



JOSEPH A. CURTATONE
MAYOR



**CITY OF SOMERVILLE, MASSACHUSETTS
COMMUNITY PRESERVATION COMMITTEE
FY16 FUNDING CYCLE
APPLICATION COVER PAGE**

1. PROJECT INFORMATION

PROJECT NAME: Somerville Museum Capital Improvements Phase 5
PROJECT LOCATION: One Westwood Road, Somerville, MA 02143
LEGAL PROPERTY OWNER OF RECORD: Somerville Historical Society dba Somerville Museum

ONE SENTENCE DESCRIPTION OF PROJECT: The Museum requests funds to complete Phase 5 of its capital improvements plan including the addition of an elevator for the ADA project, protection of collections, designing Capital Improvements Phase 6 and reinstalling a Palladian window per MHC request ..

Please indicate (X) all categories that apply to this project (minimum of one) in the chart.

	Open Space	Recreational Land	Historic Resources	Community Housing (blended projects only)
Acquisition				
Creation				
Preservation			X	
Support				
Rehabilitation/Restoration			X	

ESTIMATED START DATE: May 1, 2016
ESTIMATED COMPLETION DATE: April 30, 2017
CPA FUNDING REQUEST: \$423,480
TOTAL BUDGET FOR PROJECT: \$674,569

2. APPLICANT INFORMATION

APPLICATION NAME / ORGANIZATION: Somerville Museum
CO-APPLICATION NAME / ORGANIZATION: n/a
CONTACT PERSON: Barbara Mangum, President of the Trustees
MAILING ADDRESS: 9 Josephine Ave., Somerville, MA 02144
PHONE: 617-625-5809 (H), 617-331-7726 (cell) EMAIL: bmangum411@aol.com

3. SIGNATURES

I (we) certify that all information provided in this entire submission is true and correct to the best of my (our) knowledge and that no information which might reasonably affect funding has been excluded. I (we) authorize the Community Preservation Committee and/or the City of Somerville to obtain verification from any source provided.

Name (printed) Barbara Mangum Signature Barbara Mangum Digitally signed by Barbara Mangum
DN: cn=Barbara Mangum, o=ca,
email=bmangum411@aol.com, c=US
Date: 2015.12.01 19:10:53 -0500 Date 12/1/2015
Name (printed) _____ Signature _____ Date _____



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**CITY OF SOMERVILLE, MASSACHUSETTS
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FY16 FUNDING CYCLE
SUBMISSION REQUIREMENTS CHECKLIST**

Please check (✓) each item included in your submission, which should include the applicable items in the order listed below.

GENERAL:

- Application Cover Page (form provided)
- Submission Requirements Checklist (this form)
- Narratives (prompts provided)
- Project timeline: a project schedule showing all major milestones (i.e., study, design, environmental, permitting, construction, etc.), including receipt of other funding sources

FINANCIAL:

- Budget Summary (form provided)
- Itemized budget of all project costs, including the proposed source for each cost
- At least two written quotes for project costs. If quotes cannot be secured, detailed cost estimates may be used if a thorough explanation of the estimates is included.
- Proof of secured funding (e.g., commitment letters or bank statements), if applicable

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); include digital copies

OWNERSHIP/OPERATION (NON-CITY):

- Documentation of site control or written consent of the property owner to undertake the project, if the owner is not the applicant
- Certificates of Good Standing from the City and the State, if applicable
- 501(c)(3) certification, if operating as a non-profit
- Purchase and sale agreement or copy of current recorded deed, if applicable

COMMUNITY SUPPORT (RECOMMENDED):

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

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
- Report or condition assessment by a qualified professional describing the current condition of the property, if available.

PLANS AND REPORTS (IF AVAILABLE; SUBMIT DIGITAL COPIES ONLY)

- Renderings, site plans, engineering plans, design and bidding plans, and specifications
- Applicable reports (e.g., 21E, historic structure report, appraisals, survey plans, feasibility studies).

Somerville Museum
Request to the Community Preservation Committee
for Phase 5 Capital Improvement Projects,
including the addition of an elevator

Submitted to Emily Monea
Community Preservation Act Manager
City of Somerville
93 Highland Avenue
Somerville, MA 02143

by Barbara Mangum and Evelyn Battinelli
Officers of the Somerville Museum
One Westwood Road
Somerville, MA 02143

December 3, 2015

Somerville Museum
CPA FY16 application for Phase 5 Capital Improvements
Dec. 3, 2015

General

Narrative

Narrative Addenda:
Contractor qualifications
2010-2020 Capital Projects Strategic Plan

Timeline

Project Description

Describe the project, including the project location and the property involved.

The project is phase 5 of the Somerville Museum's long-term strategic plan. Specifically, it furthers the Somerville Museum's goal of becoming accessible to all and to caring for its significant historic collections at the highest standards of practice. The Museum's historic building and collections are located at One Westwood Road in Somerville, part of the Westwood Road historic district. Barbara Mangum is the Project Manager.

Specifically, this proposal can be broken down into five interrelated sub-projects:

1) Meeting ADA requirements.

The Museum requests funds to help build an addition enclosing an elevator on Westwood Road that will meet the requirements of the Massachusetts Architectural Access Board (MAAB). The MAAB requires that all spaces of the Museum become fully accessible. Other than the elevator, other changes included in the project are creating a wheelchair friendly reception desk, changing out certain hardware, undertaking building code upgrades and placing a handrail down the Central St. steps. (See Vernon Woodworth's Building Code Survey (2011) and Updated Memo (2015)) Aesthetically acceptable barriers will be created and placed around the central columns of the important Bulfinch staircase to protect them from contact with wheelchairs. Peter Quinn Architects (PQA) is the design firm, John Sheehan is the contractor and Richard Graf is the Museum's supervising architect and designer of the Central St. handrail.

2) Preserving the collections: Security System upgrades

The Somerville Museum Board is working with Tyco Integrated Security, a branch of the well-known residential security company, ADT to upgrade its systems. The Museum has received two proposals which it strongly urges the CPC to help fund: the details are private; however, it is safe to say that the first proposal would upgrade intrusion detectors and alarm systems throughout the building and the second proposal would increase the Museum's video surveillance (cctv) capability.

3) Preserving the collections: Museum inventory

As an essential part of securing and preserving the historic collections and in anticipation of Phase 6 renovations of collection storage areas, six volunteers of the Archives/Collection Care Group will conduct an inventory of the Museum's holdings. Mangum, a conservator of works of art and artifacts is one of the volunteers and will supervise the work and train the others in handling, light cleaning and stabilization techniques. Funding for the equipment and supplies needed to undertake this project is part of this grant request. Specific details about these materials can be found in the itemized list of supplies and equipment included in packet. The inventory of all collection items is expected to take longer than one year to complete; however, the goal of this project is to inventory within one year those objects, which may be moved offsite during subsequent Phase 6 renovations.

In order to complete the inventory of the highest priority objects within the specified time,

two teams of three volunteers will be formed to accelerate the pace. Each team will utilize a computer (either a laptop computer or tablet synced together – see equipment list for details) loaded with the older inventory database to check on the accuracy of current information about the object and to update that information as needed. In addition, the teams will take high resolution, well-lighted, digitized photographic images of each item to enter into a computer database or cloud-based system for easier and quicker identification in the future. (Please refer to the equipment list for details regarding the digitized camera and lighting equipment required.) The Museum will subscribe to Wi-Fi service as part of its operations. The volunteers will lightly dust, vacuum or otherwise remove disfiguring dirt prior to photography. Some items may require stabilization in order to be handled or photographed at all. Basic rehousing of inventory items will be done such as removing items from acidic containers and replacing them in acid-free archival boxes as much as possible within the limits of time and funding.

Volunteers will also require protective gear from the mold and accumulated dust of storage areas. Funding for supplies such as facemasks and particulate cartridges, disposable gloves and vacuums with high efficiency particulate air filtration (HEPA) capability are included in the requested funds for the project.

4) Planning for the next phase of the Museum’s strategic plan, Phase 6

The firm of Peter Quinn Architects has been asked to devise plans as part of Phase 5 Capital Improvements to undertake Phase 6 Capital Improvements in the near future. Phase 6 will include upgrading the environmental and storage conditions for collection preservation as well as bringing the building up to the standards of full access required by the MAAB.

5) Reinstalling the Museum’s original Palladian window on the rear of the building.



Image of the Somerville Museum circa 1930. The Palladian window is shown to the right of the doorway on Westwood Road.

Both the Massachusetts Historical Commission (MHC) and the Somerville Historic Preservation Commission (SHPC) recommend that the Palladian window be replaced on the rear of the building per a preservation deed restriction dated 1986 that required the reinstallation (if economically feasible) at the same time as the future installation of an elevator.

Why is this project needed?

The Massachusetts Architectural Access Board (MAAB) has mandated that the Somerville Museum become accessible to all on each level of the building. The Director, Thomas Hopkins has given the Museum assurance that the work can be done over a period of several years to accommodate planning and fundraising.

Undertaking the ADA project will address the most important need of the Museum. This cannot be stressed enough. In the past four years, organizations including the Somerville Bike Path, the Committee for a Stronger Somerville, the Somerville Arts Council and the City's Historic Preservation Commission have been forced to look elsewhere for their meeting space, due to the Museum's lack of handicapped-visitor accessibility. As a community organization dedicated to encouraging dialogue between the various cultural groups of Somerville, it is no longer possible to operate as a service institution without proper ADA access.

The ADA accessibility program has been in development since the Spring of 2011, when the cost of the Museum's project to replace the slate roof in-kind exceeded the 30% rule. At that time, Vernon Woodworth was hired as a consultant to review the building and make recommendations to bring it up to code. To make a long story short, the design of the ADA project has gone through a number of iterations, and it was only by the number of volunteers now working in the collection storage areas, that the MAAB felt it had no choice but to require that all areas where volunteers work should become accessible.

The project of becoming fully accessible is central to the mission of the Museum to serve the people of Somerville. In 1986, at the time of building renovations, the Museum planned to build an elevator for full access. Two handicapped-accessible restrooms were built in the museum's basement. Unfortunately, the Museum was unable to raise the funds for the elevator at that time and the plan was abandoned. We now have a chance to return to the project and finish it.

Re: the inventory and security upgrades: The building houses an historical collection of several thousand works of art/documents/photographs and artifacts. Physically securing this collection is perhaps the most basic undertaking of a Trustee. The recommended security upgrades would improve deterrence to theft and the extended use of video surveillance would provide hope of identifying any perpetrators and getting the stolen material back should that occur. However, if the objects are unmarked and unidentified, if there is no image of the object, it is difficult to establish ownership. For this reason alone, the Museum should undertake a complete inventory.

The basement, similar to many basements throughout Somerville, is currently humid and subject to mold. Unfortunately it has contributed to deterioration of some collections over time and is unhealthy for volunteers working in the area or for researchers accessing the material. Therefore, the next phase of the Museum's strategic plan is to improve the climate and storage conditions for the historic collections and to continue to improve accessibility throughout all three levels of the building for those in wheelchairs.

The fourth sub-project has been brought about by the building of the elevator addition and is mandated by a preservation restriction that was placed on the Museum in 1986 by the

Massachusetts Historical Commission (MHC). This preservation restriction requires that the Museum's Palladian window, which was removed in the 1986 building renovation and has been kept well stored since then, be inserted back into the fabric of the building – specifically, *on the rear elevation at the time that an elevator is introduced*. If for reasons of funding, this is not possible, the MHC will forego this requirement. However, both the MHC and the Somerville Historic Preservation Commission (SHPC) have indicated their desire to have this decorative stone-framed window placed back into the building per the restriction. Therefore, this project is presented to the CPC for potential funding.

Finally, this project is needed to augment the work of the Museum staff, who are volunteers. The Museum has virtually no endowment at present and operates on the dues of members, donations and grants. Without ADA compliance, the Museum cannot even accept a federally funded grant, if it were to be so fortunate as to receive one. The building and collection needs of the Museum have been met to date with extensive capital campaigns that have brought the membership and community together, but which also incur fundraising fatigue. With support from the Somerville Community Preservation Act, it is our strong hope that the Museum volunteers can be freed from some of the requirements of capital fundraising and can turn more of their attention in the future to the heart of the Museum, its programming.

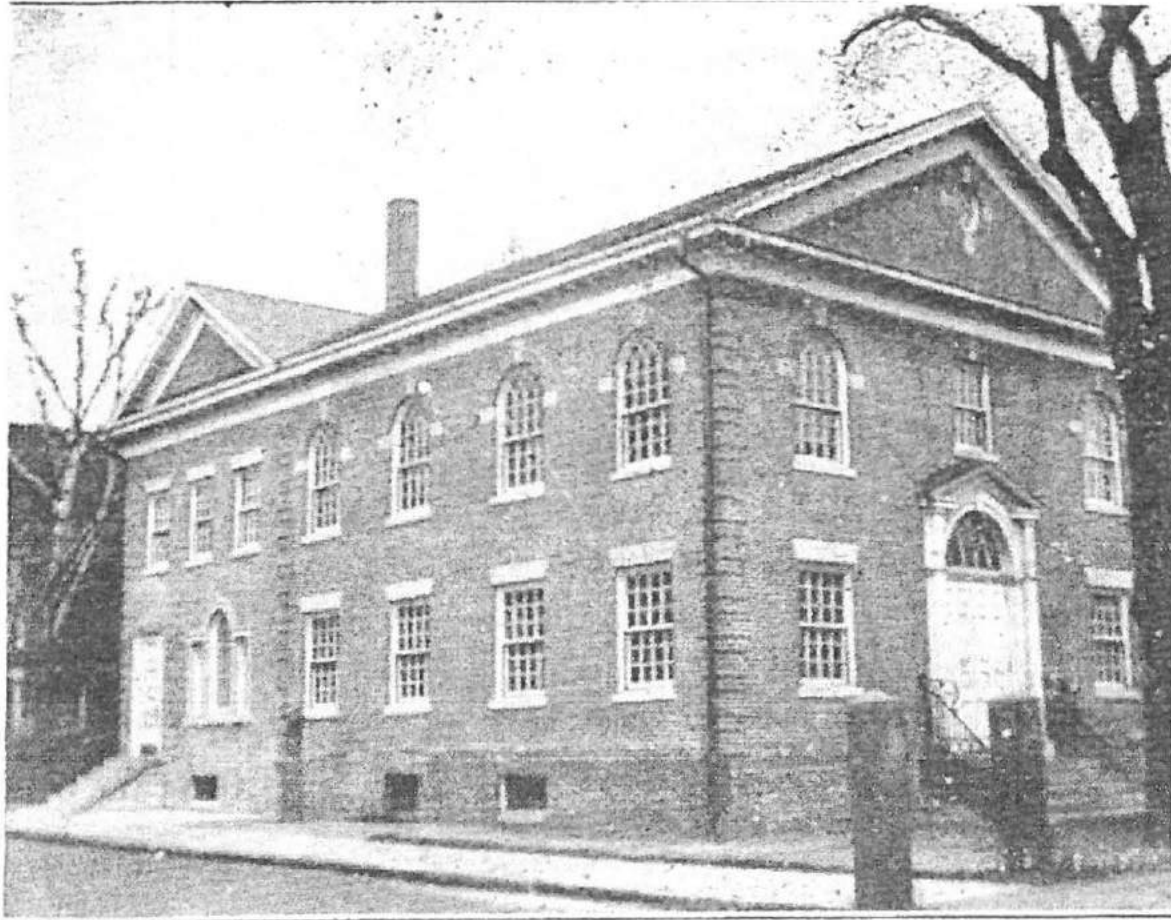
How does it preserve and enhance the character of Somerville?

The Museum is a jewel within the City and enhances the area's reputation as a center for the arts. 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 this.

Somerville is a city that embraces the common man and allows all to dream of doing anything. It encourages community, innovation and the sharing of the benefits of prosperity throughout the population. The Museum is essentially this: an historic and cultural institution, which preserves the legacy of Somerville through its building and collections and offers artists, musicians, historians, philosophers and all people of Somerville a venue and voice for contributing to the cultural landscape. It is run by volunteers and exists only because of the love of the people of Somerville for it as a cultural institution. To fulfill its promise, it must be made fully accessible to all, it must preserve and secure its collections for the enlightenment of its citizens now and in the future, and it must be brought into the computer and information age of the 21st century. The fulfillment of the strategic plan of the Museum, of which this is part, will do just that.

The history of the Palladian window.

In 1925, the Directors of the Somerville Historical Society decided that they wanted 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 on Westwood Road and shortly thereafter, began construction of a museum. It is unknown whether the Palladian window originated with the building of the Museum at that time or whether it was an earlier work that was incorporated into the building's facade. A photograph taken in 1930 provides the first evidence of the Palladian window and shows it located to the east of the Westwood Road doorway.



In 1986, the Trustees renovated the Museum building, including changing the configuration of the Westwood Road door to a central position and removing the Palladian window. At that time, they hoped to add an elevator to the Westwood Road façade. However, funding fell short and the plans for the elevator were abandoned. The Palladian window was crated and placed in the Museum's basement. The MHC, with whom the Museum had been working, placed a preservation restriction on the Museum's deed, which required that in the future, whenever an elevator was built, the Palladian window would be reinstalled on the "rear" of the building. With the help of funds from the Community Preservation Act, it is anticipated that the time for the elevator addition has come. With this, the hope for reinstallation of the Palladian window on the rear of the building has also come.

Although it may sound as if the Palladian window will not be seen at the rear, it would very likely be placed high on the façade under the eaves and would be visible from either Central St. or Westwood Road. The question of which street it would be visible from arises from the Museum's location on a corner lot. In this case, the owner may choose which side of the building is "rear". This decision would be made in collaboration with the MHC and the SHPC.

The addition of the window with its gentle arches and stone frame will reinforce the building's Colonial Revival style, preserve its original character and enhance the fashionable historic district of Westwood Road. As a public space, it enhances the charm of Somerville itself.

How does the project benefit the public?

As the projects support accessibility to the Museum and preservation of its collections, they support the purpose of the Museum in its entirety. Specifically, the mission of the Somerville Museum is 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.

For Somerville to have such a professional cultural facility in an historic building, which can be accessed by all, where concerts are played, where artwork is exhibited, where lectures are given, where the people of Somerville can know that their heritage is represented and that the works of art, documents and other artifacts are being secured and preserved for generations to come is something of which all people of Somerville can be proud.

A particular benefit of the inventory and eventual digitization of the collection will be that the Museum can begin to find ways to share the information with the public online. Some thoughts being considered are having an online catalogue of images of collection items, which can then be arranged to be seen at the Museum; to host online exhibitions, and to create smartphone tours throughout the City.

What population(s) will it serve?

The Museum seeks to serve all members of the Somerville public. Fifty thousand Somerville residents live within one mile of the museum, at least half of the city's public and private school students live within walking distance, and three bus routes spanning the city include stops within three blocks of the Museum. The new ADA compliant entrance will enable the Museum to host a new subset of the public that until now has found it difficult to gain entry.

The Museum's visitation rate averages several thousand visitors per year. Scholars and researchers use the collection by appointment. Numerous community organizations such as Somerville Open Studios, Books of Hope, and the Visiting Nurses Association utilize the building for events, meetings, exhibitions and receptions throughout the year as well. (provided they do not need to be ADA compliant at present.)

Educational liaisons between teachers and the Museum bring approximately 300 fourth-graders through the Museum each year as part of a citywide scavenger hunt for history. In addition, Museum volunteers collaborate with Historic Somerville and the City's Historic Preservation Commission to engage high school students in various programs. As a result, in 2012, Adda Santos, history teacher at the Somerville High School formed the Local History Club with 16 students. These students and volunteers from the Museum take part in organizing historical events and participating in reenactments such as the Colonial Fair at Foss Park on Patriots' Day, the Raising of the First Flag at Prospect Hill (January 1st), the Memorial Day Parade, and Veterans' Day. These reenactments are popular public activities and help raise the awareness of the citizens of Somerville and others to the importance of this land in American history.

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 bulk of these is for information on residences in Somerville. The Museum works closely with the City of 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 Museum.

How will the success of this project be measured?

- The success of the ADA project will be physically evident with the increased numbers of visitors in wheelchairs able to access the building's cultural events.
- The results of improved security will be evident by the lack of theft or vandalism over time and if such activities occur, whether the perpetrators can be found and the objects returned. Let all hope this test is not necessary.
- If the Palladian window is reinstalled, that is success.
- Finally, the success of the inventory and the design for Phase 6 of the Museum's strategic plan are essential steps to ensuring the success of the final phase of the Museum's transformation. Put another way, if the Museum does not undertake these steps, the next phase will be unsuccessful.

3. 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:

C. Resources

I. Increase the recognition of Somerville as a center of arts and creativity. (The Museum has helped Somerville Open Studios to grow into one of the largest and most successful open studios programs in the country. Each year it hosts the *SOS Artists' Choice* exhibition at the Museum, which attracts many hundreds of visitors.)

II. Ensure that Somerville has a mix of spaces for creative production, performance and exhibition, and that art is incorporated into the built environment. (Once the Museum is ADA compliant, it will be the only such exhibiting institution in the City according to Greg Jenkins, Somerville's Arts Council Director.)

III. Help local arts and cultural institutions, such as theatres, film and art festivals, museums and libraries to succeed, network and grow (Duo Maresienne, an internationally recognized early music duo have made the Somerville Museum their home for the last 26 years. They and their audience love the Museum's intimate charm, elegant interior, and wonderful acoustics.)

IV. Strengthen existing education programs, and university and professional partnerships within Somerville schools. (In 2004 the Somerville Museum was invited to take part in an exciting initiative that utilized resources available at the Museum as a tool for developing public school curriculum in history and social studies classrooms. Project LOCAL (Learning Our Community's American Lore) was implemented by Tufts University initially and has now been adopted as an ongoing program at the Museum. To date, the Museum has produced four collaborative exhibitions on subjects ranging from the construction of I-93, the Vietnam experience, and immigration. As a result of the 2006 collaboration between Somerville High School history students and the Museum on the Vietnam experience, Ms. Kersten was named the Gilder-Lehrman Massachusetts History Teacher of the Year. Finally, each year Evelyn Battinelli, the Executive Director of the Museum works with the elementary school teachers to bring students on an historical scavenger hunt throughout the City. Once the building and collections are more accessible, the students will be able to learn about Somerville's past in a very direct way.)

Financial

Describe all successful and unsuccessful attempts to secure funding and/or in-kind contributions, donations, or volunteer labor for the project. Describe any cost-saving measures to be implemented.

To date for the ADA project, the Trustees have raised \$85,000 from the Wallace Foundation, \$40,000 from the Massachusetts Cultural Council's Massachusetts Cultural Facilities Fund, \$1000 from Tufts University, \$5000 from East Cambridge Bank, \$5000 from Winter Hill Bank, \$1000 from Central Bank, \$500 from the Lions Club and has raised another approximately

\$45,000 from private donations for the ADA project development. In addition, Trustees have pledged \$50,000 toward the related renovations of the building that are not part of this grant request, but are needed for the Museum to continue to function as a cultural institution (i.e. changing out of carpet, extension of the second floor elevator lobby into the remaining hallway, renovation of the existing handicapped-accessible restrooms, etc.)

Trustees also applied to the Amelia Peabody Foundation, American Express, Copeland Family Foundation, Geoffrey .C. Hughes Foundation, George Frederick Jewett Foundation, Lowes Co., Richard and Susan Smith Family Foundation and the Richard Saltonstall Foundation for support of the ADA project and were unsuccessful in these.

For the security upgrade project, the Museum applied in 2007 for funds from the Massachusetts Cultural Facilities Fund and was granted a partial award; however this was within the framework of the larger project to replace the roof and it was therefore cut from funding. In 2013, the Museum applied to the Institute of Museum and Library Services to undertake an inventory of the collection and was unsuccessful. It is difficult to secure funds on a national level, where the significance of the collections is weighed against those of major municipal museums.

