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HistoricNewEngland.org

November 7, 2019

Waltham Community Preservation Committee
Waltham City Hall
610 Main Street
Waltham, MA 02152

To the Honorable Members of the Waltham Community Preservation Committee:

On behalf of Historic New England, I am pleased to submit a Community Preservation Act funding application to the Waltham Community Preservation Committee, requesting \$36,199 toward a \$56,277 preservation project at The Vale, the 1793 Theodore Lyman Estate.

The proposed project will focus on restoration of the Library, a room that was created as part of the 1882-83 renovations at the house. The Library strongly reflects the design aesthetic of the late nineteenth century and largely escaped alteration during the 1917 construction project that introduced Colonial Revival design elements. It is also a space fondly remembered by family members as an informal living room, where children were allowed to gather and play. The work includes repairing the plaster, painting, new textiles, installing a new reproduction chandelier based on historic photographs, and cleaning and conserving woodwork, the fireplace surround, and wood furniture. Through this project, the City of Waltham will help Historic New England restore the interior and better interpret the 1882 design. This will be an interesting and friendly space where family stories can be shared with the diverse audiences who bring their own families to visit and enjoy the estate today, improving the experience of the 22,000 visitors to the property each year. If sufficient funding is secured, this project can be carried out between April 1, 2020 and March 31, 2021.

We greatly appreciate the previous support of the City of Waltham and the Community Preservation Committee for the Lyman Estate and thank you very much for considering our current application. If you have any questions, please feel free to contact me or Rebecca Harris, our Institutional Giving Officer, at 617.994.5954 or rharris@historicnewengland.org. Thank you.

Sincerely yours,

Carl R. Nold
President and CEO

**City of Waltham
Community Preservation Act Funding Application**

Submitted by

Historic New England

**Library Restoration at The Vale
(Theodore Lyman Estate)**



City of Waltham
Community Preservation Act Funding Application

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Historic New England
November 2019

Library Restoration at The Vale
(Theodore Lyman Estate)

FUNDING APPLICATION WCPA-1

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**City of Waltham Massachusetts
Community Preservation Act
Historic, Open Space and Recreation
Funding Application WCPA-1**



APPLICANT INFORMATION

Name of Applicant ⁽¹⁾ Society for the Preservation of New England Antiquities (dba Historic New England)

Name of Co-Applicant, if applicable ⁽¹⁾ NA

Contact Name Carl R. Nold, President and CEO

Mailing Address 141 Cambridge Street, Boston, MA 02114

Daytime Phone (i.e. of Proposal Applicant) 617-227-3956

PROJECT BASICS

Address of Project (or Assessor's Parcel ID) The Vale (Lyman Estate), 185 Lyman Street, Waltham, MA
02452-5645

CPA Category (check all that apply):

- ☐ Open space
- ☒ Historic preservation
- ☐ Open space recreation
- ☐ Community Housing (You must also complete Application WCPA-2)

CPA Funding Requested \$36,199

Total Cost of Proposed Project \$56,227

PROJECT DESCRIPTION

Attach answers to the following questions. Applications will be returned as incomplete if all requested information is not provided. Include supporting materials as necessary.

GOALS: What are the goals of the proposed project?

COMMUNITY NEED: Why is this project needed? Does it address needs identified in existing City plans?

COMMUNITY SUPPORT: What is the nature and level of support for this project? Include letters of support and any petitions.

TIMELINE: What is the schedule for project implantation? Include a timeline for all critical items for their

completion.

CREDENTIALS: How will the experiences of the Applicant(s) contribute to the success of this project?

Success Factors: How will the success of this project be measured? Be specific.

BUDGET: What is the total budget for this project? How will the CPA funds portion be spent? All items of expenditure must be clearly identified and justified. Detail the hard and soft costs. Identify contingencies.

OTHER FUNDING: What additional funding sources are available, committed, or under consideration?

Include commitment letters if available. Identify all sources of other funding which have been sought for this project and the status of the requests.

MAINTENANCE: If ongoing maintenance is required for your project, how will it be funded? (Note that CPA Funds may not be used for maintenance, but maintenance is an important consideration for all projects.)

ADDITIONAL INFORMATION

Provide the following additional information, *as applicable*.

DOCUMENTATION: Provide written documentation that you have control over the site, such as Purchase and Sale Agreement, option, or deed.

CONSTRUCTION OR REHABILITATION: ⁽²⁾ For projects with construction or rehabilitation, provide floor plans, elevations including the existing and proposed site plan(s), and any additional drawings or photographs which visually describe the project.

ZONING: Provide evidence that the project is in compliance with the current City Zoning Ordinance as Amended, as well as all other laws and regulations. If zoning relief is required, note the parts of the proposal not in compliance with the Zoning Ordinance, and when an application will be made to the Zoning Board of Appeals.

CITY APPROVALS: Provide evidence that the appropriate City Boards and Commissions approve of the project (Waltham Historical Commission for Historic, Conservation Commission for Open Space, Park & Recreation Board for Recreation, and Waltham Housing Authority for Community Housing). As an example, a project in a City park would require that the Park & Recreation Board accept the project.

HAZARDOUS MATERIALS: Provide evidence that the proposed site is free of hazardous materials or that there is a plan for remediation in place.

PROFESSIONAL STANDARDS: Provide evidence that appropriate professional standards will be followed if construction, restoration, or rehabilitation is proposed.

LEVERAGED ADDITIONAL BENEFITS: Provide information indicating how this project can be used to achieve additional community benefits.

Notes:

(1) City Property: If the proposal is located on City-owned land, either the Applicant or Co-Applicant must be the City Board, Commission or Department that has custody of the land.

(2) Appraisals: If the requested funds are for a real estate acquisition, an independent appraisal will be required which the Applicant will be required to fund. No funding decisions will be made without an independent appraisal. Additional appraisals may be required for final approval.

FOR COMMUNITY PRESERVATION COMMITTEE USE ONLYApplication received on 11-12-2019Application received by Julie TooleDate Project presented to CPC for Submission Acceptance Process 11-12-2019Was Project accepted for Consideration? YesIf accepted for Consideration, Project Public Hearing date 11-19-2019Following meeting Date for decision to recommend for funding N/AWas project recommended for funding to the City Council? Yes

Was project funded by the City Council? _____

If project funded by the City Council, for how much? _____

Date funding Contract signed with applicant _____

APPLICATION SUBMISSION REQUIREMENTS

Proposals for Community Preservation Act funding must be submitted using the City of Waltham's Application forms WCPA-1 and WCPA-2.

