



JOSEPH A. CURTATONE  
MAYOR



**CITY OF SOMERVILLE, MASSACHUSETTS  
COMMUNITY PRESERVATION COMMITTEE**

**FY21 FUNDING CYCLE  
APPLICATION COVER PAGE**

**1. PROJECT INFORMATION**

PROJECT NAME: Collection Care at the Somerville Museum

PROJECT LOCATION: 1 Westwood Road, Somerville 02143

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

ONE SENTENCE DESCRIPTION OF Renovation of Museum Storage for Upgraded Security, Preservation and Access of  
Museum Collections.

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				

ESTIMATED START DATE: Feb 2021

(ESTIMATED COMPLETION DATE: October 15, 2021)

CPA FUNDING REQUEST: \$100,608

TOTAL BUDGET FOR PROJECT: \$268,494

**2. APPLICANT INFORMATION**

APPLICATION NAME / ORGANIZATION: Somerville Historical Society dba Somerville Museum

CO-APPLICATION NAME / ORGANIZATION: \_\_\_\_\_

CONTACT PERSON: Barbara Mangum

MAILING ADDRESS: 9 Josephine Ave.,

PHONE: 617-331-7726

EMAIL: bmangum411@aol.com

**3. SIGNATURES**

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

Name (printed) Barbara Mangum

Signature

Date Sept. 14, 2020



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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):

- ☐ Documentation of site control or written consent of the property owner to undertake the project, if the owner is not the applicant
- ☐ 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:  
Somerville Museum  
CPA FY21

## **I. Project Description**

**I.1.a 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 5000 works of art and artifacts of various media including:

The jewel of the Museum: the 1792 Charles Bulfinch double flying staircase, installed in the Museum's Great Hall.

Thirty-two paintings generally of the 19th c., including many portraits of Presidents, Somerville Mayors, other civic leaders, as well as family portraits of residents living in this area, many of whom are memorialized today in the street names and squares of Somerville.

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.

Over 100 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.

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.

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, the Tufts brickmaking factory to name a few.

### **I.1.b Description of the Project:**

The Museum requests funds to upgrade security in the Museum near the end of the construction project and to renovate the Museum's basement storage areas while the collections are out of the building. Specifically, the Museum requests \$100,608 to install intrusion alarm contacts and an alarm panel at the new elevator entrance doors and to buy and have installed CCTV cameras for greater security as well as partially fund the basement collection storage area renovation.

Specifically, funds that were meant to address collection care and security issues in these grants were approved for use to support the Access for All construction project instead. 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 security and collection

care needs that had previously received funding, are still a necessary part of the Museum's strategic plan to bring this organization into the 21st century and better serve the public.

Certain aspects of this earlier grant request have changed as the construction project to make the Museum accessible commences. In the CPA FY19 request, \$87,500 of the \$100,000 award was focused on stabilizing the collections for moving offsite prior to the start of construction. The collections are being moved to off-site storage to protect them within a month. Rather than hiring conservators and technicians to remove mold and dust from the collection items prior to removal, this work will occur after the collections return in a controlled manner.

While these objects are away and there are fewer than normal people in the Museum due to the Covid-19 pandemic, and while the Museum has a completely mobilized contractor and construction crew, the Museum will undertake Phase 2 of the Collection Care Improvement Project: renovation of the basement storage area, including the rebuilding of parts of the area, waterproofing of the floors and walls, cleaning, scraping and repainting of remaining walls and ceilings, and the introduction at long last of climate control. These activities will create an environment that does not foster mold growth and one that is conducive to collection preservation, security and improved public access. The basement renovation project including architect and project management fees as well as demolition is estimated to cost between \$234,300 and \$345,450 and to take about 8 weeks. The Museum is requesting funds to support only those activities related to renovation that occur after the CPC approves the project and it can move forward – anticipated to be sometime in February or March of 2021. The cost of this portion of the project is expected to range between \$173,494 and \$268,494. For the purposes of this grant request, the higher number is being used, as work at the Museum generally comes in at the higher end due to its historic nature and age.

### **I.2.a Why is this project needed?**

The project is needed because conditions in the Museum's storage area in the basement are conducive to mold growth in the summer months. As a result, the collections need to be moved out of the basement for a full renovation project to occur that will address the high humidity. Fortunately, this is happening due to the ADA construction project, and makes this project timely.

Mold is toxic to many people whether it is flourishing, dormant or even dead. The spores continue to behave as allergens or to trigger respiratory illness in people through all phases. Therefore it is best to concentrate on removing the mold in the basement and controlling the relative humidity to levels below 65%. The only way to achieve this is to waterproof the floor and walls, and introduce climate control equipment that will keep the relative humidity and temperature to museum standards (40-60% +/- 5%RH).

In the past, the Museum's leaky roof and gutters allowed water to enter the building, which contributed to the growth of mold. This has now been corrected. However, water comes up through the floors and walls in some areas, due to cracking of the cement floor and the porosity of the concrete walls. The Museum employs seven dehumidifiers at this time to reduce the relative humidity. Although this is helpful, it has not produced a museum quality environment. The basement storage renovation project will address all of these issues, by completely waterproofing the entire basement area, not just the floors, but also the walls up to ground level and introduce climate control equipment that will keep the relative humidity to levels below 65%. This method of waterproofing historic buildings was recommended by our environmental consultant, Richard Kerschner, who gained a great deal of experience achieving waterproofing and climate control in the building of Sherburne Village in Vermont, where he was Chief Conservator for many years. (see Kerschner's report)

With the successful conclusion of this project, members of the public, such as researchers,

students, artists, and others with an interest in the collections will be able to access them without the use of personal protective equipment – at least not related to the storage environment at the Museum. (No guarantees on the pandemic...)

### **I.2.b. 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 Directors 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.

### **I.2.c 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.

Through better access and organization of the collection, it is anticipated that the Museum will be able to accept certain objects that it cannot do now for lack of space. In 2019, the Museum was offered an original settee dating from 1820 from the Carr family in Somerville, who lived on Benton Road. However, the Trustees declined the gift based on the poor environmental conditions and lack of space currently available in storage. This settee had been evaluated by a well-known furniture expert, Trevor Fairbanks, as being equivalent to one on view at the Shirley-Eustis Governors' mansion in Boston and at the Museum of Fine Arts. After the renovation of the Museum's storage areas, it is expected that donations of such important items to the collection can be accommodated.

### **I.2.d. What population(s) will it serve?**

#### **Visitors and Residents:**

Fifty thousand Somerville residents live within one mile of the museum, at least half of the City's public and private school students live within walking distance, and three bus routes spanning the City include stops within three blocks of the Museum. The new ADA compliant entrance will enable the Museum to host a new subset of the public that until now has found it difficult to gain entry. As our population ages, it will be more important than ever to make the building and collections easier to navigate. Renovation of the basement storage area will include ADA accessibility.

The Museum's visitation rate averages several thousand visitors per year. Scholars and researchers use the collection 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 City of Somerville Historic Preservation Commission, Parks Department, Archives and Library on interpretive issues of history. Both the sculptures at Powder House Park and the historical information signage at Conway Park were a result of collaboration between City agencies and the 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 recently to the Museum Trustees about the importance of another aspect of the Museum exhibition to SOS members: it brings the artists of the City together to enjoy each other's company and to learn from each other. The life of an artist can be isolating. The exhibition, installation, de-installation, the reception and close out event help artists to connect with each other and see themselves as part of the larger creative community.

The Community Curatorial Program began in 1994 and has continued on an annual basis from 2003 to present. The project starts from the grassroots with an individual or organization (the Community Curator), who approaches the Director of the Museum with an idea for an exhibition. This idea is taken to the Director of Exhibitions and worked through to see if it has potential to become a significant and high-quality exhibition. If accepted, the Museum provides the exhibition space, helps shape the design, maintain Museum standards of exhibition and supports fundraising efforts on the part of the Curator to undertake the show. Collections are an

important resource for this project.

In 2016, the Museum launched a seed grant program to enhance the Community Curatorial Program called Community Curators. Three competitively selected Community Curators have been awarded \$2,500 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.

