

General Building Worksheet

1. In what year was the building constructed? 1914.

Is the building a historic structure?

The building itself is not recognized as a historic structure, nor was it originally the State Indian Museum. In 1940, the building and surrounding area became the California State Indian Museum State Historic Park.

2. Have additions or renovations been made to the building? Yes.

If yes, describe them and indicate when they were made.

This building was constructed in 1914, prior to important pieces of legislation including the State Tenement housing Act in 1923 which defined fire-proof buildings, and the first published Uniform Building Code in 1927 by the Pacific Coast Building Officials. Throughout the twentieth century, state regulations and responsibility for state-constructed buildings in California changed frequently.

The building underwent significant renovations to its structure prior to becoming the State Indian Museum in 1940. These concerned its structural integrity, foundation type and protection against fire and earthquake damage. The building's structure was reinforced, but the interior temperature and humidity were not managed to museum exhibit standards. I was unable to find out more specifics about this remodel.

Another set of major renovations was made from 1984 to 1985. Two major changes resulted from this renovation: the exhibit content changed per the recommendations and planning of Tribal Liaisons, and an air conditioner and a humidifier were installed. The air conditioner and humidifier were installed to control the temperature and humidity of the building as a whole. Both systems affect all rooms within the museum building.

To elaborate on the exhibit content changes: the Tribal Liaisons inform the curator on which topics, stories, and themes they would like to highlight within Native American culture. By consulting with members of California Natives, the curator ensures that they are telling their own story. The Tribal Liaisons provided an ideal museum layout based on the overarching themes and stories they wanted to tell, and based on this guide, the exhibit panels and cases were removed, added, or moved to fit the new museum layout. This was extensive enough to require re-mounting exhibit panels and cases, as well as painting sections of wall where exhibit panels and cases were removed.

It is clear that the foundation has been resealed and repaired since 1985 but I was unable to obtain specific records that state when these changes were made.

3. Are renovations planned for the building in the future? Yes

If yes, have preservation concerns been addressed with the architect and engineers?

Yes. The existing State Indian Museum (3,000 sqft) will be moved to a much larger facility called the California Indian Heritage Center (100,000 sqft) in West Sacramento. The curator has arranged for the cultural items in the museum exhibit to be repatriated ("repatriated" is the term used by the curator to signal that these items will be returned to the families who own them and lent them to the museum). However, the existing library will expand into a larger library at the new museum building. The timeline for completing this project is unclear. The master plan for constructing the California Indian Heritage Center was created in 2008, and as of 2019, the land for the new heritage center was purchased. It is safe to say that the heritage center will be constructed several years from now, and that the existing State Indian Museum will remain throughout that time.

4. What are the predominant materials used in the construction of the building (e.g. wood frame, masonry, steel and poured concrete)?

The State Indian Museum was built before the state Tenement House Act, brick, meaning it has been remodeled with rebar. The

5. What is the general condition of the building? Has it been well maintained?

a. Is there a regular schedule of inspections and maintenance of the building (e.g., roof, drains, plumbing)? Yes.

If yes, who performs inspections and maintenance, and how often? Is there a written schedule for these activities? If yes, attach a copy. Is an ongoing log of building problems kept?

The state government does annual Building Assessments in-house, but I was unable to secure a copy of the schedule. I asked for a copy of one from the Capitol District maintenance department but did not receive one. Instead I received this email, which I have printed and attached.

b. Is there a history of problems with the building (e.g., roof leaks, pipe leaks, flooding, blown fuses, mold growth)? Yes

If yes, use a separate sheet to describe in detail.

Another page is attached with this information described.

6. What is the condition of the roof and drains?

a. Is the roof flat or pitched? If it is flat, does water accumulate on the roof?

The roof is pitched and does not accumulate water. The responses to parts “b” and “c” explain how the roof handles water and moisture.

b. What is the roof covering? Are there any signs of damage (e.g. cracking, buckling, deteriorated flashings)? How old is the roof? (Most modern roofing materials have an anticipated life-span of no more than 20 years.)

The roof is a wood shake. This is not ideal for a museum and is likely the cause of the leaking explained on the supplemental form. Wood shake roofs are susceptible to moisture and temperature fluctuation. I was unable to determine the age of the roof, although it does show signs of cracking and has moss growing on it. A picture of the roof with moss is attached on the supplemental form. Luckily the roof is scheduled to be redone, although I was not able to determine which materials will be used for this remodel.

c. How does the roof drain? Are gutters and drains well attached, in good condition, and functioning? Are they cleaned routinely?

