

**National Endowment for the Humanities
Sustaining Cultural Heritage Collections**

**Planning the Improvement of Environmental Conditions
for The Brick Store Museum Collection**

Introduction

The Brick Store Museum requests a \$29,240 planning grant from the National Endowment for the Humanities Sustaining Cultural Heritage Collections Program to conduct a planning project that will help the museum improve environmental and climate control conditions in the Kimball House, one of five 19th century buildings owned by the Museum. The Kimball House is currently used as a storage facility and a program center. This planning project will support bringing together a team that includes staff, trustees, preservation specialists, architects and engineers who will analyze the characteristics of the building and its envelope, survey the existing mechanical and electrical systems, and evaluate the storage conditions. The outcome of this investigation will be sustainable preservation strategies that will be applied to vastly improve the environmental conditions inside the building and thereby preserve the collections housed inside for future generations as well as ensure the longevity of the historic structure. By the end of the project, the museum will have an executable plan and work schedule that will guide future steps which will include submitting an application for a NEH implementation grant

Organizational Profile

In 1825, William Lord began construction on a dry goods store on Main Street in Kennebunk—the very building that today is the focal point of The Brick Store Museum. Lord's great granddaughter, Edith Cleaves Barry eventually inherited the building and opened the Museum on the second floor in 1936. She quickly overtook three other buildings, dating from 1810 to 1860, on the block and linked these historical structures on the inside. Barry was a patron of the arts and an artist in her own right, dividing her time between Kennebunk and New York City. It was her vision to create a museum of art and history. Barry's donation of her family's considerable collections is what established the base of the museum's collection. In 1936, the nation was in the midst of the Great Depression and between two World Wars, exhibiting great foresight, Edith Barry preserved Kennebunk's largest extant commercial block of historical buildings in what was to become the first locally-established historic district in the entire state of Maine.

There are approximately 70,000 objects in the collection including an extensive archive. The Museum's collection reflects the diverse and rich past of the Kennebunks (Kennebunk, Kennebunkport, Arundel) from the 17th to the 20th century, during which it was a center for shipbuilding, an epicenter of manufacturing during the Industrial Age, and a boom for tourism with grand hotels lining the coast. Great artists, politicians and writers have all migrated to the area, including Thomas Badger, Abbott Graves, Kenneth Roberts and current summer residents, George and Barbara Bush. A valuable holding of the Brick Store Museum is the archival collection, much of which contains information on 150 years of Kennebunk's shipbuilding heritage, - when more than a dozen shipyards built over 600 ships on the

Kennebunk River that sailed around the world. The diversity of historical artifacts ranges from costumes and textiles to glass plate negatives and daguerreotypes to ship's logs and George Bush presidential memorabilia.

Approximately 3,588 square feet of exhibition space is spread within three historic buildings. The Museum mounts three to four major exhibitions with numerous smaller exhibitions every year and upwards of 40 different educational program and events. Operations are currently managed by a full-time executive director, full-time collections manager, part-time engagement and development coordinator and a professional volunteer staff member who has worked at the museum in various capacities for the past 35 years and is the current registrar. The museum has 65 volunteers with 15 that volunteer every week.

The mission of the Brick Store Museum is to ignite personal connections to local history, art, and culture through exhibitions, education and programs celebrating the human experience in the Kennebunks and our surrounding communities. The Museum is the only privately-funded museum in the State of Maine to be open regular hours year-round, and is one of only eight museums in the State to be accredited by the National Alliance of Museums and achieved re-accreditation in 2013. The Brick Store Museum receives about 4000 visitors each year and reaches an additional 2000 people through its educational programs and special events. The operations budget in the current fiscal year is \$235,000.

Significance of the Collections

For thousands of years Native Americans made seasonal trips over land to the Kennebunk Plains and its coastline to hunt. In fact, the name "Kennebunk" is believed to be an Indian word meaning "long cut bank." In the early 1600s, Europeans explored the Kennebunk River; by the 1620s, permanent settlements were in place. Twenty years later, coastal and inland land grants were being parceled out. As the lumber industry grew, vessels came to load sawn timber for houses and ships. The local shipbuilding industry began in the 17th Century and continued into the early 20th Century, making wealthy men of the area's shipbuilders, merchants and sea captains.

