



TOWN OF CONCORD
COMMUNITY PRESERVATION COMMITTEE
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CPA FUNDED PROJECT STATUS REPORT

Project Name: Old Mane Restoration, Phase I & 2 Project Number: 4-13 & 4-14

1. What percentage of the project has been completed? 90%

2. Describe work completed to date:

We have been working on three major milestones left of this project. The first, the installation of wallpaper to the Large Parlor, was completed. Over the next two weeks, we will be finishing two other major projects: window frame and interior painting (occurring the first week of April) and the addition of UV protection to all windows at the house (occurring the second week of April).

We are very pleased to be moving these items along again, after an unexpected delay this past fall. In September the heating system at the Old Manse failed, and a new heating system was needed. We began a very thoughtful investigation into the appropriate system to align with our preservation focus, including discussions with the Historic District Commission and Massachusetts Historical Commission. In the end, a new system was installed that could serve both buildings, was greener, and offered additional opportunities for humidity control. During the transition, the house was unheated, creating adverse conditions for painting and working on the UV installation. Over the past month, as the system came onboard, we have conservatively brought the temperature up slowly in order to allow the interiors and furnishings to acclimate. We now consider the conditions ideal to continue with our work, and are having contractors working as we speak.

The following summarizes the prior work for the two phases of this project, as reported to the Committee:

Phase 1:

- ***Climate study:*** The study was conducted with Rick Kerschner, who is the Director of Preservation and Conservation at the Shelburne Museum (Shelburne, VT), and an environmental systems expert. The recommendations from this survey have informed our approach to the house and we have continued to use Rick for advisement on our work at the house.
- ***Paint Analysis:*** Chris Thomson, noted paint conservator and scholar, conducted paint analysis and sampling in the dining room, large parlor, and hallway. This was reported upon in our last report. Chris's work brought valuable insights into the decoration of the interiors of the Old Manse. She also helped with the delicate removal and stabilization of wallpaper fragments found upon the removal of the 1953 wallpaper in the large parlor.
- ***Wallpaper Analysis and Work:*** Site visits were conducted by Jane Nylander (decorative arts and interiors scholar), Richard Nylander (decorative arts and wallpaper scholar), and Robert Kelly (historic wallpaper specialist). Their work included examining the walls and wallpaper and remnants in situ, discussing period appropriate options, and conducting background research for our work at The Old Manse.
- ***Humidistatic Controls and Environmental Conditions:*** Controls were installed to govern the heating system and to help control relative humidity conditions. As per our Summer 2016 mid-grant report, and approved by the Committee, the remainder of the support for this line as well as the funds for the ductwork modification were shifted to support the replacement of rotten gutters and the 20-mil vapor barrier in the basement.

Phase 2:

- ***Collection Care & Conservation:***
 - ***25 furniture pieces*** were waxed and cleaned with some receiving minor on-site conservation work by Melissa Carr, noted furniture conservator.
 - ***Inlaid clock case*** received extensive conservation work by Melissa Carr, including a thorough cleaning of the surface so that the inlay was visible once again, and replacement of lost veneers and stringing.
 - ***Clock works*** were cleaned and serviced by Michael Poisson, a third-generation horologist who works with many museums.

- *Joseph Hosmer secretary* was stabilized, waxed, and repaired by Melissa Carr. This was done in situ because of the size of the piece.
 - *Thomas Seymour table* received a thorough cleaning which restored its nearly black surface to the original intent of the surface, of dazzling mahogany veneers. Popped veneers were re-glued and a few losses were refit. The transformation was so remarkable that the piece was included in the exhibition, *Conversations in Craft: Furniture from The Trustees Collection and North Bennett Street School* previously on view at Fruitlands Museum (Harvard).
 - *Owl restoration* was carried out by Michaela Neiro, objects conservator for Historic New England with a specialty in handling taxidermy. After the restoration, the owl was rehoused in a glass dome instead of its previous plastic case.
- **Wall Care:**
 - *Upstairs study walls* included the production and installation of a historically accurate c. 1840 wallpaper from Adelphi, a leading wallpaper producer in the United States. The Beall Foliate pattern-paper was printed using a custom color way to represent that what was in the space during the time Nathaniel and Sophia Hawthorne lived in the home. This replaced the 1953 peeling wallpaper. Before the new paper was installed, loose plaster was consolidated by a preservation carpenter.
- **Heat and Humidity:**
 - *Vapor barrier* was installed, which is a high quality, 20-mil barrier in the basement to encapsulate the moisture in the dirt floor and field stone foundation and isolate it from the rest of the house.
 - *A new bulkhead* replaced the previous one that had rotted out. The new one included similar design details to preserve the look of the previous door. The new bulkhead was made from rot-resistant wood and Douglas fir and is water tight to help prevent moisture from entering the basement.

