



JOSEPH A. CURTATONE
MAYOR



**CITY OF SOMERVILLE, MASSACHUSETTS
COMMUNITY PRESERVATION
COMMITTEE FY22 FUNDING CYCLE
APPLICATION COVER PAGE**

1. PROJECT INFORMATION

PROJECT NAME: Somerville Museum Storage Renovation for the Preservation of Historic Collections

PROJECT LOCATION: One Westwood Road, Somerville, MA 02143

LEGAL PROPERTY OWNER OF RECORD: Somerville Historical Society dba Somerville Museum

ONE SENTENCE DESCRIPTION OF PROJECT: Funds are requested to improve public access to Museum collections of historic art and artifacts and to upgrade storage areas to promote their preservation for the long-term.

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, 2022

ESTIMATED COMPLETION DATE: December 31, 2022

CPA FUNDING REQUEST: \$157,352

TOTAL BUDGET FOR PROJECT: \$542,795

2. APPLICANT INFORMATION

APPLICATION NAME / ORGANIZATION: Somerville Historical Society dba Somerville Museum

CO-APPLICATION NAME / ORGANIZATION: n/a

CONTACT PERSON: Barbara Mangum

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

PHONE: 617-331-7726 EMAIL: info@somervillemuseum.org;

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 J. Mangum Signature _____ Date 9/10/2021

Name (printed) Alison Drasner Signature Alison Drasner Date 9/9/2021



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CITY OF SOMERVILLE, MASSACHUSETTS COMMUNITY PRESERVATION COMMITTEE FY21 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 in instruction packet)
- Project timeline: a project schedule showing all major milestones (i.e., study, design, environmental, permitting, construction, etc.), including receipt of other funding sources
- Grant and Trust Funds Disclosure Form (form provided)
- Campaign Contribution Mandatory Disclosure and Certification Form (form provided- only needed if requesting \$50,000 or more in CPA funds)
- Ordinance to Safeguard Vulnerable Road Users Acknowledgement (form provided)

FINANCIAL:

- Budget Summary (form provided- construction projects must include cost for permanent CPA dedication sign)
- Itemized budget of all project costs, including the proposed source for each cost
- Three 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. If providing bank statements, please redact identifying information such as account numbers.

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):

- N/A Documentation of site control or written consent of the property owner to undertake the project, if the owner is not the applicant
- N/A City has signed on as a co-applicant for community projects proposed on City land.
- 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, specifications, and any MAAB variance requests
- Applicable reports (e.g., 21E, historic structure report, appraisals, survey plans, feasibility studies).

NARRATIVE

Narrative:
Somerville Museum
CPA FY22

Project Description

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

1. The jewel of the Museum: the 1792 Charles Bulfinch double flying staircase, installed in the Museum's Great Hall.
2. Thirty-two paintings generally of the 19th c., including portraits of Somerville Mayors, other civic leaders, and family portraits of residents living in this area in the early 1800s, many of whom are memorialized today in the street names and squares of Somerville.
3. Over 250 linear feet of books and documents pertaining to the history of Somerville and another 60+ works of art on paper and a large number of postcards, maps, newspapers and other paper-based material. The Petition for Separation from Charlestown is particularly important, as is the Middlesex Bleachery catalogue of sample textiles.
4. Over 400 textiles of the late 18th c. through mid-20th c., including dresses, uniforms, samplers, quilts, flags as well as accouterments such as hats, parasols, and more.
5. Over 62 pieces of furniture, including a Derby desk from the famed Derby Office Furniture Factory, which started in Somerville. At one time it was the largest purveyor of office furniture in the world.
6. Over 2000 objects of all types of media. Many of these are representative of the various industries that have flourished in Somerville over time, such as objects from the Union Glass Co., the Kemp candy and nut factory, the dairies of Somerville, and the Tufts brickmaking factory to name a few.

Description of the Project:

The Somerville Museum requests funds from the CPC to continue to improve public access to its collections and to preserve historic materials. Specifically, funds are requested to complete the design and renovation of the Museum's collection storage areas, including the installation of climate control and upgrades of storage furniture and to reinstall the collection pieces in the Museum for the public's benefit.

Since October of last year, the Museum has been under construction to make the building accessible through the addition of an elevator and other renovations. This project is slated to be completed in late November of this year. During this time, historic art and artifacts from the former collection storage area were packed and sent to a warehouse for their protection during demolition. The Museum is now working with the building team to design the renovation of the storage area to allow the return of collections. Although

the Museum is in the last phase of its Capital Campaign *Access for All and More*, and has raised over \$300,000 from a variety of sources, the cost of the elevator construction has reduced the amount of money available for the collection storage renovation project. This request for FY22 CPA funds, if approved, will complete the redesign of storage areas, will complete demolition and renovation, will support procurement and installation of storage furniture, installation of lighting, upgrading of electrical outlets and circuitry, as well as introduce climate control into the space. It will also allow the Museum to hire a registrar/collection care manager and an assistant to organize the space and bring the collections back in a deliberate and thoughtful way.

In order to bring back the collections and install them into the newly renovated storage, much is required. It is not simply a matter of having the moving company drop them off in the Museum's basement. Imagine if a library had all its books removed, the space renovated and then the books brought back without a plan of how to achieve the required order and retrievability.

Similarly, each object needs to be considered and evaluated before it re-enters the collection. If we take 20 minutes per object, for approximately 3000 objects, that equals 1000 hours. In addition, time is needed to create a plan, evaluate storage furniture needs, to procure them and to get these installed prior to bringing the collections back. To meet this need, the Museum will hire a collection manager and a registrar for a period of 6 months to strategize this problem. They will be assisted by volunteers as well from the collection care team.

Funds that were meant to address collection care issues in the CPA FY19 and CPA FY21 grants were repurposed to allow their use to support the *Access for All* elevator construction project instead. Rising costs had fueled a race between what the Museum could raise and the inflation in construction costs throughout the City. Although these funds were needed to address issues important to the Museum's mission, it was imperative that the ADA construction project start as soon as possible. Delay had already caused prices to escalate as Somerville had become a "hot" market and the Project Team, including the competitively bid contractor, Stack + were still assembled. However, the collection care needs remain and are still a necessary part of the Museum's strategic plan to bring this organization into the 21st century and better serve the public.

2. Why is this project needed?

The project is needed because conditions in the Museum's former storage area in the basement were deleterious to the preservation of the collections. The storage climate ranged from high humidity and high temperatures in the summer to excessively low humidity in the winter. This caused paint to flake off substrates such as wood, canvas, metals, leather, etc. and the gold decoration on many objects to fall off. Metal objects corroded. The mold that grew in the basement was a fungus that lives on cellulose and therefore, anything made of paper or wood fiber was severely weakened over time. The growth of mold has been controlled in recent years by using 7 dehumidifiers in the rooms of the storage area. However, the collections are in a weakened state and require special handling. Most of the pieces were old when they entered the Museum and were also not in the best of condition at that time.

After consultation with the museum environmental specialist, it was decided that the interior of the basement storage area needs to be demolished and the floors, walls and ceilings insulated, water-proofed, and rebuilt. It is the Museum's goal to work with the same team that is currently doing the construction of the elevator addition. The only new addition to the team is the HVAC engineer, Tom Newbold, who has experience specifically in introducing climate control into historic buildings.

Minimally, the Museum will need to finish the renovation of the basement to include new lighting and electrical work, fire detection alarms, and the re-establishment of some walls. However, we cannot bring the collections back to the Museum until climate control is installed throughout the storage space, and until there is a comprehensive plan as to where each individual piece will go. This requires purchasing new storage furniture appropriate for the collections such as painting racks and textile rolling racks. The Museum has already received a grant of \$40,000 toward the furniture for storing paintings and textiles from the Cabot Family Charitable Trust. More will probably be needed, but has not yet been defined and is not part of this grant request.

What population(s) will it serve?

Visitors and Residents:

Fifty thousand Somerville residents live within one mile of the museum, 90% of the City's public and private school students live within a one mile walking distance, and three bus routes spanning the City include stops within three blocks of the Museum. The 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. As our population ages, it is more important than ever to make the building and collections easier to navigate.

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

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

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

One of the board members of SOS, Peter Belford, spoke to the Museum Trustees about the importance of another aspect of the Museum exhibition to SOS members: it brings the artists of the City together to enjoy each other's company and to learn from each other. The life of an artist can be isolating. The exhibition, installation, de-

installation, the reception and close out event help artists to connect with each other and see themselves as part of the larger creative community.

In 2016, the Museum launched a seed grant program to enhance a program of local curators called Community Curators. Three competitively selected Community Curators have received awards of \$2,500 each since 2017 to develop great exhibitions for the public in the following years. The goal of the program is to secure exhibitions and programming two years in advance to allow for more time to meet the required high standards of the Museum and for fundraising. This program has been a resounding success and is bringing national and internationally known artists into the Museum to work with the collection.

Historic Somerville Inc (2004-2020) has become part of the Somerville Museum's program team as the local history subcommittee. As such, their goal is to promote investigation into the history of Somerville and bring new research to light. This history often finds its way into City resources such as the walking tours, trolley tours and celebratory events, such as First Flag. Working with the Executive Director of the Somerville Historic Preservation Commission and volunteers, the Museum supports the Docent tour programs at Prospect Hill, Powder House Park and Milk Row Cemetery. These occur from May to mid-October. The historically accurate clothing and props are housed at the Museum.

Students and Educators:

The Museum has had a long relationship with collaborating with educators and students in the City to learn about Somerville history. Each year (non-pandemic) several hundred third graders join the Director of the Museum in a scavenger hunt of local history throughout the City. The Museum has collaborated with students of history at the Somerville High School in producing exhibitions about locally important topics for many years. In 2012, Adda Maria Santos, history teacher at the Somerville High School took this collaboration a step further and formed the Local History Club, an after-school club that requires members to participate throughout the year in various historic celebrations and events. Each year excluding years of the pandemic, members of the club, many of whom are first generation Americans or immigrants, are introduced to the rich history of Somerville by participating in the Colonial Fair at Foss Park on Patriots' Day and in the Ghosts of Somerville at Milk Row Cemetery. These events are popular public activities and help raise the awareness of all citizens of Somerville and others to the importance of this land in American history. Most recently, the Museum collaborated with the Local History Club and Santos to develop the exhibition: *The Basement Project: Not Your Usual Basement Junk*. This show received the 2020 American Association for State and Local History (AASLH) award for Leadership in History. As it was so successful, Santos and the Museum intend to make it a biennial event.

How does it preserve and enhance the character of Somerville?

Not every city has a Museum, let alone an historic building with an elegant interior and a 1792 Bulfinch staircase. In fact, this is the only Museum in the country that can boast that. In 1925, the Trustees of the Somerville Historical Society, decided that it was important to preserve the collections they had amassed of Somerville-related documents and artifacts for future generations of residents to enjoy. At that time, they bought the

land for the building and shortly thereafter, began construction of the Museum. In the 1980s the Somerville Historical Society became the Somerville Museum with an expanded mission to “engage our audience in an on-going dialogue with local artists, scholars, and educators with the larger aim of fostering cultural education and understanding”.

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

How does the project benefit the public?

Easier and safer access to the collections will benefit everyone who seeks to use this resource. This is in direct alignment with the Museum’s mission to bring to the public programming, which enhances understanding and appreciation of the history, arts and culture of Somerville, Massachusetts, through:

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

The collections are a resource for many in the community. From artists and scholars to students and teachers, access to the collections provides a tangible way to understand the history of Somerville. In addition to what the Museum already owns, donations to the collections continue to occur. For instance, in 2019, the Museum received the archives of the Reverend Hergert, the pastor for many years of Grace Baptist Church as well as a collection of over 150 dairy bottles, milk jugs, and carrying equipment from 19th and early 20th c. dairy farms and milk distributors in Somerville. In 2020, the Museum received several boxes of documents related to the GAR as well as contributions to the decorative arts collection. In 2021, though closed from January until April, the Museum has received a framed photograph of the Derby Desk Factory, a framed photograph of an early SHS class at graduation, a major gift of postcards related to the current exhibition, and a 19th c. stoneware jug.

3. How does the project meet the general and category-specific priorities outlined in the Community Preservation Plan, including how the project incorporates sustainable practices and design?

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 as stated in SomerVision

I. Increase the recognition of Somerville as a center of arts and creativity.

Having a museum that meets the American Association of Museums standards for preservation as well as the Massachusetts Architectural Access Board's requirement for accessibility marks the facility as a high quality center of arts and creativity.

II. Ensure that Somerville has a mix of spaces for creative production, performance and exhibition, and that art is incorporated into the built environment. Better organized and well-cared for collections will enable the gentle use of the them as a public resource.

III. Help local arts and cultural institutions, such as theatres, film and art festivals, museums and libraries to succeed, network and grow.

One aspect of the Museum's Community Curator program is that Curators are encouraged to use the historical collections as part of their exhibitions. After the collection storage area is renovated, this program will be much easier for artists to access. Also, by meeting the standards of the museum field, the Somerville Museum will be able to network with other cultural institutions to accept incoming loans that enhance the exhibitions.

IV. Strengthen existing education programs, and university and professional partnerships within Somerville schools.

Improved collection preservation and accessibility will allow teachers and researchers to access the collections as they have never been able to before, once they are brought back to the Museum.

Measuring Success

1. What are the goals of this project?

The goals of this project are the same as the internationally accepted goals for the conservation of cultural property. *The International Center for the Study of Preservation and Restoration of Cultural Property* (ICCROM), has given the following criteria as goals for the reorganization of Museum storage spaces: According to their method, a functional storage room that provides adequate conservation conditions and collections access should meet the following criteria:

1. One qualified member of staff is in charge (Mangum, an art conservator, President of the Board and the Project Director is in charge of collection storage)

2. The storage rooms will contain only collection objects.
3. Separate spaces will be dedicated to support functions: office, workroom, storage of equipment and other materials (non-collection).
4. No object will be placed directly on the floor.
5. Every object will have a designated location in storage and can be located within three minutes.
6. Every object will be accessed without moving more than two others.
7. Objects will be arranged by category.
8. Key policies and procedures will be applied.
9. The building and storage rooms will offer adequate protection for the collection.
10. RH and temperature will vary between 40% and 60% RH +/- 5% and between 55F and 75F throughout the year, with slow changes between these extremes.
11. The storage areas should be free of mold, gaseous and particulate pollutants and should be easily cleaned.
12. Ultimately, the goal is that every object will be stabilized and free from active deterioration and will be available within safeguards to be used for the museum's activities.

2. How will the success of this project be measured? (There should be at least one measure of success for every stated goal.)

After the basement renovation project is complete and the collections have been returned and reinstalled, the storage areas will be monitored on an ongoing basis to make sure that the goals above are being met. Tests will be carried out with staff and volunteers on a periodic basis to see if objects can be found within 3 minutes and whether no more than 2 objects need to be moved to access any other. Monitoring the environment for relative humidity, temperature, pests and mold will be an ongoing function of the Collection Care committee.

Financial

1. Describe any cost-saving measures to be implemented.

The renovation of the east basement collection storage area will occur using the same architectural and construction teams with the addition of an HVAC engineer, Tom Newbold, who specializes in the introduction of climate control into historic structures. The Museum has a very good relationship with all members of the team and the work being done by Stack+ is of the highest quality. The foreman is now very experienced with waterproofing the site and the building, a subject that is at the core of the Museum's need to renovate storage. Savings are expected from working with a team that already knows the Museum and its building well.

Peter Quinn is giving the Museum a 10% discount on his firm's fees.

Barbara Mangum, the Project Director, will undertake the work of administrating the grant as a volunteer.

Dyan Blewett, the Museum's Treasurer is working as a volunteer to handle the finances of the grant with help from the finance committee.

Evelyn Battinelli is working as a volunteer with the collection care team on matters of attributions of the collection. She knows the collection better than anyone else.

Collection Manager and Assistant: These individuals are working at the rates

suggested by the Salary Survey of the American Association of Museum Directors for 2021. However, the Museum will be contributing staff and volunteer hours to the rehousing project to keep the number of paid staff hours as low as possible, while guaranteeing that the work at hand is accomplished successfully.

2. Describe all successful and unsuccessful attempts to secure funding and/or in-kind contributions, donations, or volunteer labor for the project.

The Somerville Museum is run by dedicated volunteers with the exception of a full-time Assistant Director and a 10 hours-per-week Art & Culture Assistant. It has a small but growing endowment and usually receives no operating support from the City or the State. (During 2020 and 2021, however, the Museum received operating funds from the City's Art Council Covid Relief Project). Again, in normal times, the Museum depends on membership dues, donations, rental of the Museum, sales of relevant books and merchandise and grants to fund operations and capital projects.

