



# NEW BEDFORD COMMUNITY PRESERVATION COMMITTEE

## STEP II

# COMMUNITY PRESERVATION ACT PROJECT APPLICATION FY24

Project Application Deadline:

**NOVEMBER 17, 2023 by NOON**

**No late submissions will be accepted.**

Applicants must submit this application no later than Noon on Friday, November 17, 2023. *Please review the entire application packet before completing the application.*

Applications will not be accepted--regardless of project eligibility--unless the STEP I Project Eligibility Determination Form was submitted and approved by the Community Preservation Committee.

COMMUNITY PRESERVATION COMMITTEE  
Department of City Planning  
City Hall Room 303 | 133 William Street  
(508)979-1488 [cpa@newbedford-ma.gov](mailto:cpa@newbedford-ma.gov)

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CITY OF NEW BEDFORD  
**COMMUNITY PRESERVATION ACT FY24  
PROJECT APPLICATION**

**PROJECT INFORMATION – Please complete all questions**

PROJECT TITLE		WARD	
PROJECT LOCATION			
LEGAL PROPERTY OWNER OF RECORD			
CPA PROGRAM CATEGORY (Select relevant categories for your project)	<input type="checkbox"/> OPEN SPACE	<input type="checkbox"/> HISTORIC RESOURCE	
	<input type="checkbox"/> RECREATION	<input type="checkbox"/> HOUSING	
ESTIMATED START DATE		ESTIMATED COMPLETION DATE	
ONE SENTENCE DESCRIPTION OF PROJECT			

**APPLICANT INFORMATION**

APPLICANT ORGANIZATION NAME			
APPLICANT IS (Check only one)	<input type="checkbox"/> CITY DEPARTMENT	<input type="checkbox"/> NON-PROFIT	<input type="checkbox"/> PRIVATE GROUP/CITIZEN
CO-APPLICANT ORGANIZATION NAME (If applicable)			
CO-APPLICANT IS (Check only one)	<input type="checkbox"/> CITY DEPARTMENT	<input type="checkbox"/> NON-PROFIT	<input type="checkbox"/> PRIVATE GROUP/CITIZEN
PROJECT CONTACT PERSON			
MAILING ADDRESS			
TELEPHONE NUMBER		EMAIL:	

**BUDGET SUMMARY**

CPA FUNDING REQUEST (must match CPA request-line 1 of Project Budget on page 8)	\$
TOTAL BUDGET FOR PROJECT	\$

**SIGNATURES**

I/we attest that all information provided in this entire submission is true and correct to the best of my/our knowledge and that no information has been excluded which might reasonably affect funding. I/we authorize the Community Preservation Committee and/or the City of New Bedford to obtain verification from any source provided. I/we acknowledge and agree that a permanent restriction may be placed on the property as a condition of funding.

APPLICANT NAME (printed)	SIGNATURE <i>Alexandra Copeland</i>	DATE:
CO-APPLICANT NAME (printed)	SIGNATURE	DATE:

## Submission Checklist

The following items should be organized on your submitted flash drive in folders named for each applicable section below (e.g., Application, Financial, etc.). Please check off each item on this list if it is included in your submission packet. **Note: not all items will apply to each project.**

APPLICATION	
<input type="checkbox"/>	Application Information (page 1)
<input type="checkbox"/>	Submission Checklist (this page)
<input type="checkbox"/>	Narrative/Project Management/Category Specific Section/Financial (pages 3-7)
<input type="checkbox"/>	Project Schedule – Project Budget – Funding Sources Summary (page 8)
<input type="checkbox"/>	Construction Budget Summary – to be complete for construction projects ONLY (page 9)
<input type="checkbox"/>	Certificate of Vote of Corporation and Tax Compliance Certification (page 10) must be completed by both applicant and co-applicant. Form must be completed by authorized board member. *Certificate of Vote named person must be different person from signer of the certificate.
FINANCIAL	
<input type="checkbox"/>	1 written quote from a contractor and 1 cost estimate from an architect <b>OR</b> 2 written quotes from a contractor <b>(Quotes must be submitted with application – late submissions will not be accepted)</b>
<input type="checkbox"/>	Proof of secured funding (commitment letters or bank statements), if applicable. <b>Please redact account numbers and any sensitive information.</b>
OWNERSHIP/OPERATION (NON-CITY)	
<input type="checkbox"/>	If the applicant is not the owner, attach documentation of site control or written consent of owner to undertake the project. <i>Applications will not be reviewed without this documentation.</i>
<input type="checkbox"/>	Certificate of Good Standing (if operating as a corporation)
<input type="checkbox"/>	501(c)(3) certification (if operating as a non-profit)
<input type="checkbox"/>	Purchase & Sale agreement or copy of current recorded deed, if applicable.
COMMUNITY SUPPORT	
<input type="checkbox"/>	Letters of support from residents, community groups, city departments, boards or commissions, etc.
PLANS & REPORTS	
<i>The following plans and reports, if available, will strength your application. Submit in digital format only.</i>	
<input type="checkbox"/>	Renderings, site plans, engineering plans, design/bidding plans, specifications, and any MAAB variance requests.
<input type="checkbox"/>	Applicable reports (21E, Historic Structure Report, appraisals, survey plan, feasibility studies, etc.)
VISUAL	
<input type="checkbox"/>	Map of the property location (if applicable, show wetlands and wetland buffers, flood plain, water bodies, parks, open spaces, rails, and other features pertinent to the project). Applicants may use the City's interactive mapping website.
<input type="checkbox"/>	Photos of the project site (not more than four views per site) Digital copies <u>only</u> .
<input type="checkbox"/>	Catalog cuts (i.e. recreation equipment) if applicable.
FOR HISTORIC RESOURCE PROJECTS ONLY	
<input type="checkbox"/>	Documentation stating the project is listed on the State Register of Historic Places or a written determination from the New Bedford Historical Commission that the resource is significant in the history, archeology, architecture, or culture of New Bedford.
<input type="checkbox"/>	Photos documenting the condition of the property. Digital copies <u>only</u> .
<input type="checkbox"/>	Report or condition assessment by a qualified professional describing the current condition of the property, if available.
<input type="checkbox"/>	I/We have read the <b><i>U.S. Secretary of the Interior's Standards for the Treatment of Historic Properties</i></b> and understand that planning for and execution of this project must meet these standards.