If the proposal is exclusively a community housing project, applicants must submit WCPA-2. If the proposal combines community housing with any other funding category, both WCPA-2 and the WCPA-1 must be submitted. Otherwise applicants can submit just WCPA-1.

All information requested on the application forms must be included with the proposal at the time of submission or it will not be accepted for consideration. Applications may not include any handwritten information.

Applications and all supporting documentation must be submitted as hardcopy with eleven (11) copies (including one unbound for reproduction) to the official mailing address as specified in Article VI. If an Application is recommended for funding by the CPC, then an additional 17 copies must be provided for use by the City Council.

Applicants are encouraged to include any maps, diagrams, and/or photographs pertaining to the project. Letters of support for the project from community organizations or other sources may also be submitted.

Applicants will also submit an electronic version of each and every document submitted in their application if available, either on CD or USB flash drive, preferably in Portable Document Format (PDF) or other commonly used file formats (eg. .doc, .docx, .xls, .xlsx, .jpeg).

Applicants should include actual quotes for project costs whenever possible. If not available, estimates may be used, provided the basis of the estimate is fully explained.

Applicants should pursue matching or supplemental funds from state, federal and/or private sources when available.

Applicants should detail who will be responsible for project implementation and management. Their relevant experience should be included in the narrative. Please be sure that project management costs have been included in the overall project budget.

BRIEF PROJECT SUMMARY

Historic New England respectfully requests a grant of \$36,199 from the City of Waltham's Community Preservation Act Fund to support a \$56,227 project at The Vale, the 1793 Theodore Lyman Estate. The project will focus on restoration of the library's interior, including plaster repair, painting, wood conservation, and installing a new rug, reproduction lighting, curtains, and shades.

The library is an important room in the house, as it strongly reflects the alterations made in 1882 and for its association with the daily family life of the Lymans. A grant from the City of Waltham will help preserve and enhance the character-defining features of this room, which Lyman descendants fondly remembered as a space for the whole family, children included. Today it is enjoyed by visitors to the house as well as the many guests of wedding and other functions at the property. If sufficient funding is secured, the project will take place between April 1, 2020 and March 1, 2021.

PROJECT DESCRIPTION

Property Overview and Significance

The Lyman Estate, a thirty-five acre property that preserves one of the country's first and most influential designed landscapes, stands amidst the suburban homes of Waltham, Massachusetts, a stately sentinel of the time when, in the late eighteenth century, Boston merchants first began to build country retreats for themselves after the manner of the English aristocracy. Planned as a showpiece of taste and elegance by its creator, Theodore Lyman, the estate, "The Vale," was acclaimed in its day as a "perfect paradise" by no less an observer than the American poet, William Cullen Bryant, who visited in 1821.

Over the period of almost 160 years, The Vale would be for the Lyman family, Theodore and the three successive generations who followed him, a vital element in their annual cycle, a beloved place of renewal, memory, and the core at the center of an ever-widening circle of family connections. Each generation brought its stories and made its mark on this home, its grounds, and its place in the community of Waltham,

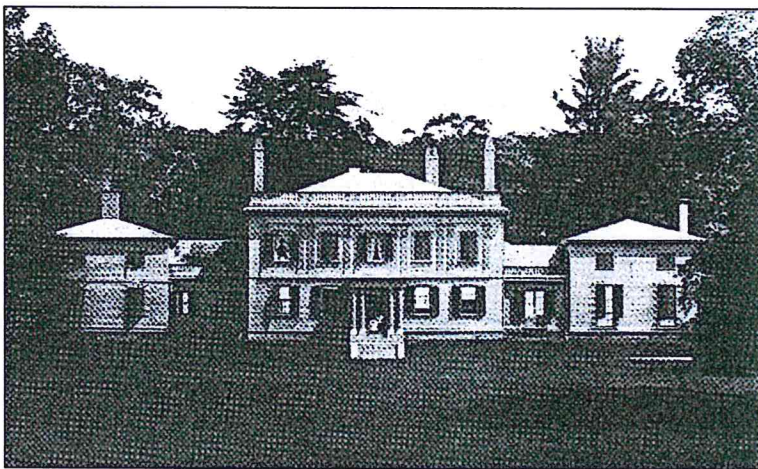


Front (south) façade of the mansion, which represents a blend of the original design, along with 1882 and 1917 alterations. Courtesy Historic New England.

creating a legacy that now finds unique expression in a structure combining traits of the Federal, Queen Anne, and Colonial Revival architectural styles, both inside and out.

In 1793, Theodore Lyman, his fortune newly-made on the rising tide of trade in East India and China, established a country seat for himself, his wife Lydia and their family, some ten miles from their townhome at the top of Beacon Hill. Within a nearly four hundred acre, carefully-managed gentleman's farm, were greenhouses where pineapple and grapes ripened, a deer park stocked with forty spotted Bengal deer, a winding stream on which swans floated, a low hill topped with a Chinese garden temple, and lawns of "fine, smooth turf" studded with specimen trees brought from Europe and Asia: at the center of this "paradise" stood Mr. Lyman's mansion house.

Designed by Salem architect, Samuel McIntire, the mansion displayed the full finery of the Federal style with elaborate balustrades and tall urns lining the low, hipped roof, rusticated quoins framing the windows, and paired Ionic pilasters setting off the second story. In its



An early photograph of the mansion house shows the south wall of the house in its original appearance facing the meadow and stream that gave The Vale its name. To the right of the entrance is the one-and-a-half story ballroom, marked by long windows on the ground floor; the kitchen for the mansion stood at the opposite end, where smoke from the cooking fireplace can be seen rising above the roof on the left. The library is in the general space where the original kitchen was.

symmetrical plan, it expressed the Palladian ideal of a country estate, with a central focal point on the tall main house, and short hyphen connections to subsidiary blocks at either end, the whole mansion stretching nearly 100 feet from end to end. Accessed along a curving drive from an arched bridge east of the house, the main façade faced south across a broad meadow overlooking three small pools and an island, formed by dredging and damming a shallow stream, Chester Brook. Originally set with an elliptical entrance porch, at whose door guests would have been welcomed, the façade's ornamental delicacy hinted at the splendors inside. At the east end of the house, long, balconied windows and a columned veranda signaled the

presence of a grand space, the ballroom, that opened out onto the private pleasure grounds behind the house to the north.