Gutters and drains are well attached to the roof and for the most part help water drain smoothly. There is one section of the roof that leaks into the museum on days with heavy rain. The leakage can be attributed to the inadequate wood shingle roof.

d. Are there skylights? If so, are seals or caulking deteriorated?

No.

7. What is the structure and condition of the exterior of the building?

The building exterior is in good condition. Although the building is old, its structure was reinforced in 1940 prior to the opening of the museum.

a. Are exterior surfaces and finishes intact (e.g., are shingles missing, is paint blistered or peeling, has mortar deteriorated, are there accretions on masonry that point to water or condensation problems)?

The maintenance crew has called for the building to be repainted for the past three years. The existing paint shows chips and spider webs cover the backside hidden in the backyard and not visible from the outside of the museum beyond the fence. The fence has washed-away graffiti, but the outlines of this graffiti are still visible. Moss on the roof is visible from the exterior of the roof. The maintenance staff request has been set into motion, and the building will be repainted after the roof is remodeled in August 2021.

b. Are there cracks in the foundation or other signs of deterioration?

In the previous building assessment, there was no evidence of deterioration or cracks in the foundation. There has been evidence of damage in the past, and this has since been repaired. The foundation is old and has had to be repaired several times in the past hundred years. I could not find specifics on whether the foundation was replaced or not, and am unsure the extent to which the foundation has been repaired.

c. How is the foundation sealed? Do the drains channel water away from the building? Does water accumulate at the foundation?

The foundation has been resealed since the building was constructed. Water is channeled away from the building and there is no evidence of water accumulating at the base of the foundation. I am unsure if there was previous accumulation, and was not able to find this out.

8. What is the condition of the interior of the building?

a. What are the age and condition of the plumbing system?

I was unable to get this information.

b. What are the age and condition of the electrical system?

I was unable to get this information.

c. Does the building have an attic or basement? Are collections stored in these spaces? Are these spaces clean, or cluttered and dirty? Is the basement wet or dry?

Nothing is stored in the attic or crawlspace, and so these areas are not checked frequently. Upon the last inspection, the crawlspace and attic were both dry but moderately dusty.

Cobwebs and small amounts of rodent droppings were found by the in-house inspector, per the curator's memory (I don't have access to a report that supports this, just my conversation with the curator).

d. Is there evidence of water leaks inside the building (e.g., around windows, on interior walls, or on ceilings)?

There is an empty exhibit panel next to the front desk of the gift shop due to leakage.

e. Is there any history or evidence of rodents, insects, or mold in the building?

Yes, carpet beetles and rodents have been an issue in the past. The exhibit cases had to be sealed specially to prevent future pest issues, and the museum receives regular preventative pest control service.

f. Have there been any problems with condensation within the building?

No issues with condensation, just leakage from rain.

9. Does anyone else occupy the building in addition to the repository being surveyed?

 Yes **If yes, what other activities take place in the building and could they pose a hazard to collections?**

Field trips and field trip guides occupy the building on a daily basis. These guides are employed by the California State Park system to educate the public on the museum's content. These employees and their job duties are not hazardous to the existing collection since everything is enclosed in sealed cases. Additionally, it is not possible for state parks staff, visitors or guests to touch objects displayed in the museum. It has been made clear, but is not impossible for staff to change the lighting or adjust the temperature of the museum, although they have been told not to.

Maintenance crews monitor the museum and the government employees charged with fixing maintenance issues within the museum are not instructed to consult the curator, and so the curator has had issues with changes made to the museum without her knowledge. The primary concern for the curator is when maintenance has changed the museum lighting (changing from fluorescent to LED bulbs). She doesn't come to the museum every day, and in the past the museum has gone as far as a week under intense lighting because of bulb changes.

10. Provide a general description of the building's layout (e.g., number of floors, number and type of rooms on each floor). [It will be helpful to acquire or draw a plan of the building].