## PROJECT NARRATIVE

### 1 GENERAL NARRATIVE (1000 Character Maximum)

- Describe the project's location, the property involved and its proposed use.
- Describe the proposed scope of work.

### 2 COMMUNITY NEED (1000 Character Maximum)

- What community need(s) listed in the FY24 CPA Plan will this project address? How does the project benefit the public and what populations(s) will it serve? If it serves a population currently underserved, please describe.
- How does the project preserve and enhance the character of New Bedford?

### 3 GOALS & OBJECTIVES (1000 Character Maximum)

- Describe the project's goals and objectives. The objectives must be specific, measurable, achievable and realistic.
- How does the project meet the general and category-specific priorities outlined in the Community Preservation Plan or other current relevant planning documents?

**4 MEASURING SUCCESS (1000 Character Maximum)**

- *How will the success of this project be measured?*

**5 COMMUNITY SUPPORT (1000 Character Maximum)**

- *Explain the level of community support this project has received. If possible, please include letters of support from any groups or individuals who have endorsed this project.*

**6 CRITICAL NEED (1000 Character Maximum)**

- *Is this project of an urgent nature?*
- *Is there a deadline or factors not controlled by the applicant (i.e. opportunity for immediate acquisition, opportunity to leverage available non-CPA grant or other financial opportunity)?*
- *For historic resource applications only, is the property at risk for irreparable loss? If so, please include a condition assessment from a qualified professional if available.*

# PROJECT MANAGEMENT

## 1 APPLICANT INFORMATION (1000 Character Maximum)

- Describe applicant. Is applicant a public entity, private non-profit, private for-profit, an individual, a partnership, or another type of entity? What is their history and background?
- Identify and describe the roles of all participants (applicants, architects, contractors, etc.) including the project manager.
- Describe any past projects of similar type and scale, or experience that demonstrates the applicant's ability to carry out this project.

## 2 PROJECT FEASIBILITY (1000 Character Maximum)

- List and explain further actions or steps required for completion of the project, such as environmental assessments, zoning or other permits and approvals, agreement on terms of any required conservation, affordability or historic preservation agreements, subordination agreements, and any known or potential barriers or impediments to project implementation.

## 3 PROJECT MAINTENANCE (1000 Character Maximum)

- Please explain the long-term maintenance plan for the completed project.

## COMPLETE FOR HISTORIC RESOURCE PROJECTS ONLY

### CPA Compliance (1000 Character Maximum)

- Describe how the proposed project complies with the [U.S. Secretary of the Interior's Standards for Rehabilitation](#), as required by the CPA legislation under the definition of rehabilitation.
- Describe how the applicant will ensure compliance with these standards as the project is ongoing, including an identification of who will make historic preservation determinations.

## COMPLETE FOR PROJECTS WITH ACCESSIBILITY REQUIREMENTS ONLY

### CPA Compliance (500 Character Maximum)

- Describe how the proposed project complies with the [ADA/MAAB Regulations](#).

## COMPLETE FOR COMMUNITY HOUSING PROJECTS ONLY

### CPA Compliance (500 Character Maximum)

- Describe how the proposed project complies with CPA affordability requirements (100% of AMI for New Bedford)
- Describe the number and types of units (e.g.: 1br, 2br).
- Provide a complete Development Budget and an Operating Budget (for rental properties).



## PROJECT FINANCIAL INFORMATION

### 1 FINANCIAL INFORMATION (2000 Character Maximum)

- Describe all successful and unsuccessful attempts to secure funding and/or in-kind contributions, donations, or volunteer labor for the project. A bullet point list is acceptable.
- Will the project require CPA funding over multiple years? If so, provide estimated annual funding requirements.
- What is the basis for the total CPA request?
- How will the project be affected if it does not receive CPA funds or receives a reduced amount?

## PROJECT SCHEDULE – PROJECT BUDGET – FUNDING SOURCE SUMMARY

### PROJECT SCHEDULE

Please provide a project timeline below, noting all project milestones. Please note the City Council must approve all appropriations of CPA funds. Grant funding will not be available for disbursement until July 1, 2024.

	ACTIVITY	ESTIMATED DATE
PROJECT START DATE:		
PROJECT MILESTONE:		
50% COMPLETION STAGE:		
PROJECT MILESTONE:		
PROJECT COMPLETION DATE:		

### ANTICIPATED PROJECT BUDGET

Please include a **complete itemized budget** of all project expenses, including the proposed funding source for each expense, with your application. Note: CPA funds cannot be used for maintenance.

If the project received CPA funds in another fiscal year, please include this amount on a separate line, not on line 1.

FUNDING SOURCES		EXPENSES				
		STUDY	SOFT COSTS*	ACQUISITION	CONSTRUCTION**	TOTAL
1	NEW BEDFORD CPA FY24***	\$	\$	\$	\$	\$
2		\$	\$	\$	\$	\$
3		\$	\$	\$	\$	\$
4		\$	\$	\$	\$	\$
5		\$	\$	\$	\$	\$
6		\$	\$	\$	\$	\$
7		\$	\$	\$	\$	\$
TOTAL PROJECT COSTS		\$	\$	\$	\$	\$

\* Soft costs include design, professional services, permitting fees, closing costs, legal, etc.

\*\* Construction refers to new construction, rehabilitation, preservation, restoration work, and/or accessibility related expenses.

\*\*\*New Bedford CPA (Line 1) amount should match the amount requested on the application cover page.

### ANTICIPATED FUNDING SOURCE SUMMARY

Please explain the current status of each funding source (i.e., submitting application on X date, applied on X date, received award notification on X date, funds on hand, etc.). For sources where funding has been awarded or funds are on hand, please include documentation from the funding source (e.g., commitment letter, bank statement) in application packet.