In 2013, the Museum requested funds from the Institute for Museum and Library Services for a similar project that not only included mold remediation and cleaning of the basement collection pieces, but also the inventory of the collections, data entry into Past Perfect software and transportation of the collection to offsite storage. Although the request was given high ratings by the reviewers for being a good plan with well-qualified staff, good consultants and a clear need, the IMLS did not fund it. A major reason was that it was not clear how the Museum, as a volunteer organization with no endowment would raise the matching funds.

In 2018, the Museum applied again to the Institute for Museum and Library Services for the collection care project noting that the CPA had been passed in Somerville and could now serve as source of matching funds. However, the request was denied. Although the action plan was given high ratings, the reviewer's comments made it clear that although funding could be found for the project, there was still uncertainty that the Museum could manage such a large project with a largely volunteer staff. The grants from IMLS are very competitive and although we had shown project management skills in raising over \$204,000 for the replacement of the roof and \$168,191 for weatherizing the historic building, it was difficult to address this lingering doubt. In the Fall of 2021, we will try again to go back to them, as we have now raised over \$2million for the *Access for All & More* construction project. We hope that our success will finally dispel any concerns they have with the Museum's ability to manage a large project.

In June of 2021, as part of the capital campaign, the Museum received a grant of \$40,000 toward new storage furniture for textiles and paintings from the Cabot Family Charitable Trust.

The goal of the campaign is \$2.25 million and the Capital Campaign Subcommittee, headed by Michael and Kitty Dukakis and with the support of many notables in Somerville are hoping to achieve this goal by the end of the year. These funds will go to matching the CPA grant.

3. How was the total CPA funding request determined?

The cost of renovating the east basement collection storage area is based on quotes provided by the building team. The team includes Peter Quinn and Katrina Sousa, PQA Architects. Peter has worked with the Museum since 2015 on the elevator addition

project. Others include: Richard Graf, the long-time Owner's Rep, Tom Newbold, the principal engineer with Landmark Facilities Group, an HVAC company specializing in climate control in historic building, Erik Johnson, partner of the construction company now working with the Museum (Stack+), Barbara Mangum, President of the Board and Art Conservator and Alison Drasner, the Assistant Director.

In dividing the allocation between the Museum and the CPA funds, it seemed wisest to ask the CPC for the funds necessary to undertake the demolition and renovation project as a whole outlined by Stack+ at a cost of \$157,352. This leaves the project intact if other funding falls short or is delayed for any reason.

4. Will the project require funding over multiple years?

If we are successful with CPA funding and Museum fund-raising, then the project of renovation will not require funding in the future.

5. How will the project be affected if it does not receive CPA funds or does not receive the full amount requested?

If the Museum does not receive the funds requested, the Trustees will continue to work toward raising the funds. There is no reasonable course to take other than to persist in trying to raise the funds. The work will remain to be done, as there is no other way for the Museum to reach its goal of preserving the historical collections without attacking this task. However, if the work is *not* done now, even more fundraising will be needed to do it in the future as the project will cost more. This is because we expect savings by utilizing the same team that we assembled for the current construction work in the west end of the basement. We are also capitalizing on the fact that the collections are off-site for now and that the cost of keeping them offsite, \$1400/month will be the price to pay for not moving them back until the building is ready to accept them. Of course, if the funds are not found to undertake any of this work, then the collections will return in the boxes they were packed in to go offsite, and they will probably remain that way for years to come.

Project Management

1. Describe the applicant.

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

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

Recently, the Museum has been recognized for innovation and achievement in a number of areas. In 2017, the Museum and its Resident Scholar, Charan Devereaux, jointly received a **2017 Leadership in History Award of Merit** from the American Association of State and Local History for the exhibition *Union Square at Work: Photographs, Stories and Music from Somerville's Oldest Commercial District*, which also was exhibited at the Massachusetts State House. In June 2018, the Executive Director, Evelyn Battinelli received the **Massachusetts Commission on the Status of Women's Unsung Heroine Award** for her 30 years of leadership of the Museum. Both she and Michael O'Connell, the past Vice President of Exhibition Design at the Museum were recognized in July of 2019 by the **Somerville City Council for contributions to the vitality of Somerville** through their work at the Museum. In 2020, the Somerville Museum, Charan Devereaux, and participating congregations, scholars, photographers, musicians, sound engineers and film-makers were selected to receive a national award: **The AASLH Leadership in History Award of Excellence for Faith in a City: Exploring Religion in Somerville Massachusetts**. This project, created in partnership with 20 local religious groups, was invited to present a workshop this summer for the New England Museum Association (NEMA).

The Museum's Community Curator program has facilitated the creation of exciting new exhibits, including Bess Paupeck's community-sourced 2019 show "***Our Stuff, Our Stories, Our Somerville,***" profiled in *The Boston Globe* by art critic Cate McQuaid, and Pennie Taylor's 2018 "***Triple Decker Ecology,***" which explored the urban environmental issues of Somerville.

In an innovative project that opened in February 2020, the Museum partnered with 14 students from the Somerville High School's Local History Club and history teacher Adda Maria Santos, to bring the experience of curating an exhibit to these teens. Museum staff introduced the students to the Museum's historical collections, teaching them how to handle and exhibit these items, culminating in a show called "The Basement Project." For this project, Santos received the **2020 Massachusetts Council for Social Studies, High School Social Studies Teacher of the Year Award**.

One of the Museum's 2020 summer programs received national media attention. "Reading Frederick Douglass" was an event led by Harvard doctoral candidate Keidrick Roy that was profiled on *CBS's Sunday Morning* and featured as the lead story in the *Harvard University Gazette*. Roy and his wife, Holly also lead an over-subscribed 13-week series of readings and discussion called "Rage, Fragility and Antiracism." As a result of these projects, Roy was honored to win the **National Council on Public History (NCPH) Student Project Award (2021 Honorable Mention)**. There is only one such award given nationally each year.

On August 11th of this year, former Mayor Eugene Brune, one of the Trustees of the Museum was honored for his extensive volunteerism with the **Myra Kraft Community MVP award**. The NFL foundation also donated \$10,000 to the Museum's capital campaign on his behalf.

2. If a community organization is applying with a government entity as a co-applicant, describe how the two organizations will work together, how finances will be managed, and how the work will be continued after the conclusion of CPA funding. n/a

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

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

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

- As a result of the large investment the Museum had to make to repair the roof and gutter system in 2012-13, the Museum was required by Massachusetts law to become accessible. The project design cost over \$100,000. In addition to this, the construction and associated costs are expected to cost close to \$1.9million when the project is completed in late November. Funds have been raised as follows: \$40,000 from the Massachusetts Cultural Facility Fund (MCFF), (2015-2020), \$200,000 from the MCFF (2020 -), \$85,000 from the Wallace Foundation, over \$400,000 pledged or given from private donors to date, a pledge of \$200,000 from an anonymous donor, and \$1.1m from the Community Preservation Act funds of FY15, FY16, FY19, FY20 and FY21. This project is expected to successfully close out at the end of November, barring more wet weather.

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

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

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

Mangum is an objects conservator with over 30 years of experience in the preservation of works of art. She has also been Project Director on many grants and projects both at the Museum, in her private practice (2000-), and as the Objects Conservator and then Chief Conservator of the Isabella Stewart Gardner Museum (1986-2000). All were successfully completed. She will be responsible for meeting the requirements and goals of the grant and for the overall success of the project.

- **Richard Graf, RA, Project Manager and Owners' Representative**
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 Owner's Rep in terms of reviewing the work of construction in conjunction with PQA, 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.
- **Peter Quinn, Architect**
Peter Quinn of Peter Quinn Architects is based in Davis Square. He received his undergraduate and Master's 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.
- **Stack + Co., Joshua Brandt, Founder and Principal, LEED certified ; Erik Johnson, Partner**
This company's work has been celebrated in Architectural Record, Dwell, Design New England, Boston Home, and Green Building & Design and the Firm was awarded the "Best of Boston Home, Custom Home Design/Build" from Boston Home in 2019, New England Home magazine's "Rising Stars" in 2019, and "Best Design Build Firm" by Boston Architects in 2018. They have experience in working with the Institute of Contemporary Art in Boston and came highly recommended by Peter Quinn. The Museum's construction project was bid out in 2019 and Stack+ came in as the lowest bidder. They have been working with the Museum since 2020 and all work has been of high quality with care to avoid damage to historic structures.
- **Thomas Newbold, P.E., CEM, LEED AP**
Tom will serve as the principal HVAC engineer on the project. His responsibilities include design of the HVAC system, establishing parameters for environmental controls and coordination with other design team members.

Tom has expertise in designing precision climate control systems that are energy efficient and cost effective. He has a special expertise in evaluating historic structures and developing engineering solutions that are sympathetic to a building's historical and architectural features. The Project Director has worked with Tom and Landmark Facilities Group since the 1990s.

- Dyan Blewett, Trustee and Treasurer
Blewett is a specialist in computer programming at MGH and was elected to the post of Treasurer at the Museum in 2011. She will administrate the grant financially and is responsible for the accounts. She will soon be working with the Museum's accountant to undertake the required audit of the Museum's finances.

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

This project is based on the experience of high qualified architects, an art conservator, an HVAC engineer specializing in the field of historic buildings and skilled contractors, who are successfully completing the current project of making the Museum building accessible. Working together as a team, we have come up with project scope, cost estimates and timeline proposed here. Planning for the renovation actually began in 2017, with the review of the collection space by Richard Kerschner, who produced a report that has been the basis of our plans. During that visit, he was accompanied by the Project Director, Richard Graf, Peter Quinn and an Associate. In 2020, the Project Director began working with Stack+ to consider how best to move from the construction of the elevator addition to the renovation of the collection storage spaces. As the elevator construction project is now coming to an end, the project team, including Richard re-assembled recently with the addition of Tom Newbold, the HVAC engineer to develop the project presented here. Both Josh and Erik have many years of experience in construction and have estimated that the work can be completed within 8 weeks and within the budget they have specified.

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

The only known barrier is that of raising the remaining funds for the project. However, the Museum has a Capital Campaign Committee that is robust and is being successful in bringing in the funds to meet our goal of \$2.25m. The \$157,352 requested here of the CPA is in addition to the Museum's goal.

Building permits will need to be pulled for the project, and inspections to follow completion.

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

The Museum contracts with a "handyman" to undertake the general maintenance of the Museum. Any work beyond the skillset of this person such as that of plumbers,

electricians and roofers is contracted out to local contractors, many of whom have worked with the Museum for a long time.

Mangum, the Project Director, Art Conservator, and President of the Board of Trustees will be responsible for evaluating the environmental data and the building for environmental concerns during and after the project concludes. She will train the Assistant Director, Art and Culture Assistant and volunteers in monitoring the environment.

8. Describe any permits, approvals, Massachusetts Architectural Access Board (MAAB) variance requests, or restrictions that are required for the project to go forward and the status for each.

The project will require City of Somerville building permits related to reconstruction, and electrical work, possibly more. This will be determined by the design work, which is not included here as part of the project for scheduling reasons.

9. Note if the applicant has previously received CPA funds and if so, a concise summary of the impact of the previous CPA project.

CPA funds awarded or repurposed to date toward the accessibility project are \$1,025,824 out of a total project cost of about \$1,974,000 or close to 50%.

- CPA FY15 funds received in 2015 allowed the Museum to weatherize the building in anticipation of eventually introducing climate control throughout.
- CPA FY16 funds allowed the Museum to improve its security system with work through American Alarm. A defective fire panel was also replaced.
- Also, Richard Kerschner, the Museum's environmental consultant was hired and met with Graf, Quinn and Mangum to review the collection storage areas. His report is the basis of the waterproofing method being employed in the basement collection storage renovation project.
- - Graf and Quinn were hired to finalize the plans for the Museum's elevator addition and related work.
- -The historic Central St. doors were repaired and their hardware replaced per ADA requirements. A steel handrail was also installed in the center of the steps leading to the Central St. Door per ADA guidelines
- The remaining CPA FY16 funds minus 10% retainage were received and will be spent as of 9/13/2021 on the construction of the elevator addition.
- CPA FY19 funds allowed the Museum to acquire a greatly improved fire detection system in 2020. The remaining funds have been repurposed to the construction of the elevator addition.
- CPA FY20 funds in the amount of \$505,000 minus 10% retainage have been spent on the construction of the elevator addition since its commencement in October of 2020.
- CPA FY21 funds in the amount of \$87,114 were awarded to the Museum for collection care, but were then repurposed to the construction project, when the Museum hit ledge in February of 2021. This caused a change order of over \$85,000 to the project, and would have stopped the project until more funds could be raised.

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 only possible change to the exterior will be the locating of a condenser unit for the HVAC system on the property. However, these will be located at a back corner behind the neighbor's fence that keeps them hidden from the public right of way and will therefore, comply with all guidelines for historic properties.

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.

The Museum's representative, Richard Graf, has worked in historic structure rehabilitation for over 30 years and helped write the federal guidelines. He is highly qualified and will alert the Museum to any issues regarding compliance. None are expected.

Accessibility Requirements

1. Describe how the proposed project complies with all Americans with Disabilities Act/MAAB Regulations.

The Museum is currently in construction to make the building accessible. Plans were reviewed and approved by the MAAB prior to obtaining approval from the MHC and SHPC. The project is expected to be complete by the end of November, 2021.

PROJECT TIMELINE

Activity	2022							
	May	JUNE	JULY	AUG	SEPT	OCT	NOV	DEC
Finalization of design and specifications of the collection storage renovation project								
Hiring and employment of Collection Manager and Assistant								
Demolition of the Existing East Basement Storage Area								
Renovation of Collection Storage Area								
Installation of Storage Furniture								
Installation of Collection Pieces								
Final Report								

GRANT AND TRUST FUNDS
DISCLOSURE FORM



GRANT AND TRUST FUNDS DISCLOSURE FORM
PURSUANT TO CITY OF SOMERVILLE CODE OR ORDINANCES SEC. 15

(copies of the Ordinance are available upon request)

Instructions: All applicants for grant and/or trust funds administered by the City must complete this form as part of its application submission to the City of Somerville. Complete all sections of this form.

Section 1

Legal Name of Applicant: Somerville Historical Society Inc

Indicate whether the applicant had any grant, contract, or agreement with a federal, state or local agency terminated within the last three (3) years.

Check One:

Yes

(If yes, please identify the grant, contract, or agreement including parties, term, and cause of termination on an additional page.)

No

Section 2

Applicants are required to disclose any circumstances constituting a conflict of interest or potential conflict of interest arising from or relating to the proposed grant or trust disbursement, whether real or apparent.

Conflict of Interest Prohibited. No employee, officer or agent of the grantee shall participate in any particular matter, including but not limited to, the selection, or in the award or administration of a contract, grant or subgrant, or employment agreement administered by way of funds received by the City of Somerville if a conflict of interest, real or apparent, would arise. Such a conflict would arise when:

- 1) an employee, officer or agent, or
- 2) any member of his or her immediate family, or
- 3) a business organization in which he or she is serving as officer, director, trustee, partner, or employee; or
- 4) any person or organization with whom he or she is negotiating or has any arrangement concerning prospective employment,

has a financial or other interest in the person or entity selected for an award, or a contract, grant, subgrant, or employment agreement of the grantee or the funds for which originate from or are awarded through the city.

Check One:

No Conflict Of Interest

Potential or Actual Conflict of Interest (If checked, disclose in detail all relevant facts, including names of individuals or organizations, relevant contract, grant, subgrant or employment agreement, and source of funding on an additional page.)

Section 3

Attach a copy of applicant’s policy addressing conflicts of interest that may arise involving management, employees and the members of its board of directors or other governing body. See the *City of Somerville Code of Ordinances Section 15-42(c)* for complete requirements. Should the policy be revised during the grant term, a copy of the revised policy must be submitted to the City within thirty (30) days of being revised.

Section 4

Identify all officers, employees, contractors, subgrantees or other persons providing any type of service in relation to the proposed grant activity, in the following format. Use additional page(s) as necessary.

Name (Individual or Entity)	Association	Service Provided	Value of Service (\$)	Amount of City Funds Supporting Service (\$)	Mark “X” if individual or entity has had any grant, contract, or agreement with a federal, state or local agency terminated within the last 3 years.*
See attached Form					

*If yes, please identify the grant, contract, or agreement including parties, term, and cause of termination on an additional page.

Section 5

This form is hereby completed on behalf of the applicant named above. Through the undersigned individual, the applicant hereby certifies that the completed form is true and accurate. The applicant acknowledges that it has read, understands, and agrees to comply with, the requirements of *City of Somerville Code of Ordinances Section 15*.

