

Groton Community Preservation Plan 2017-18

11. CPA PROJECT APPLICATION FORM

[CPC Use Only: Date Received 1/18/2018 By: Robin Eibye
Assigned CPC #2019 - 04]

If possible, use word processor to fill out form. Please answer all questions, use "N/A" if not applicable.

1. a.) Applicant Name and Organization: Spiegelman, Bobbie
Organization(s) (if appropriate) Groton History Center
- b.) Regional Project: Yes ? or No? X If Yes, Town/Organization:
2. Submission Date: January 18, 2018
3. Applicant Address: PO Box 202, 172 Main Street, Groton, MA 01450
4. Ph. # 978-448-0092 Email: info@grotonhistoricalsociety.org
5. CPA Purpose. Check all that apply:
Community Housing (Affordable Housing:) Historic Preservation: ☒ Open Space: Recreation: ☐
6. Town Committee or boards participating:
7. Project Location/Address: Oliver Prescott House/Groton Inn, Groton, MA
8. Project Name: J.D. Poor Mural Preservation
9. Additional Responsible Parties (If applicable):

| Role | Name | Address | Phone | Email |
|---------------------|--|---|--------------|--|
| Property/Site Owner | 1) Groton History Center (mural owners) | 172 Main Street, POB 202 Groton, MA 01450 | 978-448-0092 | info@grotonhistoricalsociety.org |
| | 2) Indian Hill Music (property owners) | 36 King Street POB 1484 Littleton, MA 01460 | 978-486-9524 | |
| | 3) Groton Inn (Inn owners) | 128 Main Street, Groton, MA 01450 | 978-448-0060 | |
| Project Manager | Al Collins | POB 533, Groton, MA 01450 | 978-502-4789 | acollins@habitatadvisory.com |
| Project Consultants | 1) David Ottinger | 24 Mount Delight Rd Deerfield, NH 03037 | | davidottinger@hotmail.com |
| | 2) Christine Thomson | 81 Essex Street Salem, MA 01970 | | |

10. As appropriate, indicate if proposal requires P&S agreement Deed

Option agreement ___ Other-describe:

11. a.) Assessor info. (map/ block/ lot id.(s)): b.) Tax classification type:

12. Permits required: Zoning: Historic Preservation: Other :

13. Historic Commission Approval signoff (when required): Date: January 18, 2018

14. Funding: a.) Requested from CPC: \$25,000 b.) Committed from other sources: see line 21

c.) Annual anticipated total income :\$0 d.) Annual anticipated total expense: see budget

d.) Anticipated net income (loss): \$0 e.) Estimator name/company: See Project Consultants

15. CCP Objectives - use codes from **Section 5** to indicate all that apply: 5.1.2 & 5.1.3

16. Project Timelines: Proposed Start Date: July 2018 Projected Complete Date: Within 6 months

17. Estimated Delivery Date of Completion Report to CPC: Within 2 months of completion

18. Project description and explanation (attach additional sheets as needed):

The Oliver Prescott House on Old Ayer Road was recently purchased by Indian Hill Music. Several walls in the house are decorated with colorful landscape murals signed by J. D. Poor that were painted circa 1835. Jonathan D. Poor was the nephew of well-known itinerant painter Rufus Porter, whose murals decorate the walls of many old buildings in New England. Recently it has been suggested that Poor was actually more prolific than his better-known uncle and mentor.

Indian Hill Music recognized that these murals would likely be lost as the fate of the building remains unknown. The organization decided, then, to donate two of the painted walls to the Groton History Center to ensure that this element of local folk art would remain in town.

The Groton Inn, which will soon again be a focal point in the center of town, has graciously offered to display the murals in their lobby space where they will be more easily viewable and accessible to town residents and visitors. As owners of the murals, the Groton History Center will remain stewards of these important works of art and will loan them to the Inn on a long-term basis. Town history says that the Groton Inn once boasted similar murals in one of its rooms. By installing the murals in the Groton Inn, not only will they be saved, preserved and more accessible, but also keep the character of Groton in place. These Poor murals will have the distinction of being the only ones in Groton available for the general public to view.

We are requesting \$25,000 which will include hiring experienced professionals for stabilization of the walls, removal of the murals from the Oliver Prescott House, transportation of the murals, conservation and restoration work needed on the murals, and installation and display of the murals in the Groton Inn.

There is a sense of urgency with this project that necessitates its completion as soon as possible. With the Oliver Prescott House unoccupied, the murals are completely vulnerable to many potential threats of damage and destruction such as temperature fluctuation, water, and fire. These murals are unique to Groton and they are a New England treasure that we must look at as irreplaceable.

Budget

| | |
|---|-----------------|
| Stabilization, transportation, installation | \$12,500 |
| Conservation | \$8,360 |
| Consultant Travel | \$1,253 |
| Contingency | \$2,887 |
| Total | \$25,000 |

19. Feasibility: We are working with professionals who are knowledgeable and eager about this project and have much experience working in these specialized fields.