FUNDING SOURCE		STATUS OF FUNDING
1		
2		
3		
4		
5		
6		
7		

**CONSTRUCTION BUDGET**  
To be completed for construction projects only

ACTIVITY	CPA FUNDS	OTHER FUNDS	TOTAL
<b>Acquisition Costs</b>			
Land	\$	\$	\$
Existing Structures	\$	\$	\$
Other acquisition costs	\$	\$	\$
<b>Site Work (not in construction contract)</b>			
Demolition/clearance	\$	\$	\$
Other site costs	\$	\$	\$
<b>Construction/Project Improvement Costs</b>			
New Construction	\$	\$	\$
Rehabilitation	\$	\$	\$
Performance bond premium	\$	\$	\$
Construction contingency (30%)	\$	\$	\$
Other		\$	\$
<b>Architectural and Engineering (See Designer Fee Schedule for guidance):</b> <a href="https://www.mass.gov/files/design_fee_schedule-dsb_2015_2007.pdf">https://www.mass.gov/files/design_fee_schedule-dsb_2015_2007.pdf</a>			
Architect fees	\$	\$	\$
Engineering fees	\$	\$	\$
Other A & E fees	\$	\$	\$
<b>Other Owner Costs</b>			
Appraisal fees	\$	\$	\$
Survey	\$	\$	\$
Soil boring/environmental/LBP	\$	\$	\$
Tap fees and impact fees	\$	\$	\$
Permitting fees	\$	\$	\$
Legal fees	\$	\$	\$
Other	\$	\$	\$
<b>Miscellaneous Costs</b>			
Developer fees	\$	\$	\$
Project reserves	\$	\$	\$
Relocation costs	\$	\$	\$
<b>Project Administration &amp; Management Costs</b>			
Marketing/management	\$	\$	\$
Operating/Maintenance	\$	\$	\$
Taxes	\$	\$	\$
Insurance	\$	\$	\$
Other	\$	\$	\$
<b>TOTAL</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>

**CERTIFICATE OF VOTE OF CORPORATION AUTHORIZING  
EXECUTION OF CORPORATE AGREEMENTS**

At a meeting of the Board of Directors of \_\_\_\_\_(organization) duly called and held on \_\_\_\_\_, 20\_\_\_\_ at which a quorum was present and acting throughout, the following vote was duly adopted.

VOTED: That \_\_\_\_\_(person), the \_\_\_\_\_(title) of the corporation, be and hereby is authorized to affix the Corporate Seal, sign and deliver in the name and on behalf of the corporation, contract documents with the City of New Bedford, the above mentioned documents to include but not be limited to Bids, Proposals, Deeds, Purchase and Sales Agreements, Agreements, Contracts, Leases, Licenses, Releases and Indemnifications; and also to seal and execute, as above, surety company bonds to secure bids and proposals and the performance of said contract and payment for labor and materials, all in such form and on such terms and conditions as he/she, by the execution thereof, shall deem proper.

A TRUE COPY, ATTEST:

\_\_\_\_\_  
Name (printed)

\_\_\_\_\_(Affix Corporate Seal)  
Signature

\_\_\_\_\_  
Title

\_\_\_\_\_  
Date

=====

**TAX COMPLIANCE CERTIFICATION**

Pursuant to Chapter 62C of the Massachusetts General Laws, Section 49A(b), I, the undersigned, authorized signatory for the below named contractor, do hereby certify under the pains and penalties of perjury that said contractor has complied with all laws of the Commonwealth of Massachusetts relating to taxes, reporting of employees and contractors, and withholding and remitting child support.

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Print Name

\_\_\_\_\_  
Organization name

\_\_\_\_\_  
Federal Tax ID #

\_\_\_\_\_  
Date





ABRAHAM H. HOWLAND, JR. LODGE, A.F. & A.M.  
NEW BEDFORD, MASSACHUSETTS

31 Barker Street  
Fall River, MA 02724  
November 10, 2023

Ms. Olivia Melo. Library Director  
New Bedford Free Public Library  
613 Pleasant Street  
New Bedford, MA 02740

RE: Donation to Assist in Conservation of the Portrait of Abraham H. Howland, Sr.

Dear Ms. Melo:

On behalf of the members and officers of Abraham H. Howland, Jr. Lodge, A.F. & A.M. of New Bedford, I am pleased to enclose a donation in the form of our check in the amount of Fifteen Thousand Dollars (\$15,000.00) payable to the New Bedford Free Public Library. This donation is made with the stipulation that these funds be used only for the conservation or restoration of the library's portrait of Abraham H. Howland, Sr. by William Allen Wall.

The municipal art collection is one of several extraordinary resources maintained by the New Bedford Free Public Library for the enlightenment and enjoyment of the citizens of our area and beyond. We sincerely appreciate your efforts in the conservation of the Abraham H. Howland, Sr. portrait. We hope that completion of this project will help to perpetuate the memory of the Howland family and their contributions to the business, political, fraternal, and social history of New Bedford.

Best wishes to you and your staff for continued success in this important work.

Very truly yours,

David P. Saucier, Worshipful Master

Enc.



Wenda Kochanowski  
221 Shurtleff St. Chelsea, MA 02150  
wkconservation@gmail.com  
617-642-4755

**TREATMENT PROPOSAL**  
*Frame for portrait of Abraham H. Howland*



Client: Allison Copeland  
New Bedford Free Public Library  
613 Pleasant St.  
New Bedford, MA 02740  
Materials: Wood, gesso, composition ornament, metal leaf  
Outer dimensions: 95" H x 69" W x 4½" D  
Date: October 24, 2023

**DESCRIPTION**

An ogee frame with a flat sight edge followed by stylized acanthus running ornament. The corners are decorated with scrolls and acanthus, with floral and foliate ornament that projects into the cove of both adjacent lengths. The frame appears to be gilded with metal composite leaf rather than gold, and appears to have a coating to tone and protect the leaf.

**CONDITION**

**\*Note: proper left and proper right refer to the object's left and right when facing the viewer.**

**Structural:** The sight edge has splits in the upper and lower proper left length; there are also splits in the sight edge of both corners of the lower length.

