

# CPA Full Application FY2\*

City of Somerville Community Preservation Act Fund

Please contact Community Preservation Act Manager, Roberta Cameron, with questions about this form.  
rcameron@somervillema.gov

## Project Information

**Project Name:** Preservation of Selected Historic Resources

**Project Location:** Somerville Museum

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

**CPA Funding Request** 100766

**Total Budget for Project** 120993

## Applicant Information

**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

**Contact Person:** Barbara Mangum

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## Narrative Questions

Please respond thoroughly to each of the questions below.

### Description:

Founded in 1897, the Somerville Historical Association 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. This year (2025) marks the 100th anniversary of the building of the Museum's edifice at 1 Westwood Road.

The Museum has been extremely fortunate to have obtained funding over the years to bring the building

up to the standards of quality required of a modern museum. With funds from the CPA and other sources, the Museum has had a climate controlled, safe and secure collection storage room for collections since 2023. Last year and earlier this year, the interior galleries and hallways of the Museum became climate controlled as well. As a result of now being able to care for the works of art and artifacts in our collection with the prospect of long-term preservation, we have begun to remedy the damage done to the individual collection pieces over time through poor climate control. It is also worth noting that many of the works in our collection were old and in disrepair when they were gifted to us. As a long-term strategy to improve the overall well-being of the collection and to allow more use of them in exhibitions and by the interested public, we are starting our conservation program focusing on the most significant pieces in the collection and/or those in the most urgent need of care.

The Trustees hold the collections of the Museum in perpetuity for the enjoyment and use of the people of Somerville. In the past two years, the Museum has contracted painting conservation out to Gianfranco Pocobene, a highly trained painting conservator with years of experience treating paintings of the highest caliber. We have asked him to conserve the following paintings for the Museum over the next year:

1) The portrait of Mrs. Rebecca Tufts Adams (1840). Rebecca Adams was born Rebecca Tufts, (1770-1849) and was the daughter of Peter Tufts Jr (1728-1791) and Anna Adams (1729-1813), both of Charlestown, which in 1842 became Somerville. Peter had helped establish the breastworks in Dorchester during the Revolutionary War and Anna was famous as the woman who administered to the wounded, both colonial and British during the battle of Bunker Hill. The Daughters of the American Revolution chapter in Somerville was named in her honor.

Rebecca Tufts married Nathan Adams Esquire in 1803. They had a son, Peter (1804-1888) and a daughter Louisa Adams (1808-1816). Through Peter, they had descendants who lived in Somerville for many years and who left some items to the Museum in their will for the people of Somerville to enjoy.

2) The portrait of Mary Matilda Russell by A.W. Willard, circa 1840. Mary M. Russell was the youngest daughter of the Russell family, who lived on a farm in West Somerville in the early 1800s. The farm was renowned for its apple orchards, and was eventually sold to developers who subdivided the property. The new streets were named Russell and Orchard. Mary's older sister was Susan Russell Haynes, who married and moved to another house, that still exists and is on the federal and state historic register in Somerville. That is the Russell house on Sycamore Street, which dates from the 1840s. The painting of Mary Russell is torn and in need of conservation to be able to be exhibited with the two other portraits of the family that the Museum owns: that of the father, Philomen Robbins Russell and his wife, Mary Wilkins Russell.

Frames:

1) The frame of Columbus Tyler. The portrait and inner frame of the Columbus Tyler painting were conserved in 2024 and now hang in the Museum's 2nd floor hallway. However, while the painting was being conserved, it was discovered that the Museum owned a second outer frame for the painting. It was typical for the time to have both an inner frame and an outer frame for more complex frames. This frame is carved and elaborately decorated, but in very poor condition. The Museum seeks funds from the CPA to restore this frame and re-unite it with the inner frame and painting, so that the painting can be seen as it was originally meant to be seen.

2) Three frames from the original four Russell family portraits. These paintings are some of the most charming portraits in the Museum's collections. They were created around 1840 and the frames are identical in construction and appearance; however, the material they were made from, "compo" is a mixture of glue, whiting, and other ingredients that have shrunk over time. As a result, the frames are in very poor condition. In order to hang these portraits for the public to enjoy, we will contract with Allison Jackson, a well-known frame restorer to restore these frames to their original beautiful state.

3) The frame for the painting of Rebecca Tufts Adams. While the painting is being conserved, the Museum intends to send out the frame to Allison Jackson for restoration. Currently, the gold frame is covered with radiator paint, a common, yet regrettable decision of someone in the past. The radiator paint will be removed as much as possible, and the surface regilt.

Furniture:

The Museum is proposing to send a number of pieces of furniture out to Chris Shelton, a furniture conservator of national reputation, whose studio is in Hyde Park. The pieces we propose to conserve are as follows:

1) The Edwardian Typewriter Desk, possibly a Derby Desk. The Museum has a circa 1890 piece of office

furniture that appears to be from the Derby Desk factory that operated in Somerville from the late 1880s to around 1935. The piece is an iconic rolltop desk with many drawers, cubby holes for mail, and a central flip table for a typewriter. It is created of quarter-sawn oak and is very high quality in construction with paneled sides and back. When the roll top came down and locked into place, it would lock all the drawers closed as well. The roll top is currently missing, but would originally have had the Derby Desk logo on the lock plate; however, through some good thinking on someone's part, the Museum has the actual locking mechanism. The goal of the conservation treatment will be to restore the desk, including supplying the missing rolltop and back panels to their original function and appearance as a demonstration of why a piece of innovative office furniture became so universally desired.

2) a Chest from an original Chest on Chest (also known as a High Boy) from the late 1700s. This piece came to the Museum from one of the members of the Stone family, for whom Stone Avenue is named. This was considered by Robert Mussey, a furniture conservator from Historic New England (then the Society for the Preservation of New England Antiquities), to be one of our finest pieces. However, it hardly looks the part right now. The finish has been degraded and it is missing its original drawer pulls. On the bright side, it has not been altered too much, other than having gained new bracketed feet at some point. The goal will be to restore this piece close to its original appearance, including replacing the missing drawer pulls with vintage hardware if available or reproductions if not. These pulls are engraved brass and Chris fortunately has a supplier and collector who specializes in them.

3) the Commander's Chair for Somerville's GAR (Grand Army of the Republic) post 139, circa 1866-. The GAR was formed as a veterans' group after the Civil War and there were posts throughout the country. Somerville had an active group. As the veterans came together for their meetings, there would have been a commander and this would have been his chair to lead the meetings. The Museum actually has two chairs: one is a red velvet throne of sorts and this one, which appears to belong to the early period of the GAR just after the war. It appears that an older existing chair was reupholstered in fabric that had been embroidered with the emblems of the GAR, date of formation, and the post number. The back fabric is in fair condition, but the seat cover is in poor shape. To conserve this piece, the fabric will need to be removed and sent to a textile conservator for treatment and the structural parts of the chair will be taken apart and glued back together. As a composite object, being over 150 years old and fragile, this work is specialized and we are very fortunate to have the requisite talent in the area to undertake it.

4) Sam Walter Foss's chair. The Somerville Museum proposes to send this chair out for restoration to preserve Sam Walter Foss's memory as a nationally-recognized poet in the community and to encourage poets within our City today. It is also in poor condition and not exhibitable as it is now.