Shipbuilding was not the only industry in Kennebunk. By the early 1800s, power generated industries were already flourishing along the Mousam River, giving rise to Kennebunk factories that made twine, shoes and trunks among other commodities. By 1872, the tourism industry was flourished as the Boston & Maine Railroad carried visitors on the three-hour trip to and from Boston. That same year, a group of men from Boston and Kennebunk formed the Kennebunkport Seashore Company and bought more than 700 acres along five miles of coastline from local farmers. They planned to create the ideal vacation spot. The group of "cottages" first constructed at Cape Arundel in 1874 represents one of the finest examples of a turn-of-the-century colony in Maine. Just as today, tourists came to the beaches and the forests to enjoy respite from their busy lives.

The Museum's collection reflects this diverse and rich past. These pieces range from centuries-old Native American stone tools to a 1685 chest from the Perkins family (one of only two in the world); a tall case clock made by Abner Rogers, c. 1790; farm and garden tools from George Bush's summer home as well as a large collection of presidential campaign pins, photographs and related objects; 19th Century

portraits; all forms of Decorative arts; household items; carpentry tools, furnishings, children's toys and games, personal accessories, weapons, as well as ethnographic objects from around the world.

The Brick Store Museum is home to a large costume and textile collection spanning four centuries. The women's costume collection alone consists of over 2,000 dresses, undergarments and accessories (hats, shoes, handbags, parasols etc.) In addition, are children's clothing, men's clothing and accessories, quilts, rugs and blankets all housed in the Kimball House, the focus of this project.

The Museum also has a small but significant art collection consisting of over 300 framed works with paintings by Edith Barry, Thomas Badger, W.P. Stubbs, Abbott Graves, John Brewster, Jr., Willard Metcalf, William Trost Richards and Hannah Brown Skeeel, among others. Regional highlights also include collections related to Maine-based authors Kenneth Roberts, Booth Tarkington and Sarah Orne Jewett.

In addition to its three-dimensional objects, the Museum houses a valuable archival collection of sermons, manuscripts, 19th Century social organization records, cemetery records, hotel ledgers, and maps. In the archives, there is a large collection of glass plate negatives of Southern Maine (est. 5,000) and 60 rolls of motion picture film taken by Edith Barry and Kennebunk native, Sarah Fletcher, during their travels around the world during the early 20th Century.

The maritime heritage of Kennebunk is one of the highlights of the collection with tools, half hull models and equipment from the shipbuilding trade, artifacts brought home from all around the world by ship's captains and sailors and archival material such as ship's logs, ledgers and captain's diaries. The Lord Collection of 19th century business papers, letters and accounts from his shipbuilding business on the Kennebunk River is an important historical resource filling over 60 archival boxes.

The 20th Century material represents the area's role as a summer home of a U.S. President, as well as a tourism center. The museum has been actively collecting objects and archival material from WWI and WWII from those that served. The Museum is home to the largest WWI and WWII propaganda poster collection in New England.

The Brick Store Museum's five historic buildings are an important aspect of the collection. The Brick Store is the oldest surviving commercial brick structure in Kennebunk. The adjacent clapboard structures comprise the oldest commercial block in Kennebunk, dating from 1810. Their use prior to becoming the Museum reflects the diverse mercantile heritage of an early New England town. The buildings had housed a dry goods store, tobacco manufactory, post office, furniture store, meat market, restaurant, auto supply store, rooming house, auditorium, library, water company and telegraph office (the site of the first telegraph message received in Kennebunk in 1854).

The beliefs, lifestyles and occupations of Kennebunk's citizens are well represented in the collection and demonstrate the significance of the region's history within the larger framework of American history and are essential to the museum's mission.

Use of the Collection

Exhibitions

Over the eighty years of the Museum's existence, it has seen exhibitions on a variety of subjects, including famous residents like George H.W. Bush, Booth Tarkington, and Kenneth Roberts; art collections of the Wyeths, and Abbott Graves; modern art exhibits from the Pastel Society of Maine and Heartwood College of Art; historical exhibits on World War II, shipbuilding on the Kennebunk River, tourism in 1913, the history of local medicine and the Civil War.