During the term of any grant, grantees have a continuing obligation to submit an updated Disclosure Form to the City of Somerville immediately as to any circumstances which constitute a potential or actual conflict of interest.

Signature: 

Print Name of Authorized Individual: Barbara Mangum

Title: President of the Board

Date: September 12, 2021

DISCLOSURE FORM (additional sheet)

Identify all officers, employees, contractors, subgrantees or other persons providing any type of service in relation to the proposed grant activity, in the following format. Use additional page(s) if necessary.

Name (Individual or Entity)	Association	Service Provided	Value of Service (\$)	Actual Value (\$)	Amount of City Funds Supporting Service (\$)	Mark "X" if individual or entity has had any grant, contract, or agreement with a federal, state or local agency terminated within the last 3 years*
Richard Graf	Fort Point Consulting, Inc.	Consulting and Architectural Advisor (includes 10% contingency)	\$12,000	\$12,000	\$0	
Peter Quinn	Peter Quinn Architects	Design, Specifications, Oversight of construction of collection storage area	\$38,000	\$38,000	\$0	
Thomas Newbold	Landmark Facilities Group	HVAC for climate control of collection storage area	\$63,250	\$63,250	\$0	
Joshua Brandt	Stack + Co. (Stack Design Build, LLC)	General Contractor	\$157,352	\$157,352	\$125,000	
TBD	TBD	Collection Manager	\$37,000	\$37,000	\$0	
TBD	TBD	Collection Manager Asst.	\$23,000	\$23,000	\$0	
Michael Aniceto	TDA Accountants	Audit	\$8,900	\$8,900	\$0	
TOTALS			\$339,502			
Officers + Employees						
Evelyn Battinelli	Somerville Museum	Executive Director + Trustee	\$21,344	\$0	\$0	
Dyan Blewett	Somerville Museum	Trustee + Treasurer	\$12,000	\$0	\$0	
Eugene Brune	Somerville Museum	Trustee	\$0	\$0	\$0	
Dr. David Guss	Somerville Museum	Trustee	\$0	\$0	\$0	
Stephen Mackey	Somerville Museum	Vice President + Trustee	\$0	\$0	\$0	
Barbara Mangum	Somerville Museum	Trustee	\$12,000	\$12,000	\$0	
Regina Pisa	Somerville Museum	Trustee	\$0	\$0	\$0	
William White	Somerville Museum	Executive Committee + Trustee	\$0	\$0	\$0	
Lawrence Willwerth III	Somerville Museum	Secretary + Trustee	\$0	\$0	\$0	
Adda Maria Santos	Somerville Museum	Trustee	\$0	\$0	\$0	
Charan Devereaux	Somerville Museum	Trustee	\$0	\$0	\$0	
Keidrick Roy	Somerville Museum	Trustee	\$0	\$0	\$0	
Alison Drasner	Somerville Museum	Assistant Director	paid hourly	\$0	\$0	
Laidy Saenz	Somerville Museum	Art and Culture Assistant	paid hourly	\$0	\$0	
			\$45,344	\$12,000	\$0	

SOMERVILLE MUSEUM
One Westwood Road
Somerville, MA 02143

SOMERVILLE HISTORICAL SOCIETY

CONSTITUTION
(Excerpt From)
(As Amended and Restated)

ARTICLE XI
CONFLICTS OF INTEREST

No Trustee of the corporation shall vote on any action or transaction contemplated or undertaken by the corporation in which such Trustee has a financial or other business or personal interest, even if that interest has been acknowledged to and approved by the Board of Trustees or its designated Executive Committee; provided, however, that such Trustee shall, if present at the meeting at which such action or transaction is considered, be counted for purposes of a quorum. The abstention of such Trustee from voting and the reason or reasons therefor shall be recorded in the minutes of the meeting at which said vote is taken.

**CAMPAIGN CONTRIBUTIONS
DISCLOSURE FORM**



**CITY OF SOMERVILLE CAMPAIGN CONTRIBUTION ORDINANCE SEC. 15-72*
MANDATORY DISCLOSURE AND CERTIFICATION FORM**

INSTRUCTIONS: APPLICANTS, PLEASE COMPLETE THE ENTIRE FORM AND FILE WITH THE SAME CITY OFFICE OR AGENCY WITH WHOM YOU FILED OR WILL FILE BELOW APPLICATION.

PART I. APPLICATION FOR ITEM

Describe the item you have, or will apply for, relating to this disclosure:

ITEM:	
TYPE (X):	<input type="checkbox"/> Contract <input checked="" type="checkbox"/> Zoning Relief <input checked="" type="checkbox"/> Real Estate <input type="checkbox"/> Financial Assistance
CITY DEPT. OR AGENCY:	CPC

PART II. APPLICANT INFORMATION

Provide the following information for the Applicant:

NAME:	Somerville Historical Society dba the Somerville Museum
ADDRESS:	One Westwood Road, Somerville, MA 02143
TELEPHONE NO.:	617-666-9810
E-MAIL:	info@somervillemuseum.org

On Schedule A, you must also provide the same information for the Applicant’s principals, chief executive officer, president, chief financial officer, treasurer, chief operating officer, chief procurement officer, directors, or persons performing similar functions, or shareholders in excess of ten percent and managing agent to the extent applicable. **Please complete Schedule A. If not applicable, please check N/A on Schedule A.**

PART III. CAMPAIGN CONTRIBUTION DISCLOSURE

On Schedule B, Applicants must disclose all contributions made by the applicant during the 12 months prior to the application (identified in Part I), to any person who was a candidate for elective office of the City of Somerville (mayor, board of aldermen, and school committee). The attribution rules in Section 15-73 of the Somerville Code of Ordinances shall apply to the contributions that must be disclosed. **On Schedule B**, applicants must also disclose such contributions made by persons attributed to the applicant under the ordinance. If the applicant is an individual, any such contributions made by the individual, any spouse of the individual, and any children of the individual must be disclosed. If the applicant is not an individual but a corporation, partnership or limited liability corporation, then any contributions made by any of its chief executive officer, president, chief financial officer, treasurer, chief operating officer, chief procurement officer, directors, members, managers, principals, or persons performing similar functions, or shareholders in excess of ten percent, and their spouses and children, must be disclosed. **Please complete Schedule B. If disclosure is not required, please check N/A on Schedule B.** *Note: Contributions made before January 1, 2017 are not required to be disclosed.*

* Please see the Pay to Play and Campaign Contribution Ordinance for definitions and all requirements.

PART IV. SUBCONTRACTOR INFORMATION

Have you applied for a Contract and intend to use a subcontractor on this Contract? Yes No

If "Yes", complete Schedule C. If "No", proceed to Part V.

PART V. SIGNATURE, CERTIFICATION, AND ATTESTATION:

I, the undersigned applicant, hereby further certify as follows: If awarded the item that is applied for (as identified above) under subsections (a), (b), (c), or (d) in Section 15-72 of the Somerville Code of Ordinances, the Applicant, and anyone attributed to the Applicant, and if the application is for a contract any subcontractor used on the contract, will not make any contribution in any calendar year in an amount in excess of \$500.00 to any individual incumbent or to any individual candidate for elective office of the City of Somerville for the next four (4) calendar years following the award of the item, or for the duration of the term of the contract, whichever is longer.

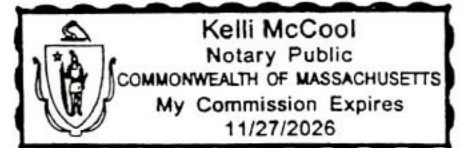
Signed under the pains and penalties of perjury:

Signature of Affiant: Barbara Mangum Title: President

Printed Name of Affiant: Barbara Mangum Date: 9/13/2021

Subscribed and sworn before me this 13 day of September, 2021.
Kelli McCool (Witnessed or attested by)
 My Commission expires: 11/27/2026
 (Seal)

THIS FORM SHALL BE OPEN TO PUBLIC INSPECTION



SCHEDULE A – APPLICANT INFORMATION

INSTRUCTIONS: FOR EACH OF APPLICANT’S PRINCIPALS, CHIEF EXECUTIVE OFFICER, PRESIDENT, CHIEF FINANCIAL OFFICER, TREASURER, CHIEF OPERATING OFFICER, CHIEF PROCUREMENT OFFICER, DIRECTORS, OR PERSONS PERFORMING SIMILAR FUNCTIONS, OR SHAREHOLDERS IN EXCESS OF TEN PERCENT AND MANAGING AGENT TO THE EXTENT APPLICABLE, COMPLETE THE FOLLOWING. ATTACH ADDITIONAL PAGES IF REQUIRED.

IF NOT APPLICABLE, CHECK HERE: .

<u>NAME</u>	<u>POSITION</u>	<u>E-MAIL ADDRESS</u>	<u>PHONE NO.</u>	<u>ADDRESS</u>
Evelyn Battinelli	Exec. Director, Trustee	evelyn.battinelli@gmail.com	617-710-7453	24 Hudson Street, Somerville, MA
Dyan Blewett MA	Treasurer + Trustee	drblewett@comcast.net	617-776-6734	48 Tennyson Street, Somerville,
Dr. David Guss	Trustee	david.guss@tufts.edu	617-666-8165	75 Properzi Way, Somerville, MA
Eugene Brune	Trustee	eugeneC79@comcast.net	617-628-5835	10 Seneca Lane, Wilmington, MA
Stephen Mackey MA	VP + Trustee	smackey@somervillechamber.org	617-623-8730	22 Hudson Street, #3, Somerville,
Barbara Mangum	President + Trustee	bmangum411@aol.com	617-331-7726	9 Josephine Ave, Somerville, MA
Regina Pisa	Trustee	rpisa@goodwinlaw.com	617-730-9919	399 Hammond Street, Chestnut Hill, MA
William White	Exec. Comm + Trustee	william.a.white@verizon.net	617-627-9667	259 Lowell Street, #128, Somerville, MA
Lawrence Willwerth III	Secretary + Trustee	lwillwerth3@yahoo.com	617-625-7800	PO Box 45235, Somerville, MA
Jeff Myers	Trustee	myersj@gmail.com	617-548-8790	60 Burnside Ave, Somerville, MA
Keidrick Roy	Trustee	keidrick@gmail.com	915-525-9613	9 Greenville Terrace, Somerville, MA
Adda Santos	Trustee	asantos@k12.somerville.ma.us	617-571-7028	27 Conwell Street, Somerville, MA
Charan Devereaux	Trustee	charandev@gmail.com	617-699-9660	7 Bigelow Street, Somerville, MA



SOMERVILLE ORDINANCE TO SAFEGUARD VULNERABLE ROAD USERS
CITY OF SOMERVILLE CODE OF ORDINANCES ARTICLE VIII, SEC. 12-117 et seq.

Prospective contractors must familiarize themselves with the City of Somerville’s Ordinance to Protect Vulnerable Road Users. The full text of this local law can be found [here](#).

1. **Request for Inspection:** Inspections are conducted on Thursdays from 4pm-7pm at the Somerville Department of Public Works, located at 1 Franey Road. Each inspection takes approximately 20 minutes.
 - a. Any vendor covered by this Ordinance shall complete an inspection request form and email it to fleetinspections@somervillema.gov.
 - b. Please submit request form no later than 3pm on the Tuesday before the requested inspection date.
2. **Fee:** The fee for the initial inspection is \$100. The fee for a renewal inspection (every two years) is \$50.
 - a. Payment of the fee is due upon scheduling of the inspection. The fee can be paid via check or credit card. Checks should be made out to the City of Somerville and include the vendor’s phone number.
3. **Approval:** Vehicles inspected and approved by the Fleet Division will have an inspection approval sticker affixed to the windshield of the vehicle. A copy of the inspection report and certificate of inspection shall be issued to the vendor.
 - a. Inspection stickers are not transferable.
 - b. Any major overhaul of safe guard equipment shall be required to be re-inspected.
4. **Rejection:** If a vehicle is rejected for failing to comply with any of the technical specifications outlined in the ordinance, it shall be corrected and henceforth re-inspected within 30 days at no additional fee.
 - a. If a second inspection results in a rejection, a fee of \$50 will be required for any subsequent inspections.
 - b. Any vendor who fails to comply within 60 days of their first inspection may be subject to having their contract cancelled.
5. **Questions:** Please direct questions about vehicle inspections to Fleet Superintendent Ron Bonney at rbonney@somervillema.gov or at (617) 625-6600, ext. 5524.

Acknowledgement

In accordance with Sec. 12-119 “Requirements” in the Ordinance, bidders must sign the following:

Unless certified that the Ordinance is not applicable to this contract or otherwise waived by the City, I acknowledge that my company has installed (or will install prior to commencing work for the contract) side guards, cross-over mirrors or equivalent blind spot countermeasures, convex mirrors or equivalent blind spot countermeasures, side-visible turn signals, and appropriate warning signage, in accordance with SCO Chapter 12, Article VII on all large vehicles it uses or will use within the City of Somerville in connection with any contract.

Erik Johnson

4-26-21

Authorized Signatory’s Name

Date

Stack + Co.

Company Name

I certify that the Ordinance does not apply to this contract for the following:

- Vehicles do not meet or exceed Class 3 GVWR Vehicles do not exceed 15 MPH No vehicles on project
 Other: _____

FINANCIAL

BUDGET SUMMARY



JOSEPH A. CURTATONE
MAYOR



**CITY OF SOMERVILLE, MASSACHUSETTS
COMMUNITY PRESERVATION COMMITTEE
FY22 FUNDING CYCLE
BUDGET SUMMARY**

PROJECT NAME: Somerville Museum Storage Renovation for the Preservation of Historic Collections

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. Budget needs to include cost of permanent CPA dedication sign if requesting construction funds.</i>					
PROPOSED SOURCE	EXPENSES				
	STUDY	SOFT COSTS*	ACQUISITION	CONSTRUCTION**	TOTAL
1 Somerville CPA				\$157,352	\$157,352
2 Private Donations		\$170,895		\$75,049	\$245,944
3 In-kind contributions		\$71,499			\$71,499
4 indirect costs		\$10,000			\$10,000
5 Cabot Family Charitable Foundation				\$40,000	\$40,000
6					
TOTAL PROJECT COSTS		\$252,394		\$272,401	\$524,795

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

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
1	Cabot Family Charitable Trust	Y	Received notice of award on June 8, 2021
2	Yawkey Foundation	N	Applying October 1, 2021 for \$100,000.
3			
4			
5			

ITEMIZED BUDGET

Somerville Museum FY2021 Access for All and More: Collection Care	Non-CPA contribution	CPA Contribution	Total	Comments
SOURCES:				
Cabot Family Charitable Trust	\$40,000		\$40,000	Grant to pay for textile and painting storage furniture
Total	\$40,000		\$40,000	
EXPENSES:				
<i>Hard Costs</i>				
Stack+Co. Construction Contract	\$0	\$157,352.00	\$157,352	quote
HVAC for collection storage	\$63,250		\$63,250	quote
Supplies for stabilizing collections	\$5,000		\$5,000	B. Mangum estimate from her 30 years of experience as an art conservator.
Storage Furniture	\$46,800		\$46,800	Quote from Crystallization Systems for painting and textile storage furniture
Subtotal Hard Costs	\$115,050	\$157,352.00	\$272,402	
<i>Soft Costs</i>				
R Graf, Owner's Representative and architectural consultant	\$12,000	\$272,402	\$284,402	quote
P. Quinn, Architect and firm	\$35,000		\$35,000	quote
B.Mangum, Art Conservator and Project Manager	\$11,700		\$11,700	3 hours/week x 26 weeks x \$150/hr
Building permit for east end basement work	\$3,943		\$3,943	\$300 first \$1000 plus \$24 on each \$1k thereafter
Builder's Risk Insurance	\$3,362		\$3,362	based on current estimate for builder's risk insurance
collection manager/registrar and assistant for 26 weeks.	\$60,000		\$60,000	\$37,000 for the Collection Manager and \$23,000 for the Assistant for 26 weeks each. These salaries are based on the published American Association of Museum Directors 2021 Salary Survey for the NorthEast small organizations.
employer taxes	\$4,590		\$4,590	
Subtotal Soft Costs	\$130,595	\$272,402	\$402,997	
Total Renovation Project Cost	\$245,645	\$702,156.00	\$947,801	
Additional in-kind museum contribution and indirect costs*	\$47,876		\$47,876	
Total Renovation Project Cost with in-kind contributions	\$293,520	\$157,352.00	\$450,872	CPA award would be 35% of total project cost
% contributions	65%	35%	100%	
*In-kind contributions				
Barbara Mangum Administration (volunteer)	\$15,600		\$15,600	4 hrs/week x 26 weeks x \$150/hr
Museum in kind contributions: Evelyn Battinelli (Executive Director)	\$5,720		\$5,720	4 hrs/week x 26 weeks x \$55/ht
Museum in kind contribution: Dyan (Treasurer)	\$2,600		\$2,600	2 hrs/week x 26 weeks x \$50/hr
Alison (Asst. Director)	\$2,860		\$2,860	4 hrs/week x 26 weeks x \$27.5/hr
Volunteers: Collection Care Committee (1 volunteer @ \$28.45/hr * 3 hrs/day* 5 days*26 weeks)	\$11,096		\$11,096	3 hrs/day x 5 days/week x 26 x \$28.45 (Mass volunteer hr rate for inkind)
Total inkind contributions	\$37,876		\$37,876	
Total indirect costs (capped at \$10k)	\$10,000		\$10,000	
Subtotal inkind contributions and indirect costs	\$47,876		\$47,876	
**Note that this number does not include \$33,623 that the Museum is paying to have the collections stored offsite during this construction period and the transport of the collections back to the Museum by Gentle Giant. If this were added, the Museum's contribution would be \$327,152.				