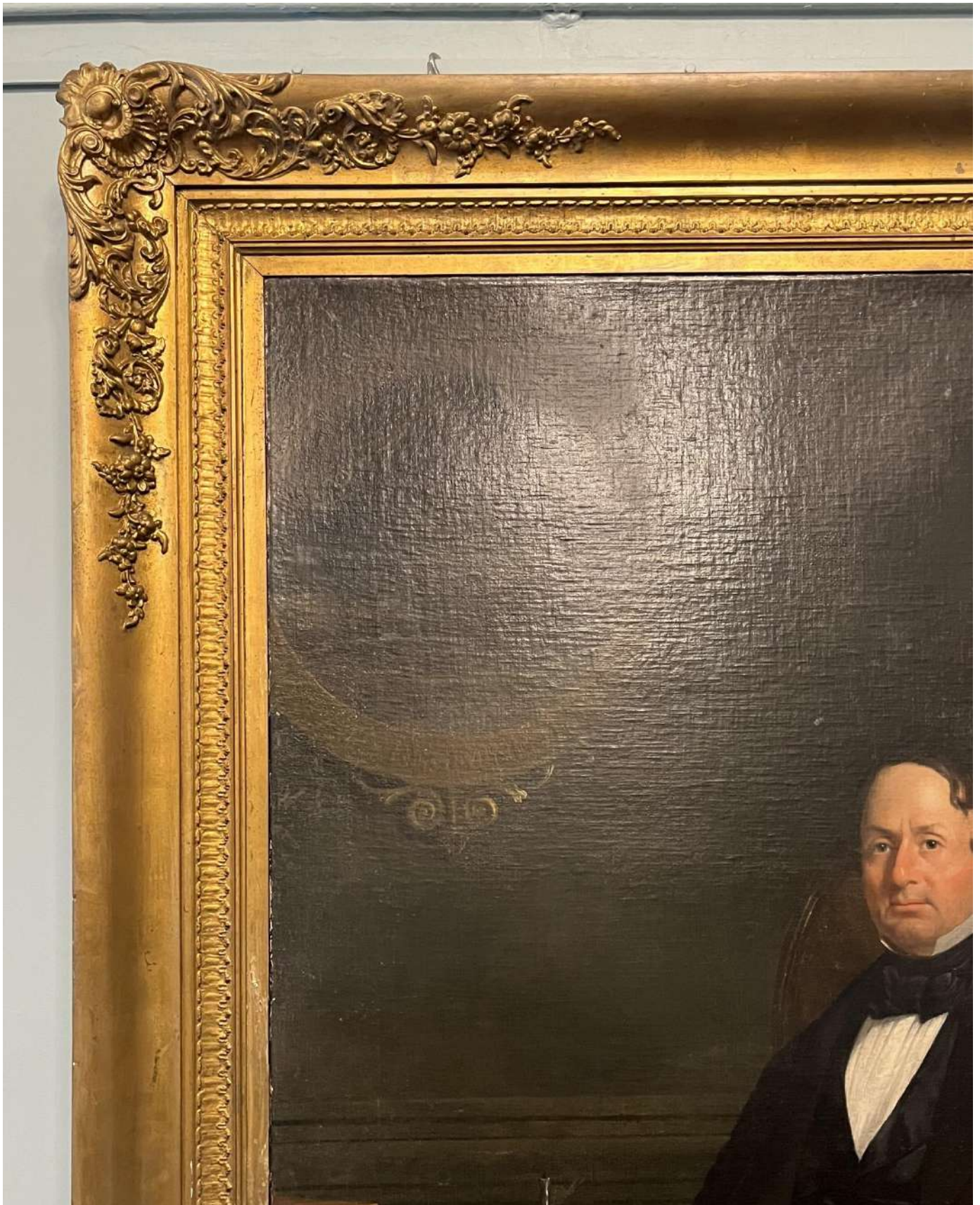
**Surface:** The surface is dusty and dirty. There are areas of loose and lifting gilding throughout. There is an approximately 11" area of gesso loss on the sight edge of the proper right side length; this area appears to have some poor prior repairs and has been covered in bronze paint. There is an area of gesso loss on the outer edge of the proper right side length of approximately 17"; this also appears to have been previously repaired. There is an area of gesso loss of approximately 15" on the proper left side length between the stylized acanthus ornament and the cove that has been overpainted in bronze paint. There are areas throughout the frame where bronze paint has been applied to the surface, especially the upper length, which appears to have been almost completely coated.

**Ornament:** There is brittle, detaching ornament throughout the frame. All four of the corners have had areas of ornament replaced with what appears to be plaster. The lower proper right corner is missing most of the corner ornament and all of the acanthus scroll that projects onto the proper right side length. This ornament has been replaced with a very poor plaster replacement that has been overpainted with bronze paint. The upper proper left corner acanthus scroll also has a poor prior replacement. The proper right upper corner appears to retain the largest amount of original ornament.