20. List of attachments:

- 1) Groton History Center Information
- 2) Letter of Murals Donation from Indian Hill Music
- 3) Photographs of J.D. Poor Murals
- 4) David Ottinger Proposal and estimate and CV
- 5) Christine Thompson conservation estimate
- 6) Nina Roth-Wells conservation estimate
- 7) Carmichael Art Conservation estimate
- 8) Groton Inn letter of support
- 9) Historic Districts Commission letter of support (already on file in CPC office)
- 10) Historic Commission letter of certification & support (Vote has been taken, waiting for letter)


21. Additional Information:

We are seeking additional funding for this project with intent that we will decrease our asking amount in the final application. Community members have so far committed \$2,250 with additional funds expected. We also will ask for assistance from the Bruce J. Anderson Foundation (application due February 5). The final amount of outside funds raised will be known by the time this final project application is due.

22. Management Plan:

Al Collins as project manager, will maintain regular contact with CPC liaison, will coordinate vendors, ensure deadlines are met, products and services delivered as required, invoices are properly verified and signed before delivery to CPC for final approval and subsequent payment

23. Applicant Signature:



Date: 1/18/18

History of the Groton History Center

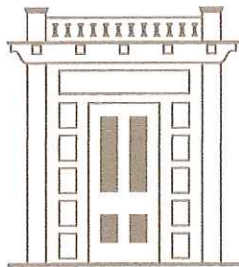
The Groton History Center is a tradename of the Groton Historical Society, a 501(c)(3) not-for-profit organization.

Yesterday

The Groton Historical Society was incorporated in 1894 and since then has acquired artifacts, documents and historical memorabilia that are significant to the history and lives of the residents of Groton. In 1933 the Society received the generous gift of Governor George S. Boutwell's home from the estate of his daughter and founding member of the Historical Society, Georgianna A. Boutwell. This gift has allowed the Groton Historical Society to display and house the collections that it has acquired

Today

In addition to serving the community as a museum, the Groton Historical Society actively publishes books and pamphlets and works with other organizations in town to promote Groton's history. It also publishes a quarterly newsletter for members, holds historical programs which are open to the public and cover a wide range of topics relating to Groton's history. The society provides assistance to genealogical researchers and offers educational tours of the Boutwell House. The Groton Historical Society adopted the name Groton History Center in 2016 to better reflect our role as an open welcoming historical and cultural organization.



GROTON HISTORY CENTER

Framing our story

January 12, 2018

Bobbie Spiegelman, President
Groton Historical Society
172 Main Street
PO Box 202
Groton, MA 01450

Dear Bobbie,

Indian Hill Music, Inc., a 501 c3 nonprofit, is pleased to gift two murals, "The Tree Mural" and "The Water Mural," by Jonathan "J.D." Poor, painted circa 1835 currently located in the Oliver Prescott house, 170 Old Ayer Road, Groton MA to the Groton Historical Society, a 501 c3 nonprofit, contingent on the Historical Society receiving funding for the project.