The Museum is known for its wonderful acoustics and the annual concerts of the Duo Maresienne and Friends are a wonderfully intimate way to experience early music, some only meant for the chambers of the Kings and Queens of Europe. Olav Chris Henriksen and Carol Lewis are renowned internationally for their performances and the Museum is honored to be able to present their concerts to the public for the 32nd straight year.

Historic Somerville holds their monthly meetings at the Museum and hosts 4 lectures each year through its well-regarded Local History Lecture Series. The goal of this series is not only to entertain and enlighten audience members, but also 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. The great majority of lecturers allow their talks to be recorded to create a public archive, that is shown regularly on the City's cable TV. Historic Somerville is now in the process of joining the Somerville Museum as a subcommittee of the program team.

### **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 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. In 2012, Adda 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 various historic celebrations and events. Each year 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 program was so successful, that Santos and the Museum hope to continue it into the future. The Somerville Museum is also the venue where the students meet outside of class and where the extensive collection of historically appropriate clothing, accessories and props are stored.

### **I.3.a How does the project meet the general and category-specific priorities outlined in the Community Preservation Plan?**

The Somerville Museum is a fundamental cultural resource in the City and serves to not only 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 security and preservation as well as the Massachusetts Architectural Access Board's requirement for accessibility will improve the facility as a 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 mix their ideas with the historical collections. This is difficult due to the adverse conditions in the basement storage area at present. However, after the basement 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 security, 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.

The basement renovation design dovetails with the design of the new ADA construction project. The addition includes the creation of a multipurpose collection care/education room that will be located in a public access area. The collections are secured in a separate area and depending on the project at hand, staff will bring objects from storage out into this secure environment for study. In addition, the storage area will be redesigned to no longer require workmen to enter the collection area to access the utilities, such as the boiler room and the sump pump area. Security will be improved.

**I.3.b Sustainability:** The project is incorporating sustainable design by having worked in a strategic manner. Earlier, the building was weatherproofed in order to someday become climate controlled. The ceiling in the Great Hall was insulated and the windows were outfitted with tight storms. Shades cut down sunlight and heat gain when the Museum is not open. All efforts are being made to keep operating costs low in order to allow the Museum to sustain these systems in the future.

## **II. Measuring Success**

### **II.1.a. What are the goals of this project?**

The goals of this project reflect 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:

- One qualified member of staff is in charge (Mangum, the Project Director is in charge of collection storage)

- The storage rooms contain only collection objects (This is thoughts to be true, but will be factual as a result of this project.)
- Separate spaces are dedicated to support functions: office, workroom, storage of equipment and other materials (non-collection) (This will be true as a result of this project.)
- No object is placed directly on the floor. (This is currently true.)
- Every object has a designated location in storage and can be located within three minutes. (This is a goal to be achieved.)
- Every object can be accessed without moving more than two others. (This is a goal to be achieved.)
- Objects are arranged by category (This is true for the most part at present.)
- Key policies and procedures exist and are applied (key policies and procedures exist and applied at present, however there is a backlog of objects that require accession. This is expected to be an ongoing function of usual operations.
- The building and storage rooms offer adequate protection for the collection. (This is currently NOT true, but will be true at the end of this project. The goal is to have a collection storage area that maintains a climate between 40-60% RH and temperature between 55F and 75F throughout the year, with slow changes between these extremes. This storage area should be free of mold and gaseous and particulate pollutants and should be easily cleaned.
- Every object is free from active deterioration and is ready to be used for the museum's activities. (This is not true currently, but knowledge of the condition of the collection will be greatly improved as a result of this project and treatments will be prioritized.)

## **II.2. How will the success of this project be measured?**

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 or as in goal 10,(above) is being actively pursued. 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.

## **III. Financial**

### **III.1.a. 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 one exception, a part-time Assistant Director. It has a small but growing endowment and receives no operating support from the City or the State at this time. The Museum depends on membership dues, donations, rental of the Museum, sales of mission-supporting 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 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 \$204,000 for the replacement of the roof and \$168,000 for weatherizing the historic building, it is difficult to address this lingering doubt. In the future, we will try again to go back to them, after the Access For All elevator construction project has been successfully completed and all doubts about the Museum's ability to manage large projects has been dispelled. We are doubly grateful that the CPC has continuously shown support for the Museum's projects.

### **III.1.b. Describe any cost-saving measures to be implemented.**

The project to renovate the basement storage area is intended to take advantage of the cost-saving opportunities available in this year only – the construction of the Access for All addition. Shortly, we will have a contractor and construction crew on site, the collections will be out of the building, and the silver lining to the Covid-19 pandemic is that fewer people will be in the Museum to be affected by the construction process during this time. This scenario is expected to result in as much as a 30% cost saving to the Museum for the basement renovation project.

Note that Barbara Mangum's fee for services, Richard Graf's fee as Project Manager and Peter Quinn's fee as architect are not included within this grant proposal. Their participation will start in advance of the CPC project start date of February/March 2021 by necessity and therefore are part of the project that includes demolition. However, they are each committed to being part of the building and renovation of the project as well.

Dyan Blewett, the Museum's Treasurer is working as a volunteer with help from the finance committee. Lawrence Willwerth, the Museum's Security Committee Chair is volunteering as he works with American Alarm to upgrade the building's security system. In addition, the Museum will be contributing staff and volunteer hours to the rehousing of the collections, which will be done in tandem with the moving company, Gentle Giant.

### **III.2.a. How was the total CPA funding request determined?**

The cost of the upgrade in security and basement storage renovation project including the administrative costs of the Project Director, Project Manager, Architect and the work of demolition is estimated at the high end to be \$354,194. Half of that is \$ 177,097, which is what the Museum would like to request. However, we understand that the funds for FY21 are very tight for a number of reasons, and therefore we are asking that the CPC award the Museum \$100,608. This is the amount from the CPA FY16 and FY19 awards that were earlier approved but whose scope was changed in 2020 to allow the ADA construction project to move forward.<sup>12</sup>

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<sup>1</sup> That amount was \$13,108 for security cctv cameras (CPA FY16) and \$87,500 for collection care (CPA FY19). The total repurposed was \$100,608 which is why the amount now requested is this number.

<sup>2</sup> The increased costs derive from the need to extend the period of time that the Museum collections are off-site at a cost of \$2000/month (2021 levels) and contract with Stack+ for extra

The Museum's successful application for CPC FY16 funding for security improvements included both intrusion alarm upgrades and the installation of cctv cameras. Working with American Alarm Co., the Museum has completed the work on the 2016 intrusion upgrades, but was waiting for the Access for All construction work to be completed before installing the CCTV cameras. Now that the construction work is starting, the Museum anticipates the necessity of adding these cameras as outlined in the 2020 proposal of American Alarm. (attached.) The cost estimate requested is good through 2021. In addition, the Museum is requesting funds for installing new door contacts and a new alarm panel at the location of the new Westwood Road handicapped entrance for security there.

Josh Brandt, a Co-Owner of Stack +, the company undertaking the demolition and construction of the Access for All construction project, has estimated the cost of the basement storage area renovation. (see attached.) An estimate of \$30,000 for the demolition has been subtracted from their estimate as they will need to begin demolition before the starting date of the CPC grant period. The demolition figure is an educated guess based on a review of demolition costs in the Boston area. The renovation project which is the scope of this grant request will occur after this date.

### **III.3 Will the project require funding over multiple years?**

No, the project should not require funding over multiple years. The goal is to finish this project by the end of the construction of the elevator addition, estimated to be September 2021, in order to bring the collections back from off-site storage to a better, safer environment at the Museum.

### **III.4 How will the project be affected if it does not receive CPA funds or does not receive the full amount requested?**

The Museum is currently in a Capital Campaign entitled: Access for All and More: Campaign for the Future. The goal is to raise \$600,000, of which \$200,000 has already been pledged as a matching fund. This campaign is gaining traction and the Trustees believe that it will be successful. The co-chairs of the Capital Campaign Committee are former Governor Michael Dukakis and Mrs. Dukakis and Somerville Mayor Emeritus Eugene Brune and the President of Winter Hill Bank, Sandra McGoldrick are on the Campaign Committee along with a professional Development Consultant, Jeffrey Levenson and other Museum Trustees.