In 2012, the Trustees formed an advisory council, composed of members who had shown extraordinary support for the Museum in various ways. From this committee, another group was formed of individuals who were particularly interested in collection care and access issues. The number of members of the group, called the Archives/Collection Care Group varies from week to week, but has routinely consisted of 6 members. They have met on Saturdays for 3-4 hours each week for the past 1 and ½ years. This year they reviewed many objects in the collection and produced the Book, Postcard and Ephemera Sale to help reduce extraneous (non-mission related) materials in the collection and to free up valuable storage space.

This group has agreed to undertake the inventory of the highest priority objects in storage over the next year in anticipation of the relocation of these objects offsite during the following phase of the Museum's strategic plan. Their collective contribution to the Museum is truly immense.

In terms of cost-savings, Peter Quinn Architects has given the Museum a 10% discount on architectural services for the ADA project. Richard Graf, RA has limited his fee to 5% of the total construction cost, a significant savings over his normal fee. Barbara Mangum, Project Manager, is charging a minimal fee of 3% of the total project costs to cover her involvement. Her work with the Archives/Collection Care Group is pro bono.

The estimate to reinstall the Palladian window was calculated as being done in concert with the elevator addition. If this were done as a stand alone project, costs would likely be higher.

2. How was the total CPA funding request determined?

The costs of the ADA project are based on the Museum's design for a Westwood Road addition enclosing an elevator and shaft. Specifically, the costs are derived from the plans and elevations that were submitted to the Somerville Historic Preservation Commission (SHPC) on October 28th, 2015 (See PQA_10_28_15 file). These plans were revised prior to the meeting of the SHPC on 11/17/2015 to reflect concerns raised by the City's Preservation Planner, Kristenna Chase. (See PQA_11_17_2015). Both sets of plans have been included in the Museum's grant application;

however, the design of the façade is still fluid at this point. The Museum will be working with two members of the SHPC to further the design in the coming months and is confident that a solution can be found. It is not anticipated for there to be significant changes to the interior renovation plans at this time; therefore these cost estimates should remain valid. The façade changes may include changes in the number, style and placement of windows, doors and the choice of materials. The contingency percentage was raised to 15% to cover these unknowns.

PQA cost estimates for architectural services for the ADA addition dating from June of 2015 were revised in November to reflect the further design work required to develop a satisfactory solution to the façade issue. At that time, the subject of the Palladian window and its reinstallation into the building's rear elevation was also discussed. Both the MHC and the SHPC indicated their desire to have this window put back on the building and it was therefore resolved to apply to the CPC for funds for this installation. PQA and Richard Graf, RA developed this cost estimate.

John Sheehan, the Museum's contractor of choice for the ADA project developed his cost estimate based on his experience with similar projects and was based on the work specified by PQA's October 28th plans. The structural engineering quote is by Structures North, a well-respected structural engineering firm; the quote for the LU/LA elevator is by the manufacturer, Garaventa and includes installation and certification, the quote for the Central St. handrail is by Chelsea Ornamental Iron.

Quotes for the supplies and equipment for the inventory project were based on current catalogue prices. Cost estimates for the security work are based on recent Tyco Integrated Security quotes.

Finally, the cost of architectural design services to plan for the improvements in Phase 6 of the Museum's strategic plan are based on a PQA quote, that includes consultation with mechanical and structural engineers and plumbers. As Museum climate control is a very specialized area and the equipment can be very expensive to operate if not done well, two further consultants have been added to the planning team for this project. Mangum asked Richard Kerschner, the former Director of Conservation at the Shelburne Museum in Vermont and a recognized authority on small museum climate control to join the team. He submitted a quote for services. Mangum worked with Ernie Conrad, an HVAC engineer with many years of experience in Museum climate control issues and estimated the costs of his service based on past experience.

3. Will the project require funding over multiple years? If so, please provide annual funding requirements.

It is anticipated that the elevator addition will be completed within one year, as well as the security upgrades and the design of Phase 6. The inventory is a multi-year project, but funds are requested only to buy the equipment and supplies needed for the initial year. The Museum will sustain it beyond that time. The project to reinstall the Palladian window onto the rear of the building can be coordinated with the construction work on the facade to save on set up costs. If this work is not done at the time that the elevator is installed, this project will no longer be under a preservation deed restriction. This means that the MHC will no longer mandate that the

window be reinstalled. The Somerville Museum may look to the CPC for advice on reapplying for funds to reinstall the window at a later date if it is not possible to fund it in the current cycle.

The Museum's Capital Improvements Plan is a ten-year strategic plan to make the building fully accessible to all and to bring the building fabric and quality of collection care up to professional standards. (see SM Strategic Plan 2010-2020 for details) With continued support from the CPC, the Museum is well on its way to completing this plan successfully.

Project Management

1. Describe the applicant. Are they public, private non-profit, private for-profit, an individual, a partnership or another type of entity? What is their history and background? Provide any additional relevant information.

The Somerville Museum is a private non-profit and is classified as a 501(c)(3) of the Internal Revenue code.

The Museum was founded in 1897 as the Somerville Historical Society. 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 fully renovate the building. The result was the opening in 1988 of the Somerville Museum.

The Somerville Museum seeks to engage audience(s) 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 School Department; and is available as a meeting place for local historical and cultural organizations.

2. Demonstrate that the applicant has successfully completed projects of similar type and scale or has the ability to complete the project as proposed.

In 2008, the Massachusetts Cultural Council awarded the Museum \$104,500 from the Massachusetts Cultural Facility Fund (MCFE) toward the replacement of the Museum's historic slate roof and repair of the wooden 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 December of 2012, 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 \$224,447 when completed.

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. Museum donors raised the matching funds for a total project cost of \$48,012. The project was successfully completed in 2013.

In addition to the Museum's demonstrated ability to undertake this project successfully, both Barbara Mangum and Richard Graf have extensive experience in managing large projects. In short, the Museum has the capability to complete this project, with all of its complexity, successfully.

3. Identify and describe the roles of all known participants, including the project manager.

The project team includes:

Barbara Mangum, Project Manager

Mangum is an objects conservator with over 30 years of experience in the preservation of works of art. She will be responsible for meeting the requirements and goals of the grant and the overall success of the project. She is also responsible for protecting collection pieces such as the Bulfinch staircase during the work within the building and after wheelchair access. She currently serves on the Trustee Board as President.

As the Objects Conservator/Chief Conservator of the Isabella Stewart Gardner Museum in Boston for over thirteen years, Mangum has significant experience in working with volunteers and interns and in managing large projects. She has structured the inventory project based on her involvement with the extraordinary volunteers in the archives/collection care group for the past two years and their evident commitment to the welfare of the collections and Museum as a whole. She specified the equipment and supplies needed for the inventory and her estimates of cost are based on current catalogue pricing.

Richard Graf, RA and Owners' Representative

Richard Graf has worked with the Museum for many years and is a licensed architect specializing in the design, construction, development, management and ownership of historic properties. He received his Bachelor of Architecture from The Cooper Union, NY, NY in 1975, and his Master of Architecture in Urban Design in 1983 from Harvard University. He has been a practicing architect working in the historic rehabilitation of properties for over thirty years.

Graf will act as the Museum's architect in terms of reviewing the scheduling and coordination of the different trades, signing off on successful completion of the projects prior to payment, working through change orders as necessary, monitoring insurance and other requirements of the contract, and making sure that all project specifications are met. He will document the changes in the Museum's appearance before and after completion.

The Museum's Executive Director, Evelyn Battinelli will be at the Museum during open hours and when contractors are on site to help with logistics and to maintain security. She will also be available as needed for the inventory project.

Dyan Blewett, Treasurer, will administrate the grant financially and is responsible for the accounts.

Volunteer members of the Museum's Archive and Collection Care Group who will undertake the inventory are: Marian Bremer, former librarian at MIT; Jeff Myers, software engineer; Cynthia Frawley, graphics designer; John Superti, artist; Gerald Piece, caterer and former restaurant owner; Sara Bisi, paper and book conservator at the Harvard University Art Museums, Rita DeBellis, retired teacher; Tamara Friedler, amateur historian, Vilma Sullivan, retired Tufts University administrator and Jean Vallon, a former graduate student in the Museum Studies program at Harvard Extension.

Peter Quinn, contract architect

Peter Quinn of Peter Quinn Architects is based in Davis Square. He received his undergraduate and masters degree in architecture from the University of Pennsylvania and has over 30 years of architectural experience. He founded Peter Quinn Architects in 1997 and has grown it into a mid-size architectural firm specializing in adaptive reuse of existing buildings, historic preservation, educational facilities, multifamily housing, mixed use commercial/ residential buildings, community center facilities and site planning. Richard Graf has worked with him closely over a number of years and highly recommended his firm to the Museum Trustee Board.

Consultants for Phase 6 Development:

Richard Kerschner is a conservator with extensive experience in preventive conservation and conservation administration. He holds a Masters Degree from SUNY Oneonta's Cooperstown Graduate Program. He is recognized nationally for his expertise in collections based practical and sustainable environmental control for museums in historic structures.

Ernie Conrad is an HVAC engineer and former principal of Landmark Facilities Group. Mangum worked with Conrad at the Gardner Museum to refine the HVAC system to meet the requirements of the Museum setting. He is a leading expert in the field of climate control for sensitive interiors and in working to keep energy consumption for historic houses and small museums as low as possible.

4. Describe the feasibility of the project and how it can be implemented within the timeline and budget included in this application.

The Trustees, Richard Graf and Peter Quinn Architects are working with the MHC and the SHPC to develop the plan for the addition. As the design is still fluid however, the Museum has increased its contingency from 10% to 15%. Peter Quinn Architects also revised their costs based on the realization that it was going to take more time and energy to develop a new design for the Westwood Road addition that would be acceptable to all.

Costs for the inventory project equipment and supplies are current and subject to a contingency factor. The inventory project will take longer than one year to complete, although the term of the grant will be limited to one year. During that time, the goal will be to inventory those objects that may be subject to removal during Phase 6. It is essential that an inventory be conducted of this material prior to any movement of the objects.

Once funding is secured and the exterior design settled, all the zoning and building permits pulled, the contractor, John Sheehan will begin work. The first phase is demolition and excavation followed by upgrades to the foundation to support the weight of the addition. The elevator shaft will be constructed and the LU/LA elevator installed by the manufacturer. The

elevator is a four-stop elevator, with stops on each of the three floors of the Museum and a half stop for those in wheelchairs who need to get from the ground level up to the first floor.

The budget is based on solid quotes from manufacturers and distributors (the limited use/limited access (LU/LA) elevator quote is from Garaventa; John Sheehan has provided the construction costs based on similar work he has done in the past; Peter Quinn Architects has a depth of experience with estimating complex historic renovation and rehabilitation projects; and Richard Graf, RA has been with the Museum and acted as its representative in numerous construction projects. He knows the Museum well and has successfully estimated costs in the past based on his experience.

5. Describe any known or potential barriers to the successful on-time commencement and completion of the project, including any permits or inspections required.

The MAAB has reviewed the plans for the Westwood Road elevator addition (Oct. 28th version) and is satisfied that they will meet their requirements. They are currently in the process of drafting a letter to the Museum to that effect.

The most important work to be done at this time is to finalize the design of the Westwood Road elevator addition. The Museum has been assured that the CPC will allow for the Museum to proceed with this application for funds, with the understanding that the design will be finalized with appropriate approvals.

The MHC reviewed the plans that were submitted to the SHPC on November 17th, and stated that they could be approved once they had received the MAAB ruling. They want further resolution on the fate of the Palladian window, however. The final design of the Westwood Road addition must go back through their office for final approval.

The SHPC has reviewed the plans that were submitted on both October 28th and November 17th and have asked that the Museum work with two architects on their commission to develop further ideas for an addition that works with the historic façade. Most additions to historic buildings are placed on the rear of the building or adjacent to it and separated by a hyphen of sorts. This is not possible in the case of the Museum, where the addition must cover original material.

Notices were sent out to the abutters of the impending changes in the Museum's Westwood Road entrance. No abutters attended the November 17th public hearing, however. The Museum will work with the neighbors to incorporate their feedback into the design process soon.

The Museum is a nonconforming structure in terms of the City's zoning and received a variance for the construction of the portico in 2014. The new design will need to go before the ZBA as well for a request for a variance as the addition will extend to the sidewalk.

Once these steps have been fulfilled, the contractor will need to pull a permit for the building construction. Work is expected to be in the Spring and to be completed by late Fall.

The design of the handrail for the Central Street entrance will be brought to the SHPC for

approval prior to construction or implementation.

6. Describe any ongoing maintenance required and who will be responsible for it.

The Museum will maintain the elevator manufacturer's warranty and will contract with a LU/LA elevator service provider for preventive maintenance as often as recommended by the manufacturer.

The Museum will contract with Tyco Integrated Security or other qualified provider to maintain the security system.

The Archives/ Collection Care Group will maintain the Museum's inventory.

Historic Resources Rehabilitation Projects

1. Describe how the proposed project complies with the U.S. Secretary of the Interior's Standards for Rehabilitation, as required by the CPA legislation under the definition of rehabilitation.

The sections of the Secretary of the Interior's Standards for Rehabilitation that pertain to the proposed new ADA entryway are:

RE: Work done to meet accessibility requirements and health and safety code requirements; or retrofitting measures to conserve energy.

Although this work is quite often an important aspect of rehabilitation projects, it is usually not a part of the overall process of protecting or repairing character-defining features; rather, such work is assessed for its potential negative impact on the building's historic character. For this reason, particular care must be taken not to radically change, obscure, damage, or destroy character-defining materials or features in the process of rehabilitation work to meet code and energy requirements

The Somerville Historic Preservation Commission and the Massachusetts Historical Commission are working with the Somerville Museum to see that both the reinstallation of the Palladian window and the elevator addition will adhere to the Secretary of the Interior's Standards for Rehabilitation.

2. Describe how the applicant will ensure compliance with these standards as the project is ongoing, including an identification of who will make historic preservation determinations.

Barbara Mangum, a conservator of objects by training, is the project manager and with the architect, Richard Graf, will ensure compliance with the Secretary of the Interior's Standards. Changes to the exterior will be photo-documented by Richard Graf before and after completion and the historic preservation form will be updated and sent to the Massachusetts Historical

Somerville Museum
CPA FY16 Application
December 3, 2015

Commission on conclusion of the project. In addition, as a prominent architectural feature of Westwood Road and the City of Somerville, the SHPC will be available to scrutinize this work closely during its rehabilitation. This is also true of the installation of the Palladian window on the Museum's rear elevation.



Barbara Mangum founded Sculpture and Decorative Arts Conservation Services (SDACS) in June of 2000 to offer public institutions and private clients conservation services at the highest standard of care. In 2005, the firm became a Limited Liability Company and now occupies Studio #18 at Joy Street Artist Studios, 86 Joy Street, Somerville, MA 02143. SDACS LLC is fully insured.

Ms. Mangum brings over 25 years of experience in the conservation of works of art and artifacts to her business. Clients include many of the most prestigious institutions in the Boston area: Mount Auburn Cemetery, Harvard University Business School, the Boston Museum of Fine Arts, the Peabody-Essex Museum and the Massachusetts Institute of Technology among them. Ms. Mangum is a Professional Associate of the American Institute for Conservation and adheres to the AIC Code of Ethics and Standards of Practice as well as the Secretary of the Interior's Standards for the Treatment of Historic Properties. With the aid of her professional contacts in the area of scientific analysis, work is performed at the highest professional level.

Mrs. Mangum holds a BA in chemistry and art history *cum laude* from Vanderbilt University, a MFA from the State University College at Oneonta in NY and a certificate in the Conservation of Historical Artifacts and Art from the prestigious Cooperstown Graduate Program. She received a certificate in the conservation of objects from the Center for Technical Studies in the Field of Fine Arts at Harvard University after serving a year's internship there and undertook further advanced internships at the Peabody Museum of Archaeology and Ethnography at Harvard University, the Museum of Fine Arts, Boston, the Fitzwilliam Museum, Cambridge, England and the Metropolitan Museum of Art in NYC. She held the position of Objects Conservator at the Isabella Stewart Gardner Museum in Boston from 1986-1991. In 1992, she was promoted to Chief Conservator, a position she held until her departure in 2000 to form her own company.

Services Offered:

- Conservation treatment of sculpture, decorative arts, ethnographic and archaeological objects, historic grave markers and monuments.
- Writing of specifications for treatment and maintenance, evaluation of conservation bids, supervision of work
- Surveys of condition
- Environmental analysis
- Consulting services for collection care needs, strategic treatment plans, and disaster preparedness

9 Josephine Ave. Somerville, MA 02144 bmangum411@aol.com

617-331-7726 sdaconservation.com

Barbara J. Mangum

Resume

Employment:

Founder and Principal	Sculpture and Decorative Arts Conservation Services LLC Somerville, MA	June 2000-present
Chief Conservator	The Isabella Stewart Gardner Museum Boston, MA	July 92 –June 2000
Conservator of Objects		Oct. 86 - July 92
Assistant Conservator	The Peabody Museum of Archaeology and Ethnography, Harvard University, Cambridge, MA	Oct. 85 – 86

Education:

Samuel H. Kress Fellow	Objects Conservation Laboratory The Metropolitan Museum of Art New York, New York	July - Sept. 85
National Museum Act Postgraduate Intern	Department of Antiquities The Fitzwilliam Museum Cambridge, England	Jan. - June 85
National Museum Act Postgraduate Intern	Textiles Conservation Department Museum of Fine Arts, Boston, MA	Oct. - Dec. 84
National Museum Act Postgraduate Intern	Research Laboratory (Objects) Museum of Fine Arts, Boston, MA	Jan.-July 84
Third-year Graduate Intern	Center for Conservation and Technical Studies in the Field of Fine Arts Harvard University, Cambridge, MA	Sept. 82 - July 83
State University College at Oneonta, New York & Cooperstown Program	M.F.A. Certificate of Advanced Studies in the Conservation of Historic & Artistic Works	Sept.80-Sept. 83
Vanderbilt University, TN Double-major in chemistry and art history	B.S. cum laude	Sept. 73-June 77

Professional Organizations:

American Institute for Conservation, member 1981-1990, Professional Associate, 1990-present
Member, International Institute for Conservation, 1981-2000, 2010-present
Member, Association for Gravestone Studies, 2004-present

Awards and Other:

-**Boston Preservation Alliance Preservation Achievement Award (October 2011):** Conservation of the Brewer Fountain on Boston Common (with team members, I was responsible for the specifications for the conservation of the fountain)

-**Town of Brookline 2011 Preservation Award:** Conservation of 7 Tennessee marble Civil War Memorial Plaques.

-Nathan Tufts Park Interpretive Elements subcommittee member, 2002-2003

-**Massachusetts Historical Commission Preservation Award, 2004**

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Somerville, MA 02144

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Studio: #18, Joy Street Studios
Somerville, MA 02143

Barbara J. Mangum

Resume

Preservation Massachusetts Frederick Law Olmstead Award for Leadership in Landscape Preservation, 2006. The Nathan Tufts Park project won both awards.

-Co-recipient with Walker Kluesing Landscape Architects:

Boston Society of Landscape Architects' Merit Award for Planning, 2003

Publications and Presentations:

Mangum, B. "My Friend Flickr: How a photosharing site of 6 billion images can inform the work of conservation", AIC conference, Indianapolis, Indiana, May 29-June 1, 2013

Mangum, B. "Conservation of the Severely Weathered Statue of Hygeia by Edmonia Lewis at Mount Auburn Cemetery", Association of Gravestone Studies, New England Chapter meeting, Nov. 20, 2011

Mangum, Barbara, "The Lamentation and the Resurrection: Reflections on the *Lamentation over the Dead Body of Christ* by Giovanni Della Robbia", *The Conservator as Connoisseur, Scholar and Detective*, annual meeting of the American Institute for Conservation, Miami, June, 2002

Myjer, Ivan, Barbara Mangum, Gianfranco Pocobene, and William Barrey, "The Role of the Conservator, Architectural Preservationist and Architect in Architectural Conservation", Restoration and Renovation 2000, Feb 2000, Boston, Mass,

Bowen, C., Mangum, B., and Montague, M., "Microfading¹ Test Results and the Shaping of Exhibition Policy" presentation to the conference "Broad Spectrum: Color Permanency of Works of Art on Paper", Chicago, Ill. Oct. 99; published in The Broad Spectrum, H. Strattis, editor, Art Institute of Chicago June 2002.

Mangum, Barbara and Heginbotham, A., "The Use of the X-rite Colortron for Color Measurement of Watercolors", presentation to the conference "Broad Spectrum: Color Permanency of Works of Art on Paper", Chicago, Ill. Oct. 99. published in The Broad Spectrum, H. Strattis, editor, Art Institute of Chicago June 2002.

Mangum, Barbara, "What Do Collections Really Need?" Speaker by invitation to the symposium "New Museum Climate: Standards and Technologies", sponsored jointly by the Northeast Document Conservation Center and Museum of Fine Arts, Boston, April 25th and 26th, 1996

Mangum, B., A. Logan and G. Haven, "Philosophical Considerations in the Preservation of Historic Upholstered Furniture at the Isabella Stewart Gardner Museum", presentation to the general session of AIC and selected presentation to the Wooden Artifacts Group, AIC annual meeting, Nashville, 1994.

Mangum, Barbara, "The Plastic Bag: An Inquiry into Condensation", presentation to the objects session of AIC, AIC annual meeting, Vancouver, 1990.

Mangum, Barbara, "Room Dynamics at the Isabella Stewart Gardner Museum", invited speaker to the symposium "The Secret Museum: How to Manage Museum Environments from Exhibit Support to Architecture", Inter-museum Conservation Association and Laboratory, Oberlin, Ohio, October 19-20, 1989

Mangum, Barbara, "Environmental Challenges and Solutions at the Isabella Stewart Gardner Museum, Boston, Massachusetts", presentation to the general session of AIC, Cincinnati, 1989.

RICHARD K. GRAF

11 Franklin Avenue
Chelsea, MA 02150
rgraf@reinvestinc.com

SUMMARY

Licensed architect specialized in the design, construction, development, management and ownership of historic properties.

EDUCATION

Harvard University, Graduate School of Design, Cambridge, Massachusetts
Master of Architecture in Urban Design, with Distinction, 1983, Urban Design Prize, 1983
The Cooper Union, New York, New York
Bachelor of Architecture, 1975

PROFESSIONAL HISTORY:

Fort Point Consulting, Inc., Owner, 1992 - present
Chelsea, Massachusetts

As development manager, Fort Point Consulting has completed the following projects:

- 437 D Street - Project manager, \$6M, 43 unit condo loft rehab of industrial building.
- Cohen Florence Levine Estates - Project manager, 69 unit assisted living facility in Chelsea, MA
- 55 Thomson Place - \$15M, 80,000 SF rehab for Thomson Financial Services, 1998.
- The Fargo Building - Managed renovation of 400,000 SF office building in South . 1999.
- Inkspot Cooperative Corporation - Developer of live/work artists cooperative, Somerville, MA. 2002
- 523 Grand Lofts - Developer of \$5M, 28 unit historic rehab in downtown Kansas City, MO. 2007

As architect, urban designer and real estate professional, Fort Point Consulting has participated in the following urban development studies and historic design projects:

- The City of Troy, New York - Troy Atrium Feasibility Study, 1990
- Historic Massachusetts, Inc. - Reuse Study for Shepherd Brooks Estate, 1991.
- Historic Massachusetts, Inc. - Tarr and Wonson Paint Factory Adaptive Reuse Study, 1992.
- The Hotel Coolidge - Development and renovation strategy including obtaining public grants and National Register Historic Certification for Hotel Coolidge, White River Junction, VT, 1993.
- National Park Service Pentagon Renovation Team - historic window replacement strategy for the Pentagon Renovation Office, 1993.
- Loring Air Force Base Reuse Team - Reuse study of decommissioned SAC base, 1994.
- The Boston Center for the Arts - Expansion study, Mayor's Task Force 1995.
- Friends of the Souther Tide Mill - design and market analysis of proposed museum, 1995.
- The National Park Service - Development analysis of mill property at Saugus Iron Works, 1996.
- The Boston Preservation Alliance - Pinebank Mansion Reuse Potential, economic study, 1998.
- Shelburne Falls Village Partnership - Lamson and Goodnow Redevelopment Study, 1999.
- Friedberg Studio Complex - design of 8,000 s.f. sculpture studio, Worcester, N.Y, 2000
- Somerville Museum - Architecture and project management, 2003 - present.
- Union Square Site Feasibility Study - Design and development analysis of reuse potential of four sites in Somerville, MA. - 2011
- Montserrat College of Art - Urban design and development analysis of proposed college bookstore in downtown Beverly, MA. - 2011
- Massachusetts Artist Link - Real estate, development and design advisor to Massachusetts Cultural Council on art space projects located in towns and cities throughout the commonwealth. - ongoing, 2005 to present.