3. What key project milestones have been reached?

Since our last report the three major milestones being accomplished include:

- Custom UV interior storms, that are the new preferred method of UV protection of the Massachusetts Historic Commission, are being installed in the house. These have been custom produced for us by the Advanced Solar Production Company. This particular product has the advantage of reducing ultraviolet light by 99.9% which is much higher than traditional UV film applied directly to the historic glass panes. The interior storms will obtain a tight interior seal, which should address the excessive condensation issues that have been a problem in the past. This production is being custom made for all 35 windows in the house.
- We are painting in the house, the majority of which is focused on window frames and sash painting, and some heavily flaking woodwork. Many of the window frames were in very poor shape due to past condensation. This work will not only visually look much better, it will protect woodwork.
- The wallpaper in the Large Parlor was ordered and installed after much thoughtful scholarly research, picking a pattern that was based on evidence found on the plaster walls once we stripped the c. 1953 wallpaper. Ghosting of a striped wallpaper was found on the wall, whose repeating pattern suggested it was an American paper from around 1850. The newly installed wallpaper is historically accurate and reflects the striped and floral pattern that once hung here. This paper has completely transformed the space, and has prompted us to reposition some furniture and objects to the space to complete the story. The scholarship behind this choice is included in the Old Manse's updated furnishing plan, which has also helped create various training materials for our guides (a copy of one such memo is included with this report).

4. Expenditure Report:

See enclosed excel document for detailed report.

Several invoices, noted below under (b.), will be submitted on May 1st. Our outstanding work will then only include one main area: upholstery. Forecasting out after this work concludes, we anticipate finishing both Phase 1 & 2 under budget, projecting the following amounts left over:

- Phase 1: \$7,327 remaining – Due to be being underbudget in several lines
- Phase 2: \$15,563 remaining – Due to being underbudget in several lines

We have been very thoughtful and conscientious in our work on the interiors at the Old Manse. As a result, we will conclude our work for Phase 1 and Phase 2 with these left-over funds. If the committee would prefer us to completely use-up these funds, we have a list of conservation projects that are top priorities (several portrait oil painting cleaning and frame conservation), and we would be happy to share these needs if the committee would like.

a. What is the date your project began or will begin spending CPA funds?

- Phase 1 spending began in 2014.
- Phase 2 spending begun in 2015.

b. Briefly account for the amount of CPA funds expended to date:

Since last time we submitted for funds, we have or currently are incurring the following:

- \$16,305 for UV window project with Advanced Solar Production (in process)
- \$7,025 for painting with Arch Panting Company (in process)
- \$2,509.99 for Large Parlor wallpaper with Adelphi wallpaper (completed)
- \$3,407.47 for Large Parlor wallpaper installation with Robert Kelly (complete)

These items will all submitted together as a bundle once work is complete, by May 1st.

In March 2018, we asked the Committee for a re-direction of unused funds from Phase 2 towards the UV part of this project, including: 'Window and Lighting: Lighting' \$1,000; 'Wall Care: Painting and Plaster' \$9,000, in addition to the \$4,000 already allocated towards UV protection. This re-direction was approved.

In March 2018, we also asked the Committee for a re-direction of unused funds towards the installation of wallpaper in the Large Parlor, including the remaining \$3,973 dollars of this line in Phase 1. This, coupled with funds remaining for wallpaper work in Phase 2, would allow us to accomplish most of the work in the Large Parlor. This re-direction was approved.

5. Describe remaining work and projected timeline:

As noted above, the majority of the work will be completed by May 1st.