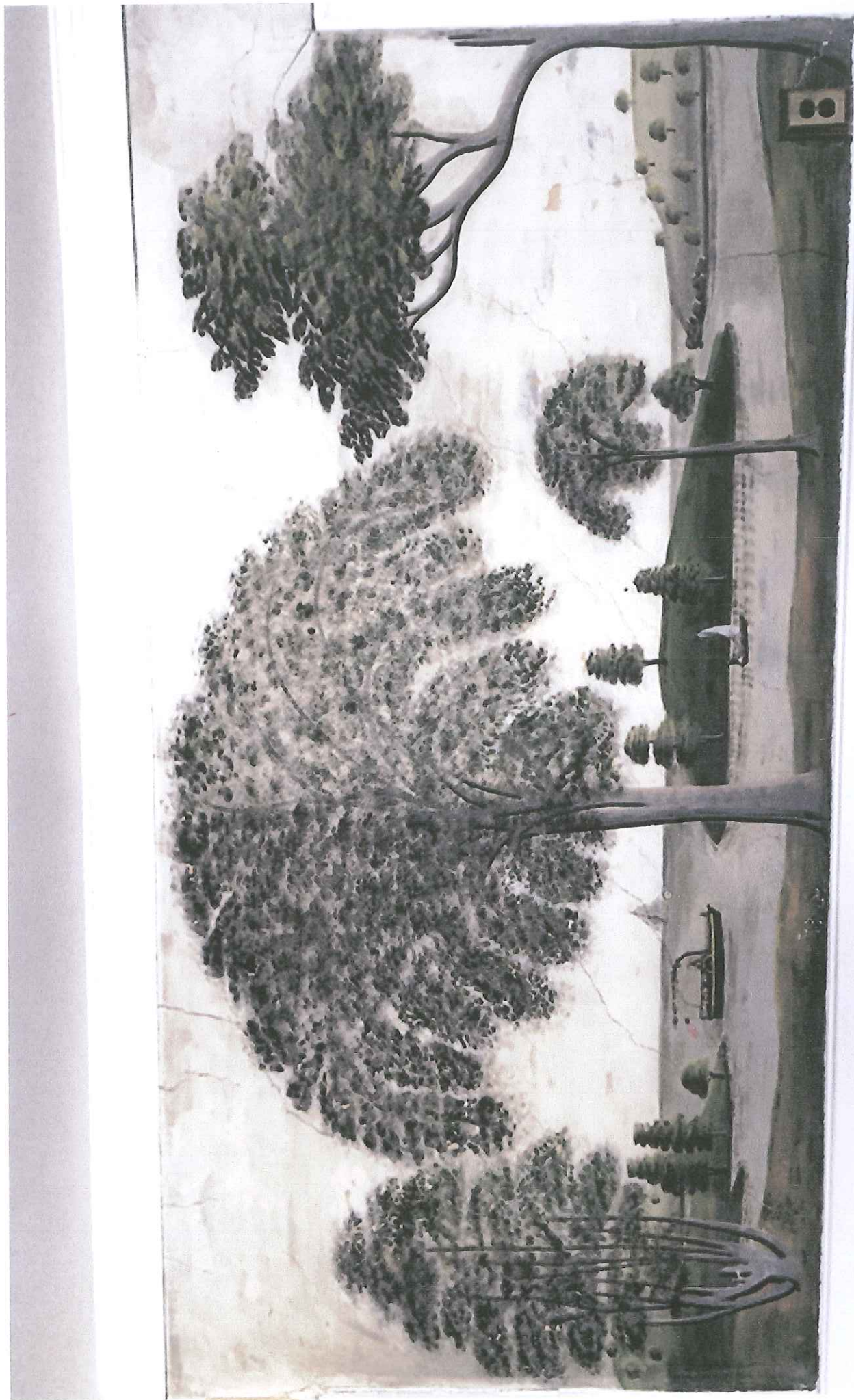
We are delighted that these historically significant murals will be preserved and made more accessible to residents of Groton and people from near and far.

Sincerely,



Susan Randazzo
Executive Director







David Ottinger
David Ottinger Antique Buildings & Materials
83A Appleton Street, Arlington, MA 02476
(617) 721-1728 cell/text davidottinger@hotmail.com

**Objective: Moving of the Jonathan Poor murals, 170 Ayer Road to
The Groton Inn, Groton, Mass.**

Education

Boston Architectural College, Boston, Mass.
Candidate for Master of Architecture

Dec. 2003 to present

University of New Hampshire, Durham, NH
Received Bachelor of Arts Degree in English
Major in English Teaching, Minor in History

Graduated Dec. 1980

Skills

- 1 Forty years experience documenting structures for reassembly with photographs, sketches, templates, hard-line and AutoCAD drawings including creating complete construction drawings. Working knowledge of SketchUp for design and presentation.
- 2 Acted as a general contractor and sub-contractor working throughout New England.
 - Worked on projects with homeowners, architects, structural engineers, building inspectors, museums, and historic district commissions.
 - Hired and supervised up to eight employees.
- 3 Specialize in dismantling, repair, and re-assembly of antique structures that often require unusual solutions to complex design and structural problems.
- 4 Extensive experience in the conservation of antique buildings and materials, especially "in kind" repair of historic woodwork, lime plaster and masonry.

Licensure

Massachusetts Construction Supervisor, Massachusetts Home Improvement Contractor, Bonded

Experience

David Ottinger Antique Buildings & Materials

1982 to present

Interests

- 1 Research and writing on historic architecture- *Three Houses*.
- 2 Early American folk art and decorative wall painting- A founding Board Member of the Center for Painted Wall Preservation, recently obtained non-profit status:
www.pwpcenter.org
- 3 Digitized architectural design and development of structure and enclosure systems for curved naturalistic timber frames.

Portfolio of projects and references available upon request

David Ottinger
Antique Buildings & Materials
24 Mount Delight Road
Deerfield, N.H. 03037
davidottinger@hotmail.com

January 14, 2018

Paint Decorated walls: the Oliver Prescott, Jr. House, 170 Ayer Road, Groton, Mass.

Thank you for contacting us concerning the removal of the Jonathan Poor murals located on 170 Ayer Road in Groton, Mass. The signed "J. D. Poor" walls in the first floor, northeast room are wonderful survivals that have been described and discussed in several standard reference books of Early American Decorative painting.⁽¹⁾ Though unusually far south, they are one of the many signed examples of Jonathan Poor's work. Jonathan Poor usually signed and decorated walls in Maine. The walls are part of the "Rufus Porter School" and are typical of a group of walls using similar motifs by a group of artists who probably worked together and influenced each other. The paintings on plaster are, despite some surface weakness, exceptional examples and worthy of preservation.