The Museum has positioned itself to use its history to help the community learn from the past to improve its collective future. As an example, the Museum's *Vitamin V: How Food Fought the Second World War* exhibition focused on the nutrition and food ways of the 1940s, employing its collection of WWII propaganda posters to describe how people ate and conserved on the home front. In addition to its gallery exhibit, the Museum installed a Victory Garden in its courtyard, and offered free vegetable seeds for visitors to plant at home. All of the vegetables produced by the garden were given to local food pantries.

The collection continues to support humanities related research, education and public programs. In the past two years, the Museum has installed 24 exhibitions on local history and art including: *80 Years of Fashion*, in celebration of the Museum's 80th anniversary; *Memory in Black and White*, in partnership with the Maine Photo Project; *To Your Health: Examining the History of Modern Medicine*; *Once Upon a Time in Maine*, showcasing local artist's work paired with artifacts from the collection; *The Fire of 1947*, the 70th Anniversary Retrospective of the largest natural disaster in Maine; and *Polite Society: Etiquette Past and Present*.

Programs

A few of the highlights from our educational programs and annual events include the Holiday Tea, the All Souls' Walk, the Shipbuilding Odyssey tour, and the Southern Maine Steampunk Fair, as well as our popular Third Thursday Lecture series and new this year a Vintage Baseball game. Every year we host the entire 3rd grade (225 students) from three area schools to visit our collections storage and learn about local history. Programs for 4th & 5th grades on shipbuilding and the industrial age are also offered annually. We are hoping to expand these programs to the neighboring towns in the next few years. We have partnered with Kennebunk High School and The New School (a local alternative High School) to host their annual art exhibitions as well as offer special programs to support their curriculum. For example, students from The New School have used our collections to study 17th century dress and Kennebunk High students have used the primary sources in the archives to research the use of the Mousam and Kennebunk Rivers. Annually, we reach over 600 children through our educational programs.

The Museum recently partnered with the Kennebunkport Conservation Trust and local archaeologists to form the Cape Porpoise Archaeological Partnership which will survey and investigate area sites

beginning with the islands off Cape Porpoise, now threatened by changing sea levels due to climate change. All artifacts recovered from these projects will be stored at the Brick Store Museum.

We provide numerous historic walking tours of downtown Kennebunk and Kennebunk Beach from Spring to Fall. If you can't join a walking tour the museum developed the free *History Hopper* app with a local design firm. The app can be used with any mobile device. It features a map and photographs that together help tell the wonderful history of the Kennebunks. If you're standing in front of the Storer Mansion, for example, and you wonder what the Brick Store Museum collection can tell you about that remarkable building, log on to find out. Finally, in 2017, the Museum launched a Mobile exhibit case program for local business. The exhibit case can be set up anywhere and will feature items from the collection based on a chosen theme.

Publications

The Brick Store Museum has published five books on local and Maine State history. Writers from across New England have used our archival and object collections to produce numerous books including Joyce Butler's two volume history, *Kennebunkport: The Evolution of An American Town* as well as *Wildfire Loose: The Week Maine Burned*. An author from Mary Washington College, who has published two books on author Kenneth Roberts, relied heavily on the Kenneth Roberts and Booth Tarkington collections. Sotheby's and the National Trust for Historic Preservation have used the archives for information regarding Kennebunk's architectural curiosity, "The Wedding Cake House." Other books featuring our archives and collections include: *Agreeable Situations: Society Commerce and Art in Southern Maine 1780-1830* edited by Laura Fecych Sprague; *Big House, Little House, Back House, Barn: The Connected Farm Buildings of New England* by Thomas Hubka; *Fifty Years of Fortitude: The Maritime Career of Captain Jotham Blaisdell* published by Mystic Seaport in the American Maritime Library series, and Kevin Murphy's, *Colonial Revival Maine*.