From our initial proposal for Phase 1, the only outstanding line-item is \$8,000 for a furnishing plan. When this project was first proposed, there was no curator on staff who worked with the Old Manse directly. I have assumed these responsibilities, and it was important for me to complete the furnishing plan since I was overseeing the conservation and scholarly work at the house. I am pleased to report that the report now stands at more than 70 pages and is in its final stages of editing, and information from it is already being shared in the training of the guides. We will not be using these funds.

From our initial proposal for Phase 2, the only outstanding line-item is \$10,000 for upholstery work. Now that we have finished with our wallpaper and painting projects, we have also re-configured several of the rooms to be more historically accurate, especially regarding furniture placement. The new configurations also greatly improved opportunities for engaging with visitors. The response has been very positive from the public. Now that the rooms are set, I would like to move forward with this last piece of the project and plan to conclude by August.

6. What is the expected project completion date? August 2019

We would love to show the Committee around the Old Manse to see our extensive work! This project is the result of the remarkable support of current and past Old Manse staff, dedicated volunteers, and many curatorial and historical colleagues who have helped champion the importance of the Old Manse. The Committee's support has been instrumental in bringing new energy to the historic house, and we grateful for your support during this work.

Name of person who completed this form: Christie Jackson, Senior Curator Date: 3/26/2019
Contact Information /Email Address: Email: cjackson@thetrustees.org 617-519-8139

Phase One CPA funding

	Grant:	Spent:	Remaining:	Notes:
Climate study with Rick Kerschner	\$ 2,500.00	\$ 3,361.00	\$ (861.00)	
Humidistat controls for heating and ventilation systems	\$ 2,000.00	\$ 2,000.00	\$ -	Approval in 2016 for redirect to vapor barrier
Window frame painting, and glazing where necessary	\$ 5,000.00	\$ 5,350.00	\$ (350.00)	Currently in progress - reimbursement to be submitted May 1
HVAC - ductwork (redirected to gutters; approved 2016)	\$ 3,000.00	\$ 2,961.65	\$ 38.35	Item complete-under budget
Furniture Conservation Plan	\$ 8,000.00	\$ -	\$ 8,000.00	Item complete-under budget
Paint Analysis	\$ 6,000.00	\$ 6,000.00	\$ -	Item complete
Wallpaper Analysis	\$ 12,400.00	\$ 12,400.00	\$ -	Approval in 3.2018 for redirect to Large Parlor - reimbursement to be submitted May 1
Travel, consultant expenses	\$ 500.00	\$ -	\$ 500.00	Item complete-under budget
	\$ 39,400.00	\$ 32,072.65	\$ 7,327.35	

We anticipate finishing this Phase 1 underbudget with approximately \$7,327.