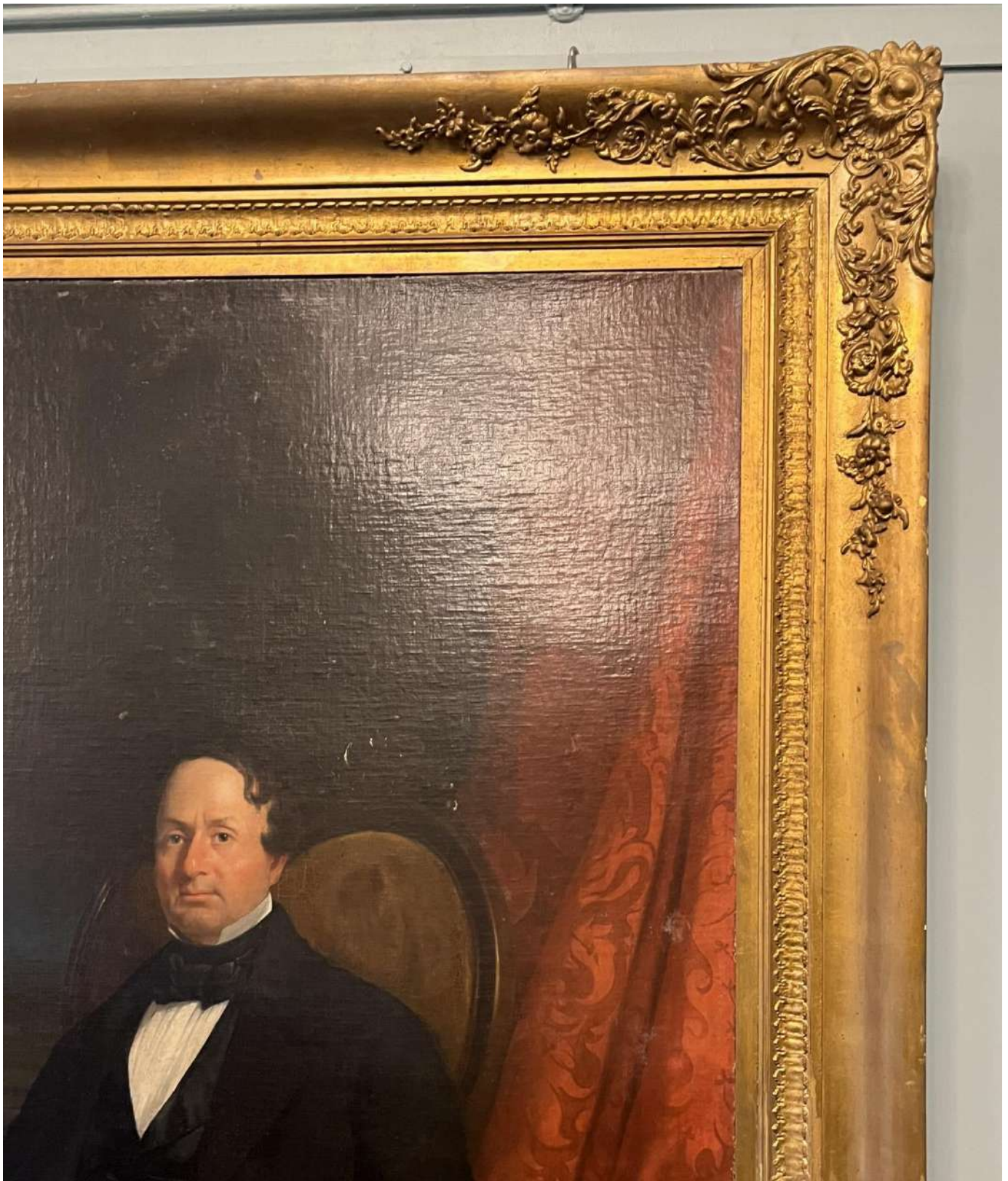
Approximately 15" of the running stylized acanthus ornament on the proper left side length has been replaced with a poor replacement that has been overpainted in bronze paint.















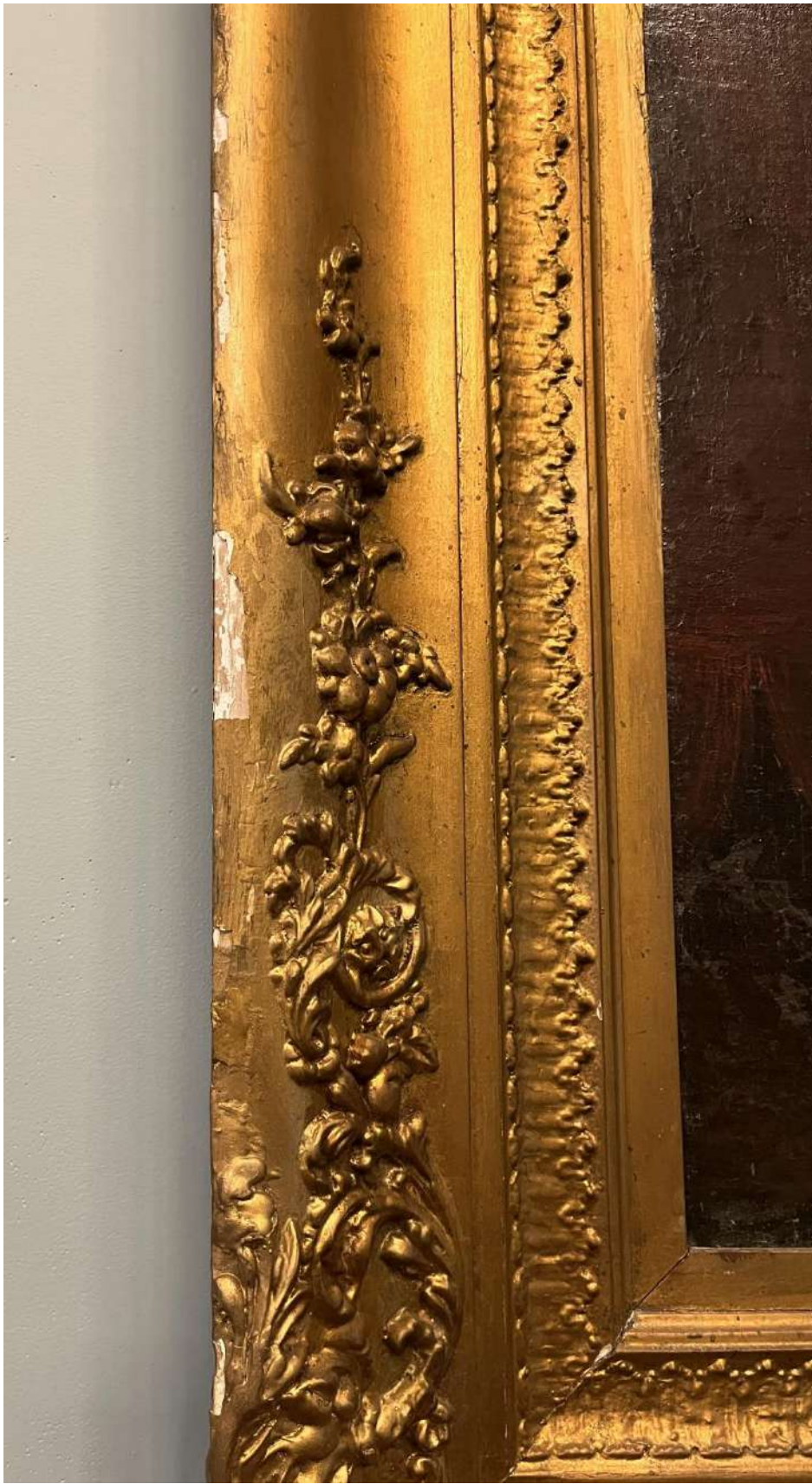
ABRAHAM H. HOWLAND  
MAYOR OF NEW BEDFORD -  
1847 — 1851