The museum is on one floor. It includes several rooms on this floor. The largest, central room is 2,000 sq ft, and open, and includes the museum collection, gift shop & front desk. There are several smaller rooms to the left of the central room: the library is a separate room connected to the museum collection by a door. The staff area is next to the library. There is one bathroom in the top left hand corner of the museum building with one stall and sink. There is an external sink and fridge in the library. The lighting closet is hidden in the right hand corner of the museum collection. And the basket gallery is an off-limits, private room often used for storage, also to the right of the museum collection. Occasionally it is used during special events to show videos and to have small talks from Native speakers.

These rooms are each noted on the museum floor plan attached separately.

11. Indicate on the plan all areas where collections are stored within the building. Also indicate the locations of water pipes, bathrooms, climate control equipment, and any other sources of water in relation to collections storage.

The supplemental document attached below contains a floor plan of the California State Indian museum which I have drawn based on my own thorough observations in working at this museum for the past nine months and in my conversations with the curator and maintenance staff.

12. Is there a shortage of collections storage space in the building? Yes.

If yes, what has been done to address this problem?

The Statewide Museum Collections Center (SMCC) in McClellan, California houses additional collection items for the museum. The curator works between the museum and the SMCC. This is good, because the SMCC is a huge, 100,000 square foot facility with temperature- and humidity-controlled rooms and a full state archival staff available for maintenance and repairs. I don't have specific information on this facility but I did tour it in February 2020.

Worksheet For Mixed Collections

Name of Collection: California State Indian Museum Collection

Location: Sacramento, California

1. Briefly describe the environmental conditions where the collection is stored:

The collection is stored in two temperature-controlled rooms held at a constant 70 degrees Fahrenheit. There is a smaller, well-lit library containing the majority of the books in this collection. There is a larger, under-lit room containing Native American cultural items, photographs, maps and art.

2. What types of objects are in the collection (check all that apply, and indicate amounts and general condition for each category)?

- ☐ Rare books
- ☒ Historical reference books (excellent condition)
- ☒ Oversize books (acceptable condition)
- ☐ Record/ledger books
- ☐ Scrapbooks
- ☐ Pamphlets
- ☒ Manuscripts (good condition)
- ☒ Documents (good condition)
- ☒ Photocopied documents (acceptable condition)
- ☒ Photographs (good condition)
- ☐ Negatives
- ☐ Newspapers
- ☐ Maps
- ☐ Architectural drawings
- ☒ Art on paper (good condition)
- ☐ Other:

3. What type of furniture is the collection stored in/on?

The majority of the books and printed material is stored on wooden bookshelves. There are two small built-in bookshelves in the walls of the library where a small number of fragile books are stored.

The cultural items are stored in sealed cases which line the walls of the museum. Within the cases, the items are displayed differently depending on the type. Baskets are stored on

small, staggered shelves. These shelves are horizontal so that the baskets are displayed on a flat surface. Clothing is displayed on life-size stands so that it drapes down as it would on a person. Smaller items, like beads and tools, are displayed in waist-high tables, some laid flat while others are hung from small hooks at an angle.

4. Are the books/boxes/objects in the collection generally well supported? Are the materials crowded on the shelves, are boxes filled too full?

The books are crowded on the shelves. Four shelves of the three bookshelves are bowed from the number of books on them. The built-in bookshelves are in good condition and provide more than enough support for the fragile books shelved there.

The enclosures in the museum section provide great support for the cultural items on display. The spacing is effective for these items' preservation as well as their representation and impact in the museum. It's clear when an item has been removed that there is a gap in the museum display. It is recommended that when an item is removed indefinitely, the nearby items should be adjusted to accommodate for the new space so that the collection looks natural. There is space for more items to be displayed.

5. What types of enclosures are in the collection (e.g., type of boxes, neutral/buffered enclosures, manila envelopes, manila folders)?

There are display enclosures lining the walls of the museum which have glass to show their contents. There are no enclosures intended for storage only because there is no storage at this museum. Large items are stored on shelves in the Statewide Museum Collection Center (SMCC), and smaller items are stored in boxes.