RE: Investments, Inc., Co-Owner, 2000 - Present

Wellesley, Massachusetts

Managing Partners David Stein and Richard Graf join with owners of underutilized industrial sites to realize their properties' highest reuse potential.

- Ashton Mill – 214 unit residential rehab of historic mill complex in Cumberland, Rhode Island
- Slatersville Mill – 229 unit residential rehab of historic mill complex in Ashton, Rhode Island.
- Amesbury, MA – new overlay district zoning for urban site, marketing of 8.5 acre parcel ongoing

Congress Group Properties, Inc. , Co-Owner, 1987 - 1992

Boston, Massachusetts

Co-founder and General Partner of 20-person development firm. Executive responsibility for project management and operation of in-house design/build subsidiary.

- The Boott Mills – \$63 M office/commercial restoration of 700,000 SF historic mill complex in Lowell, MA. 1987 - 1992.
- Boott Canalway – Design/build contractor for federal government of a ½ mile canal walk and electric trolleyway along the Eastern Canal in downtown Lowell.

The Congress Group, Inc. Project Manager 1983-1987

Boston, Massachusetts

Project manager working in small, active development firm.

- 149 and 199 at the Navy Yard – General Partner/project manager for \$60M, 700,000 SF office rehab and 1,400 car garage in Boston's Charlestown Navy Yard. Sale of completed project to Massachusetts General Hospital.

Strang Partners, Inc. Architects, Engineers and Planners, 1977 - 81

Madison, Wisconsin

Project architect for institutional and commercial projects. Projects won several awards for design excellence.

Samuel A. Haffey, AIA 1974 - 76

New York, New York

Site architect, construction manager

UNIVERSITY FACULTY 1989 - 1997

Harvard University Graduate School of Design

Visiting Critic at the Department of Urban Design and Planning at the Harvard Graduate School of Design, teaching graduate course in urban real estate development

PROFESSIONAL ASSOCIATIONS

Licensed Architect - Commonwealth of Massachusetts

PUBLICATIONS/LECTURES/PRESENTATIONS

Researcher and illustrator, "Rooftop Oasis Project," for Haus-Rucker, 1974-75, published as "Up Up on the Roof – A Primer for New Acres in the City," 1977.

Co-author, with Francois Vigier and Christopher Chadbourne, "Development in the Harvard Square Overlay District," 1983.

Contributor, "Aluminum Replacements for Steel Industrial Sash," National Park Service Preservation Tech Notes, Number 12, monograph on windows invented for 149 at the Navy Yard, 1986.

Contributor, "Aluminum Replacements for Wood Sash," National Park Service Preservation Tech Note Number 18, monograph on windows invented for The Boott Mills, 1991.

Speaker, "The special problems of historic renovation in the late 1990's," National Conference on Tax Incentives for Developing Historic Properties, Washington, DC, 1997.

Author, "Designing a Replacement Window to Fit Your Needs," in "Window Restoration Guide for Historic Buildings," Historic Preservation Education Foundation, 1997, speaker in affiliated conference, 1996.

PROJECT AWARDS

Rhode Island State Historic Preservation Award, The River Lofts at Ashton Mill, 2006

HGTV Feature, Inkspot Studios, Somerville, MA, 2004

Excellence on the Waterfront - Waterfront Center Annual Award, The Boott Mills Canalway, 1992.

Mayors Preservation Award for Large Scale Restoration, City of Lowell, 1992

Hatch Awards, Creative Excellence in New England Advertising, 1986, 1988

Preservation Award, Charlestown Preservation Society, 149 at the Navy Yard, 1989.

Builders Choice Grand Award, 149 at the Navy Yard, 1987.

First Award, New England Masonry Design Awards, 149 at the Navy Yard, 1987

Grand Award, Professional Builder and Remodeler, The Boott Mills, 1987

PETER S. QUINN

LIAM DEEVY

SCOTT WARD

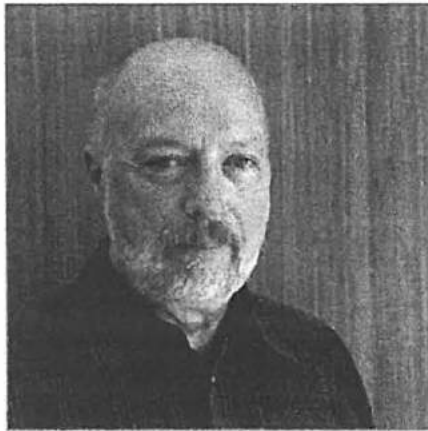
ANNEM CHAN WAIY

MARK NIELSEN

CLELIA SOLIS

DAKA MATIN

STAFF



PETER S. QUINN AIA
PRESIDENT
pquinn @ pqarch.com

With over 30 years of architectural practice, Peter Quinn is a skilled and creative architect who founded and developed the firm, now a well-known presence in the region. Peter began his career in design/build construction and then in architecture after graduating in 1984 from the University of Pennsylvania with a Master of Architecture degree. After apprenticing with firms in Pennsylvania and Massachusetts, Peter established an architectural partnership in 1991. In 1997, he began Peter Quinn Architects, which has grown to a mid-sized firm. Many of the firm's designs can be seen along the main avenues of area towns and cities.

Peter's founding principal is that the best architecture results from a creative collaboration between the architect, the client, community representatives, consultants, and other creative professionals, while at the same time, focusing on the design vision, project budgets, and schedule.

Peter Quinn holds several architectural registrations, including Massachusetts, Pennsylvania, and nationally through NCARB. Peter is a member American Institute of Architects (AIA), Boston Society of Architects Chapter Member, serves as a member on Somerville's Board of the Zoning advisory, The Sustainable Housing Committee, and the Chamber of Commerce. Peter holds a Professional degree from the University of Pennsylvania.

Peter serves as President of the company, the Director of Design and manages project entitlements.

AREAS OF FOCUS:

Multifamily Housing
Mixed Use of Commercial & Residential
Adaptive Reuse of Existing Buildings
Light Commercial/Office Build-Outs
Historic Preservation
Educational Facilities
Maker/Industrial Facilities
Site Planning/Alternative Land Planning
Community Center Facilities

WE HAVE SPECIALIZED EXPERIENCE IN:

Special Permit & Zoning Approval process
Project Programming
Group Planning process
Energy-Efficient Design
Historic Preservation and Adaptive Reuse
Interior Design and Product Selection
Site Planning
Office Space Planning
Community Planning
Alternative Land Use Planning
Construction Documents
Presentation Renderings
3D CAD Modeling
Solar/Shading Analysis
Feasibility Studies
Zoning Analysis
Building Code Analysis

LEED Certification and Coordination
Consultant Selection
Coordination with Engineering Consultants
Construction Contract Administration

Public Meeting Representation
Project Bid Documents
Public Bid Documentation
Contractor Selection
Bid Analysis
Construction Field Review

About

Since our incorporation in 1997, Structures North Consulting Engineers, Inc. has grown to become one New England's preeminent engineering consulting firms in the field of historic preservation, while growing a steady share of the commercial, institutional and residential markets. Our projects include a wide variety of structures, from new or renovated multi-unit mixed use facilities and private residences, to museum sites and houses of worship that are in need of restoration.

Although we are based in Massachusetts, approximately one half of our work is spread throughout Maine, New Hampshire, Connecticut, Rhode Island, Vermont and New York. Other States include, Alabama, Pennsylvania and Michigan.

We strive to provide the most appropriate design and diagnostic consulting for all of our projects.

As Engineers, we are trained to find the most practical, economical and expedient solution to a given set of requirements. With experience comes an ability to better understand the parameters of a project, and to find solutions that best fit those parameters, often based upon a virtual library of similar solutions to similar projects and a knowledge of what fits and what does not.

Sometimes there are unique projects with no standard, textbook solution for which the design requirements are not readily apparent. This is where the envelope of professional knowledge, understanding and experience must be expanded. This is where originality, creativity, and innovation are needed.

This is where we excel.

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 - ✓ Masonry Tower
 - ✓ Monuments & Cemeteries
 - ✓ Municipality
 - ✓ Museum Houses & Historic Sites
 - ✓ Residence
 - ✓ Stabilization
 - ✓ Timber Towers & Wood Structures
- ✓ New Construction/Building Additions
 - ✓ Commercial/Industrial
 - ✓ Institutional Public
- ✓ Staff

RESUME

Richard L. Kerschner FAIC, FIIC
Conservation Consultant on Museum Environments

3532 Shellhouse Mountain Road
Ferrisburgh, VT 05456
(802) 236-5564
rskersch@comcast.net



Richard Kerschner is a conservator with extensive experience in preventive conservation and conservation administration. He holds a Masters Degree from SUNY Oneonta's Cooperstown Graduate Program. He is recognized nationally for his expertise in collections based practical and sustainable environmental control for museums in historic structures.

Current work includes consulting for Thomas Jefferson's Monticello on tightening the building envelope and reconfiguring the environmental control system; advising on conservation and relocation of the 1912 "Lost Shul Mural" painted on plaster in Burlington, Vermont; directing environmental upgrades for Shelburne Museum's "Dutton House" that contains the Nation's best collection of waterfowl decoys; and advising on environmental improvements at George Eastman House.

Kerschner served for 32 years as Director of Conservation at the Shelburne Museum, a museum complex of 27 buildings on 40 acres in northwestern Vermont. He established professional conservation at the museum and constructed a conservation facility to treat and preserve folk and decorative art objects, textiles, paintings, furniture, and paper. He developed and implemented a Long Range Preservation Plan that balanced preventive conservation actions and conservation treatment. A full-time treatment conservator was hired in 1987. He implemented preventive conservation measures including improving collection environments and exhibition lighting, advising on artifact handling and storage, packing and shipping artifacts for loan, and integrated pest management. He advised the director on preservation and conservation actions and coordinated with other departments to integrate professional conservation and collections care practices into all aspects of the museum's operations.

To expand the conservation department and increase its capabilities, Kerschner developed a secondary expertise in designing, writing and managing grant-funded conservation projects. During his tenure, the IMLS awarded 17 grants to improve environmental and storage conditions and hire conservators to treat paintings, paper, textiles, furniture and folk art. The NEH awarded four grants to improve collections environments, security, fire detection, and exhibit lighting. He designed and implemented a recently completed Save America's Treasures Grant project to build a fiber-optic network to carry fire, security, telephone, HVAC control, and data communications throughout the museum campus. These grants provided over \$4 million and leveraged another \$4 million in matching funds to support preventive conservation and conservation treatment projects at Shelburne.

He was an early promoter of a broader safe humidity range of 40-60% RH for museum collections and served on the ASHRAE museum chapter working group, the AIC Environmental Guidelines Working Group, and the IIC Environmental Guidelines Committee, and presented the AIC Environmental Guideline for Loans recommendation to the Association of Art Museum Directors who unanimously endorsed the recommendation in 2013. He was an early developer and adopter of LED lighting for museum exhibits and in 2007 designed the first in-case LED installation in the US to safely illuminate the museum's doll collection. He has shared successes and failures experienced during these

groundbreaking projects through presentations at national and international conservation conferences and symposia.

Kerschner has been active in conservation outreach to historic house museums in Vermont and nation-wide. He established and directed the Vermont Museum and Gallery Alliance's Collections Care Program and taught a preventive conservation workshop for the American Association of State and Local History from 2000-2007. He was one of three instructors for a nation-wide NEH sponsored "Environmental Management: Stewardship and Sustainability Workshop" from 2009-2012 and has taught online seminars for the Image Permanence Institute and Heritage Preservation's Collections Care Network. He lectures widely on museum practical climate control and the transition to solid-state LED lighting for museum exhibitions.

He has created and directed training opportunities for 85 pre-conservation students, conservation graduate students, and conservators. Many of the interns worked on a 25-year project to remove discolored linseed oil layers from 40 Dentzel carousel animals to expose original paint. These internships were sponsored by Shelburne's "Adopt a Carousel Animal" program.

Kerschner is a fellow of the American Institute for Conservation and served as AIC Treasurer from 2002-2008. He is also a fellow of the International Institute for Conservation and served on the IIC Council from 2009-2014. He is the conservator on the NEA National Indemnity Panel and sat on grant review panels for the NEH Sustaining Cultural Heritage grants. He is president of the board for "Curtains Without Borders," a non-profit group that conserves historic theater curtains.

Kerschner has consulted privately on sustainable museum environmental control for over 50 institutions, including several properties managed by the Trustees of Reservations, the Genesee Country Museum, Litchfield Historical Society, The John Brown House, Canterbury Shaker Village, New York Historical Society, Historic Cherry Hill, Berkshire Museum, the General Henry Knox Museum, the Schenectady Historical Society and the American Precision Museum.

PUBLICATIONS

- "Conservation of a 1926 Artizan A2 Military Band Carousel Organ" Contributions to the IIC Vienna Congress, The Decorative: Conservation and the Applied Arts, 10-14 September, 2012
- "Preventive Conservation for Cultural Property in Historic Buildings: Practical Environmental Control and Lighting at the Shelburne Museum" New England Archivists Fall Meeting, November 14-15, 2008 <http://newenglandarchivists.org/pages/meetings/fall-2008-presentations.html>
- "Providing Safe and Practical Environments for Cultural Properties in Historic Buildings... and Beyond" <http://www.ischool.utexas.edu/kilgarlin/gaga/proceedings.html>, September 26, 2008
- "Here We Go'Round Again: Cleaning Linseed Oil from Carousel Animals at the Shelburne Museum" Journal of the American Institute for Conservation of Historic and Artistic Works, Fall 2006
- "Implementation of Practical Climate Control Strategies at the Shelburne Museum" The Conservation of Heritage Interiors, Preprints of a Conference, Symposium 2000, Ottawa: Canadian Conservation Institute, 2000, pp. 161-166.
- "Practical Climate Control: A Selected, Annotated Bibliography" written under contract to The Getty Conservation Institute, distributed on Conservation On Line, February, 1998
- "A Practical Approach to Environmental Requirements for Collections in Historic Buildings" Journal of the American Institute for Conservation of Historic and Artistic Works, Spring 1992, Volume 31, #1

MILITARY EXPERIENCE

Officer, U.S. Army Chemical Corps (1973 to 1979)

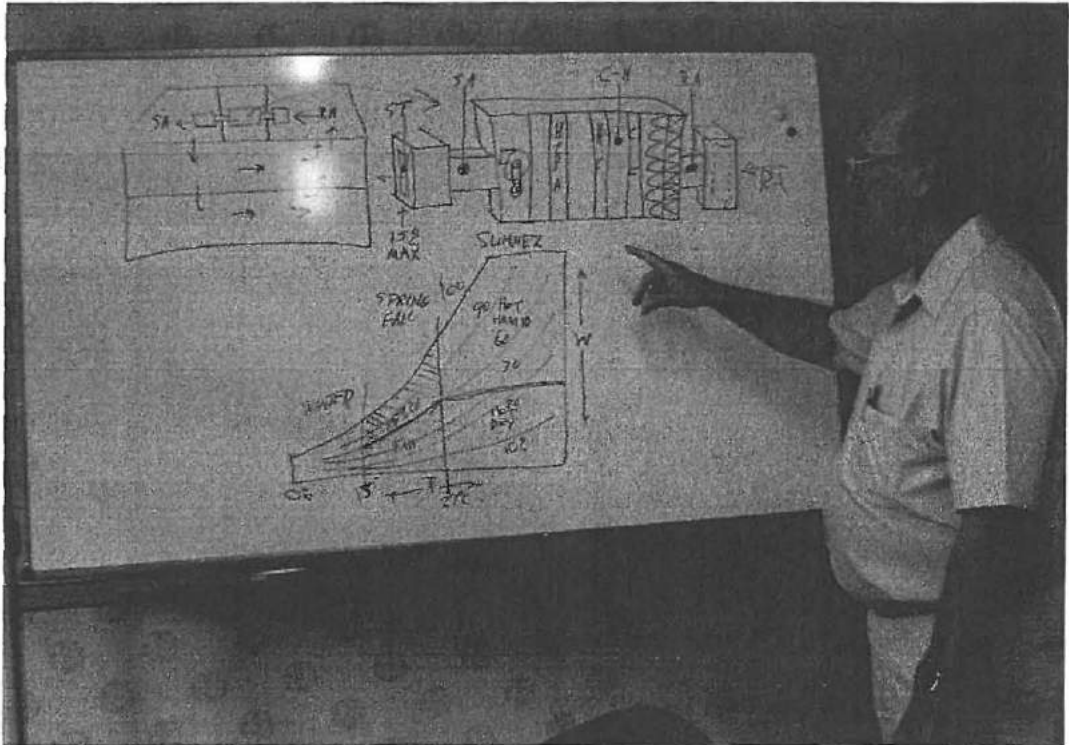
- 1976-1979 - Research Chemist, Chemical Systems Laboratory, Aberdeen Proving Grounds, MD
- 1975-1976 - Training Officer, Division Chemical Section, 8th Infantry Division, Bad Kreuznach, FRG
- 1973-1975 - Weapons Assembly Officer, 43rd USAAD Detachment, Euskirchen, FRG

CONRAD ENGINEERS

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Qualifications

Conrad Engineers is a professional engineering consulting firm, which focuses its services on building mechanical, electrical, plumbing, and fire protection systems design and operations. Its principal in charge is Ernest Conrad, PE who is the past President and CEO of Landmark Facilities Group, Inc. He has



over 30 years of engineering expertise in environmental systems design and problem solving to achieve a balance of occupant comfort and building contents protection at a best efficient operating cost which does not result in physical damage to a building's fabric.

The firm is fully equipped with the latest test instrumentation technologies needed to support buildings inspections to assess environmental improvements and identification of thermal or moisture deficiencies. As a CEM, Mr. Conrad is qualified to perform formal ASHRAE energy audits to obtain financial assistance grants and rebates to design and implement MEP improvements in buildings of all types, including commercial, residential, religious, and historically significant structures.

Through its professional affiliation networks, Conrad Engineers is capable implementing building projects of many types starting from initial concepts study through to design, construction administration, final testing commissioning, and ongoing operations training and problem solving over a project's normal life cycle.

CONRAD ENGINEERS
ENGINEERING SERVICES
27 Bunker Hill Circle
Shelton, Ct. 06484

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**Somerville Museum Strategic Plan
2010-2020**

Phase I: Weather-proofing the Museum from the outside:	(2011-2012)	
Slate Roof Replacement		
Final Cost:		\$224,447
Support for the project came from:		
Mass Cultural Facilities Fund	\$104,500	
Private Donations:	\$119,947	
Phase II: Weather-proofing the Museum from the outside	(2013)	
Window, Door and Trim Project:		\$43,000
Masonry work:		\$5,011
Final Cost:		\$48,012
Sources of Support: came from:		
Mass Historical Commission	\$13,000	
Private Donations:	\$35,012	
Phase III: Interior Painting	(2014)	
Ceiling and walls of the Great Room and small gallery:		\$18,500
Private Donations: \$18,500		
Phase IV: Energy Conservation and Collection Care	(2015-2017)	
Interior Storm Windows that filter ultraviolet light:		\$48,620
Interior Window heat reflecting shades, automated		\$32,403
Insulation of pressed tin ceiling		\$8,200
Venting of attic		\$2,900
Installation of T/RH sensors in the collection areas		\$1,416
Perimeter drain in the basement		\$12,000
Architect supervision		\$12,712
Cost estimate:		\$143,221
Sources of Support:		
Community Preservation Act (FY15):	\$143,221	
Phase V: ADA building renovations, security, design	(2016-2018)	
Elevator Addition		\$419,175
Upgrade of Museum security systems		\$20,029
Collection Care project: inventory		\$17,444
Planning for Phase VI (architect and consultant fees)		\$54,395
Palladian window reinstallation on rear of building		\$44,625
Non-historic preservation related building renovations, i.e. carpet, etc.		\$50,000
Volunteer labor, Museum overhead (noncash)		\$118,900
Anticipated Cost of Project:		\$724,568
Sources of Support:		
Wallace Foundation	\$67,219	
Massachusetts Cultural Facilities Fund	\$40,000	
Private Donations:	\$95,000	
Community Preservation Act (FY 15):	\$24,970	
Community Preservation Act (FY 16)	\$423,480	
In Kind Match: (noncash)	\$118,900	
Phase VI:	(2017-2019)	
Removal of the collection from areas to be renovated and transport to an offsite facility		
Renovation and reconfiguration of the Museum's collection storage areas		
Introduction of climate control		
Transfer of the collections back to the Museum building and rehousing		

Project	2016						2017					
	JUN	JULY	AUG	SEPT	OCT	NOV	DEC	JAN	FEB	MAR	APR	MAY
ADA Project	Project start date											
	Building permit pulled and Commencement of Demolition									anticipated completion	MHC notification of completion; project closeout	
Security Upgrades	Commencement of installation	completion of installation										
Inventory	Procure equipment, supplies and begin project											completion of inventory on those objects to be moved in the next phase of capital improvements
Design for Phase 6 Capital Improvements							application to CPC for phase 6 improvements					
Palladian Window reinstallation		(to be worked into the construction schedule with the elevator)									anticipated completion	MHC notification of completion; project closeout

Somerville Museum
CPA FY16 application for Phase 5 Capital Improvements
Dec. 3, 2015

Financial

Budget Summary

Itemized Budget

Proof of Funding

Quotes for Services and Construction



JOSEPH A. CURTATONE
MAYOR



**CITY OF SOMERVILLE, MASSACHUSETTS
COMMUNITY PRESERVATION COMMITTEE
FY16 FUNDING CYCLE
BUDGET SUMMARY**

PROJECT NAME: Somerville Museum Phase 5 Historic Building Accessibility and Collection Care Improvements

APPLICANT: Somerville Historical Society dba Somerville Museum

SUMMARY OF PROJECT COSTS					
<i>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*	ACQUISITION	CONSTRUCTION**	TOTAL
1 Somerville CPA	\$	\$214,677	\$	\$ 208,803	\$ 423,480
2 Wallace Foundation		27,219		40,000	67,219
3 MCFF				40,000	40,000
4 Repurposed CPA FY15 funds for wheelchair lift		24,970			24,970
5 Match in kind		118,900			118,900
6					
7 TOTAL PROJECT COSTS	\$	\$ 385,766	\$	\$ 288,803	\$ 674,569

*Soft costs include design, professional services, permitting fees, closing costs, legal, etc.
** Construction includes new construction, preservation, rehabilitation, and/or restoration work

EXPLANATION OF FUNDING SOURCES			
<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 include documentation from the funding source (e.g., commitment letter, bank statement) in application packet</i>			
	SOURCE	SECURED? (YES/NO)	STATUS OF FUNDING SOURCE
2	Wallace Foundation	Yes	Funds on hand
3	MCFF	Yes*	Awarded in June 2014; this is a reimbursement program of funding
4	Repurposed CPA FY15 funds for the purchase of a wheelchair lift to go toward the elevator addition	Yes	This was approved by the CPC and the Board of aldermen at the Nov. 24th meeting.
5	Match in kind: volunteer hours to complete the project and inventory, 15% overhead indirect cost.	Yes	The archive/collection care volunteers and board members are committed to the success of this project and have agreed to donate their time accordingly.

