requirements may discover new, appreciative audiences. For example, exhibitions and tours might include audio components, written scripts of audio components and tours, scripts and/or recordings in other languages, labels or brochures in Braille, or include reproduction artifacts that may be touched.

**Researcher Reading Area and Collections Storage**

The Military Memorial Museum is currently developing an off-site (across the street at the county courthouse) facility to serve as a researcher reading area and collections storage for its library and other paper objects.

Some small museums tend to overflow with fascinating documents, images, and artifacts, so much so that the visitor is easily overwhelmed by the breadth of materials on display. In this case, a museum needs to consider simply housing many of the materials in a new collections storage room. Documents and images could be stored either in Collections Storage or in the archives/researcher reading area. Reducing the number of materials and artifacts on display within the permanent exhibition to roughly 30% of the museum’s holdings will allow selected items to receive more focus from visitors and provide space for complementary graphics and labels with larger type to briefly explore the context surrounding the items in a professional manner.

**Display Techniques**

The Military Memorial Museum’s collections are too numerous to fit inside cabinet or wall-mounted display cases, but there are simple alternatives. In the short term, fabric-covered panels can be used with Velcro strips (the “hook” type) on the back of mounted items to hang them. Of course, sticky-backed Velcro should only be used on copies of the materials and/or on polyethylene, or other museum-quality, sleeves (never on an original item itself; ideally, it should also not be laminated, glued, or dry-mounted if it is an original document or the only copy).

Since the Military Memorial Museum is housed in a National Register-listed building, the Director and Curator should strongly consider protecting the building itself by limiting the amount of nailing and tacking to original walls. One inexpensive method would be to mount hollow-core door panels to the walls for display use. These could also replace any temporary fabric-covered panels for visual consistency and could be painted if desired. Exhibit panels with text and graphics, as well as labels, that have been dry-mounted or spray-mounted onto foam core can be hung using strong double-stick tape (use a putty knife to slice the tape when removing panels and use mineral spirits to remove the sticky residue, then repaint if/as needed). These could also be attached with Velcro if the hollow-core door panels are covered in fabric or have small, fabric-covered, wooden boards attached for this purpose. Framed images and even acrylic artifact exhibit boxes can be mounted with security hooks directly. A second inexpensive idea is to hinge several hollow-core doors together (3-5 doors per section) to create a free-
standing exhibition wall that can be easily arranged and re-arranged to create pathways and nooks.

**Permanent Exhibitions**

The Military Memorial Museum has organized its permanent exhibit into an effective chronological order. There are so many objects on display, however, that it can be overwhelming to visitors. Limiting the images displayed on each panel to two to five images is recommended as is limiting artifacts displayed to one or two on each panel (preferably in an acrylic case that attaches to the wall). Across from the panels (with a path wide enough for a wheelchair), in between panels, or below a panel, the museum could place one or two vitrines (smaller museum display case), pieces of furniture, or mannequins. **With museum exhibitions, less is often more.** Limiting large display cases to only one or two along the wall is highly recommended; be sure to remove any harmful fluorescent lights and replace with halogen lights, fiber-optic lights, or no lights.

Stanchions placed around furnishings and mannequins with clear signage to not touch can help deter visitors from doing so. Labels should never be attached directly to the artifact. Take care to ensure that clothing displayed is on a smaller size mannequin that is padded with batting and covered with muslin or cotton stretch sleeves available from medical supply stores, in order to not put undue stress on the garment and to display how it would have looked on a person. Unlike raw wood or newspaper, these materials are inert and better for the garment’s preservation. Only stable (good condition) garments and textiles should be displayed; damaged items should be referred to someone knowledgeable about current conservation techniques. Any garments or textiles displayed should be rotated out annually.

**Collections Use and Exhibitions: Conclusion**

Certainly many of these suggestions are food for thought for long-range planning. Still, some could be begun now. For instance, note that organizations like the Boy Scouts require members to help with construction projects and may be a good resource for patching and painting walls, putting up panels, creating free-standing hollow-door exhibition furniture, and creating vitrine bases. Breaking down the long-term vision into “bite-size” annual projects is often the best approach.