ABRAHAM H. H.  
• FIRST MAYOR OF NE  
1847 —















## PROPOSED TREATMENT

**Structural:** Reattach the splits in the sight edge with animal hide glue. *(2 hours)*

**Surface:** Consolidate areas of loose and lifting gilding and loose composition ornament with Lascaux Medium for Consolidation or animal hide glue, where appropriate. Clean the surface of dirt and accretions using a 2% triammonium citrate solution containing Triton with a pH of 7. *(18-24 hours)*

Fill gesso losses with an appropriate fill material and inpaint to blend with the surrounding area: *(15-20 hours)*

If possible, remove or reduce the bronze paint, especially on the cove area of the upper length. *(5 hours)*

**Ornament:** Remove previous poor repairs. Where possible, make molds of existing ornament and replace lost ornament with casts. If there is no existing ornament, sculpt an appropriate replacement and cast as needed to replace all similar losses.

Inpaint/ingild to blend with the surrounding area. *(15 hours)*

**TOTAL HOURS: 55-66**

**HOURLY RATE: \$100/hour**

**There is a materials fee of 5% of labor costs.**

**TOTAL COST: \$5775-\$6930**

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



2010.003.030

ARTIST: Wall, William A.  
Title: Abraham H. Howland

DATE: ca. 1952

DIMENSIONS:

SUPPORT:

wood panel  
artist board  
masonite  
plywood

paperboard  
linen  
cotton  
glass

lined  
unlined  
patched  
stretcher

strainer  
cradle  
marouflage  
other

to rigid fabric

Proxly

I  
achue

Flaking

SUPPORT CONDITIONS:

weak/brittle canvas  
corner/edge draws  
slackness  
undulations  
missing keys

bulges  
dents  
crease/wrinkles  
indentation  
weak stretcher/strainer

warp  
hole/puncture  
water damage  
tears  
splits

dust  
debris behind canvas  
stains  
other

PAINT AND GROUND LAYERS:

ground  
oil medium  
acrylic medium

tempera  
aqueous binder  
gilt

varnished  
natural resin  
synthetic resin

unvarnished  
other

PAINT AND GROUND LAYER CONDITIONS:

drying cracks  
mechanical cracks  
paint/ground loss  
active flaking  
blind cleavage  
exposed cleavage

water damage  
tenting U.L.  
heat/fire damage  
blistering  
abrasions  
scratches/gouges

rabbit abrasion  
previous over-cleaning  
overpaint/retouching  
yellowed/degraded varnish  
blanching  
bloom

stains  
surface grime  
dust  
accretions  
finger prints/smudges  
other

blanching (right over  
Rear  
flaking:  
+  
Upper left  
weave impression

FRAMING AND BACKING:

framed  
unframed  
weak frame  
sound frame  
warped frame  
loose miters

splintered  
elements missing  
loose fit  
tight fit  
nail retainers  
metal plate retainers

flaking compo  
worn surface  
flaking gilt  
chipped  
glazing  
glass/plexi

Bottom Left Corner.

paper backing  
cardboard backing  
Fome board backing  
un-backed  
other

Clean/wax

PROPOSED TREATMENT:

- ☒ examine and photo-document
- ☒ consolidate paint and ground layers
- ☐ re-align and mend tears/splits/holes
- ☐ dust/removed debris trapped behind canvas
- ☐ flatten planar distortions
- ☐ key out to reduce draws and slackness
- ☐ strip line to strengthen tacking margins
- ☐ loose line
- ☒ line painting onto an auxiliary fabric support
- ☒ modify/replace weak stretcher/strainer
- ☒ surface clean to remove grime and accretions
- ☒ thin/removed yellowed or degraded varnish layer(s)

- ☒ remove discolored restorations
- ☒ apply isolating varnish layer
- ☒ fill losses
- ☒ inpaint losses
- ☒ apply saturating varnish layer
- ☒ attach protective backing board
- ☐ consolidate and retouch frame
- ☐ attach felt strips along rabbet
- ☐ glaze with glass/plexi-glas
- ☐ reframe with mending plates
- ☒ provide report and photo-documentation

☒ take off old lining  
☒ replace missing element

COMMENTS:

\$25,000 - Painting

\$1,000 - Replace missing element

Prepared by:

5/20/2013 J. Wright & J. LeB Fulton



Wenda Kochanowski  
221 Shurtleff St. Chelsea, MA 02150  
wkconservation@gmail.com  
617-642-4755

**TREATMENT PROPOSAL**  
*Frame for portrait of George Howland Jr.*



Client: Allison Copeland  
New Bedford Free Public Library  
613 Pleasant St.  
New Bedford, MA 02740  
Materials: Wood, gesso, composition ornament, gold leaf  
Outer dimensions: 92" H x 69" W x 3 3/4" D  
Date: October 24, 2023

**DESCRIPTION**

A portrait frame with a burnished flat sight edge, acanthus and scroll running ornament, bellflower and cartouche running ornament, burnished "peas and sausage" ornament with acanthus on the top edge, and bellflower "medallions" running ornament on the outer cove. The corners have two acanthus scrolls in the inner cove, with what appears to be a leaf that drapes over the top edge and falls down the outer cove.