Sam Walter Foss (June 19, 1858 – February 26, 1911) was an American librarian and poet whose best-known works included "The Coming American" and "The House by the Side of the Road". The Somerville Library website notes the following:

Sam Walter Foss was born in Candia, New Hampshire in 1858 to Dyer and Polly Foss. Sam spent his childhood helping with his father's farm and would later attend Portsmouth High School. After graduating, Foss would go on to attend Brown University in 1878 where he was known as the Class Poet. After graduating college in 1882, he began work as a journalist. With the help of a partner, Foss was able to revive the Lynn Saturday Union. He would later buy out his partner to become the editor and sole proprietor of the paper. During his time at the paper, Foss had his own funny column and would also contribute jokes and poems to other newspapers. He would later leave the Lynn Saturday Union to become an editorial writer at both The Yankee Blade and The Boston Globe.

Foss began his career as a librarian with the Somerville Public Library in 1898 and served until his death in 1911. Foss had a love for the library and wanted to help it grow and thrive in the city. Under his leadership, the library added both a reference room and children's room, and the circulation numbers almost tripled within seven years. According to a Somerville Journal article, "The Somerville library has become one of the twenty-one large libraries of the country, and in point of circulation is the second library of New England, exceeded only by the great public library of Boston". Foss was a beloved librarian and his death was felt by all in the library. The Trustees of the library would go on to form a committee for a memorial of Foss, which is still in our library to this day. When walking out of Wellington Hall, you will see a bronze memorial of Foss on the landing between the first and second floors.

In addition to his work as a journalist and a librarian, Foss enjoyed writing poetry. He would go on to publish five collections of poetry: Back Country Poems, Whiffs from Wild Meadows, Dreams in Homespun, Songs of War and Peace, and Songs of the Average Man.

Sam Walter Foss was so beloved, that when he died, the chair he used to sit in, his easy Turkish Tufted Chair, was given to the Somerville Historical Society, now the Somerville Museum. This chair, now 114 years old is in need of conservation and re-upholstery to be appreciated. The Trustees have agreed to

allow this chair to be preserved with limited use. That is, the goal to honor S.W. Foss and his legacy, will be to allow local poets, authors, or others as deemed fit by the directorship, to use the chair at the Museum for seating for short periods of time. Therefore, the chair will be upholstered in leather, which is more durable and will have a similar appearance to that of the original chair in Foss's time. This work will be carried out by Chris Shelton.

### **Purpose:**

The collections are in a weakened state due to years in poor environmental conditions. Most of the pieces were given to the Somerville Historical Society because they represented times gone by and they were often already in poor condition. Each object requires its own assessment of condition by a specialized professional. We are fortunate that in the Boston area, we have some of the finest conservators in the country to work with.

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 new 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 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 the research using the Museum's collections.

In 2016, the Museum launched a seed grant award to enhance a program of local curators called Community Curators. Competitively selected Community Curators have received awards of \$2,500 each since 2017 to develop great exhibitions for the public in the following years. The goal of the program is to secure exhibitions and programming two years in advance to allow for more time to meet the required high standards of the Museum and for fundraising. This program has been a resounding success and is bringing national and internationally known artists into the Museum to work with the collection. (Please see the Museum's website for more information - [www.SomervilleMuseum.org](http://www.SomervilleMuseum.org))

Support for Artists, Musicians, Historians, Cultural Organizations throughout the City:

The Museum provides a service to visual artists in the city through exhibitions providing visual exposure and by hosting the annual "First Look" exhibitions of Somerville Open Studios (SOS) annually in May. This event has been held at the Museum since 2002. By providing an elegant, well-lit, accessible, single focus for the citywide event, the show helps prospective studio-goers determine which studios they would like to visit. The Museum also provides citywide maps locating the studios and offers other information and help to visitors.

One of the board members of SOS, Peter Belford, spoke to the Museum Trustees about the importance of another aspect of the Museum exhibition to SOS members: it brings the artists of the city together to enjoy each other's company and to learn from each other. The life of an artist can be isolating. The exhibition, installation, de installation, the reception and close out event help artists to connect with each other and see themselves as part of the larger creative community.

The Museum's good acoustics make it a wonderful venue for musicians to perform, such as Duo Maresienne & Friends, an internationally renowned chamber music ensemble. They have a far-reaching fan base and have used the Museum as their venue for over 25 years. Now that the Museum has climate control, it is also able to be open throughout the summer and the stable environment is also good for wooden instruments.

Support for Students and Educators:

The Museum has had a long relationship collaborating with educators and students in the city to learn about Somerville history. Each year (non-pandemic) several hundred third graders join the Director of the Museum in a scavenger hunt of local history throughout the city. The Museum has collaborated with students of history at the Somerville High School in producing exhibitions about locally important topics

for many years. In 2020, the Museum collaborated with the Local History Club and Santos to develop the exhibition: The Basement Project: Not Your Usual Basement Junk. This show received the 2020 American Association for State and Local History (AASLH) award for Leadership in History.

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 been 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 the project benefit the public?

Collection pieces that are well-cared for benefit everyone who seeks to use this resource. This is in direct alignment with the Museum’s mission to bring to the public programming, which enhances understanding and appreciation of the history, arts and culture of Somerville, Massachusetts, through:

- collecting, preserving and exhibiting to the public objects and other material pertaining to the history, arts and culture of Somerville;
- initiating and administering related educational programs, including concerts, lectures, readings, gallery tours and demonstrations, tours of the city, workshops and school programs;
- providing and maintaining a facility, The Somerville Museum, in which programming and community activities take place;
- establishing relationships and collaborations with other, like-minded organizations, including the Somerville public and private schools, the public library, agencies of the city government, the universities and other public and private arts, humanities, educational and social service organizations.

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 continue to occur. For instance, in 2019, the Museum received the archives of the Reverend Hergert, the pastor for many years of Grace Baptist Church as well as a collection of over 150 dairy bottles, milk jugs, and carrying equipment from 19th and early 20th c. dairy farms and milk distributors in Somerville. In 2020, the Museum received several boxes of documents related to the 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 19th c. Somerville stoneware jug. More recently, we have received the background documents to the green line development through Somerville and just last week, received more ledgers from the Somerville GAR post.

### **CPA Objectives:**

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.

The goal of these projects is to preserve the legacy of all those committed members of the public who

have collected significant, interesting, educational or entertaining items over the past 100 years to share with future generations of Somervillians. Although the cost of conservation can be high, once conserved, these interventions will greatly lengthen the life of these historic assets. Additionally, the Museum's climate control and other security measures should eliminate the need for treatment costs down the road. On the other hand, even with a benign environment, deterioration due to the aging of some materials, such as the loss of flexibility of old glues and adhesives can be slowed down, but not stopped. Intervention through conservation is the best practice to keep these collection pieces sound.

### **Project Scope:**

CPA funds will be used to contract Gianfranco Pocobene to conserve two 19th c. paintings of Somerville notables; to hire Allison Jackson to restore five 19th c. gilt frames, and to have Chris Shelton restore four significant pieces of furniture from our collection. Please refer to the treatment proposals by each conservator for more details and images of the conditions to be addressed.

### **Cost Estimate:**

The Conservators in question have reviewed the collection pieces and have provided estimates that they are willing to adhere to throughout 2026. As needed, they contacted other professionals and conservators to get as accurate a price of the treatment as possible.