Funds raised will go toward immediate needs associated with completing the ADA addition and then toward completion of the basement renovation and security project (\$354,194). Funds raised in excess of this will go to projects needed to bring the Museum up to 21st century standards and if even more successful, will go toward endowing the Museum's staff positions.

If the Museum does not receive the funds requested, the success of raising the necessary funds to complete this important project will be significantly harder. 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 significant savings by dovetailing this project with the ongoing construction of the new

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time at the end of the project, if they are available or 2) (worse case scenario): fundraise for the increased costs of the project due to having to pay for the collections to be packed and removed from the site again and returned at the end of the project (assume more than \$30,000, given that this is the amount in 2020), remobilize the project team assuming higher costs in the future, select the contractor and mobilize the construction crew to undertake the work from scratch assuming higher costs in the future as well.

ADA compliant entrance and work in the west end of the basement. Further more, we are capitalizing on the fact that the collections will be off-site for the next 11 months. Not only will these costs rise if the project is not done now, but costs will rise as the Museum will have to continue to fundraise longer to cover the increased costs of the project.<sup>3</sup> In addition to the costs associated with having to move the collections twice, there will be additional risk of damage to the pieces during handling and transport.

#### **IV. Project Management**

##### **IV.1.a 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 an even greater 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." We recently learned that Santos

received the **2020 Massachusetts Council for Social Studies, High School Social Studies Teacher of the Year Award** based on this project, and her leadership of the high school's Local History Club.

One of the this summer's programs received national media attention. The Museum's 2020 "*Reading Frederick Douglass*" event led by Harvard doctoral candidate Keidrick Roy was profiled on CBS's *Sunday Morning* and featured as the lead story in the *Harvard University Gazette*. Roy and his wife Holly went on to develop and lead an over-subscribed 13-week series of readings and discussion called "Rage, Fragility and Antiracism," which is currently underway. During the pandemic, the Museum has also offered Zoom lectures by award-winning historian Dan Breen, J.D., Ph.D. on Boston, Somerville and the 1918 influenza pandemic and another on civil liberties and pandemics. Breen received the 2017 Louis Dembitz Brandeis Prize for Excellence in Teaching at Brandeis University.

**IV.3.c. 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 are being delayed until the basement renovation work can be undertaken, the various components of the project have been 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 to all. The project design has already cost over \$100,000. In addition to this, the construction and associated costs are anticipated to cost \$1,563,000. Fundraising to meet this goal has raised the required funds and has encouraged the Trustees to make further improvements during this project. Funds have been raised as follows: \$40,000 from the Massachusetts Cultural Facility Fund (MCFF) (2015-2020), \$200,000 from the MCFF (2020 -), over \$135,000 pledged or given from private donors to date, a pledge of \$200,000 from an anonymous donor and \$988,809 from the Community Preservation Act funds of FY15, FY16, FY19 and FY20. This project is now expected to begin in mid-October, 2020.

#### **IV.4.a. 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 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 Museum's Project Manager 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.

##### **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**

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 as well and are highly recommended by Peter Quinn. The Museum's construction project was bid out in 2019 and Stack+ came in as the lowest bidder.

##### **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 work with the Museum's accountant, Thomas Pilleri to make certain that the Museum's finances are accurate, transparent and filed responsibly.

##### **Lawrence Willwerth, Trustee and Chair of the Security Committee.**

Willwerth joined the Museum Board in 2011 and has been Chair of the Security Committee since 2016, working frequently with American Alarm Co. He is a long-time resident of Somerville, a Vietnam Vet, a successful businessman and now is not only a Trustee at the

Museum, but also currently the President of the Ancient and Honorable Artillery Company of Massachusetts.

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

The project is very feasible as envisioned. The Museum has worked with American Alarm on security issues over the past 4 years and has been very satisfied with their performance. They have given the Museum the proposal for the work that is needed at a good price. The work is expected to be completed after the construction projects have ended.

When starting to work with Josh Brandt of Stack+ on the construction of the ADA addition, the opportunity of undertaking the renovation of the basement collection storage area became apparent. Josh was very open to the idea and supported the Museum in this endeavor as it would save the Museum much money in the long-run. Given that his company will already be mobilized on site, he expects that the work of renovation can be done within 8 weeks.

**IV 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 is expecting to be successful in fundraising for this project and more. Building permits will need to be pulled for the project, and inspections to follow completion, however as this project is expected to take about 8 weeks out of 11 months of the overall construction project, it seems unlikely that the project could not be completed within this time frame.

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

The Museum contracts with a “handyman”, Bob Schofield to undertake the general maintenance of the Museum. Any work beyond the skillset of Schofield, 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 monitoring the collections and the building for environmental concerns during and after the project concludes.

**IV 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.

**IV 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 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, to hire Richard Kerschner, the Museum's environmental consultant to meet 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 renovation project.
- -Also to hire Graf and Quinn to finalize the plans for the Museum's elevator addition and related work.
- -Also to have the Central St. doors 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
- CPA FY19 funds have allowed the Museum to acquire greatly improved fire detection systems in 2020.

## **V. Historic Resources Rehabilitation Projects**

### **V 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.**

There will be no changes to the exterior of the historic building of the Museum with the possible exception of installation of a CCTV camera. This will be made as unobtrusive as possible. The Museum will contact the Somerville Historic Preservation Commission to see whether a review is warranted. However, this is a reversible feature, which usually does not require the department's approval.

### **V 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, is highly qualified and would alert the Museum to any issues regarding compliance. None are expected.

## **VI. Accessibility Requirements**

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

The Museum is currently working to make the building accessible and plans have been reviewed and approved by the MAAB. Construction of the new ADA compliant addition is scheduled to start in mid-October and the Museum should be accessible by the end of September 2021.

[illegible]



**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 dba Somerville Museum

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.**

<b>Name (Individual or Entity)</b>	<b>Association</b>	<b>Service Provided</b>	<b>Value of Service (\$)</b>	<b>Amount of City Funds Supporting Service (\$)</b>	<b>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.*</b>
Barbara Mangum, Sculpture & Dec Arts Conservation Services LLC	President of the Board, Art Conservator	Art Conservation Consulting and Treatment Services	\$5,700	\$0	
Richard Graf, Fort Point Consulting	Project Manager	Project Management	\$12,000	\$0	
Peter Quinn, Peter Quinn Architects	Architects	Design and Project Oversight	\$38,000	\$0	
American Alarm Co.	American Alarm Co.	Security Upgrades	\$13,494	\$13,494	
Josh Brandt, Stack+	Contractor	Construction Services	\$285,000	\$87,114	
Dyan Blewett	Trustee, Treasurer	Accounting		\$0	

\*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 of Trustees**

**Date: September 15, 2020**

# **SOMERVILLE HISTORICAL SOCIETY**

## **CONSTITUTION (As Amended and Restated)**

### **ARTICLE I NAME**

The name of the corporation shall be the Somerville Historical Society.

### **ARTICLE III PRINCIPAL OFFICE**

The principal office of the corporation shall be located at One Westwood Road, Somerville, Massachusetts.

### **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.

Charter issued: November 9, 1898

Adopted: May 1, 1982

Amended: September 29, 1985

Amended: May 18, 1986

Amended and Restated: December 11, 1988

Amended: January 9, 2012

Somerville Museum  
Application for CPA FY21 Funds  
Collection Care  
September 16, 2021

**Potential Conflict of Interest:**

Barbara Mangum is the President of the Board of Trustees as well as an Art Conservator. She will be paid for her time as Project Director and as a consultant on the design of the basement collection storage area to ensure that the design meets the standards of the American Institute for Conservation Guidelines of Practice. She will also oversee the stabilization of the collections when they are returned to the Museum and are placed back in storage and monitor the environment. Her fee is based on 2% of project costs. She expects to spend approximately 60 hours on this project as a conservator and project director at a minimum.