Similar holdings in other repositories

The Kennebunkport Historical Society has a similar archival collection in terms of shared shipbuilding history but the organization's focus has been rested on Kennebunkport alone and, more specifically, on the historic buildings they maintain. The Dyer Library and Saco Museum have similar collections but again focus on Biddeford-Saco history, specifically on the Industrial Age. The Museum of Old York has a collection of 16th-19th Century artifacts and several historic structures but their focus is on the area of York. The holdings in the nearby museums are smaller in scale than the Brick Store Museum, especially in Costumes & Textiles, maritime artifacts and archival materials. All these museums support each other in the area through collection loans and program partnerships.

Current conditions and preservation challenges

The Kimball House, located on Dane Street, is a two and half story Greek revival building (6,559 square feet) connected to the museum campus by a garden. This house was built by John T. Kimball, circa 1850. In 1853 he sold it (in an unfinished state) to William Lord, who finished the residence for his daughter, Sarah Cleaves Barry, and her two small sons, after her husband Captain Charles Edward Barry

had been lost at sea in 1850. Sarah married again in 1858 to Captain Jott Stone Perkins of Kennebunkport, who built a barn for the house and made other additions and improvements. They bought a house on nearby Summer Street in 1871. The home was then sold to Henry Durrell, and sometime in the 1930s was sold to Don Chamberlain, an auto mechanic who lived in the house and repaired cars in the carriage stalls added to the barn in the 19th Century. Edith Barry acquired it in 1958 for the Brick Store Museum, to be used as a program center. The Kimball House continues as a program and event center with collections storage on the second and third floors (1,822 sq. ft.). Five rooms at the front of the building (1,507 sq. ft.) are rented as business/professional space. The offices are self-contained with a separate entrance from the portion of the building devoted to museum operations. A carriage stall with four large stalls opens to the courtyard and provides an additional 957 square feet of exhibition space in the oversize objects of the collection such as carriages, carts, business signs and fire equipment.

The main challenge the Museum faces is in the storage rooms located in the Kimball House. The collection is becoming overcrowded and the environmental conditions in these spaces are entirely unacceptable. The windows were covered over in most of this space to stop UV light from entering and reduce temperature fluctuations. However, the entire building has absolutely no climate control beyond oil heat in the winter provided by a forced hot water furnace in the basement. The building has never been properly winterized with insulation or energy efficient windows and doors. The collection currently stored in these rooms is under threat from these environmental conditions.

Beyond just climate control, the Museum needs the ability to expand its storage capacity. The Museum is fortunate that all our storage rooms are located on museum property. Many museums are solving the problem of needing to increase their storage capacity by renting off-site storage. The Brick Store Museum has the solution in a space that used to be a barn which is connected to the Kimball House. This space has not been used efficiently due to the environmental conditions. It still looks very much like a barn on the second floor. Since this space is neither heated nor cooled, collections less susceptible to climate changes are stored there without any shelving. It is the largest space for storage; therefore, contains many of our larger objects such as spinning wheels, children's carriages, and farm equipment. The most cost effective and sustainable conservation strategy for the Museum is to renovate this space, install climate control and proper museum shelving which will vastly increase our storage capacity.

Preventative Conservation Practices

The Brick Store Museum maintains a thorough program of Collections management. Beginning in 1977, Museum collections have undergone inventory, cataloging and study, with the system constantly being updated to the latest standards. The Registrar and Collections Manager have documented the majority of the holdings. Although the Museum has been using computers for inventory and cataloging for the past 10 years, in 2011 PastPerfect 5 was installed and has been effectively used to catalog over half the collection.

The Museum has in place a Collections Management Policy (Appendix c), Disaster Preparedness Plan, Reproduction Policy, Donation Policy, Integrated Pest Management Plan and a Digitization Policy. The

2015-2020 Strategic Plan for collections includes creating a 5-year Collections Plan to guide accessions and deaccessions; the first draft of this plan began in 2016.

In 1992, the Brick Store Museum undertook an assessment of all buildings including electrical and mechanical systems. This outlined a long-term maintenance schedule for the historic structures. Since that time, the Museum has undertaken an extensive restoration program for its buildings to ensure their preservation. The Brick Store Museum properties are significant to Kennebunk's Historic District and the town of Kennebunk; thus the Museum is conscientious in maintaining the historic facades of its buildings while ensuring the historic integrity of the structures.