Somerville Museum FY2022: Improved Care of Historic Collections	Non-CPA contribution	CPA Contribution	Total	Comments
SOURCES:				
Cabot Family Charitable Trust	\$40,000		\$40,000	Grant to pay for textile and painting storage furniture
Total	\$40,000		\$40,000	
EXPENSES:				
Hard Costs				
Stack+Co. Construction Contract				see Stack+ quote/change order.
Demo and make safe -removal of existing electrical		\$7,500		
Demolition and removal of existing walls, heating elements		\$6,200		
Demolish and dispose of vault		\$8,200		
Drill holes in existing (concrete floor) slab and pour new 4" slab throughout balance of basement		\$12,790		
Drainage mat on floors and walls		\$6,870		
Scrape and paint of ceiling and walls.		\$5,605		
Metal studs and drywall walls around perimeter		\$18,645		
Vapor Barrier underneath concrete		\$3,250		
Electrical/FA allowance		\$16,500		
Epoxy paint on concrete floor		\$3,500		
Allowance for trenching/excavation/backfill for new interior perimeter (french) drain		\$8,500		
Allowance for installation of new sump pump		\$4,000		
HVAC assistance allowance		\$3,500		
8 weeks of Super time		\$32,000		
Senior management time		\$12,800		
Subtotal		\$149,859		
5% Fee		\$7,493		
Total Demo and Renovation of Collection Storage		\$157,352		
HVAC for collection storage	\$63,250		\$63,250	quote
Supplies for stabilizing collections	\$5,000		\$5,000	B. Mangum estimate from her 30 years of experience as an art conservator.
Storage Furniture	\$46,800		\$46,800	Quote from Crystallization Systems for painting and textile storage furniture
Subtotal Hard Costs	\$115,050		\$115,050	
Soft Costs				
R Graf, Owner's Representative and architectural consultant	\$12,000		\$12,000	quote
P. Quinn, Architect and firm	\$35,000		\$35,000	quote
B.Mangum, Art Conservator and Project Manager	\$11,700		\$11,700	3 hours/week x 26 weeks x \$150/hr
Building permit for east end basement work	\$3,943		\$3,943	\$300 first \$1000 plus \$24 on each \$1k thereafter
Builder's Risk Insurance	\$3,362		\$3,362	based on current estimate for builder's risk insurance

collection manager/registrar and assistant for 26 weeks.	\$60,000		\$60,000	\$37,000 for the Collection Manager and \$23,000 for the Assistant for 26 weeks each. These salaries are based on the published American Association of Museum Directors 2021 Salary Survey for the NorthEast small organizations.
employer taxes	\$4,590		\$4,590	
Subtotal Soft Costs	\$130,595		\$130,595	
Total Renovation Project Cost	\$245,645	\$157,352	\$402,997	
10% Contingency	\$40,300		\$40,300	
Additional in-kind museum contribution and indirect costs*	\$81,499		\$81,499	
Total Renovation Project Cost with in-kind contributions	\$367,443	\$157,352	\$524,795	
% contributions	70%	30%	100%	CPA contribution is 30% of project cost.
*In-kind contributions				
Barbara Mangum Administration (volunteer)	\$15,600		\$15,600	4 hrs/week x 26 weeks x \$150/hr
Museum in kind contributions: Evelyn Battinelli (Executive Director)	\$5,720		\$5,720	4 hrs/week x 26 weeks x \$55/ht
Museum in kind contribution: Dyan (Treasurer)	\$2,600		\$2,600	2 hrs/week x 26 weeks x \$50/hr
Alison (Asst. Director)	\$2,860		\$2,860	4 hrs/week x 26 weeks x \$27.5/hr
Volunteers: Collection Care Committee (1 volunteer @ \$28.45/hr * 3 hrs/day* 5 days*26 weeks)	\$11,096		\$11,096	3 hrs/day x 5 days/week x 26 x \$28.45 (Mass volunteer hr rate for inkind)
Cost of collection storage offsite during construction and transport of the collections back to the Museum by Gentle Giant.	\$33,623			
Total inkind contributions	\$71,499		\$71,499	
Total indirect costs (capped at \$10k)	\$10,000		\$10,000	
Subtotal inkind contributions and indirect costs	\$81,499		\$81,499	

QUOTES FOR PROJECT COSTS



Stack + Co.
555 East 2nd Street
Boston, Massachusetts 02127
Phone: (800) 265-3884

Project: 19026 - Somerville Museum
1 Westwood Road
Somerville, Massachusetts 02143

Prime Contract Change Order #023: CE #040 - Additional basement work

Table with contract details including TO: Somerville Historical Society, FROM: Stack + Co., DATE CREATED: 8/13/2021, CONTRACT STATUS: Pending - In Review, REQUEST RECEIVED FROM, DESIGNATED REVIEWER, DUE DATE, INVOICED DATE, REFERENCE, PAID IN FULL, ACCOUNTING METHOD, SIGNED CHANGE ORDER RECEIVED DATE, FIELD CHANGE, and TOTAL AMOUNT: \$157,352.17.

DESCRIPTION:

CE #040 - Additional basement work

Stack to price demo existing walls, making electrical safe, waterproofing, drilling holes into concrete, pouring 4" concrete slab, scraping and painting the ceiling, and installing new studs/drywall around the perimeter.

Work to be done off attached sketch. All items shown in Blue are the new 10' walls.

- Cost to make electrical/low voltage safe for demo. Excludes all NEW work. \$7,500
• Drainage mat on floors and walls. \$6,870
• Cost for 2 men for 2 days to prep the basement ceiling and 2 men for 1 day to spray the existing ceiling. Includes cost to paint the new basement walls. \$5,604.50
• Cost to furnish and install LGMF and new drywall at all Blue wall locations up to 10' high. \$18,644.71
• Cost to drill holes in existing slab and pour new 4" slab throughout the balance of the basement. \$12,790
• Demo and remove existing walls from the site. \$6,200

Added on 9/8

- Add Vapor Barrier underneath Concrete. \$3,250
• Add allowance for Electrical lighting, convenience outlets and Fire Alarm devices. \$16,500 Allowance
• Add \$3,500 for epoxy paint throughout the basement
• Add Allowance for Trenching/Excavation/backfill for for new french drain \$8,500
• Add Allowance for installation of new sump pump. \$4,000
• Add Allowance for new HVAC System Requirements including power. \$3500
• Demolish and dispose of Vault \$8,200
• 8 weeks of Super Time. 8 weeks x 4000/week = 32,000
• Pm Time at 2 days per week over 8 weeks. 1600/week x 8 weeks = \$12,800

Excludes removing and replacing the museums items that are currently in the basement.

Excludes new ceiling, low Voltage work

Excludes Tom Newbold's HVAC Scope



ATTACHMENTS:

[Layout for 2nd half of basement.jpg](#), [Museum Electrical Demolition.pdf](#), [Fortin Basement \\$18644.71.pdf](#), [Change Order #1 Added Basement Scope - Somerville Museum - Erik Johnson, Stack + Co..pdf](#)

CHANGE ORDER LINE ITEMS:

#	Budget Code	Description	Amount
1	03300-01.S Formwork + Flatwork.Commitment	4" sog throughout	\$12,790.00
2	07900-01.S Waterproofing.Commitment	drainage mat on floors and walls	\$6,870.00
3	09900-01.S Paint.Commitment	scrape and paint the existing ceilings	\$5,604.50
4	09250-01.S Framing and Drywall.Commitment	metal studs and drywall walls around perimeter	\$18,644.71
5	01000-05.S General Labor.Commitment	demo existing walls and remove	\$6,200.00
6	16000-01.S Electrical.Commitment	demo and make safe	\$7,500.00
7	03300-01.S Formwork + Flatwork.Commitment	add Vapor Barrier beneath slab	\$3,250.00
8	16000-01.S Electrical.Commitment	Electrical/FA allowance	\$16,500.00
9	09900-01.S Paint.Commitment	Epoxy paint	\$3,500.00
10	15400-01.S Plumbing.Commitment	French drain allowance	\$8,500.00
11	15400-01.S Plumbing.Commitment	Sump pump	\$4,000.00
12	15500-01.S HVAC.Commitment	HVAC Allowance	\$3,500.00
13	02050-01.S Demolition.Commitment	Demo Existing Vault	\$8,200.00
14	30000-02.L Superintendent.Labor	8 weeks of Super Time	\$32,000.00
15	30000-05.L Senior Project Manager.Labor	PM Time	\$12,800.00
Subtotal:			\$149,859.21
Fee (5.00% Applies to all line item types.):			\$7,492.96
Grand Total:			\$157,352.17

The original (Contract Sum)	\$1,517,259.00
Net change by previously authorized Change Orders	\$123,839.70
The contract sum prior to this Change Order was	\$1,641,098.70
The contract sum would be changed by this Change Order in the amount of	\$157,352.17
The new contract sum including this Change Order will be	\$1,798,450.87
The contract time will not be changed by this Change Order.	

Katrina Sousa (Peter Quinn Architects)

Somerville Historical Society

Stack + Co.

1 Westwood Road
Somerville, Massachusetts 02143

555 East 2nd Street
Boston, Massachusetts 02127

SIGNATURE

DATE

SIGNATURE

DATE

SIGNATURE

DATE

FORT POINT CONSULTING, INC
DEVELOPMENT ADVISORS

September 9, 2021

Barbara Mangum
President, Somerville Museum
1 Westwood Road
Somerville, MA 02143

RE: Project management: Somerville Museum Collection Storage Renovation Project

Dear Barbara:

Per your request, I am providing an estimate for Project Management/Construction Oversight of renovations to the basement storage areas of the Somerville Museum. Specifically, this project is known as the Somerville Museum Collection Storage Renovation Project, and includes the following tasks:

- Meetings and communications regarding the design and the construction of the proposed basement storage collection renovations
- Review of the architectural and engineering design vis-à-vis the client's intended goals and the existing conditions
- Management of the overall budget for the storage collection renovation project
- Coordination with any specialized consultants regarding ground water, moisture control, security, lighting, humidification/dehumidification, etc., as needed
- Review of the construction documents, with recommendations to the owner
- Inspection of the construction on a weekly basis, or as needed
- Review of monthly requisitions for payment of the design and construction professionals
- Coordination with other on-going or immanent museum up-grade projects

The estimated duration of this work is eight weeks to occur sometime between May 1st, 2022 and December 31, 2022. The fee for this work will be billed at a rate of \$120 per hour, plus travel time at \$50 per hour. The estimated project management fee is in the range of \$10,000 to \$12,000. If this proposal meets your approval please sign and return a copy.

Signed, Consultant: Fort Point Consulting, Inc., Richard Graf, Principal



Date, September 9, 2021

Signed, Client: Somerville Museum, Barbara Mangum, President

Date, September , 2021

11 Franklin Avenue
Chelsea, MA 02150
rgraf@reinvestinc.com
617 884 1080
617 884 1183 fax
617 543 2110 cell

From: Peter Quinn <pquinn@pqarch.com>
To: Barbara Mangum <bmangum411@aol.com>
Cc: Katrina Sousa <ksousa@pqarch.com>
Sent: Fri, Sep 10, 2021 6:06 pm
Subject: SOMmus - PQA Fees for work in storage areas

Hello Barbara, I have listed below what I understand the scope for the basement storage area work to be and then have estimated the fee for us and for any consultants that we hire.

One thing that isn't clear to me is whether Rick K will provide full engineering drawings for the HVAC design or whether he'll just be consulting. For the purposes of this proposal I provided an estimate as though Rick is only consulting.

Here is the scope of construction work:

Basement expansion project:

- Demolition of existing interior partitions
 - Demolition of existing vault
 - Continue trench drain around perimeter
 - Install new backup sump pump and connect to drainage system
 - Core existing conc. Slab with grid of drainage holes
 - Install new waterproofing membrane on top of existing slab
 - Pour new 4" conc. Seal and finish w. epoxy paint coating
 - Install new perimeter furr wall w/ waterproofing and drainage layers, sim to other part of basement
 - Closed cell spray foam insulation in perimeter wall and ceilings at perimeter
 - Demo of existing boiler room walls/and pour new slab in that area-TBD (boiler and slab under it could be left)
 - New doors and cellar windows as needed.
 - Paint, trim, misc detail to finish
 - New electric outlets in perimeter furr walls (# per Museum request)
 - Demo existing ceiling ducts and water pipe system not required for future equipment
 - Demo exist. light fixtures and replace w/ new LED fixtures
 - New ducts for HVAC and dehumidification system
 - New finish ceiling, assume drop AC tile ceiling with insulation above.
 - New HVAC system w fresh air heat exchange, dehumidifier and humidifier cycles, and new distribution ducts.
 - Consultation for interior design re: shelving, storage units etc. excluded
-
- Civil E scope by others: New drywell and connect to catch basin in street (if allowed)

Fee for Architectural and Engineering Services:

- Through Construction Drawings - \$7,000, subject to final determination of scope.
- Construction Phase Services - \$4,000, estimated
- For HVAC design engineering by PQA consultant and RK in advisement - \$15,000, estimated
- Electrical and Lighting Engineering - \$2,000, estimated
- Plumbing Engineering for pumps and other modifications - \$2,000, estimated.
- Civil Scope for optional drywell and drain connection - \$5,000

Total arch + engineering = \$35,000.

Landmark Facilities Group, Inc.
 Thomas Newbold, Principal

Somerville Museum

Collections Storage Climate Control System

09/08/21

Installation Cost Estimate

Description	Quantity	units	Material Cost	Labor Cost	Total
4 Ton Heat Pump system	1	ea	\$ 5,500.00	\$ 4,000.00	\$ 9,500.00
1600 CFM HW Reheat coil	1	ea	\$ 1,000.00	\$ 1,500.00	\$ 2,500.00
65 pint/day Dehumidifier	1	ea	\$ 1,500.00	\$ 2,500.00	\$ 4,000.00
5 lb/h electrode Humidifier	1	ea	\$ 3,500.00	\$ 2,000.00	\$ 5,500.00
Automatic Controls	1	ls	\$ 2,500.00	\$ 3,500.00	\$ 6,000.00
Ductwork	1	ls	\$ 1,000.00	\$ 4,000.00	\$ 5,000.00
Registers & grilles	1	ls	\$ 500.00	\$ 1,000.00	\$ 1,500.00
Piping	1	ls	\$ 750.00	\$ 2,000.00	\$ 2,750.00
Insulation	1	ls	\$ 500.00	\$ 1,500.00	\$ 2,000.00
Electrical	1	ls	\$ 1,500.00	\$ 3,000.00	\$ 4,500.00
Plumbing	1	ls	\$ 500.00	\$ 1,500.00	\$ 2,000.00
General Construction	1	ls	\$ 1,000.00	\$ 5,000.00	\$ 6,000.00
Total			\$ 19,750.00	\$ 31,500.00	\$ 51,250.00

A/E Professional Fees*	80	hours	\$ 150.00	per hour	\$ 12,000.00
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Total: \$63,250.00



Crystalizations Systems, Inc.

