

## I. National Significance (ONE PAGE LIMIT; about 500 words)

The *Saving St. Augustine's Architectural Treasures* project will conserve and digitally preserve an irreplaceable collection of the earliest architectural drawings of John Carrère (1858-1911) and Thomas Hastings (1860-1929). Created for Henry Flagler in St. Augustine, Florida, these drawings had been "lost" for decades. The few people who knew of their existence were unaware of their historical significance. Stored in a basement boiler room under high Florida temperatures and humidity, and exposed to insects and rodents, this treasure trove remained unknown and endangered until its rediscovery in 2004.

Carrère and Hastings were two of the most significant American architects of the late-19th and early-20th centuries. Their firm designed more than 600 buildings, including the New York Public Library (1902-11) and the House and Senate Office Buildings in D.C. (1908-09). According to Charles D. Warren, co-author of *Carrère & Hastings Architects*, they were "innovators in both technology and aesthetics." Regrettably, as Janet Parks, Curator of Drawings & Archives, Columbia University, states: "Most of the archive of [their] office was destroyed in the 1920s." The newly discovered St. Augustine collection offers significant potential to yield unique information with enduring value. Comprised of 267 original, fragile drawings on cloth, silk and paper, as well as blueprints and copies, the collection is the largest known archives documenting the firm's earliest work, particularly the three properties shown in **bold** below.

In 1885 multi-millionaire industrialist Henry Flagler initiated a grand scheme to turn the Florida wilderness into the "American Riviera" and St. Augustine into the "Winter Newport." The **Hotel Ponce de Leon (1885-1887), now Ponce de Leon Hall at Flagler College (NR 1975)**, was the first and the flagship of Flagler's resort empire. This palatial Spanish Renaissance Revival hotel, with Italian, French and Moorish influences, was the first major commission for Carrère and Hastings. Nationally significant for both its architecture and engineering, the building is America's first large cast-in-place concrete building (NHL 2006). The drawings for this resort offer ample evidence of the wealth and extravagance of the upper-class during the Gilded Age. Members of the design team included Bernard Maybeck, Louis Comfort Tiffany, Thomas Edison, George Willoughby Maynard, and Pottier and Stymus.

In addition to the Hotel, the other Flagler commissions in St. Augustine that launched Carrère and Hastings' careers included: Grace Methodist Church (1886-1887) (NR 1979); **Hotel Alcazar (1888-1889), now Lightner Building (NR 1971); Flagler Memorial Presbyterian Church (1889-1890) (NR 1983)**; and Flagler's residence, Kirkside (1893). Although the majority of the records in the collection consist of drawings made in the 1880s, the collection includes drawings documenting renovations made in the early decades of the 20<sup>th</sup> century.

Clayton C. Kirking, Chief, Art Information Resources, New York Public Library, states: "Because of the stature of this firm, future demand is bound to exist, especially since [the properties] are in St. Augustine, a city of significant historical importance." In 2005 the drawings were deposited at the University of Florida to ensure that they were protected and available for research. Many of the drawings cannot be handled because they are literally crumbling on the shelf, and even items in stable condition are in jeopardy due to increasing demand by researchers. These drawings have been inaccessible to scholars for years, but use of the drawings can only occur once the drawings are properly conserved and digitized.

## **II. Narrative – Severity of Threat to Collection (One page- can continue on extra sheet below)**

The Quincentennial of Ponce de Leon's landing will occur in 2013. The 450th anniversary of the founding of St. Augustine by the Spanish occurs in 2015. As these anniversaries approach, St. Augustine's unique history and culture will be celebrated and analyzed by the public. The Carrère and Hastings drawings document a crucial period in the development of St. Augustine and Florida, as well as the nation. Due to the collection's current condition these significant historical records remain endangered.

The collection consists of 267 architecture drawings, blueprints and related material dating 1896-1957. About 55% are blueprints, 30% are pencil drawings on various types of paper, and 15% are other types of prints such as Vandyke prints, diazotype, ink on linen and a few printed materials. Many of the blueprints are working copies that contain notes, corrections and changes in pencil, pen, and red and blue grease pencil. A number of the drawings have hand applied color. Sizes range from 8x8 inches to over 4x8 feet. The majority of the collection was stored rolled, wrapped in craft paper. The condition of the collection ranges from good to very poor.

Approximately 75% of the collection is unavailable for use because of condition. Some of the rolled prints cannot be unrolled without damaging them further, and many of them have been repaired on the edges with craft paper, masking tape and pressure sensitive tape. These tapes have stiffened over time causing breaks along the tape edges. Because a large portion of the collection was stored in a boiler room under high temperature and humidity with insects and rodents, the paper, especially the blueprints, is extremely brittle and cannot be unrolled without conservation treatment. In addition, the largest of the blueprints, which are 4 x 8 feet, mounted on cloth, are very soiled with dirt, dust and insect and rodent droppings. They are very fragmented and have numerous holes and missing areas. Because they are falling apart, they cannot be used, and have not even been unrolled completely for examination. It is possible that some of these drawings have not been unrolled since they were created at the end of the 19<sup>th</sup> century.