6. Are damaging fasteners (e.g., rubber bands, paperclips) used in the collection? Where?

No damaging fasteners are used in this collection whatsoever. There are small hooks used to hang beads and necklaces, but these hooks are not damaging. Also, some stands are angled to show different cultural items

7. What is the general condition of the collection? Indicate any specific objects that appear to be particularly important and fragile/damaged)

☐ Wear and tear

☐ Soil and surface dirt

☒ Water stains

☐ Acid damage (e.g., yellowing, browning, embrittlement, deteriorated ink)

☒ Light damage (e.g., fading, discoloration, embrittlement)

___ Damage to book covers or bindings (e.g., red rot, damaged spines, abraded edges or corners, detached boards, loose or broken hinges, damaged stitching or other attachment structure, deteriorated adhesive)

☒ Evidence of mold, rodent, or insect damage

___ Evidence of poor handling or vandalism (e.g., torn endcaps, torn or missing pages, graffiti,)

___ Other damage:

8. How frequently is this collection used? Will it be used more frequently in future?

☒ Heavy (frequent exhibit, research, or education use)

___ Medium (occasional exhibit or research use)

___ Low (permanent storage, handled infrequently)

This collection is an exhibit which visitors can tour (no photographs or handling) seven days a week from 9am to 5pm. The staff is able to utilize the library collection and check out books from there. This collection will expand in the future when the larger California Indian Heritage Center is complete.

9. Will objects or areas of the collection be severely damaged by further handling? Should these be removed from public use or reformatted for research use?

The cultural items currently housed are not available for public or research use and so damage by handling is not a concern. These cultural items are not available for photography, handling or usage by museum staff or visitors because of their social significance. Their extended preservation is a positive effect of this. The primary concern is maintaining adequate storage within these items' sealed containers. The existing exhibit could be remodeled or modified to be more accommodating of particularly fragile items, including animal skins, feathers, and baskets.

10. Recommendations for preservation:

☒ Move collection or modify environment

___ Rehouse into archival enclosures

___ Phase box/book box

___ Reformat

☒ Conservator evaluation needed

___ Other:

The two recommendations I have for this collection are as follows: first to move or modify the collection, and second to establish clear conservator evaluation in further maintenance changes. This museum collection is not regularly remodeled or modified,

which I want to make clear that this is not affecting the collection negatively. As is, the collection faces only benign neglect. However, there are preservation techniques that could benefit the existing collection, including replacing the existing lighting system and including more furniture to improve the current existing stands that house the cultural items and texts.

Exhibition Worksheet

- 1) Does the institution exhibit books, documents, or other artifacts? What types of materials are exhibited, and how often are exhibits changed or objects rotated? Are any artifacts in the collection permanently displayed?**

The institution exhibits other artifacts and refers to them as “cultural items” since they belong to living people. The exhibit pertains to items used by California Native peoples. This exhibit was last changed in 1984-1985, when tribal liaisons to the museum provided extensive guidance and instruction on how they would like the collection displayed.

A list of general items on display include: California Native jewelry, clothing, regalia, animal skins, antlers, baskets, beads, tools, weapons, feathers, shells, game pieces, musical instruments and photographs. The collection itself cannot be photographed and so I am unable to provide photographs of this exhibit.

Although the items are not permanently displayed, they have not been changed or replaced. All items currently on display are part of the exhibit under the agreement that the family or person who owns those items can retrieve them. Because the process of qualifying new cultural items is difficult and intensive, the exhibit hasn’t introduced new themes or cultural items to the exhibition collection in the past forty years. There are additional items stored in the Statewide Museum Collections Center (SMCC) but these are items that do not yet qualify for exhibition.

- 2) Describe the exhibit cases. What are they made of? Do they have interior lighting? Is there air circulation? Is the climate within the cases monitored?**

The exhibit cases are made of wood and plastic. They do have interior lighting which has different, custom settings depending on the item under display. The interior lighting is an issue because the state government changed the lighting system of its parks across the state, which interfered with the existing lighting guidelines set by the curator. She had to physically move the now-bright lights so that they did not expose the cultural items, which consisted of fragile materials, to harmful amounts of light.

The cases were previously able to open and close easily, but now are sealed to prevent bug invasions. The cases do not have air circulation; the room as a whole has controlled air circulation and the interior of the cases themselves are monitored each spring, so that the yearly temperatures are comparable.

There are printed photos on wooden displays mounted to the museum wall. These photos are not originals, but copies of printed photos. This allows for bright light shown directly onto the wooden displays on which the photos are printed.

It would be preferable to measure the temperature inside these cases four times a year. It is unclear how the temperature within these cases fluctuates, which may be a larger problem than slight changes in temperature overall.