1401 Lincoln Avenue, Holbrook, NY 11741

Phone 631.467.0090 • Fax 631.467.0061

info@csistorage.com

www.CSIstorage.com

**COST ESTIMATE
PERFECT FIT MOVING PAINTING STORAGE SYSTEM
FREE STANDING-EASY TO ASSEMBLE KIT
WITH WALL MOUNTED PAINTING STORAGE AREA
& WALL MOUNTED ROLLED TEXTILE UNITS
SOMERVILLE MUSEUM
SOMERVILLE, MASSACHUSETTS
REVISED FEBRUARY 8, 2021**

DESCRIPTION:

ITEM 1:

DRAWING # 8123

- (1) Perfect Fit – Painting Storage System at 6’6” wide
With (7) Moving Painting Storage Units
6’4” ht x 7’0” dp
(10.0”) on-center spacing (adjustable by user)

The overall dimension of the installed system shall be:
stored position: (88.00”ht x 78.00” wd x 84.00” dp)
unit pulled open: (84.00”ht x 78.00” wd x 168.00” dp)

- (1) Wall Mounted Painting Storage Area
At 7’0” ht x 14’2” wd

ITEM 2:

DRAWING # 8124

- (2) Wall Mounted Rolled Textile Units
At 7’0” ht x 8’6” wd
With (6) standard textile poles each

**COST: MATERIALS, MANUFACTURE, TRANSPORTATION & SUPERVISION OF INSTALLATION:
\$46,800.00**

NOTE: INDIVIDUAL UNIT(S) IN PERFECT FIT SYSTEM MAY BE ADDED OR OMITTED AT \$2,700.00 EACH

NOTE: A MOVING ROLLED TEXTILE UNIT MAY BE SUBSTITUTED FOR A MOVING PAINTING STORAGE UNIT

NOTE: COST ASSUMES CLIENT WILL PROVIDE (1) PERSON FOR (1-2) DAYS FOR INSTALLATION

NOTE: 150 CUSTOM “S” HOOKS ARE INCLUDED

NOTE: COST FIRM FOR 90 DAYS

NOTE: COST ASSUMES STANDARD CSI PROGRESS PAYMENTS

NOTE: COST ASSUMES NON-UNION LABOR

NOTE: REFERENCE SPECIFICATION CSI-PF-100, REV C

NOTE: REFERENCE CSI DRAWING NO. 8123 & 8124

NOTE: COST ASSUMES DELIVERY OF ASSEMBLED COMPONENTS AT (84.00” ht. x 60.00”dp)

NOTE: SYSTEM WILL BE WARRANTED TO BE FREE OF ANY DEFECTIVE MATERIALS OR WORKMANSHIP FOR FIVE FULL YEARS FROM DATE OF DELIVERY

NOTE: COST INCLUDES STATUTORY WORKMAN’S COMP. AND ONE MILLION GENERAL LIABILITY COVERAGE.

NOTE: COST DOES NOT INCLUDE ANY SALES, USE, LOCAL OR EXCISE TAX, IF APPLICABLE

NOTE: COST DOES NOT INCLUDE BOND PREMIUM(S) IF REQUIRED

NOTE: COST DOES NOT INCLUDE ANY PERMITS, LICENSES OR FEES, IF APPLICABLE

NOTE: THE PERFECT FIT MOVING PAINTING STORAGE KIT IS PATENTED

THIS DOCUMENT IS THE SOLE PROPERTY OF CRYSTALIZATIONS SYSTEMS, INC., IS ISSUED IN STRICT CONFIDENCE AND SHALL NOT BE REPRODUCED OR COPIED OR USED AS THE BASIS FOR THE MANUFACTURE OR SALE OF APPARATUS WITHOUT ADVANCE WRITTEN PERMISSION.

PROOF OF SECURED FUNDING



22 BATTERYMARCH STREET, 2ND FLOOR, BOSTON, MA 02109
TEL. 617-226-7505 WWW.CABOTFAMILYTRUST.ORG

June 8, 2021

Evelyn Battinelli
Somerville Historical Society fbo Somerville Museum (EIN: 04-6079655)
1 Westwood Road
Somerville, MA 02143

Dear Evelyn:

I am pleased to inform you that a grant to **Somerville Historical Society fbo Somerville Museum** in the amount of **\$40,000.00** has been approved to support renovations that will upgrade the preservation, security, and accessibility of the Museum's collections.

By signing this letter, your organization agrees to accept the terms and limitations described below.

- 1. Grant Purpose:** Grant funds may be used only for the specific program or charitable purposes described in materials provided as part of your grant application to the Cabot Family Charitable Trust in response to our February 1, 2021 submission deadline.
- 2. Grant Period.** The grant period for this award is twelve months, starting on the date of this letter.
- 3. Charitable Status:** The grantee organization warrants and represents that the acceptance of this award will not adversely affect the grantee organization's status as a public charity under Sections 509(a) or other sections of the Internal Revenue Code that define a public charity.
- 4. Change in Tax-Exempt Status:** The grantee organization will furnish to the Cabot Family Charitable Trust any information concerning a change or proposed change in tax-exempt status, in which case the Trust will reserve the right to have all remaining grant funds returned immediately.
- 5. Final and Interim Reports:** A Final Report of the program or activities described in your grant application will be due to the Trust by October 15, 2022. Guidelines for the report are posted on the Trust's website: www.CabotFamilyTrust.org. A financial summary signed by the chief financial officer or treasurer of the organization is required for this report to be considered complete. Any future grant application from the grantee organization will not be considered unless accompanied by a Final Report (or an Interim Report for those organizations seeking renewed funding before the current grant has been expended).
- 6. Expenditure Records:** The grantee organization will maintain account books and financial records in such a manner that the receipts and expenditures for the grant award are identified clearly and in an easily verified form. Financial records, including receipt and expenditure

records and supporting documentation, will be maintained for at least four years after submission of the Final Report. Such books, records, and documentation will be made available to the Trust or its agents for inspection at reasonable times upon their request.

- 7. Acknowledgement of Grant Award:** All publications, newsletters, press releases, exhibits, media presentations, websites, or other means of communication regarding the grant program or activities will acknowledge support of the Cabot Family Charitable Trust. Grant awards to capital campaigns, facility renovations, or land acquisition will recognize the Cabot Family Charitable Trust in an appropriate manner in a plaque or sign in the new facility.
- 8. Violation of Terms:** Any funds not used or committed for the specific purpose(s) of the grant award as reflected in this agreement must be returned to the Trust unless otherwise authorized in writing by Trust staff. Please contact the Trust staff for instructions before returning any unspent funds.
- 9. Termination:** If the grant award is terminated for any reason, the Trust will withhold any further payment of grant funds. Any portion of grant funds that remain will be repaid to the Trust.
- 10. Future Funding:** By making this grant award, the Trust and its representatives have made no actual or implied promise of future funding.
- 11. No Goods or Services:** No goods or services were provided in exchange for this contribution.
- 12. Modification:** This agreement sets forth all terms of the grant award and replaces all prior understandings and agreements unless a modification or amendment is made in writing and signed by the chief executive officer of the grantee organization and the Cabot Family Charitable Trust.
- 13. Payment:** Payment of this grant award will be made by Electronic Funds Transfer (EFT) via ACH. By providing the information indicated below and signing this agreement, you are authorizing the Cabot Family Charitable Trust to initiate an electronic payment to your bank account. This authority will remain in effect until the Trust has received written notice from you to discontinue it, in such time and manner to afford the Trust the opportunity to act on it. Please provide the following information:

Full Legal Name of Organization	Bank Account Name (if other than Legal Name)
Bank Name and Location	Type of Account (Checking or Savings Only)
ROUTING NUMBER (ACH or check routing #s only-no wire routing #s)	BANK ACCOUNT NUMBER
Contact Name for Payment Confirmation	Phone Number for Payment Confirmation

Please acknowledge your acceptance of the terms of this grant award by signing a copy of this letter and returning it to me via email: elynch@cabotwellington.com, by **June 16, 2021**.

The Trustees join me in wishing you every success in your work.

Sincerely,



Elizabeth M. Lynch
Executive Director

Acknowledgement:

Signature

Organization

Print Name

Title

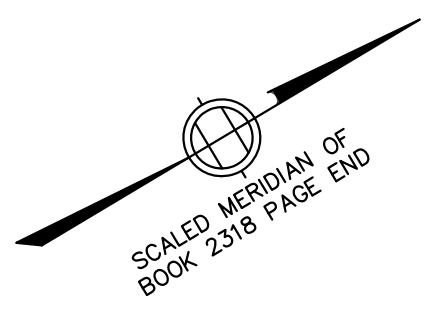
Date

Email Address

MAP OF SITE

Photos of Existing Condition

Plan for Renovation



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

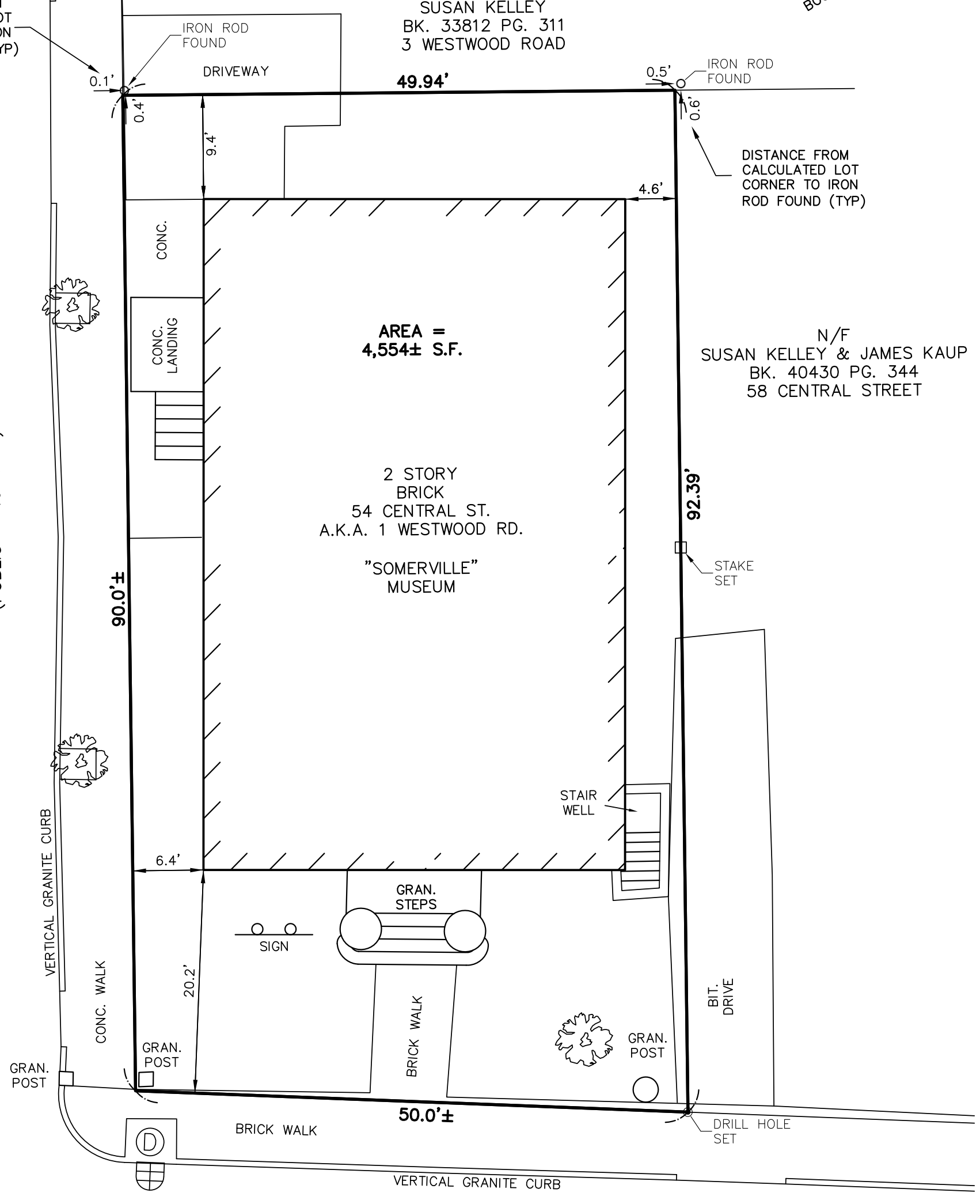
DISTANCE FROM CALCULATED LOT CORNER TO IRON ROD FOUND (TYP)

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

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

WESTWOOD ROAD
(PUBLIC - 40' WIDE)

CENTRAL STREET
(PUBLIC - 40' WIDE)



AREA =
4,554± S.F.

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

"SOMERVILLE"
MUSEUM

90.0'±

49.94'

92.39'

50.0'±

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

SCALE: 1" = 10'

Design Consultants, Inc.
CIVIL ENGINEERS and LAND SURVEYORS

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

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

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

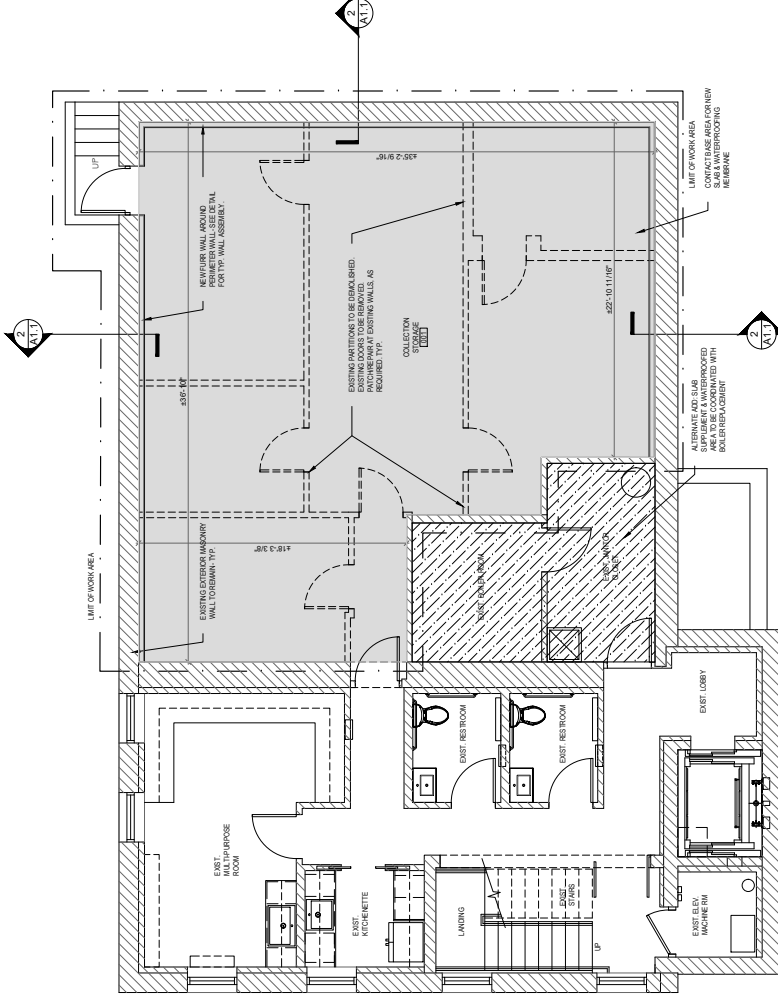
PROJECT NO. 2007-022
DATE: DEC. 8, 2012
SHEET NO. 1 OF 1

One of the small rooms for collection storage in existing condition as of October 1, 2020



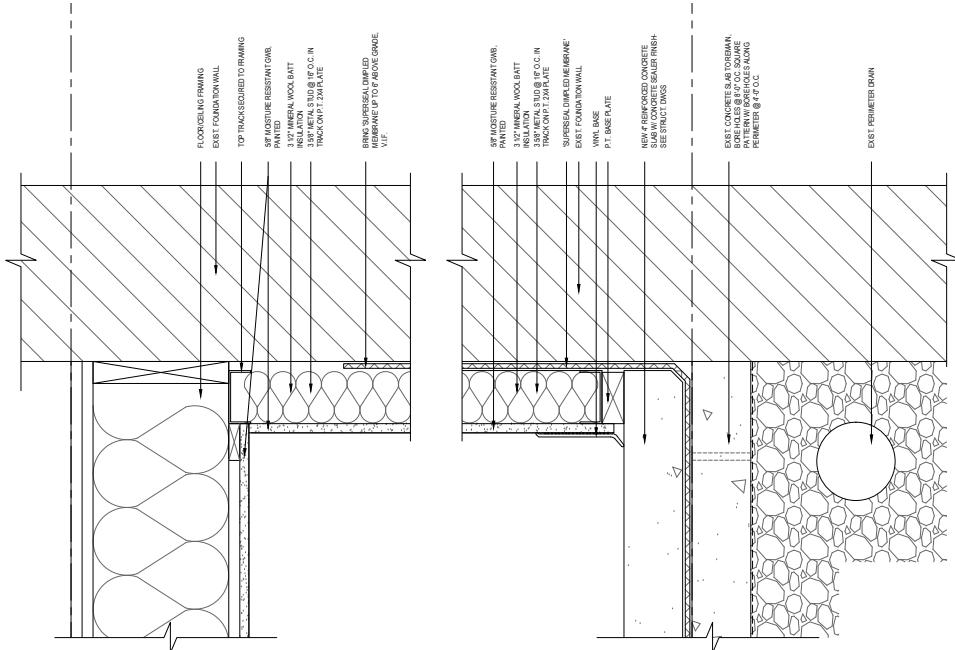
The former library toom in collection storage - Existing condition as of October 2020.