Phase Two CPA funding

	Grant:	Spent:	Remaining:	Notes:
Collection Care: Clock case restoration	\$ 4,770.00	\$ 4,770.00	\$ -	Item complete
Collection Care: Clock works restoration	\$ 2,500.00	\$ 1,250.00	\$ 1,250.00	Item complete-under budget
Collection Care: Hosmer secretary restoration	\$ 1,000.00	\$ 760.00	\$ 240.00	Item complete-under budget
Collection Care: Seymour table restoration	\$ 2,970.00	\$ 2,970.00	\$ -	Item complete
Collection Care: Owl restoration	\$ 1,000.00	\$ 800.00	\$ 200.00	Item complete-under budget
Collection Care: Reupholstering furniture	\$ 10,000.00	\$ -	\$ 10,000.00	Current, to be completed August 2019
Collection Care: Furniture waxing	\$ 3,240.00	\$ 3,240.00	\$ -	Item complete
Collection Care: Object handlers and transport	\$ 3,347.00	\$ -	\$ 3,347.00	Item complete-under budget
Wall Care: Wallpaper and installation	\$ 10,000.00	\$ 10,000.00	\$ -	Item complete
Wall Care: Painting and plaster work in rooms	\$ 15,000.00	\$ 11,875.00	\$ 3,125.00	Approval in 3.2018 for partial redirect to UV work & painting currently in progress - UV and painting reimbursement to be submitted May 1
Windows and Lighting: Carpentry	\$ 1,000.00	\$ 1,000.00	\$ -	Approval in 3.2018 for redirect to UV work - in process - UV reimbursement to be submitted May 1
Windows and Lighting: UV film in three rooms	\$ 4,000.00	\$ 4,000.00	\$ -	In process - UV reimbursement to be submitted May 1
Windows and Lighting: Shutters and blinds in three rooms	\$ 2,000.00	\$ -	\$ 2,000.00	Item no longer needed due to UV work-under budget
Windows and Lighting: Accent lighting in one room	\$ 1,000.00	\$ 1,000.00	\$ -	Approval in 3.2018 for redirect to UV work - in process - UV reimbursement to be submitted May 1
Measures to Address Heat and Humidity: Engineer consult	\$ 500.00	\$ -	\$ 500.00	
Measures to Address Heat and Humidity: Vapor barrier, rebuilding section into crawl space, repointing, and replacing rotted bulkhead door	\$ 5,000.00	\$ 7,271.30	\$ (2,271.30)	
Measures to Address Heat and Humidity: Two attic air conditioners	\$ 400.00	\$ -	\$ 400.00	
Administrative costs, including oversight and management of contractors/consultants (10% of project costs above)	\$ 6,773.00	\$ -	\$ 6,773.00	
	\$ 74,500.00	\$ 48,936.30	\$ 25,563.70	

Once the remaining reupholstery project is complete (\$10,000), we anticipate finishing Phase 2 underbudget with approximately \$15,563 remaining.

To: Site staff at the Old Manse

From: Christie Jackson, Senior Curator

Date: September 18, 2018

Re: "What's the story with the large parlor wallpaper?"

Through a series of grants, we are currently engaged in a re-freshening of the interiors. The goal of this is not to 're-do' the Old Manse, indeed, the authenticity and layered history in the house is one of its best features.

Why did you take the wallpaper out – it already looked so old?

These papers are not old, in fact, they were put in under The Trustees ownership of the Old Manse. Dirt is deceiving in this case! The papers were made by the New England-based Strahan Company. In 1953, The Trustees allowed the company to reproduce wallpaper from the Old Manse hallway. In return, the organization was given free wallpaper. While we do not know for certain, this might be the reason there was an influx of 'new' (meant to look old) papers in the large parlor, Hawthorne bedroom, and study. The minutes from the 1953 Trustees annual report specifically note:

"It is an interesting fact that many of those who want to help support the Old Manse feel that the more deteriorated and shabby the house is the more authentic it will seem. Your Committee, however, are of the opinion that people of the standing of the Emersons, who lived in the house, did not allow their property to deteriorate to the point of shabbiness; the present policy is therefore to keep it up to a reasonable standard of repair, just as any responsible householder would have done."

Consulting with wallpaper and interiors experts Richard and Jane Nylander, as well as wallpaper historian and restorer Robert Kelly, we determined with certainty that the wallpaper in both the study and large parlor were not historically accurate (nor old) papers. Indeed, these were produced the Strahan company and probably date to the 1950s. This was confirmed by the recent removal of the large parlor's papers when the following pencil inscription was found:

"This work/ was done/ by two great/ artist/ Jensen + Ekstrab [sp?]/ June 3 1953."

What's the history of this space and how is it impacting the approach?

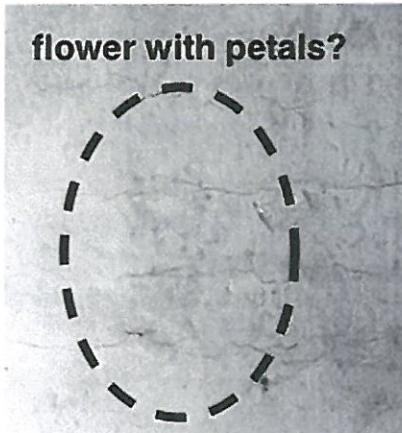
While at one point it was described as "cozy" and was the hub of activity in the home, by 1939 the large parlor had evolved to a room memorizing the history of the house and was sterile in its decoration. The changes in the room were meant to bring back a more lived-in feel. Also of note is the room surprisingly has only had 3 layers of color on its walls in its entire history. Respecting this history is vital in approaching this space.