A comprehensive structural engineering study with a focus toward historic preservation was completed in Fall 2004. This prescriptive research identified approximately \$750,000 in needed repairs and upgrades throughout the Main Street complex. As part of the 2009 renovations, all of these structural problems were repaired, including but not limited to, reinforcing and replacing the support system from the basement to the attic of the entire Main Street complex, creating fire walls between each of the Main Street buildings, and roof work on all buildings. For the collection, museum-quality shelving from Systematics, Inc. was installed to rehouse collections in the newly renovated storage rooms and archives. In 2012, the four buildings of the Museum on Main Street had a complete HVAC system installed.

All the Museum buildings include security, fire and smoke alarms connected with an alarm monitoring service to the police and fire departments; both of which are located next door to the Museum. This entire system was updated in 2016 by Protection One, which maintains the system. The Fire Department makes yearly inspections to ensure proper fire safety regulations are in practice and fire extinguishers are checked on a regular basis. The Museum's Integrated Pest Management plan is composed of weekly monitoring of collection storage, regular housekeeping, and quarterly inspections by Ehrlich Pest Control which monitors traps and treats the outside twice a year.

The Brick Store Museum maintains a regular program for the care and conservation of its collections. The Museum participated in the Museum Assessment Program I in 1988 and MAP II in 1989. Both reports were favorable for the Museum's governance and management practices. In response to the recommendations, a new painting storage area was created in 1993-1994 which tripled the square footage to accommodate growth. In 1996, the Museum was awarded a CAP survey that included an Architectural Conservation Assessment of all five buildings. It showed significant problems in all of the buildings with environmental control. Since the survey, the Museum has accomplished all the recommendations to improve collection storage which included creating one central area for textile storage in the second and third floor of the Dane Street building.

All the storage areas in the Main Street complex have been completely updated with new heavy gauge steel shelving with baked enamel surface and map cases. Archival-grade material has been used throughout collections storage, thanks in part to an IMLS Conservation Project Support grant in 1997 that allowed the Museum to purchase materials to rehouse the entire collection. All storage areas are closed off from natural light and require a key for entry. Storage areas are separately zoned for climate

control in the Museum buildings (on Main Street). The archives (1,400 sq. ft.) has limited access; research materials are used with the oversight of the Collections Manager.

By 1997, the entire collection had undergone an inventory and was 80% cataloged in an old software system. The collection went through a second complete inventory in 2008-2010, during the movement and rehousing in the new storage spaces. Since 2011, the Museum has been using PastPerfect5 software to catalog the collections. As of 2017, 50% of the three-dimensional objects have been cataloged. In 2015, the Museum was awarded an IMLS Museums for America grant to begin the digitization and cataloging of the archival collection starting with the often requested photography collection. The efforts are still ongoing with over 4500 images digitized and cataloged.

Conservation

As part of our preventive conservation strategy, the Museum uses the services of the Northeast Document Conservation Center, Great Works Painting Conservation, East Point Furniture Conservation and Johanna Moore of Lone Pine Projects for gilding and frame conservation. Each year the Museum prioritizes several projects for conservation; in just the last two years a 1750 Highboy cabinet and three 19th century portraits have been conserved. The Maine Arts Commission, recognizing the Brick Store Museum's commitment to conservation, has awarded funds to conserve two early 19th Century rare, white woven coverlets, as well as several paintings and works on paper. In the 1990s, an IMS Conservation Project was awarded for microfilming 45 years of the local newspaper; a recent IMLS grant awarded in 2016 allowed the digitization of those very newspapers. In 2014 the Historical Records Collections grant, coordinated in Maine by the State Archives, awarded funds to encapsulate and thus conserve a number of the propaganda posters from the WWII collection.