Based on a discussion of the walls in *Folk Art Murals Of The Rufus Porter School* by Linda Lefko and Jane Radcliffe, the paint, especially on the two exterior walls, "show(s) the deterioration caused by a bonding incompatibility"⁽²⁾. Apparently the Jonathan Poor decoration was applied over an earlier yellow paint and some flaking has occurred. From descriptions of the condition it seems this is an ongoing issue and the interior wall has also begun to minimally deteriorate. Accordingly, I recommend an initial stabilization of the paint on site by a conservator before the decorated walls are moved as well as some more extensive crating than we typically construct... (Please see attached conservation Proposal)... I have many years of experience removing, transporting and installing paint decorated plaster walls and can provide references.

In 1979 we bought and still own a house in Deerfield, N.H. with 4 rooms of early nineteenth century scenic murals, 2 rooms of stenciling and a variety of paint decorated floors and woodwork. My interest in architectural paint and learning about our house led me to start preserving other walls and woodwork. I have based my wall moving method primarily on a conservation report from Winterthur describing the William Price stairway that was moved as intact walls from the Ezra Carroll house in East Springfield, N.Y. in 1957 and installed in Delaware. Recently, as a founding Board members of the Center for the Preservation of Painted Walls (CPWP), we had an in depth tour of the Price walls and got to discuss the project with curators and conservators at Winterthur.

During the past 36 years I have been involved in moving more than 100 paint decorated plaster walls in a variety of contexts- frequently in large groups from one building, or as complete rooms. In some cases I have transported and reinstalled walls that were "extricated" by others, some removed many years ago. Mostly I have been hired for the complete process: removal, transportation and installation of plaster walls.

As far as the usual method, typically I start by photographing the wall and making a drawing, including plan view. I also do a brief survey of the building's structural condition to understand the framing the wall is part of. Usually we end up supporting the surrounding building structure as part of the wall removal process. However, since we are transferring the support within the building of the intact wall to our support, typically we do not extensively jack, or lift, within the building but merely stabilize the structure as found. Once the decorated wall is documented and supported as necessary, we carefully remove the material adjacent and behind the painting to assess the lath and supporting studs. We only use hand tools and carefully minimize vibration when working on plaster walls.

Generally, the distemper paint decoration is on traditional lime putty plaster that has been reinforced with pig, goat or horse hair. The hand-troweled plaster is usually keyed into horizontal "accordion" split lath which is supported by vertical studs and often diagonal braces that are tenoned into the post and beam building frame. If this is the case, once the back of the lath is accessible, we can carefully HEPA vacuum off the back of the painting.

Typically we apply 2 coats of rabbit skin glue to the back of the wall painting to better bond the plaster to the lath. Rabbit skin glue is easily reversible and removable. It is a hygroscopic, "breathable", somewhat flexible material that has been used for centuries. As with all hide glues, it is heated to apply. The strength is adjusted to the plaster strength; as it dries it seems to tighten. We carefully work the glue in with small brushes and syringes.

Once the plaster is glued, we begin to transfer the support of the wall. Typically we shim and attach horizontal bracing to the vertical studs. In the case of the Oliver Prescott, Jr. house walls, we'll probably use aluminum braces across the back of the walls. Aluminum is light for its strength and rigidity as well as being available in a low profile for re-hanging the decorated plaster walls on brackets attached to the studs in the walls at the Groton Inn.

The walls as built in the Oliver Prescott, Jr. house are full height. However, the decorated plaster is above the wainscot. We are planning to cut the walls at the chair rail level above the wainscot for installation as panels at the Groton Inn. We will probably support horizontally across the back of the painted plaster with 3 aluminum braces and additionally support the walls twice below with 2" x 8" s, one at the floor level as a "kick-board". Once the wall is newly supported and the house frame support is verified, we'll carefully cut the studs and angles way from the house frame and lower the walls, as built, to horizontal. We'll place the detached walls on horses within the room. At that point, the lower wainscot and supporting studs can be supported and cut away with minimal vibration. After the walls are moved, all studs, trim including wainscot, and the exterior sheathing with hand-feathered clapboards will be restored. Similar hand troweled plaster on blue board will replace the painted plaster murals.

We are anticipating simple crating to transport the walls which will be taken in a rental truck to the Groton Inn and re-hung. Based on our discussions, and an on-site visit, it seems there are vertical metal studs that brackets can be attached to in the walls at the Inn. The horizontal aluminum wall supports on the back of the wall paintings can be lowered onto the wall brackets.

Also, we can add complementary trim to match the adjacent molding profiles, if desired at the Groton Inn.