**Educational Programs**

Educational programs for youth and adults are recovering post-Covid. The museum’s current outreach to the local Rotary Club, local fourth graders, and high school students interested in audiovisual programming provides a basis for the expansion of programming. We recommend programs for grades K through 12, tied to Tennessee Social Studies Standards, which interpret the material culture held in a museum’s collections (see
Community museums that develop and publicize quality educational programs often find that demand for this service increases rapidly; school field trips may become so numerous that elaborate scheduling and additional staff are needed, and students may actually constitute the bulk of the museum’s annual visitation (and help with museum store sales). Developing a teacher advisory committee is highly recommended to assist the museum with supporting curriculum guidelines, creating teacher and student handouts, developing evaluation techniques, and promoting the program to fellow teachers.

Other current educational programs at the museum include:

- Guided tours
- Lectures by volunteer staff and/or guest speakers
- Monthly events to maintain local outreach and awareness

Outreach could be expanded by offering:

- Workshops (e.g. genealogy methods, archival care for photographs)
- Youth and family programs (e.g. storytellers, living history demonstrations)

Creating one or two annual larger events is another way to maintain local awareness. As mentioned in the section on exhibitions, programs should also take ADA requirements into consideration and should consider ways to improve accessibility whenever possible.

**Support and Partnerships**

The organizations listed below include those that offer grants for which the Military Memorial Museum is potentially eligible. Different grants will help the museum in different ways. For example, there are “bricks and mortar” grants that enable organizations to do physical repair and preservation work on historic places; grants that provide funding for the cataloguing and preservation of museum artifacts; and grants that will fund temporary programs offered by the museum. Thinking of grant opportunities in these categories can help prioritize which ones to apply for at different stages of the museum’s progress.

Some grants are disbursed as matching funds. Do not shy away from these just because the Military Memorial Museum is an all-volunteer organization. Many grantors will accept in-kind (also referred to as “soft cash”) contributions as part of the match. You can translate your volunteer hours into in-kind “dollars” that you are contributing to the project. (Always be sure to keep track of volunteer hours.) In 2021, Independent Sector estimated the national value of each volunteer hour as $28.54 (see [https://independentsector.org/value-of-volunteer-time-2021/](https://independentsector.org/value-of-volunteer-time-2021/)). This figure (multiplied by the number of volunteer hours) can be used to put a dollar value on an in-kind match. Other, more specialized services, such as legal assistance and accounting services,
should be assessed at the customary rate per hour for your location when used as part of the in-kind match.

Review the following “Grant Ready Checklist” published by the Association for State and Local History before applying for funds:

**What can you do?**

- Can you show a need for what you do?
- What is the impact of what you do? Is it significant?
- Does any other organization or group do it? What does your group provide/do that others do not?

**Who is your audience?**

- Can you describe your audience?
- How does your audience matter to you and to the potential funding organization?
- Is this the appropriate audience or just the convenient audience?

**How do you make a difference?**

- Can you describe the work of your organization in terms of ‘benefits’ to the community?
- Can you explain the difference you make or envision making?
- What do you have that other applicants may not?

**Are you a smart investment?**

- Is your mission statement clear? Does it inform donors of the difference your group makes?
- Do you have a governing body?
- Does your governing body have a clear purpose and clear roles?
- Do you have qualified advisors and consultants? [For example, any partners such as the Center for Historic Preservation at MTSU or individuals that are not part of your governing body but contribute to your goals.]
- Do you practice appropriate financial management?
Are you a good partner?

- Can you demonstrate community partnerships and community-oriented work?
- Can you provide thorough reports of your activities and impact in a timely manner?

**Grants for Building Preservation and Repair Work**

*Tennessee Department of Tourism*

Tourism Enhancement Grant – Tourism is one of Tennessee’s most important economic drivers. The Tourism Enhancement Grant is designed to help Tennessee communities strengthen their tourism assets with the goal of increasing the economic impact of tourism in a particular place. Repair to historic buildings is an eligible project. Up to $75,000 is available, but the requested amount must be matched. This Tourism Enhancement Grant is one of the few available for “bricks and mortar” repair on a historic building.