History of the Project

The focus of this proposed planning project will be the second and third floors of the Kimball House, including the attached second floor of the barn - all of which are used as storage, housing the costume and textile collection, along with larger objects such as trunks, furniture, spinning wheels and farm equipment. This collection is well cared for and properly housed; every effort has been made to house the materials correctly on padded hangers, in acid-free boxes, on Mylar-covered (acidic) tubes and on a limited number of shelving units. Passive measures have included covering over most of the windows in the storage room in an effort to limit temperature fluctuations and reduce UV damage. The windows in the barn have not been covered over because there is no other light source in this area.

In 1993, the Museum ran its first capital campaign to raise funds for the four buildings comprising the Main Street complex that was in desperate need of renovations. The situation was urgent because sections of the buildings were unstable and unsafe for the collections and staff. While applying for a CAP survey, the museum needed to move forward with the restoration of these buildings as well as updating the Program Center portion of the Kimball House. In 1994-1995, all five historic structures underwent renovation. It was at this time the first floor of the barn, attached to the Kimball House, was converted into an auditorium and the rear section of the building was converted into a reception center

and a fully applianced kitchen. The rest of the building had minor renovations to support the historic structure.

In 2002 the Brick Store Museum hired Douglas E. Mund Design Group to conduct a Master Plan which largely focused on the buildings on Main Street. By 2004, a comprehensive structural engineering study for preservation was produced. This last report did include a brief assessment of the Kimball House's mechanical and electrical systems. In particular it noted that the heating system is a "Burnham" hot water boiler with an output capacity of 270,000 Btu/Hr. Hot water is distributed throughout the building to hydronic baseboards located at the envelope wall. The system has six heating zones, each with their individual circulation pump. Believed to have been installed during the 1995 renovation, the life expectancy was estimated to be around 10 years which has long since passed. It provides uneven temperature between the various zones, with no heating provided to the storage spaces on the second and third floors. The recommendation was for a new heating and cooling system for this building in conjunction with a complete renovation of the building environment.

In 2006, the Museum embarked on a capital campaign with the focus on renovations to the Main Street buildings. In 2009, during the renovations, there was an assessment of the Kimball House again. Becker Structural Engineers created a report that included recommendations for necessary repairs to the entire building. (Appendix d). Unfortunately, the Museum did not have the funds to accomplish all of these improvements, and the decision was made to focus on the Main Street building complex. Since 2010, the Museum has been working on addressing these issues piecemeal (Appendix e).

In 2015, Groundroot Preservation Group, a full service historic preservation firm, examined the exterior of the Dane Street building and produced a report with specifications on painting the entire exterior with repairs to several areas that had water damage. Following their study, the exterior of the building was repaired and repainted; the gutters were repaired to eliminate further damage to the exterior. They also repaired roof flashing, the portico and two side doors that had damage from poor drainage. For this exterior work, the Museum received partial funding from the Belvedere Historic Preservation Grant of the Maine Community Foundation.

Despite our small size, the museum has been exploring a number of options toward sustainability. The Brick Store Museum is committed to being a responsible steward—leaving not only our collection, but also our facilities and grounds, in the best, most sustainable, state possible for future generations to enjoy. We strive to incorporate green practices in our operations and we consistently look for ways to minimize the environmental footprint of our facilities and our activities. The Museum's 2015-2020 Strategic Plan includes an initiative to make the museum more energy efficient. Toward this end, Cynthia Walker, Executive Director, recently worked with Revision Energy to obtain an estimate for adding solar panels to the roof of the carriage stalls and the barn of the Kimball House. It will be several years before the museum is in a position to implement this key strategy. We are taking steps now toward this goal so that the percentage of energy savings matches the investment (Appendix f).

In addition, to lower our energy costs and move toward a greener museum we have obtained an estimate for an energy audit. This will be conducted as part of the Efficiency Maine program and be a

museum wide analysis. (b) (4)

museum staff selected Energy Audits Ltd out of Portland. They have already visited the museum and provided a basic assessment as well as some suggestions of changes we can make right now. For example, changes to our lighting system in storage and sealing several parts of our basements and to the windows in the Program Center (Appendix g). The energy audit portion of the Kimball House for collection storage is part of this planning project, the partial cost will be reflected in the budget.