### **Funding Sources:**

The Somerville Museum staff and volunteers will contribute to the completion of the project at a level valued at \$20,227. This figure was derived from the State's published value of the work of volunteers at \$42.00/hr for 2024 and estimates of the time that each volunteer will spend on the various aspects of the project. The largest amount of time will be that of the Project Director, at 10% of a fulltime equivalent salary of \$87,360 or \$8,736. The Treasurer's contribution is estimated at 7% of the project cost and the Chair of Security is estimated at 1% of the project cost. In addition, the Collection Care team composed of four additional Trustee volunteers and the Museum's Executive Director are expected to make at least two trips to each of the three studios over the course of the project to observe how the work is progressing.

As to other grant funding: In the past, the Trustees made unsuccessful attempts to secure funding for the conservation of various individual artworks, such as the Bulfinch staircase and the Loring wrought iron rails by applying to organizations such as the Daughters of the American Revolution (DAR) in 2021 and to the Dean F. Failey Grant /Decorative Arts Trust in 2021. We have also tried in the past to apply to federal sources, such as the Institute of Museum and Library Services (IMLS) and the National Endowment for the Humanities for funds for conservation, but have been turned down (even before the most recent cutbacks) as our focus is local and these organizations look for national impact. We did apply for and receive a 2023 Collections Assessment Program grant with the Institute of the Museum and Library Services to undertake a museum-wide condition assessment of collections and the building. This has been useful in prioritizing aspects of the building care.

### **Anticipated Future Funding:**

If funds are not forthcoming this year, or only partial funding, the Museum could split the projects into multiple years, provided that the various conservators would be able to take them on in the future. Some may retire. The chest of drawers for instance could be delayed without harm to the piece. However, the escutcheons that Christopher Shelton's hardware specialist have been able to find for the project are rare. I have personally searched online sources such as ebay, etsy, and vintage hardware companies and have never found a match. They have only two sets of four of this type. The Museum needs all eight of those. It sounds like the specialist would be willing to set them aside for us for a year, but I would not want to risk losing them entirely.

According to Robert Mussey, a well-regarded conservator and a curator of early American furniture, this chest of drawers is the lower or upper half of an 18th c. High Boy and is one of the most significant pieces of furniture in our collection. When he wrote this in 1983-4, he did not know the provenance of the piece. However, the piece was given to the Museum through the will of Lucy Edmands, a direct descendent of the Rands and Stones of Somerville, 18th c. settlers of Somerville. Once restored, it will have a great story to tell to the public.

The other pieces that are the focus of this application are however, in poor condition and delay brings the

real risk, that some will continue to deteriorate further without treatment. The main caveat is that the team assembled here is outstanding and the further that projects get delayed, there is the risk that we will lose this incredible team. Some of these conservators are approaching retirement age and although we are fortunate in the Boston area to have such highly trained individuals near, there are not that many to choose from overall. There is also a risk that pricing will increase over time due to inflation or other factors. The highest priority should be to conserve the Mary M. Russell portrait and the three Russell portrait frames. The portrait has a small tear and distortions, and the frames are truly in desperate need of conservation to prevent further loss. The entire family of three portraits cannot be exhibited until the frames are treated.

Next is the conservation of the Columbus Tyler frame as it is also in very poor condition and needs urgent intervention. Once completed, the frame can be added to the existing portrait and frame, which are already on public view.

Next highest is the portrait of Rebecca Tufts Adams and conservation of the frame, primarily because of the fragility of the painting canvas and loss of paint but also because of the importance of the Tufts and Adams families in Somerville in the 19th c.

Next is the restoration of the GAR chair, as the textile is very fragile and may give way as some point. It again is too disfigured by stains to be exhibitable.

Following this would be the restoration of the Sam Walter Foss chair, as it is currently in very poor condition and cannot be exhibited as is. As this piece would be slated for gentle usage, it will contribute to the poetry and author programs of the Museum and be a very visible testament to the work of the CPC.

Likewise, conservation of the 1890s Derby Desk Co.-style Typewriter Desk is needed as due to its size, it is not possible to store it in the collection storage room. It is currently on view to the public and structurally needs a great deal of work. Moreover, it currently does not represent what the Derby Desk Company stood for or what made the furniture so iconic. It is a major piece of furniture that invites the public to consider its story. When restored it will bring pride to visitors learning about the industrial nature of Somerville in the early 1900s.

### **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.

The Museum has been recognized for innovation and achievement in many areas over the past decade. In June 2018, the Executive Director, Evelyn Battinelli received the Massachusetts Commission on the Status of Women's Unsung Heroine Award for her 30 years of leadership of the Museum. Both she and Michael O'Connell, the past Vice President of Exhibition Design at the Museum were recognized in July of 2019 by the Somerville City Council for contributions to the vitality of Somerville through their work at the Museum. In 2019, the Museum and its Resident Scholar, Charan Devereaux, jointly received a 2019 Leadership in History Award of Merit from the American Association of State and Local History (AASLH) for the exhibition Union Square at Work: Photographs, Stories and Music from Somerville's Oldest Commercial District, which also was exhibited at the Massachusetts State House. In 2020, the Somerville Museum, Charan Devereaux, and participating congregations, scholars, photographers, musicians, sound engineers and film-makers were selected to receive a national award: The AASLH Leadership in History Award of Excellence for Faith in a City: Exploring Religion in Somerville Massachusetts. This project, created in partnership with 20 local religious groups, was invited to present a workshop for the New England Museum Association (NEMA).

In an innovative project that opened in February 2020, the Museum partnered with 14 students from the Somerville High School's Local History Club and history teacher Adda Maria Santos, to bring the experience of curating an exhibit to these teens. Museum staff introduced the students to the Museum's historical collections, teaching them how to handle and exhibit these items, culminating in a show called

“The Basement Project.” For this project, Santos received the 2020 Massachusetts Council for Social Studies, High School Social Studies Teacher of the Year Award and the Museum and Santos and the Local History Club received the 2021 AASLH Leadership in History Award of Excellence.

The excellence of the Museum’s programming has continued to result in awards and accolades. For the program Voices of Somerville, panel discussions and video recordings of various immigrant groups in Somerville, the Museum received the 2022 AASLH Leadership in History Award of Excellence. In 2023, the Massachusetts History Alliance Star Award was presented to Trustee and Curator David Guss for his past exhibitions: Penny Chronicles and Lost Theaters of Somerville.

Working again with SHS history teacher Adda Santos and the local history club in 2023, the Museum produced an extraordinary exhibition entitled: Above and Beyond: The Remarkable Life of Somerville Olympian, Phil Reavis. For this, the Museum and Local History Club were jointly awarded a 2024 AASLH Leadership in History Award of Excellence. Most recently, just last week, the Museum in collaboration with Padres Latinos, learned that we have been awarded a sixth Leadership in History Award of Excellence 2025: for Museo Inmigrante: Stories of Resilience from Somerville’s Padres Latinos.

The Museum’s management of grants and use of CPA funds:

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 to coincide with later projects, 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 cost over \$100,000; Stack Design Build construction cost were \$1.8m alone. The Museum began a capital campaign with the goal of raising \$2.35m; \$2.2m of this was 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, over \$577,000 in pledges or donations, a pledge of \$260,000 from an anonymous donor, and \$1.18m from the Community Preservation Act funds of FY15, FY16, FY19, FY20 and FY21. The project was substantially complete in February of 2022 and was officially closed out in June. As a result, the Museum underwent a major transformation, is now accessible and better able to serve the public of this century.

CPA FY22 funds in the amount of \$257,352 were awarded to the Museum for renovating its collection storage area for preservation of its historic collections. This money was matched by the MCFF in the amount of \$240,000 and the Trustees raised additional funds from private sources to make this project a reality. The contractor, Stack Design Build completed their work in June of 2023. This project completely waterproofed the collection storage area and installed climate control within this confined space to bring it up to the preservation standards required of a modern museum.