## 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:	A fy21 funds				
TYPE (X):	<input type="checkbox"/> Contract	<input type="checkbox"/> Zoning Relief	<input type="checkbox"/> Real Estate	<input type="checkbox"/> Financial Assistance	
CITY DEPT. OR AGENCY:	Community Preservation Committee				

### **PART II. APPLICANT INFORMATION**

Provide the following information for the Applicant:

NAME:	Somerville Historical Society
ADDRESS:	1 Westwood Rd
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 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 of the Board of Trustees

Printed Name of Affiant: Barbara Mangum Date: 9/16/2020

Subscribed and sworn before me this 16 day of September, 2020.

My Commission expires:



**STEFAN D. DESILVA**  
Notary Public, Commonwealth of Massachusetts  
My Commission Expires December 26, 2025

(Witnessed or attested by)

(Seal)

*[Signature]* *[Signature]*

**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: ☐.

<b><u>NAME</u></b>	<b><u>POSITION</u></b>	<b><u>E-MAIL ADDRESS</u></b>	<b><u>PHONE NO.</u></b>	<b><u>ADDRESS</u></b>
Evelyn Battinelli	Trustee Executive Director	evelyn.battinelli@gmail.com	617-710-7453	24 Hudson St., Somerville, MA, 02143
Dyan Blewett	Trustee, Treasurer	drblewett@comcast.net	617-776-6734	48 Tennyson Street, Somerville, 02145
Dr. David Guss	Trustee	david.guss@tufts.edu	617-666-8165	75 Properzi Way, Somerville, MA 02143
The Honorable Eugene Brune	Trustee	eugeneC79@comcast.net	617-628-5835	10 Seneca Lane. Wilmington, MA 01887
Stephen Mackey	Trustee, Vice- President	smackey@somervillechamber.org	617-413-5071	22 Hudson St. Somerville, MA 02143
Barbara Mangum	Trustee, President	bmangum411@aol.com	617-331-7726	9 Josephine Ave, Somerville, MA 02144
Jeff Myers	Trustee	myersj@gmail.com	617-548-8790	60 Burnside Ave., Somerville, 02144
Regina Pisa	Trustee	rpisa@goodwinlaw.com	617-730-9919	399 Hammond Street, Chestnut Hill, MA 02467
Keidrick Roy	Trustee	keidrickroy@g.harvard.edu	915-525-9613	9 Green Terrace Somerville, MA 02143
William White	Trustee, Exec. Committee	william.a.white@verizon.net	617-627-9667	259 Lowell Street, #128, Somerville, MA, 02143
Lawrence Willwerth III	Trustee, Secretary	lwillwerth3@yahoo.com	617-625-7800	PO Box 45235, Somerville, MA 02145

## SCHEDULE B- CONTRIBUTION DISCLOSURE INFORMATION

**INSTRUCTIONS:** FOR EACH CONTRIBUTION, YOU MUST DISCLOSE THE FOLLOWING INFORMATION. ATTACH ADDITIONAL PAGES IF REQUIRED.

*Note: Contributions made before January 1, 2017 are not required to be disclosed.*

**IF NOT APPLICABLE, CHECK HERE:.** ☐

[illegible]

## SCHEDULE C – SUBCONTRACTOR INFORMATION

**INSTRUCTIONS:** LIST THE NAME, BUSINESS ADDRESS, AND PHONE NUMBER OF EACH SUBCONTRACTOR AND THE AMOUNT OR PERCENTAGE TO BE PAID TO EACH SUBCONTRACTOR. ATTACH ADDITIONAL PAGES IF REQUIRED.

[illegible]



**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](mailto: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](mailto: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.

 Joshua Brandt	6/10/2020
Authorized Signatory's Name	Date
Stack + Co., LLC	

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: \_\_\_\_\_

# Financials



JOSEPH A. CURTATONE  
MAYOR



**CITY OF SOMERVILLE, MASSACHUSETTS**  
**COMMUNITY PRESERVATION COMMITTEE**  
**FY21 FUNDING CYCLE**  
**BUDGET SUMMARY**

PROJECT NAME: Collection Care at the Somerville Museum

APPLICANT: Somerville Historical Society dba Somerville Museum

<b>SUMMARY OF PROJECT COSTS</b>						
<i>Please include a complete itemized budget of all project expenses, including the proposed funding source for each expense, in your submission. <b>Budget needs to include cost of permanent CPA dedication sign if requesting construction funds.</b></i>						
PROPOSED SOURCE		EXPENSES				
		STUDY	SOFT COSTS*	ACQUISITION	CONSTRUCTION**	TOTAL
1	Somerville CPA				\$100,608	\$100,608
2	Capital Campaign Contributions				\$167,886	\$167,886
3						
4						
5						
6						
<b>TOTAL PROJECT COSTS</b>						\$268,494
*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						

<b>EXPLANATION OF FUNDING SOURCES</b>			
<i>Please explain the status of each funding source (i.e., submitting application on X date, applied on X date, received award notification on X date, funds on hand, etc.). For sources where funding has been awarded or funds are on hand, please 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	Capital Campaign Contributions -	No	To be raised during the Museum's capital campaign
2			
3			
4			
5			

Budget Detail CPA FY21				
Somerville Museum				
<b>Security</b>				
<b>Sources</b>	<b>Amounts</b>			
American Alarm Proposal #11223-9-0	\$1,486	2 contacts, cable and zone expander		
American Alarm Proposal #	\$850	new security panel		
American Alarm Proposal #	\$11,158	new CCTV cameras installed		
		Museum the number and placement have been redacted.		
<b>Subtotal</b>	<b>\$13,494</b>			
<b>Basement Collection Storage Renovation Project</b>				
<b>Sources</b>				
Stack+ quote, Josh Brandt co-owner	\$285,000	high of range	190,000	low of range
reduction due to demolition not being within the current scope of the project	-\$30,000		-\$30,000	
<b>Subtotal Costs of Renovation</b>	<b>\$255,000</b>		<b>\$160,000</b>	
<b>Total Cost of Collection Care Project</b>	<b>\$268,494</b>		<b>\$173,494</b>	

Quotes for Service

American Alarm

Stack+





## Professional Services Agreement

Site Location	Invoice To
SOMERVILLE MUSEUM 1 WESTWOOD RD SOMERVILLE, MA 02143-1518	SOMERVILLE MUSEUM 1 WESTWOOD RD SOMERVILLE, MA 02143-1517
Contact: Larry Willwerth	Contact: Accounts Payable
Voice: 617-625-7800	Voice:
Fax:	Fax:
Mobile:	Mobile:
Email:	Email:

Project Description
Expand alarm; add second keypad at Westwood Street entrance

### Project

Qty	Manufacturer	Part Number	Equipment Description
0.1	HONEYWELL	WP224	CABLE 22/4 STR PLENUM 1M BX BEIGE
1	DMP	7070-W	DMP WHITE THINLINE LCD KEYPAD W/4-ZONES

Qty	Labor
4	Systems Technician

Qty	Miscellaneous Description
1	Misc. Supplies (SRO)

Thank You
Thank you for your business. If you have any questions or concerns about this contract, please feel free to call me at 781-953-1810.
Sincerely, Marty Patnaude Riley, CPP

Cost & Fee Schedule	
<b>Total Investment</b>	
Total Price	\$850.00
Deposit Due in Advance	\$425.00
Balance Due Upon Completion	\$425.00

### Approvals:

This Agreement between American Alarm and Communications, Inc. and Client consists of this Professional Services Agreement, and AA Terms and Conditions which have been furnished to Client, and which are incorporated into this Agreement in their entirety. There may be other documents which are or become incorporated into or modify the Agreement, for example Extra Work Orders, Service Tickets, or other documents unique to a particular project or premises. These documents and their incorporation into this Agreement will be clearly indicated, and all of the documents that form the Agreement are intended to be complimentary and read in harmony with each other. MUNICIPAL PERMIT FEES WILL BE INVOICED SEPARATELY.