Although much has been accomplished, the Kimball House is the only building out of five that has no climate control or renovations to seal the environment from moisture and fluctuations in temperature. The current environment threatens the collection with temperatures reaching upwards of 95° in the summer with an RH of 60% and dropping as low as 35° in the winter with a RH of 25%. Additionally, the Museum now spends more on heating this one building than on the other four buildings combined. These problems are emphasized by a historic structure that lacks vapor barriers and has windows and doors dating to the early 20th century.

The Board of Trustees has set renovating this building as a priority; it also addresses key goals in the Strategic Plan 2015-20250 for both sustainability and the facilities (Appendix h). The ultimate goal of this proposed planning project is to create an executable work plan for the building that provides the best possible conditions for the perpetuation of the collection using sustainable solutions to reduce costs and improve energy efficiency. A key design element will be to keep the solutions and systems installed simple, reliable and easily maintained, while also keeping them environmentally friendly. The design will also produce a solution to creating a storage area that is a safe, stable environment to grow with the collection.

Standards and Methods

The team will include DeStefano & Associates, a planning, design and construction firm. The benefit of working with this firm is that we have worked with them extensively in the past, in 2009 for the renovations to the Museum buildings along Main Street and again in 2012 with the installation of climate control to those buildings. They understand the needs of this Museum and the needs of historic buildings. The team already has the building plans, energy use figures and environmental data. They are well known and respected in New England for their historic preservation work. John Destefano approaches projects with expertise and innovation to find sustainable solutions to any project in terms of energy efficiency and cost effectiveness.

He will investigate the following three components:

- 1.) Climate Control - including building envelope improvements to upgrade the thermal conductivity as well as the equipment necessary for temperature control of spaces where collections are stored
- 2.) Barn storage - This will include modifications to the structure to accommodate storage capacity and access
- 3.) Basement improvements - Modifications to improve structural support and mitigation of water infiltration.

The team will include Scott Stevens of Ground Root Preservation, the historic preservation firm that the Museum worked with in the past. Scott Stevens is the former Director of the Museums of Old York. His team will provide specifications to follow in order to best preserve the historic structure following the guidelines set forth by the Secretary of Interior's *Standards for the Treatment of Historic Properties*. Scott Stevens has worked with John DeStefano on previous projects in New England; each analysis will be supportive toward the common goal of a holistic understanding of the building.

The team analysis will include code review, documenting the existing building, structural analysis, survey of existing mechanical and electrical systems, insulation and window alternatives, and identifying life safety requirements for the building. The team will balance the goals of energy efficiency with the least impact to the historic building, taking into consideration the entire building envelope, its systems and components, its site and environment, and a careful evaluation of the effects of the measures undertaken. At the end of this work, they will produce a work plan identifying the tasks and associated construction costs, as well as a schedule of work.

Additionally, Energy Audits Ltd will be conducting a museum wide energy audit. The information from the audit will inform the planning process for the Kimball House. A percentage of the costs will be included in the grant budget. Lastly, to be compliant with Section 106 review, a support letter from Kirk F. Mohnney, Director of the Maine Historic Preservation Commission is enclosed (Appendix I).

Work Plan

The project will begin in November 2018 with a meeting of the entire team to review the project and scope. We will set up a schedules of work with DeStefano & Associates to study the basement, building envelope and structural modifications to the barn, as well as with Scott Stevens and his team to analyze the interior of the historic structure. The architect and engineers will develop strategies for eliminating water from the basement and add structural supports, explore HVAC options, add insulation, replace of doors and windows and make necessary changes to the barn for storage. The Energy Audit will be conducted simultaneously so that the work is complete for the team's review and inclusion.

Once the building analysis is complete, the team will discuss the various options to achieve the goals of the project that will include both passive measures and new mechanized systems for managing environmental conditions, all while keeping within the Standards for the Treatment of Historic Properties. Once the team agrees on the best strategies for the Kimball House, John Destefano will produce a work plan and schedule identifying the tasks and associated construction costs. The staff and trustees of the Museum will use the information to create a holistic plan for work that needs to be done in advance of the renovations. The project will be completed by August 2019.