During the first phase of construction involving the elevator installation, all collection pieces formerly stored in collection storage were moved out of the building and placed in storage. Once that project and the project to climate control the collection storage area was finished, these collections were able to come back to the Museum. Doing this in a controlled way that would ensure preservation of the individual pieces and their correct reintegration into storage, was a large part of the goal of the Museum’s CPA fy23 application. Fortunately, the CPC was able to award the Museum \$151,000 to undertake this and other projects.

In addition to hiring a firm to process the collections, the Museum hired specialists to remove the flaking paint of the Bulfinch Staircase, to re-establish the lines and surface quality of the piece and to

repair a broken balustrade. Afterwards, the Museum paid to have the piece repainted. Finally, three major portraits and their frames were conserved using those funds. Two of these are now on permanent exhibition.

In 2024, the Museum was awarded \$10,000 from the CPC to continue our program of conserving the most significant and needy pieces in the collection, three portraits and two of their frames. These are now at Gianfranco Pocobene's studio being treated.

Also in 2024, the Museum was very fortunate to receive American Rescue Plan funds via the City to install climate control throughout the building. This project began last October, again with Stack + as our construction company and was completed in May of this year.

### **Project Coordination:**

The Project Manager is Barbara Mangum, the same manager who has been responsible for the successful completion of the building and conservation projects mentioned in this application, although she did not do this alone. Mangum is an objects conservator with over 35 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). All were successfully completed. She will be responsible for meeting the requirements and goals of the grant and for the overall success of the project.

Stephanie Marlin-Curiel, Executive Director joined the Museum's staff last August, 2024. The Collection Care Subcommittee of the Trustees is led by Barbara Mangum. Other Trustees who are members include Cynthia Frawley, David Guss, Evelyn Battinelli, Prof. Dan Breen and the Executive Director, who sits on all committees.

The Museum contracts out the positions of facility manager and book keeper to third parties.

The Conservators who will undertake the various projects of this application are:

- Gianfranco Pocobene of Gianfranco Pocobene Studio; 193 Maple Street, Malden, MA 02148
- Allison Jackson of Allison Jackson Frame Conservation and Gilding, 525 Hall Farm Road, New London, NH 03257
- Chris Shelton of Christopher Shelton Conservation, 1476 River Street, Boston, 02136
- o Deirdre Windsor, an independent textile and fashion arts conservator and the owner of Windsor Conservation in Dover, Massachusetts

### **Timeline:**

The project will begin when funds become available, probably around May or early June of 2026. The timeline is anticipated as being 12 months, but could extend several months longer as there is no deadline, except that required by the CPC and collaboration between the various conservators. Conservation is careful work and it is not unusual or unexpected for circumstances to arise that require further thought or a change in treatment. Fortunately, there is no need to rush the work.

### **Project Feasibility:**

There are no known barriers to implementation of these projects. No variances are required.

### **Compliance with Standards:**

ADA: The Museum is now accessible throughout all three floors.

The conservators chosen for the conservation of paintings, frames and furniture are professional associates of the American Institute for Conservation (AIC)

All members of the conservation teams are required to follow the Code of Ethics and Guidelines of Practice of AIC. The Project Director is also an objects conservator and a Professional Associate of AIC and will ensure that all work meets the required standards.

Collection management and care is an ongoing function of the Collection Care sub-committee of the Trustees. Part of the work of the project director will be to train volunteers and staff in the proper handling of Museum objects.

## Required Restrictions/Public Access:

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.

**Public Access:** 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 will be available to the public through exhibition and by appointment. The Museum is working toward publication of its photographs and other collection pieces online in the future. Community Curators are encouraged to utilize the collections in their exhibitions.

Please check each item included in your submission, which should include the applicable items in the order listed below. Items with an asterisk (\*) are required for all applications.

## 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](#)

Downloadable [CPA Itemized Budget Template](#)

Downloadable [Certificate of Authority](#)

## Visual

\* 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

## Historic Resources Projects

\* 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)**

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

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

PROJECT NAME: Preservation of Selected Historic 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		\$4,425		\$81,390	\$14,951	\$100,766
2	Somerville Museum (inkind)		\$20,227				\$20,227
3							
4							
5							
<b>TOTAL PROJECT COSTS</b>							<b>\$120,933</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 inkind	Yes	Pledged
2			
3			
4			
5			

Community Preservation Application Budget Form				
<i>Please use this format to submit your budget report - add additional lines as needed.</i>				
*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 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	\$100,766	to apply for		
In-kind donation of time	\$20,227	in-kind donation of time by volunteers/staff		
TOTAL	\$120,993			
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	Section Total
Soft costs line items (design and non-construction costs)				
Museum Bookkeeper/Accountant on contract (10%) throughout the year .	\$2,400		\$2,400	
Matthew Boyle, Facility Manager on contract (\$21/hr x 25 hours)	\$525		\$525	
Transport of paintings, frames and furniture to/from conservation studios and the museum	\$1,500		\$1,500	
<i>Sub-total</i>	\$4,425		\$4,425	\$4,425
Building/Construction line items				
Sign (required)				
Painting Conservation				
Portrait of Mary M Russell by H. Bundy, 1840	\$2,500		\$2,500	
Portrait of Rebecca Tufts Adams, 1840	\$3,750		\$3,750	
Frame Conservation for paintings				
Outer frame for the portrait of Columbus Tyler circa 1869., inner frame was conserved last year	\$10,200		\$10,200	
3 original (1840s) frames for the portraits of the Russell family (approximately \$6,567/piece)	\$19,700		\$19,700	
The original frame for the portrait of Rebecca Adams (1840)	\$6,750		\$6,750	
Restoration of select pieces of furniture				
Roll Top Typewriter Desk, circa 1900, possibly Derby Desk Co.	\$12,945		\$12,945	
Samuel Walter Foss's Tufted Turkish chair, 1898-1911	\$10,400		\$10,400	
Chest of drawers, late 1700s from the estate of Lucy Stone Edmonds + replacement hardware	\$4,220		\$4,220	
Grand Army of the Republic Somerville Post , p139 (?) Commander's Chair 1866-1900.	\$10,925		\$10,925	
<i>Sub-total</i>	\$81,390		\$81,390	\$81,390
Other				
Contingency (10%)	\$8,139		\$8,139	
Project Director 10% - in-kind			\$8,736	\$8,736
Treasurer (7%) - in-kind			\$6,115	\$6,115
Security (5%) - in-kind			\$4,368	\$4,368
Collection Care Committee - 4 members at \$42/hr * visit to 3 studios @ 1 hr each * 2 visits			\$1,008	\$1,008
Indirect Costs (5% of 12 months of Museum operations at \$136,245/yr to support operations at the museum, not counting cost of development and programming..)	\$6,812		\$0	\$6,812
<i>Sub-total</i>	\$14,951		\$20,227	\$35,178
<b>TOTALS</b>	<b>\$100,766</b>		<b>\$20,227</b>	<b>\$120,993</b>
***Please round numbers and do not use cents	83%		17%	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 2024 as published by the Independent Sector was \$42				
Payroll	\$85,646			
costs of utilities, insurance, administration and supplies, building equipment and repair.	\$50,599			
Total	\$136,245			
5%	\$6,812			