Marty Patnaude Riley, CPP

Sales Representative

*M. Patnaude*  
Sales Signature

I.D.

58  
8-24-20  
Date

Client Name

Title

Client Signature / P.O.

Date



## Professional Services Agreement

Site Location	Invoice To
SOMERVILLE MUSEUM 1 WESTWOOD RD SOMERVILLE, MA 02143-1518	SOMERVILLE MUSEUM 1 WESTWOOD RD SOMERVILLE, MA 02143-1517
Contact: Larry Willwerth	Contact: Accounts Payable
Voice: 617-625-7800	Voice:
Fax:	Fax:
Mobile:	Mobile:
Email:	Email:

Project Description
Expand premise alarm coverage to add door contacts at 2 new side entrances (pedestrian and wheelchair).

### Project

Qty	Equipment Description
2	GE ARMORED WIDE GAP CONTACT (E-O-L)
1	DMP 4-ZONE EXPANDER WITH TERMINALS
0.2	CABLE 22/4 STR PLENUM 1M BX BEIGE

Qty	Miscellaneous Description
1	Misc Supplies (SRO)

Thank You
Thank you for your business. If you have any questions or concerns about this contract, please feel free to call me at 781-953-1810.
Sincerely, Marty Patnaude Riley, CPP

<i><b>Cost &amp; Fee Schedule</b></i>	
<i><b>Total Investment</b></i>	
Total Price	\$1,486.00
<b>Deposit Due in Advance</b>	<b>\$743.00</b>
<b>Balance Due Upon Completion</b>	<b>\$743.00</b>

### Approvals:

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Marty Patnaude Riley, CPP  
Sales Representative

I.D.

Client Name

Title

Sales Signature

Date

Client Signature / P.O.

Date



**American Alarm®**  
AND COMMUNICATIONS, INC

297 Broadway  
Arlington, MA 02474  
americanalarm.com

Tel: (781) 641-2000  
Fax: (781) 641-2192  
Toll Free: 1-800-792-5142

Proposal #: 11223-4-0  
Page 2 of 5  
Date: 6/15/2020  
Valid Until: 7/15/2020

## Professional Services Agreement

### Site Location

SOMERVILLE MUSEUM  
1 WESTWOOD RD  
SOMERVILLE, MA 02143-1518

Contact: Larry Willworth

Voice: 617-625-7800

Fax:

Mobile:

Email:

### Invoice To

SOMERVILLE MUSEUM  
1 WESTWOOD RD  
SOMERVILLE, MA 02143-1517

Contact: Accounts Payable

Voice:

Fax:

Mobile:

Email:

### Thank You

Thank you for your business. If you have any questions or concerns about this contract, please feel free to call me at 781-953-1810.

Sincerely,  
Marty Patnaude Riley, CPP

### Cost & Fee Schedule

#### Total Investment

Total Price	\$11,448.00
Deposit Due in Advance	\$5,724.00
Balance Due Upon Completion	\$5,724.00

### Approvals

*This Agreement between American Alarm and Communications, Inc. and Client consists of this Professional Services Agreement, and AA Terms and Conditions which have been furnished to Client, and which are incorporated into this Agreement in their entirety. There may be other documents which are or become incorporated into or modify the Agreement, for example Extra Work Orders, Service Tickets, or other documents unique to a particular project or premises. These documents and their incorporation into this Agreement will be clearly indicated, and all of the documents that form the Agreement are intended to be complimentary and read in harmony with each other. MUNICIPAL PERMIT FEES WILL BE INVOICED SEPARATELY.*

Sales Representative

Sales Signature

I.D.

Date

Please Print Name

Client Signature / P.O.

Title

Date





## Professional Services Agreement

Site Location	Invoice To
SOMERVILLE MUSEUM 1 WESTWOOD RD SOMERVILLE, MA 02143-1518	SOMERVILLE MUSEUM 1 WESTWOOD RD SOMERVILLE, MA 02143-1517
Contact: Larry Willworth	Contact: Accounts Payable
Voice: 617-625-7800	Voice:
Fax:	Fax:
Mobile:	Mobile:
Email:	Email:

### Project Description

Install 5 IP video cameras per diagram. Install one at each of the following locations: Exhibit hall, side and front entries, basement hall and inside basement collections. Connect to provided video server with approx. 30 days of storage. Set up phone App on one client phone.

Client must provide wall space with shelf, 120v power & network drop at video server location in 2nd floor office.

One year parts & labor warranty.

Optional: Install 360 degree 12MP camera from center of exhibit hall - \$2,998 (installed).

Optional: Install two fixed exterior IP bullet cameras - add \$3,200 (installed).

### Project

Qty	Manufacturer	Part Number	Equipment Description
5	OPENEYE	OE-C7034-WR	OPENEYE IN/OUTDOOR 4MP IP DOME CAMERA 2.8MM
1	OPENEYE	OE-ML08T12	OPENEYE ML NVR, BUILT IN POE SWITCH, 12TB
1	Amerpower	BE600M1	APC BACK-UP UPS ES 600VA, 120V, 1 USB CH
2	WIREMOLD	WMPWHITE	WIREMOLD WHITE PLASTIC 6-FT
1	Genesis	WPCAT6EWHITE	CABLE CAT6E PL 1M WHT
5	OPENEYE	OE-AST1	OPENEYE APEX TRAVERSE 1-CHANNEL LICENSE

Qty	Labor
24	Systems Technician

Qty	Miscellaneous Description
1	Misc Supplies (SRO)



**American Alarm®**  
AND COMMUNICATIONS, INC

297 Broadway  
Arlington, MA 02474  
americanalarm.com

Tel: (781) 641-2000  
Fax: (781) 641-2192  
Toll Free: 1-800-792-5142

Proposal #: 11223-4-0  
Page 3 of 5  
Date: 6/15/2020  
Valid Until: 7/15/2020

**Site Location**

SOMERVILLE MUSEUM  
1 WESTWOOD RD  
SOMERVILLE, MA 02143-1518

Contact: Larry Willworth

Voice: 617-625-7800

Fax:

Mobile:

Email:

**Invoice To**

SOMERVILLE MUSEUM  
1 WESTWOOD RD  
SOMERVILLE, MA 02143-1517

Contact: Accounts Payable

Voice:

Fax:

Mobile:

Email:

Date	Acct No	Invoice No	Client PO
6/15/2020		DEP-11223-4-0	0

**INVOICE**

TERMS: DUE UPON RECEIPT

Qty	Description	Amount Due
1	DEPOSIT DUE PER CONTRACT DATED: 6/15/2020	\$5,724.00

PAST DUE BALANCES SUBJECT TO 1.5% INTEREST MONTHLY



**Boston:**  
555 East 2nd Street #1, 02127

**Providence:**  
460 Harris Ave. Box Office #104, 02909

**T/F 800.265.3884**  
[www.stackac.com](http://www.stackac.com)

September 11, 2020

To: Somerville Historical Society dba Somerville Museum  
Ms. Barbara Mangum, President  
One Westwood Road  
Somerville, MA 02143

Re: "Phase 2" Basement Work  
Subj: Conceptual Budget

Dear Ms. Mangum –

Stack is pleased to provide the attached Conceptual Budget for the "Phase 2" fitout work at the Somerville Museum. The total estimated cost is **\$190,000 to \$285,000** and the estimated schedule duration is **8 weeks**.

Generally, this Budget is based upon the "Future Basement Design" plan dated 7/29/2020 as well as Kerschner Museum Conservation Services Environmental Report dated 4/6/2019. Broadly, the following scope is included within this estimate:

- Permit Fees and all General Project Requirements (dumpsters, etc)
- Misc demolition as required
- New concrete topping slab
- Misc masonry repairs as required
- Allowance of \$15,000 for new custom casework / furniture
- New insulation and waterproofing
- New painted drywall as required
- New doors, frames, and hardware as required
- New climate control system in accordance with KMCS Narrative
- New Boiler
- Electrical and Lighting upgrades as required

The following items are **not** included within the scope of this Budget:

- Separate mobilization. This Budget assumes work will be conducted concurrently with the construction of the "Phase 1" elevator addition work for which Stack has been contracted
- Any/all Architecture and Engineering costs
- Third party commissioning of HVAC systems
- Fire Alarm or Sprinkler Upgrades
- Collection storage units / furniture
- Addition of Stair to Attic ("Phase 3")

We would estimate the cost of “Phase 3” – aka addition of a new code compliant stair up into the attic – would be an **additional \$60,000 - \$120,000** with the largest variable being what follow on structural work would be required to enable the new stair opening.

