

# bmangum411@aol.com

## Preservation of Historic Collections and Resources

Submission Date Sep 13, 2024 12:50 AM

Project Name: Preservation of Historic Collections and Resources

Project Location: Somerville Museum

Please indicate all categories that apply to this project: Historic Preservation

CPA Funding Request 114259

Total Budget for Project 160087

Applicant(s) Name / Organization: Somerville Historical Society dba Somerville Museum

Co-Applicant(s) Name / Organization: Somerville Historical Society dba Somerville Museum

Does another organization or entity own the property or hold an interest in the property? No

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Description: **NOTE TO CPA REVIEWERS:**  
With encouragement from the CPA manager, Roberta Cameron, the Somerville Museum is submitting this application to the CPC based on its CPA fy24 application, which was tabled as there were not sufficient funds to allocate toward it. The scope is much the same as it was in that application, with the exception of removing the line item for the conservation of the paintings, as that is currently underway with the \$10,000 award granted by the

CPC for 2024.

Costs have risen since last year's application and these are now presented in the budget section of this application.

With those changes in mind, the Somerville Museum Trustees now forward this application to you, the CPC for consideration in FY25 and in the hope that this year, there will be funds to undertake the requested treatments.

Founded in 1897 and incorporated in 1898 the Somerville Historical Society dba the Somerville Museum is a community centered organization, which collaborates with the public to produce high quality educational and cultural programming in arts, history and music. The Museum strives to serve and engage all members of the public. The Museum owns an historic building, located at One Westwood Road in Somerville and is part of the Westwood Road Historic District. It houses approximately 3000 works of art and artifacts of various media.

Purpose:

Trustees of the Somerville Museum request funds from the CPC to undertake the following:

1) Contract with the company, Museum and Collector Resources (MCR) to preserve 140 linear feet of archives usually housed in the Museum's document room.

2) Restore the 19th c. suite of furniture known as the Stone Family Suite, that includes a dining table, four leaves, 5 side chairs, 2 arm chairs, a credenza and a china cabinet. All pieces are veneered with wood from what is believed to be a single very large and very old elm tree that was located on Frederick Stone's property, off of Somerville Avenue. The finishes have deteriorated due to poor environmental conditions in the past and the chairs and table exhibit structural deficiencies that could result in further damage if left untreated.

3) Restore the decorative wrought iron guard rails that abut the Central Street doors of the Museum. These appear to have been last repainted in the 1980s and the iron is rusting through the paint. A number of leaves from flowers that ornament the fasteners have fallen off due to corrosion.

Why is this project needed?

The project to hire the MCR collection care specialists next summer to undertake the stabilization, inventory and safe storage of the archives is essential to preserving these historic collections and making them accessible to the public. The current effort to reorganize collection storage at the Museum has brought to the fore many more archives that were mixed in with the collections. Each box of papers requires assessment of condition by professionals experienced in preventive conservation. The archives, including letters, newspapers, albums, documents, deeds, some books and photographs are generally paper-based and are in a weakened state due to years in poor environmental conditions. They require special handling. Most of the archive material was old when it entered the Museum and many pieces were already in poor condition at that time.

Archive materials packed or matted in acidic materials will be changed out for those that are pH neutral. All such materials require good support in storage and loose or fragile sections should be made secure. These are only a few of the activities essential to seeing that the project of preserving the Museum collections and archives does not falter, but builds on what has been done with great care and investment by many, including the CPC so far.

Conservation of the Stone Family Furniture is highly desirable as this is a unique set of late 19th c. furniture that has a significant story to tell, but cannot be exhibited due to its current poor condition. The furniture is a memento of the exponential growth that occurred in Somerville in the late 19th c. Until that time, a large and stately Elm, which is thought to have been planted in the 18th c. on Window Rand's property, was threatened with removal. A neighbor bought the land surrounding it and saved it for another day. However, about ten years later, the City of Somerville required that the Elm be removed in order to widen Milk Row. The elm came down and Milk Row was renamed Somerville Avenue.

Through marriage, the Rand property passed to the Stone family. Frederick Stone, the owner of the land and tree when it was cut down, decided to create

an entire suite of furniture from the wood of the elm. This was done, and although we don't know the furniture maker, that artisan used both the wood of the trunk and of the root, which is darker to create the design now seen on the suite. Lucy Stone, his daughter, left the dining set to the Museum in her will in the early 20th c. The Stone family is remembered today through the naming of Stone Avenue and these collections.

All the seats of the chairs require reupholstery and the wood requires refinishing in many areas. Once conserved, the furniture will be a testament to the high level of craftsmanship and esteem in which furniture such as this was held in the past. It will also remind people of a by-gone time when Elm trees lined the streets of Somerville.

Finally, the Museum has two decorative wrought iron guard rails that were once part of the Library on Central Hill. The building was designed by architect, George Loring and the rails were incorporated in the entrance. They date from at least 1884 and are one of the few examples of decorative wrought iron in the City. Note that the Museum's landing is protected by a SHPC preservation deed restriction as part of its listing as an historic property and is required to be maintained in perpetuity. However, before the rails can be maintained, they must first be restored as the paint is currently flaking off in areas, where rust is occurring beneath. It appears that the wrought iron has been repainted more than once, but not anytime in the last 40 years. The paint is breaking down and letting water corrode the iron. Delicate wrought iron leaves and petals have rusted through and broken off. To ensure the survival of this type of work, it must be given proper care.

Craftsmen who work with wrought iron and understand conservation and the Secretary of the Interiors' Guidelines for Historic Rehabilitation are not easy to come by. Fortunately, Cassidy Brothers of Rowley is still in service and are willing and able to undertake the work. Once conserved and restored by highly skilled craftsmen, the beauty of the wrought iron will contribute to the well-being of the people of Somerville. Caring for such work also encourages artists and artisans, who work on public projects, to do their best as they know their efforts may be preserved for the future.

How does it preserve and enhance the character of Somerville?

Not every city has a museum, let alone an historic building with an elegant interior and a 1792 Bulfinch staircase. In fact, this is the only Museum in the country that can boast that. In 1925, the Trustees of the Somerville Historical Society decided that it was important to preserve the collections they had amassed of Somerville-related documents and artifacts for future generations of residents to enjoy. At that time, they bought the land for the building and shortly thereafter, began construction of the Museum. In the 1980s the Somerville Historical Society became the Somerville Museum with an expanded mission to "engage our audience in an on-going dialogue with local artists, scholars, and educators with the larger aim of fostering cultural education and understanding". Since 2019, the Somerville Museum and partners have received six awards for Excellence from the American Association for State and Local History.

For Somerville to have such a professional community space in an historic building, which can be accessed by all, where concerts can be played within great acoustics, where art and historic artifacts can be exhibited, where the people of Somerville can know that their heritage is represented and that the works of art, documents and other artifacts are being given the proper care to make them last for generations is something of which all people of Somerville can be proud.

How does this project benefit the public?

The Somerville Museum is dedicated to serving all of the people of our city and beyond. The projects of this proposal derive from the Museum's well publicized Access for All & More campaign goals to bring the heart, body and soul of this museum up to the standards of the 21st century. Not only has the building become accessible to all, but the building continues to strive to open up to the citizens of Somerville and beyond through easier access to collections and now, the archives, all while maintaining the highest levels of preservation and care.

The collections are a resource for many in the community. From artists and scholars to students and teachers, access to the collections provides a

tangible way to understand the history of Somerville. In addition to what the Museum already owns, donations to the collections and archives continue to occur. For instance, in 2020 the Museum received several boxes of documents related to Somerville's chapter of the Grand Army of the Republic (GAR) as well as contributions to the decorative arts collection. In 2021, though closed from January until April, the Museum received a framed photograph of the Derby Desk Factory, a framed photograph of an early SHS class at graduation, a major gift of antique postcards and a rare 19thc. Somerville stoneware jug. In 2023, we received a collection of all the public records and plans related to the Greenline extension. These are only a few examples, but there is more to archives than just antiquities.

An archives collection must be prepared to grow to continue to be relevant. As part of the Museum's mission to be an accurate reflection of the City, in 2020 the Museum undertook a project to document how the graduates of Somerville High School, who were unable to attend their graduation ceremony due to the Covid epidemic, felt about graduating in such circumstances. The Museum also undertook a second survey at that time, requested by the students to include their reaction to the murder of George Floyd. Those surveys now form part of the Museum's archives. This CPA-funded archives conservation project will help ensure that these records are kept accessible to people in the future.

What population(s) will it serve?

Visitors and Residents:

Fifty thousand Somerville residents live within one mile of the museum, 90% of the City's public and private school students live within a one-mile walking distance, and three bus routes spanning the city include stops within three blocks of the Museum. The green line extension has added two new stops that are within walking distance. The ADA compliant entrance enables the Museum to host a new subset of the public that until now has found it difficult to gain entry. As Somerville's population ages, the Museum is well-positioned to offer this segment of our citizenry insightful exhibitions, lectures and performances for lifelong learning.

The Museum's visitation rate averages several thousand visitors per year. Scholars and researchers use the collections by appointment. Requests for archival information are made each month to the Museum and vary from several per week to many more depending on the scale and scholarship of the project. The Museum works closely with the Somerville Historic Preservation Commission, Parks Department, Archives and Library on interpretive issues of history. Both the sculptures at Powder House Park and the historical information signage at Conway Park were a result of collaboration between City agencies and research using the Museum's collections.

Has there been a public process, capital improvement plan, or site evaluation to document the needs or goals for this project? Is there community support for the project?

Please refer to the addendum that includes a 2023 Collection Assessment Project (CAP) report.

The Museum's capital campaign, Access for All & More, launched in 2019, was a long time in the making and incorporated feedback from many different organizations, such as artists from Somerville Open Studios, musicians from Duo Maresienne, educators from the Somerville High School history and art departments as well as input from the Massachusetts Architectural Access Board, the Massachusetts Historical Commission, Somerville's Historic Preservation Commission and others. A testament to this public support is that we are a small, mostly volunteer organization that with the help of the CPA and many other funders has been able to raise about \$3.5m to date. With these funds, we have accomplished tremendous improvements in becoming accessible, caring for our historic building and now, with the CPC's continued support, conserving our collections and archives. Of the funds raised so far, friends and private supporters of the Museum have contributed nearly \$700,000.

## CPA Objectives:

How does the project meet the general and category-specific priorities outlined in the Community Preservation Plan?

The Somerville Museum is a fundamental cultural resource in the city and serves not only to ground residents in the rich history of this area's past, but also to foster creativity and the arts. It fits well into the idea of Somerville as an "Exceptional Place to Live, Work, Play, and Raise a Family". Within the Somervision Document, the Museum is an exemplary cultural resource. How does the project incorporate sustainable practices and design?

The projects outlined here do not consume significant energy per se. However, one of the most sustainable practices is recycling, reusing and repurposing. Conservation of collections is inherently a sustainable practice as it values the meaning of collectibles to humans and attempts to keep that and subsequent meanings preserved for the future. Conservation and preservation are in fact about the future.

By undertaking this project to organize and rehouse the archives, the Museum envisions eventually digitizing them and uploading the data to the web for further access by the public. This is again incorporating sustainable conservation practice. Having archives virtually available prevents wear and tear on the original.

## Project Scope:

What is the Project's Scope?

The scopes of the three conservation projects are detailed here and in the quotes for service.

## The Archives:

CPA funds will be used to contract with MCR for the four-month period expected to be needed to safely rehouse the 150 linear feet of archives in this project. MCR staff will also train volunteers to continue the process in their stead once the contract has expired. CPA funds will be used to buy the archival shelving described and to buy needed conservation supplies and acid-free files and boxes, etc. in which to house paper-based objects and newspapers, as well as VHS tapes, CDs, slides, and other media that also make up archival materials.

Valarie Kinkade, the Principal of MCR has outlined the scope as follows:

- Provide regular project updates via project meetings.
- Survey collection for determination of mediums, oversized materials, condition issues, and materials not germane to the collection or duplicative.
- Measure spaces where the new cabinetry will be located.
- Provide specifications for new museum-quality cabinetry.
- Provide specifications for archival-quality materials needed to rehouse the collections.
- Remove non-collection items from the archives.
- Remove and temporarily relocate items from current non-archival file cabinets and shelving.
- Confirm or assign identification numbers of items to be relocated.
- Organize collection.
- Record data on collections to the folder level.
- Create new folders for items, labeling with collection name, titles and ID number.
- Rehouse the collection in archival-quality materials.
- Create specialized enclosures for fragile items needing support.
- Replace damaged or dirty archival boxes from the 1980's
- Label boxes and enclosures, including the replacement of old, peeling labels from the formerly
- organized and rehoused materials from the 1980's
- Arrange for and oversee installation of new archival-quality cabinetry.
- Relocate materials to the new archival-quality cabinetry.
- Change location information in the collections management database.

The Stone Family Furniture: CPA funds will be used to support conservation of the Stone Family Furniture Suite by furniture conservator, Melissa Carr. The Museum will pay for moving the large and heavy dining table to her studio and

back after treatment.

Melissa Carr, a furniture conservator with many years of experience will undertake the following:

- Photo-document the condition of the works before and after treatment; provide a condition and treatment report. As part of the documentation, have the wood identified by a qualified botanist

On the credenza:

- Clean and wax the finish
- Undertake minor repairs – veneer lifting on one drawer corner, chip loss on PL lower edge
- Clean/polish/lacquer tarnished pulls

On the china cabinet:

- PR door astragal is broken but not visible
- Repair damage around keyholes
- Unfreeze the PR door bolt
- Clean and wax

On the table and leaves:

- The Museum will be responsible for hiring a mover to bring the table and leaves to/from the studio for treatment (Note that the Museum is paying for this)
- Re-finish top and leaves
- Detail base (on-site)

On the chairs:

- Re-finish 2 chairs, detail 5 chairs
- Fabricate and web inserts
- Apply new show cover in black leather

The Loring Library Wrought Iron: CPA funds will be used to support restoration of the Loring wrought iron railings located on the landing of the Central Street exterior stairs. Cassidy Brothers Forge in Rowley, Mass. has extensive experience in the conservation and restoration of wrought iron and have agreed to restore these works. To do this they will undertake the following:

- The rails will be photo-documented before and after treatment.
- Dismantle the rails from the landing and take the pieces back to their workshop in Rowley.
- The paint will be removed in a safe and secure manner in the event that lead paint was employed either in the paint or in the original primer. It often was.
- After paint and primer removal, the iron will be further cleaned to metal using as gentle a method as possible.
- Repairs to the wrought iron will be made and the leaves and other decorative elements restored.
- The entire piece will be degreased, primed and painted with a marine paint within a controlled relative humidity environment. The piece will be allowed to completely cure.
- The sections of the rail will be reassembled mechanically, as in the original, and reinstalled at the Museum

Cost Estimate:

Cost Estimates:

Cost estimates for all the work of this grant request were provided by the people who will do the work, highly regarded professionals with over 20 years of experience in their field. Please see the quotes section and the itemized budget for details.

Funding Sources:

The Somerville Museum staff and volunteers will contribute to the completion of the project at a level valued in 2023 at \$38,998. This includes volunteer time on the part of the project director (20% of their annual wage), treasurer (2% of the project cost) and chair of security (1%), as well as the work of the Museum's Collection Care team – a group of 6+ individuals who will work with the MCR group in archives during the 6-month project period to try and separate out the wheat from the shaft. Their contribution has been

estimated at the Independent Sector average volunteer rate of \$41.00/hr for Massachusetts.

Unsuccessful attempts that the Trustees have made to secure funding for conservation of the wrought iron work include an application made to the Dean F. Failey Grant /Decorative Arts Trust.

Regarding the archives, in 2022, the Museum applied to the Institutional Roving Archivist Program offered by the Massachusetts State Historical Records and Archives Board for an archivist to visit the Museum and collaborate on reorganization; however, after an initial response on their part for more information, they were not heard from again. Perhaps they may be of help in the future, when the Museum's archives are in better condition.

#### Anticipated Future Funding:

If the Museum does not receive the funds requested for the archives project, the Trustees will continue to work toward raising the needed funds, indeed this is true of all these projects. During this time, however, the Museum will have an historic archive collection of little benefit to the public. In addition, delay will only increase the costs of undertaking the project in the future. In the worst-case scenario, the archives will remain in their current state indefinitely. Being subject to weather, the wrought iron will continue to rust without restoration and proper maintenance. It's contribution to the overall aesthetic of the Museum is being lost.

Now that Stone Family furniture can be kept in a climate-controlled environment, the wood, finishes, and materials of the pieces should no longer deteriorate. However, each piece has suffered over time from additional structural alterations which have weakened them. Gravity continues to pull on these weak joints, resulting in further instability and possible collapse. Unless the pieces are repaired and conserved, they will continue to deteriorate and will not be exhibitable.

#### Applicant Description:

The Somerville Museum is a private non-profit and is classified as a 501(c)(3) of the Internal Revenue Code. It was founded in 1897 as the Somerville Historical Society and incorporated in 1898. The construction of the Museum's brick Federal Revival style building was begun in the 1920's to house the growing collections of the Society. In the 1980's, a handful of committed individuals raised the funds to restore and renovate the building and to embrace the arts, culture and history of City. The result was the opening in 1988 of the Somerville Museum.

The Somerville Museum seeks to engage audiences in an on-going dialogue with local artists, scholars, and educators with the larger aim of fostering cultural education and understanding through innovative programming. In the context of neighborhoods and community, the Somerville Museum exhibits local visual arts, history and culture, musical and dramatic performances; develops hands-on history learning projects in collaboration with the Somerville Public Schools and is available as a meeting place for local historical and cultural organizations.

As evidence of the Museum's ability to excel at project management, it should be noted that in the past 5 years, the American Association of State and Local History has recognized the Somerville Museum for Excellence and Leadership in Innovation and Achievement five times. As of this writing, three members of the Museum's program team and the teacher at Somerville High School who guides the local history after school club, are receiving our sixth award of excellence at their conference in Mobile, Alabama. "Above and Beyond: The Remarkable Life of Somerville Olympian Phil Reavis" was produced at the Museum in collaboration with members of the Local History Club of the Somerville High School. The students explored the life of Phil Reavis who broke records as a high jumper, appeared on the cover of Sports Illustrated magazine, and coached Vietnam's 1964 Olympic track and field team. Recently Reavis, whose grandfather was born enslaved, became one of the first people of color in Somerville with a public space named in his honor – the SHS athletic field.

The Museum's History of Successfully Completing Major Capital Projects:

In 2008, the Massachusetts Cultural Council awarded the Museum \$104,500 from the Massachusetts Cultural Facility Fund (MCFF) toward the replacement of the Museum's historic slate roof and repair of the copper gutters, drain spouts, fascia, snow guards and copper flashing. Despite the economic downturn, the Museum was able to raise the matching funds from over 400 supporters – a testament to the beloved nature of the institution. The roof was completed in early 2013 but required an additional \$50,000 worth of work: - masonry pointing, painting of the roof trim, and stiffening of the roof beams among other needs. The total project cost was over \$240,000.

In 2012, the Massachusetts Historical Commission (MHC) awarded the Museum a \$13,000 grant in matching funds to repair and repaint the building's windows, trim and front door. Donors raised the matching funds for a total project cost of \$26,000.

The Community Preservation Act became a viable source of additional funding for capital projects in 2015 and the Museum was awarded \$168,191 to undertake weatherization improvements to the historic building. With the exception of installing a perimeter drain in the basement and a vent in the attic, which were delayed until the 2020 project, the various components of the project were successfully completed within budget. Work included installation of storm windows, shades over the multiple large windows, installation of environmental monitors, battery backup of the sump pump and insulation in the attic. This project was an essential first step to introducing climate control into the Museum building.

As a result of the large investment the Museum had to make to repair the roof and gutter system in 2012-13, the Museum was required by Massachusetts law to become accessible. The project design for phase 1, the installation of the elevator project, cost over \$100,000; Stack Plus construction costs for phase 1 came to \$1.8m and the entire project with architect fees, engineering, etc. came to \$2.162m. Funds were raised from the following sources: \$40,000 from the Massachusetts Cultural Facility Fund (MCFF), (2015-2020), \$200,000 from the MCFF (2020-2022), \$85,000 from the Wallace Foundation, nearly \$700,000 in pledges or donations and \$1.026 m from the Community Preservation Act funds of FY15, FY16, FY19, FY20, FY21

Phase 2 of the Access for All & More campaign included renovation of the basement collection storage area to bring it up to 21st c. standards for the preservation of historic art and artifacts. The cost of this project, including design, architect, HVAC engineering, and Stack Plus construction came to an additional \$628,000. Funds came from the following: Cabot Family Charitable Trust: \$65,000, \$140,000 from MCFF; \$423,000 from the CPA. The project was completed in June 2023. As a result, the Museum has undergone a major transformation, is now accessible, collections can be conserved with the knowledge that that treatment can be sustained and overall, the Museum is better able to serve the public of this century.

With the major work of becoming accessible behind us and the collection storage area renovation becoming a reality, the Museum requested and received CPA funds in FY23 to hire the consultant firm of MCR, Museum and Collector Resources. This firm was instrumental in undertaking the inventory, rehusing and preservation of the collections that had been sent offsite during construction. When the collections came back to the Museum, they came back in hundreds of boxes, wrapped in reams and reams of paper. With the help of the Museum Collector Resource consultants, all the boxes were opened and the contents reviewed for condition. The objects were rehoused in the new collection storage on over 40 new mobile stainless steel shelving units. In addition, fragile flat textiles have been placed in new custom built textile storage units and large textiles such as quilts are now on rolled textile storage. Paintings have now been hung on museum quality hanging racks. It is estimated that at least 70% of the collections were also photographed, assigned inventory numbers and entered in the Museum's online database, PastPerfect. Entering data and cataloguing collections will be continuous from now on via volunteers.

Other work that was accomplished through CPA FY23 funding, was the conservation of three paintings of prominent local individuals who contributed to the Somerville we know today: Eunice Gilmore, Mary Sawyer Tyler and Columbus Tyler. And finally, the conservation of the jewel in the crown of the

Museum, the 1792 Bulfinch staircase, is underway. This work is being done by members of the firm, John Canning Co. while the Museum is closed for another major construction project: the introduction of climate control throughout the remainder of the building. This project, funded by an ARPA grant and Museum donations is scheduled to cost around \$600,000 and be completed by the beginning of December 2024.

**Project Coordination:**

The project team is composed of the same members, who brought the above-mentioned projects to fruition. It includes:

**Barbara Mangum, Trustee, President of the Board, Art Conservator, Project Director**

Mangum is an objects conservator with over 30 years of experience in the preservation of works of art. She has also been Project Director on many grants and projects both at the Museum, in her private practice (2000-), and as the Objects Conservator and then Chief Conservator of the Isabella Stewart Gardner Museum (1986-2000). She will be responsible for meeting the requirements and goals of the grant and for the overall success of the project. She will also ensure that the high levels of standards of care that are achieved through this grant are maintained into the future.

**Stephanie Marlin-Curiel, Executive Director**

Marlin-Curiel joined the Museum staff in August of this year, 2024 as Executive Director. She has an extensive background in community arts leadership, gallery management, event planning, and program development. She holds a Bachelor's degree in English and Music from Oberlin College, and both a masters and doctorate degree in Performance Studies from the Tisch School of the Arts in NYC. As the Museum's Director, she will be involved in coordinating the day to day management of the archives work with the other staff and projects of the Museum..

Vijay Batavia, a Trustee and the Museum's Treasurer is a finance executive with 15+ years of experience in the areas of operations, risks management, accounting, and auditing across many industries. He will be responsible for seeing that CPA funds are spent according to the contract documents.

Stacey Simon is the President of Accounting for Creativity, and serves as the Museum's contract bookkeeper. All invoices and payments will go through her.

Lawrence Willwerth is a Trustee and Chair of the Building and Security Committee. He has not only a background in civil engineering, but spent many years in the military, earning the rank of Colonel, making him an excellent choice as the head of security. With many contractors, volunteers, Trustees and staff coming and going, Larry's job is to keep the Museum and its contents safe.