* Note that the MCFF awarded matching funds to bring the Museum into ADA compliance on the design of the portico wheelchair lift. If the CPC awards funds for the elevator project, a request for change in scope will be made to the MCFF. It is anticipated to be approved.

FY16 CPA Detailed Budget Form				
Somerville Historical Society dba Somerville Museum				
Barbara Mangum				
January -December 31, 2016				
CPA application				
Accessibility Project (addition with elevator)	Activity	cost estimate	cost estimate	cost estimate
	P Quinn Architects, June 12 proposal			
	SCOPE 1	This has been paid and is not included here		
	Existing building descr			
	site zoning and designations			
	design program proposed			
	permitting strategy			
	schematic design			
	SCOPE 2			
	Permitting Assistance	\$8,000		
	SCOPE 3			
	Construction Documents			
	architectural fee	\$23,000		
	structural engineering fee	\$13,000		
	MEP/FP Engineering Fee	\$10,000		
	creation of permit set			
	creation of construction documents			
	SCOPE 4			
	Construction Review	\$5,000		
	50 hours			
	bid assistance and analysis			
	changes in drawings			
	change order review			
	review of requisitions			
	job meeting record notes by others			
	Other Costs			
	reproduction of construction documents	\$2,000		
			PQA subtotal	\$61,000
	Chip Sheehan construction estimate 10_28_2015			
	exterior elevator shaft permit		\$4,500	
	demolition/concrete cut		\$21,800	
	excavation/concrete/masonry		\$21,400	
	structural		\$41,900	
	exterior shaft and finishes		\$72,800	
	electrical/alarm		\$17,500	
	interior finishes		\$14,200	
	LULA elevator		\$73,000	
			Sheehan subtotal	\$267,100
	Other			
	upgraded hardware and doorways			\$5,000
	center handrail on Central St. steps (MAAB)			\$1,400
	2 protective barriers for Bulfinch staircase			\$3,000
			Other subtotal	\$9,400
	Administration and Oversight			
	Richard Graf, AIA oversight (5%)			\$16,875
	B. Mangum, Project Director (3%)			\$10,125
			Administration and Oversight subtotal	\$27,000
			15% contingency	\$54,675
			ADA elevator total	\$419,175
Security System Upgrades				
	intrusion related			\$4,969
	cctv upgrades			\$13,108
			subtotal	\$18,077
	R. Graf oversight (5%)			\$904
	B. Mangum project director (3%)			\$542
	10% contingency			\$1,952
			SecurityUpgrades total	\$20,029

Inventory of Collections with 6 volunteers				
	storage materials			\$4,324
	conservation supplies			\$1,845
	digital documentation equipment			\$1,296
	computer equipment for database and storage of images			\$4,996
	safety supplies and personal protection from mold and dust			\$2,708
			subtotal	\$15,169
			15% contingency	\$2,275
			inventory total	\$17,444
Phase 6 Design (collection storage area improvements for preservation and improved access				
	P Quinn Architects			\$30,000
	Conservation Consultant (R. Kerschner) for environmental issues			\$4,000
	mechanical, plumbing, structural consultants			\$5,000
	HVAC engineer specializing in Museum environmental issues			\$4,000
			subtotal	\$43,000
	Richard Graf oversight (5%)			\$2,150
	B. Mangum Project Director (5%)			\$2,150
			15% contingency	\$7,095
			Phase 6 Design Total	\$54,395
Palladian Window installation on the rear of the Museum's building as recommended by the Mass Historical Commission				
	P Quinn Architects Design including engineering	\$2,000		
	Contractor General Conditions	\$15,000		
	Masonry rough and finish	\$10,000		
	Glazing, painting Exterior finish	\$3,000		
	Interior finish	\$5,000		
	storm window	\$2,500		
	contingency	\$5,000		
	R Graf oversight (5%)	\$2,125		
			Palladian Window Restoration total	\$44,625
	9. Indirect Costs			
	Evelyn Battinelli	Executive Director	3/4 FT	\$60,000
		President, Uncompensated contribution	1/5 FT	\$16,000
	Barbara Mangum	Treasurer	\$40/hr x 6 hrs/wk x 50 wks	\$12,000
	Dyan Blewett	6 individuals	\$30/hr x 3 hrs/wk x 50 wks x 6 people	\$27,000
	Archives/Collection Care volunteers	15% of operating	\$3,900	\$3,900
	Museum overhead		Subtotal	\$118,900
	9. Total Indirect Costs			
	10. Total Project Costs		direct and indirect	\$674,569
	11. Project Funding	requested from the CPC		\$423,480
		Wallace Foundation		\$67,219
		MCFE		\$40,000
		repurposing of CPA FY15 funds for a wheelchair lift to the elevator project		\$24,970
		private donations**		\$0
		Museum inkind/indirect costs***		\$118,900
		Total project cost		\$674,569
		Museum share		\$251,089
		% Museum share of project		37%
		% CPA FY16 share of project		63%
	*P Quinn Architects pricing reflects a 10% discount for nonprofits.			

	** Does not include a \$50,000 private pledge to the Museum toward related costs above what is strictly historic preservation, i.e. changes such as replacement of carpet on the first floor, replacement of flooring in the HC restrooms, painting of walls on the second floor to match the new addition, changing out the vinyl tile on the second floor to match the addition. This work is planned to be done in sequence with the ADA related construction.			\$50,000
	*** does not include over \$43,000 in donations that the Museum has raised to pay for the costs that the ADA project has incurred between 5/1/2012 and 11/1/2015 for the initial code report, portico design, current design of the elevator addition, various permits and a second building code report.			\$43,000
	If these two costs were included in the Museum's share of the project, as well as the donated time during this period of the Museum's volunteer board, the Museum's share would rise to approximately 50%.			
			Total Project Cost - historic and nonhistoric work	\$767,569
			Museum's share	\$344,089
			% museum share	45%

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			Museum's share	\$344,089
			% museum share	45%

Somerville Museum
 Inventory Project
 12_1_2015

Inventory Supplies			
storage materials	# of items	cost/item	total cost
polypropoylene textile storage boxes			\$630
acid free tissue - 3 rolls			\$222
unbuffered rolls - 2			\$182
document cases: 120lf			\$2,000
polyethylene postcard protectors - 450			\$266
10'tubes 6' dia - 5			\$314
3' x 4"dia tubes for maps - 10			\$110
polyethylene or polypropylene tarp			\$200
blue tape			\$100
polyethylene foam 250 lft, 1/8", 24" wide			\$300
subtotal			\$4,324
conservation supplies			
solvents such as ethanol			\$150
hydrogen peroxide (mold removal from surfaces) or equivalent			\$160
chlorine bleach (mold removal from surfaces - limited) or equivalent			\$60
cotton swabs or cotton			\$350
soft brushes			\$250
Orvus cleaning detergent			\$25
deionized water			\$50
soot removal sponges			\$500
paper towels			\$300
subtotal			\$1,845
digital documentation equipment			
two camera lights, stands, and shielding			\$312
x-rite color-checker card	2	\$67	\$134
delta gray card for determinig white balance	2	\$8	\$16
delta 1 ProMagnetic Copy stand			\$203
Nikon D3300 DSLR camera with 18-55mm lens			\$447
Nikon extra Li-ion battery			\$42
Nikon remote release cord			\$27
Oben AC 1441 aluminum camera tripod with ball head			\$115
subtotal			\$1,296

Somerville Museum
 Inventory Project
 12_1_2015

computer equipment for the project			
15 inch macBook Pro with Retina Display, OS X server is 19.99, CMS Velocity 2 RAID Backup,. Asus AC2400 RT-AC87U Dual-band Wireless Gigabit Router or equivalent			\$4,197
ipad pro or equivalent for team 2			\$799
subtotal			\$4,996
Safety Supplies/ Personal Protection			
cartidge masks for mold			\$560
gloves, vinyl	5400	\$0	\$432
dehumidifier	1	\$238	\$238
extra HEPA filters for vacuums	1	\$55	\$55
extra Miele bag filters	1	\$59	\$59
HEPA miele vacuum cleaners	2	\$649	\$1,298
Miele extended flexible crevice tool	2	\$33	\$66
subtotal			\$2,708
Grand Total			\$15,169

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Select All

Remove

View Details

Quantity

Price



Accessories

Impact Soft n' Natural Kit #4

B&H #IMFFOF4K4 • MFR #FFOF4-3KI

Free Expedited Shipping

1

\$311.95 x

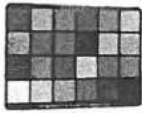
Square Trade Protection plan:

2 Year Drops & Spills \$53.99

3 Year Drops & Spills \$67.99

Compare all options

Item Total: \$311.95



Accessories

X-Rite Original ColorChecker Card

B&H #XRCCC • MFR #MSCCC

Free Expedited Shipping

1

\$69.00 x

Item Total: \$69.00



Accessories

Delta 1 Gray Card 8x10" (1)

B&H #DEGC • MFR #22030

Free Expedited Shipping on Orders over \$49

1

\$7.79 x

Item Total: \$7.79



Accessories

Delta 1 Pro Magnetic Copy Stand I

B&H #DECSM1 • MFR #2302

Free Expedited Shipping

1

\$202.95 x

Important Notice!

Estimated arrival at B&H is 7-14 business days. An authorization for this product will be processed upon placing the order. You will be charged for this item at the time of shipment.

International Orders*

Item Total: \$202.95



Accessories

Oben AC-1441 4-Section Aluminum Tripod with BA-111 Ball Head

B&H #OBAC1441111 • MFR #AC-1441/BA-111

Free Expedited Shipping



1

\$114.95 x

Square Trade Protection plan:

2 Year Drops & Spills \$18.50

3 Year Drops & Spills \$25.00

[Compare all options](#)

Item Total: \$114.95



Nikon MC-DC2 Remote Release Cord

B&H #NIMCDC2 • MFR #25395

1

\$26.95 x

Free Shipping for this Item

Free Expedited Shipping on Orders over \$49

Accessories

Item Total: \$26.95



Nikon EN-EL14A Rechargeable Li-Ion Battery for Select Nikon Cameras

B&H #NIENEL14A • MFR #27126

1

\$41.94 x

Free Shipping for this Item

Free Expedited Shipping on Orders over \$49

Accessories

Item Total: \$41.94



Nikon D3300 DSLR Camera with 18-55mm Lens (Black)

B&H #NID33001855B • MFR #1532

1

\$446.95 x

Includes free item(s): Total Value: \$58.74

Free Expedited Shipping

Eligible for 2% Rewards (40 - 60 days from shipment)

Accessories

Available Savings

Square Trade Protection plan

2 Year Drops & Spills \$71.99

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• Worldwide coverage

• 24/7 Customer Service

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Item Total: \$446.95

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Shipping

Store Pickup

NYC SuperStore

The following items in your cart are out of stock:



Delta 1 Pro Magnetic Copy Stand I

- Ship all items together later Ship in-stock items now and out of stock items later
(2nd shipment sent standard shipping at no charge)

Choose a Shipping Method

Expedited Delivery 1-3 Days Delivery *	FREE
2 Day Delivery 2 Business Days Delivery *	\$38.45
1 Day Saver Afternoon Delivery Or By End Of Day *	\$62.21
1 Day Delivery By 10:30am, 12:00pm Or End Of Day Depending On Destination *	\$72.47

* For in-stock items only

[See More Shipping Options](#)

SubTotal: \$1,222.48
Sales Tax: \$0.00
Shipping: Free

Order Total: \$1,222.48

Shopping Cart

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 Secured by Thawte*

Image	Product	Quantity		Price/Ea.	Total
	<u>Miele Complete C3 Calima Vacuum Cleaner</u> MI VA 8390C Free Shipping* on this item! 	2 		\$649.00	\$1,298.00
	<u>Miele Active HEPA Filter (HA 50)</u> MI VA GFILT 	1 		\$54.95	\$54.95
	<u>Miele Type G/N AirClean Vacuum Bags - 12 bags</u> MI VA HCGN 	2 		\$58.95	\$117.90
	<u>Miele Extended Flexible Crevice Tool (SFD 20)</u> MI VA SFD20 	2 		\$32.95	\$65.90

Total: \$1,536.75

← KEEP SHOPPING

 **PROCEED TO SECURE CHECK OUT**
 Secured by Thawte*

GOODWIN PROCTER

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LThompson@goodwinprocter.com

Goodwin Procter LLP
Counselors at Law
Exchange Place
Boston, MA 02109
T: 617.570.1000
F: 617.523.1231

May 21, 2013

Ms. Barbara Mangum
President
Somerville Museum
One Westwood Road
Somerville, MA 02143

Re: **The George R. Wallace Foundation**

Dear Ms. Mangum:

It is my pleasure to confirm that the Trustees of The George R. Wallace Foundation have awarded a grant to the Somerville Museum in the amount of \$85,000 in 2013. The Foundation's grant will be paid on May 31, 2013, in the amount of \$40,000, and on August 31, 2013, in the amount of \$45,000.

Please do not hesitate to call me if you have any questions.

Sincerely,



Lucia B. Thompson

LBT/jc



MASSACHUSETTS CULTURAL COUNCIL

10 St. James Avenue
Boston, MA 02116-3803

617.858.2700
800.232.0960 Toll Free
617.338.9153 TTY
617.727.0044 Fax
mcc@art.state.ma.us E-mail
www.massculturalcouncil.org Web

Barbara Mangum, President of the Board
Somerville Museum
1 Westwood Road
Somerville, MA 02143-1517

June 20, 2014

Dear Ms. Mangum:

We are pleased to inform you that Somerville Museum has been selected for a Capital Grant of \$40,000 from the Massachusetts Cultural Facilities Fund. We are delighted to support this project.

In the weeks to come, we will organize several regional grant announcements to honor grant recipients and to thank the many state Representatives and Senators who have made this program possible. Dates and times of the events will be announced shortly.

MassDevelopment, the MCC's partner in the administration of the Cultural Facilities Fund, will be sending you a letter with instructions for completing the grant agreement. The first step of this process is certifying the raised match for the project with the MCC. A sample match certification template should be included in your materials from MassDevelopment, however MCC staff will also be sending you an electronic copy in the coming weeks.

Congratulations once again on your successful application, and thank you for your invaluable contribution to the cultural life and economic vitality of our state. We look forward to working with you as your project proceeds.

Sincerely yours,

Anita Walker
Executive Director



Museum Capital Acct.

Century Bank

Our family's bank. And yours.

Date 10/30/15
Primary Account
Enclosures #1039

Page 1
5729674

Somerville Museum Capital Fund

10/30/15

SOMERVILLE HISTORICAL MUSEUM
BUILDING FUND
1 WESTWOOD ROAD
SOMERVILLE MA 02143



Now Open in Boston's Back Bay
437 Boylston Street

-----CHECKING ACCOUNT-----

Non Profit Checking		Number of Enclosures	0
Account Number	5729674	Statement Dates 10/01/15 thru 11/01/15	
Previous Balance	67,219.80	Days in the Statement Period	32
Deposits/Credit	.00	Avg. Ledger Balance	67,219.80
Checks/Debits	.00	Avg. Collected Balance	67,219.80
Service Charge	.00		
Interest Paid	.00		
Ending Balance	67,219.80		

DAILY BALANCE SUMMARY
Date: 10/01
Balance: 67,219.80

*67,219.80 - Wallace Fund + private donations
to ADT project.*

NOTICE: SEE REVERSE SIDE FOR IMPORTANT INFORMATION

www.centurybank.com
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Museum Operations Acct.

Century Bank

Date 10/30/15
 Primary Account
 Enclosures
 R1D3P

Page 1
 10

SOMERVILLE HISTORICAL MUSEUM
 1 WESTWOOD ROAD
 SOMERVILLE MA 02143

Now Open in Boston's Back Bay
 437 Boylston Street

-----CHECKING ACCOUNT-----

Non Profit Checking		Number of Enclosures	10
Account Number		Statement Dates 10/01/15 thru 11/01/15	
Previous Balance	9,363.61	Days in the Statement Period	32
7 Deposits/Credit	1,767.50	Avg. Ledger Balance	9,658.34
6 Checks/Debits	995.93	Avg. Collected Balance	9,569.48
Service Charge	.00		
Interest Paid	.00		
Ending Balance	10,135.18		

----- DEPOSITS AND CREDITS -----

		Amount
10/16	Deposit	70.00
10/16	Deposit	175.00
10/16	Deposit	443.00
10/16	Deposit	739.50
10/21	Deposit	30.00
10/21	Deposit	55.00
10/21	Deposit	255.00

----- MISCELLANEOUS DEBITS -----

		Amount
10/13	BILL EVERSOURCE	18.71-
	TEL	
10/16	PAYMENTS VERIZON FINANCIA	61.55-
	CHECK#0685	
10/19	DEBITS JJPf PAYMENTS	541.35-
	PPD	

----- SUMMARY BY CHECK NUMBER -----

Date	Check Number	Amount	Date	Check Number	Amount
10/15	678	96.50	10/16	685	-See above-
10/02	684*	215.97	10/09	687*	61.85

* Sequence break in check numbers

DAILY BALANCE SUMMARY

Date	Balance	Date	Balance	Date	Balance
10/01	9,363.61	10/09	9,085.79	10/15	8,970.58
10/02	9,147.64	10/13	9,067.08	10/16	10,336.53

Somerville Museum
CPA FY16 application for Phase 5 Capital Improvements
Dec. 3, 2015

Quotes for Services and Construction

Peter Quinn Architects June 2015 Proposal

Peter Quinn Architects November 2015 Revised Proposal

John Sheehan Construction Quote

Structures North Structural Engineering Quote

Quote for new handrail at Central St. doors

Richard Kershner Climate Consultant Quote

Tyco Integrated Securities Quote 1 upgrades

Tyco Integrated Securities Quote 2 for CCTV

Palladian Window Installation Quote

11/30/2015

RE: Som Museum - Progress Drawings on elevator

From: Peter Quinn <pquinn@pqarch.com>

To: 'Evelyn' <somemuseum@gmail.com>; Barbara Mangum <bmangum411@aol.com>; 'Richard Graf' <rgraf@reinvestinc.com>

Subject: RE: Som Museum - Progress Drawings on elevator

Date: Fri, Jun 12, 2015 9:47 pm

Attachments: SomervilleMuseum-PQA Proposal.pdf (616K)

Here is our proposal for services. Please note that I indicated what amount of work has already been completed in two locations (Schematic Design and Construction Documents). Also, I discounted our fees by 10% as a gesture to your non-profit status.

Thank you – and I look forward to working with the Museum!

PQ

Peter Quinn, AIA

President, PQA LLC

Peter Quinn Architects LLC

259 Elm St, Suite 301

Somerville MA 02144

Office 617-354-3989

www.pqarch.com

↑
savings
on
project
cost.

From: Peter Quinn [mailto:pquinn@pqarch.com]

Sent: Friday, June 12, 2015 5:17 PM

To: 'Evelyn'; Barbara Mangum; 'Richard Graf'

Subject: Som Museum - Progress Drawings on elevator

All,

Please find enclosed progress drawings on the elevator that are sufficient for pricing and can be turned into our application drawings with a little more work.

I am sending our contract proposal by separate email this evening (now that we are half way done with the work!).

PQ

Peter Quinn, AIA

President, PQA LLC

Peter Quinn Architects LLC

259 Elm St, Suite 301

Somerville MA 02144

Office 617-354-3989

www.pqarch.com



ARCHITECTURE
PLANNING
COMMUNITY DESIGN

12 June 2015

Somerville Museum

Attn: Evelyn Battinelli, Exec. Director

1 Westwood Rd

Somerville MA 02143

Via somemuseum@gmail.com

**Outline Proposal to Provide Services
Somerville Museum – Elevator Design
Somerville MA**

A. Existing Building Description

The existing building is a +/-7,000-SF brick structure with three habitable levels, including basement. The building sits on a lot of approx. 4,500-SF of land with frontage on both Central St and Westwood Rd. The site is relatively level and has close abutters on both interior lot lines.

B. Site Zoning and Designations

The applicable zoning is Res A, which only allows residential use meeting the required dimensional constraints. The existing use is non-conforming, but presumably 'grandfathered'. The Zoning regulations would allow an FAR of 0.75 (= +/- 3,400-SF) of building area. The building area is also non-conforming along with several other dimensional requirements, all 'grandfathered'.

The building is listed as a historical resource in the local historic district (Westwood). It is listed on the State Historic Registry as well as the National Registry of Historic Places.

C. Design Program Proposed

The SM intends to make the building handicap accessible from the street level and throughout the building. A prior feasibility study provided by PQA showed two options and the SM has preliminarily selected the option for an exterior addition. This option proposes an elevator services all building levels and the street on Westwood Rd.

This proposal is based on that preliminary design.

D. Permitting Strategy (Zoning and other Entitlements)

Several Permits and approvals will be required for the building addition option. These are:

- Variance from the MA Access Board for the elevator size
- Certificate of Appropriateness from the Historic Preservation Commission – Somerville.
- Approval from the MA Historical for the alteration
- Special Permit and/or Variance from the Somerville Zoning Board of Appeal

E. Service – Scope 1 – SCHEMATIC DESIGN

PQA shall develop a Schematic Design corresponding to the Design Program. Drawings shall include CAD Floor Plans, Elevations, Site Plan, and street view (2D and 3D).

Services include:

- Feasibility layouts to provide optional arrangements where practical.
- Regular meetings with the Client to discuss options and design development. These may be conducted by phone where appropriate.

Scope excludes:

- Permitting and public interface to be provided under separate scope (see below).
- Major design revisions resulting from approvals process. Minor design revisions are included.

Fee for Scope 1 – Six Thousand Dollars (\$6,000), hourly not to exceed, based on the attached *Billing Rates and Reimbursable Expenses Schedule X* 0.90 discounted rate for non-profit.

Schedule for Scope 1– Three weeks. Note – as of the date of this Proposal, the Schematic Design is approximately 60% complete.

F. Service – Scope 2 – PERMITTING ASSISTANCE

Assist Client in obtaining Zoning and other Approvals for the project.

Tasks include

- Preparation and presentation at the MA Architectural Access Board (assume one).
- Preparation of zoning dimensional tabulation with accompanying graphics
- Assist in preparation of Zoning Approval Application with Client's attorney (Special Permit and Variance)
- Preparation of Drawing Booklets for Zoning Approval submission.
- Preparation and presentation with Planning Staff (assume one)
- Preparation and presentation at neighborhood meeting (assume one)
- Preparation and presentation at Zoning Board of Appeals (assume one)
- Team meeting incl. with Client's team (assume two)
- Preparation and presentation at the Somerville HPC – (assume two)
- Preparation and presentation at Mass Historic (assume one)

Fee for Scope 2 – Eight Thousand Dollars (\$8,000), charged hourly, **estimated**, based on the attached *Billing Rates and Reimbursable Expenses Schedule X* 0.90 discounted rate for non-profit.

Schedule for Scope 2 – Concurrent with Scope 2 to prepare submission. Balance of schedule determined by others. Estimated three months.

G. Service – Scope 3 – CONSTRUCTION DOCUMENTS

Provide Construction Documents adequate for obtaining a Building Permit, Bidding, and Construction.