This room saw both traditional and untraditional use. As the house's largest room, it served as a formal gathering area, beginning with Reverend William Emerson who met with parishioners and patriots in the space.

Reverend Ezra Ripley turned the room into his bedchamber, which would stay that way for decades until he passed. The use of this as a bedchamber for so long meant that it was not updated for some 60 years. Upon the Hawthorne's arrival, the room was spruced up to be a more modern and social space:

The old Doctor's sleeping apartment (which was the front room on the ground floor) we have converted into a parlor; and by the aid of cheerful paint and paper, a gladsome carpet, pictures and engravings, new furniture, bijouterie, and a daily supply of flowers, it has become one of the prettiest and pleasantest rooms in the whole world. The shade of our departed host will never haunt it; for its aspect has been changed as completely as the scenery of a theatre. Probably the ghost gave one peek into it, uttered a groan, and vanished forever. (Ordinary Mysteries, page 53)

After the Hawthorne's departure, the Ripley family updated the room once again. With eligible young ladies, the room would have taken a more social role and we believe the walls were updated. After taking off the 1953 wallpaper, a series of faint lines were seen ghosting the perimeter. They were in a repeating 3-inch stripe, 3-inch stripe, 12-inch pattern consistently around the room. This is the ghost of a 19th-century wallpaper. The acid from the paper and the pigments used for the color imprinted themselves on the plaster walls, leaving behind this fingerprint of the pattern, which was a repeating pattern of two 3-inch stripes, most likely with floral adornments, followed by another 12-inch block of color. In addition, we saw what we believe is evidence of a flower, possibly a tulip, on the wall. Single flowers or floral groupings were very popular in these striped wallpapers dating between 1850-1870. The 18-inch total repeat (3 + 3 + 12) suggests the paper was an American product, since 18 inches was the width of American wallpaper in the mid-19th century (European papers were often around 21 inches repeating).



Faint outline of a flower



Striped pattern on wall in middle

With the Hawthorne's updating and the Ripleys to come after, the room had an inviting, cozy feeling that it has lacked for much of the 20th century. Around the time of the Trustee's taking over the home, the room was frozen as a memorial space. Most likely caught up with the fever of colonial revivalism and patriotic memorializing, the room's 1939 photo shows a room devoid of color, with objects placed to create more of a commemorative tone rather than of a place to be lived in. White paint covered the room, only a few personal artifacts remained in the room, commemorative images hung on the wall of the 'house's greats,' and furniture was lacking.

Our decision was to follow the historic evidence on the wall and return a striped wallpaper to the large parlor as a nod to the Ripley family's return to the space. We have chosen an Adelphi wallpaper, a small company in New York that specializes in historical wallpapers, by reprinting found historic wallpapers that have strong provenance. This pattern is called *Hedge House* is dated to circa 1865 and is an American printed paper. The company describes this pattern as:

This charming stripe pattern was discovered in a small closet of the historic 1809 Hedge House in Plymouth, Massachusetts. The ell in which it was found includes several chambers known to have been modernized in the 1860s to include plumbing and gas lighting. By the 1860s machine roller printing began to replace block printing as the dominant technology of the industry. Even so, during the transition period pattern design often retained a strong influence from the block printing era.

We have also returned a mirror to the wall where Ezra's portrait once hung. A faint outline remains on the painted chair rail and ceiling silhouetting a shadow of a mirror. This would have been a natural spot for a mirror even in the early days of the home, where Georgian symmetrical architecture would often suggest a mirror on the important center line of the room, opposite the fireplace.

How are we able to do all this work?

As you know, The Trustees is a non-profit organization. We have recently received several grants that are impacting the interiors of the house, including two grants from Concord called a Community Preservation Act grant. Funds were awarded for work on the physical plant of the house including: climate control work (heating and cooling updates; and the funding of an environmental assessment); window frame repair and painting; and UV protection on windows to preserve collections. Funds also have been awarded towards historical paint analysis; wallpaper analysis; furniture conservation; textile reupholstering; and wallpaper installation.