Matthew Boyle is by contract, the Museum's part-time Facility Manager. He holds a Bachelor of Engineering from Boston University in computer engineering and serves at the Museum as project manager for IT issues, security issues, and any and all facility-related projects. He will facilitate the work onsite of the MCR archives team.

Collection management and care is an ongoing function of the Museum's Collection Care subcommittee of the Trustee's Collections Committee. Note that part of the work of the MCR team will be to train staff and volunteers of the collection care committee in the best methods of preventive preservation for the archives to sustain this function after conclusion of this project.

**Timeline:**

MCR has agreed to hold the summer of 2025 for the Museum's archive project until February, which should give the CPC time to make its decision as to funding. The goal is to have the archives substantially evaluated, inventoried, stored properly and accessible within the year.

The conservation of furniture and restoration of the wrought iron can occur as soon as the funds are available and throughout the year.

The project to conserve the Stone Family suite of furniture can begin at any point after funds have been awarded. The project should take less than 12 months.

The project to restore the wrought iron railings is dependent on having good weather for removal and reinstallation, i.e. anytime between the end of winter and the following late fall. The restoration work will be carried out at a facility that allows treatment throughout the year.

**Project Feasibility:**

There are no known barriers to successfully completing this project.

**Compliance with Standards:**

The archivist team, furniture conservator and historic metalwork company chosen to carry out these projects have a long history of working with conservators and curators in the museum field. They are all familiar and will comply with The Secretary of the Interior's Standards for the Treatment of Historic Properties.

Valarie Kinkade, founder of Museum and Collector Resource, started her firm in 1996 after a productive 15-year career in collections, curating, and administration at the Smithsonian Museum of Natural History, several house museums including a Frank Lloyd Wright house, the U.S. Coast Guard Museum, and the Massachusetts Museum of Transportation. Her firm has extensive experience in collections and archives management.

Melissa Carr of trained as a chemist and cabinet maker before completing her graduate work in the Furniture Conservation. Training Program at the Smithsonian Institutions' Conservation Analytical laboratory. She has also studied at the National Research Institute for Cultural Properties, Tokyo. Her private firm, Masterwork Conservation, provides services to major museums, institutions, and private collectors. She is a professional Associate of the American Institute for Conservation.

Maurice Cassidy of Cassidy Brothers Forge has worked on many historic preservation projects and is well acquainted with the US Secretary of the Interior's Standards for Rehabilitation of Historic Structures. His firm was selected and performed the treatment of the historic wrought iron gates and fencing surrounding Milk Row Cemetery.

**Required Restrictions/Public Access:**

**ACCESS:** The Museum is now physically accessible throughout all three floors. Remediation for other disabilities, such as deafness are under consideration. Public access is also being promoted through the translation of exhibition labels into other languages for those who do not speak English whenever possible.

The Museum is open to the public 3 days per week when an exhibition is up and by appointment throughout the week, as well as open for lectures and events as they occur. As part of the deed restriction with the City, the Museum is free of charge to the public the first Friday of any month, when the Museum is open.

Collection pieces are available to the public through exhibition and by appointment. The Museum is working to set the stage for publication of its photographs, archives and other collection pieces online in the future. The archives project will help immensely with pushing this goal forward.

**RESTRICTIONS:** The Museum has an updated deed restriction with the City as a result of years of CPA awards and contracts. The Museum also has a deed restriction with the Massachusetts Historical Commission stemming from funds awarded prior to 1986. Part of this deed restriction required that a Palladian window that had been removed from the building in the 1980s be placed back onto the rear of the building whenever the Museum built an

elevator. This requirement has now been fulfilled.

The City of Somerville holds a preservation deed restriction on the historic building, the Bulfinch staircase and the Loring Library entryway, including the doors, the bollards, the landing and steps, the architectural features of pillars surrounding the doors and the wrought iron railings.

General

\* Budget Summary Form

\* Itemized budget of all project costs, including the proposed funding source for each cost (Use CPA Itemized Budget Template or your own budget format)

Three written quotes for project costs. If Quotes cannot be secured, detailed cost estimates may be used with a thorough explanation of how the estimates were derived.

Project timeline: a project schedule showing all major milestones (i.e., study, design, environmental, permitting, construction, etc.), including receipt of other funding sources.

Print and fill out the Budget Summary Form.

FY24 CPA Budget Summary Form Fillable.pdf

Visual

Map of the property location showing all features pertinent to the project, including current or future rapid transit stations

\* Photos of the project site (not more than 4 views per site)

Ownership/Operation

Copy of current recorded deed, and/or condominium documents or purchase and sale agreement, if applicable

501(c)(3) certification, if operating as a non-profit

Documentation of any existing permanent protection that has been applied to the property

Community Support

Letters of support from residents, community groups, other City boards, commissions or departments, or from City, state or federal officials

Historic Resources Projects

\* Letter of Approval from the Historic Preservation Commission

\* Documentation that the project is listed on the State Register of Historic Places or a written determination from the Somerville Historic Preservation Commission that the resource is significant in the history, archeology, architecture, or culture of Somerville

Photos documenting the condition of the property or asset

Plans and Reports (if available)

Renderings, site plans, engineering plans, design and bidding plans, specifications, and any MAAB variance requests

Applicable reports (e.g., 21E, appraisals, survey plans, feasibility studies)

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**CITY OF SOMERVILLE, MASSACHUSETTS**  
**CPA APPLICATION BUDGET SUMMARY FORM**

PROJECT NAME: Preservation of Historic Archives and Select Collection Resources

APPLICANT: Somerville Museum

<b>SUMMARY OF PROJECT COSTS</b>							
<i>In addition to this form please include a complete itemized budget of all project expenses, including the proposed funding source for each expense, in your submission.</i>							
PROPOSED SOURCE		EXPENSES					
		STUDY	SOFT COSTS <sup>(1)</sup>	ACQUISITION	CONSTRUCTION <sup>(2)</sup>	CONTINGENCY <sup>(3)</sup>	TOTAL
1	Somerville CPA		\$5,135		\$99,204	\$9,920	\$114,259
2	Somerville Museum		\$6,000*		\$39,828		\$45,828
3							
4							
5							
<b>TOTAL PROJECT COSTS</b>			<b>\$11,135</b>		<b>\$139,032</b>	<b>\$9,920</b>	<b>\$160,087</b>

<sup>(1)</sup> Soft costs include design, professional services, permitting fees, closing costs, legal, etc.  
<sup>(2)</sup> Construction includes new construction, preservation, rehabilitation, restoration work, and/or accessibility related expenses.  
<sup>(3)</sup> A 15% contingency is strongly recommended for all construction projects.

<b>EXPLANATION OF FUNDING SOURCES</b>			
<i>Please explain the status of each funding source (i.e., submitting application on X date, applied on X date, received award notification on X date, funds on hand, etc.). For sources where funding has been awarded or funds are on hand, please attach documentation from the funding source (e.g., commitment letter, bank statement).</i>			
	SOURCE	SECURED? (YES/NO)	STATUS OF FUNDING SOURCE
1	Somerville Museum - capital projects	Yes	\$1000 secured for transportation via Gentle Giant of furniture
2			\$38,828 in pledged work by enthusiastic volunteers.
3			
4			
5			

\* indirect costs at 10% of the Museum's 6 month budget

**Community Preservation Application Budget Form**

Please use this format to submit your budget report - add additional lines as needed.

\*Soft costs line items (design and non-construction costs) may NOT TO EXCEED 15% of GRANT AWARD

\*Project Management may NOT TO EXCEED 15% of GRANT AWARD

Please download and save prior to completing

Project Name: Preservation of Historic Archives and Select Collection Resources 12-Sep-24  
 Organization: Somerville Museum  
 Please list your sources of funding for this project

SOURCES OF INCOME		
SOURCE	AMOUNT	STATUS (in-hand or applied)
CPA Grant Funds	\$114,258	to apply for
Private Donations	\$1,000	to raise
Inkind donation of time	\$38,828	inkind donation of time by volunteers/staff
indirect costs	\$6,000	operating support for the archives project
<b>TOTAL</b>	<b>\$160,086</b>	

Please explain your project costs and explain where CPA grant funds will be used

USES / EXPENSES*	CPA GRANT FUNDS BUDGET	NON- CPA-FUNDED PROJECT COSTS	PROJECT COSTS
<b>Soft costs line items (design and non-construction costs)</b>			
Museum Bookkeeper on contract (10%) throughout the year	\$270		\$270
Museum Facility Manager on contract (10%) for 6 months	\$2,080		\$2,080
Somerville Museum Executive Director 10% (paid staff) for 6 months	\$2,785		\$2,785
<i>Sub-total</i>	\$5,135	\$0	\$5,135
<b>Building/Construction line items</b>			
Sign (required)			\$200
<b>Archives Conservation</b>			
Museum and Collector Resources LLC archives preservation contract	\$41,700		\$38,750
Supplies for Preservation of Historic Objects and safety of conservators	\$5,000		\$4,500
Acid-free, non-toxic emitting shelving for archives preservation	\$15,000		\$12,500
<b>Restoration of the Loring wrought iron decorative rails at the Museum's Central St. entrance</b>			
deinstallation of the rails and transport to the workshop	\$2,000		\$2,000
removal of lead paint	\$1,200		\$1,200
restoration of the rails including creation of missing elements, removal of paint to metal and repainting with marine grade paint.	\$2,600		\$2,600
reinstallation	\$2,000		\$2,000
Adjustment for inflation of labor costs between 2024 and 2023	\$1,500		
<b>Restoration of the Stone Family suite of dining room furniture</b>			
identification of the wood(s)	\$1,495		\$1,300
Restoration of the Sideboard	\$1,000		\$1,300
Restoration of the China Cabinet	\$1,000		\$1,300
Refinishing of the top of the Table and four leaves, as well as conservaton on site of the base	\$5,450		\$5,200
Restoration of 5 side chairs and 2 arm chairs.	\$12,750		\$15,535
Overhead	\$6,509		
Transportation of the Stone Family table to/from the conservator's site		\$1,000	\$1,000
<i>Sub-total</i>	\$99,204	\$1,000	\$100,204
<b>Other</b>			
Contingency (10%)	\$9,920		\$9,920
Project Director 20% - inkind		\$21,600	\$21,600
Treasurer (2%) - inkind		\$5,800	\$5,800
Security (1%)-inkind		\$2,900	\$2,900
Collection Care committee volunteers (David Guss, Evellyn Battinelli, Marian Bremer, Cynthia Frawley, Dan Breen, Maida Tilchen, Gay Hyson) at an average of 8 hours per week x 26 weeks x \$41/hr* inkind		\$8,528	\$8,528
Indirect Costs (10% of 6 months of Museum operations at \$120,000/yr to support the projects.)		\$6,000	\$6,000
<i>Sub-total</i>	\$9,920	\$44,828	\$54,748
<b>TOTALS</b>	<b>\$114,258</b>	<b>\$45,828</b>	<b>\$160,086</b>

\*\*\*Please round numbers and do not use cents 71% 29% 100%

**PLEASE NOTE**

- Your budget must be specific to your project.
- All CPA grant funds must be spent on the scope of work you have defined in this budget.
- If using an estimate from a contractor, please breakdown your estimates by line item. Do not submit a lump sum line item on this form.
- All costs must be allowable under the CPA statute.
- Please contact CPA staff if you have any questions on this budget form.

\* volunteer rate for Massachusetts in 2023 as published by the Independent Sector was \$40.91



● **Maury Cassidy**

**From:** mcassidy@cassidybros.com

**To:** 'Barbara Mangum'



Wed, Sep 11 at 3:21 PM ☆

Hello Barbara

I would add \$1,500.00 to this estima as so many materials and labor have gone up.

Thanks

Maury

Maurice J. Cassidy, Pres.

[www.cassidybros.com](http://www.cassidybros.com)

282 Newburyport Tpk.

US Route One

Rowley, MA. 01969

(978) 948-7303 (tel)

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**From:** Barbara Mangum [mailto:bmangum411@aol.com]

**Sent:** Wednesday, September 11, 2024 3:05 PM

**To:** Maury Cassidy

**Subject:** Re: Somerville Museum wrought iron

Hi Maury,

This is literally what I went with last year in the application. So this is it:

The cost to remove the two rails would be \$2,000.00, the cost to de-lead the rails would be \$1,200.00, the cost to repair the rails with new leaves for the flowers and any other would be \$2,600.00 including our blast and marine paint finish. The cost to re-install would be \$2,000.00.



Proposal for  
COLLECTIONS PRESERVATION and RE-HOUSING  
Somerville Museum  
Submitted  
September 12, 2024

It is with privilege that Museum and Collector Resource, LLC (hereafter, MCR) submits this proposal to assist the Somerville Museum (hereafter, the Museum) to improve the preservation of its archival collections through rehousing collection items in archival materials, reorganizing storage to improve preservation, and overseeing the specification and installation of new archival cabinetry. Through this project the Museum will greatly improve collections care through intellectual and physical control of these important cultural resources as well as providing for the long-term preservation of the collection.

This proposal has been informed by MCR's direct familiarity with the archives through a current project MCR is conducting for the Museum to unpack and rehouse the artifact collection. This archives rehousing project will facilitate further plans to improve collections care through reduced handling by digitizing the Museum's archives at a later date. Currently there are approximately 70 linear feet of archival materials that were processed in the 1980's. Some of the boxes for this material are damaged and all have labels that are peeling off. Presently there is approximately 75 linear feet of unprocessed archival materials, in addition to the 70 linear feet of processed material.

Within each of these activities the role of Museum and Collector Resource (hereafter MCR) will be to:

- Discuss with Museum staff and Board members the Museum's goals concerning the project.
- Prioritize the work to be undertaken by MCR staff.
- Coordinate activities with Museum staff.
- Provide storage furniture specifications and installation oversight.
- Evaluate, organize, arrange and describe the archives.
- Rehouse and move collections into archival cabinetry.

The role of the Museum will be to:

- Provide MCR staff with access to the collection and the spaces where the collection is stored at the Somerville Museum.
- Provide MCR with copies of the Museum's mission and vision statements, collections management policy, preservation plan, strategic planning documents, and other documentation that may inform the work on the project.
- Schedule Museum staff to coordinate with MCR schedule.
- Review draft reports and provide edits where necessary.

- Discuss candidly and openly any problems or issues that arise during the course of the project.
- Purchase supplies or provide funds, equipment, and services necessary to complete these activities.
- Provide the organization's tax exempt certificate to MCR for proof of tax exempt status.

MCR staff would report to Barbara Mangum, Board Chair.

Project Objectives:

- Improve preservation of archival materials through appropriate housing in museum-quality storage furniture.
- Improve preservation of archival materials through the replacement of acidic boxes and folders with acid free/archival quality folders, boxes, and other enclosures.
- Improve collections care through intellectual and physical control obtained by organizing collections.
- Increase documentation and preservation standards through entry of information on contents and condition status in collections management database.
- Flag poor condition issues of the archival materials when present.
- Improve location controls.
- Involve volunteers in project activities in order to provide collections care sustainability.

Project Deliverables:

- Specifications for appropriate storage furniture.
- Surveyed collection.
- Arranged collection.
- Descriptors, location changes, and conditions recorded in collections management database for rehoused and relocated items at the folder level.
- Rehoused collection.
- Labeled collection containers
- Final Project Report.

Scope of Work:

- Conduct project kick off meeting virtually or in person with Museum and MCR staff.
- Provide regular project updates via project meetings.
- Survey collection for determination of mediums, oversized materials, condition issues, and materials not germane to the collection or duplicative.
- Measure spaces where the new cabinetry will be located.
- Provide specifications for new museum-quality cabinetry.
- Provide specifications for archival-quality materials needed to rehouse the collections.
- Remove non-collection items from the archives.
- Remove and temporarily relocate items from current non-archival file cabinets and shelving.
- Confirm or assign identification numbers of items to be relocated.
- Organize collection.
- Record data on collections to the folder level.
- Create new folders for items, labeling with collection name, titles and ID number.
- Rehouse the collection in archival-quality materials.
- Create specialized enclosures for fragile items needing support.
- Replace damaged or dirty archival boxes from the 1980's
- Label boxes and enclosures, including the replacement of old, peeling labels from the formerly organized and rehoused materials from the 1980's

- Arrange for and oversee installation of new archival-quality cabinetry.
- Relocate materials to the new archival-quality cabinetry.
- Change location information in the collections management database.

Estimate:

<i>12 Project Director days @ \$475/day:</i>	<i>\$ 5,700</i>
<i>80 Archivist days @ \$450/day:</i>	<i>\$36,000</i>
<b><i>TOTAL</i></b>	<b><i>\$41,700</i></b>

**Supplies and Equipment:**

Supplies and storage furniture will be needed to execute this project. A detailed list of supplies and storage furniture is provided in the Appendix to this proposal. A budget of \$20,000 should be allowed for these items. This estimate are included for budgeting purposes and would be purchased separately by the Museum from other vendors.

<i>Archival-Shelving/Cabinetry Estimate:</i>	<i>\$15,000</i>
<i>Archival Supplies</i>	<i>\$ 5,000</i>
<b><i>TOTAL:</i></b>	<b><i>\$20,000</i></b>

Fee Structure

**Staffing:**

*MCR Project Director:* \$475/day. The MCR Project Director would act as the project supervisor. They will conduct the activities outlined above, and schedule and oversee MCR staff as necessary to complete the project. The MCR Project Director would meet with Museum staff and provide regular updates on project progress. Responsibilities will also include specifying the archival-quality storage furniture, scheduling and oversight of installation, specifying archival supplies for rehousing, and writing the final report. They will act as liaison between Museum staff and project staff provided by MCR.

*Two Archivists:* \$450.00/person/day. These individuals would be under the guidance and supervision of the Project Director as well as being authorized for independent work. They will assist with the items listed above and would be mainly involved in moving collection items, coordinating deliveries, rehousing collections, organizing and describing collections, surveying condition issues, changing locations, creating enclosures and new folders, and labeling containers.

A single work day for purposes of this agreement will consist of 7 hours of work with one hour of break time.

**Travel:**

MCR staff will travel to the Somerville Museum to execute all aspects of this project. Travel to the site is included in this estimate. Any additional travel at the request of the Museum will be billed at the rate of \$.70/mile.

## General Conditions

### **Billing:**

Invoices for services rendered will be submitted monthly with payment due within 30 business days of receipt. Invoices delinquent at 31 days will be assessed 5% interest.

A deposit of \$1,000 is requested as a retainer at the signing of this agreement. The deposit amount of \$1,000 will be credited for hours worked over the life of the project. This deposit is necessary to secure time in the MCR schedule and is non-refundable should the project be cancelled.

MCR would have a maximum of three staff members working at any one time on this project.

These fees are in effect through February 15, 2025. After that time Museum and Collector Resource reserves the right to adjust rates should a signed agreement not be in place.

Costs incurred for parking, directly purchased supplies, and photocopies on behalf of the Museum will be reimbursed to MCR at cost.

### **Time Frame:**

Once signed, this agreement may be renewed at the discretion of MCR and the Museum.

A timeline designating project deadlines may be appended to this agreement when signed by both parties. The estimated period for this project is 6 months.

MCR cannot be held responsible for the non-performance of other vendors including other contractors, museum-quality archival cabinetry manufacturers or installers, or purveyors of archival-quality supplies.

The timely performance of MCR staff is dependent upon the timely performance of the Museum. Should decisions be delayed on the Museum's part beyond the dates agreed upon, MCR shall not be held responsible. Project fees will remain payable to MCR.

Due to inclement weather, holidays and on-going projects, all work may not take place on consecutive days. Typical on-site work days consist of 7 hours with a one hour break.

For any days that the project is delayed on the part of the Museum and due to no fault of MCR, the project completion day will be adjusted to the next business day. All such changes will be presented to the Director in writing.

### **Miscellaneous:**

MCR will maintain \$2,000,000 in liability insurance for the duration of the project.

This agreement may be cancelled anytime with the mutual agreement of the Museum and MCR. All outstanding charges will be payable 15 days from contract termination. This agreement shall be construed according to the laws of the State of Massachusetts.

Two edits of draft reports will be allowed under this agreement. Additional edits requested by the Museum will be charged at the per hour rate of \$85.00.

Supplies purchased for the client in order to conduct the work described herein will be used by MCR for the duration of the project but are the property of the Museum when the project is completed.

In order for the Museum to derive the maximum benefit from this collaboration, a personal commitment by the participants and a willingness to discuss ideas and problems openly and candidly is necessary.

If the terms and responsibilities as outlined above are accepted, please sign below and date both copies. Return one copy to Museum and Collector Resource and retain the other for your records. Faxed or e-mailed copies of this document will serve as originals when signed.



September 12, 2024

---

Valarie J. Kinkade, Principal  
For Museum and Collector Resource, LLC

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Date

---

Barbara Mangum, President of the Board  
For the Somerville Museum

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Date

## APPENDIX

### Recommended Archival-Quality Supplies

#### Archives Rehousing Supplies

#### Somerville Museum

8-Sep

ITEM	SOURCE	QTY	PRICE	TOTAL	NOTES
Archival Foil back labels 3" x 4", 150 labels/pkg	University Products	2	\$26.25	\$52.50	
Archival Newspaper box 25 x 19 x 2.5, blue-gray	University Products	10	\$18.50	\$185.00	
Archival Short lid boxes, blue gray, 18x13x3	University Products	5	\$19.60	\$98.00	
Short lid boxes, blue gray, 15x10x3	University Products	4	\$16.95	\$57.80	
Archival Polyester V-Lopes 4x9	University Products	1	\$20.30	\$20.30	10/pkg
Archival Polyester V-Lopes 8x10	University Products	5	\$23.10	\$115.50	10/pkg
Archival Polyester V-Lopes 8.5x11	University Products	5	\$26.95	\$134.75	10/pkg
Archival Polyester V-Lopes 9x14	University Products	2	\$28.45	\$56.90	10/pkg
Archival Polyester V-Lopes 16x20	University Products	1	\$47.50	\$47.50	10/pkg
Negative Envelopes 4x5	University Products	1	\$39.75	\$39.75	100/pkg
35mm negative holder envelopes	University Products	2	\$46.45	\$92.90	50/pkg
Negative File box	University Products	2	\$18.25	\$36.50	
Print boxes 16x20	University Products	2	\$26.75	\$53.50	
Large archival folders 14x18	University Products	1	\$55.50	\$55.50	25/pkg
Large archival folders 16x20	University Products	1	\$65.30	\$65.30	25/pkg
Document box- 5"wx15.25x10.25 blue gray	Gaylord	150	\$10.09	\$1,513.50	
Postcard boxes 5 H x 6.25 x 12 each, blue-grey	Gaylord	2	\$8.71	\$17.42	
Long document storage boxes, 30 x 18 x 6	Gaylord	2	\$38.48	\$76.96	
Archival corrugated Board 16 x 20, pkg of 10	Gaylord	1	\$32.75	\$32.75	
Identi-pens, black	Gaylord	4	\$4.19	\$16.76	
Roll of acid-free liner paper 36" W x 50 yds. L	Gaylord	1	\$42.62	\$42.62	
File folders, legal size acid free- 1"full tab cream pk 100	Gaylord	20	\$46.80	\$936.00	100/box
Roll of Acid-free tissue, unbuffered	Gaylord	1	\$146.50	\$146.50	30" x 500 ft.
Reams of archival bond paper	Gaylord	4	\$30.30	\$121.20	
White or clear plasticlips	Gaylord	2	\$14.95	\$29.90	200/pkg
Nitrile gloves, size medium, 100 pairs per box	Uline	8	\$24.00	\$192.00	
Magnifying glass	Uline	1	\$20.00	\$20.00	
Callipers, digital	Amazon	1	\$12.98	\$12.98	
Paper Towels, 12/pk - Bounty	Wal-Mart	1	\$12.99	\$12.99	
Flash drive, 32 GB	Staples	1	\$25.00	\$25.00	
Papermate Sharpwiter mechanical pencils, 12/box	Staples	2	\$6.49	\$12.98	Yellow Barrel
College rule lined pads of paper	Staples	2	\$1.19	\$2.38	
Computer Screen wipes, 100/box	Staples	2	\$9.29	\$18.58	Allegro pre-moistened
External hard drive	Staples	1	\$106.99	\$106.99	Seagate 4 Terabyte
Misc. Shipping	All Vendors	1	\$400.00	\$500.00	
<b>TOTAL</b>				<b>\$4,949.21</b>	

## CONSERVATION TREATMENT PROPOSAL

OBJECT: Multiple, Stone Family suite of furniture

CLIENT: Somerville Museum

DATE: July 15, 2023, revised September 12, 2024

---

*(Incorporates assumption that sub-contractor prices increase 15% from original proposal)*

Wood identification, 6-10 samples (\$1,495)

- Table (leaf, pedestal veneer, apron veneer)
- Sideboard (drawer sides)
- China cabinet (backboard, shelf)
- Chairs (leg, seat rail)

Sideboard (\$1,000, on-site)

- Grimy older finish but well adhered – clean and wax
- Minor repairs – veneer lifting on one drawer corner, chip loss on PL lower edge
- Clean/polish/lacquer tarnished pulls

China cabinet (\$1,000, on-site)

- PR door astragal broken but not visible
- Damage around keyholes
- PR door bolt frozen
- Clean and wax

Table (\$5,450)

- Re-finish top and leaves
- Detail base (on-site)

Chairs (\$12,750)

- Re-finish 2 chairs, detail 5 chairs
- Fabricate and web inserts
- Apply new show cover in black leather (\$6,152.50)

Administration/overhead @ 30% (Meet Blackstone for table pickup & delivery @ \$500, exam/proposal, etc.)