For more information on this grant, visit [https://www.tn.gov/tourism/statewide-partners/grants-initiatives.html](https://www.tn.gov/tourism/statewide-partners/grants-initiatives.html) Contact person: Melanie Beauchamp Email: Melanie.beauchamp@tn.gov

*United States Department of Agriculture, Rural Development*

Community Facilities Grant Program – These USDA grants are available to rural areas for the development or improvement of “essential community facilities” which can include museums. Rural areas include towns with less than 20,000 people, making projects in Crossville eligible. Grant funds are allocated on a scale, with the least populated area with the lowest median household income eligible for up to 75% of the cost of the proposed project. For updated information on this program, see [https://www.rd.usda.gov/programs-services/community-facilities/community-facilities-direct-loan-grant-program/tn](https://www.rd.usda.gov/programs-services/community-facilities/community-facilities-direct-loan-grant-program/tn).

Rural Community Development Initiative Grants – These funds are potentially available to help low-income rural communities develop community facilities and community and economic development projects. The minimum award is $50,000 and matching funds equal to the amount of the grant are required. To discuss eligibility and availability for these grants, contact your regional Rural Development Office. For the latest information on this program, see [https://www.rd.usda.gov/programs-services/community-facilities/rural-community-development-initiative-grants/tn](https://www.rd.usda.gov/programs-services/community-facilities/rural-community-development-initiative-grants/tn).

*Tennessee Historical Commission*

The Tennessee Historical Commission (THC) administers several different types of grant programs. The Military Memorial Museum is housed in a National Register-listed building, thus making it eligible for several of the commission’s programs. We highly recommend that the Military Memorial Museum contact the Commission for potential grant and support opportunities. The 2023 grant applications will open December 2022 and are made through the
Tennessee Department of Environment and Conservation online grant systems. *Don’t wait until then to begin working on a grant proposal. Contact the THC, tell them your needs, and ask to see a comparable, successful grant proposal to use as a prototype.

Contact: Patrick McIntyre, Executive Director, patrick.mcintyre@tn.gov, or Holly Barnett, Holly.M.Barnett@tn.gov, Assistant Director for Federal Programs.

**Tennessee Wars Commission Grant Fund**

The Tennessee Wars Commission is one of the state programs administered by the Tennessee Historical Commission. It provides funds “to coordinate planning, preservation, protection, promotion, and interpretation of structures, buildings, sites, and battlefields related to Tennessee’s military heritage.” As of now there is not an updated proposal date. For questions regarding the grant process or application procedure, contact Nina Scall, Program Director of the Tennessee Wars Commission, via email at Nina.Scall@tn.gov.

**Grants for the Preservation of Museum Collections and Artifacts**

*Tennessee State Library and Archives and the Tennessee Historical Records Advisory Board*

The Tennessee State Library and Archives (TSLA) is Tennessee’s official repository for government records, historic newspapers, and other historic collections that help tell the story of Tennessee’s history.

While TSLA focuses much of its outreach to public libraries and government archives across the state, the Tennessee Historical Records Advisory Board, which is based at TSLA, is the state committee for projects in Tennessee funded by the National Historical Publications and Records Commission. Grant funding is available to colleges, historical societies, local governments, and other agencies or institutions that collect and preserve historical records. Organizations that have received funds from this organization in the past have done so for projects such as determining the scope of a collection, developing a records management plan, and digitizing records. This could involve using grant funds to hire an intern or temporary part-time employee to solely work on a specific records-related task as defined in the grant application.

Contact person: Sara Baxter, Sara.Baxter@tn.gov, 615-253-3470.