Scope includes:

- Provide standard Construction Documents, coordinated with Structural, MEP & FP consultants.
- Meet or confer with the Client on a regular basis to review progress.
- Finish specifications, materials, and products to be based interior design specifications developed in conjunction with the Client.
- Provide at a minimum the following drawing for the addition and the area of construction:
 1. Cover Sheet, General Notes and Project Info
 2. Building Code Analysis, ADA narrative
 3. Zoning Compliance Sheet (same as Approved Schematic)
 4. Demolition Plan and notes
 5. Architectural Site Plan and Details
 6. Floor Plans, dimensioned and noted
 7. Reflected ceiling plan showing general layout of ceiling heights and generic lighting schedule.
 8. Roof Plan and Roof Details
 9. Building Sections, 1/4" scale.
 10. Exterior Elevations and keys.
 11. Wall Sections
 12. Interior Details, typical
 13. Window Schedule and Details
 14. Door Schedule and Details, Hardware requirements
 15. Interior Finish Schedule
 16. Misc Details as needed
 17. Partition Types showing acoustical and fire ratings
 18. Specifications for the Project not otherwise included in the drawings.

Fee for Scope 3 – Shall be based on the following fee schedule, subject to adjustment for final design complexity.

<i>Component</i>	<i>Est'd Fee</i>
ARCHITECTURAL – Construction Docs	
Architectural Fee for CD based on initial program and scope (fixed fee)	\$ 15,000
Note – Architectural Fees based on 0.90 discounted rated for Services	
CONSULTANTS	
Structural Engineering Fee – All Phases – Estimated	\$8,000
MEP/FP Engineering Fee– All Phases - Estimated	10,000

Schedule for Scope 3 – Range of approximately four (4) weeks for permit set and then an additional two (2) weeks for completed construction set. Note – as of the date of this Proposal, the Construction Documents are approximately 25% complete in order to obtain preliminary pricing from a qualified contractor.

H. Service – Scope 4 – CONSTRUCTION REVIEW

PQA will provide construction review on a regular basis as required by MA building code for Controlled Construction relating to architectural issues.

Scope and limitations includes:

- PQA has allotted approximately 50-hrs to Construction Phase services in order to cover basic CC requirements including review of shop drawings and submittals, and incidental consulting.
- Extensive Construction Phase services such as bid assistance and analysis, requested changes requiring re-drawings (when not caused by PQA), review of change orders and requisitions are excluded, but may be provided as an Additional Service.
- For Structural and Consulting Engineers provided through PQA, Construction Phase services will be provided by the respective consultant contracts, including review of submittals, shop drawings and Controlled Construction and field review of work relating to the respective engineer's scope.
- Site Visits and other Construction Phase services provided do not represent Extensive Inspections or increased familiarity with the construction beyond the normal standard of care.
- Job meeting record notes are the responsibility of others.

Fee for Scope 4 – Four Thousand Dollars (\$4,000), hourly, estimated, based on attached Billing Rates and Reimbursable Expenses Schedule.

Schedule for Scope 4 – TBD, estimated five months.

PROJECT: Somerville Museum Elevator - All Phases PQA Proposa

I. Attachments

- *Understandings and Terms*
- *Billing Rates and Reimbursable Schedule*

Consenting to this Agreement to Provide Services

Evelyn Battinelli, Exec. Director

*Peter Quinn
President, PQA LLC*

Understandings and Terms

- a. Other anticipated expenses are reproduction reimbursable service expenses of approximately Two Thousand Dollars (\$2,000) (through Construction Documents).
- b. Client shall engage Surveyor, Civil and Traffic Engineer (as needed), Geotechnical, and Landscape Architect (as needed) for the permit application package and/or Construction Documents. PQA will assist the Client in obtaining these services if so requested by the Client and will coordinate its work with that of the consultant.
- c. A contract deposit is not required to initiate this Proposal, provided the Client agrees to make timely payments on invoices from PQA.
- d. PQA will submit invoices monthly or at the end of a phase. Payments are due within fourteen (14) days.
- e. It is understood that Schematic Design and Permit Assistance parts of the Scope may be undertaken simultaneously and likewise may be billed simultaneously.
- f. Additional Services, if any, will be provided when so requested by the Client, and will be billed at the rate and terms indicated on the attached Fee and Reimbursable Schedule, unless otherwise negotiated between PQA and Client.
- g. The project design is expected to be revised as it develops and is presented publicly. The Fee Proposal reflects that expectation. However, revisions that substantially change the Scope of this Proposal are subject to renegotiation.
- h. The Client will provide PQA with a CAD topographic plot plan of existing conditions prepared by a land surveyor prior to commencement of Schematic Design. Topographic plan should show all easements, topography, utility locations, and other site appurtenances.
- a. This Agreement may be terminated by either party for reasonable cause upon five days written notice sent by regular mail. Upon termination all outstanding charges, including reasonable reimbursable expenses, shall be immediately payable.
 - i. It is understood that PQA cannot control the cost of construction work, bidding, or negotiating and makes no guarantee of the final cost of construction.
 - j. The Client understands that PQA does not guarantee or warrant the outcome of the Client's application to the City for zoning approval or the time it takes to obtain. PQA will assist in the Client's application, as indicated. However, the Client is advised to obtain legal counsel as needed in guiding the Client through the zoning approval process.
 - k. The Client understands that the drawings produced in the Schematic Design are preliminary and would not be sufficient for construction purposes. If the Client elects to use them in such a way, he does so at his own risk and without any claim on the Architect whatsoever.
 - l. This Agreement shall be bound with the terms and understandings indicated in the American Institute of Architects Document B105-2007, Standard Form of Agreement Between Owner and Architect for a Residential or Small Commercial Project.

Billing Rates and Reimbursable Schedule
Peter Quinn Architects LLC

Billing Rates Schedule Valid Until 31 December 2015.

Labor Rates for Architectural Services *where charged hourly.*

Principal (Peter Quinn)	\$	165.00 / hr.
Senior Technical or Senior Design Architect (registered, 20+ years experience)		135.00
Senior Project Manager or Senior Designer (15+ years experience)		115.00
Project Manager (10+ years experience)		95.00
Senior Associate (7+ years architectural experience)		85.00
Associate Staff (2 to 6 years architectural experience)		65.00
Architectural Intern (up to two years architectural experience)		55.00
Clerical		45.00
Billing Increment		Nearest quarter hour

Reimbursable Expenses Schedule

Charged at rate:

Mileage for project related trips greater than 10 miles – Current IRS rate

Charged at 10% above direct costs:

Reproduction services

Postage and courier fees

Other Reimbursable Expenses will be charged as follows:

Engineering Consultants	10% above direct costs
In-house Plotting/Printing Charge	\$5.00 ea large format plotter BW \$15.00 ea large format plotter full color \$1.25 ea small format color up to 11X17 \$0.25 ea small format BW up to 11X17
Mounted Foam Core Boards with Presentation Quality Color Plot	\$30 ea

Other reimbursable expenses as agreed upon by Owner and PQA

Prices Revised to reflect extra work on design of 1/24/15 the elevator facade design 1 of phase 6

Peter Quinn Architects revised quote.

→ BARBARA LL R6

PQ COMMENTS OF CPA BUDGET

11/24/15

Phase II Museum Access and Security Improvements, Phase III design costs	est	time est	Funds available for project		
P Quinn Architects, June 12 proposal			Wallace Foundation	67,219	some funds already spent to pay P. Quinn.
SCOPE 1		paid .	MCFF	40,000	requesting change of scope
Existing building descr site zoning and designations			possibly CPA funds	24,970	repurposing of CPA FY15 funds pending approval of BOA
design program proposed			total	132,189	
permitting strategy					
schematic design					
SCOPE 2					
Permitting Assistance	8,000	PROP OK			
SCOPE 3					
Construction Documents					
architectural fee	15,000	+ 9-10K FOR REDESIGNS			
structural engineering fee	8,000	+ 5 FOR CONTINGENCY			
MEP/FP Engineering Fee	10,000	PROP OK			
creation of permit set					
creation of construction documents					
SCOPE 4					
Construction Review	4,000	+ 1-2K FOR CONTINGENCY			
50 hours					
bid assistance and analysis					
changes in drawings					
change order review					
review of requisitions					
job meeting record notes by others					
Other Costs					
reproduction of construction documents	2,000	PQA subtotal		47,000	10% savings for nonprofit
Chip Sheehan construction estimate 10_28_2015					
	4,500	exterior elevator shaft permit		6000	first payment made in 2/2011 prior to change in design.
	21,800	demolition/concrete cut			
	21,400	excavation/concrete/masonry			
	41,900	structural			
	72,800	exterior shaft and finishes			
	17,500	electrical/alarm			
	14,200	interior finishes			
	80,000	LULA elevator			
		Sheehan Construction subtotal		274,100	
JJ. Sullivan Plumbing Supply		HC restroom fixtures		5,000	5000 donated
Marble and Stone		countertop marble for restrooms		3,000	3000 donated
Locksmith-panic bar and MAAB approved hardware on Central St. doors				5,000	
2 protective barriers for Bulfinch staircase and installation				3,000	
center handrail on Central St. steps for accessibility code				1,400	
upgrades to security system				4,969	
CCTV security system				13,108	

Page 1 of 2

Peter Quinn Architects
Revised Quote 11/24/15

15" macBook, OS server upgrade, CMS Velocity 2 ROAD backup, Router, installation for Museum inventory			4,708	500	book sale
digital imaging equipment: camera, lights, copy stand with lights, tripods, color scale, grey card	B&H price		1,222		
inventory labor - matching fund	3 hrs/wk * 50 wks * \$25/hr * 5 people + conservator		36,750	36,750	donated equivalent in labor by 6 volunteers
2 Miele HEPA vacuums for removing dust from collections by 2 teams of volunteers prior to image capture			1,702		
nonconsumable, archival boxes and supports for collection items			7,879		nonconsumables
Consumable supplies (gloves, face mask cartridges, garbage bags, paper towels, B72, ink for numbering items, brushes, soot sponges, etc.) matching fund only			3,700	3,700	museum support
PQA - design of phase III collection care project including 1) ADA access to basement and second floor collection spaces as required by the MAAB, 2) plan for climate control, 3) plan for collection storage and adjacencies, 4) evaluation of fire suppression systems, 5) evaluation of lighting systems, i.e. visual access to collections, associated construction and electrical requirements. Museum not included in phase II.		<i>BARBARA THE NUMBER YOU CARRIED FOR US ON THIS LINE, BUT IT WOULD EXCLUDE SPECIALIST CONSULTANTS</i>	30,000		<i>+0.35K incl basic MECH, ELEC, PLUMBING STRUCTURAL</i>
Storage furniture consultant			2,000		
Conservation Consultant for climate control (Rick Kershner)			4,000		
HVAC engineer specializing in museum climate control issues (Ernie Conrad)			4,000		
Richard Graf (5%) oversight			22,227		
Conservation Consultant (B. Mangum) 3% stabilization of collections for inventory work			13,336		standard rate is \$120/hr. this represents a significant reduction in the standard rate.
Total		Subtotal Expenses	488,101		
		15%	73,215		
		Total Expenses	561,316		does not include over \$37,000 in costs that the Museum has incurred prior to 11/1/2015 for the initial portico design, design of the elevator addition and 2 building code reports.
		Revenue including donations in kind and labor		187,139	
		Amount Requested from the CPC	374,177		

John Sheehan Construction Co. estimate for the cost of creating the elevator addition to the Somerville Museum, 11/15

The cost of the elevator is extra and is estimated at \$73,000

(see attached)

Subject:Re: Fwd: Somerville Museum revised elevations

Date:Fri, 13 Nov 2015 00:02:55 +0000 (UTC)

From:John Sheehan <chipsheehan55@yahoo.com>

Reply-To:John Sheehan <chipsheehan55@yahoo.com>

To:Richard Graf <rgraf@reinvestinc.com>

Hi Richard

My computer will not let me into any programs going for repair tomorrow.
So budget numbers will have to be in this email

Based on revised plan dated 10/28/2015

Exterior elevator shaft	
Permit	4500.00
Demolition/concrete cut	21800.00
Excavation/concrete/masonry	21400.00
Structural	41900.00
Exterior shaft and finishes	72800.00
Electrical/alarm	17500.00
Interior finishes	14200.00

Hope this helps

Chip

On Wednesday, November 11, 2015 3:18 PM, Richard Graf <rgraf@reinvestinc.com> wrote:

here it is - refer to this set in your pricing.

Estimate for LU/LA elevator cost.

11/30/2015

Somerville Museum latest drawing set

From: Katrina Sousa <ksousa@pqarch.com>

To: chipsheehan55 <chipsheehan55@yahoo.com>

Cc: rgraf <rgraf@reinvestinc.com>; Peter Quinn <pquinn@pqarch.com>; bmangum411 <bmangum411@aol.com>

Subject: Somerville Museum latest drawing set

Date: Fri, Oct 30, 2015 9:51 am

Attachments: 151028 SHPC APPL.pdf (5310K)

Hello, Chip.

Richard Graf asked that I send you the latest drawing set for the Somerville Museum for your review and pricing purposes.

Attached is a pdf with the latest drawings.

We have currently sent them to the Somerville Historic Preservation Comm. As well as the Mass. Access Board for the required variances to the existing building. Next would be to send them to Mass. Historical Comm. for their approval process, but we have not done so yet.

I have contacted Mike Doyle at Garaventa and asked for a price estimate of the new LU/LA elevator and he gave a price of \$73,000. His response is below.

→ "The price for the manufacture, delivery, installation, state certification and turnover of the 4 stop Lu/La elevator is \$73,000.00. This price was tax exempt and did not include prevailing wage rates on labor.

If either of those are required I would need to revise the cost to include."

If you need anything else, let me know.

Thanks.

Katrina Sousa

Job Captain, PQA LLC

Peter Quinn Architects LLC

259 Elm Street, Suite 301

Somerville, MA 02144

Office 617-354-3989

www.pqarch.com

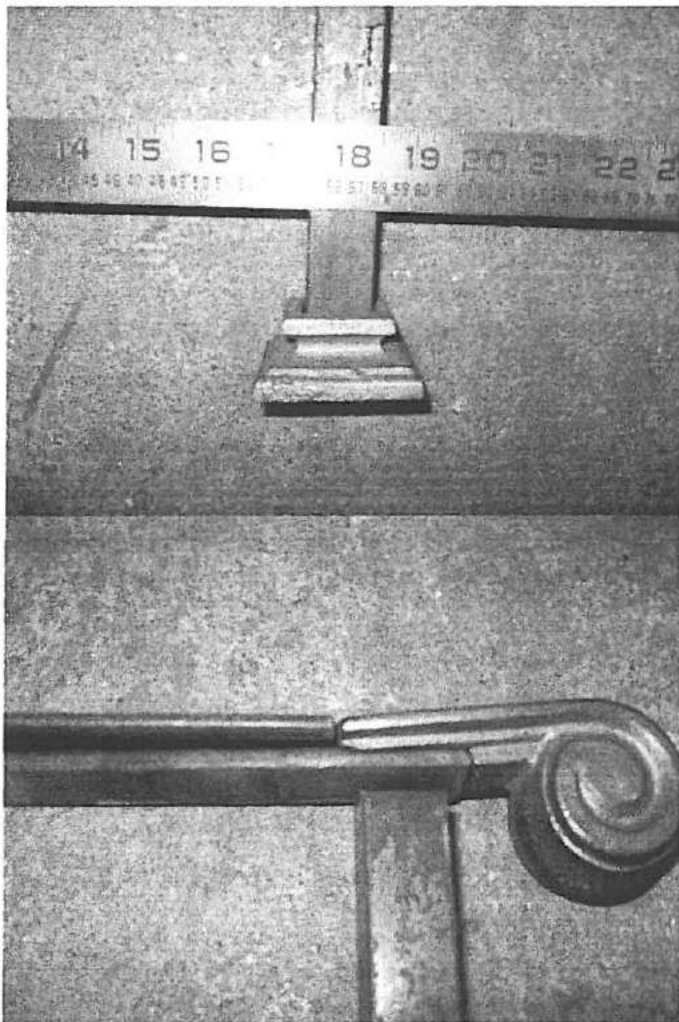
Richard Graf, RA, Principal
Fort Point Consulting, Inc.
11 Franklin Avenue
Chelsea, MA 02150

Nov. 13, 2015

Re: Somerville Museum Accessibility Program

Handrail at Central Street entry. This will be a single rail located at the center of the exterior granite entry porch, providing a secure handgrip for people entering or leaving the building. The railing cap and ends will be cast iron in a classic profile that complies with applicable codes for profiles and structural strength. The posts and carrying rail will be solid steel, with posts set into holes cored into the masonry porch and sidewalk.

Estimate: \$1,400



There is a simpler termination available, but it was not in stock when this photo was taken at Chelsea Iron Works.

Structures North

60 Washington St, Suite 401
Salem, Massachusetts 01970-3517
P.O. Box 01971-8560
T 978.745.6817 | F 978.745.6067
www.structures-north.com

25 November 2015

Attn: Katrina Sousa
Peter Quinn Architects LLC
259 Elm Street, Suite 301
Somerville, MA 02144

Reference: Fee Proposal for Structural Engineering Services
Elevator addition
Somerville Museum

Dear Katrina:

It was great meeting you last week, and thank you for the opportunity to submit our proposal for structural engineering design services for the Somerville Museum elevator addition at Westwood Road in Somerville, Massachusetts. The project involves complete removal of the existing concrete stair on Westwood Road entrance, which will be replaced with a new addition that will include stairs to provide street level access to the first floor and an elevator to provide access to all floors. The following scope is estimated based on our initial site visit and current design drawings dated 28 October 2015:

Scope of Design Services

The scope of engineering design services shall be as follows:

- Initial site visit to observe readily visible structural conditions
- IEBC evaluation of the proposed modifications
- Structural design and detailing of:
 - New wall and floor framing of the addition
 - New roof framing of the addition
 - New elevator shaft within the addition
 - New foundations to be pinned to the existing
 - New steel to replace existing corroded members below the exterior south wall (along Westwood Road)
 - Modifications (possibly underpinning) where the basement floor will be lowered to improve headroom at the machine room and accommodate the new elevator pit
 - Modifications of the existing second floor structure to accommodate the revised second floor landing
 - Modifications to the existing exterior wall openings to support the improved access at the second floor landing and first floor vestibule
 - New structural slab to replace the existing, which has corroded rebar and will have to be largely removed at the proposed the elevator shaft location
- Structural general notes or specifications
- Up to two complete background insertions (additional, minor modifications may be made throughout the design process that can be coordinated through isolated/acute background updates)
- Coordination meeting with design team

Drawings will be generated in AutoCAD format and we will provide Adobe Portable Document Files (PDFs) for the release of digital drawings.

Scope of Construction Administration Services

The scope of construction administration services shall be as follows:

- Site visits during construction
- Shop drawing & product submittal review
- RFI review & response

Structures North Consulting Engineers, Inc.

Date: 25 November 2015
Reference: Somerville Museum
Page: 2 of 2

Scope of Specifically Excluded Engineering Services

Specifically excluded scope of work is as follows:

- Seismic upgrades, if required following the IEBC evaluation
- Redesign for "value engineering"
- Design of shoring, needling, and bracing, temporary structures and any other construction means and methods
- Redesign due to contractor error
- Any work not specifically listed above

Professional Fees and Payment Terms

Our fee is proposed to be on an hourly basis for the above noted design scope, with an estimated fee of \$12,750, excluding expenses. Construction administration services will be billed separately and in addition to the base fee on an hourly as-needed basis at our standard billing rates noted below. Any materials testing and contractor assisted work will be billed in addition to the hourly fees, and will be estimated and provided to you before the costs are incurred. Additional services will be charged at the standard billing rates of \$150 per hour for Principal/Sr. Engineer, \$100 per hour for Level II Engineer, and \$80 per hour for CAD designer. The hourly rates are valid until November 30TH, 2016.

Payment terms are per the attached "Terms and Conditions."


Additional Engineering Services

Additional structural engineering work will be performed when authorized by your office in advance. Additional services are those beyond the included services noted above. Additional engineering services will be charged at the hourly rates noted above.


Your signature below will act as confirmation of your acceptance of this proposal and the attached terms and conditions of contract, as well as our authorization to proceed. Please note that we herewith limit our liability on this project to \$50,000 in accordance with the attached "Terms and Conditions."

If you have any questions regarding scope or fee, please do not hesitate to contact this office. Thank you for the opportunity to submit this proposal and we look forward to working with you.

Respectfully Yours,
Structures North Consulting Engineers, Inc.



Gregory M. Nowak, E.I.T.



Edward H. Moll, II, P.E., Principal

Accepted by:

Katrina Sousa
Peter Quinn Architects LLC

Date:

Attachments: Terms and Conditions

From: Rick Kerschner <rskersch@comcast.net>

To: Barbara Mangum <bmangum411@aol.com>

Subject: Re: thoughts on humidistatically-controlled galleries?

Date: Mon, Oct 26, 2015 10:57 pm

Attachments: RLK Narrative Resume 2015.docx (1054K), Fee Schedule 2015.docx (31K)

Hi Barbara,

My consulting services are designed to help a museum consider various environmental improvement options and select those that best fit the needs of the question as well as the resources of the institution. I address the more general environmental questions that must be considered and answered before an engineer is engaged to implement more specific solutions. I also try to make sure the museum is not putting the cart before the horse. Is the collection well protected from fire or theft/vandalism? Have they assessed their collection through the lens of the ten agents of deterioration? I always recommend prospective clients read the chapters on Incorrect Temperature and Incorrect Relative Humidity before engaging my services, or at least before my visit.

<http://cci-icc.gc.ca/resources-ressources/agentsofdeterioration-agentsdedeterioration/index-eng.aspx>

During my visit, I would assess the environmental needs of the collection and building and determine safe environmental conditions. I would then recommend practical methods to create and maintain those conditions. These could include solutions from stand-alone dehumidifiers and humidifiers, to humidistatically controlled heating and air conditioning equipment and full HVAC systems, depending on the needs of the collections and the resources of the institution. My detailed report would identify problems and recommend solutions that might include systems that would require design input from engineers. One year of T/RH monitoring data (preferably from PEM monitors using eClimateNotebook) is required before recommending and designing solutions.

I would be glad to consult with the Somerville Museum, though I do hesitate to endorse a wet basement storage area. Has it ever flooded? If there is no other alternative, I can advise on how to dry it out. You are on the right track. An interior drainage system can be effective but it must include impervious membranes on the walls as well as the floor. We dried out three basements at Shelburne this way. A good dehumidifier is a must. Humidistatic heat may work to some extent during the winter, but it depends on the dew point of the storage space.

As far as engineers, you would need them if you are planning to design and install a more sophisticated HVAC system and that may come further down the line. Their services can then be included with the cost of designing and building the system. I would recommend Michael Henry of Watson Henry Associates. http://www.archiplanet.org/wiki/Watson_and_Henry_Associates%2C_Bridgeton%2C_New_Jersey%2C_USA I am working with Michael on environmental improvements at Monticello and we worked together on the NEH planning grant team for the George Eastman Museum environmental improvement plan. He is involved with many NEH Sustaining Cultural Heritage Collections grant projects. Michael is an engineer and architect and teaches at the University of Pennsylvania Historic Preservation Graduate Training Program. He is very good.

The best part of Landmark Facilities Group was always Ernie Conrad. For the last 4 years, he's been on his own as principal at Conrad Engineers. He would also be good for this project. <http://conradernestpe.com/>

12/2/2015

Re: thoughts on humidistatically-controlled galleries?

I have attached my resume and fee schedule. It usual costs around \$4000 for a one day visit, analysis of environmental conditions, and a report that identifies problems and recommends and prioritizes solutions. These visits have sometimes been funded by NEH PAG grants (no match required) as well as NEH planning grants for larger institutions.