---

Total Estimate Treatment @ \$21,695 + overhead @ 30% (6,209) = \$28,203.50

---

*All work to be done in accordance with the Code of Ethics and Standards of Practice of the American Institute for the Conservation of Historic and Artistic Works.*

*Unless otherwise arranged, client/owner is responsible for insuring the object(s) at all times and Masterwork Conservation can not be responsible for loss or damage to it while it is in our care. Masterwork Conservation requires a current valuation (within six months) by a licensed appraiser in order to provide insurance applicable to the specific object(s) referenced in this document, but reserves the right to decline said provision.*

If you wish to proceed with the treatments proposed above, please sign and date a copy of this proposal and return it to me.

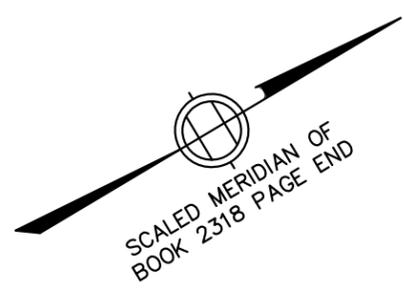
---

Owner/Client

---

Date





DISTANCE FROM CALCULATED LOT CORNER TO IRON ROD FOUND (TYP)

DISTANCE FROM CALCULATED LOT CORNER TO IRON ROD FOUND (TYP)

N/F  
SUSAN KELLEY  
BK. 33812 PG. 311  
3 WESTWOOD ROAD

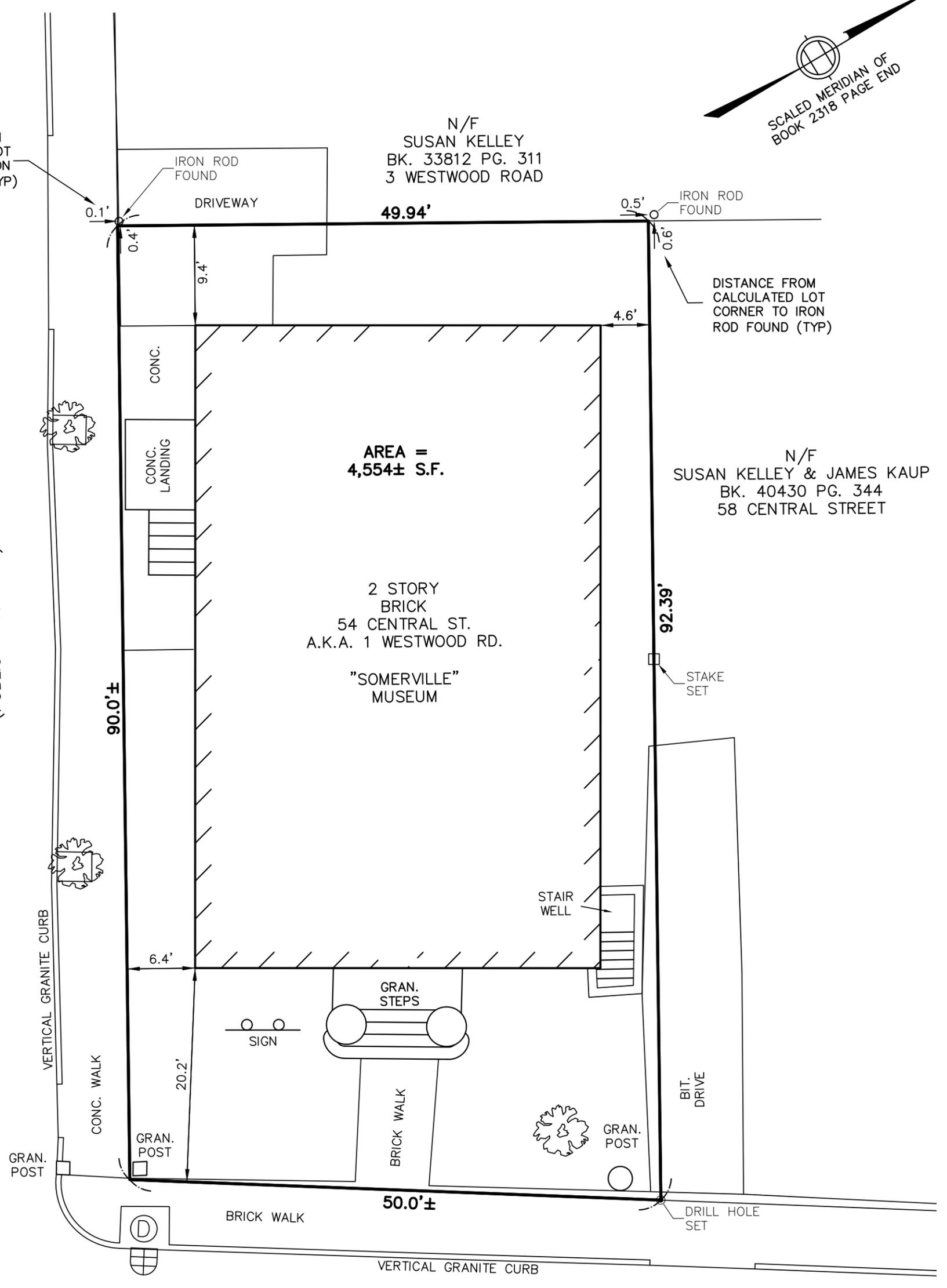
N/F  
SUSAN KELLEY & JAMES KAUP  
BK. 40430 PG. 344  
58 CENTRAL STREET

**WESTWOOD ROAD**

(PUBLIC - 40' WIDE)

AREA =  
**4,554± S.F.**

2 STORY  
BRICK  
54 CENTRAL ST.  
A.K.A. 1 WESTWOOD RD.  
"SOMERVILLE"  
MUSEUM



**CENTRAL STREET**  
(PUBLIC - 40' WIDE)

THE PURPOSE OF THIS PLAN IS TO SHOW THE BOUNDARY/LOT CORNERS FOUND OR SET AND IS THE RESULT OF AN ON-THE-GROUND INSTRUMENT SURVEY PERFORMED BETWEEN MARCH 7, 2007 AND DECEMBER 7, 2016, BY DESIGN CONSULTANTS, INC.

SCALE: 1" = 10'

**Design Consultants, Inc.**  
CIVIL ENGINEERS and LAND SURVEYORS

120 MIDDLESEX AVENUE  
SOMERVILLE, MA 02145  
617-776-3350

68 PLEASANT STREET  
NEWBURYPORT, MA 01950  
978-358-7173

SKETCH PLAN SHOWING  
BOUNDARY CORNERS  
AT 54 CENTRAL STREET  
SOMERVILLE, MASSACHUSETTS

PROJECT NO. 2007-022
DATE: DEC. 8, 2012
SHEET NO. 1 OF 1







**SOMERVILLE MUSEUM**



INTERNAL REVENUE SERVICE  
P. O. BOX 2508  
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date: FEB 22 2012

SOMERVILLE HISTORICAL SOCIETY  
ONE WESTWOOD RD  
SOMERVILLE, MA 02143-1517

Employer Identification Number:  
04-6079655  
DLN:  
17053325375001  
Contact Person:  
MAXWELL SULLIVAN ID# 31696  
Contact Telephone Number:  
(877) 829-5500  
Accounting Period Ending:  
March 31  
Public Charity Status:  
170(b)(1)(A)(vi)  
Form 990 Required:  
Yes  
Effective Date of Exemption:  
August 15, 2010  
Contribution Deductibility:  
Yes  
Addendum Applies:  
Yes

Dear Applicant:

We are pleased to inform you that upon review of your application for tax exempt status we have determined that you are exempt from Federal income tax under section 501(c)(3) of the Internal Revenue Code. Contributions to you are deductible under section 170 of the Code. You are also qualified to receive tax deductible bequests, devises, transfers or gifts under section 2055, 2106 or 2522 of the Code. Because this letter could help resolve any questions regarding your exempt status, you should keep it in your permanent records.

Organizations exempt under section 501(c)(3) of the Code are further classified as either public charities or private foundations. We determined that you are a public charity under the Code section(s) listed in the heading of this letter.

Please see enclosed Publication 4221-PC, Compliance Guide for 501(c)(3) Public Charities, for some helpful information about your responsibilities as an exempt organization.

Sincerely,



Lois G. Lerner  
Director, Exempt Organizations

Enclosure: Publication 4221-PC

Letter 947 (DO/CG)

SOMERVILLE HISTORICAL SOCIETY

We considered and approved retroactive reinstatement under Notice 2011-43.

to be recorded herewith. We agree that all furnaces, heaters, ranges, and electric light fixtures, and all other fixtures of whatever kind and nature at present contained in said buildings or hereafter installed therein are to be considered as annexed to and forming a part of the freehold, that we will keep all the insurance upon the buildings now or hereafter standing on said premises for the benefit of and first payable in case of loss to the holder of this mortgage after satisfying the holder of the prior mortgage, and shall keep said buildings insured against fire for a sum satisfactory from time to time to such holders, and will keep all the policies for such insurance deposited with such holders; that we will not commit or suffer any violation of any law or ordinance affecting the mortgaged premises; that in default thereof we will on demand pay to such holder all such sums as she shall reasonably pay for taxes, insurance and other assessments; that if the debt secured hereby shall not be paid when due, the holder hereof shall be entitled to thirty days' notice in writing before payment unless foreclosure proceedings have been begun; that in case any default in the condition of this mortgage or said prior mortgage shall exist for more than thirty days the entire mortgage debt shall become due at the option of the holder hereof; that in case of a foreclosure sale the holder hereof shall be entitled to retain one percent. of the purchase money in addition to the costs, charges, and expenses allowed under the statutory power of sale, and in case proceedings to foreclose have been begun, the holder of this mortgage shall be entitled to collect all costs, charges and expenses, up to time of payment. This mortgage is upon the statutory condition, for any breach of which the mortgagee shall have the statutory power of sale. WITNESS our hands and seals this twenty sixth day of January A.D. 1922. Richard Keushkerian (seal) Mrs. Lucy Keushkerian (seal) COMMONWEALTH OF MASSACHUSETTS. Middlesex ss. January 26, A.D. 1922. Then personally appeared the above named Lucy Keushkerian and acknowledged the foregoing instrument to be her free act and deed, before me, William J. Kurth, Justice of the Peace. - - - - -

Middlesex ss. Jan. 26, 1922. 10h. 40m. A.M. Rec'd & Recorded.

I, Adelbert B. Carpenter, of Somerville, Middlesex County, Massachusetts, for consideration paid, grant to Somerville Historical Society a corporation duly established by law and having an usual place of business in said SOMERVILLE, with WARRANTY COVENANTS, the land in said SOMERVILLE, bounded and described as follows:- A certain parcel of land, being

CARPENTER  
to  
SOMERVILLE  
HISTORICAL  
SOCY.

\* \* \* \* \*  
 3.  
 7.  
 Stamps  
 \$3.00  
 A.B.C.  
 Jan. 25,  
 22  
 \* \* \* \* \*

Assignment B316223 P546

lot one (1) on a plan of land in SOMERVILLE owned by Fannie I. Bradshaw  
 and Reuben P. Benton, George A. Kimball, surveyor, dated September 12,  
 1894, and recorded with Middlesex South District Deeds at end of Book  
 2318, and bounded: beginning at the corner of Central Street and West-  
 wood Road and thence running northeasterly by Central Street fifty (50)  
 feet to land formerly of Charlotte M. Carpenter; thence turning and run-  
 ning Northwesterly by land of said Charlotte M. Carpenter, ninety two  
 and 39/100 (92.39) feet to land now or formerly of Elizabeth D. Sibley,  
 thence turning and running Southwesterly by land of said Elizabeth D.  
 Sibley, forty nine and 94/100 (49.94) feet to Westwood Road and thence  
 turning and running Southeasterly by Westwood Road, ninety (90) feet to  
 the point of beginning. Containing forty five hundred and fifty four  
 (4554) square feet. Being the same premises conveyed to me by deed of  
 Fannie I. Bradshaw, dated July 14, 1902, and recorded with said Deeds  
 Book 2979, Page 191. Said premises are conveyed subject to the follow-  
 ing restrictions which shall be and remain in force for the term of ten  
 (10) years from the date hereof; no permanent building shall be erected  
 or placed on said premises within twenty (20) feet of said Central Street  
 nor within five (5) feet of the house lot next adjoining on said Central  
 Street. I, Edith E. Carpenter, wife of said grantor, release to said  
 grantee all rights of DOWER AND HOMESTEAD and other interests therein.  
 WITNESS our hands and seals this twenty fifth day of January 1922. I  
 Adelbert B. Carpenter (seal) Edith E. Carpenter (seal) COMMONWEALTH OF  
 MASSACHUSETTS. Middlesex ss. January 26, 1922. Then personally ap-  
 peared the above named Adelbert B. Carpenter and acknowledged the foregoing  
 instrument to be his free act and deed, before me, Edwin D. Sibley, Ju-  
 stice of the Peace. My commission expires March 25, 1925. - - - -  
 Middlesex ss. Jan. 26, 1922. 11h. 23m. A.M. Rec'd & Recorded.

HOLIAN  
 to  
 EAST CAMBRIDGE  
 SAVS. BK.

KNOW ALL MEN BY THESE PRESENTS, that I, Helen Holian, single  
 woman, of Cambridge, Middlesex County, Massachusetts, for consideration  
 paid, hereby grant to the East Cambridge Savings Bank, a corporation  
 organized under the laws of the Commonwealth of Massachusetts and having  
 its usual place of business in Cambridge, County of Middlesex, said Com-  
 monwealth, with MORTGAGE COVENANTS, to secure the payment of twenty  
 hundred dollars in one year with interest thereon at the rate of six  
 per centum per annum, payable quarterly on the first days of March,  
 September and December in each year at the office of said Bank in  
 Cambridge, as provided in a certain note of even date herewith, and

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COMMONWEALTH OF MASSACHUSETTS  
MIDDLESEX, S.S. 3/23/12  
SOUTH DIST. REGISTRY OF DEEDS  
CAMBRIDGE, MA

I HEREBY CERTIFY THE FOREGOING  
IS A TRUE COPY OF A PAPER.  
RECORDED IN:

BOOK 4489 PAGE 435-436

*Eugene C. Brune*  
REGISTER

90

PRESERVATION RESTRICTIONS

TR 7 RE 10.00  
11/17/86 09:05

The parties to this agreement are the COMMONWEALTH OF MASSACHUSETTS, by and through the MASSACHUSETTS HISTORICAL COMMISSION, which has an office at 80 Boylston Street, Boston, Massachusetts, 02116, hereinafter referred to as the Commission, and the Somerville Historical Society and any successor owner of the below-described premises, hereinafter referred to as the Grantor.

For good and valuable consideration the Commission imposes and the Grantor accepts the following preservation restrictions which shall be recorded with and affect those premises described in a certain deed dated January 25, 1922, from Adelbert B. Carpenter to the Somerville Historical Society, recorded with the Middlesex South Registry of Deeds at Book 4489, Page 435.

These preservation restrictions are set forth so as to ensure the preservation of the architectural and historical integrity of the Somerville Historical Museum, so called, located at One Westwood Road, Somerville, Massachusetts 02143, which premises have been listed on the State Register of Historic Places. Architectural and historical integrity shall be defined as those significant characteristics which originally qualified the building for entry in the State Register of Historic Places.

PRESERVATION RESTRICTIONS

1. Maintenance of Premises: The Grantor agrees to assume the total cost of continued maintenance, repair, and administration of the premises so as to preserve the architectural and historical integrity of the features, materials, appearance, workmanship, and environment for a period in perpetuity from the date of execution of this instrument in a manner satisfactory to the Commission. Nothing herein shall prohibit the Grantor from seeking financial assistance from any sources available to him.
2. Maintenance of Grounds: The Grantor agrees that the grounds around said building be maintained in a landscaped environment consistent with the historical character of the building. Nothing herein shall prohibit the parking on part of the premises of registered operating motor vehicles in use by the owner or occupants or visitors to the premises.
3. Inspection: The Grantor agrees that the Commission may inspect the premises from time to time during the length of the restrictions to ensure that the Grantor is in compliance with reasonable standards of maintenance and administration.
4. Alteration: The Grantor agrees that no alteration shall be made unless (a) clearly of minor nature and not affecting architectural and historical values, (b) the Commission has previously determined that it will not seriously

impair architectural and historical values after reviewing plans and specifications submitted by the Grantor, or (c) required by casualty or other emergency promptly reported to the Commission.

5. Other Provisions: The Palladian window, which will be crated and stored is to be reinstalled in a location approved by the Commission on the rear wall of the Somerville Historical Museum. Reinstallation of the window will occur at a future date when and if an elevator is installed in the Somerville Historical Museum.

IN WITNESS WHEREOF, the Grantor has hereunto set its hand and seal this 18th day of June, 1986.

SOMERVILLE HISTORICAL SOCIETY

By: Paul M. Kelley  
Paul M. Kelley, President

COMMONWEALTH OF MASSACHUSETTS

Middlesex, SS

Then personally appeared the above-named Paul M. Kelley, the President of the Somerville Historical Society, and acknowledged the foregoing instrument to be the free act and deed of said Society, before me.

June 18, 1986

Regina H. Pisci  
Notary Public  
My Commission expires: 1/26/90

## APPROVAL BY MASSACHUSETTS HISTORICAL COMMISSION

The undersigned Executive Director of the Massachusetts Historical Commission hereby certifies that the foregoing preservation restrictions have been approved pursuant to Massachusetts General Laws, Chapter 184, Section 32.

Valerie Talmage  
Valerie A. Talmage  
Executive Director  
Massachusetts Historical Commission

## COMMONWEALTH OF MASSACHUSETTS

Suffolk, SS

Then personally appeared the above named Valerie A. Talmage, Executive Director and Secretary, and acknowledged the foregoing approval to be the free act and deed of the Massachusetts Historical Commission, before me,

June 30, 1986

Elsa W. Fitzgerald  
Notary Public  
My Commission expires: 11/3/89

SVS/0456S

Somerville, September 13, 2023

Dear Members of the Somerville Community Preservation Act Committee:

My name is Adda Santos and I am a History Teacher and the Local History Club advisor at The Somerville High School. I have been the advisor to The Local History Club since 2012, and since then my students and I have worked very closely with the staff of The Somerville Museum. I am writing to ask for your financial support for the continued preservation of the Museum's collections and archives. The collection of The Somerville Museum is truly special and important to me and all members of the Somerville High School Local History Club.

The Somerville Museum is and has always been an integral and fundamental part of the work I do with my students. It's always been a gathering place to meet before city historical events, try on costumes, be together and learn about our local history, and look at amazing artifacts.

In 2020, my club had the privilege to visit the Somerville Museum Collection housed in the museum's basement. The students and I were very excited to have a chance to see and touch artifacts, books, furniture and other objects that are part of the museum's collection. My students were able to pick any item that resonated with them or that they identified with. Then, students researched the history of the item within Somerville and American history and wrote a reflection piece describing their object, its history, and explaining how and why they identified with it. That is how we created the exhibit: **The Basement Project; Not Your Usual Junk**. The experience was extremely rewarding for the students, because they were able to connect with the past through objects used by people like themselves, and very likely by people who lived in Somerville.

As an educator, I was delighted to witness their interest in the artifacts and how they were able to relate to them. I could never have provided this opportunity to my students without having access to the incredible Somerville Museum collection and without the help of the museum staff. I cannot emphasize enough how much this collection means to me as an educator. I plan to work with it a lot more in the future!

Here are quotes from two of my students about their project:

*Junior **Isaiás Hernandez Rivera** chose a print depicting George Washington raising the first American flag on Prospect Hill, and an original copy of Somerville's 1987 Sanctuary City resolution. He chose the artifacts for their statement about community pride. His family is from El Salvador, and the meaning and message of the Sanctuary City statement is important to him.*

*"My mom came to me one day and spoke to me about why we came here, and the reason we came here was to escape the homicides, political and economic problems going in El Salvador," he said. "I know that is the same for other people, too. Some of my friends - their families did the same thing, and other families wanted to have a better life for their children."*

*Junior **Isabella Milanowski** chose a 1920 copy of Somerville High School's newspaper, "The Radiator."*

*"I found it almost immediately and I knew immediately what I wanted to do," they said. "When I was looking through copies, I noticed all of them had a ton of women as editors and writers, which is not what I expected from something this long ago... Also, the year 1920 stuck out to me because that's the year the 19th Amendment was passed."*

Source: Somerville Journal, 3/3/2020

*Sincerely,*

*Adda M. Santos*

September 14, 2023

Community Preservation Committee  
Somerville, Massachusetts 01243

Dear Members of the Community Preservation Committee,

I am writing this letter of recommendation in strong support of the grant request submitted by the Somerville Museum. The Museum has engaged Museum and Collector Resources LLC, a highly reputable company, for the crucial project of rehousing and inventorying their collections. Furthermore, they aim to undertake a continued preservation project with their archives. I firmly believe that this initiative aligns perfectly with the mission of the Community Preservation Committee and will greatly contribute to the preservation and accessibility of Somerville's historical treasures.

The Somerville Museum plays an essential role in preserving and showcasing the rich history and cultural heritage of the community. Their collection is an asset, but its preservation and accessibility have been limited by the lack of proper storage facilities and organization. The grant request to complete the design and renovation of the museum's collection storage areas is a crucial step in ensuring the long-term preservation of these treasures.

By funding Museum's goal of rehousing and inventorying of the collections, the Somerville Museum will significantly enhance its ability to safeguard and exhibit these items for generations to come. The project's timeline, which includes the engagement of professional shelving units and the use of acid-free containers, demonstrates a commitment to best practices in museum and archive management. The integration of archive information into the Past Perfect data system will further facilitate research, education, and community engagement.

Moreover, the Somerville Museum's plan to extend these efforts to their archives next summer is commendable. Once the collection storage areas are climate-controlled and equipped with professional shelving units, extending these improvements to the archives is a logical and cost-effective step. This forward-thinking approach ensures the comprehensive preservation of the Museum's holdings and ensures that the archives' valuable historical records are equally well-maintained.

I wholeheartedly endorse the Somerville Museum's grant request and their preservation goals. This initiative not only benefits the Museum but also serves the broader community by preserving its shared heritage and making it more accessible for research, education, and public enjoyment.