It is important to consider, as part of the cost of the move, the walls will need to be conserved. This is independent of the physical wall removal, transportation, and installation process. The paint surface seems unusually fragile and there may be some "in-painting" desired to enhance the final appearance when installed. We will coordinate our work with the conservator and look forward to learning more about the physical properties of the paint and its appropriate conservation. I have discussed the surface paint and its analysis with Jennifer Mass, scienceforfineart.com, and will provide the results, at no cost, of some preliminary tests to determine the paint composition and underlying paint.

Price:

Removal of two walls with repairs- 12,500.00: Although I do not recommend retaining ONLY two walls as fragments unrelated to the room or other decorated walls, the price to brace the house frame and walls where necessary, stabilize, remove, crate, transport and hang at the Groton Inn in the discussed areas is 12,500. Additional trim at the new location to match the adjacent molding profiles can be added at additional cost. This price is for removing the approx. 4'-6" by 18'-4" signed "water wall" and 4'-6" by 6' house scene in the exterior corner. As discussed above, the walls will be trimmed to shorter painted panels. This price also includes restoration of the exterior and interior of the house, as found, on 170 Ayer Rd. On the interior, matching wall studs and hand troweled plaster on blue board will be installed. Reinstallation of the wainscot and replacement of interior woodwork painted to match as found, is also included after the walls are removed. The Oliver Prescott, Jr. house will be left secure and the structure will be stable after the removal of the painted walls.

Footnotes:

- (1) Lefko, Linda Carter & Radcliffe, Jane E. *FOLK ART MURALS OF THE RUFUS PORTER SCHOOL, New England Landscapes 1825-184*. Schiffer Publishing Ltd., 2011. See pages 7, 62-66, 88,89,162, 186-187, 238

Lipman, Jean. *RUFUS PORTER REDISCOVERD*, Clarkson N. Potter, Inc. (1980)-- Revised Edition. See p. 145-146, 174

Little, Nina Fletcher. *AMERICAN DECORATIVE WALL PAINTING 1700-1850* (new enlarged edition). E. P. Dutton & Co., Inc. 1972. See pages 127-28, 153. A fascinating discussion about attribution.

- (2) p. 62. Lefko & Radcliffe

Note: If the house is to be removed, I am very interested paying for salvage rights to the house and can assure the materials will be reused- typically in restored houses at other locations.

Whenever possible, I recommend keeping paint decorated walls intact within the house. The decoration is usually related to the architectural features of the room and takes advantage of light sources and cardinal directions. Complementary decoration usually occurs- though covered by later paint- applied by the artist on the adjacent woodwork, doors and floors. Related additional decoration frequently occurs on the walls, woodwork, doors and floors in other rooms. The original historic context is irreplaceably lost when walls are moved. No matter how carefully done, severing walls from their original location exposes them to a variety of environmental hazards especially if they are repeatedly moved. In my opinion, the maximum should be salvaged and preserved as a record of the original context.

SCIENTIFIC ANALYSIS OF FINE ART, LLC

art risk management through excellence in scientific analysis



SERVICES

Authenticity and Attribution Questions

We address questions on authenticity and attribution with a wide range of scientific technologies. The results can identify not only the materials and techniques used by the artist but also subsequent conservation treatments. These findings are then compared to the extensive literature on specific artist's materials and techniques.

We also consult chemical databases referenced to the dates of introduction and use of artists' materials: pigments, binding media, fillers, etc.

Types of Fine Art

We have decades of experience with a wide range of art objects. This includes paintings, folk art, antiquities, antique furniture, murals, metalwork, glasses and ceramics, photographs, and painted surfaces.

Scientific Techniques

We employ state-of-the-art techniques specifically designed to perform analyses at the microscale. The following analytical techniques are available to us to answer authenticity and attribution questions.

- X-ray fluorescence spectroscopy (XRF)
- Scanning electron microscopy with x-ray microanalysis (SEM-EDS)
- Ultraviolet and Visible light microscopy

- Fourier Transform Infrared Spectroscopy (FTIR)
- Raman spectroscopy
- X-ray microdiffraction (XRD)
- Gas chromatography-mass spectrometry (GC-MS)
- Pyrolysis gas chromatography-mass spectrometry (pyGC-MS)
- X-ray absorption near edge spectroscopy (XANES)
- Confocal X-ray fluorescence spectroscopy
- Synchrotron x-ray intensity mapping to image buried paintings
- Multispectral imaging
- Fiber Optic Reflectance Spectroscopy (FORS)

Every project begins with a discussion of your particular questions or concerns, an assessment of the artwork, and our recommendation on which scientific techniques would most definitively answer these questions.

We will travel to your site to conduct nondestructive analysis and to remove any microsamples if necessary, in consultation with you. Alternately, we accept delivery of works of art for in-depth examinations and research.