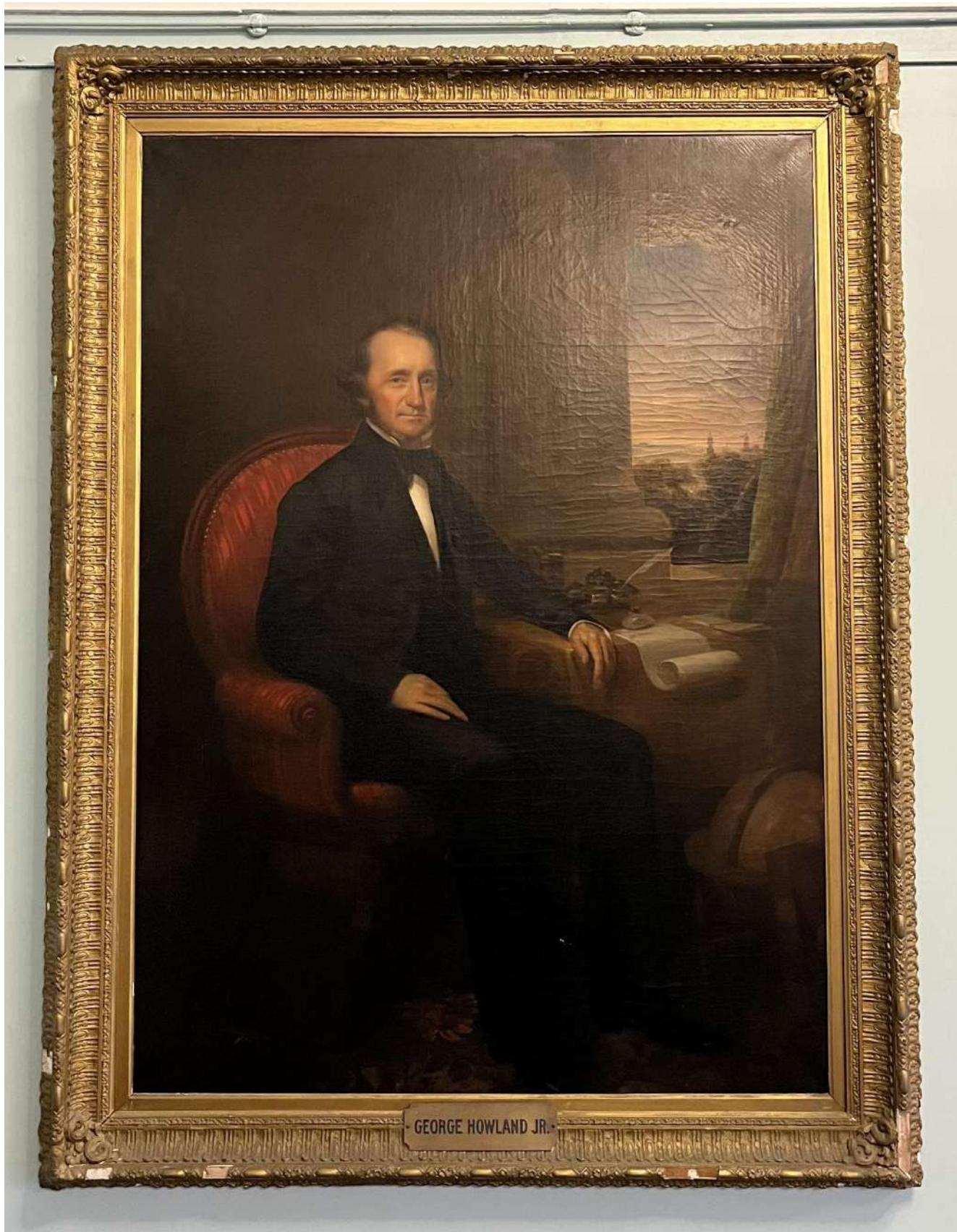
**CONDITION**

***\*Note: proper left and proper right refer to the object's left and right when facing the viewer.***

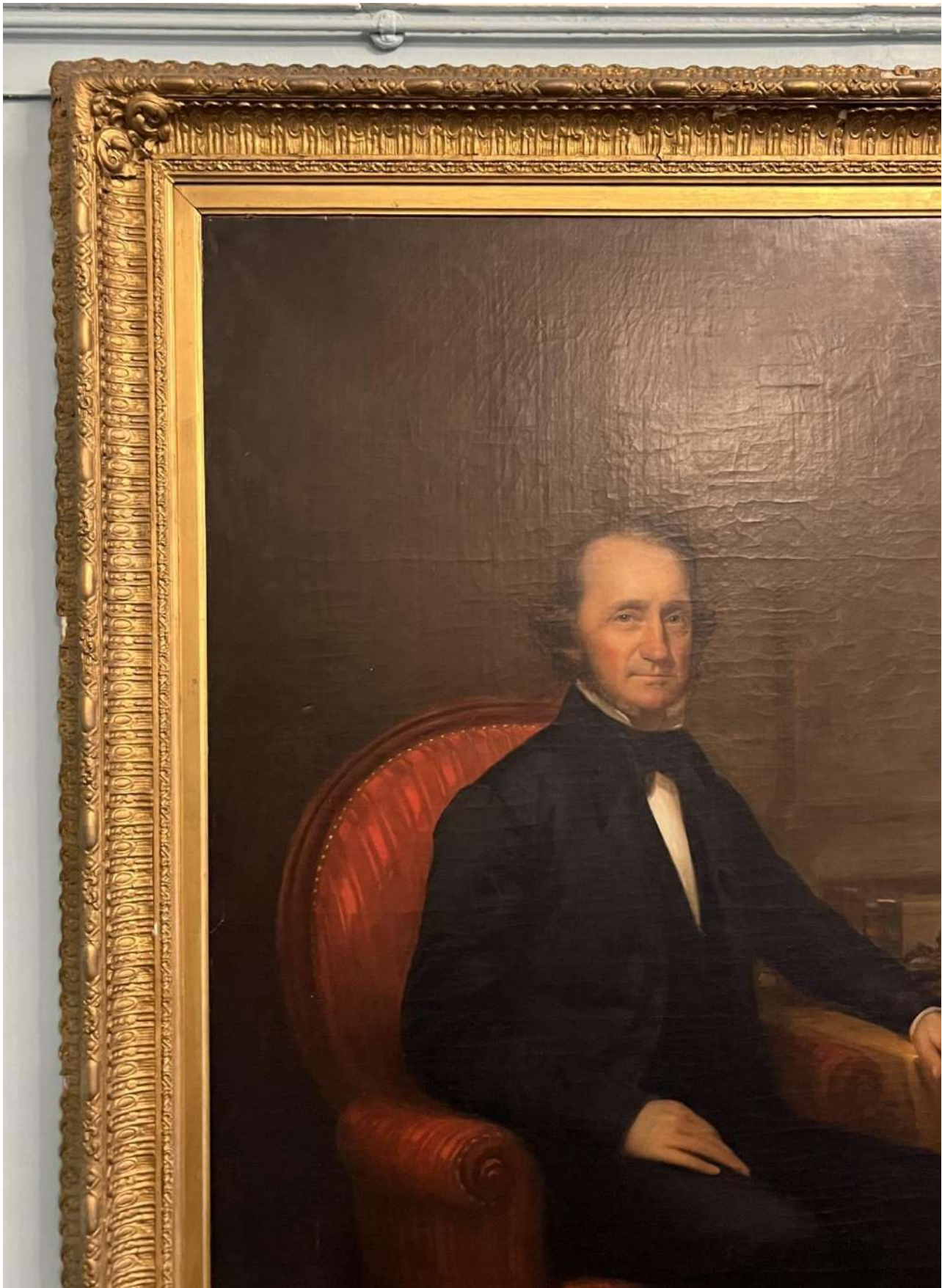
*Structural:* The frame appears to be structurally sound.