Inside the house, two formal reception rooms, a dining room to the west and parlor to the east flanked a central hall that led back to the bow parlor. A favored feature of Federal houses, this oval room was the domain of sacred moments in the family's life: baptisms, engagement announcements, weddings, and funerals. Theodore and Lydia Lyman furnished this room with their finest furniture, two settees and a set of eight chairs in the "French style" from Philadelphia furniture maker Adam Hains. Also in the room was a pair of banquette benches specially made by Samuel McIntire to fit the curved windows of the room, just as McIntire's swagged overdoor cornices and doors were curved to fit the interior contours of the room. The bow parlor's original furnishings were never taken from the room and came to Historic New England intact when the house was donated in 1952. Too precious for everyday use, the Hains chairs are now carefully stored for scholarly study.

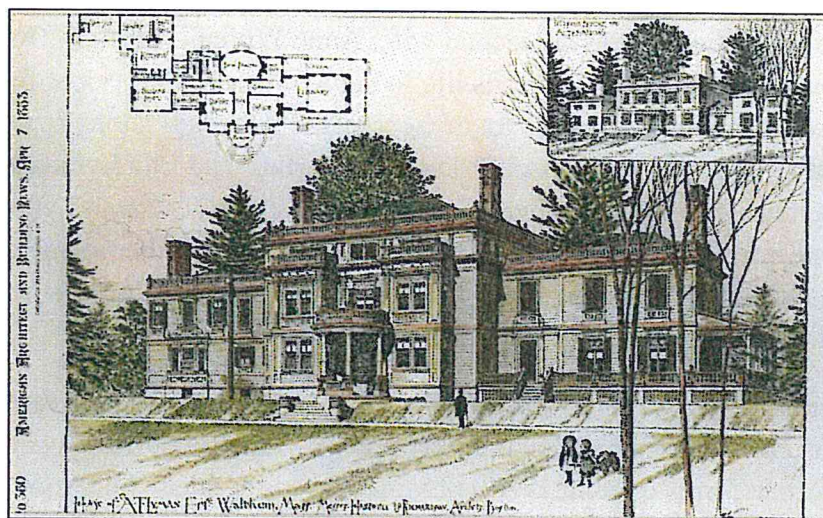
This family devotion to The Vale found its strongest expression in the family of George Lyman, the second owner of the house, and his second wife, Anne Williams Pratt. In George and Anne's generation, the family spent almost all of its life living within a few blocks or feet of one another year-round, in Boston and in Waltham. Out of George and Anne's Boston property at 6 Joy Street, itself a gift to George from his father Theodore, Arthur and Ella Lyman were given a portion to build a house fronting on Mount Vernon Street. Daughter Sarah Lyman Sears and her husband Phillip were given the second Harrison Gray Otis house farther along Mount Vernon Street and daughter Lydia Lyman Paine and her husband Robert lived nearby in a family house on Beacon Street.

During the summers, each of George and Anne's children resided with their families in seasonal houses George provided for them on his property north of The Vale off Beaver Street. While the family retained formal forms of address (Ella Lyman always addressed her mother-in-law as Mrs. Lyman), and often wrote letters and notes to each other despite their close proximity, all indications are that they truly enjoyed being together. George and Anne's grandchildren numbered eighteen, sixteen of whom survived childhood. The evidence of family photos, letters, and journals shows that the children, the youngest of whom were schooled at home by a teacher Ella Lyman hired, grew up in an atmosphere of shared fun, with rowing and swimming on the Lyman ponds, horses and ponies to ride, and tennis, golf and other games to play at each other's houses in what amounted to a huge family compound. The active farms of the Estate provided other entertainments, with farm animals, haying, barns, and other attractions near at hand. The Lyman boys, Herbert and Ronald, became expert pigeon breeders and racers, raising and housing a flock of ornamental pigeons in a special pigeon loft near the barns. Arthur, Jr. is shown in several photos on an alarmingly tall "bone-shaker" bicycle he apparently rode as a teenager.

When George Lyman died in 1880, five years after his beloved wife Anne, this large piece of property needed to be divided among his heirs, who included not only their three children, but the surviving heirs of his first marriage to Elizabeth Gray Otis, daughter of Sally and Harrison Gray Otis. The task fell to Arthur and working through an equitable division of the assets took a

year and culminated in Arthur and Ella buying out the other heirs to take possession of The Vale and ensure the house stayed in the family. With six children aged seven to twenty-one, Arthur and Ella embarked on a modernization and enlargement of the house to better accommodate family, guests, and service staff.

Hiring Waltham architect, Henry W. Hartwell of the Boston firm of Hartwell and Richardson, the Lymans set about making the changes needed. Two proposals came forth from the architects, in radically different architectural styles but with the same footprint and floorplan, an indication of how facile late nineteenth century architecture was at creating a stylistic veneer to suit a range of tastes and choices. Rejected was an up-to-date version in a sort of medieval revival style, with a steep hip roof on the center block of the house. Instead, a design in the Queen Anne style, hewing much closer to the classical roots of the house, was selected.



The 1882-83 renovations added more space and brought a Queen Anne design aesthetic to both the interior and exterior. Much of this was then altered and simplified during a 1917 renovation in the Colonial Revival style and largely what we see today. Courtesy Historic New England.

Major changes included raising the house to excavate a deeper and more suitable basement for heating and mechanical equipment, adding box bays to the south façade for better light in those rooms, filling in the hyphen connections between the end blocks to create a full second floor with seven bedrooms (the house had only had three or possibly four bedrooms originally) and two modern baths, and adding a third floor and attic to the center block for servants' rooms. A thorough recasting of the house's applied ornament provided a motherlode of balusters at every rooftop, along with decorative paneled window surrounds fitted with patterned window sashes, chimneys reworked with elaborate brickwork, and a large semi-circular porch with a cascade of granite and sandstone steps.