Project Team

Cynthia Walker - Executive Director: Walker became Director of the Brick Store Museum in February 2014 after four years as Exhibition Curator. She earned her Masters degree in Museum Studies from

Cooperstown Graduate Program and has a background in project management and public history. Walker will oversee the project, maintaining the schedule and day-to-day coordination of work.

Leanne Hayden – Collections Manager: She earned a Master's degree in Archaeology from Durham University in England and a Museums Studies degree from the Harvard Extension School. She joined the Museum in March 2014 after ten years as the Collections Manager and Registrar at the Berkshire Museum in Pittsfield, MA. She has overseen three IMLS collections projects. She will serve as the preservation professional for the collection.

Stephen Spofford - Chairman, Museum Facilities Committee: Spofford has been a member of the Museum's executive committee for ten years, and has been Chairman of the Facilities Committee for eight years. Spofford has a degree in Maine History from the University of Maine, Farmington, and works in the Meter Department at Kennebunk Water District. Spofford has a wealth of knowledge about the history of the buildings themselves and past work completed, which will be important to include so that this preservation work is successful.

Kathryn Hussey – Registrar: Hussey has worked with the collection for over 35 years and will provide additional historical information for the collection and building.

John DeStefano – Project Manager

Scott Stevens - Historic building preservation consultant

Stephen P. Doel, P.E. - Mechanical Engineer

David A. Macolini, P.E. - Structural engineer

Project Results

The Brick Store Museum has demonstrated an ongoing commitment to preserve the Museum's historic structures and collection. This planning project is part of that larger initiative that upholds our mission and promise to the community. This project is just the first step to create a sustainable preservation environment for the collection and the preservation of the Kimball House. Sustainability will be a key component with planning the upgrades to this building. As a community organization, the museum has a social responsibility to set an example of environmental stewardship and operate sustainably. By taking simple and cost effective steps, the Brick Store Museum can significantly reduce our energy consumption and our carbon footprint which will also lower operating expenses and allows more resources to go toward our core mission. The results from this almost year-long investigation will produce an executable work plan and schedule that not only will be applied toward an NEH implementation grant but also used to inform the wider community of what needs to be accomplished in order to gain support and raise the necessary funds.



Budget Form

OMB No 3136-0134
Expires 6/30/2018

Applicant Institution: *The Brick Store Museum*

Project Director: *Cynthia Walker*

Project Grant Period: *11/01/2018 through 08/31/2019*

[click for Budget Instructions](#)

	Computational Details/Notes	(notes)	Year 1 11/01/2018- 11/31/2019					Project Total
1. Salaries & Wages								
Destefano & Associates	Engineering /Construction Co.	%	\$14,200					\$14,200
Ground Root Preservation	Historic Preservationist	%	\$10,000					\$10,000
Leanne Hayden	Collections Manager	4%	(b) (6)					(b) (6)
Cynthia Walker	Project Director	5%	(b) (6)					(b) (6)
3. Consultant Fees								
Energy Audit Ltd.	Energy Audit	20%	\$440					\$440
5. Supplies & Materials								
								\$0
8. Total Direct Costs	Per Year		\$29,240					\$29,240
9. Total Indirect Costs								
	Per Year							
10. Total Project Costs	(Direct and Indirect costs for entire project)							\$29,240
11. Project Funding	a. Requested from NEH <div style="float: right;"> Outright: \$29,240 Federal Matching Funds: \$0 TOTAL REQUESTED FROM NEH: \$29,240 </div> b. Cost Sharing <div style="float: right;"> Applicant's Contributions: \$0 Third-Party Contributions: \$0 Project Income: \$0 Other Federal Agencies: \$0 TOTAL COST SHARING: \$0 </div>							
12. Total Project Funding								\$29,240

Total Project Costs must be equal to Total Project Funding ----> (\$29,240 = \$29,240 ?)
Third-Party Contributions must be
greater than or equal to Requested Federal Matching Funds ----> (\$0 ≥ \$0 ?)

Budget Narrative

The applicant institution's charge for indirect costs will not exceed the government wide rate of up to 10 percent of direct costs, less distorting items (including but not limited to capital expenditures, participant stipends, fellowships, and the portion of each individual subgrant or subcontract in excess of \$25,000).