Drag to outline or Upload

Close

Christine Thomson
Decorative Arts Conservation and Historic Paint Treatments
81 Essex Street
Salem, MA 01970

Client: Groton Historical Society
Project: Conservation of Painted Walls in a room in a house in Groton, MA
Date: October 30, 2017

This proposal for conservation is based on examination of photographs only and not based on a site visit, so may require adjustment once the walls are examined and testing of materials carried out.

Scope of work

1. Identify the type of paint and the condition of the plaster substrate in order to make appropriate decisions about materials for stabilization, cleaning and inpainting.
2. Stabilize all paint that is flaking and detaching, using an adhesive to be determined after testing. Utilize Japanese tissue and low heat to flatten areas of lifting and curled paint and readhere it to the plaster substrate.
3. Clean the surface using dry methods to remove surface dirt. This proposal does not include time for wet cleaning, which is a more laborious process, but based on the images, the surface did not appear to be very grimy and therefore not in need of a more involved cleaning process.
4. Fill substrate if necessary and inpaint all areas of missing decoration to blend the losses with the surrounding surfaces.
5. Provide a conservation report with photos of before and after treatment, along with a description of the materials and process used.

Please note: This proposal does NOT include application of any type of coating onto the surface.

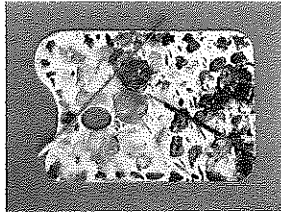
Estimate of Costs:

| | |
|---|------------|
| Labor: two conservators, total 9 days x \$800/day | \$7200 |
| Materials and supplies: 5% of labor costs | 360 |
| Administrative Overhead | <u>800</u> |
| | \$8360 |
| Travel expenses: | |
| Five round trips to Groton MA from Salem, MA, @92 miles each trip | |
| \$.55/mile = \$253 plus \$200/day for travel time | \$1253 |

As an option to traveling from Salem MA every day, it would be more efficient to stay in Groton for 4 nights in AirBnB or similar accommodations, which would save up to 5 hours a day in travel time. Estimated costs per day are \$60 - \$100 for accommodations for two people, which is half the cost of traveling back and forth from Salem, MA.

All work performed in accordance with the American Institute for Conservation of Historic and Artistic Works (AIC) Code of Ethics and Guidelines for Practice

Submitted by Christine Thomson, AIC Professional Associate



NINA A ROTH-WELLS LLC
PAINTING CONSERVATION

Proposal for Treatment of Murals at: the Oliver Prescott, Jr. House, 170 Ayer Road, Groton, Mass.

This is a rough proposal prepared without the benefit of visiting the site and testing the murals. In order to achieve an accurate estimate and viable treatment plan examination and testing of the murals will be necessary. Furthermore analysis of paint media may be beneficial to devising the best treatment plan.

From examination of digital photographs of the walls including details of flaking paint I observed that the larger wall with the scene of a body of water and boats appears to be stable at this time. The smaller wall with a trees and a house appears to be have suffered rather extensive flaking. In the photos it appears that the flakes reveal a yellow painted surface under the image. Anecdotal reports indicate that it is believed that the paint maybe casein paint rather than the more traditional distemper paint used in this type of mural. Prior to treatment close examination and possible testing and analysis will be performed to determine the nature and composition of the paint layer structure.

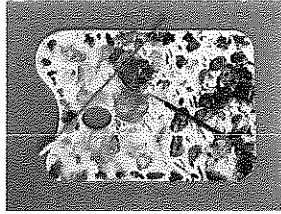
Phase 1 Examination and Documentation Collection of Samples for Analysis

| | |
|---|--------------------|
| Travel Georgetown ME to Groton, MA | \$350.00 |
| Testing and Examination onsite | \$500.00 |
| Samples as necessary | <u>\$200-\$500</u> |
| Meals and lodging are not included one overnight possible | |
| Total | \$1050-1350 |

Phase 2 Structural Treatment Prior to removal

| | |
|--|------------------|
| Travel Georgetown ME to Groton, MA | \$350.00 |
| Consolidation and Facing of flaking paint | <u>\$2000.00</u> |
| Meals and lodging are not included 2 overnights possible | |
| This is a very rough figure subject to change on findings in Phase 1 | |
| Total | \$2350.00 |

81 Williams Rd
Georgetown, ME 04548
207 371 2427
ninarothwells@me.com



NINA A ROTH-WELLS LLC
PAINTING CONSERVATION

Phase 3 Compensation for Loss/Cosmetic Treatment After Removal

| | |
|---|------------------|
| Travel Georgetown ME to Groton, MA | \$350.00 |
| Compensation for Loss | \$5000.00 |
| Varnishing | <u>\$500.00</u> |
| Meals and lodging are not included 4overnights possible | |
| This is a very rough figure subject to change on findings in Phase 1 &2 | |
| Total | \$5850.00 |

All treatment will be done in accordance with AIC Code Ethics using reversible and stable materials.