Please consider this grant proposal favorably and allocate the necessary funds to support this important project.

Sincerely,

*Nancy L. Schultz*

Nancy Lusignan Schultz, Ph.D.  
Professor Emeritus

**Note that in 2023, the determination was made that the objects were eligible.**

## **CPA fy25**

Somerville Museum

August 28, 2023

Request to the Somerville Historic Preservation Commission for a determination of eligibility to apply for CPA historic preservation funds for FY24. The SHPC will make their determination of eligibility at their next monthly meeting in October.

The following are objects, paintings and archives that the Museum hopes to receiving historic preservation funds to preserve and restore.

- 1) The Museum's archives
- 2) The Stone Family Furniture Suite including a large table with four leaves, 7 chairs, a credenza and a china cabinet
- 3) Portrait of Sarah Ann Magoun
- 4) Portrait of John C. Magoun **not part of this application**
- 5) Portrait of former Mayor Edward Glines (1901-1904)
- 6) Two Loring Library Wrought Iron Rails located on the Museum's Central Street landing.

1) The Museum's archives:

The collection of The Somerville Museum archives reflects the role of Somerville in the pre-colonial, colonial and Revolutionary War periods, the history of the Tufts family and other prominent early landowners, the founding of Tufts University, Somerville's participation in the ensuing Civil War, and the rapid transformation of the town from a population of 1,013 in 1842 to over 60,000 in 1900 continuing to a peak of over 100,000 in about 1935. The voice of the common man or woman is often captured in these materials and connects the public to issues of farming, industrialization and immigration, as well as past ways of living, entertainment and sports. The publications of quarterly lectures of the historical society (the "historic leaves" 1897-1940s) and hundreds of photos and postcards in the archives (Civil War period-present) are a great resource for the citizens of Somerville, and are frequently accessed. The archives also include approximately 150 linear feet of records, deeds, diaries, city directories, photographs, film, performance records, oral histories, slides, VHS tapes, other media tapes and CDs. A goal of the archive project is to not only inventory, organize and preserve the physical archival materials and information, but to set the stage for a longer process of digitizing the archives and uploading them to a secure server such as PastPerfect and/or Google Drive in the future. This will benefit both archives preservation in that they will be handled less and the public, as they will have greater access to these records.

**2)1) History of the Stone Family Suite of Furniture:**

The Stone family was a prominent family of early Somerville and their name is memorialized by having a street in Somerville named Stone Avenue, located near their farm. John Stone is noted as having married Mary Tufts of Medford in 1780 and moving to Charlestown in 1782. They and many of their descendants continued to live in Somerville into the early 1900s. His son, Nathaniel Tufts Stone (1788-1822) married Sarah Rand (1790 – 1871), whose family owned the Rand farm in Charlestown, now Somerville. She was the daughter of Thomas Rand (Sr.) (1760-1850) and Sarah Hill, who is now famous as "Widow Rand." Widow Rand is well-known



**Rand House & Great Elm**  
Somerville Avenue, opposite Park St.

for her story of sounding the alarm of the April 15<sup>th</sup> British regulars' march on Lexington and Concord along Milk Row to her neighbor, Samuel Tufts.

Their grandchild, Frederick Stone (1854-1939), who is associated with having had the furniture built, was a descendant of this couple and was also the President of the Somerville Savings Bank, located in Union Square. He and his family lived in a house he built on the Rand estate, at the corner of Central St. and Milk

Row.

The home was also the location of the Great Elm, planted by Thomas Rand in the 1700s. The elm stood on the site until 1894, when it was chopped down to make way for road improvements, a sacrifice to urban renewal. The tree was so treasured that when Somerville Avenue was widened in the 1870s, private land was given for the sidewalk so the tree could be spared. When removed, the tree was made into the suite of furniture for the Stone family that is the subject of the Museum's CPA conservation request.<sup>1</sup>

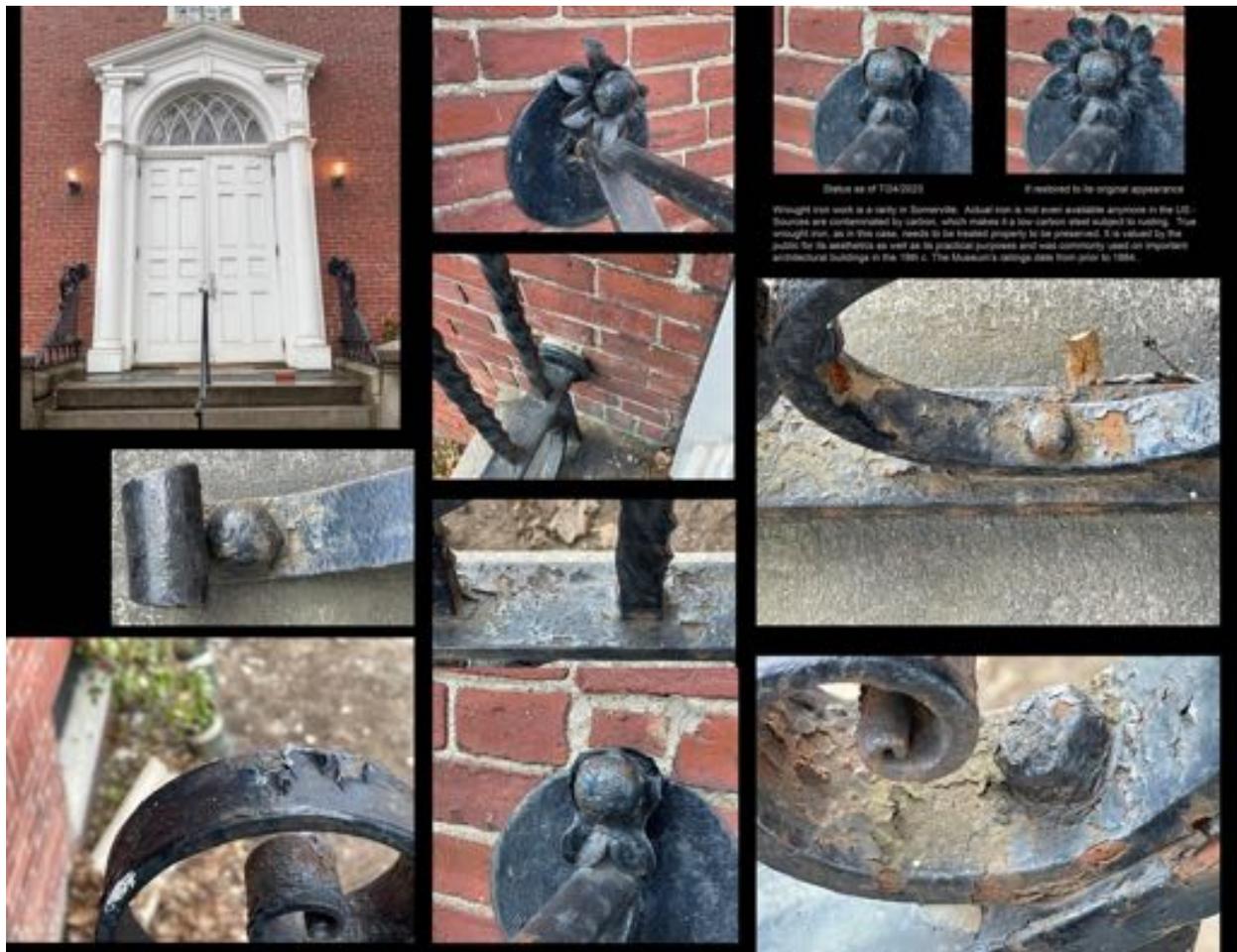


Note that cabinetry-made furniture is often made of a primary wood, such as poplar or ash for the strength, straightness and structure and secondary woods, which are usually a more expensive wood and which might have a figure in it to create a pleasing final appearance. The

<sup>1</sup> Dee Morris, Dora St. Martin and Patricia Hatch, flyer for the exhibit "In Pleasant Company: Victorian Images by Somerville Photographer, Frederic Stone", Somerville Museum, September 20, 1998-May 28, 1999.

secondary wood according to the description should be elm, if the above account about the tree is correct. However, it has also been described as pecan wood, satin wood, and chestnut. The inlaid ornament of the set is said to be made from the wood of the root of the tree. As part of conservation treatment, the woods and manufacture method of the furniture will be identified and documented solving this mystery once and for all. Note that it has been confirmed by the furniture conservator, Melissa Carr that the furniture secondary wood is all from one tree.

3) 6) The Loring Library wrought iron railings from the library on Central Hill (dated prior to 1884), were installed at the Museum sometime in the late 1920s and early 30s. These have already been determined to be historic and are the subject of a preservation deed restriction. (2022). Below are examples of the deterioration of the protective paint layer as the iron below rusts through. This is partially due to environmental factors such as UV light and the movement of the metal with temperature changes that undermines the cohesive nature of the paint. Once the paint and primer are disturbed, water is able to gather in these spots and cause rusting of the iron. The fasteners that once had a round of petals to look like daisies have lost many of those leaves to corrosion. One goal of the treatment is to restore these decorative elements in order that the work of the original craftsman and the beauty of wrought iron can be appreciated by the public.



# FORM B – BUILDING

Assessor's Number USGS Quad Area(s) Form Number

MASSACHUSETTS HISTORICAL COMMISSION  
MASSACHUSETTS ARCHIVES BUILDING  
220 MORRISSEY BOULEVARD  
BOSTON, MASSACHUSETTS 02125

Map 43, Block F, #14	Boston North	AT, AP, AY	Smv.14
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LHD 3/11/1985, NRMRA 9/18/1989, NRDIS 9/18/1989, PR 11/14/1986

**Town/City:** Somerville

**Place:** (*neighborhood or village*): Westwood Road  
Local Historic District

**Address:** 1 Westwood Road, Somerville, MA 02143

**Historic Name:** Somerville Historical Society (SHS)

**Uses:** Present: Cultural Center and Museum

Original: SHS meeting place and library

**Date of Construction:** 1925-1929

**Source:** Carole Zellie, Landscape Research, 1980  
Gretchen Schuler. MHC. 1988

**Style/Form:** Federalist

**Architect/Builder:** William Dykeman

**Exterior Material:**

Foundation: Stone

Wall/Trim: Brick/Wood

Roof: Slate

**Outbuildings/Secondary Structures:** none

**Major Alterations** (*with dates*): 1986: The rear entrance was remodeled. 2012: Slate roof replaced with North Country Black slate; all copper replaced with copper; wooden elements repaired or replaced in kind.

2013: Exterior wooden windows, doors and trim repaired,

**Condition:** (Exterior): Good

**Moved:** no  yes  **Date:**

**Acreage:** less than 1 acre

**Setting:** residential

## Photograph



## Locus Map



Somerville Museum is #14 on the 'F' block.

**Recorded by:** Barbara Mangum, President of the Trustees

**Organization:** Somerville Museum

**Date** (*month / year*): July, 2013

# INVENTORY FORM B CONTINUATION SHEET

SOMERVILLE

1 WESTWOOD ROAD

MASSACHUSETTS HISTORICAL COMMISSION

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

AT,  
AP, AY

Smv.14

Recommended for listing in the National Register of Historic Places.

*If checked, you must attach a completed National Register Criteria Statement form.*

*Use as much space as necessary to complete the following entries, allowing text to flow onto additional continuation sheets.*

## ARCHITECTURAL DESCRIPTION:

*Describe architectural features. Evaluate the characteristics of this building in terms of other buildings within the community.*

The Museum building is a two-story Federal Revival building, executed in red brick, with brick quoins at the corners of the museum. A line of quoins defines a flat pavilion at the rear of the Westwood façade. This façade has its own enclosed pediment above the continuous cornice. A slate roof, whose ridge runs front to back covers the building. The front façade has an enclosed pediment, with a circular window in the middle. The centrally placed double entry doors on Central Street are surmounted by a fanlight with interlaced mullions and has a Federal Revival pedimented surround. Two square-headed 12/12 double-hung windows flank the entry. The second floor of the Central Street façade has an 8/8 double-hung window over the entry and is flanked by two round-headed double-hung windows with interlaced mullions. The two long sides have four bays of double-hung windows running back from the front façade. The upper windows have round heads, while the first floor windows have square heads. The rear of the Northside wall is blank, while the rear pavilion on the Westwood façade has three bays. A single-leafed door is centered in the first floor of the pavilion and is flanked by two square-headed windows. Three square-headed windows are arranged above these openings on the second floor. The rear façade has an open pediment, with the main cornice returning across the rear quoins. There are six off-center, 8/8 double-hung windows on this facade. The lower windows each have a short transom.

The main exhibition hall of the Museum includes Charles Bulfinch's "Flying Double Staircase," which Bulfinch had designed for the Joseph Barrell Mansion (later the McLean Asylum) in 1792. The Society acquired the staircase from the Shaw family of Wayland in the late 1940's, after the Shaws had saved it from demolition in 1892. The front doors, steps and foyer, which formed the original entry to the Museum are from the City's original public library built by George Loring. The main entry was changed to the Westwood Road door in 1986. Before this change, the first floor of the rear pavilion contained a door in the last bay and a small Palladian window to its right. The Palladian window was removed and the current configuration was built. The slate roof was replaced with new slates in 2012. The Central St. doors were painted green in the late 1980s and were scraped and painted white in the restoration that occurred in 2013, in which the windows were also repainted.

The Museum is situated within the Westwood Road Historic District. The street is lined with intact late 19<sup>th</sup> to early 20<sup>th</sup> century high quality architect-designed, Shingle Style, Queen Anne, and Colonial Revival houses. Of the twenty-one homes in the district (excluding the outbuildings), nearly all were designed for single-family use. A variety of original materials are still evident including shingles, fieldstone, leaded glass, and wrought iron work.

## HISTORICAL NARRATIVE

*Discuss the history of the building. Explain its associations with local (or state) history. Include uses of the building, and the role(s) the owners/occupants played within the community.*

This building is the home of the Somerville Historical Society, renamed the Somerville Museum in 1986. In 1897, a group of professionals, businessmen, religious, social, cultural, educational and municipal leaders came together to found the Somerville Historical Society. Many of these founding members were descendants of the original settlers.

*Continuation sheet 1*

**INVENTORY FORM B CONTINUATION SHEET**

SOMERVILLE

1 WESTWOOD ROAD

MASSACHUSETTS HISTORICAL COMMISSION

Area(s) Form No.

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

AT, AP, AY	Smv.14
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They donated their private archives and historical artifacts to the Society and met and published papers, called the "Historical Leaves" recalling their earlier experiences. These have proven over time to be an invaluable asset to the Museum. Between 1925 and 1929, the building was built as place for the members to meet and organize their artifacts and library. The Museum is the only cultural facility constructed by the community since its founding as a town in 1842, and remains a unique institution to this day supported by its members.

The Museum changed its focus (and name) in 1986 to accommodate and encourage the development of arts and culture in Somerville, as well as history. The Somerville Museum now presents exhibitions featuring local visual arts, history and culture in the context of neighborhoods and community, as well as musical and dramatic performance series; develops hands-on history learning projects in collaboration with the Somerville Public School Department; and is available as a meeting place for local historical and cultural organizations.

**BIBLIOGRAPHY and/or REFERENCES**

Somerville Historical Society, *Historic Leaves: Society Members, 1898 to 1908*.

Dykeman, William, *Plans for the Somerville Historical Society (blueprints)*, (1925).

Fuller, Constance B., Lee, Jeffrey E., *Massachusetts Preservation Projects Fund Project Completion Report* (1986).

Schuler, Gretchen G., *Massachusetts Inventory Form-B* (September, 1988).

**INVENTORY FORM B CONTINUATION SHEET**

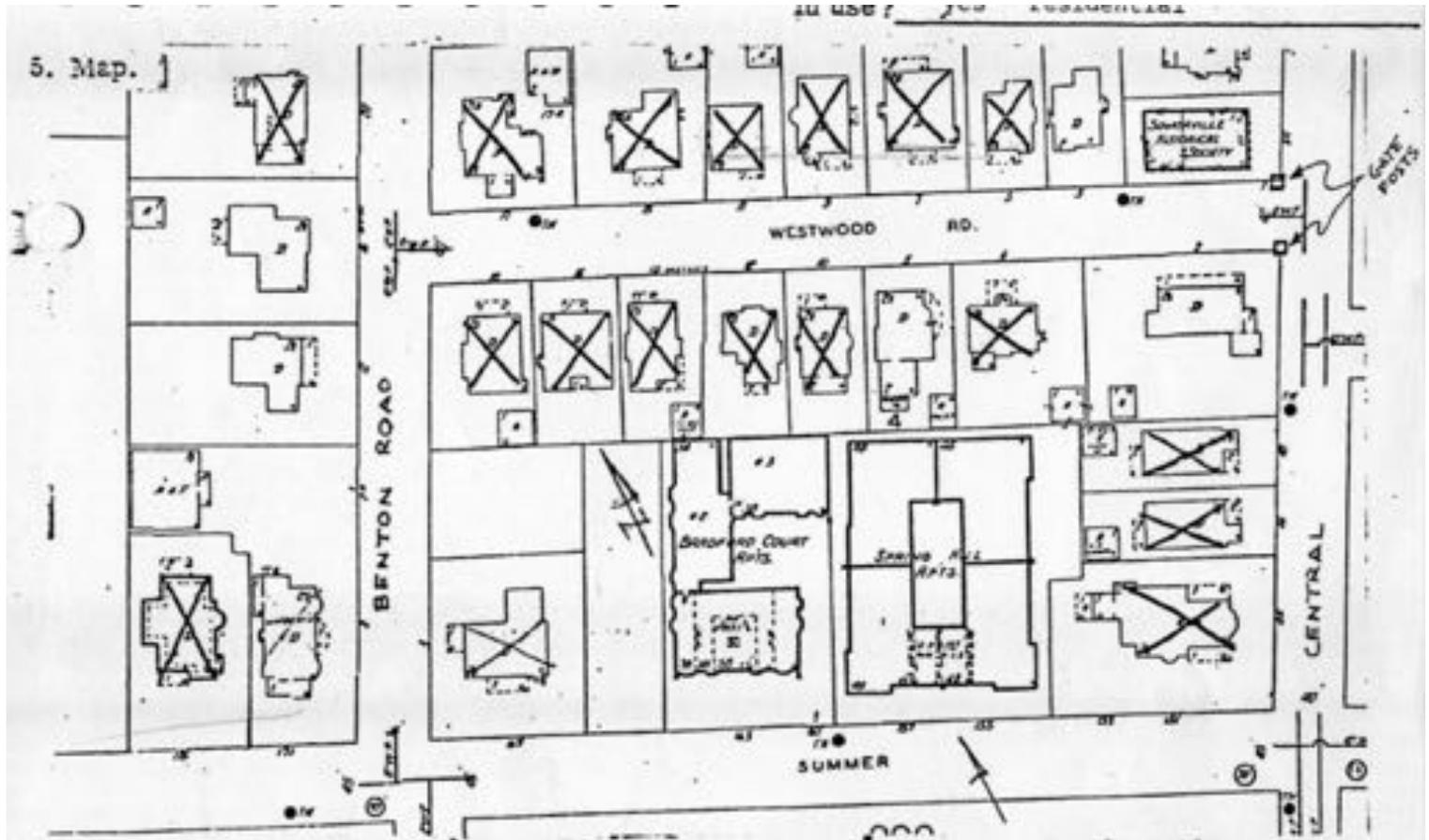
SOMERVILLE

1 WESTWOOD ROAD

MASSACHUSETTS HISTORICAL COMMISSION  
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

AT, AP, AY	Smv.14
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Assessor's Plan from 1985 showing the location of the Somerville Historical Society building, now the Somerville Museum within the locus of the Westwood Rd. Historic District.

## ARCHIVES CONDITIONS

The Museum has received many boxes of archives since the last project in the 1990s. Here is what some of the boxes look like inside.



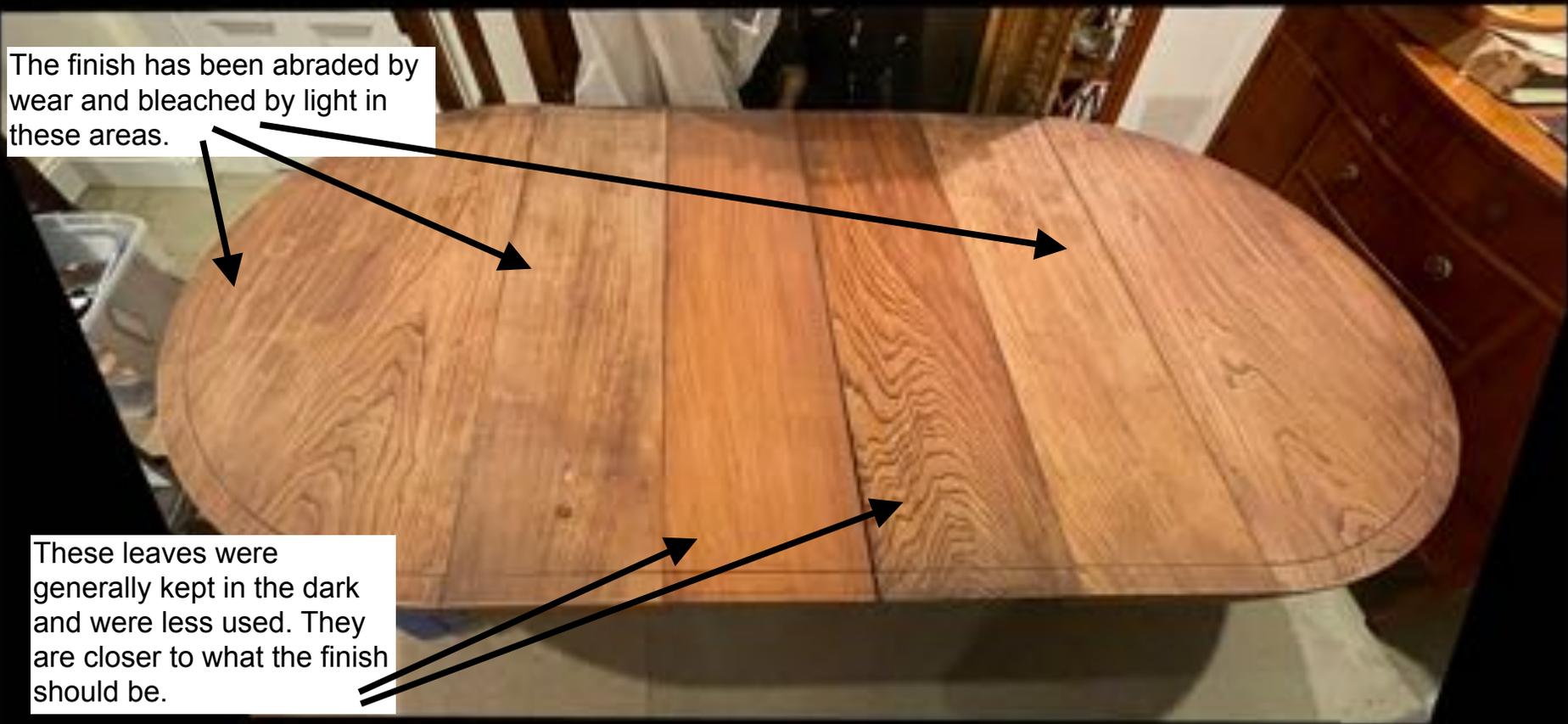
The glue on these labels is deteriorating causing them to fall off the Hollinger file folders.

The paint on the old shelving units and acidic cardboard boxes off-gas pollutants that are damage paper-based objects.



The finish has been abraded by wear and bleached by light in these areas.

These leaves were generally kept in the dark and were less used. They are closer to what the finish should be.



The legs have received significant wear over time.

The China Cabinet and the Credenza are in generally good condition. There are a few areas of lifting veneer that need repair and the finish should be cleaned.



## Chairs from the Stone Family Dining Room set at the Somerville Museum



All the seats of the chairs need to be reupholstered in a manner that maintains their historic integrity. The finishes need to be restored and some veneers need to be repaired.