Inside, the house was transformed with a large and gracious stairwell at the center of the house replacing the original stair that ran up against the wall of the southeast parlor. High paneled wainscot with a dado chair rail of floral insets, arches ornamented with sunflower and sunburst motifs, and window seats, cabinets and cupboards built into every room created nooks of Queen Anne delight. Almost all the rooms featured white painted woodwork, light, sheer curtains and floral wallpapers that brought the Estate's noted gardens indoors.



Stairway with Palladian window, looking north. Courtesy Historic New England.



Library fireplace, looking west. The dark paneled woodwork and William De Morgan tiles reflect a popular design aesthetic from the 1880s when this space was created. The woodwork in the library has survived unpainted since it was originally installed. Courtesy Historic New England.

While The Vale probably represented one of the finest Queen Anne interiors in Boston, in 1917, following the death of Arthur Theodore, his oldest son, Arthur, Jr. and his wife Susan Cabot Lyman, undertook what they saw as a restoration of the Federal appearance of the main rooms in the house, leaving the Bow Parlor and Ballroom untouched. The library, as a family space, was also largely untouched, although the stained glass fanlight over the door was replaced. The dining room, southeast parlor and their corresponding second floor bedrooms were simplified: mantels were replaced with McIntire replicas, the built in cabinetry was removed and lower wainscoting was installed. The work was done not by an architect but by an interior designer, Nonie Davis Tupper, a Boston antique dealer. Overall, the décor was lightened and became less

crowded with furniture and artwork. Outside, much of the Queen Anne detail was stripped and new six over six window sashes replaced the elaborate multi-paned windows of 1882-83. The house had evolved yet again, this time emerging in the Colonial Revival style that remains popular even today.

It was in this form that in 1952, after the death of Susan Lyman, her five children donated the house and thirty-five acres of The Vale property to Historic New England, selling off much of the acreage that had remained from the farm to a family of successful Italian farmers who had rented the farm acres for some thirty years. The DeVincent family continued to farm a portion of the land east on Beaver Street until the 1980s when it was sold to become the athletic facility for Bentley University. Earlier, beginning in 1954, the DeVincent family had developed a large complex of garden apartments south of the estate and a parcel west of the estate on Beaver Street with a subdivision of single family ranch houses.

Today, the Lyman Estate welcomes the public for tours and for events, for casual strolls through the gardens, for refreshment among the camellia blossoms of the ancient greenhouses, and for continued solace and respite from the world outside its grounds.

Property Use

The Vale is a major cultural and recreational resource for Waltham residents and a frequent destination for tourists who wish to visit this late eighteenth-century country estate with its McIntire-designed mansion and carriage house/stable, historic greenhouses, and landscaped grounds. It is one of Historic New England's most popular properties, welcoming 22,376 visitors in 2018. Visitors can enjoy tours of the mansion and greenhouses; buy specialty plants and merchandise; receive expert horticultural advice; go to a variety of public programs; attend weddings, private parties, and corporate events; and wander leisurely through the extensive lawns and perennial gardens. The proposed project will ensure that The Vale continues to function as an essential part of the Waltham community and provide tangible benefits to its residents.

All Waltham residents receive free admission to tours of the mansion and greenhouses, and are offered a 10% discount on function rentals. The grounds, which now total thirty-seven acres, are open daily for recreational purposes, from dawn to dusk, and frequently accessed. Historic New England is currently collaborating with the Waltham Land Trust on the Western Greenway Project, which will include a trail through the property.

Guided tours of the mansion are offered year round on the third Saturday of each month, on three additional days during Camellia Days (mid February–mid March), and by appointment. The first floor is open for self-guided exploration during most public programs.

Except for major holidays, the greenhouses are open year-round from 9:30 am to 4:00 pm on

Tuesdays through Sundays between December 15 and July 14, and on Tuesdays through Saturdays between July 16 and December 14. Guided tours are available on weekdays by appointment. There is a brochure for self-guided tours and interpretive signage that visitors can use to understand the story of these remarkably rare greenhouses.

Historic New England offers a wide array of public programming at the estate. The most popular offerings include the following:

- *Movies at the Mansion*: Free family-friendly outdoor screenings on the grounds of the estate on four Thursdays in July. Movie-goers are encouraged to come early and set up blankets or lawn chairs, bring picnic suppers, enjoy musical entertainment by the Waltham High School show band, and explore the greenhouses and first floor of the mansion. The series has quickly become a signature event; this year, 500 enthusiastic movie-goers attended the screenings this summer. Due to the July 4th holiday falling on Thursday this year, we had one fewer screening in 2019, but plan on four movies again next year. East Cambridge Savings Bank, Watertown Savings Bank, Roche Brothers, and the Waltham West Suburban Chamber of Commerce have been involved as community sponsors since the program's founding in 2012.
- *Plant Sales*: six major sales per year.
 - Houseplant and Begonia Sale (January), featuring a wide variety of plants that are not readily available elsewhere.
 - "Camellia Days" (mid-February to mid-March), with small- and medium-sized Camellias for sale. This is a much-anticipated event during winter when people are especially eager to see colorful flowers and foliage.
 - Two Orchid Sales (April and November). At each sale, hundreds of orchids are offered, with the staff assisting customers on the proper choice.
 - Herb Plant Sale (May). Historic New England has increased the variety of herbs that it offers for sale in order to serve diverse constituencies within the Waltham community and encourage experimentation with different cuisines. Among the offerings are culantro (Caribbean and Latin American cuisine), shiso (Asian cuisine), and papalo (Mexican and South American cuisine), along with recipes that feature these herbs.
 - Hosta and Perennial Plant Sale (June).
- *Greenhouse Workshops*: annual workshops held in November and taught by Lynn Ackerman, the greenhouse manager. In 2016, Ms. Ackerman began teaching *Beginning Orchid Growing* for individuals interested in learning the essentials, from selecting the right plants to proper lighting, watering, fertilizing, and repotting, and it remains popular today.

- *Master Gardener Program*: a training program in partnership with the Massachusetts Master Gardeners Association, whereby amateur and professional horticulturalists from the Master Gardeners Association volunteer at The Vale and get credit toward their certificate. They receive horticultural training and learn how to give tours of the grounds, in combination with the greenhouses.
- *Other*: Recent programming includes talks on the history of Camellias in Boston, history of greenhouses in America, and invasive species, architecture, New England furniture, and servant life.