I assume you would be involved with some aspect of this project? It would be great to work with you. Please feel free to call me any time to discuss this or just to ask more question on where to go next. I can talk faster than I can write!

Best regards,

Rick



Line Item Proposal

Estimate: BA/FA Somerville Museum

11/04/2015

Installation Charges

*Estimated Total - Material	\$1,850.77
*Estimated Total - Labor	\$2,940.00
*Estimated Total - Other	\$178.57
*Estimated Total Installation Charge	\$4,969.34

Annual Service Charges

*Estimated Monthly Service Charge	\$73.00
*Estimated Annual Service Charge	\$876.00

*Tax not reflected in above totals

NOTES:

 Tyco Integrated Security LLC
 Tyco
 By: _____
 Agent
 Approved: _____
 Authorized Representative of Tyco

 Somerville Museum
 Customer
 By: _____

 Title

intrusion system



Line Item Proposal

Estimate: CCTV Somerville Museum
110415

11/04/2015

Installation Charges

*Estimated Total - Material	\$8,844.65
*Estimated Total - Labor	\$4,070.77
*Estimated Total - Other	\$192.31
*Estimated Total Installation Charge	\$13,107.73

Annual Service Charges

*Estimated Monthly Service Charge	\$140.42
*Estimated Annual Service Charge	\$1,685.00

*Tax not reflected in above totals

NOTES:

Tyco Integrated Security LLC

Tyco

By: _____

Agent

Approved: _____

Authorized Representative of Tyco

Somerville Museum

Customer

By: _____

Title

(camera system)

11/30/2015

Re: Palladian window cost for reinstallation - needed asap for the CPA request

From: Richard Graf <rgraf@reinvestinc.com>

To: Peter Quinn <pquinn@pqarch.com>; Barbara Mangum <bmangum411@aol.com>

Subject: Re: Palladian window cost for reinstallation - needed asap for the CPA request

Date: Tue, Nov 24, 2015 10:17 am

Peter -

low *PM*
As a solo project these numbers seem a bit high. If it includes an exterior or interior storm window (say \$2500), I could go for it. We should note that if this job were part of a larger project the General Conditions would be less. It also assumes that the parts and pieces, especially the stone sill and headers still exist.

On 11/24/2015 9:23 AM, Peter Quinn wrote:

Richard here are my thoughts about the cost for a rear facade installation in the existing building.

Design incl engineering \$2,000

Contractor general conditions, staging and shoring insurance, inspections etc \$15,000

Masonry rough and finish \$10,000

Glazing , painting exterior finish \$3,000

Interior finish assuming it is exposed on inside \$5,000

Contingency \$5,000

I think that's \$40,000 total

Peter Quinn

Visual

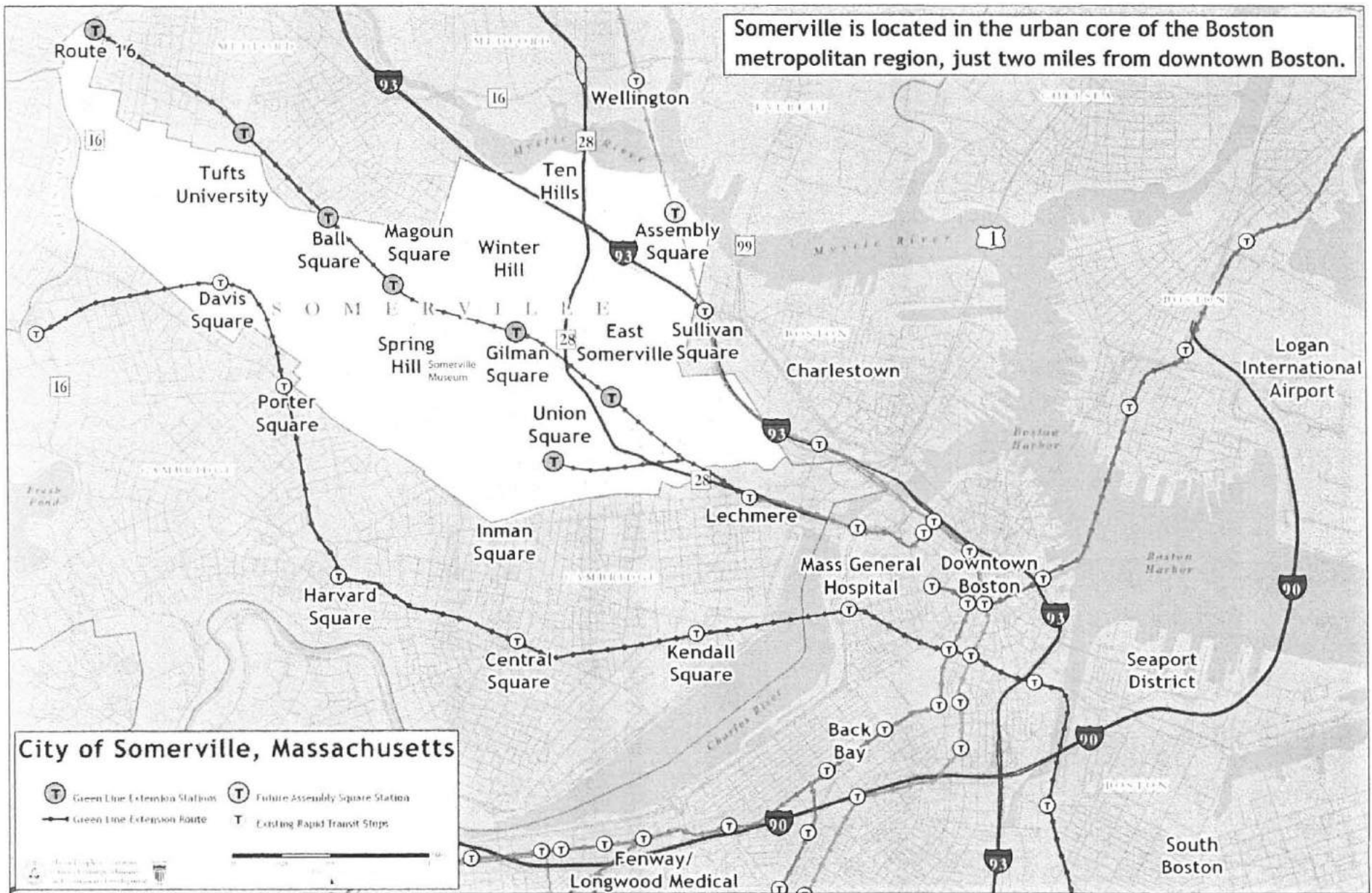
Map of Property Location within the Transit System

Plot Plan

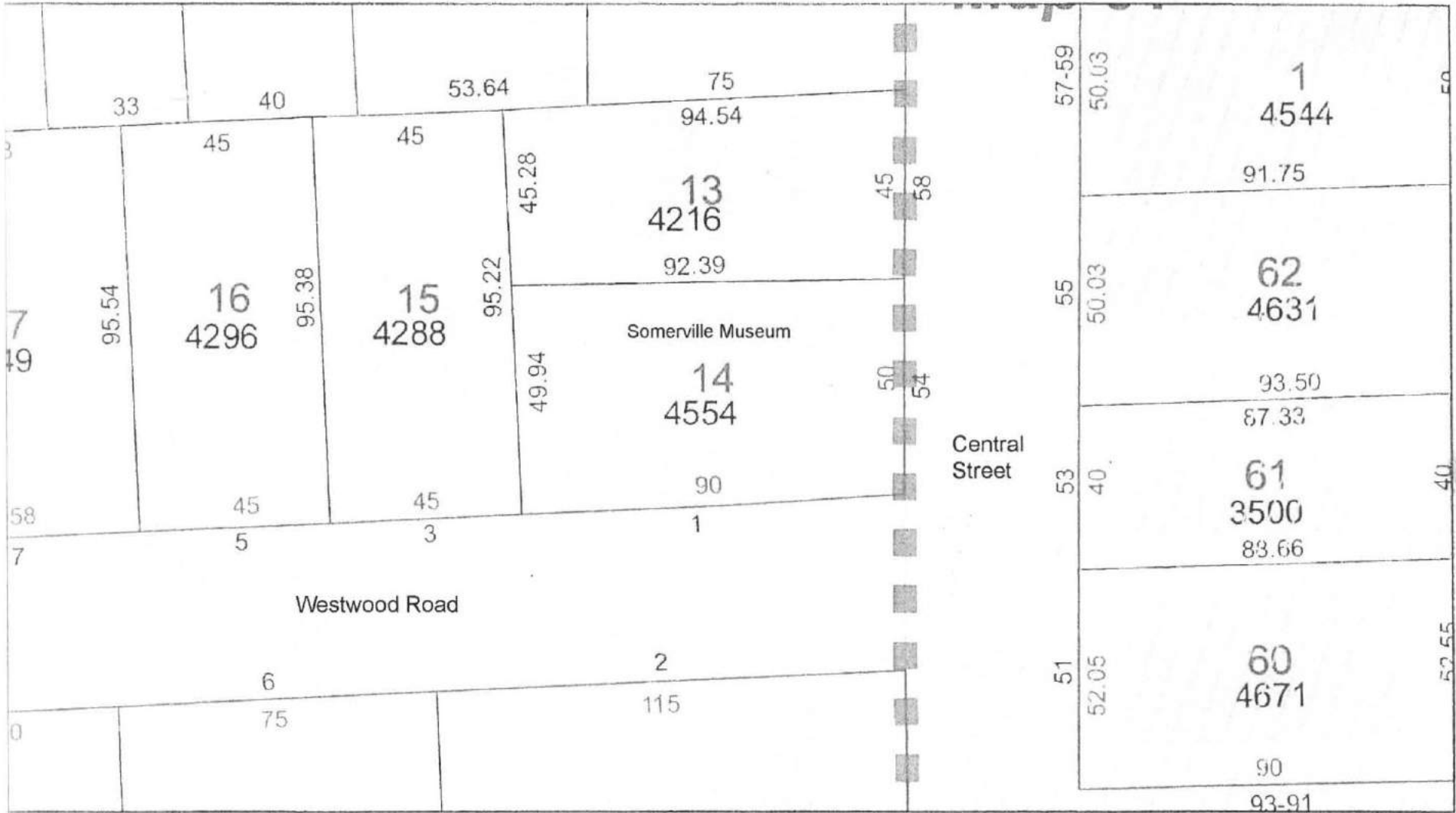
Photos of Existing Condition

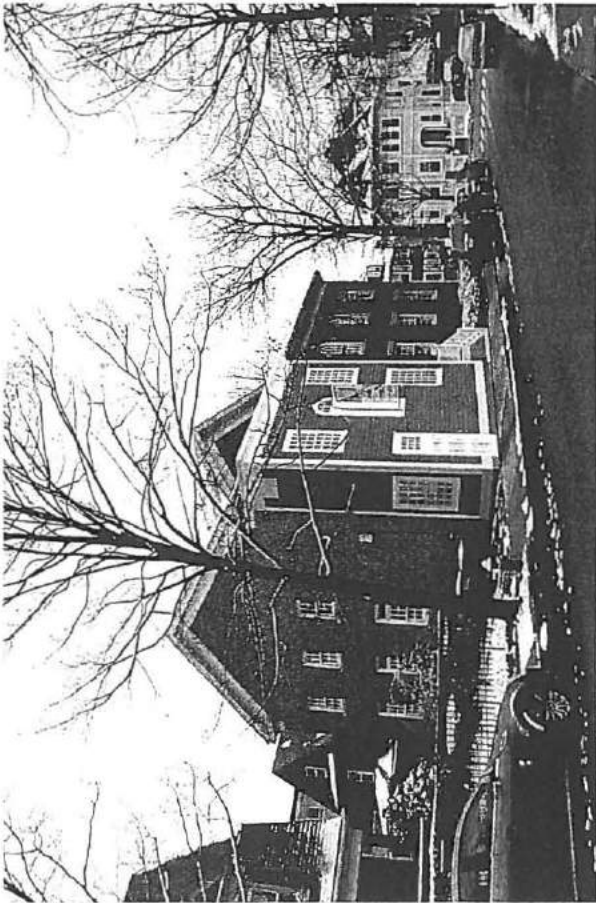
Woman in wheelchair trying to maneuver the curb in front of the Museum to get to the building in 2011

The Museum in 1930
with the Palladian window intact.

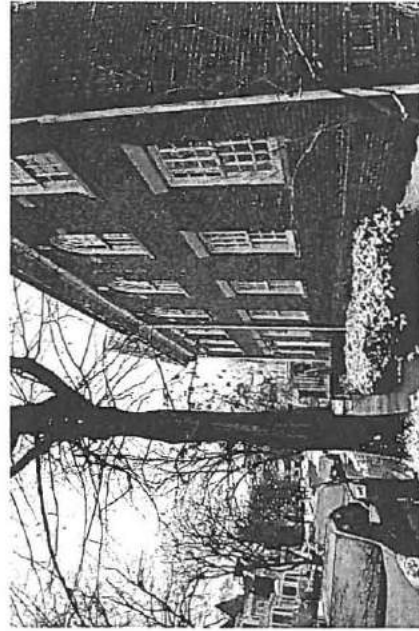


Somerville Museum
 Plot Plan
 One Westwood Road, Somerville, MA





PROPOSED PANEL OPTION

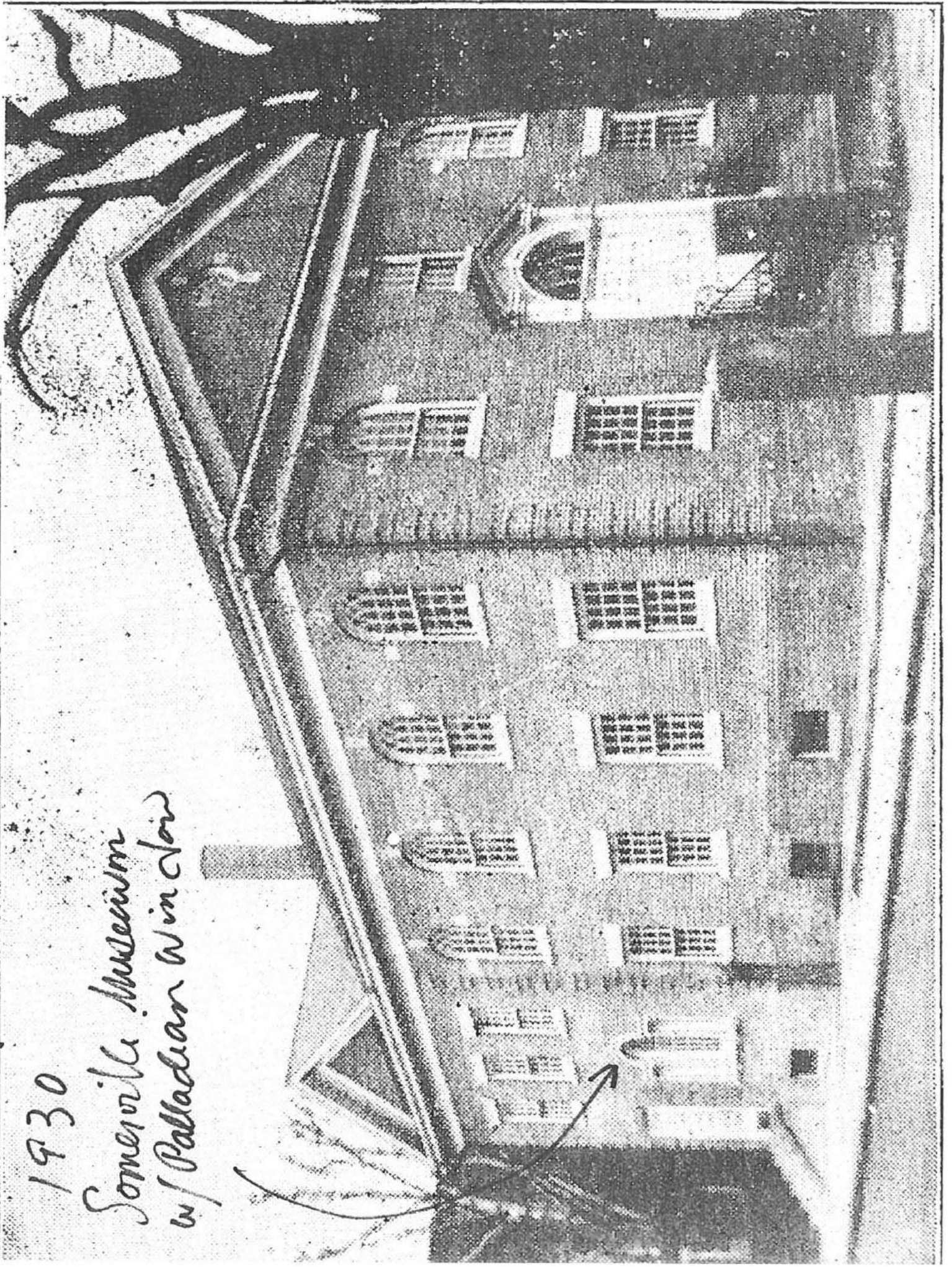


EXISTING CONDITIONS



1930

Somerville Museum
w/ Palladian Window



Somerville Museum
CPA FY16 application for Phase 5 Capital Improvements
Dec. 3, 2015

Ownership

501c3 certification letter

Deed

Preservation Restriction (Palladian Window)

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.

90

PRESERVATION RESTRICTIONS

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

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

Somerville Museum
CPA FY16 application for Phase 5 Capital Improvements
Dec. 3, 2015

Community Support

Letter of Support from the Somerville Open Studios

Joint Letter of Support from Representatives
Denise Provost, Timothy Toomey and
Christine Barber

December 1, 2015

To Whom it May Concern,

We are writing this letter in support of the Somerville Museum, who has been an invaluable partner for Somerville Open Studios for over 15 years.

The Somerville Museum has hosted the Artist's Choice Show for Somerville Open Studios for many years. The Artist's Choice Show features the work of over 200 Somerville artists and is the best opportunity for the community to preview the work before the SOS event weekend. The Somerville Museum's central location is an ideal unifying location, which not only draws in the art interested public, but then leaves them with a sincere appreciation for the lovely, light filled, historic space, that is a treasure for Somerville.

We view the Somerville Museum as a valuable partner in the community, but it is imperative that SOS event locations be inclusive and accessible to all, which is why we support the Somerville Museum's efforts to make the space ADA compliant.

Everyone should be able to appreciate the wonderful resource that is the Somerville Museum.

Thank you,

Gena Folts, Somerville Open Studios Coordinator 2016

Suzanne Lubeck, Somerville Open Studios Board of Directors, President



The Commonwealth of Massachusetts
House of Representatives
State House, Boston 02133-1054

TIMOTHY J. TOOMEY, JR.
STATE REPRESENTATIVE
26TH MIDDLESEX DISTRICT
SOMERVILLE - CAMBRIDGE
ROOM 238, STATE HOUSE
TEL: (617) 722-2380
FAX: (617) 722-2847
Timothy.Toomey@MAhouse.gov

COMMITTEES:
VICE CHAIR, REVENUE

December 1, 2015

The Honorable Michael A. Capuano, Chairman
Somerville Community Preservation Committee
93 Highland Avenue
Somerville, MA 02143

RE: Somerville Museum's Application for CPA Funds

Dear Chairman Capuano,

We are writing in support of the Somerville Museum's application for funds under the Community Preservation Act. If funded, this grant will allow the Museum to accomplish what has been a major challenge over the past several years: the installation of an elevator in the building that will meet the requirements of the Massachusetts Architectural Access Board. Once installed, the building will comply with the standards set by the American Disabilities Act (ADA), and be accessible for all.

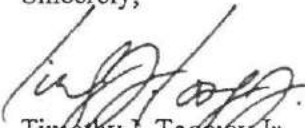
The Museum is currently compromised in its role as an important public venue because it is unable to accept federal funding, such as grants from the Institute of Museum and Library Services, the National Endowment of the Arts, and the National Endowment for the Humanities if it is not ADA compliant. These funds are critical to the Museum's future as a cultural resource.

On the other hand, with the ADA work completed, the future is bright. The Museum has revitalized its Board of Trustees, has updated its strategic plan, and greatly succeeded in fundraising, community participation and membership growth, through its project to replace the original slate roof. Since 2011, the Museum has raised over \$555,000 for this and other related projects, such as repair of the Museum's exterior windows and weatherization of the interior. There is a new Advisory Board bringing more energy and ideas to the museum for exhibitions, programming, and for making the collections more accessible to all. The City of Somerville is an arts-oriented community, and having the Museum host such activities is a big draw for cultural tourism.

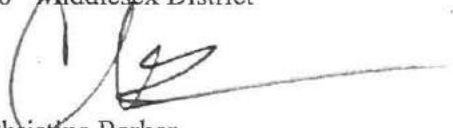
The Museum's elegant interior with its 1792 Bulfinch staircase makes it a perfect location for musical performances, lectures, exhibitions and more. However, the Museum cannot fund these projects without the help of programs such as the Community Preservation Act. The Museum is supported by membership dues, has a very small endowment at present, and receives no regular City funding. The Somerville Museum is asking for approximately \$375,000 in CPA funds, which will go towards the design and construction of an addition and elevator, to conduct an inventory of the historical collections (needed for the next phase), to secure the collections with updated security equipment and cameras, and to support the work of designing the next phase of the Museum's capital strategic plan – climate control and updated access and storage of collections. With the help of the CPA, the Somerville Museum will be transformed into a great 21st Century cultural institution that serves the people of Somerville well.

Thank you for your consideration on this matter, and we sincerely hope the Community Preservation Committee will look favorably upon this request.

Sincerely,



Timothy J. Toomey Jr.
26th Middlesex District



Christine Barber
34th Middlesex District



Denise Provost
27th Middlesex District

Somerville Museum
CPA FY16 application for Phase 5 Capital Improvements
Dec. 3, 2015

Historic Resources Project

Somerville Historic Preservation Commission
Determination of Eligibility



JOSEPH A. CURTATONE
MAYOR



**CITY OF SOMERVILLE, MASSACHUSETTS
COMMUNITY PRESERVATION COMMITTEE
FY16 FUNDING CYCLE
ELIGIBILITY DETERMINATION FORM**

Submit an electronic copy (fillable PDF available at www.somervillema.gov/CPA) no later than 5pm on Thursday, September 24, 2015 to: Emily Monea, emonea@somervillema.gov.

PROJECT NAME: Somerville Museum Access for All to the three floors of the building

PROJECT LOCATION: One Westwood Road, Somerville, MA 02143

APPLICATION NAME / ORGANIZATION: Somerville Historical Society aka Somerville Museum

CONTACT PERSON: Barbara Mangum

MAILING ADDRESS: 9 Josephine Ave., Somerville, MA 02144

PHONE: 617-331-7726 or 617-625-5809 (h)

EMAIL: bmangum411@aol.com

Please indicate (X) all categories that apply to this project (minimum of one) in the chart. For more detailed information on these categories, refer to the "Community Preservation Act Funding Allowable Uses" chart on the next page.

	Open Space	Recreational Land	Historic Resources	Community Housing (blended projects only)
Acquisition				
Creation				
Preservation			X	
Support				
Rehabilitation/ Restoration			X	

PROPERTY OWNERSHIP:

Legal Property Owner of Record (if applicable):
Somerville Historical Society

Is the owner the applicant? Yes No

If No, does the applicant have site control or written consent of the property owner to submit an application?