The majority of the hand drawings were drawn in pencil on tracing tissue. These are in fairly good condition with the main problems caused by wrinkling and folding. The blueprints, on the other hand, are in poor to very poor condition. They are, for the most part, rolled with fragmented edges and large tears. The paper is very brittle and has been damaged by high humidity, water, mold, insects and rodents, and poor handling and repairs. These items are now stored in a climate controlled area, but cannot be made available for research use until they receive appropriate conservation treatment.

Increasing demand by researchers offers the greatest threat to the drawings in their fragile and deteriorating condition. In 2007, approximately 30 of the drawings were made available to researchers. The number of drawings viewed by researchers increased to 57 in 2008, and approximately 28 drawings already have been made available in 2009. Only those drawings in the best condition are made available for research, but each occasion that they are handled further threatens their preservation. Unless the records are conserved properly, the important historic information they contain may be rendered inaccessible or lost completely.

### **III. Narrative: How effectively the project mitigates the threat; justify all budget expenditures (One page- can continue on extra sheet below)**

Treatment objectives include stabilizing the collection while making materials available for use without further damage. The materials must be flattened and protected so that they can be studied and used by researchers. John Freund, head of the Conservation unit in the UF Libraries, conducted assessments of the drawings in 2005 and again in 2009 when a second group of drawings was transferred to UF. After a series of planning meetings with Flagler College, Memorial Presbyterian Church and UF personnel, Freund created a conservation and digital preservation plan for the collection.

For pencil and ink drawings on paper, Freund and a conservation student technician will clean, flatten, deacidify and encapsulate the items. Ink drawings on linen will be cleaned, flattened, relined if needed, and encapsulated. Blueprints are most stable under a slightly acidic environment and cannot be deacidified to halt support deterioration. It is essential that the items be stored flat, protected, and unexposed to high temperatures or UV light. For rolled blueprints, Freund will flatten and unroll by humidification, surface clean, treat mold where needed, remove old mends and tape, mend tears, reline if needed, and encapsulate in polyester with an open side. For oversized rolled blueprints, he will unroll, surface clean or wash, remove old cloth backing, repair tears and breaks with Japanese paper or Filmoplast heat set tissue, reline, and encapsulate in polyester with an open side.

A conservation student technician will be hired using grant funds; Freund will devote 15% of his time (5% grant funds, 10% cost share). All conservation supplies will be purchased using grant funds, but conservation equipment is maintained by the Conservation unit. Freund has over 25 years of library preservation experience, 20 of those years at UF. The Conservation unit is responsible for the physical condition, in all formats, of the collections of UF Libraries. Services include repair, restoration, rebinding, deacidification, encapsulation, constructing protective enclosures and environmental monitoring. The conservation lab is one of the best equipped institutional labs in the country. Equipment includes an ultrasonic encapsulator, a bookkeeper spray deacidification system, a cold suction table and humidity dome, several leaf casters, a blast freezer and a paper washing station able to handle flat paper up to 6x4 feet.

The preservation plan also includes digital reproduction of the entire collection. Although the conservation treatments will ensure long term stability of the drawings, their existing condition and size make them excellent candidates for digitization. Researchers will have access to digital surrogates, reducing physical handling of originals. Randall Renner, Digital Imaging Coordinator for the UF Digital Library Center (DLC), is responsible for ensuring quality control of imaging production, including preservation and presentation. He will supervise a scanning student technician in all imaging capture and enhancement activities. The scanning student will be hired using grant funds; Renner will devote 10% of his time as cost share.

The DLC is among the largest digitization facilities in the southeastern U.S. Established in 1999 to manage several imaging projects at UF, it is responsible for the creation and maintenance of digital collections from library, archival and museum materials for use in research and education. Currently over three million pages have been digitized by the DLC and are available online in UF Digital Collections (UFDC). Before coming to the DLC in 2002, Render taught college courses on traditional and digital photography, and worked professionally as a photographer. An imaging expert for two and three dimensional objects, his experience in photography spans from image capturing via digital or analog methods to the printing and display of the captured images.

The project director at UF, John Nemmers, has over 10 years of experience as a professional archivist. As archivist for the Architecture Archives since 2003, he manages the Carrère and Hastings collection and serves as liaison with Flagler College and the Presbyterian Church. Responsible for coordinating all project activities, he will work with Conservation and DLC personnel to ensure the safety of the drawings throughout conservation and imaging. He and other project personnel will create photographic and written documentation before, during and after treatment and imaging. Nemmers will devote 10% of his time as cost share.