# GIANFRANCO POCOBENE STUDIO

## CONSERVATION TREATMENT ESTIMATES – Somerville Museum July 18, 2025

**2020.491**

**Rebecca Adams**

1. Unframe the painting.
2. Photo-document the conservation treatment with high-resolution digital images.
3. Locally stabilize loose paint layers with an appropriate, conservation grade adhesive.
4. Lightly dry clean the back and front of the painting without disturbing the loose and lifting paint.
5. Surface clean the painting with an aqueous cleaning solution (citrate based) and clear the surface with distilled water.
6. If approved by the client, thin and remove any discolored varnish that may be on the surface with appropriate solvent mixtures.
7. If necessary, stabilize areas of blind cleavage by lining the canvas to a stable auxiliary fabric on the lining vacuum table then re-stretch the painting onto its original stretcher support.
8. Apply a saturating layer of stable conservation grade varnish.
9. Fill the paint losses with a chalk-based filler and level to match the original paint layers.
10. In-paint losses with conservation grade pigments.
11. Attach acid free backing board and reframe the painting with appropriate hanging hardware at the Somerville Museum
11. Provide the client with a written treatment report and high-resolution digital images of the treatment.

**Conservation Treatment 20 hours @ \$150/hr: \$3,000**  
**Materials: \$750**  
**Total: \$3,750**

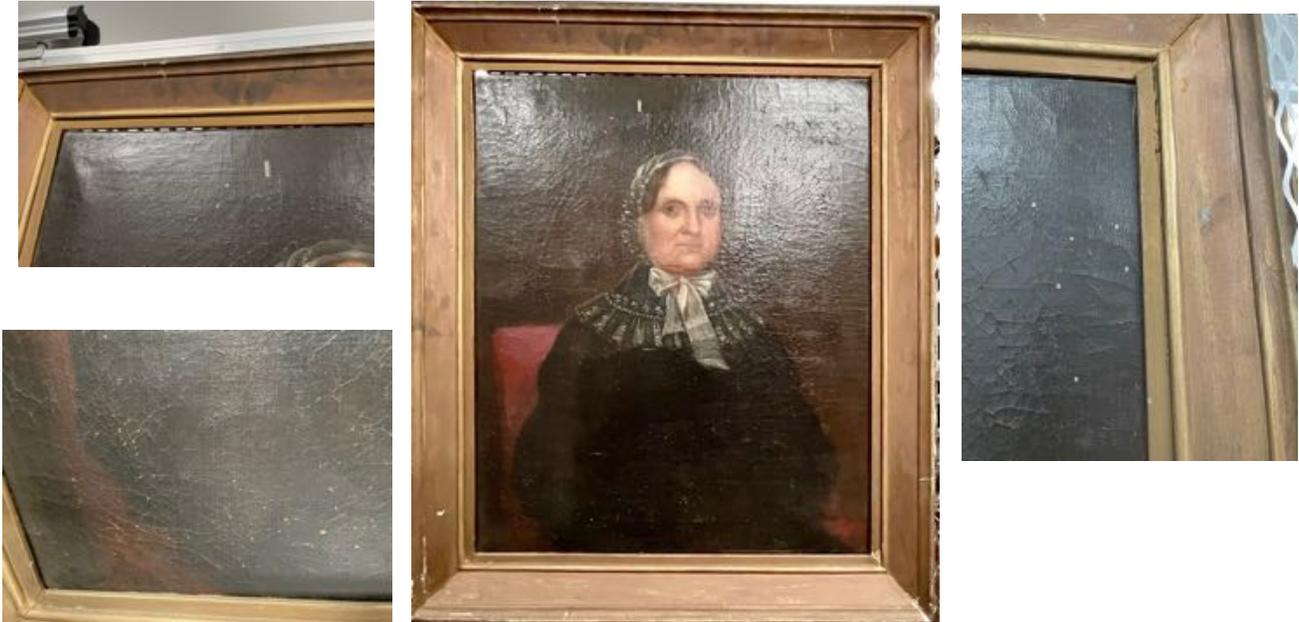
**1985.A.1408a**

**Mary Matilda Russell**

1. Unframe painting
2. Photo-document the conservation treatment with high-resolution digital images.
3. Locally stabilize loose paint layers with an appropriate, conservation grade adhesive.
4. Lightly dry clean the back and front of the painting without disturbing the loose and lifting paint.
5. Surface clean the painting with an aqueous cleaning solution (citrate based) and clear the surface with distilled water.
6. If approved by the client, thin and remove any discolored varnish that may be on the surface with appropriate solvent mixtures.
7. Apply a saturating layer of stable conservation grade varnish.
8. Fill the paint losses with a chalk-based filler as needed and level to match the original paint layers.
9. In-paint losses with conservation grade pigments.
10. Attach acid free backing board and reframe the painting with appropriate hanging hardware at the Somerville Museum.
11. Photodocument the treatment with high-resolution digital images and a final treatment report.

**Conservation Treatment 15 hours @\$150/hr: \$2,250**  
**Materials: \$250**  
**Total: \$2,500**

Condition Images  
Rebecca Adams  
2025



Note the cupped paint and strong crackle pattern throughout. There are losses at the edges of the cupped paint throughout the painting.  
There are also several drips of paint that should be removed.  
There is also a bulge in the canvas in the upper proper right area of the frame, possibly due to a loose key or debris behind the painting canvas.



CHRISTOPHER SHELTON  
CONSERVATION

*Preserving Historic Furniture, Finishes and Upholstery*

## CONDITION NOTES and TREATMENT ESTIMATES

On July 3<sup>rd</sup>, 2025, I examined several pieces of furniture at the Somerville Museum. My notes on the condition of each item are listed below along with an outline of the scope of work and a gross initial estimate for costs. These are for planning purposes. Labor has been estimated using an hourly shop rate, and other costs, such as transportation with a third-party mover has been included, but is subject to change.

All the work proposed will be done in accordance with the Code of Ethics and Standards of Practice of the American Institute for the Conservation and will be documented in written reports

### **Modified Chest of Drawers**

The chest of drawers was originally the upper case in a larger case piece, such a chest on chest or highboy. The bracket feet are a later stile and are attached with cut nails. The upper case has been modified over the years. The crown molding is removed and filled in with a board on the proper left side, most likely to allow the case to go up against a wall. The proper right side is a similar molding profile top the front, but not the same.

The drawers have been repaired with nails repeatedly. They are loose and do not slide well in the frame.

They each had a pair of drawer pulls now missing with engraved plates and pulls held with cotter style pins nailed to the inside of the drawer face. There are witness marks on the drawer fronts for the shape of the back plates, as well as the holes for the pull. Each of the top three drawers has a similarly shaped brass escutcheon plate nailed in place in the center. The lower drawer has the same plate; it just never had a lock hole cut in it.

The finish on the dresser is in very poor condition. In the best passages, there is essentially only color left, no sheen or saturation. There would need to be some investigation of the materials and history to determine what would be an appropriate aesthetic for this piece. Otherwise, the finish is dirty, eroded, and worn. There are numerous light-colored spots where a cocoon or similar has removed the finish down to the wood.

*Proposed Activities:*

- Repair bracket feet with glue and new wooden blocks as needed
- Copy engraved escutcheons to make back plates and install new pulls in a reversible manner on the insides of the drawers
- Clean interior runners and case sides of debris; apply wax polish to make drawers move more easily
- Clean and integrate damaged finish if possible

I have contacted Joan Parcher of Providence, RI about sourcing or making copies of the hardware. See attached memo for her estimate for using replacement period hardware.\*

*Estimated Costs:*

Labor:	Frame and Finish: \$2760
Historic Hardware.	\$760 *
Materials (5%)	\$150
Administration (20%)	\$550
Total:	\$4,220



Above left: The Museum's 18<sup>th</sup> c. chest of drawers gifted by a descendent of the Stone family.