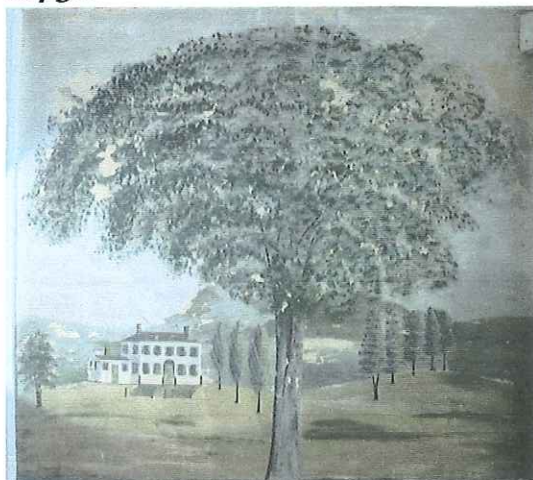
All estimates are subject to revision.

Nina Roth-Wells
January 4,2018



81 Williams Rd
Georgetown, ME 04548
207 371 2427
ninarothwells@me.com

Carmichael Art Conservation
372 Concord Road
Bedford MA, 01730



EXAMINATION REPORT

November 2017

Murals, by J.D. Poor

Inside wall "Water Scene": 114 1/4" x 57 1/2", outside wall "Landscape with House": 62" x 57 1/2"

Condition: The murals are executed on a plaster and lathe wall with a yellow ground. There is extensive cracking of the plaster throughout the larger "Water Scene" mural. There is a 1' x 1' area along the top on the right side where the plaster is failing and pulling away from the lathe. The paint is moderately thin with no impasto. It appears to be milk paint and is water-soluble. There is EXTENSIVE flaking throughout the "Landscape with House" and in scattered areas of the larger "Water Scene". There are numerous areas of overpaint throughout both murals, particularly in the "Landscape with House" mural, which also has numerous large areas of paint loss. The overpaint is more vibrant in these areas and is severely flaking. Numerous long stress cracks are visible throughout the surface of the larger mural. There is a big square nail in the center of the "Water Scene".

Treatment: Stage 1, (prior to removal of wall): Consolidate the flaking paint; surface clean; apply facing tissue to wall to prepare the mural for removal and transit.

Stage 2, (after reinstallation of mural to new location): Remove facing tissue; surface clean residual adhesive; fill losses and cracks; inpaint losses and readjust old discolored overpaint as necessary.

Estimated Cost of Treatment:

1) Landscape with House:

Stage 1: \$ 4,600.- \$ 5,800.

Stage 2: \$ 16,000.- \$ 17,500.

2) Water Scene:

Stage 1: \$ 2,400.- \$ 3,500.

Stage 2: \$ 12,400.- \$ 14,200.

Note: These prices are based on the condition viewed during the examination of the murals in November 2017.

Prices include all time and materials.



THE GROTON INN

Groton Historical Society
172 Main Street
Groton, MA 01450

January 11, 2018

RE: "The Tree Mural" and "The Water Mural," by Jonathan "J.D." Poor, painted circa 1835

Our Groton Inn Team has been privileged to be a part of the collaboration with the Groton Historical Society and Indian Hill Music, in our efforts to preserve these two J.D. Poor murals located in the Prescott House, 170 Ayer Road, Groton, MA.

These are our thoughts as we go forward with this preservation project:

1. Collaboration: This is a unique team effort of the Groton Historical Society, Indian Hill Music, and The Groton Inn. All three of us have come together in a unique time in history that is destined to save Groton's valuable artwork; "The Tree Mural" and "The Water Mural," by Jonathan "J.D." Poor, painted circa 1835.
2. Ownership: The murals will become the property of the Groton Historical Society, in perpetuity.
3. New Location: The relocation of the murals from the Prescott House to the new Groton Inn, 128 Main Street, Groton, will become the permanent home for the murals. Enclosed please find the floorplan showing the future mural locations. The Groton Inn, going forward, will provide a climate-controlled modern HVAC environment with fire protection.
4. Public Access: Our Team goal for The Groton Inn is to provide a vibrant public space in our Lobby and main Common Hallway. These spaces will feature the two murals, Delaney antique clocks, and artwork from local artists.
5. Innkeeper and History: The Migis Hotel Group has in-depth experience with the integration of boutique hospitality with communities. Their inclusive personal management style is focused on blending hotel activities with all of Groton. Migis originated in 1916, on the shores of Sebago Lake, Maine. J.D. Poor, the artist of the murals, was born in Sebago, Maine in 1807. Our Team believes this to be serendipitous!

We are energized to be part of this presentation effort.