- Yes (Attach documentation)
 No (Project will be deemed ineligible for this applicant)

FOR HISTORIC RESOURCES PROJECTS:

Is the resource in a Local Historic District and/or listed on the State Register of Historic Places? Yes No
(you can check designation at mhc-macris.net)

If no, has the Somerville Historic Preservation Commission made a determination that the resource is significant? Yes No

PROJECT SUMMARY:
The Somerville Museum, incorporated as the Somerville Historical Society in 1897, requests support to undertake activities required to secure the Museum's future as outlined in the Museum's strategic plan. Specifically, The Massachusetts Architectural Access Board recently determined that the building must meet accessibility requirements for all three floors, negating the earlier understanding that the first floor could be considered a public area and the second floors and basement as nonpublic areas. Therefore, the Museum requests funds to support the construction of an exterior elevator at the current Westwood Road entrance as well as redesign and rehabilitation of all other areas to meet the MAAB requirements and to upgrade these other areas of collection storage and exhibition to meet the American Association of Museum's standards for collection care.

FOR CPC USE: Date Received 9/29/15 Date Reviewed 9/29/15 Date Applicant Notified 10/7/15
 Eligible Potentially Eligible Not Eligible More Information Needed

COMMENTS:

Somerville Museum
CPA FY16 application for Phase 5 Capital Improvements
Dec. 3, 2015

Plans and Reports

Building Code Reports (ADA)
Original Report 2011 (digital version only)
Revised Report 2015

Peter Quinn Architects 10.28.15 plans and elevations Pricing for the addition is based on these drawings) (digital version only)

Peter Quinn Architects 11/17/15 plans and elevations submitted to the SHPC – no change in pricing.



TO: Barbara Magnum, Chair Somerville Museum Board of Trustees
FR: A. Vernon Woodworth FAIA, AKF Group
RE: Somerville Museum Accessibility
AKF Project No. B150222-000
DT: 9/22/15



INTRODUCTION

This memo reviews the accessibility requirements of the Rules and Regulations of the Massachusetts Architectural Access Board (521 CMR). While the Somerville Museum is also subject to the requirements of the Americans with Disabilities Act (ADA), this Federal legislation is not enforced by the local Building Official or the Mass. AAB.

“All additions to, reconstruction, remodeling, and alterations or repairs of existing public buildings or facilities, which require a building permit or which are so defined by a state or local inspector, shall be governed by all applicable subsections in 521 CMR 3.00: JURISDICTIONS.” (521 CMR 3.3)

“If the work being performed costs less than \$100,000, then only the work being performed is required to comply with 521 CMR. If the work costs \$100,000 or more, then the work being performed is required to comply, and, in addition, an accessible public entrance and an accessible toilet room,



Re: Somerville Museum Accessibility
AKF Project No. B150222-000

telephone and drinking fountain (if toilets, telephones and drinking fountains are provided) shall also be provided in compliance with 521 CMR." (521 CMR 3.3.1)

An exception states that "whether performed alone or in combination with each other, the following types of alterations are not subject to 521 CMR 3.3.1, unless the cost of the work exceeds \$500,000 or unless work is being performed on the entrance or the toilet:

- a) Curb cuts
- b) Alteration work which is limited solely to electrical, mechanical, or plumbing systems, to abatement of hazardous materials; or retrofit of automatic sprinklers and does not involve the alteration of any elements or spaces required to be accessible under 521 CMR. Where electrical outlets and controls are altered, they must comply with 521 CMR.
- c) Roof repair or replacement, window repair or replacement, repointing and masonry repair work.
- d) Work relating to septic system repairs, site utilities and landscaping."

If the work performed, including the exempted work, amounts to 30% or more of the full and fair cash value of the building the entire building is required to comply with 521 CMR. (521 CMR 3.3.2)

When the work performed on a building is divided into separate phases or projects or is under separate building permits, the total cost of such work in any 36 month period shall be added together in applying 521 CMR 3.3, Existing Buildings. (521 CMR 3.5)

The City of Somerville Assessing database describes the assessed value of the Somerville Museum located at 1 Westwood Rd. as \$1,050,100. 30% of this amount is \$315,030. If this amount is spent in any three-year period the building will be required to be fully accessible in accordance with 521 CMR. Note that the exempt items described above for the \$100,000 threshold are not exempt from the calculation of the 30% threshold.

An historic building or facility that is listed or is eligible for listing in the National or State Register of Historic Places or is designated as historic under appropriate state or local laws may be granted a variance by the Board to allow alternate accessibility. If a variance is requested on the basis of historical significance, then consultation with the Massachusetts Historical Commission is required in order to determine whether a building or facility is eligible for listing or listed in the National or State Register of Historic Places. The Massachusetts Historical Commission may request a copy of the proposed variance request and supporting documentation to substantiate the variance request and its effect on historic resources. A written statement from the Massachusetts Historical Commission is required with the application for a variance. (521 CMR 3.9)

The requirements described below apply only if work is performed either on the elements described, or as triggered by the thresholds described above.

Re: Somerville Museum Accessibility
AKF Project No. B150222-000

ACCESSIBLE ROUTE

The Somerville Museum is located on a street corner with public entrances on both streets. The public sidewalk is compliant for running and cross slope along both sides of the building. There is no off-street parking associated with the Somerville Museum.

PUBLIC ENTRANCES

All public entrances of a building or tenancy within a building must be accessible. Public entrances do not include entrances that serve solely as service entrances, loading entrances, or entrances restricted to employee use only (521 CMR 25.1). The approach to an accessible entrance must be a paved walkway or ramp that is uninterrupted by steps. Entrances must have a level landing on the interior and exterior of the entrance doors (521 CMR 25.2).

Between any two hinged or pivoted doors there must be a minimum of 48 inches plus the width of any door swinging into the space (521 CMR 25.3). This applies to all doors in series and vestibules.

Neither public entrance to the Somerville Museum is currently accessible. While plans to install an elevator have been developed for the side entrance, the historic character of the front entrance would be compromised by a lift or a ramp. There are interior as well as exterior steps at this location, and a vestibule which is not compliant with the requirements for doors in series. The handrail in the picture below can be retrofitted with a compliant handrail and an additional compliant handrail added on the far wall.





Re: Somerville Museum Accessibility
AKF Project No. B150222-000

STAIRS

Stairways shall have continuous handrails at both sides of all stairs. The inside handrail on switchback or dogleg stairs shall always be continuous (521 CMR 27.4.1). Where handrails terminate at the top and bottom of a stair run, they shall have extensions that comply with the following: a. At the top extend at least 12" beyond the top riser and parallel with the floor or ground surface. a. At the bottom extend at least 12" plus the width of one tread beyond the bottom riser. The handrail shall continue to slope for a distance of the width of one tread from the bottom riser, the remainder of the extension shall be horizontal. c. Handrail extensions need not extend if it would cause a safety hazard or if space does not permit. (521 CMR 27.4.3)



The exterior stair handrail at the side entrance and the new interior stair handrails do not have the required extensions. The new interior stair handrails are also not continuous without interruption. This condition can be corrected with the installation of new continuous handrails with extensions. The "Bulfinch" Stair is not available for use and should be considered more as an historical artifact than a means of circulation.

SIGNAGE

Signage is required to be installed only when the 30% threshold is reached. Where permanent identification is provided for rooms and spaces, signs must be installed on the wall adjacent to the latch side of the door. Where there is no wall space to the latch side of the door, including at double leaf doors, signs shall be placed on the nearest adjacent wall (521 CMR 41.2). Signs must be mounted in a location that allows a person to approach within three inches of the signage without encountering protruding objects or standing within the swing of a door (521 CMR 41.2.1). Mounting height must be 60 inches when measured vertically from the floor to the centerline of the sign (521 CMR 41.2.2).

Letters and numerals on signs must be raised from the background. The background must be of an eggshell, matte, or other non-glare finish. Characters and symbols must contrast with the background (521 CMR 41.5.1 & 41.6). The sign must also include Braille to accompany all letters and/or numerals on the sign (521 CMR 41.5.2).



Re: Somerville Museum Accessibility
AKF Project No. B150222-000

In a building where not all entrances or toilet and bathing facilities are accessible, the accessible entrances and bathing facilities must be provided with signage with the International Symbol of Accessibility (521 CMR 41.1.3).

Accessible signage can be installed indicating the locations of the accessible entrance and other accessible features.

PUBLIC TOILET ROOMS

Where public toilet rooms are provided in a building, at least one water closet and one sink in each location must be accessible (521 CMR 30.1.a). Otherwise, a separate accessible unisex toilet room must be provided at each location. The installation of a unisex toilet room in lieu of a fully accessible men's and women's room is permitted, provided it is located in the same area as the other toilet rooms (521 CMR 30.1.1 & 30.2). Accessible toilet rooms must be located along an accessible route. Accessible toilet rooms must comply with 521 CMR 30.00.

An accessible public toilet room can be provided at the first floor. There are no restrooms on the mezzanine and the basement currently is provided with partially accessible restrooms for both men and women that can be adapted to achieve full compliance.

SERVICE COUNTERS

Where a counter is present in building or location where services are provided, a portion of the counter or an auxiliary counter must be accessible. The accessible portion must be located along an accessible route. The accessible portion of the counter or auxiliary counter must be at least 36 inches in length and have a height not exceeding 36 inches above the finished floor (521 CMR).

The counter of the reception desk at the Somerville Museum exceeds 36" in height. An accessible reception desk can be provided.





Re: Somerville Museum Accessibility
AKF Project No. B150222-000

DOOR WIDTH

All doorways and openings that are required to be accessible shall have a clear opening of not less than 32" (521 CMR 26.5).

Both doors from the "Great Room", one of which leads to the reception area and the other of which leads to a smaller gallery exhibit space, are less than 32" in clear width (31"). New doors and frames can be installed with compliant widths.

DOOR HARDWARE

Handles, pulls, latches, locks, and other operating devices on accessible doors shall have a shape that is easy to operate with one hand and that does not require tight grasping, tight pinching, or twisting of the wrist to operate (521 CMR 26.11.1).

All door hardware in the Somerville Museum is noncompliant. The existing hardware on doors required for public access will be removed and replaced with accessible hardware.

MANEUVERING CLEARANCES

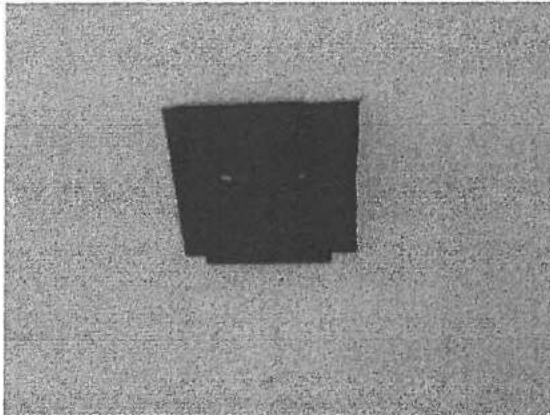
A minimum clear floor area shall be provided on both sides of all doors and gates (521 CMR 26.6). This clear area differs for "push" versus "pull" sides, and is exempted for doors equipped with automatic door opening devices (521 CMR 26.6).

The required maneuvering clearances are missing at several locations within the Somerville Museum, including both doors leading from the reception area into the remainder of the building. These can be corrected with the installation of automatic door openers.

FIRE ALARM NOTIFICATION

Where fire alarm notification appliances are provided, the visual alarm signals must have photometric features in accordance with NFPA 72 – the National Fire Alarm and Signaling Code (521 CMR 40.3.2). NFPA 72 requires a clear lens and no longer permits the installation of frosted strobes.

The fire alarm notification devices do not meet the requirements of NFPA 72. These can be upgraded.





Re: Somerville Museum Accessibility
AKF Project No. B150222-000

HEADROOM

Walks, halls, corridors, passageways, aisles, or other circulation spaces shall have a minimum of 80" clear headroom. If vertical clearance of an area adjoining an accessible route is reduced to less than 80", a barrier shall be provided to warn blind or visually impaired persons of reduced headroom. (521 CMR 20.7)

The area under the "Bulfinch" stair has headroom of less than 80" and requires a 'cane detection' barrier. This can be provided.



VARIANCES

Based on our audit of this building we recommend that variances be sought from the Architectural Access Board for the following items:

1. Front entrance, including vestibule (521 CMR 25.00 and 20.00)
2. Bulfinch stair, including nosings, uniform treads and risers, and handrails (521 CMR 27.0)



RESUME

Richard L. Kerschner FAIC, FIIC
Conservation Consultant on Museum Environments

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rskersch@comcast.net



Richard Kerschner is a conservator with extensive experience in preventive conservation and conservation administration. He holds a Masters Degree from SUNY Oneonta's Cooperstown Graduate Program. He is recognized nationally for his expertise in collections based practical and sustainable environmental control for museums in historic structures.

Current work includes consulting for Thomas Jefferson's Monticello on tightening the building envelope and reconfiguring the environmental control system; advising on conservation and relocation of the 1912 "Lost Shul Mural" painted on plaster in Burlington, Vermont; directing environmental upgrades for Shelburne Museum's "Dutton House" that contains the Nation's best collection of waterfowl decoys; and advising on environmental improvements at George Eastman House.

Kerschner served for 32 years as Director of Conservation at the Shelburne Museum, a museum complex of 27 buildings on 40 acres in northwestern Vermont. He established professional conservation at the museum and constructed a conservation facility to treat and preserve folk and decorative art objects, textiles, paintings, furniture, and paper. He developed and implemented a Long Range Preservation Plan that balanced preventive conservation actions and conservation treatment. A full-time treatment conservator was hired in 1987. He implemented preventive conservation measures including improving collection environments and exhibition lighting, advising on artifact handling and storage, packing and shipping artifacts for loan, and integrated pest management. He advised the director on preservation and conservation actions and coordinated with other departments to integrate professional conservation and collections care practices into all aspects of the museum's operations.

To expand the conservation department and increase its capabilities, Kerschner developed a secondary expertise in designing, writing and managing grant-funded conservation projects. During his tenure, the IMLS awarded 17 grants to improve environmental and storage conditions and hire conservators to treat paintings, paper, textiles, furniture and folk art. The NEH awarded four grants to improve collections environments, security, fire detection, and exhibit lighting. He designed and implemented a recently completed Save America's Treasures Grant project to build a fiber-optic network to carry fire, security, telephone, HVAC control, and data communications throughout the museum campus. These grants provided over \$4 million and leveraged another \$4 million in matching funds to support preventive conservation and conservation treatment projects at Shelburne.

He was an early promoter of a broader safe humidity range of 40-60% RH for museum collections and served on the ASHRAE museum chapter working group, the AIC Environmental Guidelines Working Group, and the IIC Environmental Guidelines Committee, and presented the AIC Environmental Guideline for Loans recommendation to the Association of Art Museum Directors who unanimously endorsed the recommendation in 2013. He was an early developer and adopter of LED lighting for museum exhibits and in 2007 designed the first in-case LED installation in the US to safely illuminate the museum's doll collection. He has shared successes and failures experienced during these

groundbreaking projects through presentations at national and international conservation conferences and symposia.

Kerschner has been active in conservation outreach to historic house museums in Vermont and nation-wide. He established and directed the Vermont Museum and Gallery Alliance's Collections Care Program and taught a preventive conservation workshop for the American Association of State and Local History from 2000-2007. He was one of three instructors for a nation-wide NEH sponsored "Environmental Management: Stewardship and Sustainability Workshop" from 2009-2012 and has taught online seminars for the Image Permanence Institute and Heritage Preservation's Collections Care Network. He lectures widely on museum practical climate control and the transition to solid-state LED lighting for museum exhibitions.

He has created and directed training opportunities for 85 pre-conservation students, conservation graduate students, and conservators. Many of the interns worked on a 25-year project to remove discolored linseed oil layers from 40 Dentzel carousel animals to expose original paint. These internships were sponsored by Shelburne's "Adopt a Carousel Animal" program.

Kerschner is a fellow of the American Institute for Conservation and served as AIC Treasurer from 2002-2008. He is also a fellow of the International Institute for Conservation and served on the IIC Council from 2009-2014. He is the conservator on the NEA National Indemnity Panel and sat on grant review panels for the NEH Sustaining Cultural Heritage grants. He is president of the board for "Curtains Without Borders," a non-profit group that conserves historic theater curtains.

Kerschner has consulted privately on sustainable museum environmental control for over 50 institutions, including several properties managed by the Trustees of Reservations, the Genesee Country Museum, Litchfield Historical Society, The John Brown House, Canterbury Shaker Village, New York Historical Society, Historic Cherry Hill, Berkshire Museum, the General Henry Knox Museum, the Schenectady Historical Society and the American Precision Museum.

PUBLICATIONS

- "Conservation of a 1926 Artizan A2 Military Band Carousel Organ" Contributions to the IIC Vienna Congress, The Decorative: Conservation and the Applied Arts, 10-14 September, 2012
- "Preventive Conservation for Cultural Property in Historic Buildings: Practical Environmental Control and Lighting at the Shelburne Museum" New England Archivists Fall Meeting, November 14-15, 2008 <http://newenglandarchivists.org/pages/meetings/fall-2008-presentations.html>
- "Providing Safe and Practical Environments for Cultural Properties in Historic Buildings... and Beyond" <http://www.ischool.utexas.edu/kilgarlin/gaga/proceedings.html>, September 26, 2008
- "Here We Go 'Round Again: Cleaning Linseed Oil from Carousel Animals at the Shelburne Museum" Journal of the American Institute for Conservation of Historic and Artistic Works, Fall 2006
- "Implementation of Practical Climate Control Strategies at the Shelburne Museum" The Conservation of Heritage Interiors, Preprints of a Conference, Symposium 2000, Ottawa: Canadian Conservation Institute, 2000, pp. 161-166.
- "Practical Climate Control: A Selected, Annotated Bibliography" written under contract to The Getty Conservation Institute, distributed on Conservation On Line, February, 1998
- "A Practical Approach to Environmental Requirements for Collections in Historic Buildings" Journal of the American Institute for Conservation of Historic and Artistic Works, Spring 1992, Volume 31, #1

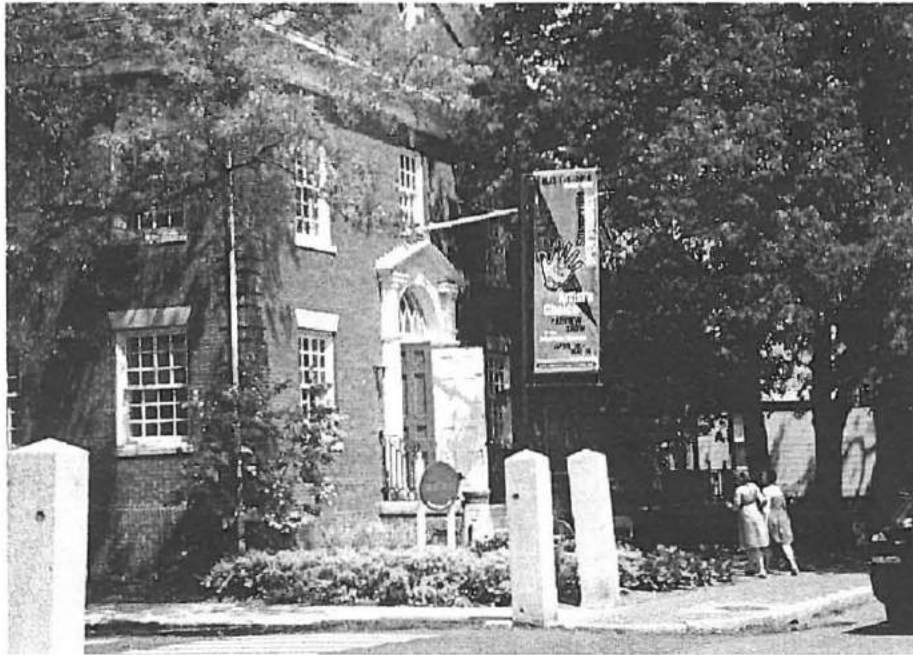
MILITARY EXPERIENCE

Officer, U.S. Army Chemical Corps (1973 to 1979)

- 1976-1979 - Research Chemist, Chemical Systems Laboratory, Aberdeen Proving Grounds, MD
- 1975-1976 - Training Officer, Division Chemical Section, 8th Infantry Division, Bad Kreuznach, FRG
- 1973-1975 - Weapons Assembly Officer, 43rd USAAD Detachment, Euskirchen, FRG

EXTERIOR ELEVATOR-SOMERVILLE MUSEUM

Somerville, Massachusetts



FRONT VIEW

PREPARED BY:

ARCHITECT

PETER QUINN
ARCHITECTS LLC

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LIST OF DRAWINGS	SHPC APPL 28 OCT 2015
GENERAL	
T1.0 COVER SHEET	X
ARCHITECTURAL	
A1.1 PARTIAL PROPOSED BASEMENT FLOOR PLAN	X
A1.2 PARTIAL PROPOSED FIRST FLOOR PLAN	X
A1.3 PARTIAL PROPOSED SECOND FLOOR PLAN	X
A2.1 WESTWOOD RD DEMOLITION ELEVATION	X
A2.2 PARTIAL PROPOSED ELEVATIONS	X
A2.3 PARTIAL PROPOSED ELEVATIONS	X