3) What are the overall light levels in exhibit spaces? Are any exhibit areas lit by windows or other natural light? Are shades and/or ultraviolet filters used to reduce light exposure?

The museum has overhead lighting as well as lighting within each case. No exhibit area is lit by windows, and the museum overall is relatively dark. Recently the lighting system in the museum was switched from fluorescent bulbs to LEDs, which are longer-lasting. This change now prevents the curator from dimming the switches, meaning the lights have to be fully on or off. She has since only partially lit the exhibit. She physically moved the lights she decided to keep on away from the cultural items they highlighted in order to ensure the items were not exposed to harmful amounts of light. The state government put this lighting change into place for many state buildings and offices due to the bulb's efficiency, without considering how this change would affect the museum differently from other state entities.

4) Does the institution have written guidelines for what may or may not be exhibited and for how exhibits should be prepared?

Yes, the museum coordinates with its Tribal Liaison to determine which kinds of cultural items may or may not be displayed. Additionally, the museum cannot display items which are able to be repatriated. Only items given by Native Americans with permission for display can be exhibited in the museum. Any unclaimed items are stored until they are identified as belonging to a specific Native American family or person. Within these items, particularly fragile items are not able to be displayed and are moved to the Statewide Museum Collection Center (SMCC). Some items on display in the museum can be removed if the family who owns the item requests to have them removed.

5) Who has responsibility for preparing materials for exhibit? Is this person knowledgeable about the preservation requirements?

The one curator for the museum has responsibility for preparing materials for exhibition. This curator oversees the collections of multiple museums in the Capital District of

California, meaning her time and availability is limited. With her ten years of experience as a curator and archivist training, she is highly knowledgeable and trustworthy in the preservation process.

She is in the process of hiring a part-time curatorial assistant, a position which has not been filled. Having additional staff available under the direction of the curator would benefit the collection because of the amount of work involved in preparing and monitoring the cultural items on display.

6) Are facsimiles or duplicates exhibited whenever possible?

No, duplicates are not exhibited “whenever possible.” Some original items that had to be removed do have duplicates now on display, while other removed items are simply not replaced. The exhibit has several empty exhibit cases with a card that reads “This cultural item has been removed due to preservation efforts.”

The curator elaborated on this point, saying that is difficult to provide duplicates of some of the items that were removed. For example, a large ten foot by ten foot woven rabbit skin blanket which once hung from the wall was repatriated two years ago, but the exhibit case displaying this blanket remains empty because they haven’t been able to secure a duplicate or facsimile for it.

I would suggest that there are more than two options for the curator in this case. Yes, she could obtain a duplicate or leave the case empty. However, she could also prepare and introduce a new cultural item stored at the SMCC into the museum collection. This option is still difficult, but is at times less difficult than the initial two options.

7) Are exhibited items fully and safely supported with stable materials?

Yes. There are clear, plastic stands that provide ample support for the items on display. I was unable to determine the specific plastic used to make the stands. However, I did find that for support, there are three kinds of stands: horizontal, hanging and angled.

The horizontal stands function as a shelf for items to lay upon. There are multiple horizontal stand sizes and heights, which enables them to support oddly shaped items, like elk antlers. Items displayed on horizontal stands include: baskets, tools, and hats. These stands create variety within the exhibition case while providing support to cultural items.

Hanging stands allow items to drape downward. This provides the best display and most secure support for jewelry, clothing, quivers (which hold arrows), furs and skins. Hanging stands best display these items for the public to see. Having clothing and jewelry drape down as they would on a person provides the best display for touring visitors. This display type may strain cultural items at the point from which they are hung, which is a point of concern for the collection.

Angled displays are positioned on the higher shelves of exhibit cases so that higher cultural items can still be seen by visitors. Each of these displays have a “lip” which provides additional support for the cultural items so that they aren’t hanging at an angle. Items displayed at an angle include small weapons, tools, shells (abalone, mussel, and clam), beads and silverware. These angled displays are widely useful because they provide support for cultural objects while providing the visitor with multiple viewing angles.

8) What security precautions are taken for exhibited objects?