Historic New England collaborates with a number of local businesses and organizations in addition to those mentioned above. They include the Waltham Historical Society, Waltham Public Library, Stonehurst, Olde Colony Civil War Roundtable, Pizzi Farm, Waltham Boys & Girls Club, Waltham Fields Community Farm, Waltham High School, Native Plant Trust, and the Waltham Land Trust.

PROJECT GOALS

Historic New England has been working on improving building, landscape and collection conditions as the Lyman Estate for more than ten years. For example, during a 2012 Weatherization project, extensive work was undertaken to conserve collections and wood surfaces in the mansion to improve the site interpretation and first impressions. More recently, collections in all the first floor rooms have been conserved, including paintings in ballroom, dining room, parlors and library. Lighting fixtures were cleaned, rewired and rehung, including three chandeliers and five pairs of sconces. A reproduction chandelier was purchased and installed in the dining room to replace an original Lyman family piece that was removed prior to Historic New England's ownership of the site. A Wilton carpet was created in England to replicate the carpet runner from the hall and stairs using a small sample of an original carpet. Select pieces of Lyman family furniture was also treated including the Chippendale Chinoiserie cabinet in the east parlor, sideboards and table in the dining room, and sideboard and several chairs in the hall.

During all of these conservation and collection interventions, the collections in the library were treated as needed but the library as a whole was never considered in its entirety. This project is focused on the comprehensive care of the library, including the extensive wood paneling, the large bookcases, and the fireplace mantle and surround. Repairing the cracks in the plaster, stabilization and repainting of the floor, installing a new period-appropriate carpet and chandelier, and cleaning the fireplace's decorative tiles and iron work will have an enormous visual impact to the visitor and will highlight one of the last examples of the 1882-1883 house renovations.

Our specific goals for this project are:

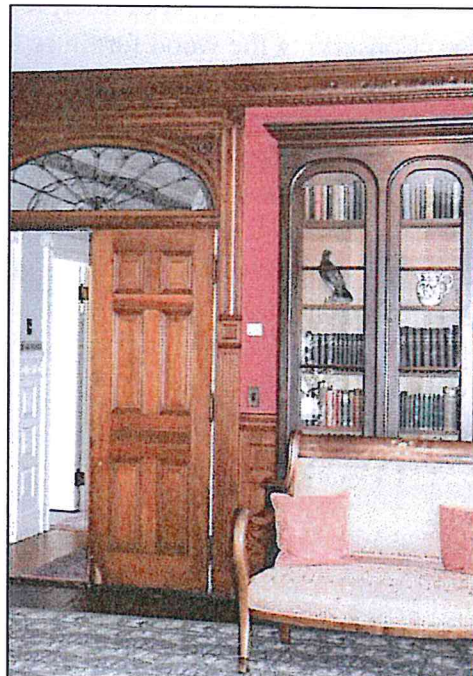
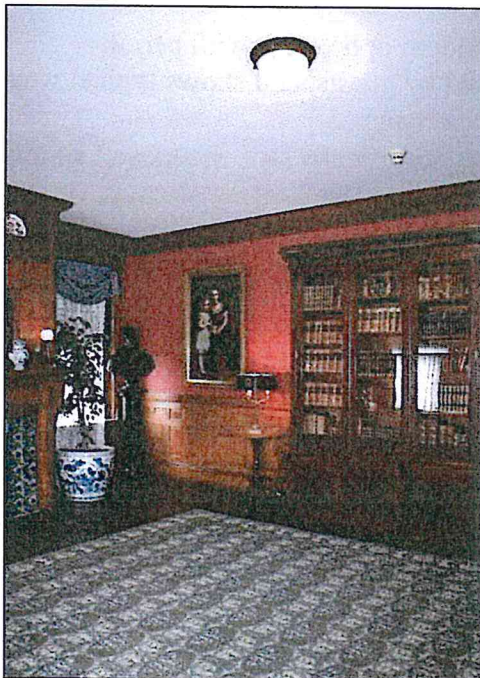
- To enhance visitor experience by highlighting the architectural and design features that date to the 1882-83 alterations.
- To assess and treat areas of plaster deterioration to ensure the long-term preservation of the room.
- To clean and conserve the woodwork and wood furniture to ensure their long-term preservation and continued use.
- To more accurately interpret the 1882-83 design elements.

The plan for the room is based on Historic New England's early-twentieth-century period of interpretation for the room, on historic photographs of the space taken c.1884, and an assessment of the current condition of the space and furnishings. The scope of work includes:

- Re-adhering portions of the plaster ceilings and walls and repairing cracks as needed (specific details are in the documents in the attachments)
- Repainting the ceiling, walls, and wood floors
- Cleaning and conservation of the woodwork, including the wainscoting and fireplace surround
- Conservation of the fireplace tiles and cast iron fireplace back (see treatment proposal in Attachments).
- Replacing the existing reproduction carpet that is beyond its useful service life with a new one (William Morris' "Poppy" design) that is consistent with carpets appropriate for the space and period of interpretation.
- Conserving the wood furniture and replacing the modern upholstery with period-appropriate textiles. The furniture in the room is used by guests, and shows typical wear and evidence of use (see treatment proposal in Attachments).
- Fabricating new curtains that are period-appropriate, specifically lace sheers and simple fitted valances.
- Installing new shades to protect the collections in the room from UV exposure.
- Replacing a mid-twentieth-century dome ceiling light fixture with reproduction of a historic fixture that appears in historic images. The historic fixture was not extant by the time Historic New England acquired the property.