1 PROPOSED BASEMENT FLOOR PLAN
 SCALE: 1/16" = 1'-0"

LEGEND	EXISTING WALL TO REMAIN
	EXISTING WALL
	PROPOSED WALL



2 TYPICAL FURR WALL DETAIL @ PERIMETER
 SCALE: 1/4" = 1'-0"

CERTIFICATE OF GOOD STANDING

IRS Nonprofit Status Letter

Deed

Deed Restriction



The Commonwealth of Massachusetts
Secretary of the Commonwealth
State House, Boston, Massachusetts 02133

William Francis Galvin
Secretary of the
Commonwealth

Date: May 10, 2021

To Whom It May Concern :

I hereby certify that according to the records of this office,

SOMERVILLE HISTORICAL SOCIETY

is a domestic corporation organized on **November 09, 1898**

I further certify that there are no proceedings presently pending under the Massachusetts General Laws Chapter 180 section 26 A, for revocation of the charter of said corporation; that the State Secretary has not received notice of dissolution of the corporation pursuant to Massachusetts General Laws, Chapter 180, Section 11, 11A, or 11B; that said corporation has filed all annual reports, and paid all fees with respect to such reports, and so far as appears of record said corporation has legal existence and is in good standing with this office.



In testimony of which,

I have hereunto affixed the

Great Seal of the Commonwealth

on the date first above written.

William Francis Galvin

Secretary of the Commonwealth

Certificate Number: 21050235260

Verify this Certificate at: <http://corp.sec.state.ma.us/CorpWeb/Certificates/Verify.aspx>

Processed by: smc

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

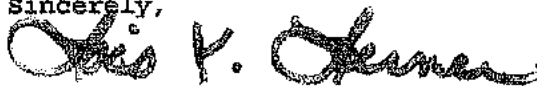
Dear Applicant:

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.

903

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

to be recorded herewith. We agree that all furnaces, heaters, ranges, and electric light fixtures, and all other fixtures of whatever kind and nature at present contained in said buildings or hereafter installed therein are to be considered as annexed to and forming a part of the freehold, that we will keep all the insurance upon the buildings now or hereafter standing on said premises for the benefit of and first payable in case of loss to the holder of this mortgage after satisfying the holder of the prior mortgage, and shall keep said buildings insured against fire for a sum satisfactory from time to time to such holders, and will keep all the policies for such insurance deposited with such holders; that we will not commit or suffer any violation of any law or ordinance affecting the mortgaged premises; that in default thereof we will on demand pay to such holder all such sums as she shall reasonably pay for taxes, insurance and other assessments; that if the debt secured hereby shall not be paid when due, the holder hereof shall be entitled to thirty days' notice in writing before payment unless foreclosure proceedings have been begun; that in case any default in the condition of this mortgage or said prior mortgage shall exist for more than thirty days the entire mortgage shall become due at the option of the holder hereof; that in case of a foreclosure sale the holder hereof shall be entitled to retain one per cent. of the purchase money in addition to the costs, charges, and expenses allowed under the statutory power of sale, and in case proceedings to foreclose have been begun, the holder of this mortgage shall be entitled to collect all costs, charges and expenses, up to time of payment. This mortgage is upon the statutory condition, for any breach of which the mortgagee shall have the statutory power of sale. WITNESS our hands and seals this twenty sixth day of January A.D. 1922. Richard Keushkerian (seal) Mrs. Lucy Keushkerian (seal) COMMONWEALTH OF MASSACHUSETTS. Middlesex ss. January 26, A.D. 1922. Then personally appeared the above named Lucy Keushkerian and acknowledged the foregoing instrument to be her free act and deed, before me, William J. Kurth, Justice of the Peace. - - - - - Middlesex ss. Jan. 26, 1922. 10h. 40m. A.M. Rec'd & Recorded.

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

CARPENTER
to
SOMERVILLE
HISTORICAL
SOCY.

* * * * *
 7.
 7.
 Stamps
 33.00
 A.B.C.
 Jan. 25,
 22
 * * * * *

Assignment B16223 P546

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

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 Plan 42,
 Helen M.
 Page 167.
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HOLIAN
 to
 EAB. CAMBRIDGE
 SAVS. BK.

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

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

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

BOOK 4489 PAGE 435-436

Eugene C. Brune
REGISTER

COMMUNITY SUPPORT

Dear Reviewers,
This letter was written by Adda Santos in support
of the Museum's application to the Cabot
Family Charitable Trust for funding for collection storage
furniture. I think you will enjoy it.
Barbara Mangum

Somerville, March 31st, 2021

Dear Member of the Cabot Family Foundation:

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

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

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

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

Here are quotes from two of my students about the project last year:

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

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

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

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

Source: Somerville Journal, 3/3/2020

Sincerely,

Adda M. Santos

Somerville Open Studios

September 9, 2021

The Community Preservation Committee
c/o Roberta Cameron, CPA Manager
Mayor's Office of Strategic Planning
and Community Development
93 Highland Avenue
Somerville, MA 02143

To whom it may concern:

I am writing this letter on behalf of SOS in support of the Somerville Museum, who has been an invaluable partner for Somerville Open Studios for over 21 years.

The Somerville Museum has hosted the Artists' Choice Show (now the "First Look" Show) for Somerville Open Studios for many years. This show features the work of over 200 Somerville artists and is the best opportunity to 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 and hope that the CPC will continue to support the Museum in its efforts to modernize its building and protect the collections, which are a legacy and an inspiration for all of us.

Sincerely,

Hillary Scott
SOS Board President



Historic Somerville, Inc.

Preserving the Past for Our Future

The Community Preservation Act Committee
c/o Kristen Stelljes, CPA Manager
City Hall
Highland Avenue
Somerville, MA 02143

September 24, 2018

Dear Reviewers,

I am including this letter from Historic Somerville from 2018 as it spoke directly to the importance of the collection for those involved with the history of the City. I was not able to get a letter from Historic Somerville for this year, because Historic Somerville is now part of the Somerville Museum. I still think it is a valid opinion of someone who was not directly an officer of the Museum.

Barbara Mangum

To whom it may concern:

My name is Eileen Schofield and I am the current President of Historic Somerville. I am writing to you today to advocate on behalf of the Somerville Museum's request to you for funding to move and preserve the historic artifacts collection that is currently housed in the basement of the Somerville Museum. The condition of the current storage is not perfect as it has a mold issue, is damp and dusty and is damaging the condition of our artifacts. We are asking for funds to transport and house the collection in a better suited storage facility that will protect them for future generations. Our goal is to be able to have people access all the artifacts in the near future and learn more about the history of the City of Somerville.

As our mission is dedicated to preserving, researching and educating the public about Somerville's local history, we present a minimum of four lectures by authors and specialists on local history each year in the Great Hall of the Museum next to the 1792 Bulfinch Staircase, a great setting to be reminded of the ongoing legacy of history. We are concerned that we will lose evidence of the amazing history in the City of Somerville through deterioration of historic collections in an adverse climate. The collection is compiled of all types of artifacts including books, paintings, furniture and many other items of great interest to lovers of local history.

We humbly ask that you consider this request and grant the Somerville Museum the funding to move forward with this project.

Sincerely,

Eileen Schofield
President, Historic Somerville

www.historicsomerville.org
info@historicsomerville.org



The Commonwealth of Massachusetts

House of Representatives

State House, Boston 02133-1054

September 24, 2018

Michael Fager, Chair
Somerville Community Preservation Committee
93 Highland Avenue
Somerville, MA 02143

Dear Community Preservation Commissioners:

As members of the Somerville legislative delegation, we write in support of the Somerville Museum's application for Community Preservation Act Funds for FY19. The project will improve the Museum's fire detection ability, and prepare for the introduction of climate control into collection spaces. The grant request covers 42% of the cost of the project, utilizes in-kind Museum donations of volunteer help and will leverage the remaining direct funds from the Institute of Museum Services.

The Museum is committed to meeting the needs of the citizens of Somerville at the standards required for the 21st century. As a collecting institution, the Museum is ethically required to preserve its holding for future generations – a major task. This will be the Museum's first application to focus on preservation of its wide ranging collections of Somerville history.

The Somerville Museum is a truly unique institution. With its beautiful interior focusing on the 1792 Bulfinch staircase and wonderful acoustics, it remains a popular location for cultural events, lectures, musical performances and more. The Museum has commenced a new Community Curatorial exhibition schedule, a new partnership with Dana Westover from Johnny Dees for occasional world acoustic music concerts, and it retains its ongoing collaborations with Historic Somerville, Somerville Open Studios, and more.

The Museum cannot fund the required projects without the help of Community Preservation Act funds; use of these funds will benefit all those in Somerville with a desire to preserve and share our rich history, potentially many thousands of individuals. We are hopeful that the Community Preservation Committee will look favorably upon this request.

Sincerely,

Representative Christine P. Barber
34th Middlesex District

Representative Denise Provost
27th Middlesex District

Dear Reviewers,

I am sending you this letter on the Museum's behalf written in 2018 to support our request to you, the CPC, for funds in part for collection care, similar to our current request. Again, I think it speaks to many of the same issues we face today.

Just fyi, Evelyn and I have been trying to get in touch with our representatives, but they were on vacation in August and then away again on the Labor Day long weekend. They also may be working from home due to Covid and don't see their colleagues as much as they used to. When I receive the current year letter, I will pass it on to Roberta. She was informed of this last week and said that would be fine.. Thank you for your understanding.

Barbara Mangum.

HISTORIC RESOURCES:

LISTING AS A MEMBER OF
THE WESTWOOD ROAD HISTORIC DISTRICT

PHOTOS OF CONDITIONS PRIOR TO REMOVAL OF THE
COLLECTIONS FROM THE MUSEUM

REPORT OF MUSEUM ENVIRONMENTAL CONSULTANT,
RICHARD KERSCHNER

FORM B – BUILDING

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

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

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

Town/City: Somerville

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

Address: 1 Westwood Road, Somerville, MA 02143

Historic Name: Somerville Historical Society (SHS)

Uses: Present: Cultural Center and Museum

Original: SHS meeting place and library

Date of Construction: 1925-1929

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

Style/Form: Federalist

Architect/Builder: William Dykeman

Exterior Material:

Foundation: Stone

Wall/Trim: Brick/Wood

Roof: Slate

Outbuildings/Secondary Structures: none

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

2013: Exterior wooden windows, doors and trim repaired,
Condition: (Exterior): Good

Moved: no yes **Date:**

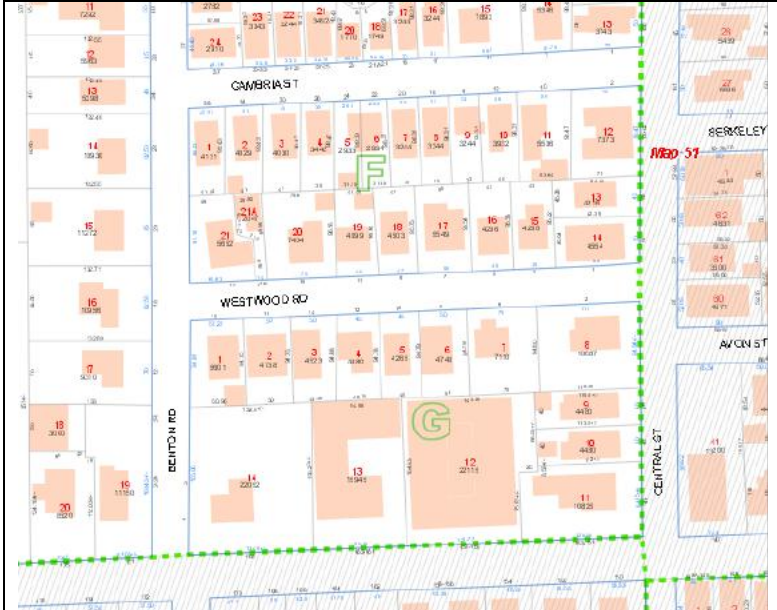
Acreeage: less than 1 acre

Setting: residential

Photograph



Locus Map



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

Recorded by: Barbara Mangum, President of the Trustees

Organization: Somerville Museum

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

INVENTORY FORM B CONTINUATION SHEET

SOMERVILLE

1 WESTWOOD ROAD

MASSACHUSETTS HISTORICAL COMMISSION

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

AT,
AP, AY

Smv.14

Recommended for listing in the National Register of Historic Places.

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

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

ARCHITECTURAL DESCRIPTION:

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

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

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

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

HISTORICAL NARRATIVE

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

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

Continuation sheet 1

INVENTORY FORM B CONTINUATION SHEET

SOMERVILLE

1 WESTWOOD ROAD

MASSACHUSETTS HISTORICAL COMMISSION

Area(s) Form No.

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

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

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

BIBLIOGRAPHY and/or REFERENCES

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

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

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

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

INVENTORY FORM B CONTINUATION SHEET

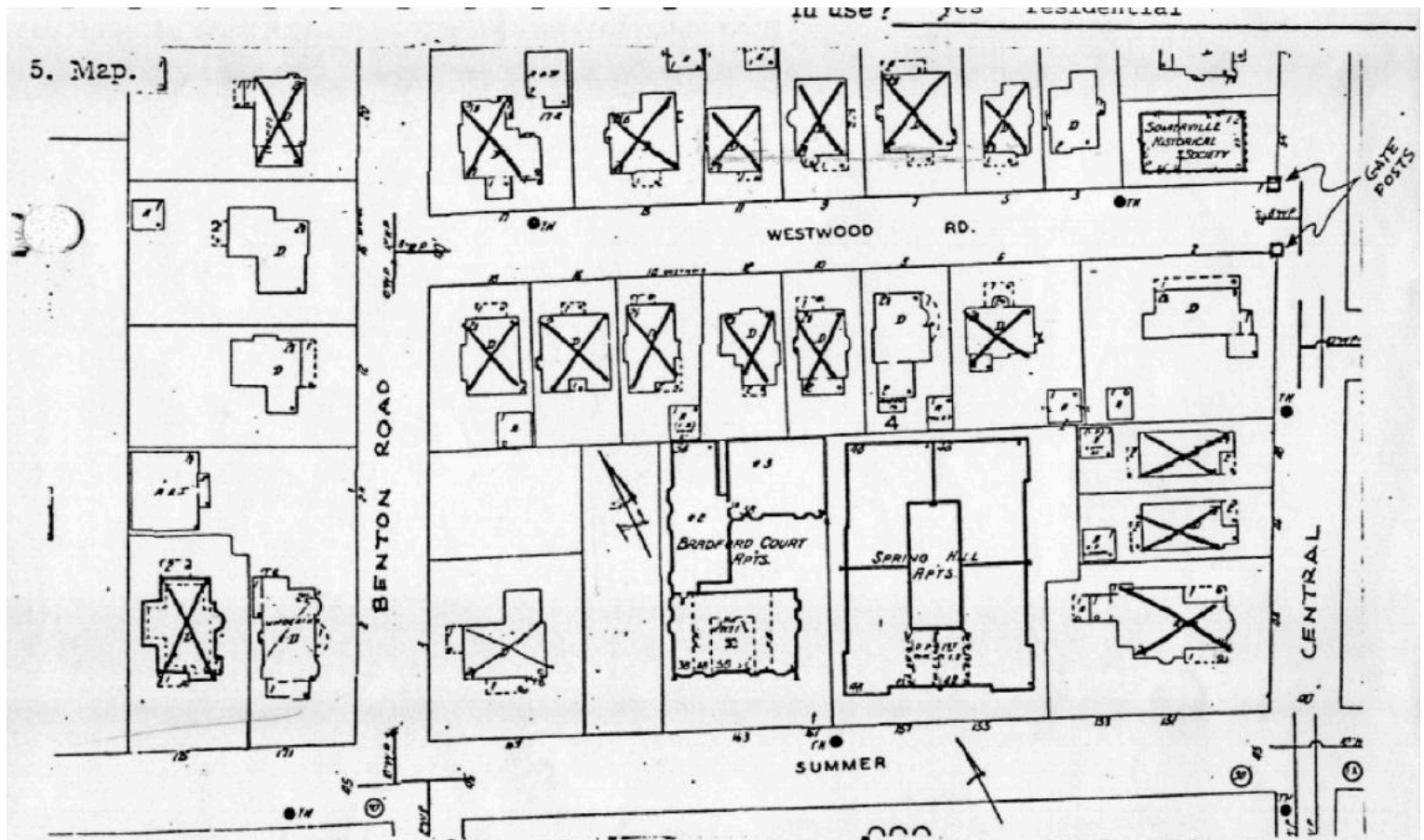
SOMERVILLE

1 WESTWOOD ROAD

MASSACHUSETTS HISTORICAL COMMISSION
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

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

EXISTING CONDITIONS



Photo of Collection Storage Area
Prior to Move Offsite - 2020



**Environmental Improvement Report for the
Somerville Museum**

**#1 Westwood Rd,
Somerville, MA 02143
Barbara Mangum
President**

**Visit Dates: December 4-5, 2018
Report Date: April 6, 2019**

**by
Richard L. Kerschner
Conservation Consultant on Museum Environments
Kerschner Museum Conservation Services, LLC**

3532 Shellhouse Mountain Road
Ferrisburgh, Vermont
05456-9512
(802) 236-5564
rskersch@comcast.net

Barbara Mangum additional comments in red as of 8/20/2021

Richard Kerschner visited the Somerville Museum on December 4th and 5th, 2018, with President and Trustee Barbara Mangum and several other members of the Somerville Museum Building Committee. The purpose of the visit was to advise on practical environmental improvements for the basement level collections storage area and other preventive conservation concerns throughout the building as requested. The storage area had been upgraded in the past, but water had since seeped into the storage area causing mold to grow on many collection objects. Kerschner's advice was sought to inform the preparation of an IMLS grant application to fund the inventory and cleaning of stored objects as required and removal of all objects to safe storage while the storage area is improved, to include sealing against water penetration and upgrading or replacing the outdated HVAC environmental control system. The following recommendations are based on observation of conditions and conversations with conservator Barbara Mangum and other Building Committee members very familiar with the building.