The building that houses the museum, gift shop, library and staff area has an alarm system which sounds if the building is opened after its operating hours. The state parks staff who work at the museum each have a unique code to activate and disarm this alarm system, which they do at opening and closing. The alarm immediately alerts NORCOM, the Northern Communications Center which dispatches park rangers in the event of an emergency, that a possible break-in has occurred. The issue is only resolved when an employee at the State Indian Museum calls NORCOM to explain what happened and that the museum is okay.

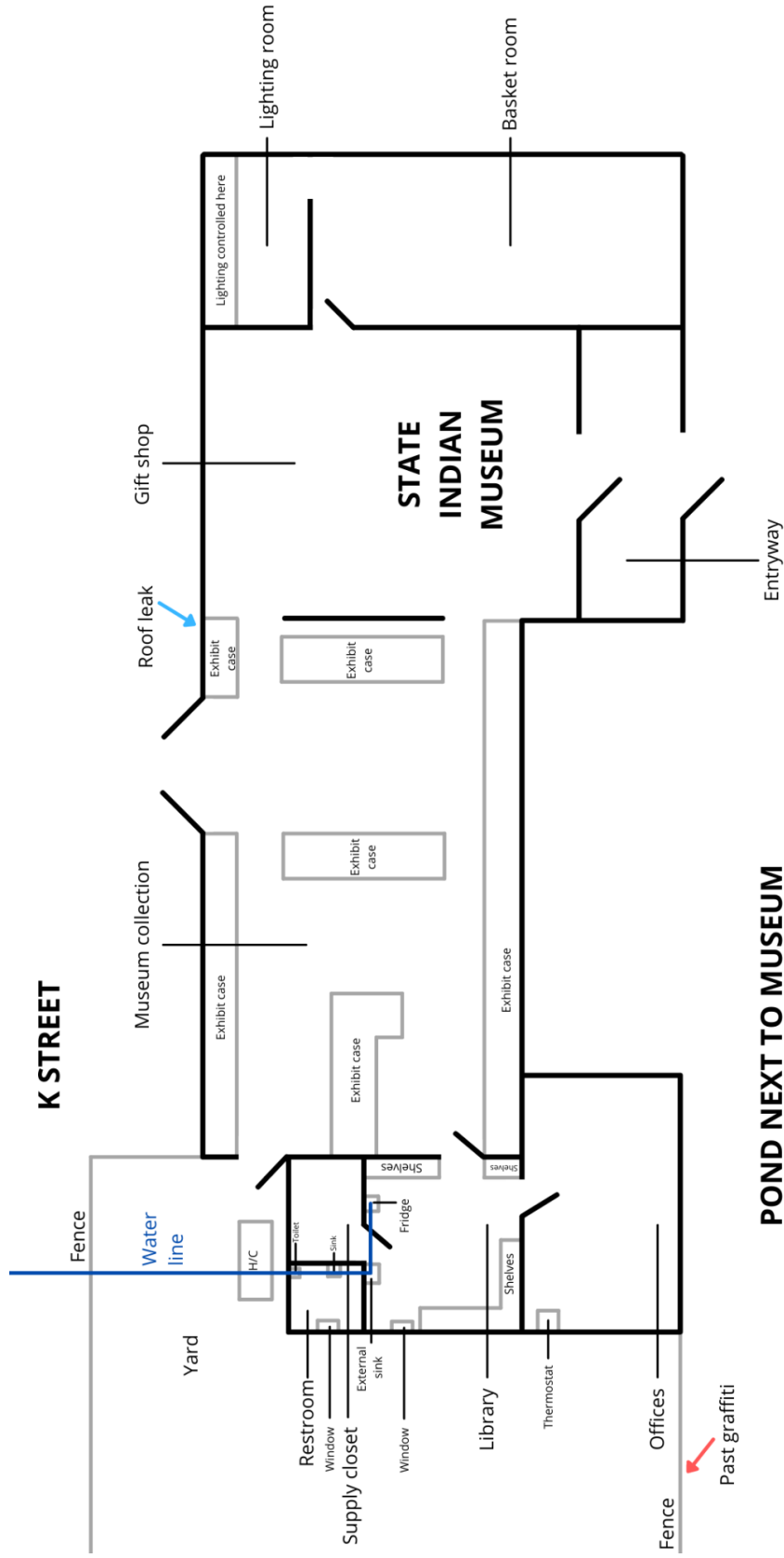
Additionally, the museum has a close connection with park rangers who function as police for the park grounds and museum interior. If any particular visitor is deemed a threat to the museum, themselves or another person, state park employees have strict instructions to call NORCOM for the assistance of state park rangers, who will arrive at the scene in minutes.