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SCALE

CONSULTANT

PROJECT
**SOMERVILLE
MUSEUM**
1 WESTWOOD ROAD
SOMERVILLE, MA 02143

PREPARED FOR
**SOMERVILLE
MUSEUM**
1 WESTWOOD ROAD
SOMERVILLE, MA 02143

DRAWING TITLE
COVER SHEET

SCALE AS NOTED

REVISION DATE

SHPC APPL 28 OCT 2015
DRAWN BY KVS REVISIONS BY PQ

SHEET

T1.0

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SCALE

CORPUS TITLE

PROJECT
SOMERVILLE MUSEUM
1 WESTWOOD ROAD
SOMERVILLE, MA 02143

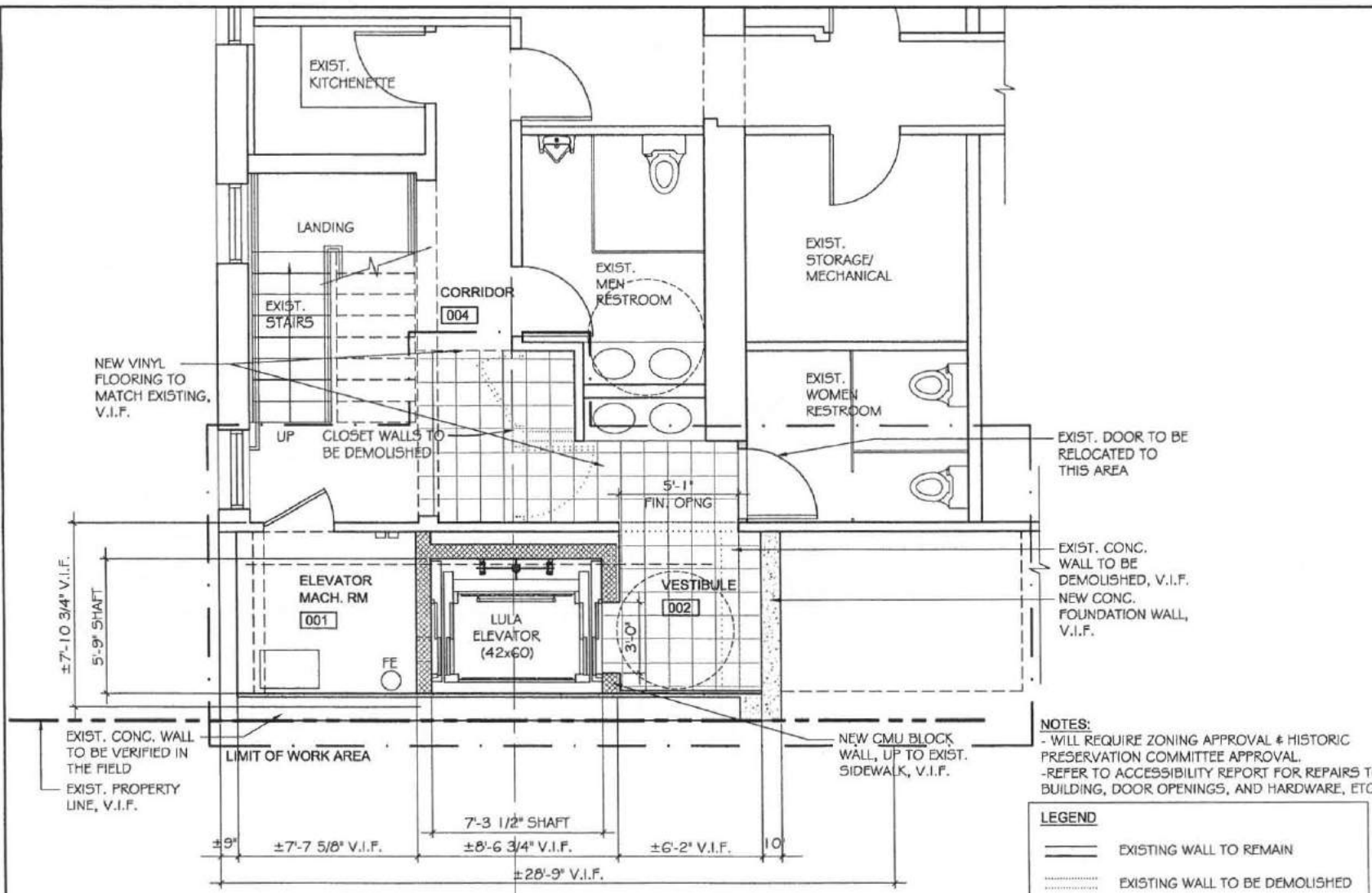
PREPARED FOR
SOMERVILLE MUSEUM
1 WESTWOOD ROAD
SOMERVILLE, MA 02143

DRAWING TITLE
PARTIAL PROPOSED BASEMENT FLOOR PLAN

SCALE AS NOTED
REVISION DATE

BHPC APPL 28 OCT 2015
DRAWN BY KVS REVISION BY PG
SHEET

A1.1

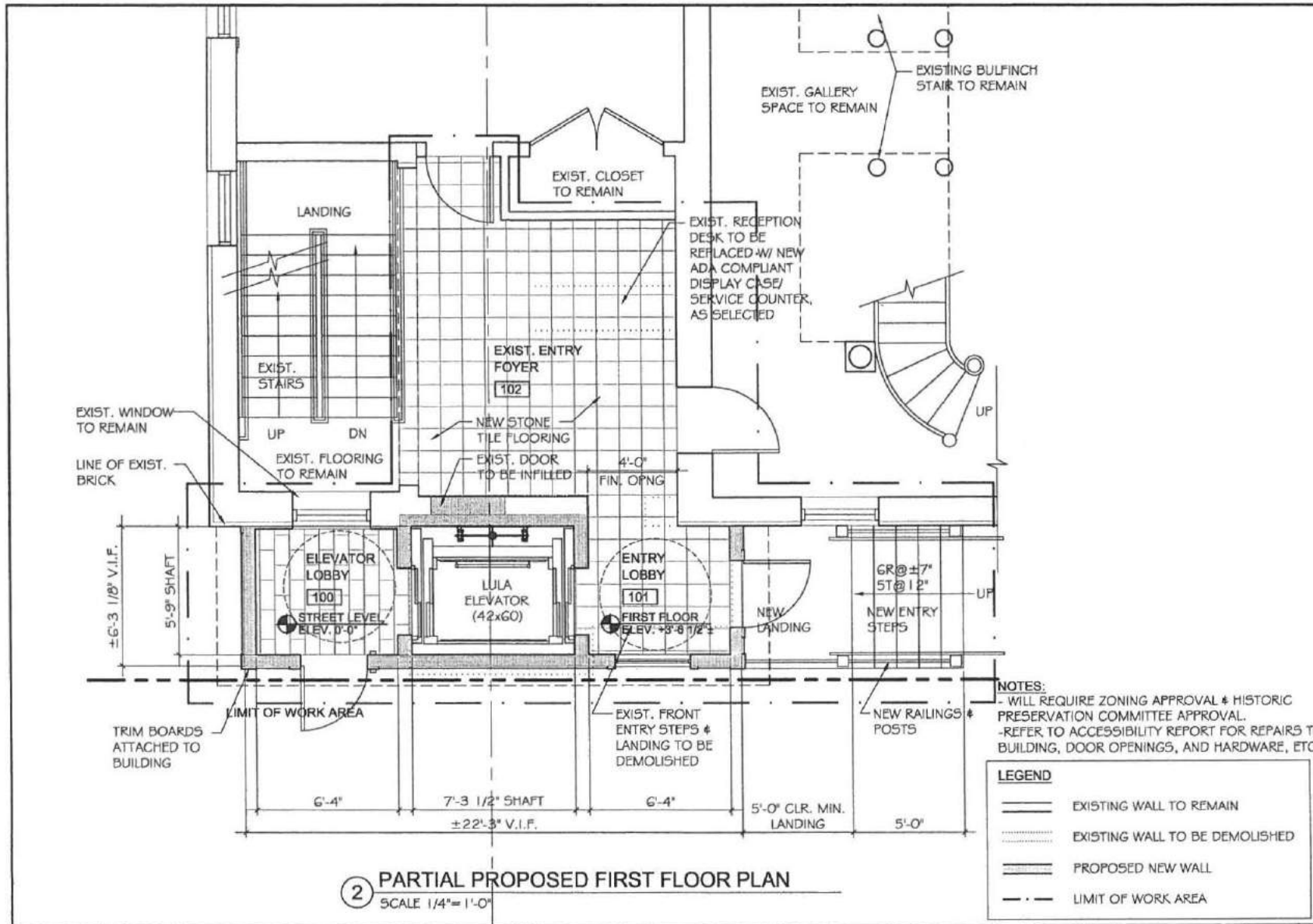


1 PARTIAL PROPOSED BASEMENT FLOOR PLAN
SCALE 1/4" = 1'-0"

NOTES:
- WILL REQUIRE ZONING APPROVAL & HISTORIC PRESERVATION COMMITTEE APPROVAL.
- REFER TO ACCESSIBILITY REPORT FOR REPAIRS TO BUILDING, DOOR OPENINGS, AND HARDWARE, ETC.

LEGEND

- EXISTING WALL TO REMAIN
- EXISTING WALL TO BE DEMOLISHED
- PROPOSED NEW WALL
- LIMIT OF WORK AREA



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SEAL

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1 WESTWOOD ROAD
SOMERVILLE, MA 02143

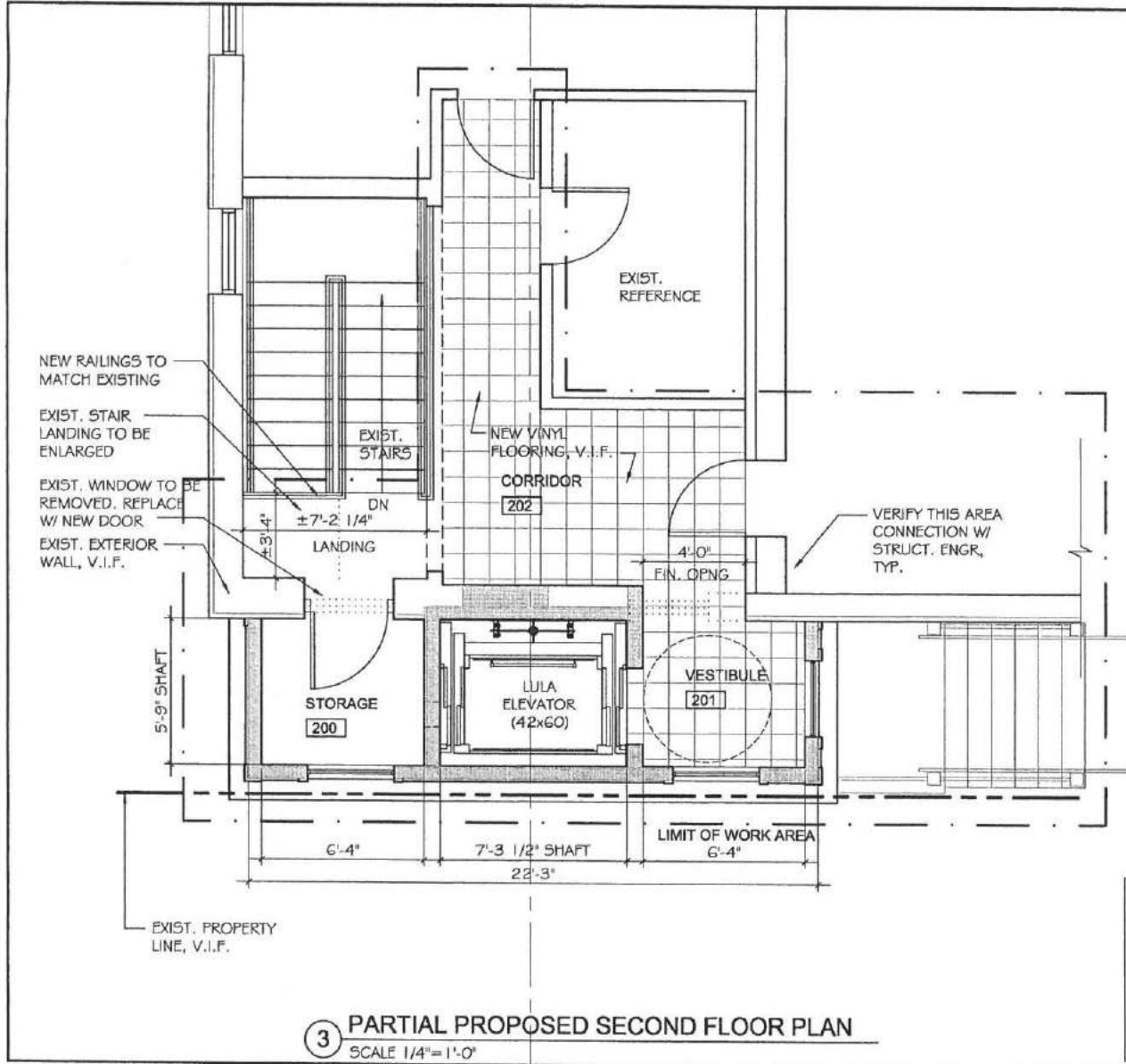
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SOMERVILLE, MA 02143

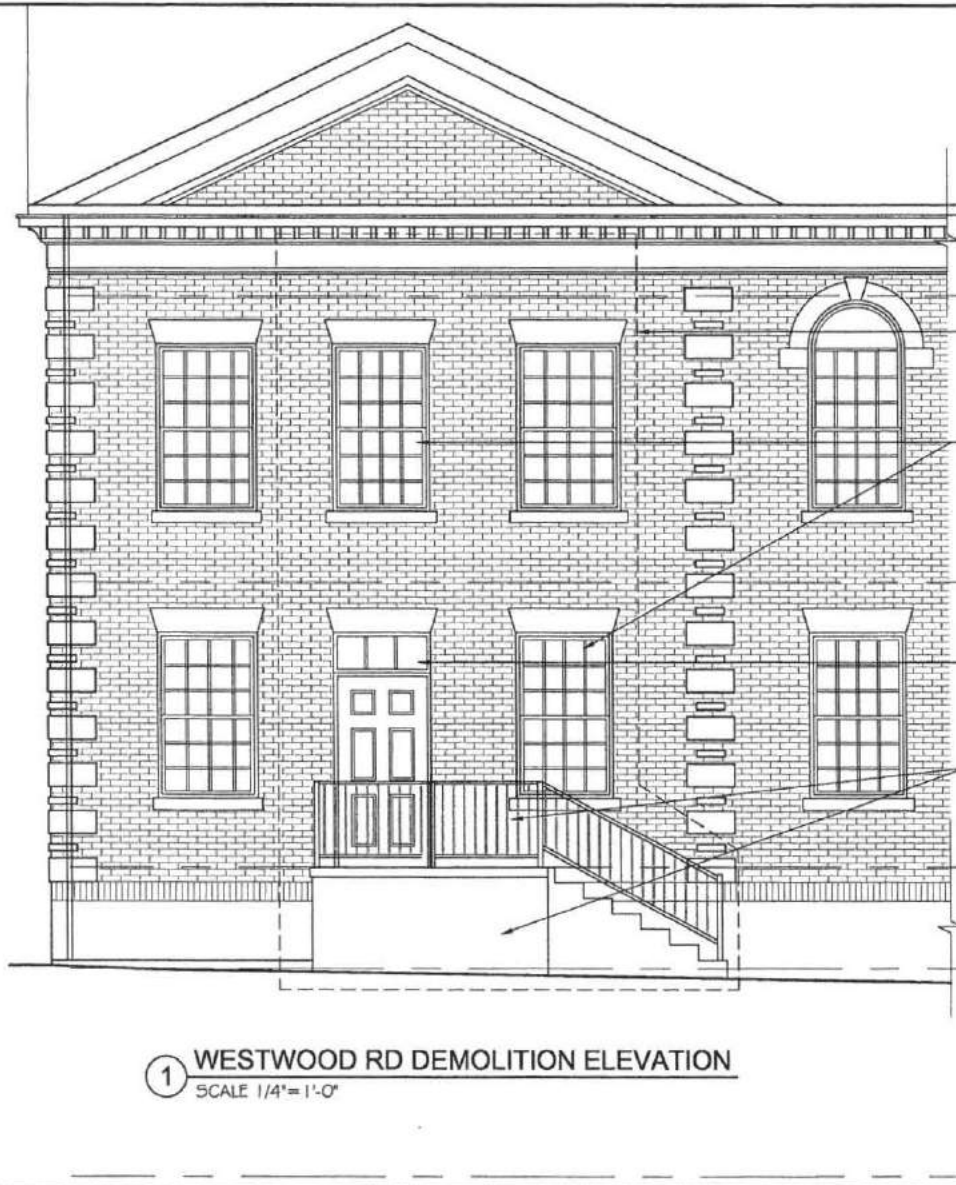
DRAWING TITLE
PARTIAL PROPOSED SECOND FLOOR PLAN

SCALE AS NOTED
REVISION DATE

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SHEET

A1.3





AREA OF EXIST. FACADE
TO BE REMOVED, V.I.F.
VERIFY W/ STRUCT.
ENGR PRIOR TO
DEMOLITION, TYP.
REMOVE & SALVAGE
EXISTING WINDOWS

±10'-0" V.I.F.
● SECOND FLOOR

REMOVE & SALVAGE
EXISTING DOOR &
TRANSOM LIGHT

±10'-0" V.I.F.
EXIST. CONC.
STRUCTURE &
RAILINGS TO BE
DEMOLISHED

● FIRST FLOOR
ELEV. +3'-6 1/2"

±10'-0" V.I.F.
● STREET LEVEL
ELEV. VARIES

● BASEMENT FLOOR

1 WESTWOOD RD DEMOLITION ELEVATION
SCALE 1/4" = 1'-0"

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SCALE

DATE

PROJECT
SOMERVILLE
MUSEUM
1 WESTWOOD ROAD
SOMERVILLE, MA 02143

PREPARED FOR
SOMERVILLE
MUSEUM
1 WESTWOOD ROAD
SOMERVILLE, MA 02143

DESIGNED TITLE
WESTWOOD
ROAD
DEMOLITION
ELEVATION

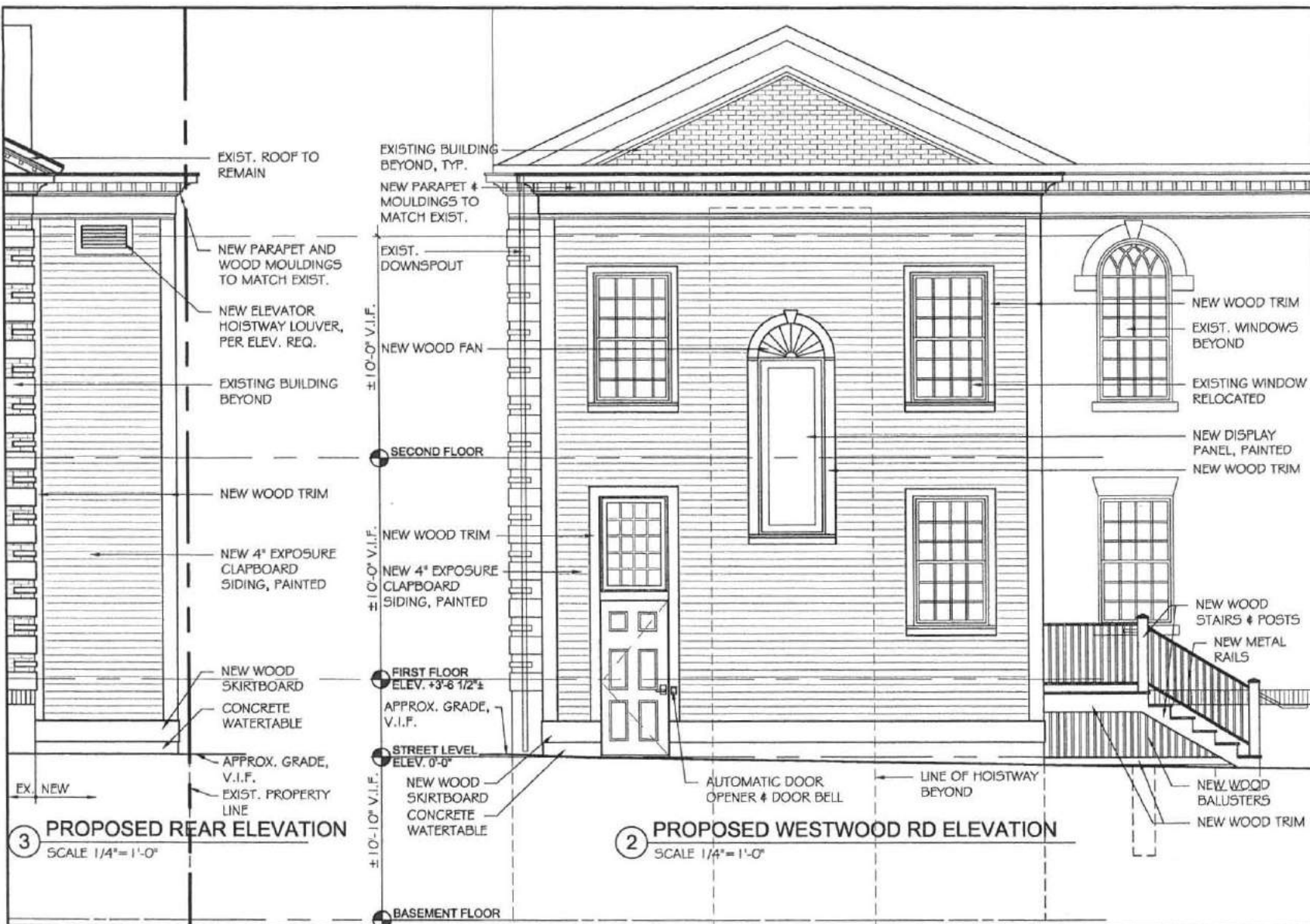
SCALE AS NOTED

REVISION DATE

DATE APPL. 28 OCT 2015
DRAWN BY KVS/AN REVIEWED BY PG

SHEET

A2.1



3 PROPOSED REAR ELEVATION
 SCALE 1/4" = 1'-0"

2 PROPOSED WESTWOOD RD ELEVATION
 SCALE 1/4" = 1'-0"

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SEAL

CONSULTANT

PROJECT
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1 WESTWOOD ROAD
SOMERVILLE, MA 02143

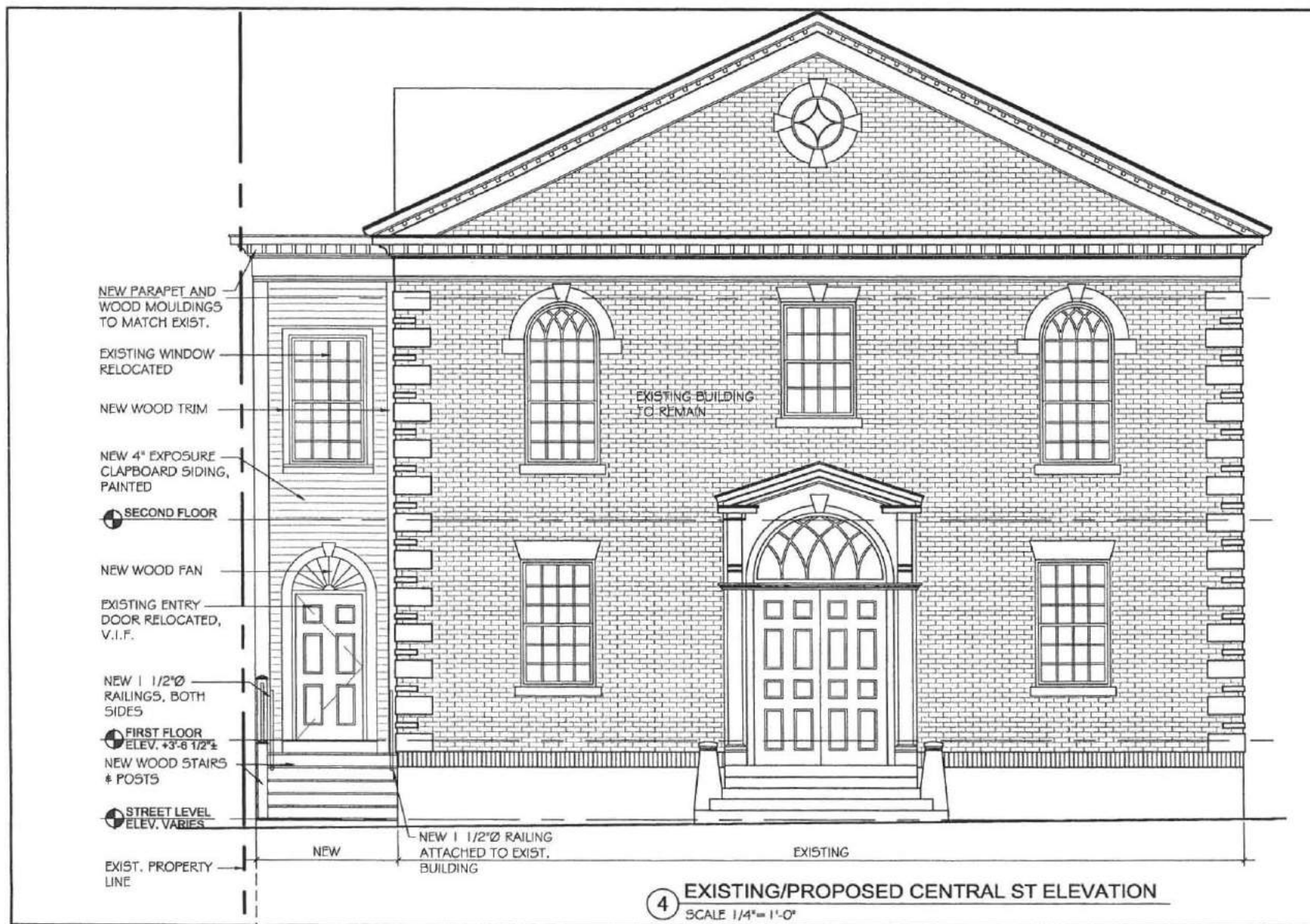
PREPARED FOR
SOMERVILLE MUSEUM
1 WESTWOOD ROAD
SOMERVILLE, MA 02143

DRAWING TITLE
PARTIAL PROPOSED ELEVATIONS

SCALE AND NOTES
REVISION DATE

SHPC APPL.	28 OCT 2015
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KYSANI	PG
SHEET	

A2.3





PROPOSED PANEL OPTION



EXISTING CONDITIONS

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ARCHITECTURE
PLANNING
COMMUNITY DESIGN

SOMERVILLE MUSEUM
NOVEMBER 17, 2015