Center top: one of the existing escutcheons on the piece of furniture.

Center bottom: the shadow of the other missing escutcheon, which would have held the drawer pulls (bails).

Above right: The selection of vintage hardware that Chris Shelton's hardware expert, Joan, has recommended for the Museum's piece. These are a rare find.



CHRISTOPHER SHELTON  
CONSERVATION  
*Preserving Historic Furniture, Finishes and Upholstery*

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### **Derby Roll Top Desk**

The oak and oak veneer desk is in very poor shape. There are several significant issues. Most of the upper back is missing. Specifically, the lower horizontal rail and the internal raised panels and internal stiles are missing; the top horizontal rail and sides of the frame are still mounted in place. The back framing element of the desktop and a portion of the desk field are missing. These losses have left clean joints on each end, suggesting the parts were loose and removed. Finally, the roll top itself is missing.

In addition to the lost pieces there are numerous loose joints. These include the proper right pedestal around the drawers, the panels in the proper right and left sides of the upper desk section, and the attachment of the upper desk to the lower desk. There are loose elements in the partitions and the attachment of the partition frame inside the desk is not secure.

From the back, it is visible that at least part of the wooden structure of the partition has been severely warped. This warpage may have rubbed against the roll top; it certainly looks like it overlaps where it would be in the track.

The typewriter tray and cover bind almost to the point of being jammed, although this may be partly due to other loose joints.

There is a large passage of veneer on the proper left side of the desktop which is detached and tenting. Most of the knobs are chipped and the small drawers and partitions.

The locks are missing, including a pair of matching keyhole escutcheons that most likely had the makers design on them.

The finish is dirty and uneven with water damage and spills and accretions overall.

*Proposed Activities:*

- Rebuild the missing paneled back using new oak
- Rebuild the missing desktop framing using new oak
- Fabricate a new roll top in new oak.
- Repair the loose veneers with hot hide glue
- Secure loose joints with hot hide glue
- Repair or adjust back of partition frame to allow fit of roll top open if needed
- Install hardware to allow roll top to be locked (which should lock other drawers as well)
- Clean and modify existing finish; compensate losses minimally with shellac as needed
- Clean and wax drawers and typewriter components to allow better function.

*Estimated Cost*

Labor:	\$10,350
Materials (5%)	\$525
Administration (20%)	\$2070
Total:	\$12,945



**The Museum's Derby Desk style Typewriter Desk**



**Proper Left Side**



**Back with missing top panels**



CHRISTOPHER SHELTON  
CONSERVATION  
*Preserving Historic Furniture, Finishes and Upholstery*

## CONDITION NOTES and TREATMENT ESTIMATES

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### **GAR Chair**

This small chair is in poor condition. The frame is intact, but the legs are slightly loose.

The finish is in poor condition. It is dirty, dark and has an uneven texture and sheen.

The chair was not designed to be fully upholstered originally. The seat was framed with an opening; however, the back has spindles like under the arms. They have been covered with upholstery. The seat has a buildup of stuffing to create a crown shape, but it is not clear if there was webbing applied over the opening or simply a piece of cloth. It has sagged significantly. The back has stuffing in and around the spindles, but again it is unclear if there was any specific structural upholstery applied or simply a fabric covers over the surfaces. The in-back and the seat are covered with panels of red and blue cloth with fine needlepoint designs on them of iconography for the GAR. The perimeter of the panels and some of the elements on the out-back were outlined with decorative gilt braid in lieu of gimp. The outback panel is a yellow fabric with a yellow scroll gimp nailed around the perimeter. All the fabrics are dirty and show signs of wear and staining.

I have contacted Dierdre Windsor of Windsor Conservation to address the cleaning and potential mounting of the fabrics. See attached email regarding her estimate for the textile conservation.\*\*

*Proposed Activities:*

- Remove show covers and trim
- Stabilize existing foundation materials in place as needed
- Secure loose joints as needed
- Surface clean and touch up existing varnish
- Clean show covers and possibly mount them on secondary fabric for installation
- Reinstall covers and trim onto chair

*Estimated Cost*

Labor:	Frame, finish	\$3500
Textile Conservation		\$6,500**
Materials (5%)		\$175
Administration (20%)		\$750
Total:		\$10,925





CHRISTOPHER SHELTON  
CONSERVATION  
*Preserving Historic Furniture, Finishes and Upholstery*

## CONDITION NOTES and TREATMENT ESTIMATES

On July 3<sup>rd</sup>, 2025, I examined several pieces of furniture at the Somerville Museum. My notes on the condition of each item are listed below along with an outline of the scope of work and a gross initial estimate for costs. These are for planning purposes. Labor has been estimated using an hourly shop rate, and other costs, such as transportation with a third-party mover has been included, but is subject to change.

All the work proposed will be done in accordance with the Code of Ethics and Standards of Practice of the American Institute for the Conservation and will be documented in written reports and digital photographs for the object files.

### **Sam Walter Foss's Chair**

The chair is in poor condition. The front legs are both loose. The finish on the wood is both thick and dark in color. It is very dirty and has a rough texture that is obscuring the detailed carving.

The upholstery is intact but very fragile. The show cover is possibly leather, but in many areas looks like an oil cloth. It is splitting where it is folded. The foundation appears to be made with burlap webbing and burlap cloth. It is unclear how old it is or if it is original. Burlap usually starts to become brittle and fail after 50 years. It is unclear what the stuffing is between the burlap and the leather. Curled horsehair would be traditional. Surprisingly, the ties for the buttons are secured around a clump of grass material. It is possible that this is what the stuffing is under the leather too.

The casters on the front are in poor condition. These appear to be brass but are heavily corroded. There are not presently casters on the rear legs.

### *Proposed Activities:*

- Document and remove the existing upholstery.
- Repair the loose front legs and other joints as needed with hot hide glue

- Surface clean the finish; locally sand or rub it out to improve thickness issues and sheen as necessary. Locally touch up wear and scratches with shellac and light fast dyes as needed. Apply a protective wax polish.
- Reupholster the chair's foundation, preferably using more inert materials, most likely linen fabrics and webbing.
- Install a new leather or faux leather cover in a similar color

*Estimated Cost*

Labor:	Upholstery \$6650
	Upholstery leather: \$750
	Frame and finish \$1000
Materials (5%)	\$500
Administration (20%)	\$1500
Total:	\$10,400
	\$10,925



**ALLISON JACKSON**  
**FRAME CONSERVATION AND GILDING**

525 Hall Farm Road | New London | NH 03257  
jackson.allison@gmail.com | www.frameconservation.org  
cell 978 500 2576

June 26, 2025

Barbara Mangum  
Somerville Museum  
1 Westwood Rd. Somerville, MA  
[bmangum411@aol.com](mailto:bmangum411@aol.com)

**Frame Treatment for Rebecca Adams**

CONDITION REPORT:

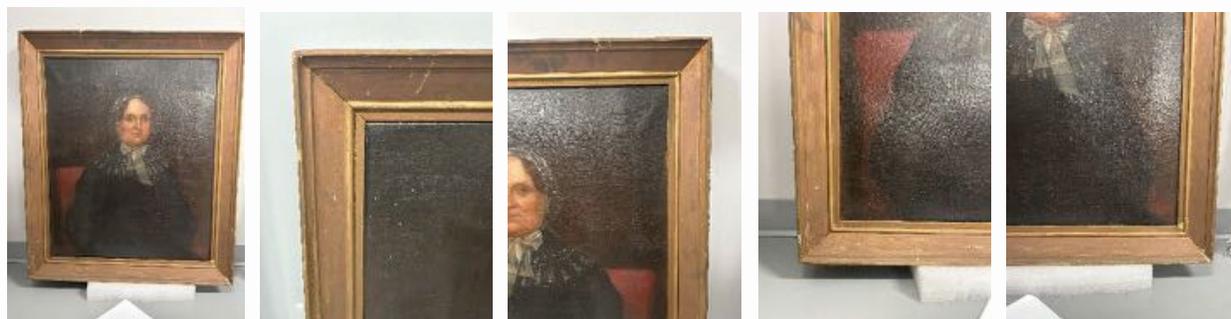
Early American frame, wooden molding with gold leaf over gesso and bole. The frame has a beveled profile with ogee, half round, and flat elements. The frame is 35" x 30 1/8" x 2 1/4" and has a 3 1/8" wide molding.

The structure of the frame is in fair condition. There is some movement to the upper proper left miter. The lower proper left miter is slightly open. There are splits to the flat along the frame's sight edge. An 8" split abuts the upper miter on the proper left side rail, and a 3" split abuts the lower proper right miter on the lower rail.

The surface of the frame is in poor condition. The frame has been entirely over-painted with a layer of bronze paint which has tarnished and darkened with age. A loss to the paint layer at the lower proper left miter reveals the frame's gilded surface beneath. The current frame surface has scuffs, finger marks, chips, scratches, and one particularly deep puncture on the lower portion of the proper right side rail.

The gilded surface beneath the bronze paint is likely worn and scuffed up as well. As scratches and chipped edges along the top and both sides of the frame extend through the gesso layer and down to the frame's wooden substrate.

Fill material from a previous treatment is present at the upper proper right miter and other areas throughout the frame.



TREATMENT PROPOSAL:

Photograph the frame to record the before treatment condition.

Consolidate areas of lifting and cracked gesso and gesso loss using Lascaux 4176 Medium for Consolidation.

Remove the bronze paint layer throughout the frame surface after determining the best method to do so.

Repair splits to the frame structure.

Fill gesso losses and areas of exposed wooden substrate using Flugger fill material – sand to shape.

Integrate the surface of the frame using a combination of gold leaf and Golden liquid acrylic paint.

\*Depending on the condition of the gilded surface revealed by the bronze paint removal – this may include regilding large areas of the frame surface, if not it's entirety. In either case all surfaces will be toned to the appropriate patina.

New hanging hardware will be added to the frame's verso.

Photograph the frame to record the after-treatment condition.

ESTIMATED TREATMENT TIME:	50 HRS. @ \$120 HR.	\$6,000
COST OF MATERIALS:		\$750
TOTAL COST:		\$6,750

Thank you,



Allison Jackson

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

**ALLISON JACKSON**  
**FRAME CONSERVATION AND GILDING**

525 Hall Farm Road | New London | NH 03257  
jackson.allison@gmail.com | www.frameconservation.org  
cell 978 500 2576

June 26, 2025

Barbara Mangum  
Somerville Museum  
1 Westwood Rd. Somerville, MA  
[bmangum411@aol.com](mailto:bmangum411@aol.com)

**Frame Treatments for Mary W. Russell, Mary M, and Philemon Russell**

CONDITION REPORT:

Louis XVI Style American frames; wooden molding with gold leaf over, cast composition ornament, gesso, and gray bole. The three frames are all 38 ¼" x 33 ¼" and have a 4 ½" wide molding. Their main molding is an ogee shape, with a half round top edge. The frames are constructed in 2 parts; the inner molding consists of a running sight edge ornament and step down to a flat at the sight edge. The main molding is adorned with a running element of ornament on its outside edge- a ribbed molding with alternating flowers and ribbons and ornate cartouches at each of the 4 corners with floral elements extending out from them. The frames have elements of both water and oil gilding.

The structure of each of the frames is stable and in good condition.

The surfaces of the frames are in poor condition, mainly because they are missing the majority of their ornament. Other condition issues to the frame's surfaces are a grimy and uneven tone layer, gesso loss and flaking, and missing carved molding (on one of the 3 frames). All 3 frames have surface grime throughout the main gilded passages- mostly along the frame's bottom rails and outside edge of the upper rails, where dust tends to settle.

Mary Russell



Mary M



Philemon Russell



Mary Russell:

Out of the three frames Mary Russell's frame has the most ornament still in place. The upper proper left corner cartouche is in the best condition but is still missing significant elements. The floral passage that extends down the proper left side of the frame from the upper proper left corner cartouche is the only complete passage of ornamentation on all three frames (which each have 8 of these passages). The longest stretch of running ornamentation- which is the same on both the sight and outside edge is about 6" in length. Some smaller elements are present on all sides of the sight edges and outside edges of the frame.

The bottom rail of this frame is quite grimy as is the top of the upper rail. The frame has areas of flaking gesso and gesso loss to the top edge half round elements. One can see where a name plate was once present along the frame's bottom rail.

Mary M:

This frame has sustained the most ornament loss out of the 3 frames. The running ornament is missing throughout the entirety of the lower and proper left side rails. The upper proper left corner cartouche is in the best condition but about half of it is still missing; the other corners have even less ornamentation still in place, and the lower proper left corner is entirely gone. Almost none of the foliate extensions remain. Only the outside edge running ornament on the upper rail still has a run of ornament that makes up about half the length of the rail.

The outside edge of the upper rail and main passage on the bottom rail are particularly grimy and have an uneven tone. The top edge half round on the lower rail is in particularly poor condition, most of the gesso layer is missing, additionally flaking gesso is present on both side rails.

Philemon:

Philemon's frame is also missing most of its ornament. Both lower corner cartouches are completely missing. Sight edge ornament is missing from the entirety of the upper and lower rails, and outside edge ornament is missing from the entirety of the proper left side and lower rails. The proper left side of the frame has a few longer lengths of ornament still present. Areas not mentioned have scattered areas of small elements still in place.

The bottom rail of Philemon's frame also shows signs of a former name plate and has grimy areas present. Damage that is not present on the other frames includes missing wooden top edge molding- a 7" passage from the upper rail, and a 14" passage from the lower rail.

#### TREATMENT PROPOSAL:

Photograph the frames to record the before treatment condition.

Consolidate areas of lifting and cracked gesso and gesso loss using Lascaux 4176 Medium for Consolidation.

Clean frame surfaces using the best methods determined. Begin with dry cleaning methods to remove surface grime.

Replace missing elements of ornament using Quickwood and/or Mohawk two-part epoxy putty cast from Master Dent silicone molds taken of the existing ornament. Isolate surfaces to receive ornament using Lee Valley Fish Glue before applying replacement elements.

Replace missing moldings from Philemon's frame using the same method just mentioned.

Fill gesso losses and areas of exposed wooden substrate using Flugger fill material – sand to shape.

Integrate the surface of the frame using a combination of gold leaf and Golden liquid acrylic paint. New ornament will be gilded and toned using acrylic paint, gesso fills will be integrated with a combination of gilding and in-painting, other areas of wear, loss, and distraction will be in painted and toned so that the frame surfaces blend seamlessly together.