Drawings will be treated in groups of 25-50, based on condition, type and size. Each group will be transported from the Architecture Archives to Conservation for treatment. Prior to encapsulation, Conservation personnel will transport each group to the DLC for imaging. Once a group is received by the DLC, national Metadata Encoding and Transmission Standard metadata will be created in the DLC Tracking Database. Drawings will be imaged at a minimum of 300 dpi using a Super 8K-HS Digital Camera. Advanced image enhancement will be performed as needed in order to ensure fidelity and optimum image results. Images will be captured as uncompressed TIFF files (ITU6.0) at 100% scale; the current de facto standard for electronic image archives. Freund will assist with the imaging of fragile drawings to minimize risk during handling.

Matthew Mariner, head of the DLC text processing unit, will validate metadata and coordinate digital archiving. He will contribute 8% of his time as cost share during the second year. 130GB of computer storage will be purchased using grant funds. In practice consistent for all UF projects, redundant digital archives will be maintained. An in-house archive will be created by burning TIFF masters, derivatives, and metadata to gold-based DVDs, which will be retained in climate controlled storage. Disks will be logged in the DLC Tracking Database, which queues files for inspection every three years and migration every 10 years or upon format obsolescence. The primary digital archive, the Florida Digital Archive, is maintained by the Florida Center for Library Automation (<http://www.fcla.edu/digitalArchive/>), and its services are available at no cost to Florida's public universities. It is a dark archive; no public access functions are provided. It supports the preservation functions of format normalization, mass migration and migration on request. Information about DLC technologies is available at <http://www.uflib.ufl.edu/ufdc>.

Following digitization, Freund and the conservation technician will encapsulate each group of drawings. Nemmers and Freund will return materials to the Architecture Archives, ensuring that items are re-shelved properly. Mariner and Nemmers will create the project Web interface hosted by UF, including project documentation and partner interfaces for Flagler College and Memorial Presbyterian Church. Digital surrogates will be available online globally, as scalable (zoomable) images, for viewing and downloading. Nemmers and Flagler College personnel will publicize availability of the digital collection and project results, inform other repositories holding related materials, and disseminate press releases and articles, among other activities.

The project will achieve the goals of the partner institutions to preserve these endangered, nationally significant historical records. The project also produces obvious benefits for the public including new and continuing access to drawings that had been lost. Many of these drawings are in such poor condition that they have not been unrolled for decades, but soon researchers will have access to their unique, informative content. By rendering digital reproductions accessible via the Internet, the project further protects the original records and facilitates increased access. Upon completion, this project will preserve and make public the largest collection of early Carrère and Hastings drawings in the world.

## **Plan of Work and Timeline - Saving St. Augustine's Architectural Treasures**

### **Year 1**

- Month 1. Order conservation and imaging supplies (\$14,651) plus 5% head of Conservation over two years (\$6,784)  
Sort collection by type and size, and establish triage schedule.
- Month 2. Hire and train conservation assistant (\$1,795 for 150 hours each year).  
Begin treating #1-50.
- Month 3-4 Initial treatment of items #1-50.  
Hire and train imaging assistant (\$3,960 for 330 hours each year).  
Transfer # 1-50 to Digital Library Center (DLC) for imaging preservation.
- Month 5-6 Initial treatment of items #51-100.  
Return of #1-50 from DLC. Complete conservation and re-shelve.  
Transfer #51-100 to DLC.
- Month 7-8 Initial treatment of items #101-150.  
Return of #51-100 from DLC. Complete conservation and re-shelve.  
Transfer #101-150 to DLC.
- Month 9-10 Initial treatment of items #151-175.  
Return of #101-150 from DLC. Complete conservation and re-shelve.  
Transfer #151-175 to DLC.
- Month 11-12 Initial treatment of items #176-200.  
Return of #151-175 from DLC. Complete conservation and re-shelve.  
Transfer #176-200 to DLC.

### **Year 2**

Conservation work will slow in year-two as the Conservation unit treats more damaged and larger items.

- Month 1-3 Initial treatment of #201-225.  
Return of #176-200 from DLC. Complete conservation and re-shelve.  
Transfer #201-225 to DLC.  
Complete metadata validation and digital archiving.
- Month 4-6 Initial treatment of #226-250.  
Return of # 201-225 from DLC. Complete conservation and re-shelve.  
Transfer #226-250 to DLC.  
Complete metadata validation and digital archiving.
- Month 7-9 Initial treatment of #250-267.  
Return of #226-250 from DLC. Complete conservation and re-shelve.  
Transfer # 250-267 to DLC.  
Complete metadata validation and digital archiving.
- Month 10-12 Return of #250-267 from DLC. Complete conservation and re-shelve.  
Complete metadata validation and digital archiving.  
Create Web interface hosted by UF, and partner interfaces for Flagler College and Memorial Presbyterian Church.  
Publicize project and collection availability.