Simulation of the work after restoration

Status as of 7/24/2023

If restored to its original appearance

Wrought iron work is a rarity in Somerville. Actual iron is not even available anymore in the US - Sources are contaminated by carbon, which makes it a low carbon steel subject to rusting. True wrought iron, as in this case, needs to be treated properly to be preserved. It is valued by the public for its aesthetics as well as its practical purposes and was commonly used on important architectural buildings in the 19th c. The Museum's railings date from prior to 1884..



The paint degrades, letting water contact the metal and the iron rusts. This results in continuous damage and eventually loss of parts such as the leaves on the daisy fasteners.



CPA fy25 application

Somerville Museum CPA FY24 application



## **LORING WROUGHT IRON RAILINGS RESTORATION**

### **PART 1 - GENERAL**

The work of this section consists of the provision of all materials, labor, equipment and the like necessary and/or required for the complete execution of the conservation treatment of two railings as indicated in accompanying documentation. All procedures and materials shall be approved by the owner, the Somerville Museum prior to implementation and use.

OWNER: THE SOMERVILLE MUSEUM  
1 WESTWOOD ROAD  
SOMERVILLE, MA 02143

OWNER'S REPRESENTATIVE: BARBARA MANGUM  
PRESIDENT OF THE BOARD  
SOMERVILLE MUSEUM  
[bmangum411@aol.com](mailto:bmangum411@aol.com)  
617-331-7726

#### **1.01 DESCRIPTION OF THE RAILINGS**

The Loring Library wrought iron railings date from prior to 1884, the date of construction of the library on Central Hill, in which they were incorporated at the entrance. When that building was demolished, the railings were saved along with the entire front entrance and were installed at the Museum sometime in the late 1920s and early '30s.

#### **1.02 GOAL OF TREATMENT**

The goal of this project is to restore the wrought iron railings as much as possible to their original appearance in order that the work of the original craftsman and the beauty of wrought iron can be appreciated by the public.

### **PART 2**

#### **2.01 GENERAL CONDITION**

The gates are dirty and corroded overall. See additionally provided images of the deterioration of the protective paint layer as the iron below rusts through. This is partially due to environmental factors such as UV light and the movement of the metal with temperature changes that undermines the cohesive nature of the paint. Once the paint and primer are disturbed, water is able to gather in these spots and cause rusting of the iron. The fasteners that once had a round of petals to look like daisies have lost many of those leaves to corrosion.

### **PART 3: TREATMENT**

- a. Document the condition of the gates before and after treatment using digital images, and provide a treatment report detailing all steps of the treatment process as found in these specifications.

- b. Coordinate removal of the railings with the Somerville Museum. The historic works shall be packed or crated carefully to avoid damage during all transportation procedures. They shall be transported to an off-site preservation facility, where they shall be cared for in an appropriate manner befitting an historic artwork. (kept off the floor, protected from leaks and high humidity; see Quality Assurance and Submittals sections)
- c. The surfaces shall be cleaned of bird droppings and dirt in a hygienic manner.
- d. Disassemble the railings by applying machine oil to the nuts and bolts and letting this sit prior to use of force.
- e. The past employment of a lead paint is likely. Therefore, assume the paint or primer contains lead and use facilities to handle lead removal and disposal in a safe and legal manner.
- f. Clean the surfaces of the old coatings. Mechanical removal of the degraded black surface coatings and corrosion using air abrasive techniques requires using an appropriate abrasive medium at the minimum possible pressure down to the metal surface. Care shall be taken not to cause excessive loss and scratching of the historic metal.
- g. Original hardware shall be cleaned to remove corrosion. Once the corrosion is removed, the original hardware shall be assessed for structural stability and replaced as required in consultation with the owner. All original hardware found to be deficient shall be saved and returned to the Museum for storage. If replacement is required, new hardware shall be manufactured. The new hardware shall be isolated from the historic iron using either a physical barrier or multiple layers of a weather-durable paint or other coating.
- f. Once the metal is revealed, the structural stability of the iron shall be assessed and documented with images and a written report. Weak elements shall be reinforced. After consultation and in agreement with the owner, severely corroded decorative elements such as floral elements may be replaced with replicas, attached by welding or mechanical rivets. If the latter is used, the replacement elements should be isolated from the original metal. All original material removed from the works shall be retained, labeled and returned to the owner. All replicated pieces shall be stamped or otherwise labelled with the date of manufacture.
- g. Document the placement of the replicated parts using annotated digital images and a written report and sketch of locations.

- h. Provide the iron with a protective finish, similar in appearance to that of an historic work. The preferred method is priming using a zinc-based primer followed by three uniform coats of a high-quality epoxy paint as a final finish. The protective finish must be able to withstand exterior exposure in the New England environment for at least 10 years. Primer and paint should be compatible and from the same manufacturer, unless evidence of their compatibility and successful use in other projects can be substantiated.
- i. Document the restored railings using digital images and a written report.
- j. Pack and transport the gates to the museum. Install.

### **1.03 SUBMITTALS**

A. Treatment Proposal and Schedule: The contractor shall submit a written program for each phase of restoration including scheduling and phasing. Describe materials and equipment to be used on site. In addition, note who is responsible for packing, transport, receiving, handling and installing the ornamental railings.

B. Facilities Evaluation: the contractor shall submit a written report describing the restoration facilities as follows: methods of fire protection, security, humidity control, and means of ensuring safe handling and storage of the railings.

C. Product Data: Submit manufacturer's technical data for each proposed product including recommendations for their application and use. Include test reports and certifications substantiating that products comply with materials requirements. Submit material safety data sheets.

D. Reinstallation: Submit shop drawings for the proposed restorations and their attachment for review by the Museum. Written approval is required prior to implementation.

E. The contractor shall submit test cleanings of each proposed cleaning method on an area of the wrought iron selected in connection with the Museum. If air abrasive is proposed for use, different blasting media of varying hardness shall be tested at a range of psi and at a location determined in

conjunction with the Museum in order to determine the minimum abrasive and pressure required to remove the surface coating and corrosion products. Air abrasion shall be done with an air compressor having a capacity of not more than 125 psi. Air abrasion shall not be performed when the relative humidity is above 65% or when the air temperature is within 5 degrees of the dew point.

F. The contractor shall submit a sample of the proposed primer and epoxy finish combination for evaluation. The sample shall be evaluated for its long-term rust inhibiting properties, i.e. three coats of uniform film thickness free of defects such as discontinuities, bubbles or runs as well as color, gloss, historic accuracy and ease of maintenance.

I. The contractor shall submit a proposal and sample of the replica or replicated piece prior to manufacture of the whole for approval by the Museum. The replication will not proceed without written approval of the submitted sample. The piece will be judged on skill of manufacture, accuracy of replication, and matching of surface texture and finish to the restored railings of the same type in good condition.

#### **1.04 QUALITY ASSURANCE**

- A. Transportation vehicles and packing methods shall be approved in advance by the Museum. The contractor shall carry fine art insurance to cover the replacement value of the railings while in transit should an accident occur.
- B. The facility temporarily housing the railings shall meet the AAM museum standards for basic care and security of historic works of art. In addition, the facility shall provide protection for the railings during vulnerable phases of cleaning to prevent rust.
- C. All work shall comply with the United States Secretary of the Interior Standards for Rehabilitating Historic Building and the AIC Code of Ethics and Guidelines for practice.

#### **1.05 JOB CONDITIONS**

- A. Take all precautions necessary to protect the Museum from damage resulting from removal and installation of the railings.
- B. Leave the Museum premises in the same or better condition than in which they were found.

#### **1.06 MATERIALS**

- A. If replacement hardware and reinforcements are required, they shall be high quality stainless steel. A suitable barrier shall be used between the historic iron and the new steel to prevent corrosion.
- B. Materials shall be used only in accordance with the manufacturer's specifications and recommended environmental conditions.
- C. Materials used in conjunction with the conservation of the ornamental ironwork, i.e. for cleaning, corrosion removal, priming and finishing, etc., shall be identified to the Museum clearly, and shown to contain no unknown impurities, being of the highest quality. The contractor shall show that the materials proposed for the primer and finish exhibit suitable long-term weathering and aging characteristics for use on an exposed exterior surface.

## **1.07 Warranty**

A. The contractor shall provide a two-year warranty against defects related to workmanship or material failure. Specifically, the warranty shall apply to both historic ornamental railings and replacement parts. The warranty shall cover rusting of the metal substrate, corrosion between steel and historic iron or steel components, peeling and defects of the finish, failure of welds or mechanical joints, defects related to installation methods or materials, and loss or deterioration of fills and replacement parts.



**Conservation Assessment for Preservation (CAP) Report  
Of the Collection and Building of the  
Somerville Museum, Somerville, MA**

Submitted November 2023 to:

Barbara Mangum  
President of the Board of Trustees  
Somerville Museum, 1 Westwood Road, Somerville, MA

## **Acknowledgments**

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We would also like to thank the Institute of Museum and Library Services (IMLS) and the Foundation for Advancement in Conservation (FAIC) who made the Collections Assessment for Preservation (CAP) program possible. CAP surveys are a critical early step for small cultural heritage institutions as they strive to improve the stewardship of their collections and buildings.

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## Executive Summary

On October 16 and 19, 2023, a team of two preservation professionals conducted a two-day site visit as part of a Collections Assessment for Preservation (CAP) grant awarded to the Somerville Museum. The CAP, a federally funded program, offers an objective overview for institutions that seek recommendations to enhance preservation planning by identifying the needs and priorities of collections, the building that contain them, and the comfort, health, and safety of the humans who work on the collections and visit the building. To these ends, the preservation team used a nationally recognized framework of ten preservation risks to characterize:

- collections sensitivities,
- the building's condition, performance, and risks,
- collection risks from the environment and use of the collection and building,
- collection risks from policies and practices relating to management, operations, or visitation.

The Somerville Museum, built in the late 1920s, is distinguished by its historic architectural value and its iconic architectural features that today arguably merit significance as the largest objects in the collection. Equally notable is the successful repurposing of its spaces and re-thinking of its collections for collaborative community programming. These outreach efforts reflect today's mission and establish the Museum as a well-respected partner in this Boston-area urban arts community.

The building, as a first line of protection for the collections, has had a history of consequential environmental and collection stewardship challenges attributed to a period of retrenchment in the late 1990's. Since the early 2000's a thoughtful holistic approach to tightening the building envelope, replacing aged systems and reconfiguring spaces to meet accessibility and community needs allowed the Museum to address the building needs and build a successful fundraising track record. The multiyear, top-to-bottom remediation projects resulted in a secure, accessible, hospitable and clean environment laying a solid foundation to implement a phased approach to achieve intellectual and physical control over the 3500-collection beginning in 2020.

The following CAP report makes recommendations to enable the Board to build upon their foundation of care as they look to future sustainability and expanded programming opportunities. The priority **collection** recommendations are to:

- Attain physical and intellectual control over the archives.
- Develop a master plan for storage and paid staffing.
- Strengthen core documents to ensure a sustainable future.
- Coordinate a cross disciplinary environmental plan for sustainable preservation practices.

Keeping the building watertight is the Museum's ongoing architectural challenge for the near future. The priority **building** recommendations are to:

- Establish a maintenance checklist and schedule for regular inspection of the building and grounds.
- Ensure proper water drainage off and away from the building.
- Maintain a weathertight building enclosure, including masonry joints and window and door openings.

## **I. Project Overview**

The following report addresses the outstanding preservation risks to the historic and cultural holdings in the Somerville Museum. The report is divided into four segments:

- an executive summary
- the report on individual risk observations and recommendations
- a bulleted summary of action points
- an appendix

### **Introduction to Collections Preservation Planning**

As with all non-profit museums, the collections held by the Somerville Museum are an important means of advancing its mission and serving its audiences. Regardless of the size or age, all museums develop and revise plans and activities to minimize risks of damage or loss by addressing the following three essential preservation components:

- A dry building and clean space  
(hospitable, accessible and clean environment)
- A secure location  
(protection from unauthorized access, theft or vandalism)
- Documented knowledge of what you have  
(up-to-date collection management oversight)

This is accomplished by eliminating or mitigating identified risks that affect the condition of collections. Risks to collections result from exposure to ten agents of deterioration. These are: 1) physical forces, 2) fire, 3) flood, 4) criminals, 5) pests, 6) pollutants, 7) light and ultraviolet radiation, 8) incorrect temperature levels and rates of change, 9) incorrect relative humidity levels and rate of change, and 10) custodial vulnerabilities. The risks from most of these factors may be manifested continuously, sporadically, or rarely, but they all directly affect the preservation of

every type of collection. They have all been examined within the time limits of the site visit to identify their impact on the collections in the following report.

The following documents were referenced for the site visit. 2003 NEH Assessment; 2023 Survey of Interior Systems; Original 2003 Recommendation completed by 2023; Collections Management Policy 2023; Existing Floor Plans by Peter Quinn Architects; Somerville Westwood Road Historic District MHC; Somerville Historical Society designation-MACRIS.

## **Introduction to the Museum Collections**

As the only membership-supported, community-based cultural institution of its kind in Somerville, MA, the Somerville Museum is the City of Somerville's mirror, playing a central role in preserving the past and present, and helping to shape the future of this diverse urban community of 81,000. Through rethinking its programming and building collaborative community partnerships, the Museum has repurposed its spaces to engage the community in an on-going dialogue with local artists, scholars, and educators with the larger aim of fostering cultural education and understanding reflective across the city's demographics. A flexible modular wall system and collaborative community-focused mission has enabled the Museum to rearticulate and revitalize ways of presenting its longstanding commitment to the history in Somerville through seasonal rotating exhibition partnerships with the Somerville High School local history club and other school art and cultural programs. A Community Curator program retools how collections are used, while simultaneously repurposing spaces to both engage audiences, collaborate with community partners and care for the preservation of collections for generations to come.

Located in the heart of this Boston-area city, the Somerville Museum has served as the community's cultural institution for nearly a century. The Museum's Federal Revival building was constructed in the 1920's to house the growing collection of the Somerville Historical Society. Beginning in 1990, when Massachusetts Cultural Council funding of staff and operations was drastically cut, the Museum suffered

through periods of retrenchment causing a lengthy period of benign neglect. A handful of committed individuals confronted the accumulation of capital needs, raising the funds to take on deferred capital projects and retooling the mission of the Museum. Since the early 2000's, the building and the collections have benefited from the active involvement of a knowledgeable Board of Trustees who have implemented a thoughtful holistic approach to resolving the building remediation and systems upgrade needs. Efforts have resulted in a new slate roof, tightening of the building envelope, the addition of storm windows with UV filtration, the transition to energy efficient lighting and automated shades, a waterproofed and safely accessible basement, and new security and fire detection systems. The most recent project concluded with an addition allowing an elevator and bringing the facilities to ADA compliance.

This foundation of care by 2022 prepared a solid footing to address a phased approach to gaining intellectual and physical control over the collections. The Museum simultaneously has built a successful track record of both fundraising and project management. By mid-2024 the Museum plans to achieve intellectual control and vastly improved safe accessibility to collections. The ongoing stewardship commitment positions the Somerville Museum for a successful final phase to gain physical and intellectual control over a backlog of archives and reference library needs.

## **II: Collections Preservation Assessment Report**

The dedicated work of the Somerville Museum Board, Advisory Council and staff has required introspection and appreciation of the complexity of changing urban environments and operational realities. Since 2003 they have successfully implemented strategies to advance the institutional purpose and mission, resulting in a freshly renovated building, retooled programming and safely accessible collections. These efforts currently position the Museum to be pro-active rather than reactive, enabling them to anticipate needed change rather than simply respond. The current planning process recognizes the responsibility to identify and prioritize the next phase of collection care needs and to develop a realistic plan of action going forward.

The following report builds upon this foundation of care. The report addresses site observations of outstanding preservation needs and supports preservation planning with recommendations for action points and short-, medium- and long-term goals.

### **II. A Identified Risk: Stewardship Vulnerabilities**

**Goal:** Physical and intellectual control over collections

#### **Summary Recommendations:**

- Complete the current project to inventory and rehouse the art and artifact collections as they come back from off-site storage. This will provide the Museum's first complete baseline of information for intellectual control.
- Complete the backlog inventory needs for the archives and library reference collections. This will likewise provide the baseline of essential information for intellectual control of these resources.
- Establish paid positions for a Director, Collections Care/Curator, and Facility Manager/Exhibit technician.
- Review the collection management policy to reflect staffing levels, the vision and strategic plan.

- Key a master plan for storage growth into the Somerville Museum strategic plan:
  - review collections for deaccessioning
  - evaluate the pro and cons of using different collection categories.
  - commission a space and furnishing needs plan(s).
  - formulate a 5-year acquisitions plan.
  - commission reviews of the 1986 condition surveys and a curatorial valuations assessment to prepare an object level prioritized treatment plan.
- Continue to strengthen housing of collections.
  - Create individual garment bags for military and hanging items.
  - Attach digital images to boxed, rolled or bagged items to minimize physical handling.
  - Place protective backings and new hardware on paintings
  - Utilize robotic vacuums to keep storage areas clean of dust and pest detritus.
  - Fund a dedicated collection care cart with essential hand tools, materials and equipment.

**Site observations:**

**Intellectual and Physical Control over Collections**

The current collections inventory project builds upon thoughtfully phased multiyear remediation projects to correct deficiencies and ensure a clean, secure, dry and hospitable environment. Projects have included a new slate roof, tightening the building envelope, a vapor barrier and waterproofing of the basement, a new electronic key lock security system, installation of energy efficient storm windows and an elevator to improve access. Work is now progressing on introducing environmental controls throughout the Museum, that will include new heating, air conditioning, filtration and humidity control. This work will be completed in 2024. The Museum is also working to upgrade electrical systems along with transitioning from 1980s halogen-based lighting systems in the main gallery to an LED system that is more energy efficient.

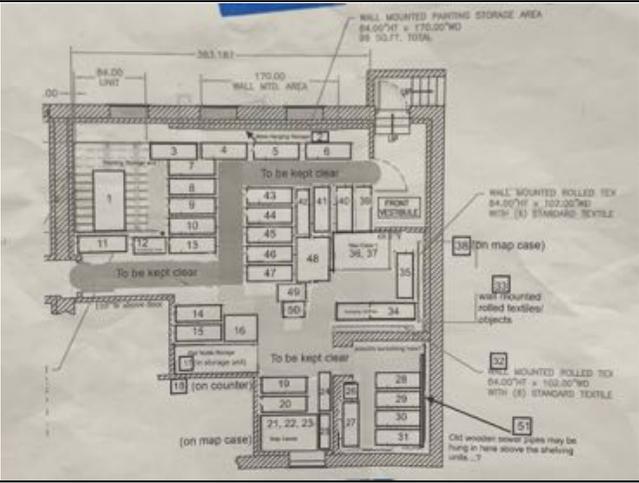
Through fundraising efforts and outsourcing of the inventory and rehousing needs, intellectual and physical control over collections is progressing through a multi-

phased timeline. The projected completion of the 3500 history/fine art collection is anticipated by mid-2024. The inventories of the library collection, phase two, is underway through the assistance of a volunteer librarian and assistants. The archives are anticipated as phase three as funds are secured.

The inventories are being integrated into the current cloud based PastPerfect collection management system and will provide intellectual control over the museum collections. Documented knowledge of the collection holdings is a key to sound stewardship and a commendable demonstration of best practices.

Complimenting the inventory is a first level sorting and rehousing process as collections are inspected and catalogued. In preparation for reintegrating collections from off-site storage the collection storage room was refurbished and waterproofed. The provision of a space furnishing plan that maximizes the collection storage room footprint thoughtfully uses modular rolling rack and shelving systems for relocating paintings and boxed objects and textiles. Wall mounting racks for rolled textiles as well as a storage cabinet for large flat textiles complete furnishing options that are currently being installed. Once completed this inventory and rehousing of the art and artifact collections honors the fiduciary responsibility for safe accessibility and of knowing what you are caring for and where to find it.

The number of outstanding boxes to be processed suggests the basement storage room will be at or exceed capacity at the completion of the project. The actual

	
<p>Modular industrial rolling racks are used for boxed storage.</p>	<p>A floor plan detailing the placement of storage furnishings maximizes space and accessibility.</p>

space needs are yet to be clarified, but collection caretakers are wrestling with anticipated storage space requirements and what options to consider. Once an

inventory is completed, collection caretakers plan a review to identify items for deaccessioning further maximizing available storage space. The collection management policy provides guidance for acquiring or deaccessioning collections.

The outstanding inventory and rehousing needs are the more modestly sized archives and library reference items. The library materials, located in the library/conference room, are being sorted and organized with an eye to downsizing. The archives currently are boxed and stored in a small, locked room dedicated to storage but which also provides ceiling access to the unused attic. While an unknown accumulation of manuscripts and other potential archival materials are stored in boxes, the collection of photographs has been previously organized and housed in a series of document boxes. A space and furnishing needs plan is anticipated upon the completion of the project inventory phase.



The Library houses reference books, an overflow of china and oversized paintings. An inventory is in process.



Archives are temporarily stored in a small room waiting inventory and finders aids processing.

Condition surveys of the paintings, a selection of works of art on paper and furniture collections were undertaken in 1984 by experienced conservators from Historic New England (Robert Mussey) and the Fogg Art Museum (Craig Bowen and Terry Hensick). A current prioritized needs and valuation assessment is outstanding for the entire painting collection.

A cursory review by the assessor indicates most of the paintings do not have protective backings or suitable hardware. Two oversized portraits with strong connections to Somerville history exhibit localized tears, planar deformations from old repairs and localized areas of flaking paint.

## **Recommendations**

### **Archives and Library Collection**

Completing the backlog of processing needs for both the archives and library collections are recommended priorities. The process presents opportunities for internship programs for in-house training as well as with emerging graduates of museum studies programs. A complete inventory also will inform the deaccessioning process for these collections, which in turn will inform a space and furnishing needs plan.

The interest in a digitization program was voiced during the site visit. Because the ongoing costs of maintaining a digitization program is complex and requires specialty knowledge and dedicated resources, revisiting exploring the viability of a collaborative digitization project with the Boston Public Library is recommended. An attractive grant proposal may be feasible as a collaborative effort, if the Museum provides the grant funding for the staff to carry out the project, and the BPL provides the format and equipment needed for implementation, and also the maintenance of the information on the digital platform into the future.

If the Museum wishes to implement a digitization program in-house, a consultant is recommended to develop the digitization plan or roadmap with a clear set of procedures, documentation requirements, equipment, and to raise awareness of future regeneration and access responsibilities. Digitization is often an attractive idea that is initiated without a sufficient understanding of the ongoing fiscal and management commitments involved for a sustainable future.

### **Art and Artifact Collections**

Upon the completion of the current collection inventory the recommendation is to undertake a sorting, classification and deaccessioning process, following the collection guidelines. A revised space and furnishing plan of these organized and

downsized collections will help inform planning for space reconfigurations and any specialty furnishing needs.

This stage is also an opportunity to bolster preventive care and accessibility procedures simultaneously. Suggestions include preparing garment bags for individual hanging clothing, adding protective backings to paintings and replacing hanging hardware on frames. A recommended additional accessibility aid is to attach images to printed accession labels to the exterior of boxes and bags.

Preventive care in storage also keys into housekeeping and monitoring needs. The use of robotic vacuums with automated docking stations can be a helpful tool to stay ahead of dust and pests, freeing up precious staff time for competing responsibilities. Augmenting the use of HEPA Miele floor vacuums, a dedicated collection care handcart supplied with hand tools, brushes, inspections lights, extension cords, a HEPA hip vacuums and monitoring equipment for environmental needs is recommended to further support staff efficiency and effectiveness.

Once collections are safely accessible and intellectual property controls are in place, the formulation of a treatment priority list is recommended. The suggestion is to commission current reviews of the painting, art on paper, and furniture condition assessments for changes since 1984 and to undertake a first condition and curatorial review of the textiles. A complimentary recommendation is to commission an historic valuation assessment for the importance to the Somerville stories and Museum mission. A well-reasoned process that combines both the treatment needs and the historic value will provide a helpful and objective supporting document to accompany treatment grant requests.