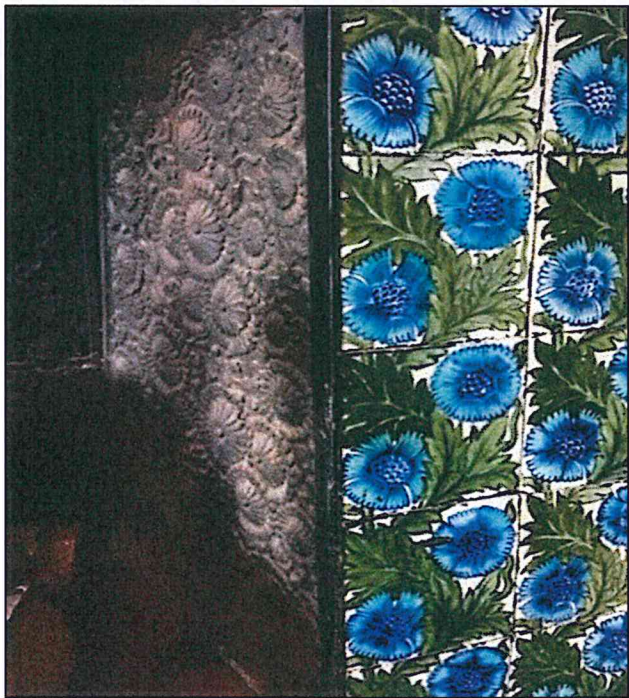
Current photographs illustrating the need for wood cleaning and conservation. The room is actively used during functions, which results in water rings (right), dings, scratches, and accumulation of oils and dirt. The woodwork, including fireplace surround (left), and wood furniture, will be cleaned and conserved. Courtesy Historic New England.



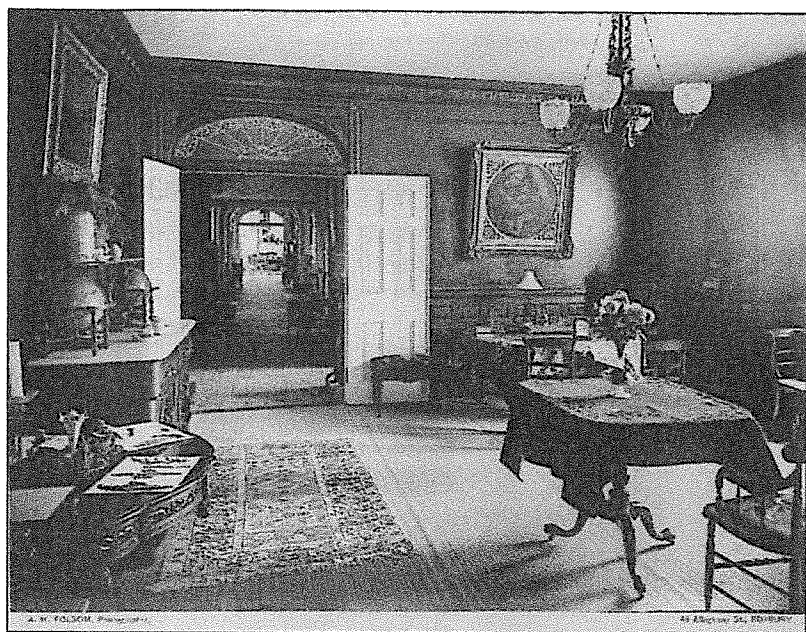
Photographs of the library showing the modern dome ceiling light that is scheduled to be replaced, along with the existing rug that is threadbare and needs to be renewed. The settee is a period piece and is also used by guests, so requires periodic conservation. The bookcase is not original to the space, but belonged to the Lyman family and contains many books and objects that belonged to the Lymans. Courtesy Historic New England.



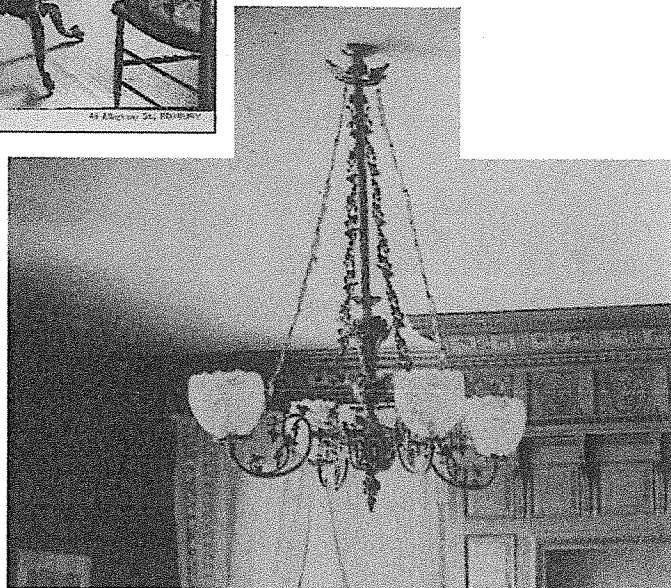
The stunning fireplace in the library features William De Morgan KL Rose pattern tiles in blue, green, and white. The interior of the firebox is lined with cast iron plates patterned with sunflowers (detail, below left). The woodwork will be cleaned and conserved, as will the tiles and ironwork. The historic image below shows the fireplace c. 1884, which is essentially unchanged today. Of note also are the lace curtains. The lace sheers proposed in this project are reproductions of a late nineteenth-century pattern appropriate for the space. Courtesy Historic New England.



A representative example of the painted wood floor in the library. This shows the condition, with worn paint and areas that require repair. The floor will be repaired as needed, cleaned, and repainted using the existing color.



Historic images of the library, c. 1884, shortly after the room was completed. The dark-painted walls and dark wood wainscoting and picture rail are evident. The reproduction chandelier chosen for this project is based on the chandelier in this image (detail, right). Photograph by A. H. Folsom. Courtesy Historic New England.



COMMUNITY NEED

Historic New England is committed to the long-term preservation and management of The Vale in a manner that benefits the Waltham community. The proposed project will help improve the visitor experience and the physical condition of the room and its contents. The project meets and/or exceeds a number of criteria and goals outlined in the City of Waltham's Community Preservation Plan.

COMMUNITY SUPPORT

Three letters of support from interested members of the public are attached, as follows:

Mr. John W. Cox History teacher at Waltham High School, lecturer at Lyman Estate, assistant treasurer of the Waltham Historical Society, board member of the Waltham Historical Commission

Mr. Mort Isaacson Chair of the Waltham Historical Commission

Mr. Wayne T. McCarthy President of the Waltham Historical Society, Inc.