Objects are currently out of the collection storage area in the basement.

1. Remove Objects from Basement

All objects should be removed from the basement storage areas so that the space can be renovated and properly sealed against water infiltration. Rooms 1(B9) and 2 (B10) should be equipped and used to photograph objects as they are removed, to remove dust, mold and surface grime from objects, and to pack them for safe transport to a temporary storage area.

2. Open Up Storage Spaces and Insulate Upper Walls

Non-supporting walls defining the smaller storage rooms should be removed as reasonable to create larger and more efficient storage spaces. See floor-plan of storage area with existing walls on page 9 and floor-plans of the proposed open storage space on page 10. Removal of these walls will also insure more complete removal of moldy drywall. Windows should be sealed against water and air infiltration and blocked with rigid foam inserts caulked in place. The inside of the basement exterior walls should be sprayed with foam insulation from the ceiling to two feet below grade level. **Check for insulation...**

3. Waterproof Basement

A basement waterproofing contractor should be engaged to examine the existing interior perimeter drainage system that directs water to the basement sump pump. This system should be repaired and extended as required to fully cover the basement to ensure that any water that seeps into the basement is directed to the perimeter trenches and sumps. Redundant sump pumps should be installed with a battery back-up to eliminate any chance of pump failure to remove water from sumps. Special attention should be paid to the exterior wall and floor under the supporting wall on the west side of Room 2 (B10) (see plans on pp.11 and 10) as this is where water has been observed on the floor during heavy rains. An impermeable membrane should be installed across the floor and up the walls to isolate any moisture that seeps into the basement. A new floor may be required over the membrane. The restrooms and equipment room should be well sealed to ensure that any water leaks in these areas do not seep into the collection storage area. It makes sense to first work with the contractor who installed the

The existing interior drain is now working. The sump pump has a back up. The sump pump has been isolated away from the collection space. The west end of the basement where the kitchenette, restrooms and multipurpose rooms are located are waterproofed using a drainage mat system rather than an impermeable membrane system. A new floor has been poured over the drainage mat system (which leads water to the interior drain). To prevent water vapour from infiltrating into the collection storage area, plastic tarping has been installed behind the gypsum board. A new 4 cu ft dry well is being constructed under the garden area to divert the water away from the building.

existing interior drainage system in 1985, especially since they claim a lifetime warrantee of their work.

4. New Heating and Cooling System for Basement

A engineer experienced in the most recent heating and cooling strategies for museums in historic buildings should be engaged to design an appropriate and efficient HVAC system for this basement storage space. I recommend Michael Henry of Watson and Henry Associates. Michael and I have worked together on numerous NEH Preserving Cultural Heritage Collection planning grants and he has extensive experience designing sustainable systems.

If the basement waterproofing can significantly lower the moisture content of the basement air, there is a good possibility that either of the HVAC systems recommended below will be able to maintain a climate of 35% to 60% RH that is safe for storing Somerville Historical Society's objects. If cost is a concern, the selected system should be designed with space in the air handler or duct system to add a humidifier or dehumidifier. The basic heating and cooling system could then be operated for a year, or at least a portion of winter and summer, to determine if a humidifier or dehumidifier is required. Incorporating the recommended humidifier and dehumidifier into the system would probably add around \$10,000 to the cost. If that additional amount can be obtained, it would probably save about \$2000 to include this equipment in the original system.

A HVAC system described as Option 1 has been installed in the historic Dorset House at the Shelburne Museum in 2016 and has been operating well for 3 years. The basement of the Dorset House was first water proofed and insulated as described above. The cost of the HVAC system was around \$45,000 and the basement waterproofing cost \$7000. Design specifications and control sequencing for the Dorset House are provided as separate attachments to this report.

The existing hot water boiler that serves the entire building should be evaluated to determine if purchasing a new, more efficient boiler would be cost effective at this time or whether the present boiler is sufficient to continue to provide hot water to heat the upper floors of the building. **A new high efficiency boiler has been installed.**

4.1 Option 1

The existing unit heaters should be removed from the basement. A home ducted natural gas fired hot air heating and cooling system similar to a Carrier Infinity Heat Pump System could be installed to heat and cool, and humidify and dehumidify the storage area if necessary. The ducting necessary to service the opened-up storage area, Rooms 1 and 2 and the restrooms in the basement would be minimal since access to each of these rooms is adjacent or close to the equipment room. The equipment room and all ducts should be well insulated so that the heating system does not add heat to the basement. This would allow the basement to cool during the winter, perhaps to as low as 50°F, so that it may be possible to maintain a safe RH of at least 35% without adding additional humidity.

See past RH, T graphs of the climate in the Museum's basement storage areas. Note that until recently, the Museum employed 7 dehumidifiers - one in each of the collection storage areas - to maintain RH during the summer months to below 60%. This appears to have worked fairly well, although there was no ability to humidify, so winter months at times were actually too dry and the changes in RH sharper than what is desired.

In case the RH cannot be maintained at a safe level by lowering the temperature during the winter, the system should be designed so that a small Nortec steam humidifier could be added if additional moisture is required. The advantage of Nortec humidifiers is that they have affordable replaceable canisters that collect minerals, thus eliminating the costly requirement to precondition the water or the difficult task of cleaning mineral deposits from the hot water reservoirs. (Nortec is now Condaire)

<https://www.condair.com/humidifier-humidifiers/el-series-electric-humidifier>

A small Munters desiccant dehumidification should be included to remove moisture from the space during the summer. Commercial dehumidifiers are required by basement waterproofing firms in conjunction with their membrane systems to dry out damp basements. The Munters dehumidifier cans serve this purpose, reducing the cost of the basement waterproofing project. A brochure describing Munters residential and light commercial desiccant dehumidifier DryCool HD is attached to this report and the Operating Manual is found here:

<https://www.manualslib.com/manual/1034318/Munters-Drycool-Hd.html> .

The controls for the HVAC system should be capable of providing humidistatic heating when required, e.g. controlling the heat based on humidity rather than temperature. When the temperature is below 68°F, the controls will engage the heat when the RH exceeds the maximum RH set point (55%). If the RH is below the maximum RH set point, the heat will be withheld unless the temperature drops below the minimum temperature set point. Any sophisticated control system has these capabilities. However, such controls can be expensive, starting at around \$6000. Vermont Energy Control Systems can provide and install excellent controls for around \$2500, the lowest price I have found to date. Their controls are operating humidistatic heating and cooling at a historic house in western MA and working very well. I have a slight concern about this small company's ability to maintain and service their controls well into the future, though they are addressing this.

<http://www.vecs.org>

The basic Honeywell 900 controller also has been recommended as a possibility and could also be investigated. Ultimately, I could supply the sequence of operations to the consulting engineer and they could specify the type and brand of equipment controls to meet the specifications.

4.2 Option 2

Another option for an HVAC system for the basement is a Mitsubishi ducted Diamond air handler electric heat pump.

<https://www.mitsubishicomfort.com/products/indoor-units/multi-position>

Watch the video in the "Gallery" on their web site. Heat pump heating and cooling systems are very efficient, and Mitsubishi claims their Diamond ducted air handler can save 40% over conventional oil or gas fired systems. Their variable speed condenser technology enables dehumidification in the summer to around 60%. This would be safe for your collection.

Although it is possible that the basement waterproofing work may reduce RH to 50%, a stand-alone commercial dehumidifier such as a Hi-E Dry might be necessary to reduce the RH to the

50% level if so desired. A major shortcoming of heat pumps in cold northern climates is that they cannot provide enough heat to maintain comfort levels in older buildings when the outside temperature is below 10°F. However, this limitation should not be a concern for heating the storage area since cooler temperatures are desired during the winter and the heat pump could easily maintain 55°F even on the coldest days.

5. Compact Storage

Once the storage space has been opened up, it may be possible to install compact storage units. Commercial compact storage is quite expensive. Used units are available at significantly reduced prices. Contact the Northampton Historical Society (provide contact and address) for details on obtaining used compact storage units. The compact storage concept can be realized for a very low cost by using "bakers' racks" wire shelving units with casters. Bakers' racks can be custom assembled to accommodate various types and sizes of objects and can be "compacted" together by simply rolling them against each other.

<https://www.webstaurantstore.com/regency-24-x-60-nsf-chrome-shelf-kit-with-64-posts-and-casters/460EC2460KTC.html>

The Museum is working with Crystallization Systems and SpaceSaver Corporation to design painting and textile storage.

6. Attic Access and Storage Potential

I was quite impressed with the large open space in the attic that appears to be nearly equivalent to the storage space in the basement. The construction of a well-insulated and condition "room within a room" in the attic may be less work and expense than waterproofing and fitting out the basement. A consulting engineer should also advise on the feasibility of modifying the attic to use as a safe storage space. Be sure to have a structural engineer determine the load bearing capacity of the existing attic floor in regards to the weight of the objects to be stored there.

Kanayo Lala, a structural engineer, recommended no more than 20PSF live load in the middle of the 18 ft wide flooring (2016).

The most obvious problem with the attic is the limited access through the small trap door in the ceiling of the second floor storage room. Good access could be established by extending the existing staircase from the second floor to the attic when the elevator is installed to service the second floor in 2019. It would be ideal if the elevator could be extended to service the attic as well, but this would probably be cost prohibitive as it would likely require breaking through the current roof and changing the exterior design of the historic building. However, if the planned elevator could move objects from the ground floor to the second floor, they could easily be carried up a wide flight of stairs to the attic. A dumb waiter could even be installed between the 2nd floor and attic to transfer heavy objects or boxes of objects.

Would it be possible to install a one story lift in what is now the document room to get to the attic?

The attic is a better long-term storage space than the basement as there is minimal threat of water causing humidity high enough to propagate mold. The attic space is already cold in the winter and the RH is likely above 40% during the cold weather. The main climate concern would be high heat in the summer. It will be necessary to insulate the walls and ceiling of the "room within a room" with densely packed cellulose. The insulation would keep the storage attic room cooler in the summer than present and also act as a humidity buffer, absorbing moisture from the storage room in the summer and releasing it back into the room in the early

winter. The cellulose insulation would also fireproof the room. Space under the attic eave's could be maximized for storage by installing draws and flat files for works of art on paper and small objects, taking care to include these room extensions within the insulated envelope.

A tightly constructed and well-insulation attic storage room will require minimal equipment to maintain safe temperature between 35°F and 75°F and RH between 40% and 60% year-round with set points that are adjusted seasonally. A wall mounted Mitsubishi mini-split heat pump with basic humidistatic controls should be all that is needed. It should be possible to use the same control system for both the basement and attic storage

If the stairs can be built in 2019, it may be possible to temporarily move many of the objects presently in the basement to the improved attic storage, reducing or possibly even eliminating the requirement for offsite storage as proposed in the IMLS grant project. It would also reduce the need for packing many of the objects for truck transport. If the IMLS Grant is awarded, I am sure that it would be possible to use the funds scheduled for moving the objects to fund the improvement of the attic space for safe storage as this would reduce the risk of moving the collections off site. It would be necessary to discuss the change of use of the funds with IMLS and probably a budget change request would be required, but this is not a difficult process. I have submitted many budget change requests to IMLS and NEH, and all have been approved.

7. Lighting

7.1 Lighting the Main Gallery

The main gallery is difficult to light because the very high ceiling prevents mounting track lighting to properly illuminate two-dimensional art hung on the walls. The first rule of good gallery lighting is to mock-up the lighting system on a small scale before purchasing and installing a complete system. Mock-ups allow experimentation with LED lamps of different color temperature (°K), color rendering index (CRI), light output (lumens) and beam width (20° spot through 60° wide flood) as well as the best height and distance from the wall to mount the track. To determine the best height and distance from the wall, purchase a four-foot length of track for MR16 LED track lights and install a plug on the end so that it can be powered from an extension cord plugged into a wall outlet. Hang a few paintings and prints of various sizes, some glazed and some unglazed, on the wall at a normal display height. Have an assistant hold up the track with lights at various heights above the art works and distances from the wall to determine the best placement of the track. I believe you will find the best location to mount a track system anchored to the walls will be at a height between 8 to 10 foot and extending out from the wall 3 to 4 feet.

I have found that a simple white closed can, vented in the back, results in the least "visual noise" so that the viewers can focus on the works of art rather than the lights. However, Gimbal Ring track fixtures that expose the bulb completely are excellent for heat dissipation to ensure long life of the LED bulbs. Halo manufactures low cost MR16 retrofit LEDs that meet these specifications. The best track systems are "dedicated LED" fixtures manufactured by LSI out of NYC that are built LED from the ground up as opposed to fixtures that accept commercial LED bulbs (retrofit LED bulbs). They use Xicato LED technology with 98 CRI.

However, they are quite expensive at about \$250 a head. Each head has its own transformer and dimmer. A disadvantage of the high quality and dependable LSI LED system is that the tracks and heads are quite large as compared to the smaller, lighter, cheaper (but also flimsier) and visually less obtrusive Halo fixtures.

I recommend that the entire track be placed on a transformer and dimmer so that the individual heads can be smaller because they do not need to have individual transformers on each head. I also recommend using 40° or wider LED flood lamps with a color temperature of 3000°K. 2700°K are the warmest yellow color available. 5000°K are the whitest lamps. 4000°K and 5000°K lamps generate "white" light that is too blue or green to illuminate art. 3000°K lamps are a bit whiter than 2700°K (an equivalent color temperature to the halogen MR16) and punch up the colors a bit. Purchase a few LED flood lamps of different color temperatures and try them in mock-ups. In general, use LED's with a CRI as close to 100 as you can afford. The higher the CRI, the more expensive the bulbs. Do not use LED's below 87CRI as they will not light reds well, making the reds look dull or muddy. The best source for retrofit LED bulbs, is the online supplier "1000 Bulbs". Search for High CRI bulbs. SOAAR manufactures high CRI bulbs in various intensities, color temperatures and spread angles. I have tried them in some mock-ups and was quite pleased with their color rendition.

7.2 Lighting of Main Gallery Ceiling

The large halogen lamp fixtures that partially illuminate the ceiling of the main gallery should be replaced. They use a lot of energy and do not throw light out onto the ceiling well. I recommend investigating wall mounted indirect LED lighting to better illuminate the ceiling and reflect some light onto the gallery floor. If the gallery wall lighting is well designed, there may not be any need for the additional light presently provided by the existing fixtures and they could simply be turned off for the short term.

7.3 Track Placement to Illuminate Free-standing Objects or Walls

Free standing walls can be lit from tracks extending from the top of the walls similar to those extending from the structural walls. They can also be lit from tracks mounted at the top of all three of the interior walls of the vestibule. Many LED track heads (MR16) can be placed on each of these tracks if necessary because each draws only 7-8 watts. Spot lamps with a beam angle of 20° or less may be used in these fixtures to throw the light further onto the exhibit floor. Small tracks could also be on the under sides of the second floor of the staircase where possible. One problem with lights in both these locations is that some invariably shine into the eyes of viewers as they are directed to illuminate objects in the center of the gallery. Barn door and various filters and baffles mounted on the front of the fixtures can lessen this irritating effect. Therefore, purchase fixtures for these locations that can accept a variety of accessories mounted to the front of the cans. The more versatile the fixture, the higher the price.