The Groton Inn

George A. Robb



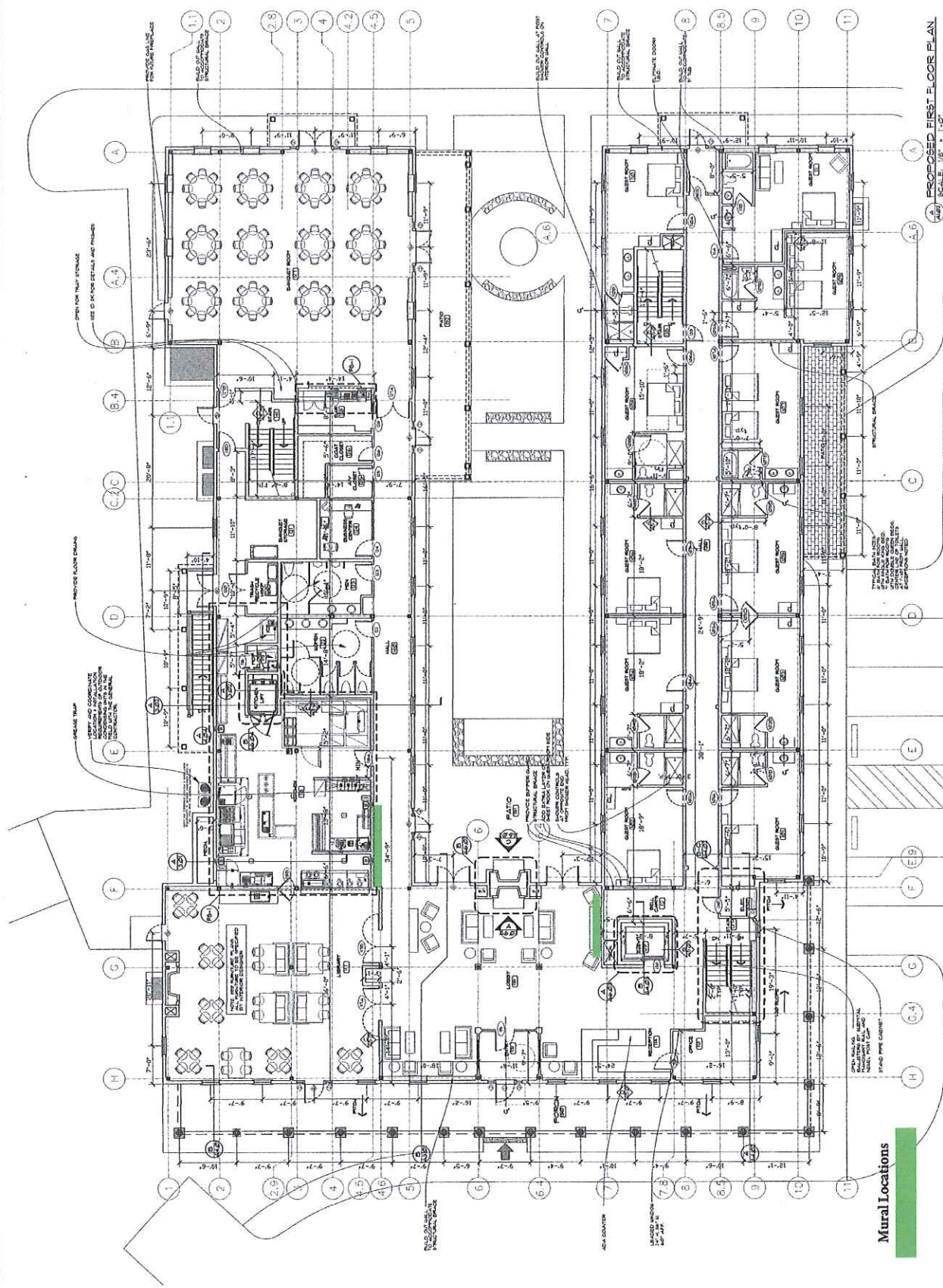
**PITMAN &
WARDLEY
ASSOCIATES LLC**
32 CHURCH STREET
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WARDLEY@VERIZON.NET

THE GROTON INN
128 MAIN STREET
GROTON, MA

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| REVISIONS | DATE | APPROVED BY | DRAIN BY | |
| | 07/24/17 | <i>[Signature]</i> | SS | 0228.17 |

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A1.02 ARCHITECTURAL



January 5, 2018

Groton Historic Districts Commission
173 Main Street
Groton, MA 01450

Groton Community Preservation Committee
173 Main Street
Groton, MA 01450

Dear Community Preservation Committee,

The Groton Historic Districts Commission would like to voice its support for the Groton's Historical Commission/ The Groton History Center's CPC application for the J.D. Poor Mural Preservation.

The Historic Districts Commission voted in favor of this support at its December 21, 2017 meeting.

Respectfully,



Peter Benedict
Chairman, Groton Historic Districts Commission