TIMELINE

The proposed project is a top priority at The Vale for fiscal year 2021, which begins on April 1, 2020. We are eager to implement the project and will move swiftly to carry out the various components once sufficient funding has been secured to ensure the project's success. Portions of the project, particularly the plaster repair and the painting will be timed to least disruptive to tours, functions, and public events. The rug is custom made, so will take several months to be produced and shipped from England. Other work can proceed in the meanwhile.

April-May 2020	June – August 2020	September 2020	October- November 2020	December 2020 – February 2021	March 2021
Begin Placing Orders					
Production of Textiles and Rug					
				Plaster Repair and Painting	
				Woodwork and Furniture Conservation	
					Reinstallation

CREDENTIALS

Historic New England is in an excellent position to carry out the proposed project. Founded in 1910 as the Society for the Preservation of New England Antiquities, it is the oldest, largest, and

most comprehensive regional heritage organization in the nation, and a leader in preservation, research, and innovative programming. It currently owns and operates thirty-seven historic properties in five New England states and has a long history of successfully-implemented preservation projects, including other CPA-funded projects in Waltham, Quincy, Gloucester, Yarmouth, and Cambridge. Please see the section entitled “Professional Standards” in the Attachments for the organization’s preservation philosophy and practices.

In 2011, the City of Waltham awarded Historic New England \$207,000 in CPA funding toward an award-winning preservation project at the mansion, which included repairs to the roof, veranda, electrical system, and the historic wood floors. This project complemented a comprehensive weatherization project that made the mansion 50% more energy-efficient without sacrificing its architectural integrity. In 2017, Historic New England was awarded a \$165,900 Waltham CPA grant to aid the restoration of the greenhouses and improve accessibility to and within the greenhouses. This project has been completed and staff and visitors alike are delighted with the results.

Historic New England is confident that it can implement this project within budget and on schedule. Detailed project-management and financial systems are in place to ensure timely and effective project completion. The Collection Services team, led by Julie A. Solz since 2003, is responsible for the design and implementation of all collections projects. Additional assistance and oversight is provided by staff from the organization’s Property Care Team, Business Services and Development teams.

Ms. Solz will serve as project director. As the organization’s Team Leader for Collection Services, she is responsible for the work of the collections, conservation, and library and archives teams. Ms. Solz has worked at Historic New England since 2001 managing all collection care at the historic house museums and in the Haverhill collections facility. She has managed numerous large collection focused projects including the Collection Access Project which made collection objects accessible worldwide via Historic New England’s website and the Collection Care Project which transformed decorative arts storage in the Haverhill facility. Prior to joining Historic New England, she worked as a registrar and conservator for museums in New England, Washington, DC, and Philadelphia. Ms. Solz has a M.S. in Art Conservation from the Winterthur/University of Delaware Program in Art Conservation and is trained as an objects conservator. In 2000, she was a participant in The Attingham Summer School Program.

Please see the organization’s “501(c)(3) IRS Determination Letter” and “Corporate Resolutions” (attached).

Historic New England will measure the success of the project by accomplishing the over-arching objectives outlined in the Brief Project Summary and the individual goals described in the Project Goals section.

BUDGET

Project Component	Waltham CPA Request	Historic New England Contribution	In-Kind Donation	Total Cost
Reproduction Chandelier (including estimated shipping)	\$5,687			\$5,687
Electrical Work	\$2,000			\$2,000
Window Shades	\$1,812			\$1,812
Window Valence construction and installation			\$6,000	\$6,000
Window Valence Supplies	\$480			\$480
Window Valence material (blue velvet)			\$465	\$465
Window Sheers (lace)	\$1,280			\$1,280
Carpet	\$7,625			\$7,625
Carpet Pad	\$2,321			\$2,321
Estimated Carpet Shipping		\$500		\$500
Furniture Upholstery	\$8,944			\$8,944
Painting	\$2,500			\$2,500
Painting Supplies	\$500			\$500
Object Conservation		\$2,730		\$2,730
Object Conservation Supplies		\$200		\$200
Woodwork Conservation	\$2,700	\$5,368		\$8,068

Woodwork Conservation Supplies	\$350			\$350
Plaster Supplies		\$90		\$90
Plaster Stabilization		\$1,560		\$1,560
Collections Services to prep room for work and to reinstall after completion		\$895		\$895
Project Management		\$1,091		\$1,091
Site/Project Supervision		\$1,129		\$1,129
Totals	\$36,199	\$13,563	\$6,465	\$56,227

Historic New England developed the budget in consultation with various vendors. Please see the estimates for the names of the vendors consulted (attached).

OTHER FUNDING

Historic New England routinely funds basic maintenance and smaller projects through its operating budget. Larger projects, such as the one proposed here, require additional sources of revenue from foundations, government agencies, and individual donors. If the City of Waltham is able to contribute \$36,199 the project (64% of the total cost), Historic New England will contribute the remaining \$20,028 through its own funds and by securing in-kind donations.

Source	Funds Committed
Historic New England commitment	\$13,563
In-kind donation of materials and fabrication of silk valances by Nancy Barnard	\$6,465
Totals	\$22,028

MAINTENANCE

It is Historic New England's philosophy and practice that long-term preservation is a result of good maintenance. The prevention of damage and the assurance of long-term maintenance are undeniably better for the preservation of the site than any repair or replacement of historic material.

As previously stated, Historic New England budgets approximately \$20,000 annually for basic maintenance of The Vale, and approximately \$2,000 allocated specifically for the collections. This does not include the cost of staff to manage, operate, and care for the property.

ADDITIONAL INFORMATION

Documentation

The property was donated in 1951 to Historic New England, at that time called the Society for the Preservation of New England Antiquities, by the five children of Arthur T. Lyman, Jr. and Susan Cabot Lyman. The deed, recorded on October 2, 1951, is included with this application.

The Massachusetts Historical Commission holds a preservation restriction in perpetuity on the property (included) and will review all proposed work to ensure that it is in compliance with the Secretary of Interior's *Standards for the Treatment of Historic Properties*.

Construction or Rehabilitation

This project does not include construction or rehabilitation, but includes elements of materials conservation, including plaster and wood. The proposed plans for the treatment of those materials are included in the Attachments.

The project does not involve ground disturbance and will not have an impact on archaeological resources.

Zoning

No change of use is expected as a result of this project.