Supplemental document with floor plan & elaboration on water leak damage

I wasn't able to secure a floor plan but I did talk to the curator about the plumbing system and damage done to the exhibit cases. The floor plan on the page below is what I have drawn to my best knowledge of the layout of this museum. I based this layout on my own experience working at this museum, as well as my conversations with the curator and maintenance staff.

Rain leaks through the roof at a particular spot of the museum shown with the light blue arrow. The leak started three years ago and is a damaging threat to the existing museum collection every winter season. The exhibit case directly below the leak has been empty since the threat was detected. Water continues to leak through on rainy days and nights in small drips which accumulate in the exhibit box. A plastic covering is draped over the exhibit box on days when this occurs. The suggestions elaborate on how this problem could be resolved.

The blue line shows where the water pipelines run. The blue arrow on the floor plan map indicates where the roof leak occurs. The red arrow shows where graffiti was marked on the fence line and promptly washed away. The dark lines indicate the walls of the museum, while the gray lines indicate a fixture or piece of furniture in the museum. Each item drawn in the floor plan is labeled. The pond is in front of the museum entrance and the back of the museum faces K street. The backyard is not shown in its entirety due to the size of the floor plan.



Suggestions for the continued preservation of the California State Indian Museum collection

- 1) Ensure that the roof is redone with different material other than wood shingles so that the leak is resolved and it is ensured that temperature and humidity fluctuations do not alter or damage the cultural items and books in this museum collection. I would suggest a clay roof, as this would suit the museum stylistically, is middle-grade expense-wise, and would provide ample protection of the museum content. One obstacle that would need to be addressed is that this roofing material requires a strong framework, which I am not sure the museum building has. This would need to be researched.
- 2) Develop a better water damage procedure for the existing collection. The methods used to resolve the existing roof leak are insufficient in protecting the exhibit. The best solution would be to temporarily fix the part of the roof that is leaking until the roof can be permanently repaired.
- 3) Bring to the attention of the state parks system that maintenance requests for museum exhibits should be discussed with the curator before enacted. This should be the policy of the state parks system instead of the existing system, under which repairs are made without consulting the curator.
- 4) Replace the existing lighting system with one that has more flexibility. The state parks system replaced the previous lighting system with different bulbs that cannot dim or brighten with the existing lighting fixtures. This problem should be resolved by either purchasing new bulbs or replacing the existing lighting fixture.
- 5) Provide additional support for the jewelry and other cultural objects hanging vertically inside the exhibit cases. These cultural items will eventually wear and become damaged or broken. Small, clear plastic supports that are already in the shelves can provide support for the jewelry without detracting from the visitor's view.
- 6) Provide stronger bookshelves for the library collection so that each shelf can support more weight. This suggestion is relatively inexpensive compared to the previously suggested items. This would ensure the existing, bowed shelves do not collapse under the weight of the books. An alternative solution would be to purchase another similar bookshelf and space out the books so that fewer are on each shelf, although there is not a lot of space for this option.

List of the people I spoke with:

- Nancy Jenner (history curator for the Capitol District)
- Mike Newby (maintenance supervisor for the Capitol District)
- Juan Delgado (maintenance staff for the grounds at the State Indian Museum State Historic Park)

Email explaining the time frame for Building Assessments: (This was forwarded to me, I was expecting a written schedule but this helped still.)

From: Newby, Mike@Parks <Mike.Newby@parks.ca.gov>

Sent: Wednesday, May 19, 2021 2:13 PM

To: Jenner, Nancy@Parks <Nancy.Jenner@parks.ca.gov>

State agency building(SIMS) rarely has the Fire Marshall to do inspections. Unless there are major remodels or significant modifications to the structure. Or if we want to have the building rated for occupancy, the Fire Marshall would be involved in that case. Plumbing and Electrical we do ourselves inhouse. We perform Building Assessments annually or as needed. We do however do 3 year and 5 year tests on the Sprinkler Systems which is done by an outside agency. The same holds true with the Water Backflow Meters. Those are done Annually as well