We hope you find this helpful. Please call me with any questions whatsoever.

Many Thanks,

A handwritten signature in black ink, appearing to read 'JB' or 'Joshua Brandt', written in a cursive style.

Joshua Brandt  
Founding Partner



# VISUAL

Map of the Museum in relation to rapid transit stations

Image of the Museum on Central St.

Images of types of objects in the collection



# The Somerville

Within  
walking  
distance to  
the new  
Gilman  
Square and  
Lowell Street  
T stops







**Somerville Museum view from Central Street**  
**The Westwood Road entrance is to the far left in this picture.**

# The Somerville's Collection



The flying double staircase at the Somerville Museum created by Charles Bulfinch (middle left) in 1792 for Joseph Barrell (upper left), a wealthy merchant in Boston. Bulfinch was the architect of his Federalist mansion (print image left), located in Cobble Hill.



# The Somerville's Collection

Thirty-two 19<sup>th</sup> and early  
20<sup>th</sup> c. paintings and pastels



1838 Marine painting of Boston Harbor



Mary Sawyer Tyler  
-the "Mary" depicted in the poem  
*Mary Had A Little Lamb* by  
Sarah Josepha Hale/John Roulstone in 1830

# The Somerville's Collection



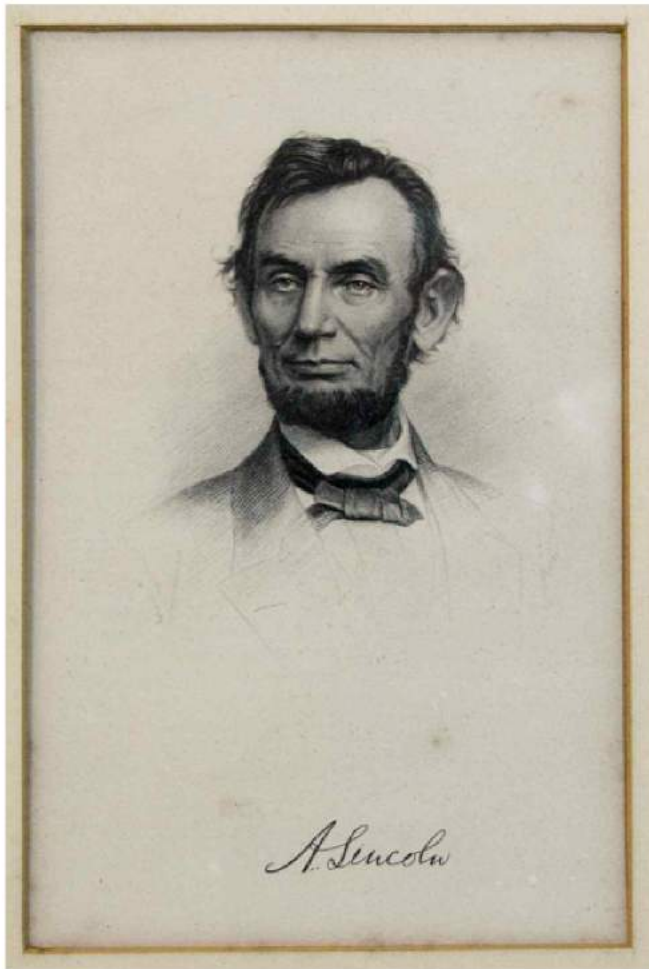
A late 18th c. Needlepoint



Victorian Hair and  
Beadwork Ornament

Over a hundred textiles spanning the late 18<sup>th</sup> c. – mid 20<sup>th</sup> c.

# The Somerville's Collection



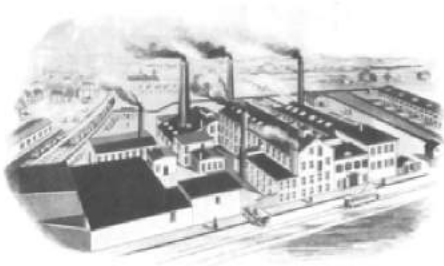
90+ framed prints, drawings, watercolors and 250 linear feet of books, papers, documents and photographs important to Somerville's history...



# The Somerville's Collection

+/- 1000 smaller objects of wood, tin, iron, silver, leather, bone, ceramics, glass, stone & basketry – all with a Somerville connection.

## Union Glass Co.



Certificate of Good Standing

Federal Tax Exempt Letter





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

William Francis Galvin  
Secretary of the  
Commonwealth

Date: June 09, 2020

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.

A handwritten signature in black ink, reading "William Francis Galvin".

Secretary of the Commonwealth

Certificate Number: 20060165110

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

Processed by: ili

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

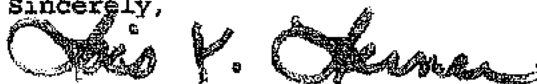
Dear Applicant:

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

SOMERVILLE HISTORICAL SOCIETY

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

Deed

Preservation Restriction

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.



Stamps

33.00

A.B.C.

Jan. 25,

22

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 Westwood Road and thence running northeasterly by Central Street fifty (50) feet to land formerly of Charlotte M. Carpenter; thence turning and running 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 following 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 grantees all rights of DOWER AND HOMESTEAD and other interests therein. WITNESS our hands and seals this twenty fifth day of January 1922. Adelbert B. Carpenter (seal) Edith E. Carpenter (seal) COMMONWEALTH OF MASSACHUSETTS. Middlesex ss. January 26, 1922. Then personally appeared the above named Adelbert B. Carpenter and acknowledged the foregoing instrument to be his free act and deed, before me, Edwin D. Sibley, Justice of the Peace. My commission expires March 25, 1925. - - - - - Middlesex ss. Jan. 26, 1922. 11h. 23m. A.M. Rec'd & Recorded.

Assignment 1316223 19546

HOLIAN

to

EAST CAMBRIDGE  
SAVS. BK.

KNOW ALL MEN BY THESE PRESENTS, that I, Helen Holian, single woman, of Cambridge, Middlesex County, Massachusetts, for consideration paid, hereby grant to the East Cambridge Savings Bank, a corporation organized under the laws of the Commonwealth of Massachusetts and having its usual place of business in Cambridge, County of Middlesex, said 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

90

## PRESERVATION RESTRICTIONS

10.00  
7 RE

TS

11/17/86 02:05

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

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

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



PRESERVATION RESTRICTIONS

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

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

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

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

SOMERVILLE HISTORICAL SOCIETY

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

COMMONWEALTH OF MASSACHUSETTS

Middlesex, SS

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

June 18, 1986

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

## APPROVAL BY MASSACHUSETTS HISTORICAL COMMISSION

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

Valerie Talmage  
Valerie A. Talmage  
Executive Director  
Massachusetts Historical Commission

## COMMONWEALTH OF MASSACHUSETTS

Suffolk, SS

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

June 30, 1986

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

SVS/0456S

## Letters of Recommendation



Somerville Open Studios  
58 Day Street #442115  
Somerville MA, 02144

September 19, 2018

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

To Whom It May Concern:

We are writing this letter in support of the Somerville Museum, who has been an invaluable partner for Somerville Open Studios for nearly 18 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,

Ellien Laramee-Byers  
SOS2018 Event Coordinator

As of today, September 16, 2020 I am still in support of The Somerville Museum's mission to remain a beacon in Somerville's artist and historical communities. My letter from 2018 still stands.