*Institute of Museum and Library Services*

This nationwide organization is dedicated to helping build strong libraries and museums by increasing those institutions’ capacity to have an impact on their communities. There are several grants available through IMLS, all of which are listed on their website. Some of these grants are aimed towards the physical preservation of collections, while others are meant for community engagement projects and programming. The organization also offers grant webinars through their website that provide more information about specific grants and educate applicants
on how to make their applications stronger. Having a good idea of the scope of the collection and significant items in it will make for a stronger application.

Inspire! Grants for Small Museums – This grant is an initiative of the Museums for America program that is designed to help small museums achieve priorities in their strategic plan, meaning the Military Memorial Museum must establish a strategic plan to qualify. The project categories include Lifelong Learning, Community Anchors and Catalysts, and Collections Stewardship and Access. The contact person for this grant is Mark Feitl, mfeitl@imls.gov, 202-653-4635.

**Humanities Tennessee**

General Grants and Opportunity Grants - This organization offers annual general grants that support public humanities projects throughout Tennessee. More information and an electronic form to fill out to receive an application can be found at https://www.humanitiestennessee.org/programs-grants/our-grants/general-grants/. Humanities Tennessee also offers opportunity grants to organizations with budgets under $150,000; see https://www.humanitiestennessee.org/programs-grants/our-grants/opportunity-grants/.

**Professional Memberships**

**Tennessee Association of Museums (TAM)**

The Tennessee Association of Museums offers institutional memberships to museums, historic sites, and state parks across the state. Such a membership can provide access to the TAM newsletter, free registration for regional workshops, discounted registration at the TAM annual conference, and access to the TAM network of other museums and historic sites. While there certainly are other, larger, membership-based organizations, beginning with TAM membership is a great place to start for young museums because it focuses on issues and opportunities specific to Tennessee museums, and it will help build a regional network.

The annual conference is a great way to network with other historic sites throughout the state and it rotates to a different grand division of Tennessee each year. The 2022 conference will be in Kingsport. Conference admission is not included with membership, but membership does provide a discounted conference price. Annual institutional membership dues are based on operating budgets and begin at $60.00. For more information and a full list of membership benefits, follow this link: http://www.tnmuseums.org
**Next Steps**

*While these steps are prioritized, some of them can be taken simultaneously, and the museum has already started to address several of these steps.*

Revisit 2003 structural evaluation and update this accordingly before proceeding with any renovations.

Decide what role you want the second floor to play in the museum because this will affect the elevator installation and the extent of the second-floor renovations.

Proceed with the necessary interior and exterior renovations based on the “Interior Preservation Assessment” and the “Exterior Preservation Assessment” in this report and the 2003 structural evaluation that has been revisited. Prioritize ADA compliance for accessibility and to comply with potential grantmakers’ guidelines.

Complete an inventory of the museum’s collections.

Complete a collections policy to govern future collecting.

Complete a comprehensive storyline document for the museum.

Redesign the gallery space based on the inventory and the comprehensive storyline you have developed.

Create a teacher advisory committee to assist volunteers with educational programming.

Review the grant-ready checklist (p. 29) and decide on one or two grants to apply for in the next year or so.

Create a committee to look into the feasibility of opening a museum store in the next 3-5 years.

Look ahead to creating a comprehensive strategic plan for the museum that will be updated every 5-7 years.


Appendix

Secretary of the Interior’s Standards for Preservation

The Standards will be applied taking into consideration the economic and technical feasibility of each project.

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.

2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces and spatial relationships that characterize a property will be avoided.

3. Each property will be recognized as a physical record of its time, place and use. Work needed to stabilize, consolidate and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection and properly documented for future research.

4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.

5. Distinctive materials, features, finishes and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color and texture.

7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

Secretary of the Interior's Standards for Rehabilitation

The following Standards for Rehabilitation are the criteria used to determine if a rehabilitation project qualifies as a certified rehabilitation. The intent of the Standards is to assist the long-term preservation of a property’s significance through the preservation of historic materials and features. The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building’s site and environment, as well as attached, adjacent, or related new construction. To be certified, a rehabilitation project must be determined by the Secretary to be consistent with the historic character of the structure(s) and, where applicable, the district in which it is located. The following Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.