7.4 Lighting First Floor West Gallery

The smaller first floor gallery already has tracks mounted correctly on the ceiling. Purchase several different retrofit LED bulbs to try in the existing track heads. To evaluate LED bulbs, hang several prints and paintings with blue and red colors on the wall. Assemble a group of

staff members to view the various art works under a variety of LED lamps (curator, director, electrician, exhibit specialist, conservator, guide). Mount two or three different LED lamps to illuminate the same art work, turn them all on, and then block two of the three lamp beams, allowing each lamp to illuminate the painting. Repeat this exercise with bulbs of different CRI, color temperature, and beam angle illuminating different works of art. The observers will quickly come to agreement on the best one or two LEDs to purchase.

8. Energy Audit and Energy Saving improvements

Although much has already been done to tighten the large windows in the main gallery, an energy audit should be conducted on the entire building. The energy audit should include a blower door test and IR video to identify and document the areas around doors, windows, hatches and bulkheads where heat is escaping and cold air is entering the building in the winter. These areas are relatively easy to weather-strip and such tightening yields the most "bang for the buck" in energy savings. A blower-door test should be conducted to establish an infiltration baseline before any weather-stripping is completed and then again after all weather-stripping is completed to quantify the energy saving to be realized by the building tightening. Check with your city or State energy conservation office about the availability of financial assistance or reimbursement for any of the energy saving improvements you make to the building, including reimbursement for weather-stripping, insulating, and the purchase of a more energy efficient HVAC system (including variable speed motors) and LED lighting.

8. Fire Detection and Suppression

8.1 Aspirating Smoke Detectors (ASD)

Although ASD is more expensive than smoke detectors mounted on the ceilings of every room, it is 100 times more sensitive, detecting pre-combustion gases generated before a fire starts. The two prevalent ASD manufacturer in the US are VESDA (Very Early Smoke Detecting Apparatus) and FAAST (Fire Alarm Aspirating Sensing Technology).

VESDA

<https://xtralis.com/p.cfm?s=22&p=244>

<https://www.youtube.com/user/Xtralis>

FAAST

<http://www.faast-detection.com>

<https://www.youtube.com/watch?v=bsxhEUutx9M>

8.2 Water Mist Fire Suppression Systems

If possible, a mist system (vs a dry or wet pipe system) is recommended. Mist systems are about 1.5x more expensive than dry pipe systems BUT much less damaging in the event of a fire (Note: Aspirating smoke detectors are not required for water mist fire suppression. It can operate fine with standard smoke detectors. However, an aspirating smoke detector can be programmed to work with a water mist system.) There are now several reputable mist system manufacturers.

<http://www.marioff.com/fire-protection/fire-protection-for-buildings/fire-protection-for-cultural-heritage-sites>

<http://www.fike.com/products/micromist-fire-suppression-system/>

<https://www.aft.net/products/fire-suppression/mist-systems>

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www.hpg-vt.com

firesafe@gmavt.net

PLAN OF RENOVATION

ENGINEERING PLAN FOR THE MUSEUM'S HVAC UNIT FOR COLLECTION C STORAGE

FOR ALL OTHER DISCUSSION
OF SCOPE, INCLUDING DETAILS
OF PLANS FOR RENOVATION,
PLEASE REFER TO THE
QUOTES FOR SERVICE.

SEAL

CONSULTANT

PROJECT
SOMERVILLE MUSEUM PARTIAL BASEMENT RENOVATION
 1 WESTWOOD ROAD
 SOMERVILLE, MA 02143
 PREPARED FOR
 SOMERVILLE HISTORICAL SOCIETY

1 WESTWOOD ROAD
 SOMERVILLE, MA 02143

DRAWING TITLE

PROPOSED BASEMENT FLOOR PLAN

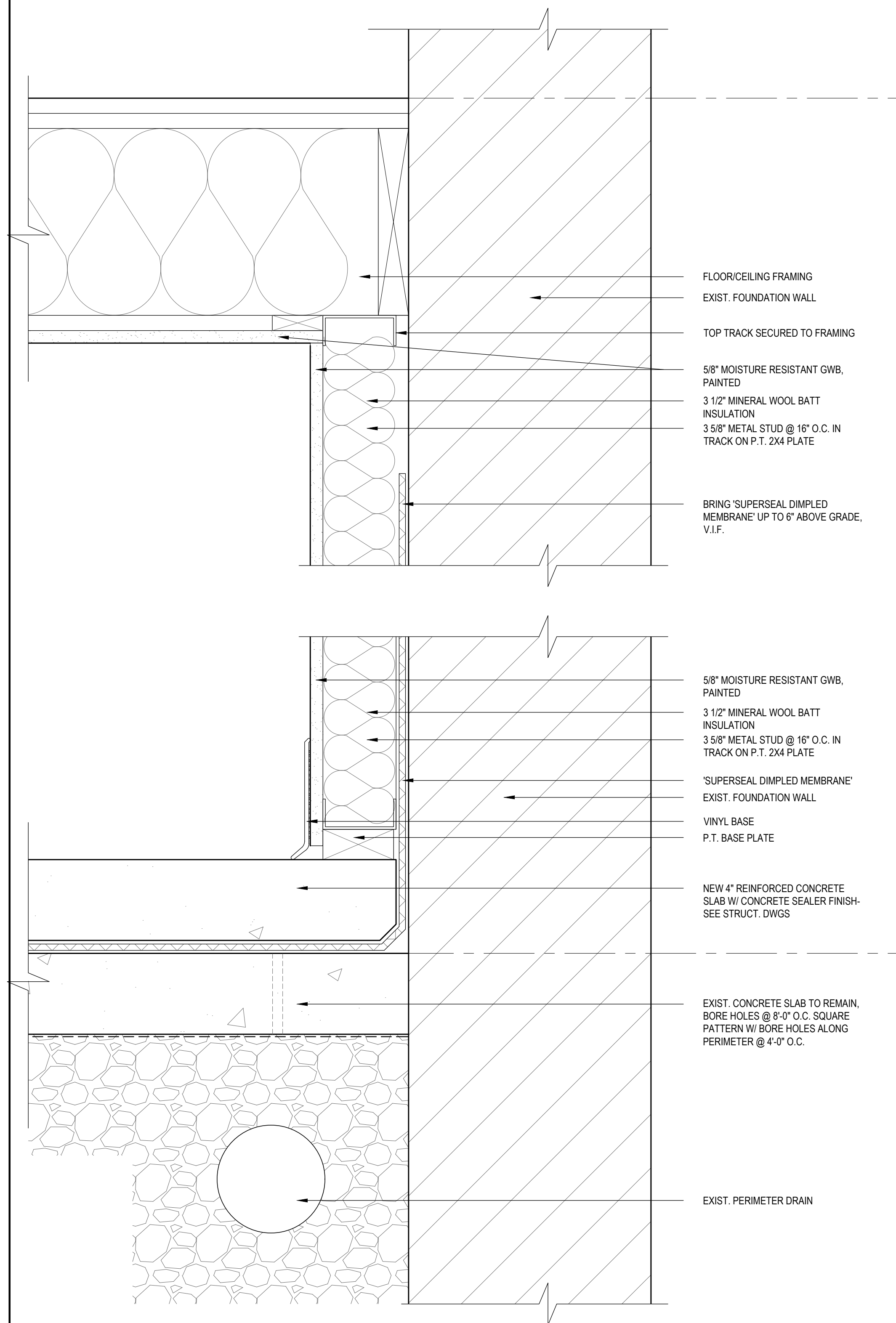
SCALE AS NOTED

REVISION / ISSUE	DATE
BASEMENT EXPAN. PROGRESS	23 AUG 2021
DRAWN BY KVS	REVIEWED BY PQ

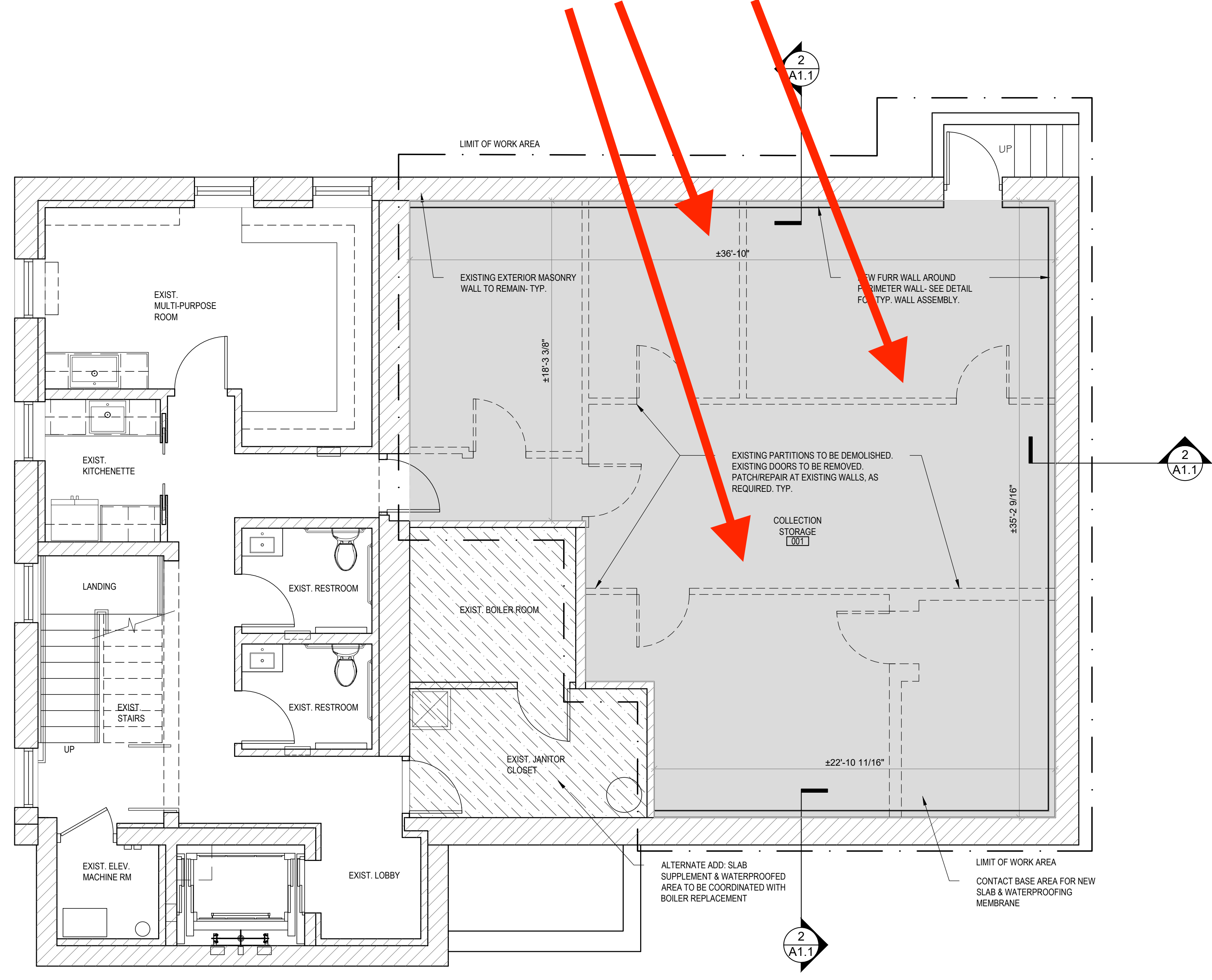
SHEET

A1.1

DEMOLITION PLAN
 WALLS TO COME DOWN
 ENTIRE GREY AREA WILL BE WATERPROOFED AND SEALED PRIOR TO REBUILD



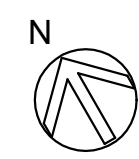
2 TYPICAL FURR WALL DETAIL @ PERIMETER
 SCALE: 3/4"=1'-0"



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

LEGEND

	EXISTING WALL TO REMAIN
	PROPOSED WALL



Collections Storage HVAC Design Considerations

On average, outside air temperatures in the region typically range from a daytime high of about 85°F in the summer to a nighttime low of about 10°F in winter. Relative humidity can peak in the 80 to 90% range during the summer months.

Overall, the building envelope lacks adequate thermal and moisture transmission performance to support winter humidification. It would be detrimental to the structure, and extremely costly, to attempt to maintain “museum quality” conditions in the storage area.

We recommend compromise temperature and humidity control techniques in this area to achieve preservation goals by installing a system to limit extremely high or low humidity conditions.

In the summer, this would be accomplished with cooling and dehumidification. In the winter, low level heating would be used to take advantage of the relationship between temperature and relative humidity to keep the relative humidity at an acceptable level by keeping the space temperature low and adding only a small amount of moisture from a humidifier.

Although there are several techniques for de-humidification, the technique that best suits the needs of the building is cooling with reheat. When warm air is exposed to a cold surface, water is pulled from the air and collects on the colder surface as condensation. For de-humidification, this is typically accomplished with a cooling coil that has refrigerant circulated through it.

Throughout much of the year, the air leaving the cooling coil is too cold to be discharged directly back into the building spaces, so the air passes through a heating coil to reheat the air to a comfortable level. A self-contained dehumidifier works on this principle and uses the waste heat from the cooling cycle to reheat the air. The drawback to a self-contained dehumidifier is that it gives off heat and will make a warm space even warmer. The ideal solution is to couple this with a cooling system that removes the heat from the space to prevent the space from overheating.

The goal of the HVAC improvements is to stabilize the conditions and allow the set points to be gradually adjusted throughout the season to match the building characteristics and outside weather conditions. We envision that the set points for the collections storage area would be adjusted between the following limits:

Season	Temperature	Relative Humidity
Summer	75°F	55%
Winter	50°F	30%

The system recommended for the collections storage area consists of the following:

1. The equipment would consist of the following:
 - a. 4 ton split, direct expansion heat pump system consisting of an indoor air handler and an exterior air-cooled condenser.
 - b. Air filter housing for a MERV 8 pre-filter and a MERV 13 final filter.
 - c. Duct-mounted hot water heating coil with a motorized valve.
 - d. Ducted dehumidifier similar to a Honeywell TrueDRY™ DR65
 - e. Electric humidifier similar to Nortec EL 005

- f. Automatic controls similar to Honeywell Visionpro 8000 programmable thermostat with Redlink interface
2. Install the air handler, dehumidifier and humidifier in the new mechanical space in the existing boiler room.
3. Install the condensing unit on a pad adjacent to the building.
4. Route refrigerant piping between the condenser and the air handler
5. Run supply ductwork horizontally from the unit in the boiler room to distribute air evenly in the storage area.
6. Install a return grill in the wall between the boiler room and the storage area and duct the return grill back to the air handler.
7. Install fire dampers in the ducts that penetrate the boiler room walls.
8. Install outside air intake duct with motorized damper connected to air handler return duct.
9. Run a cold water line from restroom to humidifier.
10. Run drain from humidifier to the mop sink in the Janitor closet.
11. Sequence of Operations
 - a. Air handler fan would operate 24 hours per day to maintain air circulation in the storage area
 - b. Occupied/Unoccupied
 - i. The outside air damper would be tied to the collections storage lights, so the damper would index open when the storage area lights are 'on'.
 - c. Dehumidifier Control
 - i. Upon sensing a relative humidity above dehumidification set point, initially 55%, the dehumidifier would be energized.
 - ii. Upon sensing a relative humidity 5% below dehumidification set point, the dehumidifier would be de-energized.
 - d. Cooling Control
 - i. Upon sensing a temperature above cooling set point, initially 75°F, the heat pump would be indexed to cooling mode and the condensing unit would be energized.
 - ii. Upon sensing a temperature 2°F below cooling set point, the condensing unit would be de-energized.
 - e. Heating Control
 - i. Upon sensing a space temperature below 1st stage heating set point, initially 50°F, the heat pump would be indexed to heating mode and the condensing unit would be energized.
 - ii. Upon sensing a space temperature 2°F above 1st stage heating set point, the condensing unit would be de-energized.
 - iii. Upon sensing a space temperature below 2nd stage heating set point, initially 45°F, the hot water valve for the heating coil would be indexed open to maintain the 2nd stage heating set point.
 - f. Humidifier Control
 - i. Upon sensing a relative humidity below humidification set point, initially 30%, the humidifier would be enabled.

- ii. The humidifier internal controls would modulate the steam output to maintain the humidification set point.
 - iii. Upon sensing a relative humidity 5% above humidification set point, the dehumidifier would be disabled.
- g. Safeties. Alarm notifications would be generated for the following events
 - i. 2nd Stage heating activated
 - ii. Low space temperature
 - iii. High space relative humidity
 - iv. Moisture detected on floor