-Ellien Laramee-Byers

Somerville Museum  
September 15, 2020

RE: Letters of Recommendation:

Dear CPC members:

The Somerville Museum has a long record of receiving glowing recommendations for our grant requests to both you and other granting organizations through the years. This year, due to the Covid-19 pandemic, it has been very difficult and unfortunately ultimately we have failed to get in contact with our representatives. Evelyn Battinelli, the Executive Director of the Museum and I can only assume that they are swamped with many other urgent tasks at this time. Calls to City Hall and emails requesting assistance still resulted in no contact. Therefore, the best we can do at this time, is to give you the letters of recommendation that they gave us for the CPA FY19 project, which was also a request for support collection care and a basement renovation project. That proposal was funded and was the one that we repurposed to allow the ADA compliant addition to go forward this Fall.

We are very willing to sending you an actual letter of recommendation from them once we are in contact again. Thank you for your understanding.

Sincerely,

Barbara Mangum  
President of the Board of Trustees  
Somerville Museum



# 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:

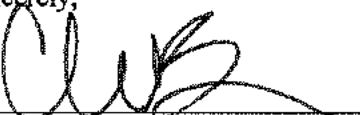
As members of the Somerville legislative delegation, we write in support of the Somerville Museum's application for Community Preservation Act Funds for FY19. The project will improve the Museum's fire detection ability, and prepare for the introduction of climate control into collection spaces. The 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 21<sup>st</sup> 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.

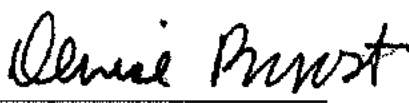
The Somerville Museum is a truly unique institution. With its beautiful interior focusing on the 1792 Bulfinch staircase and wonderful acoustics, it remains a popular location for cultural events, lectures, musical performances and more. The Museum has commenced a new Community Curatorial exhibition 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  
34<sup>th</sup> Middlesex District

  
Representative Mike Connelly  
26<sup>th</sup> Middlesex District

  
Representative Denise Provost  
27<sup>th</sup> Middlesex District



# Historic Somerville, Inc.

*Preserving the Past for Our Future*

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

September 24, 2018

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](http://www.historicsomerville.org)  
[info@historicsomerville.org](mailto:info@historicsomerville.org)



Massachusetts Historical Commission  
Somerville Museum as part of the Westwood Road Historic District

# FORM B – BUILDING

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

## 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

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

Map 43, Block F,  
#14

Boston  
North

AT,  
AP,  
AY

Smv.14

LHD 3/11/1985, NRMRA 9/18/1989, NRDIS 9/18/1989, PR 11/14/1986

Town/City: Somerville

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

Address: 1 Westwood Road, Somerville, MA 02143

Historic Name: Somerville Historical Society (SHS)

Uses: Present: Cultural Center and Museum

Original: SHS meeting place and library

Date of Construction: 1925-1929

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

Style/Form: Federalist

Architect/Builder: William Dykeman

Exterior Material:

Foundation: Stone

Wall/Trim: Brick/Wood

Roof: Slate

Outbuildings/Secondary Structures: none

Major Alterations (with dates): 1986: The rear entrance was remodeled. 2012: Slate roof replaced with North Country Black slate; all copper replaced with copper; wooden elements repaired or replaced in kind. 2013: Exterior wooden windows, doors and trim repaired, Condition: (Exterior): Good

Moved: no ☒ yes ☐ Date:

Acreage: less than 1 acre

Setting: residential

# INVENTORY FORM B CONTINUATION SHEET

SOMERVILLE

1 WESTWOOD ROAD

MASSACHUSETTS HISTORICAL COMMISSION

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

AT,  
AP, AY

Smv.14

☐ Recommended for listing in the National Register of Historic Places.

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

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

## ARCHITECTURAL DESCRIPTION:

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

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

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

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

## HISTORICAL NARRATIVE

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

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

*Continuation sheet 1*

# INVENTORY FORM B CONTINUATION SHEET

SOMERVILLE

1 WESTWOOD ROAD

MASSACHUSETTS HISTORICAL COMMISSION

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

AT,  
AP, AY

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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

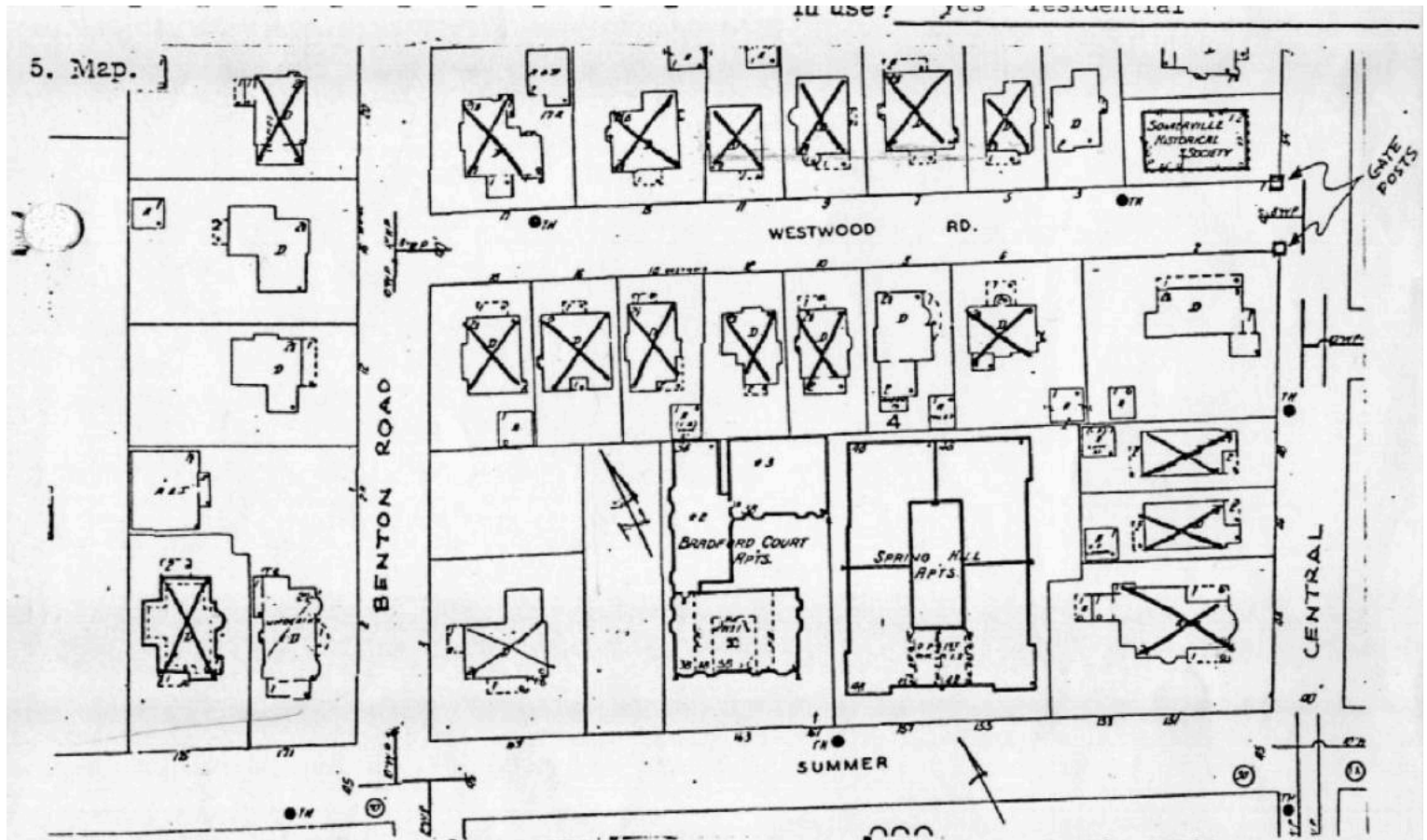
MASSACHUSETTS HISTORICAL COMMISSION

220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

AT,  
AP, AY

Smv.14



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.

Somerville Museum  
Basement Collection Storage Renovation Project  
2020-2021  
Condition Assessment Images

Examples of Objects from the Collection  
that have been Adversely Affected by the  
Poor Environmental Conditions and  
Improper Storage.