## **Staffing**

The continuing reliance on the expertise and time of committed volunteers and/or grant funded staff positions has been a successful operational strategy over the past two decades that has transitioned the Museum out of a period of operational challenges. As dedicated volunteers age out, however, the weighted reliance on volunteers is not a sustainable business model for the growing needs of the Museum and the approved Board mission. The Museum's recent collaboration with the City of Somerville to hire a full-time manager for the coming year to

manage a breadth of historical festivities is a laudable development which seeds a valuable opportunity for the Museum to become even more visible and engaged as a community partner. However to maintain the programming momentum created by this initiative, the temporary nature of this position underscores the need for permanent professional staff to support the on-going and growing needs of the Museum in total. The commitment to permanent staff will enable the Museum to become a sustainable and effective community partner.

Transitioning the Museum into professional management and establishing an endowment for permanent staff positions is recommended. Essential staff positions are the Director, a Curator/Collection Caretaker, and a Facility Manager/Exhibition Tech. At the Museum's current level of financial complexity, the following additional permanent positions are needed to support the Board's approved mission and purpose: a Financial Officer, a Development Officer/grants manager, F/T Exhibit Technician and a Digital Asset Manager or Archivist would be most beneficial. Working with a museum consultant is recommended to see the path forward.

A fundraising campaign to establish an endowment as a strategic planning goal is recommended. Board commitment to this goal will evolve the Museum's current fiscal model into better alignment with the stated mission, purpose and programming collaboratives. In turn, potential funders will have more confidence in awarding grants when they see a demonstrated commitment by the Board to grow an endowment to meet operational needs. A foundation for fiscal sustainability is reviewed as a positive indication of a maturing board and organization.

### **Collection planning**

Space constraints are an ongoing concern at the Museum and a point of discussion during the site visit. A short-term recommendation is to create a collecting plan with a more refined acquisition scope until a clear path to the resolution of existing and projected ongoing collecting space needs is realized. Formulating a collecting acquisitions plan to complement the collection management policy is also a good stewardship practice that funders look for as an indication of how the Museum anticipates managing space needs into the future.

Steps to creating a collecting plan are outlined in the following policy section. Keep in mind that in today's realities of limited space, increasing overhead costs, and an abundance of collections with broad provenience, there is a growing movement within the field to better target acquisitions to justify the resources and expenses of keeping collections in perpetuity. A recent initiative named Active Collections provides useful questions and conversations to have among your stewardship team that may help show a path toward change and future collecting. The manifesto is a new model for thinking about collections and believing that some objects support the mission better than others, not based on monetary value or rarity but based on the stories they tell and the ideas they illuminate. The website is at <http://www.activecollections.org/manifesto> .

### **Collection Storage Planning**

Complicating the collection acquisition concern is the lack of sufficient storage space reflective of the physical needs of the existing collections. Due to building space constraints, land restrictions and the institutional intent to remain a collecting institution, formulating a long-term collecting and storage plan with a projected 10-year growth factor is recommended as part of strategic planning. A thorough discussion includes 1) articulated qualifications imposed on projected growth, 2) feasibility studies and cost calculation for proposed building modifications, and 3) examination of possibilities for community storage collaborations and/or offsite storage. Each needs to be individually weighed against access and fiscal sustainability. A near term option discussed during the site visit was the feasibility of using the attic with the caveat that modifications to the floor load constraints, identified environmental ranges and safe access can cost effectively be undertaken.

Classification of collections into education and permanent collections is suggested as a possible near-term path forward to accommodate storage constraints of collections. The separation into categories allows some storage flexibility, if identified in the collection management policy, for modified environmental guidelines and less restrictive levels of care and use. The separation of education collections from the museum's permanent collection offers an opportunity to relocate them into the bays of a renovated attic, freeing up basement space for

collections of notable contribution to Somerville history. The natural light from the Palladium window could also provide an attractive and secure work space for researchers.

## **II.B Identified Risk: Stewardship Vulnerabilities**

**Goal:** Strengthen Policies and Strategic Planning

### **Summary Recommendations:**

- Collection Management Policy and Collecting Plan
- Align a strategic plan and policies with sustainability
- Board succession planning

### **Site Observations:**

#### **Collection Management Policy**

The Museum Collection Management Policy is a robust and detailed policy that identifies information in all topics as prescribed by the American Alliance of Museums. It follows recognized national standards of care and demonstrates solid stewardship policy and procedures.

- Statement of purpose and collecting objectives
- Governance
- Additions to the collections
- Removals from the collections
- Lending and borrowing collection materials
- Care and conservation
- Ethics Standards

### **Recommendations:**

The Collection Management Policy is well crafted and thorough, drawing from templates available from the American Alliance of Museums and from better resourced entities. Staff due diligence in following all the prescribed qualifiers risks overburdening the limited staff and volunteer resources at Somerville Museum. A few modest revisions will align this otherwise well-crafted document with staffing realities. Simplifying the policy by separating the procedures from broader policy statements is a means to still reach for the highest standards but not to be unduly burdened when juggling competing demands to limited staff time.

A well-intended example that is premature to current resources is the statement that says collections may be acquired upon having both fire detection and suppression systems and a disaster preparedness plan in place. Placing this in an appendix attached to a collecting plan shows intent but releases you from the technical and ethical constraints of this requirement.

### **Collection Plan**

Accessioning guidelines are broad allowing leeway to accepting items related to Somerville but framed using a standardized checklist of evaluation points. Recognizing that the Somerville Museum has storage space constraints and that few historic sites have unlimited resources or can responsibly maintain every object that is offered, narrowing what is collected is a prudent use of resources.

A near term goal for the collection stewards is to develop a 5-year collecting plan or a temporary plan until a clearer picture for the resolution of space constraints is resolved. Because a collecting plan is a demonstration of stewardship excellence, demonstrating that you have a selectively targeted one for the near term is a favorable supporting document in grant proposals. A plan helps to show that you are aware of the symptoms (overcrowding) and slowing collection growth through a reasoned process (deaccessioning and targeted collecting plan) while you are grappling with the bigger issues that surround the cause (where to grow storage).

The steps to developing a well-reasoned collecting plan are articulated by ‘Guide to Collections Planning’ by James Gardner and Elizabeth Merritt. The contents focus on building an intellectual framework, the planning process, accessioning and deaccessioning ethics and practice and challenges of museum politics. The book is available online through Amazon or the AAM bookstore. Discussions follow these general guidelines:

- Step 1 identify the museum’s audience(s) and how their needs will be served by the collections
- Step 2 review strengths and weaknesses of existing collections

- Step 3 include a “gap analysis” contrasting the real and the ideal collection
- Step 4 set priorities and target objects for acquisition and deaccessioning based on 2 & 3
  - Limited resources necessitate a prudent approach to narrow the collection acquisition focus;
  - Target specific areas of the collection, by materials category
  - Develop furnishing or interpretive plans to provide the guidance to make these decisions
- Step 5 identify complementary collections held by other organizations that may affect the museum’s collection’s choices
- Step 6 take into account existing or needed resources
- Step 7 define the collection categories
- Step 8 define the level of intervention and conservation treatment for each category of collection

Crafting such a document in the face of limited resources and space will help prioritize additions to the collection, provide reasons to defer accepting collections and complement the Collection Priorities II.C statement in the Collection Management Policy. It will support curatorial decision making and if posted to the website show transparency. A tighter guideline, such as restricting acquisitions to those from a recognized Somerville event, manufacturer or notable family, or by theme or type of collection (oral histories) may provide a means to recognize space challenges and the cost of storage in perpetuity.

As professional staffing positions are established, including in the policy a required review of the collection management policy (CMP) every 3 to 5 years and an annual review of loans is recommended. Loans specified for one year eliminate risks of unidentified or “found in collection” items and the onerous task and costs of tracking down heirs.

A prescribed timeline for an inventory check is also a sign of a well-managed museum. This modification is suggested upon the funding of a permanent curatorial position.

## **Governance and Strategic Planning**

### **Site Observations**

The hands-on Board draws from community members who have a breadth and depth of skills, professional experience in allied fields and established community networks. An Advisory Council further supports planning activities as needed. Several Board members volunteer as unpaid staff and project managers, making significant time contributions to the smoothly run operations and success of all capital needs projects. The Board Chair is particularly experienced in museum management and collections care and is also a strong asset as a grants writer with an established track record. Together these people and skill-based assets make tremendous positive contributions to the management and operations of the Somerville Museum. Trustees are aware of the need to transition from volunteer service to a level of paid professional staff that aligns with collection care, programming and operational needs but the path forward is uncertain.

The Somerville Museum has two limited endowments that do not currently contribute to the operational overhead. Most of the \$120,000 operating budget is covered by gate receipts, grant awards and annual fundraising efforts. The two staff positions are currently covered by grant awards.

To their extraordinary credit, the Board has built a strong fundraising track record over the Museum's recent history. Annual fundraising covers operational expenses and a succession of Capital Campaigns since 2011 has raised \$3.5 million to date to undertake the extensive building capital projects. In spite of these successes, the Board recognizes this reliance may not be sustainable and that the modest endowment reserve is a sign of fiscal insecurity and stewardship weakness.

### **Recommendations**

It will be central to the future sustainability of the Museum that the Board be guided by a strategic plan that aligns operational needs and fiscal resources with the Somerville Museum vision. It is recommended that the Board seek strategic

planning guidance to build a unified vision that ensures governance, operations and resources align with the museum's mission and collection preservation needs and goals. Two strategic planning needs to protect the investments that have been made are growing the endowment and resolving storage issues. Addressing these needs will prepare a solid foundation for future sustainability.

A user-friendly primer for Board members is Elizabeth Merritt's *National Standards and Best Practices in U.S. Museums*. This reading will allow everyone to establish a common culture and a sound basis for understanding the fiduciary responsibilities of holding collections in public trust. It will also allow everyone to partake in strategic planning from a position of strength and understanding of stewardship responsibilities.

The information from the American Alliance of Museums on Developing an Institutional Plan may also be a helpful starting point. [Strategic Institutional Plan – American Alliance of Museums \(aam-us.org\)](#) Taking advantage of the excellent facilitators provided by The Executive Service Corp of New England <http://www.escne.org/index.aspx>, as a resources for not-for-profit agencies, is suggested for professional guidance regarding strategic planning. The New England area is also rich with highly regarded museum professionals, who consult on governance and strategic planning. Names of experienced professionals are available on the New England Museum Association website.

## **II.C Security**

**Risk:** Opportunistic theft

**Goal:** Gain intellectual control over collections

### **Summary Recommendations:**

- Complete the inventory, database entry and rehousing needs for collections and archives
- Electronic key swipe card system

Thieves and vandals are two security categories that cause collection damage. Vandals commonly are either visitors to exhibitions who use access to an object for the opportunity to leave their mark or are qualified users of the collections who without conscious malice, use specimens and objects in a way that causes damage or loss. Thieves can cause either complete loss of artwork or damage, often irreparable due to inappropriate handling. Unfortunately, these are risks that cannot be eliminated; however, good security measures can greatly reduce the potential for damage.

The following guidelines provide a baseline reference for museum practice:

<https://www.aam-us.org/wp-content/uploads/2018/01/suggested-practices-for-museum-security.pdf>.

### **Site Observations:**

The Museum demonstrates good security practices reflective of their resources.

To improve security measures, the Museum has upgraded from a four-level access key system tracked by logbooks to a three level access key plus digital code front door lock and sign in book. These modifications have created a more effective system that better suits access needs.

There are two other doors into the building: one is the wheelchair access point to the elevator, which likewise has a digital code and access key and the other is a basement side door. This door is a keyed steel security door with steel frame. This door allows entry only into a vestibule that contains the circuit breaker for the Museum. All doors are monitored by a security company and are coded to a specific level of access.

Note that during the time of the visit, the wheelchair access door had to be left slightly open during the day as the door sticks when closed and cannot be operated solely by the push button. This should be corrected to ensure maximum security.

Inside the building, each staff member or volunteer is issued one of three levels of security keys. The #1 key allows access to the building and public spaces, such as the galleries and restroom areas. This is the key most often given to the volunteers. The #3 key allows access to the locked multipurpose area, the archives room and the conference/library room. The #4 key accesses all areas including collections. No more than three people have this key.

The collection storage room follows a best practice procedure with access via a dedicated sole purpose key and digital code lock for just that room. Security inside the room is supplemented by infrared security detection, steel doors, and drill resistant walls at the exterior door leading to the vestibule.

Workrooms adjacent to the collection storage enable staff or visitors to work outside of the storage area and to have collection items brought to them. This is also a commendable best practice. Researchers are assigned either a staff member or trained volunteer to work with them during use of collection materials; researchers are required to make an appointment to use the collections.

Few Museum collections are on exhibit during the year. Current exhibitions rely on community loans. Loan policies and procedures are well described in the collection management policy.

### **Recommendations:**

There are no short-term recommendations as the current security set of procedures is sufficient to the resources of the Museum, with the exception that the wheelchair accessible door should be altered to fit the door frame without sticking.

As the Museum grows, a mid-term planning goal is to attain the next level of security with the installation of an electronic swipe card access system in all doors. This system allows tailored and timed access more easily, and tracks use of doors by individual card holders. It removes the complexities of tracking and replacing keys with staff, vendor and volunteer turnover.

Rules for access to collections stated in the collection management policy mandate staff presence. This imposes a hardship on limited staff time with competing responsibilities. As collection storage access is projected as a growing need of the community curator program, a dedicated budget line item for a collection care staff position is recommended to alleviate the risk of opportunistic theft during research, to stay current with loan paperwork, and to conduct spot and full inventories in a timely manner. The path to resolve increased security underscores the requirement for fiscal planning goal as a commitment to an annual expense line for a full-time collection care staffing position.

The inclusion of an annual renewal procedure for loans in the collection management policy is a best practice. This procedure ensures contact information of owners is not lost or becomes outdated, mandating onerous costly and lengthy legal requirements to notify legal owners. A policy revision in the CMP is advisable during the next review period to bring the policy into alignment with stronger practices.

A long-term recommendation and best practice is to install security cameras in high traffic areas or in collection areas that cannot be closed supervised.

## **II.D Identified Risk:** Light as an accumulative source of degradation

**Goals:** Attain consistent levels of light protection in all spaces

### **Action Points:**

- Replace the interior storm windows in the elevator addition
- Add light metering equipment to the collection care cart

### **Introduction:**

Light exposure is among the most pervasive conservation issues for a collection. The requirement to use light, be it with visible natural or artificial light sources, or exposure to the invisible wavelengths of infra-red (IR) and ultraviolet (UV), presents a preservation conundrum because any means of illumination incrementally advances cumulative and irreversible damage to the material. A primer on light management is available on the American Institute of Conservation wiki site located at [Light - Wiki \(conservation-wiki.com\)](http://www.conservation-wiki.com/wiki/Light).

Exposure causes damage that ranges from fading and discoloration to chemical and physical degradation of materials. Implementation of a light management plan is a risk mitigation strategy that aims to slow the process of light degradation. The implementation of a plan combines monitoring protocols with window or fixture modifications.

The extent of damage is managed by the functions of:

- the spectral character of the radiation (wavelength)
- the duration of exposure to the radiation
- the intensity of the radiation source (visible light in lux, foot-candles, or lumens (SI), UV in milliwatts per square meter or  $mW/m^2$ , and infrared in watts per square meter or  $W/m^2$ )
- the inherent sensitivities of the collections' materials.

### **Site Observations:**

The building remediation projects have upgraded lighting within the spaces with sensitivity to the collection materials as a priority. All windows illuminated by daylight in the Pisa (main) and Sloane (small) galleries are filtered to block ultraviolet radiation. Storm windows in the main gallery include high quality UV filtering glazing. Measurements were confirmed with spot readings taken with an

Elspec775 UV light meter. Day light transmitted through these upper story windows is further controlled with automated shades, where access would otherwise be difficult, to reduce light exposure.

Ultra violet filtration is 100% on all storm windows in gallery rooms except for the windows in the small corner elevator addition gallery and stairwell spaces. These windows register transmission levels from 70 mW/m<sup>2</sup> to more that 200 mW/m<sup>2</sup> indicating that artworks displayed in these spaces are insufficiently protected.



Interior storms with 100% UV filtration combined with automated shades, and uplighting allow flexibility to maintain suitable light levels

A 1986 energy audit recommended transitioning the halogen lights in the main gallery near the ceiling to LED bright white or daylight by 2017. This has yet to be done. In addition, a single up-light was not working during this visit, but the height of the ceiling makes access for bulb replacements difficult. In other areas of the building, a visual inspection during the site visit noted the use of different ceiling bulb “white” colors, which creates a minor level of visual noise.

Collection storage spaces have no windows. Artificial light sources in the newly renovated collection storage, are a well color balanced fluorescent light source that emits no ultraviolet light. The lights in collection storage are operated manually.

## Recommendations:

The light practices in the Museum are thoughtful and well designed to protect the collections. A few minor suggestions will enable sustainable oversight as exhibits change.

The addition of an ultraviolet light meter, such as the Elsec 775, is recommended for the collection care cart. To enable data capture of the light attenuation, the recommendation is to purchase an Elsec 775C universal light meter with logging capacity. This unit will track the variable ranges of ambient light at its location and will measure and display visible light (lux or foot candles), UV light (mW/m<sup>2</sup> or uW/lumen), temperature (°C or ° F) and thermal infrared (W/m<sup>2</sup>). The unit enables data logging capacity for over 70,000 readings of all 4 parameters. No special software is required, logged information is stored on an internal USB flash disc. The data can be downloaded onto a PC and viewed with any spreadsheet (Excel etc.). A free application (RView) is also available for download that displays the data as a zoomable graph that can be saved as an image for inclusion in documents and/or to be printed. The mapping, data capture and analysis can be tasked to the preventive collection care staff position.

An alternative is to outsource the data capture using the environmental subscription service hosted by Conserv ([Conserv | Wireless Data Loggers for Cultural Heritage](#)). The service captures and charts accurate Temp/RH/Light Data using specialty dataloggers. It can be managed with a cellphone, making the service cost effective for the existing level of staff.

The transition of artificial light sources to LED bulbs of the same manufacturer, color temperature and color rendering index is recommended for a consistent appearance. A follow-up energy audit by your electricity provider will identify inconsistencies in light bulb types especially in hard-to-reach ceiling and wall fixtures, and may provide resources for funding to address any outstanding needs. Ultimately, resolution to ease access to maintain the uplighting fixtures in the main gallery is recommended. The replacement of the up-lighting fixtures with smart lights that can be Wi-Fi controlled is a suggestion.

The small corner gallery and stairwell windows in the elevator addition need a higher level of ultraviolet filtration in the storm windows. Scrim shades will add needed additional flexibility for light intensity control in these SW facing windows.

A helpful storage practice is the use of motion sensor lights and different switches for different areas of the storage room.

## **II.E Identified Risk:** Risks to pest ingress and colonization

**Goal:** pest free environment managed by an integrated pest management process

### **Action points:**

- raise awareness of integrated pest program
- support storage housekeeping with checklists of tasks and robotic vacuums
- improve integrity of building exterior
- improve integrity of building interior by filling in spaces around windows, chases, and doors

### **Risk introduction:**

Insect pests and rodents together are considered agents of chemical and physical deterioration due to the loss and damage attributed to both ingestion and excretion functions.

Good practices recognize the museum building is the first line of defense against pests. When breaches to the building envelope occur, building interiors present attractive sources for food, shelter, and water, which in turn foster colonization and increase the proximity of pests to the collections.

Integrated Pest Management (IPM) as endorsed in museum practices, is a proactive, preventive approach that dramatically reduces pests in the building and their potential for damaging collections. An IPM also increases staff and visitor safety by reducing the use of pesticides. The avoidance of a chemical approach to pest eradication and the reduction in costly conservation of damaged collections saves an institution money. An effective IPM program requires a cross-disciplinary management collaboration with team members from building maintenance, housekeeping, groundskeeping, collection care and HVAC performance vendors closely coordinating observations and practices.

### **Site Observations:**

The Museum presents a clean and fresh space throughout both public and nonpublic areas, with minimal instances of past pest damage and observation of current activity.

A staff kitchen is available, but food preparation or storage of foodstuffs is not done due to COVID regulations. A noteworthy practice is that staff remove trash off site

at the end of day. The use of blue light pest lights to monitor for low flying insects such as flies, gnats and moths is a low expense DIY monitor that alerts staff to commonly overlooked pest presence.

Collections are currently being inspected, rehousing and shelved in boxes as they are returned from off-site storage and reintegrated into the museum storage areas. This is an excellent protocol that mitigates risks of contaminating a freshly renovated pest free room.

A supporting storage furnishing design is positioning all shelving 12” off the floor and the use of manageable shelving units on rolling casters. Both features provide ease of access to collections room spaces for cleaning and monitoring. Dedicated Miele vacuums are used to keep spaces clean, offering a layer of protection that keeps dust and errant insect detritus from presenting attractive food sources for pests.



A low voltage blue pest light is a DIY monitoring device for moths, flies and gnats.



The inventory and rehousing project is organizing collections into boxes on rolling shelves raised 12” off the floor.

Spiders, known as moisture indicator pests, were not noted in spaces. Their absence is a positive indication that the building interior is vapor and watertight. An exterior building water risk, however, are leaking gutters. Exterior building walk-arounds during the site visit also noted pest risks from tree canopy overhang and unmanaged plantings close to the foundation. These act as bridges for pests to gain entry into the building from modest building breaches in sills and around windows. The absence of a door sweep along the bottom of the collection room exterior door

and the gap between the two front doors to the building also provide easy access for a variety of pests. An exterior maintenance checklist and schedule is not used consistently to track changes. See III. Building Assessments and Recommendations, below, for further discussion of architectural features.

### **Recommendations:**

A framework to establish an integrated pest management program is an appendix. This resource is helpful to raise awareness of the different facets of a pest management program and guide volunteers and staff with a checklist of procedures.

A recommendation is to remove the wall-to-wall rug in the library/common meeting room. Rugs over time hold dirt, debris, and moisture, which in turn are difficult to clean and are at high risk of attracting mold and insects. The recommendation is to refinish the existing floor or apply a new low VOC wood veneer floor for ease of cleaning, rather than a new rug or synthetic flooring.

A second recommendation to assist the contracted handyman used at present stay ahead of accumulations of dust, debris and detritus left by pests is to develop a housekeeping checklist and schedule of tasks. Having a written list can be scheduled on a common calendar and modified as additional tasks present themselves. A regular inspection of the interior building spaces also provides an opportunity to monitor corners and floors for signs of pest activity or moisture ingress. With limited staff availability, the use of robotic vacuums with self-docking stations can save valuable time better used for other housekeeping tasks.

A best practice recommendation is to coordinate findings with a cross-disciplinary environmental management team to triangulate and resolve pest ingress conundrums, often related to breaches in the building or undetected sources of moisture.

A third recommendation is to improve the integrity of the building exterior by removing vegetation next to the building or overgrowth in gutters. A helpful risk reduction feature is the use of an 18-24" wide gravel perimeter around the building foundation. This landscaping feature is a recognized pest ingress deterrent which also acts as splash drain to diffuse downspout or gutter overflow.

A seasonal exterior building visual inspection checklist is recommended to assess physical changes to the building and potential symptoms that lead to pest or moisture ingress. Common areas of breaches include but are not limited to windows, soffits, flashing, and mortar joints. A recommended supporting tool to help proactively identify building breaches during exterior inspections is an infrared camera. A best practice is to coordinate findings with a cross-disciplinary environmental management team as stated above. A team review will enable the resolution to possible deficiencies in a timely fashion and before more costly damages are revealed on the interior.