New hanging hardware will be added to the frame's versos.

Photograph the frames to record their after-treatment condition.

ESTIMATED TREATMENT TIME:	150 HRS. @ \$120 HR.	\$18,000
SITE VISIT & DOCUMENTATION:		\$500
TRANSPORTATION OF FRAMES:		\$500
COST OF MATERIALS:		\$750
TOTAL COST:		\$19,750

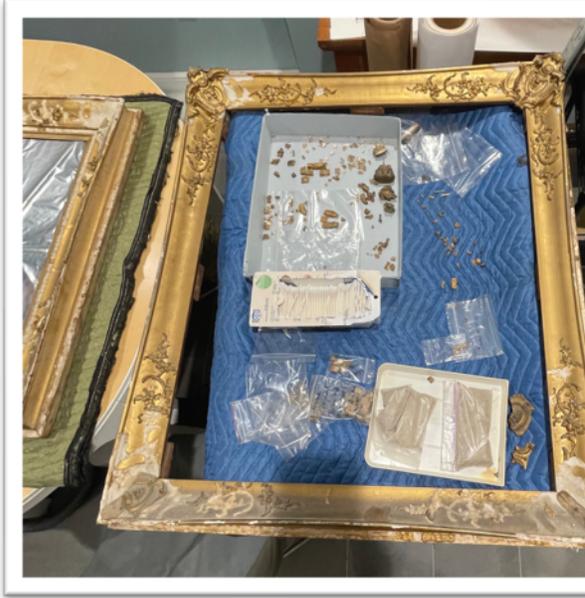
Thank you,



Allison Jackson

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

1985.A.14081  
Mary M. Russell Frame  
CPA f y26 application



**ALLISON JACKSON**  
**FRAME CONSERVATION AND GILDING**

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June 6, 2025

Barbara Mangum  
Somerville Museum  
bmangum411@aol.com

**Frame Treatment for Columbus Tyler portrait**

CONDITION REPORT:

Mid to late 19<sup>th</sup> c American frame; wooden molding with gold leaf over cast composition ornament, sand, wheat, gesso and gray bole, and black paint. The outside edges of the frame are painted black. The frame is 50 x 59 1/2" the molding is 3 3/4 in height and 4 1/8" wide. The frame's gilded liner has been removed and is currently on the painting and does not need treatment. The frame is gilded using a combination of water and oil techniques.

The frame's main cove passage has a pattern of pebbles cast in sand, and its top edge ornament is made up of intricately intertwined floral elements including flowers, ferns, and berries, with straps at the miters. Floral elements including acorns and oak leaves are pressed into the cove at the frame's miters. A large bundle of actual wheat makes up the central cartouche along the frame's bottom rail. And there is a running bead element along the frames outside edge.

The structure of the frame is stable, and in fair condition. The frame has sustained water damage along the length of the proper left side of the frame. There is a split through the center of the rail on this side of the frame. While in the same plane, the split appears in 2 locations; the length of the upper split is 15" and there is a 7" split below it. The same split shows up in the outside cove starting at the top of the length of the frame member and extends 44 1/2" down the length of the rail.

\*I did not look at the back of the frame as I did not want to risk losing any ornament.

The surface of the frame is in poor condition. Composition ornament loss and loss to the gesso layer occur extensively along the water damaged side of the frame and throughout the rest of the frame as well. Ornament is missing throughout the frame's top edge along the entire length of the proper left side, 50-60% of the ornament is missing in the same location along the frame's top edge to the other 3 sides of the frame as well. The ornament that is in place is unstable (loose and lifting). Miter ornament is missing from the corners of the frame's proper right side. Areas of the running bead element are also missing on all 4 sides of the frame.

In addition to the damage on the proper left frame rail, there are fuzzy areas of fungal growth- both white and gray mostly to the upper third of the frame rail. A large area of lifting gesso to the outside cove of the proper left side of the frame is present abutting the upper miter, and along the length of the edges of the molding outside of the top edge ornament. Lifting gesso is also present along the

frame's upper rail to the edges of the molding inside the top edge ornament. A few losses occur in this area on the frame's proper left side as well.

The wheat passage along the center of the frame's bottom rail is hard to decipher because much of the compo ornament is missing and broken in this area, and there was likely more wheat originally present. There is a strap that goes diagonally up and to the right across the center of the bundle, but additional ribbon elements are missing from this area. The wheat was both gilded directly and, in some areas, gilded over a layer of gesso. There is a lumpy area of compo and an additional 3" of darker area of grime to the proper left side of the wheat cartouche. The layer on top of the wheat stems, to the proper right of center, is crazed cracked- perhaps a thick layer of oil size that has shrunk and cracked over time.

In addition to ornament and gesso loss the frame is grimy and there are some areas of overpainting in the frames outside coves. The top of the upper rail is embedded with grime, and the bottom rail is darker than the side members. The proper right inside cove is in amazingly good condition compared to the rest of the frame surface.

#### TREATMENT PROPOSAL:

In situ consolidation of loose ornament mainly the top edge ornament using Lascaux 4176 Medium for Consolidation and dilute Lee Valley Fish glue. \*If possible, the frame should be treated in place before transport to avoid losing any more ornament or gesso.

Once in studio - photograph the frame to record the before treatment condition.

The split on the proper left side of the frame seems fairly stable as is, but further stabilize the area using dilute Lee Valley Fish glue or Lascaux 4176 Medium for Consolidation.

Consolidate areas of lifting and cracked gesso and gesso loss using Lascaux 4176 Medium for Consolidation.

Clean frame surface using the best methods determined. Likely a combination of dry cleaning using vulcanized rubber sponges and PVA sponges to target the dirt and grime and isopropyl alcohol on the mold/mildew.

Fill gesso losses and areas of exposed wooden substrate using Flugger fill material – sand to shape.

Replace missing elements of ornament using Quickwood and/or Mohawk two-part epoxy putty cast from Master Dent silicone molds taken of the existing ornament. Isolate surfaces to receive ornament using Lee Valley Fish Glue before applying replacement elements. \*The exposed wooden half round on the frame's proper left side may be removed to more efficiently replace the ornament.

Because the wheat cartouche is somewhat illegible my suggestion would be to maintain the existing strap mentioned that runs across the bundle but remove the other broken elements. And for clarity remove the thick crazed elements of oil size on the wheat stems and the one section of wheat that extends into the cove beyond the cast portion of the cartouche. \*This could be further discussed and modified.

Integrate the surface of the frame using gold leaf and Golden liquid acrylic paint. In gild where necessary and tone or in-paint and tone new ornament replacements, Flugger fills, areas of exposed gesso or wheat, and any other areas of wear or distraction to achieve an even tone throughout the frame surface.

Photograph the frame to record the after-treatment condition.

ESTIMATED TREATMENT TIME: 85 HRS. @ \$120 HR. \$10,200

Thank you,



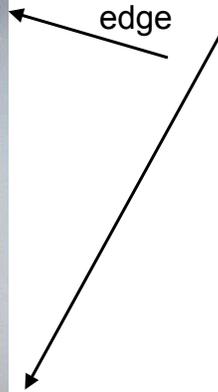
Allison Jackson

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Columbus Tyler Frame condition 2025  
CPA fy26  
Somerville Museum



Loss of gilding down to the primer along the edge



The wheat chaff is losing definition



Significant flaking of the gilt layer and loss of pattern.