Somerville Museum  
Basement Collection Storage Renovation Project  
2020-2021

Objects from the Collection that have been  
Adversely Affected by the Poor Conditions

Paper-based Objects Throughout  
The Collection



Textiles in General



All Gilt Objects

Somerville Museum  
Basement Collection Storage Renovation Project  
2020-2021

Objects from the Collection that have been  
Adversely Affected by the Poor Conditions



Upholstered or Caned Chairs



All Other Paintings



Historic or Rare Books



# Somerville Museum

## Basement Collection Storage Renovation Project 2020-2021

Objects from the Collection that have been  
Adversely Affected by the Poor Conditions



Veneered, Painted or Lacquered Furniture



All Other Furniture



Corroded Metal Objects

Somerville Museum

Basement Collection Storage Renovation Project 2020-2021

Condition Assessment Images part 2  
Deleterious Conditions for Object Preservation

Please note that the images showing water damage on a wall occurred during the time prior to the replacement of the roof. That problem is no longer with us. However, ground water intrusion is still a problem.

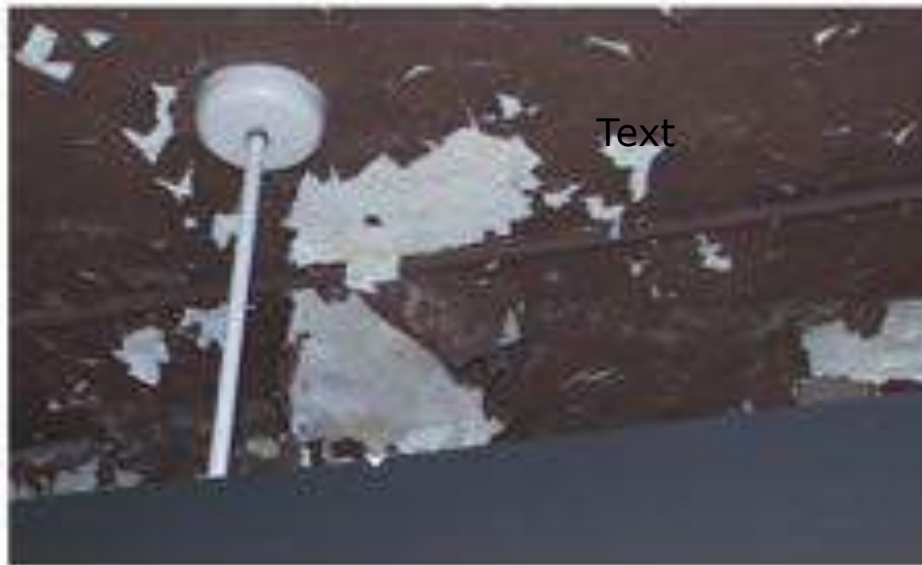
## Somerville Museum: Deleterious Conditions to be Addressed in the Basement Collection Storage Renovation Project



Crowded Storage Conditions



## Somerville Museum: Deleterious Conditions to be Addressed in the Basement Collection Storage Renovation Project



Flaking paint  
from moisture  
condensing at  
the ceiling level

Mold damage and lifting paint  
due to moisture in the walls



## Somerville Museum: Deleterious Conditions to be Addressed in the Basement Storage Renovation Project

Flaking paint on enamel shelving due to rising ground moisture



## Somerville Museum: Deleterious Conditions to be Addressed in the Basement Collection Storage Renovation Project

Flaking powder from the ceiling due to large swings in relative humidity



**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

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.

### **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.

### **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



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.

##### **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.

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 can 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 shelf 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>

## **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.

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.

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 invariable 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 FFAST (Fire Alarm Aspirating Sensing Technology).

VESDA

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

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

FFAST

<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>

Nick Artim is a fire detection/suppression consultant who specializes in historic structures, museums and libraries

Nick Artim, PE

Heritage Protection Group

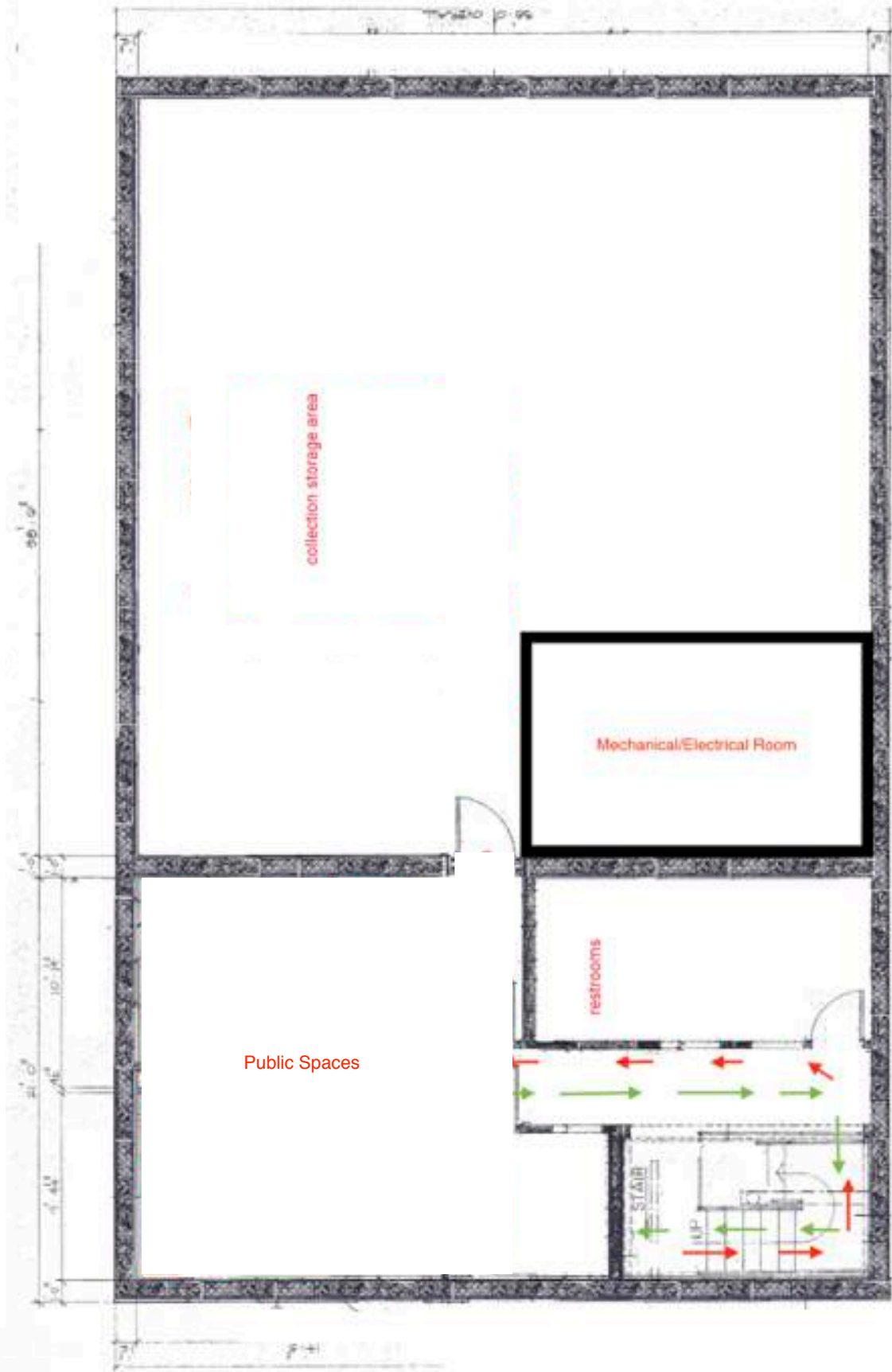
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[firesafe@gmavt.net](mailto:firesafe@gmavt.net)



\* UV 254nm bulb used when no people are present and no items in the hall  
 15 minutes each night to kill mold spores brought into this area from outdoors  
 and spores brought into this area from collection areas