	
<p>Remove all plantings within 18-24" of the building, making a graveled space that deters pests from crossing over.</p>	<p>Install door sweeps and fill gaps in chases, windows, sills, outlets and light canisters to create pest barriers.</p>

As with the building exterior, take measurements to continue to ensure the integrity of building interior with an IR camera. Common ingress points for moisture, cold air, and pests are overhead pipe and electrical chases, light canister openings, HVAC grates, electrical outlets, windows, sills and door sweeps. South facing and sun-drenched building faces are especially vulnerable to insects like ladybugs and spiders coming in to nest for the winter.

Follow the advice in the building report to caulk voids, but add door sweeps to the basement collection room vestibule door. This sweep will keep out crickets and other moisture loving pests. Adding weatherstripping between the two large front

doors will also make that entry vestibule space better protected against the elements.

A complimentary tool to the infra-red camera is a pin-less moisture meter. The use of a nondestructive moisture meter is a useful instrument to proactively detect areas of moisture seepage before it becomes visually apparent on walls. Common areas to test are below or around window frames or in the corner of rooms that may be affected by poor site drainage on the exterior of the building location. It is a recommended tool for the collection care work cart.

To maximize the effectiveness of an integrated pest management program, use a cross disciplinary approach to observation and resolution of identified pest concerns. Multiple perspectives are essential to good monitoring. Engage the eyes and specialized knowledge of multiple people who are monitoring changes within their spheres of responsibilities for the building envelop, landscaping and gallery spaces. To create a team, include not only the collection caretakers and facility staff but also housecleaning contractors and those who work on the exterior such as landscapers and carpenters. With numerous sets of eyes sharing seemingly unrelated observations, many water and pest problems can be identified and resolved in a timely manner before costly damage is done.

An example of a collaborative approach is deducing the cause for the persistent presence of spiders in the corner of a previously spider free storage room. No water stains were visible, yet the collection manager understood an increase in pest or mold activity often is the first indicator of an altered environment. Checking the walls in that interior space with a moisture meter confirmed the corner walls registered a relatively higher level of water absorption than other areas in the room. The collection manager needed to collaborate with the facilities personnel to help find possible causes of moisture ingress into that area of the building. The facility manager reported that a tiny break in the solder line at the juncture of the downspout and gutter allowed rainwater to flow down the pipe and pool in at that corner of the building. The groundmen shared information on the automated sprinkler system where a sprinkler head was directed towards the sides of the building rather than away from the building. The two breached were resolved and resulted in the room drying out, which in turn resulted in the presence of fewer spiders.

In a second example, a collaborative deduction resolved an outbreak of varied carpet beetles that were observed throughout three floors of another museum. A trapping project identified the highest concentration of beetles near a corner window of the top floor. Sharing the information with landscapers and roofers shared their observations of pigeon activity along the roof above the window. Further investigation at the roof level revealed a nest in the gutter that was not visible from the street. Bird poop and nests are a common source for food and shelter for carpet beetle larvae. When the larvae matured into adults and exited the nest, they found ingress to the Museum through the window frame directly under the nest. The infestation was resolved by removing the nest and cleaning the gutters. Deducing the point of ingress would have been difficult for the collection manager without raising awareness and coordinating observations and the support of facility and grounds personnel.

These examples illustrate the benefits of actively engaging personnel who commonly do not consider themselves involved in the care of collections in a more formalized collaborative. The establishment of an environmental management team to monitor environmental changes that can negatively impact the building and collection spaces is recommended. An essential tool for the collaborative is to continue to use environmental data loggers throughout the building and then analyze the results to determine future actions that will improve collection management.

Two publications on a cross disciplinary environmental management collaborative are available from Image Permanence Institute as part of the Institute Sustainable Preservation Practices for Managing Storage Environments.

[7 Sustainable Preservation Practices Create A Team.pdf \(rit.edu\)](#)  
[methodology guidebook all.pdf \(rit.edu\)](#) and  
[sustainable preservation practices all.pdf \(rit.edu\)](#)

Available to purchase from the rit.edu website, they can also be downloaded at no cost.

A resource to create a baseline of team knowledge on different facets of managing collection environments is the Getty Conservation Institute's recent publication Managing Collection Environments: Technical Notes and Guidance. Though not specific about HVAC systems or companies, these texts provide a decision-making

framework that considers the many factors that impact the process of managing a collection environment, including:

- Determining T and RH conditions needed to preserve objects in your collection
- Understanding the performance of your building envelope to mitigate thermal and moisture flows
- Integration of non-mechanical and mechanical environmental management strategies
- Sustainable preservation planning, negotiation, consensus-building, and leadership

**II.F Identified Risk:** Underdeveloped disaster preparedness and collection emergency response plans

**Goal:** Emergency Preparedness and Response plans

**Plan of Action:**

- Add a water alarm to storage areas and areas with sump pumps or HVAC equipment
- Label overhead pipes in collection areas
- Customize the Pocket Response Plan
- Add additional salvage wheels to all desks and storage areas
- Build relationships with your local fire department and insurance company representatives
- Identify your public relations officer, and develop a fill-in-the-blank press and social media template for response and recovery
- Continue to raise awareness using resources located in the appendix

**Site Observations:**

The building remediation measures of the past decade have upgraded old systems to code and include good fire and water intrusion mitigation measures. Electricity has been upgraded, a fire detection system managed by an alarm company includes VESPA heat and ionic sensors, emergency exits are well lit and readily accessible, and the building mechanical rooms are uncluttered and systems new. Flammable products do not present serious risks as paints and cleaning products are water based, and minor amounts of occasional use solvents are contained in a metal locker. Fire extinguishers have current inspection dates and, should an incident occur, a city fire hydrant is on an adjacent building sidewalk. The fire department is a two-minute response time away.

The building is located on a high elevation on Spring Hill and outside the floodplain of Somerville, yet the siting above an active spring presents an ongoing risk. The water risk, however, has been well managed by a vapor barrier and waterproofing of the basement. The prudent installation of three sump pumps further prepares the Museum to respond effectively in the event of a flooding, although at present only one sump pump is connected to a battery charged backup pump.

Backflow valves prudently have also been installed. During the inspection visit, it was determined that the Museum is missing its wet/dry vacuum – possibly as a result of mistaken identity by the contractor on the recent project; in any event the Museum should have at least one on site should a water incident occur. These actions mitigate the water risks to the room yet water threats cannot be entirely blocked, making this location for collection storage manageable but less than optimal.

Further strengthening emergency preparedness is the use of cloud-based backup files for the collection management database as well as an external hard-drive.

The use of a substantial percentage of loans for programming presents an emergency response and recovery concern.

### **Recommendations:**

A short-term recommendation is to install water alarms in basement rooms for the three sump pumps and mechanical areas. A battery backup for all the sump pumps is recommended.

The replacement of the facility wet/dry vac for facility emergencies is recommended. A 2-gallon wet/dry vacuum with a HEPA filter is also recommended for the collection care cart.

Labeling overhead pipes is advisable. This preventive action is helpful in times of emergencies for contractors to know in a timely fashion what they are supplying.

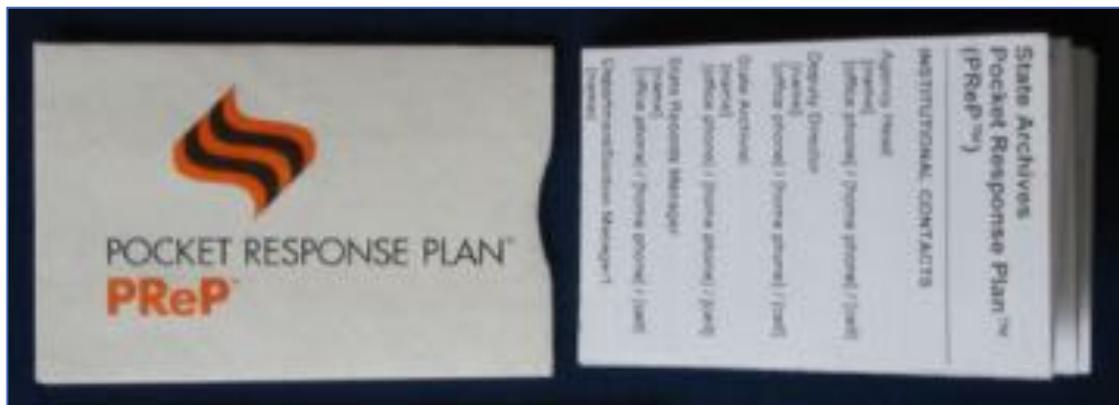
A long-term goal is to install a fire suppression system that is sympathetic to the aesthetics and integrity of the building.

Backups of data on a hard drive or thumb drive, once the inventories have been uploaded to the Past Perfect collection management system, is in place. A dated signoff accounting is suggested as a redundancy procedure in the event of an internet outage.

Given the high percentage of loans and the ethical protocol to prioritize loans during an emergency response, having established protocols to maintain a chain of custody for loans during emergency response is an outstanding stewardship need. A recommendation is to request owner specialty instructions or backup contact information in case of emergency as part of the loan form.

The development of collection focused disaster preparedness and emergency disaster response plan is recommended. A handy wallet-size and customizable emergency plan is the online [Pocket Response Plan™](http://www.statearchivists.org/prepare/framework/prepare.htm) (PReP™) template. This free, user-friendly template is recommended to keep all the important contact numbers and information readily at your fingertips. If printed on Tyvek, the plans are waterproof and will withstand much physical abuse. The template is available at no charge on the website for the Council for State Archivists at:

<http://www.statearchivists.org/prepare/framework/prepare.htm>



The PReP is a free emergency response plan template that contains the essential information needed for the first 24 hours during an emergency response.

The template organizes the information you need for the first 24 hours on the front and back of a single sheet of legal sized paper that folds into a wallet size pocket envelope. On one side is the emergency communications directory with contact information for staff, first responders, emergency services, utilities, vendors and

suppliers, disaster teams and other essential individuals and agencies. The other side contains an Emergency Response checklist which is an organized list of those actions that everyone should take, or that individuals are tasked with during the first few hours of a response. It also can be customized to include floors plans and a list of priority collections.

To learn about options to tailor the template to fit your needs, reference the five Connecting to Collection Care webinars by Julie Page to <https://www.connectingtocollections.org/archiveresponseplan/> A recommended first step is to create a call list for staff, insurance and utility companies, and to distribute it among all involved. Include the 24-Hour Hotline number 202.661.8068 for phone assistance from the American Institute of Conservation volunteer National Heritage Responders Taskforce.

Be sure to task a point person to be responsible for updating and distributing the call list and when major institutional changes are made. Copies of these PReP plans are best updated annually and distributed with copies kept in multiple locations for easy and prompt access. Wallets, car glove compartments and office desk drawers are common locations for accessible storage opportunities.

Times of emergency create high levels of stress and will challenge a collection manager's ability to recall procedural knowledge of ordinary tasks or established protocols. The Salvage Wheel was created for this reason as a simple and cost-effective means to help in times of emergencies. This response tool is a guide that will provide reassurance and a measured hand to the recovery of different types of materials during times of a disaster response. Adding additional Salvage Wheels are recommended to augment the one in the archive's storage room. Having them handy on multiple doors and locations, even one in a car emergency kit, is beneficial. They are available for purchase through the publications section of the online American Institute for Conservation store. [Shop \(culturalheritage.org\)](http://Shop.culturalheritage.org)

Emergency management planning involves reaching out in advance of an emergency disaster to those who will support you. For firefighters, make simplified floor plans for each floor of the building showing exit doors and room functions. A good practice is to laminate and place them next to the annunciator and other appropriate locations. For firefighters' reference, identify the locations of the water and gas shutoffs and the electrical panels (which have their own shut offs).

Solidifying your relationship with fire responders is a second recommended action. Invite the fire chief off hours to informally give you pointers on safety and preparedness. Familiarize all shifts annually with the collection locations and special response needs. If the fire chief and the responding firemen are familiar with the site, they will arrive with more knowledge and ability to respond effectively and efficiently. With pre-planning they can arrive with fire blankets to cover cases and furnishings as firemen seek out the fire origin. *Working with Emergency Responders: Tips for Cultural Institutions Poster* provides advice on how to interact with responders before, during, and after an emergency: [https://www.culturalheritage.org/docs/default-source/emergency-resources/working\\_with\\_emergency\\_responders](https://www.culturalheritage.org/docs/default-source/emergency-resources/working_with_emergency_responders).

Confirming the Somerville Museum insurance coverage for the loan items and the Somerville Museum collections with your insurance representative is good preparation practice. Your representative will be your first line advocate in the event of a natural or emergency disaster, and if he/she knows your needs, will often be able to provide timely and essential support that reduces the costly recovery expenses for conservation. Building a relationship with your local representative by inviting him/her to events or involving him/her in a committee is a proven way to keep them engaged and knowledgeable of your response and recovery needs.

As a gentle reminder, the museum community targets MAY 1 and suggests you mark your calendars also for some type of emergency management training on that date. Additional resources for making a plan are located in the appendix.

### **III: Building Preservation Assessment Report**

#### **Assessment Methods**

The building assessment included the gathering and review of documentary records of the history, development, use, and maintenance of the property, including the CAP Site Questionnaire. Most of this information was provided by the Somerville Museum. A walk-through of the property was provided on the first day of the CAP assessment, giving an opportunity for visual inspection and photography of the exterior and interior of the building. Assessment was limited to what is visible from ground level on the outside of the building and from the floor level of interior spaces. The condition of electrical wiring, plumbing, HVAC and other systems has not been evaluated as part of this assessment.

#### **Building Overview**

The Somerville Museum building, a 2½ story brick structure, was constructed from 1925-1929 from designs by architect William Dykeman. The building envelope, structure, and interior finishes appear generally to be in excellent condition. A concerted program of repairs, renovations, and restoration undertaken over the last 40 years has kept the building remarkably intact and well preserved. Modern exhibition space, collections storage, workspace, restrooms, handicapped access, and utilities have been provided in a sensitive and high-quality fashion. The most important observations made during the CAP site visit involve maintenance issues such as directing water flow away from the building, removal of vegetation at the perimeter of the building, minor repointing and cleaning of brick surfaces, and minor sealing of gaps around window openings. Museum staff and board members are well informed on building conditions and have already planned for mitigation of many of the issues identified by the building assessor.

The Somerville Museum is subject to a preservation restriction (12/15/2022) held by the Massachusetts Historical Commission, which guides alterations to the building. The property stands in a local historic district (Westwood Road Local Historic District, 03/11/1986), which regulates changes to certain exterior features, and a National Register historic district (Westwood Road Historic District, 09/18/1989), which protects the building from activities that have state or federal funding, permitting, or licensing.

### III.A. Exterior: Site, Foundation, and Drainage

#### Site Observations:

Drywells are reported to capture in-ground downspout runoff. Splashback of water at the base of the brick walls is prevalent, along with minor erosion of mortar and presence of biological growth on the north and south walls.



Base of north wall: algae on bricks and plant growth



Areaway at northeast corner of building: Accumulation of debris on landing and algae on walls.

Bottom landing of areaway at the northeast corner (constituting a below-grade entrance to the Collections Storage room) is cluttered with leaves, and the drain in the center of the landing is covered with a metal plate, allowing water to collect on the landing; algae is present on the concrete landing and base of adjacent concrete retaining walls. Concrete steps in this area show some cracking.

Miscellaneous building materials are stored against the west building wall, and trees and shrubs grow close to the façade (east), north, west, and south elevations, impeding air flow and obstructing sunlight that would help dry building elements after rain and snow falls.



West elevation: Construction materials, debris, and vegetation accumulated along the wall.

### **Recommendations:**

Ensure that grade slopes away from building (1/4 inch per foot) as much as possible, to direct water away from the foundation. Remove impervious paving adjacent to walls to reduce splash back. Inspect existing drywells for continued functionality.

Clear areaway at northeast corner of building and expose and clean the in-ground drain in its bottom landing. Monitor concrete cracks in the concrete steps.

Remove vines from the north elevation, trees and shrubs from the north setback and from the north end of the west setback, and building materials and trash from the west setback. Selective ornamental shrubs that are retained on west and east setbacks should be pruned to leave 18" clear from the building wall.

### **III.B. Exterior: Wall Cladding and Trim**

#### **Site Observations:**

The brick cladding is generally in good condition. Areas of conspicuous repointing were noted at the second story of the west end of the north elevation and around the Palladian window that was reinstalled in the west gable end.



North elevation: Mortar erosion at bottom half of wall.



South elevation: Efflorescence on entry stairway.

Wood trim at the eaves appears typically to be in good condition. Many of the wood brackets at the raking and horizontal eaves were replaced when the slate roof was replaced in 2011. A narrow open joint is apparent in the eave at the southwest corner of the main block.

Biological growth is evident in several locations on the building. Algae is present in a large area at the base of the north elevation at its west end; moss is growing on the base of the brick wall adjacent to the stairs on the south elevation; and a dry biological material is present at the base of the south (Westwood Road) wall at its east end. Poor air circulation at the north elevation and splash back from the ground and entrance stairway at the south elevation are likely causes.

The south (Westwood Road) elevation has mildly eroded mortar joints behind the downspout at the first-floor level and efflorescence on the brick cheek wall and risers of the entry stairs. On the north elevation, a large section of blank wall at the west end of the first floor, and the adjacent brick quoin at the northwest corner, show mild erosion of mortar; one broken brick was observed near the base of the north wall at the basement level. The west elevation features minor brick erosion at the southwest corner of the main block, at the base of the downspout, and an area of mortar residue at the center of the elevation, below the first-floor windows (likely from pointing around the Palladian window recently inserted in the attic level).

**Recommendations:**

Remove vegetation from the north setback and vines growing on the north elevation; remove and clean biological growth with a biocide. Gently remove mortar residue at base of west elevation.

Monitor brick and mortar erosion and anticipate selective areas of repointing in the next few years. When painting of the exterior of the building is next undertaken, inspect the eave at the southwest corner of the main block and repair/seal the miter joint as necessary.

**III.C. Exterior: Windows, Sash, and Doors**

**Site Observations:**

Entrances on the recent elevator addition (east and west elevations) are in good condition.

The main entrance on the Central Street façade consists of a paneled foyer with double-leaf doors surmounted by a wood fanlight on both the interior and exterior and framed by wood pilasters and pediment on the exterior. These elements were salvaged from the original Somerville Public Library building. The stone stairway has iron railings on each side, fastened to the brick wall with ornamental rosettes.



East (Central Street) entrance: Granite steps, metal railings, door handle and lockset.



Gap between wood window frame and adjacent brickwork: Round-arched window on south elevation.

Ponding occurs on the top step, rust appears in several locations on the railings, and the rosettes are damaged. Several panes on the glazed transom are cloudy. A significant gap exists between the leaves of the double doors, and a new lockset/handle/push bar unit has been cut into the historic door molding. The wood threshold is worn and checked.

The basement entrance in the areaway at the northeast corner of the building has a steel lintel that has rusted and exhibits gaps between the lintel and the adjoining brick work. Similar gaps occur on the sides of this doorway. Holes and damaged brick suggest the location of previous areaway railing attachments to the wall.

Wood windows are typically in good condition. Significant gaps around the window frames were observed at several of the round-arched windows at the upper level of the Main Gallery: two on the south (Westwood Road) elevation and three on the north elevation. On the first floor of the south elevation, the concrete lintel of the window in the third bay from the right (above the base of the stairs) exhibits diagonal cracking. On the second floor of the east (Central Street) façade, there appears to be a gap between the steel lintel and flared brick trim on the center window. Efflorescence is visible in the brick surrounding the oculus window in the Central Street pediment.



Basement windows historically consisted of 4-light wood sash with concrete sills and steel lintels supporting soldier brick trim. Finishes on the extant wood

basement windows are typically worn, with failing glazing putty. New single-light sash have been installed in the two northernmost windows on the west elevation. Algae is present on the concrete sill of the westernmost basement window on the north elevation.



In order to improve the watertightness of the new Collections Storage room, four basement windows were recently bricked-in and their steel lintels were removed: these include one opening at the north end of the Central Street façade and the three easternmost windows on the north elevation. Massachusetts Historical Commission, as the holder of a preservation easement on the building, has stated that brick infill at three of these window openings must be removed and replaced with faux window sash and that steel lintels be replaced to match the historic design.

**Recommendations:**

At the main entry, inspect clouded glass panes in the fanlight over the exterior doors. Establish a plan to restore the metal stair railings and re-set the granite steps in the next few years, to prevent further deterioration. Replace the recent lock and handle with a unit that does not intrude on the historic molding and restore missing trim. Install weatherstripping between the leaves of the exterior doors. Consider replacing the wood threshold in kind, or conserve with filler and preservative treatment.

Seal gaps around the basement doorway in the areaway to prevent moisture and air infiltration through the wall. Clean steel elements with a metal brush to remove rust and re-paint with rust-inhibiting paint.

Caulk between all dissimilar building elements and dissimilar building materials, preferably using a permeable linseed oil putty after treating all dried and checked wood with tung oil to harden wood and reduce its absorption of oil from paint. Apply a clear preservative treatment to all new or existing bare wood, using a solution of boiled linseed oil or tung oil and turpentine in a ratio of 2:1 to promote adhesion of paint to wood surfaces. Inspect and caulk gap between steel lintel and brick trim at center window on second floor of Central Street façade; clean efflorescence and inspect for possible sources of moisture infiltration at the oculus window on this façade. Clean steel lintel with a metal brush to remove rust and re-paint with rust-inhibiting paint.

To repair the gaps around the round-arched windows, re-set the upper sash if possible and/or add backer rods before caulking the gaps. Monitor the cracks in the lintel of the first-floor window. Conserve historic wood sash in basement windows with sanding, preservative treatment, re-puttying of muntins, and repainting. Where sash require partial or complete re-glazing, treat all dry wood muntins with a coat of tung oil or boiled linseed oil before applying glazing putty.

Synthetic caulks are impermeable and will shrink away from adjacent brickwork over time, after which they will hold moisture inside the wall and accelerate deterioration. Consider using a traditional lime mastic/burnt lime mastic, which is a more durable material with a lower environmental impact. (<https://limeworks.us/wp-content/uploads/SandMastic-CS.pdf>) (<https://www.roundtowerlime.com/product/burnt-sand-mastic>)

### **III.D. Roofs and Gutters**

#### **Site Observations:**

The slate roof was replaced in-kind in 2012; flashings are not visible from the ground. Metal snow railings are located along the eaves, along with integral copper gutters and metal downspouts. The roof slates are in excellent condition. A tall tree overhangs the east end of the south slope of the roof, dropping leaves into the gutter and impeding drying of the roof cladding. Other gutters are also suspected

of harboring debris. Downspouts empty next to the building at the southwest corner, eroding the mortar of the adjacent brick wall, and into in-ground pipes at the remaining corners of the building. During a rainstorm occurring the week of the site inspection, the Y-shaped downspout configuration on the south wall was observed to be leaking. The downspout at the northeast corner of the building is rusting at the first floor/basement level.

	
<p>Overhanging tree at south (Westwood Road) elevation.</p>	<p>Y-shaped downspout on south (Westwood Road) elevation.</p>

**Recommendations:**

Inspect Y-shaped downspout on south wall for potential open joints at connections to gutter and at seams of the downspout tubes, and for possible deterioration of the metal surfaces. Engage a roofing contractor to evaluate the design of the roof drainage system on the south wall.

Provide an elbow and/or splash block at the base of the downspout on the southwest corner to direct water away from the building.

Inspect and clean all gutters twice a year, in late spring and late autumn. Repair all dented and rusted downspouts.

### **III.E. Chimneys**

#### **Site Observations:**

The building has a single brick chimney located on the south slope of the main roof, near the elevator addition; it is surmounted by a metal cap and vent screen. Brick and mortar joints appear to be in good condition on both the exterior and interior of the chimney; flashing is not clearly visible from the ground. Minor erosion of the mortar is apparent on the south and east faces of the chimney above the roof.

#### **Recommendations:**

As part of general maintenance, monitor the mortar joints and flashing on the chimney as it rises above the roofline.

### **III.F. Interior: Frame and Finishes**

**Site Observations:** The interior of the building is in excellent condition, with few concerns noted. Floor, wall, and ceiling finishes are typically recent, high-quality construction and are well maintained.