City Approvals

The project was reviewed favorably by the Waltham Historic Commission at their November 4, 2019 meeting. Historic New England will seek other approvals as necessary.

Hazardous Materials

Lead Paint: It is unknown if the paint in the Library contains lead paint. Any work involving lead paint will follow current EPA and OSHA standards.

Asbestos: No asbestos hazards are known in the library.

Fuel Oil: Above ground interior oil tanks serve two of the buildings on site. No known below grade tanks are on site. This project does not involve the oil tanks.

Gasoline Storage: Minimal amounts of gasoline are stored on site in appropriate containers that are checked multiple times per year for integrity issues.

MSDS: MSDS Sheets are stored in or near the areas that contain hazardous materials.

Hazardous Material Storage: Metal cabinets are located in several interior spaces for the storage

of hazardous materials, mostly a small selection of paints and solvents.

Material Disposal: Any lead paint debris is collected and disposed of by outside contractors. Excess paints are stored for reuse until the determination is made that the material is not usable. Paints and other materials are collected by a Certified Hazardous Waste Removal company.

Professional Standards

The preservation of historic buildings, landscapes, and objects is integral to Historic New England's strategic vision. It follows an institutional preservation protocol that mandates continual assessment of its properties, long-range maintenance, and monitoring of property lines.

Historic New England's preservation projects meet or exceed the Secretary of the Interior's *Standards for the Treatment of Historic Properties*. The organization's customary treatment approach—and the one that will be used for the majority of the proposed project—is preservation. Maintenance and preservation treatments that retain and preserve historic material are consistently chosen. When repairs or replacement are necessary, Historic New England strives to match materials in-kind and to document the work fully.

A Preservation Restriction is held on the property by the Massachusetts Historical Commission. Their review is also required to ensure the project meets the Secretary of Interior's Standards.

Preservation Philosophy

Historic New England is a museum of cultural history that collects and preserves buildings, landscapes, and objects dating from the seventeenth century to the present. It uses these resources to keep history alive and to help people develop a deeper understanding and enjoyment of the New England way of life and appreciation for its preservation. By serving as a role model for the stewardship of New England heritage, Historic New England utilizes its preservation philosophy to educate, to instill an appreciation and awareness of history, to share knowledge and leave a legacy for future generations, and to promote greater involvement on the part of individuals and communities in the preservation of the past.

Statement of Preservation Philosophy*

One of Historic New England's primary goals is the preservation of cultural resources.

Recognizing that the resources administered by Historic New England, including landscapes, buildings, structures, archeological resources, objects, and archival material, may have different preservation needs and ideologies, Historic New England's preservation philosophy is to:

- Research and document the history, evolution, features, materials, integrity, and areas of significance of resources prior to undertaking any repair or conservation work. Research should be considered a continuum that serves to direct the overall management approach for resources, and records Historic New England's contribution to their care and maintenance;
- Monitor usage to prevent irreparable loss of historic fabric;
- Choose maintenance and conservation treatments that reflect a commitment to retaining and preserving historic material;
- Recognize and preserve the design and craftsmanship that has uniquely shaped a resource over time;
- Disseminate the experiences and information associated with resources to internal and external audiences; and
- Follow or exceed nationally-accepted professional standards and guidelines, as appropriate for each discipline, in order to ensure the longevity of resources and maintain a reputation for innovation and the highest quality of work.

** Approved by the Board of Trustees on September 24, 2008*

Professional Standards

Historic New England follows this institutional preservation philosophy and emphasizes the retention of all historic fabric understanding that any feature or part of the structure and site is valuable to the understanding of its evolution and history. Diligent maintenance is the first step in preventing the loss of historic fabric, but if work is required, the condition is analyzed and evaluated to determine the proper approach to preserve the resource. When work is performed, all efforts are made to retain the historic fabric and, if repairs or replacement are necessary, Historic New England strives to match materials in-kind and to fully document the work that has been performed as prescribed by the Secretary of the Interior's Standards for the Preservation of Historic Buildings.

Use of Traditional Materials

If objects, buildings, and landscapes from the past are to convey their full meanings to people in the present and the future, it is essential that their authenticity be protected and cherished. The patterns of wear, methods of construction, old materials, and irregularities of age communicate the use to which these things have been put, at the same time they document change. Because all this physical evidence is valuable, Historic New England believes that the buildings and collections in its care must be treated in the most conservative manner through stabilization and traditional maintenance rather than restoration and reconstruction. The goal is to assure that the collections are preserved unimpaired for the education and enjoyment of future generations.

At Historic New England, all preservation and conservation work strives to retain all original materials by the least intrusive methods possible. When old materials must be replaced either to safeguard the life of an object or building, or because they are beyond repair, the first priority is to replace them with the same kind of material. If, for some reason, this is not possible, the reasons for not doing so must be clearly articulated and existing treatment protocols followed. All conservation measures are thoroughly documented in order to record Historic New England's contribution to the object's or building's history.

Replacement In-Kind

Historic New England strives to retain the historic fabric of its structures and landscapes features through proactive maintenance and conservative repairs and treatments. Some elements, like roofing or siding shingles, are sacrificial layers that need to be replaced as part of a maintenance cycle. Other elements might be subject to decay through inadvertent exposure to weather or even through natural aging processes.

When we need to replace an element, the preferred practice is to replace the material utilizing the same material type or species, dimension, texture, detailing, and compatibility, or shortened commonly to the phrase "replace in kind." Historic New England recognizes that there may be situations where exact replacement in kind is impractical due to reasons of material durability or of repair location. (See additional in-kind replacement White Papers that attempt to identify these issues and the appropriateness of certain replacement materials.)

The following are the basic guidelines that we follow when thinking about our material replacements:

- Document the existing element, making sure to identify the material and any detailing or tooling that might be present.
- Replace the material “in kind,” matching extant or removed material in type or species, style, dimension, texture, and detailing.
- If conditions warrant a change in material, the approved approach is noted in the appropriate white paper. Changes in material not noted in the appropriate white paper or the white paper has not been created require team leader review before proceeding.
- Salvaged materials are generally not approved as material replacements because the age, weathering, and other details may confuse future researchers even if the “new” replacement element is labeled.
- Most new material installed should be labeled with the date of installation and documented through photographs and project completion reports.