The Front Vestibule accessing the Collection Storage space in the basement has dirt on the concrete floor and steps. Staff report that this material found its way inside before a sweep was installed on the bottom of the door to the exterior.

In the Main Gallery, the double-leaf doors on the interior of the Entry Foyer have a gap between them of +/- ¼ inch.

The wood floor of the mezzanine at the west end of the Main Gallery is worn and would benefit from refinishing. The Bulfinch Stairway in the Main Gallery—an icon of the Museum’s collection— also has worn finishes, minor separation at many of the joints between elements, and a loose railing at the north flight of stairs. It is assumed that these conditions will all be addressed in the repairs and refinishing of the staircase that is planned for 2024.



Typical condition of woodwork at Bulfinch Stairway.



Leaded glass transom in entry foyer adjacent to Main Gallery: Buckled glass at north end.

Also in the Main Gallery, gaps between the window frames and underside of the window heads were observed at all three windows on the north elevation. At the Entry Foyer, the leaded glass transom over the doors is buckling at its north end, and one roundel is cracked. A small piece of molding at the arched trim facing the Main Gallery is missing. Construction materials and debris are spread across the top ("roof") of the foyer enclosure. In the attic, the oculus window in the east wall exhibits checking and drying.



Debris on top of entry foyer in Main Gallery.

The structural frame of the building is evident only in the attic. Original roof wood trusses have been augmented with additional wood beams and bracing. All exposed framing elements appear to be in sound condition.

**Recommendations:**

Clean the floor and step in the basement's Front Vestibule; monitor for future incursion of dirt and debris.

Engage a leaded-glass expert to inspect and evaluate the condition of the fanlight between the Main Gallery and the east entry vestibule.

Conserve the frame of the oculus window in the east wall of the attic. Treat all dry, unpainted wood with a coat of tung oil or boiled linseed oil.

#### **IV. CONCLUSION | Recommendations and Actions**

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Site observations, recommendations and resources for the care and management of the objects and architecture that make up the Somerville Museum have been detailed above. As previously noted, the time allocated for on-site assessment and follow up report preparation is limited, and as a result, this report is an initial summary of circumstances and opportunities noted by the assessors. The goal of the conservation of objects and the preservation of buildings is the same: to slow the rate of decay and deterioration to the greatest extent possible. Vigilant attention, care, and maintenance are essential for the long-term survival of all of the Somerville collections.

Both assessors agree: the Somerville Museum is not facing any conditions that merit emergency intervention. The institution has enthusiastic staff, as well as board members, who actively participate and clearly care deeply about the collections. Like nearly all small cultural heritage organizations, there are challenges and decisions ahead; however, while some of this report's proposed recommendations will require more significant funding than is normally budgeted, many others can be addressed strategically and in a careful, creative, and paced manner, as time and resources permit, resulting in on-going progress with small victories along the way. And when completed, each task moves the Somerville Museum forward toward better management of its collections and fulfilling its institutional goals.

The recommended actions from this CAP assessment are prioritized as follows:

##### **A. Human Health and Safety**

The health and safety of staff and visitors is paramount, and often actions taken to address this concern will also benefit the collections. The high priority recommendations in the following areas should be carried out as soon as possible:

1. Remove the rug from the Library/Conference Room. .
2. Develop disaster and emergency plans to manage risk and protect human beings, collections, and buildings.

## **B. Collections Preservation and Stewardship**

Collections preservation and stewardship are next in importance and priority. Because the preservation of the collections is directly related to the physical environment in which objects are displayed and stored, the successful management of the environment within the Museum as a whole is the highest priority. The project of introducing climate control in all areas of the Museum that do not presently have it, is central to the long-term preservation of these objects. Continuous monitoring and analysis of the climate data through the strategic placement of automated dataloggers to record temperature, relative humidity, and dew point is essential to the ongoing success of this preservation effort. Once long-term data is collected and analyzed, plans for the future handling and care of the collections can be made and implemented. Other collection protection recommendations are all also high priorities but can be implemented over time.

1. Gain physical and intellectual control over the collections through complete inventory/cataloguing, documentation, and archival storage.
2. Hire a Full-time Curator/Collections Manager and Facilities/Exhibit Technician increasing positions as the Museum's community profile and audience engagement grows.
3. Identify present and future requirements for collections' storage and workspace needs.
4. Coordinate an Environmental Management Plan to implement sustainable preservation practices to prevent related collection care risks from developing building envelope, light, pest, security risks.
5. Continue to strengthen light control methods to protect the collections and building finishes.
6. Revise policies to improve collection stewardship and management.

### **C. Building Preservation and Stewardship**

Water in all its forms will always be the primary agent in the compromise and deterioration of architectural building fabric. Vigilant attention is required to identify and address vulnerabilities and compromises in the building envelope, and to maintain dry conditions in the vicinity of the museum building. Assessing (and, if necessary, upgrading) the electric, fire, plumbing and security systems is critical to preventing and/or limiting casualty damage.

For the exterior of the building, high priorities are:

1. Provide proper drainage at gutters and downspouts.
2. Remove biological growth at the base of walls.
3. Improve air flow around the exterior wall surfaces: Remove debris, miscellaneous storage of materials, and vegetation.
4. Repair eroded mortar: Repoint select areas of brick.
5. Provide weathertight window and door openings: Seal/repair gaps between window frames and surrounding brick; provide weatherstripping at all exterior doors.

The interior of the building is in excellent condition, with few concerns noted.

Administrative recommendations include:

1. Compile and organize all building renovation, construction, and maintenance records in an easily accessible location.
2. Establish a formal, written Building Maintenance program, including a checklist and schedule and follow it.
3. Coordinate an Environmental Management Plan to implement sustainable preservation practices to prevent related collection care risk from the building envelope, light, pests, and security issues.

## **D. Institutional Strengthening**

Institutional strengthening includes aligning the institutional mission and purposes with policies, long-term planning, and fundraising strategies, and can be complex, long-term activities for any institution. These tasks require considerable time, effort, and expertise to undertake and then subsequently to implement. While planning goals and fundraising opportunities are beyond the scope of this report, these issues are directly related to the future management and operation of the institution, including the care of the collections and the historic building.

1. Align the purpose and mission with strategic planning to:
  - a. Gain physical and intellectual control of all collections.
  - b. Attain fiscal sustainability.
  - c. Transition to paid professional staff.
  - d. Resolve present and future storage space needs and associated work functions.

## V. Assessor Biographies

### Assessors Biographies

*Wendy Frontiero* is an architect and preservation consultant with extensive experience in the documentation, evaluation, protection, and enhancement of historic properties. Her work includes investigation of historical and architectural significance; building conditions assessments and recommendations for treatment; designs for restoration, renovation, and additions; community-wide preservation planning; and assistance with design review and regulatory review processes. Her clients have principally consisted of municipalities and non-profit organizations. She has a Master of Architecture degree from MIT and a Master's degree in preservation studies from Boston University. This is her sixth CAP assessment.

*Alexandra Allardt* is Principal and Managing Director of ArtCare Resources LLC. A graduate of the Cooperstown Art Conservation Program, she headed the object conservation division at the Pacific Regional Conservation Center and then at the conservation laboratory at Harvard University's Peabody Museum of Archeology and Ethnography, before going into private practice. She has 45 years of experience supporting the care and conservation of a diverse range of collections partnering with over one hundred national and international museums and tribal nations to help them successfully achieve cost effective preservation strategies and stepped action plans that best utilize available resources. Extensively published and a frequent conference presenter, she has been recognized with regional and national awards. Currently retired, she remains professionally active as a trainer and responder for the emergency management of cultural resources, as a reviewer for NEA and NEH, and as a member of the CAP Steering Committee.

## **Appendix I**

### **An Integrated Pest Management Program**

The following is an outline of an IPM program. It may, initially, seem complicated and unwieldy but familiarization of it will make it seem almost too simplistic.

#### **1. BUILDING**

##### *Location and structure:*

- Designed for ease of cleaning and general maintenance with minimal cracks and crevices, and smooth wall and floor surfaces
- Location should not be near or adjacent to buildings with food services
- Plumbing system should be visible or easily accessible for inspections for small leaks
- Vegetation needs to be trimmed and away from the walls and roofs.

##### **Maintenance:**

- Regular maintenance schedule is required for both exterior and interior of the buildings.
- Vacuuming must be done, not mopping or feather dusting. Disposable vacuum bags must be used. When full they must be placed in a plastic refuse bag and sealed, before destroying. Contents of the bags should be examined periodically for presence of insects as prescribed by the coordinator.

##### *Building environment:*

- Record environmental parameters
- Maintain constant acceptable environmental parameters according to conservation standards

#### **2. COLLECTION STORAGE AND EXHIBIT AREAS**

##### **Design:**

- Accessibility for maintenance and inspections

- Visibility of collections for inspections
- Use of insect proof cabinets/cases, when possible
- Use of non-adsorptive materials, when possible

*Location:*

- Off floor with space underneath accessible for maintenance or sealed to the floor.

*Maintenance:*

- Design a continuous cleaning or maintenance program
- Vacuum floors. Use a built-in central vacuum system or normal vacuum with an extension tube from vacuum machine to exhaust outside of the storage area. Use HEPA filters in vacuum. Vacuum areas whenever artifacts have been removed. Use disposable vacuum bags and when full, seal in plastic garbage bag and destroy. The contents of the vacuum bags should be examined periodically for insects by coordinator on a continual basis.

*Environment:*

- Record environmental parameters
- Maintain constant acceptable environmental parameters according to conservation standards

**3. ENVIRONMENTAL INFORMATION DOCUMENTAION**

- Collate collection area environmental records and be aware of any environmental changes which may impact on insect pest activity
- Advise as to procedures when environmental change or control is prescribed
- Establish a liaison with maintenance and landscaping staff so they will inform coordinator of any work tasks or environmental changes that they will be making that may affect insect, moisture or temperature data

**4. PREVENT INTRODUCTION OF INSECTS INTO THE BUILDING**

- Maintain the tightness of the building envelope.
- Prevent food in collection areas.
- Prevent plants in collection areas or where artifacts are temporarily stored. Ideally outdoor clothing should be kept in cloakroom or location away from collections
- Maintain inspection room for all incoming artifacts and have an inspection system for checking other raw materials, i.e. working materials, packing materials. Suspect artifacts or materials should be treated according to specified procedures.

## **5. MONITORING AND INSEPTION**

- Design and test monitoring methodology
- Make floor plan of building or storage areas to record insect trap information and inspection logistics
- Use checklist: where, what and when found
- Coordinate continuous collection inspections with collection managers.

## **6. ASSESSMENT OF PROBLEM**

### *Insect:*

Establish a liaison with an entomologist to assist in difficult problems of identification, ecology, behaviors, etc.

- Insect identification
  - i. Potential damaging or harmless insect
- Behavior/habits of insect
  - i. Procedural models are based on insect behavior and biology in specific environment
- Insect ecology
  - i. Insect may be environmental indicator
  - ii. Insect's environmental requirements may indicate a change in museum/storage environment
  - iii. Insect interrelationships may explain presence of specific species.

### *Artifact materials and documentation:*

- Identify materials and determine vulnerability to insect
- Examine documentation of artifact to determine possible source of infestation and previous history of infestation or treatments (freezing, fumigation, moth proofing)

*Define magnitude of problem---species, numbers, and location:*

- Determine source of infestation
- Locate all stages of the life cycle; larvae may move to another area to pupate
- Determine extent of infestation
- Determine vulnerability of artifacts/materials, etc.
- From above determine need for control measures

## **7. ERADICATION AND CLEAN-UP PROCEDURES**

- Decide on eradication treatment, regarding material interaction, health hazards, insect biology, legal aspects
- Ensure that the insect remains have been removed after treatment to establish a zero point for future reference
- Emergency measures may be needed; have materials, facilities and personnel organized in case of emergency.

## **8. DOCUMENTATION OF ALL PROCEDURES AND RESULTS**

- Document completely all treatment on collection management and conservation treatment report
- Record information on insects collected from surveys, monitoring and collection inspections, as to identification, location, numbers and biology and interpret results.

## **9. EVALUATION**

- Evaluate success of treatment; ease of conduction of procedures; people problems; logical sequence.
-

## **10.INFORM AND EDUCATE STAFF**

- Coordinate all procedures and inform and educate personnel as to reasons for procedures
- Inform staff on regular basis about results of their efforts
- For each specific collection there needs to be one person responsible and trained in procedures: surveys, collection inspection, treatment, clean-up and documentation.

## Appendix II

### Storage Guidelines

When assessing building spaces for storage or when planning for a new building dedicated to storage, keep in mind that collections storage is not a place; it is a process. Consider these elements of good collection storage as you evaluate a location.

- **Attitude** of recognition, respect and sensitivity for collections by staff is the most important demonstration of the commitment of an organization to preservation.
- **Accountability.** Being able to locate both the object and all pertinent information about the object quickly is very important. Accountability within the storage area means object numbering, shelf, cabinet and drawer numbering and maintenance of a locator file or data base.
- **Accessibility** and visibility promote security monitoring and limit the need to handle and object.
- **Security** with means to limit and control access and use.
- **Fire Detection and Suppression** is critical to reduce the risk of total loss. Selecting an appropriate system depends on the nature of the collection and the design of the storage facility.
- **Appropriate building construction and location** The site, design and layout of a facility directly impacts a collection. Knowledge of the preservation criteria that a collections storage area should meet helps avoid costly mistakes in new construction as well as in modifications. Attic and basement spaces are generally unsuitable.
- **Proper environmental parameters** With few exceptions materials are affected by the environment in which they are stored. Rapid and extreme fluctuations in temperature or relative humidity will have adverse effect on most materials. Visible light, ultraviolet radiation, dust, mold, mildew and air pollution will take their toll. Understanding the environmental

factors and what degree of control is required for the preservation of a materials is critical.

- **Environmental monitoring program** Monitoring is essential to determine whether a collection environment is one that promotes preservation or degradation.
- **Periodic inventory** verifies that security is being maintained and that accountability procedures are being followed.
- **Cleanliness** airborne pollution and particulate matter promote corrosion and chemical change and with time can cause irreparable alterations. Dirty conditions and debris encourage insect infestation.
- **Proper storage equipment and techniques** Object handling puts objects at risk. Appropriate supplies and equipment should always be on hand. This includes the identification and proper containment of hazardous materials, as well as handling procedures.
- **Dedicated space** Collection storage must be a dedicated space. Allowing the storage of extraneous materials compromises security and promotes accidental damage.
- **Proximity to compatible functions** Curatorial and preparation spaces, conservation laboratories, receiving areas and loading docks and fumigation areas should be adjacent to each other.
- **Isolation from incompatible functions** Public access, maintenance and food service areas should not be near collection storage areas.

## Appendix III

### Planning and Preparedness Resources

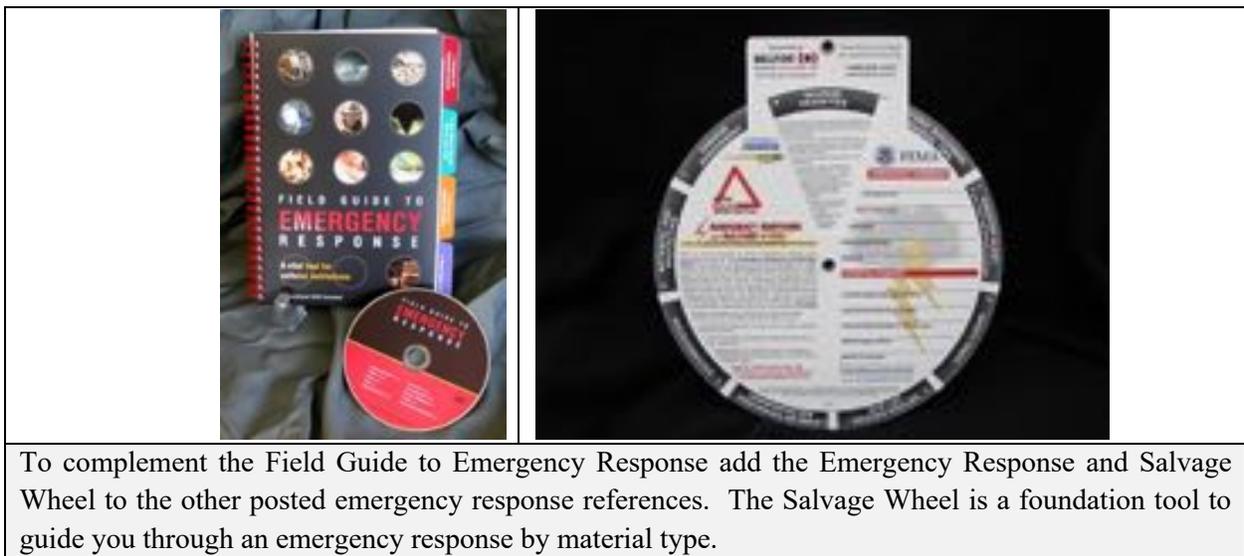
Creating an emergency preparedness and response plans need not be daunting. To raise awareness

- Reference the Connecting to Collections Care webinars for risk evaluation and planning <https://www.connectingtocollections.org/risk-evaluation-and-planning-program/>
- Purchase additional Emergency Response and Salvage Wheels to hang on staff office and collection storage doors. Wheels are available at: [https://store.culturalheritage.org/site/index.php?app=ecom&ns=prodshow&ref=FAIC-1.](https://store.culturalheritage.org/site/index.php?app=ecom&ns=prodshow&ref=FAIC-1)
- Identify the three biggest risks to your collection or building (such as a nor-easter, leaking water pipe, heavy snow, or power failure) and outline steps to mitigate them. You can use FAIC's <https://www.culturalheritage.org/resources/emergencies/risk-evaluation-and-planning-program> to guide your assessment.

To continue to raise awareness about disaster preparation and recovery listen to the four part webinar series named Risk Evaluation:First Step in Disaster Planning. These one and a half hour no cost webinars are available at <http://www.connectingtocollections.org/courses/risk-evaluation/> once you register on line through the website.

Reference AIC Heritage Emergency Program Tools for Risk Assessment <https://www.culturalheritage.org/resources/emergencies/risk-evaluation-and-planning-program>. A resource for developing a more robust plan can be found at [3.4 Worksheet for Outlining an Emergency Response Plan — NEDCC](#)

The Emergency Response and Salvage Wheel, a resource specifically designed for smaller staffed institutions, provides a helpful tool when you need to initiate a recovery plan. This will complement your existing Field Guide to Emergency Planning. A set in each collection related room would be handy. Both resources are available from the American Institute for Conservation on line bookstore at <https://store.culturalheritage.org/site/index.php?app=ecom&ns=prodshow&ref=FAIC-1>. Follow the Field Guide’s step-by-step instructions tailored to the scope of your emergency: what to do first, whom to call, how to prevent further damage.



The *Emergency Response and Salvage Wheel* has essential information on protecting collections when disaster strikes and is made to hang on the back of doors or in prominent retrieval locations for quick reference. This hands-on tool will help you find “what to do” information quickly and effectively so that important artifacts aren't lost forever. Side 1 of the Wheel outlines the critical stages and steps of disaster response, while Side 2 provides salvage steps for 9 types of collections, including books, documents, photos, electronic records, paintings, and more.

The American Institute for Conservation also hosts a website for heritage emergency programs. The online resource located at <https://www.culturalheritage.org/resources/emergencies/risk-evaluation-and-planning-program> provides a comprehensive overview of web based resources for

risk evaluation and planning. A collection of one-page documents shares tips or simple mitigation measures and offers steps for getting started with planning efforts. Click through the website to identify tools, check list resources and free forms to use.

Other resources are the National Park Service series of Conserve-O-Grams. This series of on-line leaflets has a number of technical sheets that address to how to salvage damaged items during an emergency. They are located in section #21 Disaster Response and Recovery [http://www.nps.gov/museum/publications/consveogram/cons\\_toc.html#collectionpreservation](http://www.nps.gov/museum/publications/consveogram/cons_toc.html#collectionpreservation).

Other emergency management preservation information is available at [NEDCC Preservation Leaflets — NEDCC](#) through the 12 Preservation Leaflets located under the Emergency Management heading.

In support of public safety emergency responses during open hours, populating and posting emergency procedures flip chart template is also recommended to empower the staff. These color-coded pages provide a quick reference during times of response. Locating them at key public access areas, often alongside fire extinguishers, is a recommended practice. Templates are available on online with a google search. One of many example online is [WES Group flip chart.pdf \(multiscreensite.com\)](#) Committing to an annual date to review responses and evacuation procedures and meet up location is a best practice. Some sites identify an emergency evacuation spot with a sign as a reminder.

2024 Community Preservation Budget Form with Priorities		Priorities		
Project Name: Preservation of Historic Archives and Select Collection Resources		Priority (1 is highest)		
Organization: Somerville Museum	cost	Priority 1	Priority 2	Priority 3
Soft Costs	\$0.00	0	\$0.00	0
Museum Book keeper on contract (10%) throughout the year	\$270.00	270		
Museum Facility Manager on contract (10%) for 6 months	\$2,080.00			
Executive Director 10% salary for 6 months	\$2,785.00			
<b>Total soft costs</b>	<b>\$5,135.00</b>			
		CPA request		
		Archives Collection Storage Project (18th c.-present)	Restoration of the Loring Wrought Iron Railings on Central St. (1884)	Conservation of the Stone Family Furniture (1894)
<b>Building/Construction line items</b>				
<b>Signage (we have)</b>				
10% Contingency	\$9,920			
<b>Archives Preservation Project</b>				
contract		\$41,700		
Supplies for Preservation of Historic Objects and safety of conservators		\$5,000		
Acid-free, non-toxic emitting shelving for archives preservation		\$15,000		
<b>Restoration of the Loring wrought iron decorative rails at the Museum's Central St. entrance</b>				
Removal of the rails and transport to the workshop			\$2,000.00	
De-leading of the rails			\$1,200.00	
Restoration of the rails including creation of missing elements, removal of paint to metal and repainting with marine grade paint.			\$2,600.00	
Reinstallation			\$2,000.00	
Adjustment for inflation of labor costs between 2024 and 2023			\$1,500.00	
<b>Restoration of the Stone Family suite of dining room furniture</b>				
Identification of the wood(s)				\$1,495
Restoration of the Sideboard				\$1,000
Restoration of the China Cabinet				\$1,000
Refinishing of the top of the Table and four leaves, as well as conservaton on site of the base				\$5,450
Restoration of 5 side chairs and 2 arm chairs.				\$12,750
Overhead				\$6,509
<b>Subtotals</b>	<b>\$9,920</b>	<b>\$61,700</b>	<b>\$9,300.00</b>	<b>\$28,204</b>
<b>Sum of subtotals</b>				<b>\$114,258.50</b>
				71%
<b>Other: (inkind contributions)</b>				
transportation of stone family furniture to/from conservation studio				\$1,000
Project Director 20% - inkind				\$21,600
Treasurer (2%) - inkind				\$5,800
Security (1%)-inkind				\$2,900
Collection Care committee volunteers (David Guss, Evelyn Battinelli, Marian Bremer, Cynthia Frawley, Dan Breen, Gay Hyson) at an average of 8 hours per week x 26 weeks x \$41/hr* inkind				\$8,528
Indirect Costs (10% of 6 months of Museum operations at \$120,000/yr to support the projects.)				\$6,000
<b>Cash and Museum Inkind Totals</b>	<b>\$0</b>	<b>\$0</b>		<b>\$45,828</b>
				29%
<b>Grand total</b>				<b>\$160,086</b>
***Please round numbers and do not use cents				
PLEASE NOTE:				
- Your budget must be specific to your project.				
- All CPA grant funds must be spent on the scope of work you have defined in this budget.				
- If using an estimate from a contractor, please breakdown your estimates by line item. Do not submit a lump sum line item on this form.				
- All costs must be allowable under the CPA statute.				
- Please contact CPA staff if you have any questions on this budget form.				
* volunteer rate for Massachusetts in 2023 as published by the Independent Sector was \$40.91				