*Surface:* The surface is very dusty and dirty. The gesso and ornament are extremely brittle and detaching in areas throughout the frame. The gesso on the sight edge is actively lifting and there are areas of loss totaling approximately 20". The inner and outer cove ornament is fragmented and, where present, is actively lifting from the substrate. All the gilded surfaces appear to be covered in bronze paint.

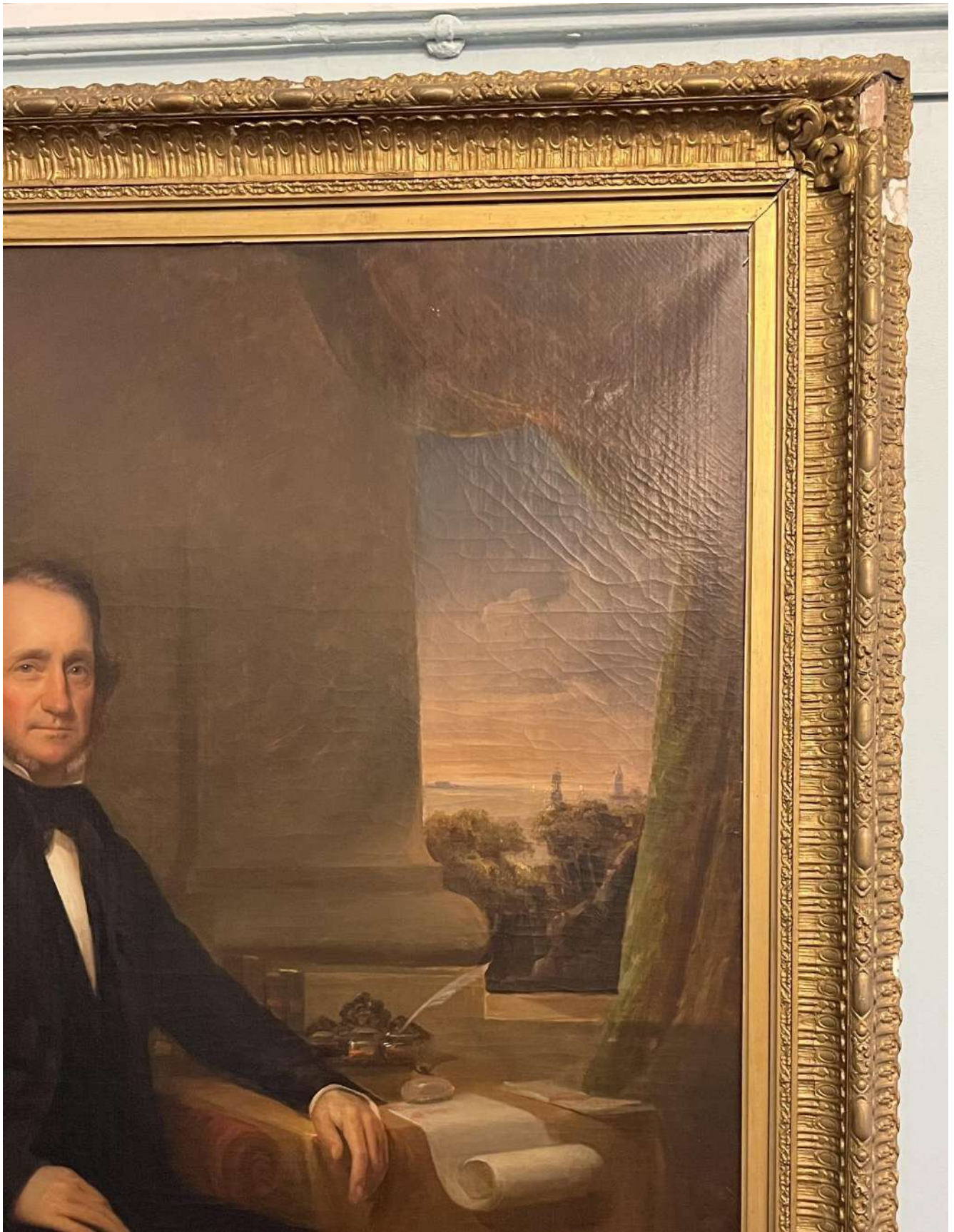
*Ornament:* There are 15 areas of ornament loss totaling approximately 30". The two lower corners are missing the leaf ornament that drapes over the outer cove completely; the lower proper right corner has a poor prior replacement in this area that appears to be plaster. Both of the upper corners appear to have some part of the draping ornament present.





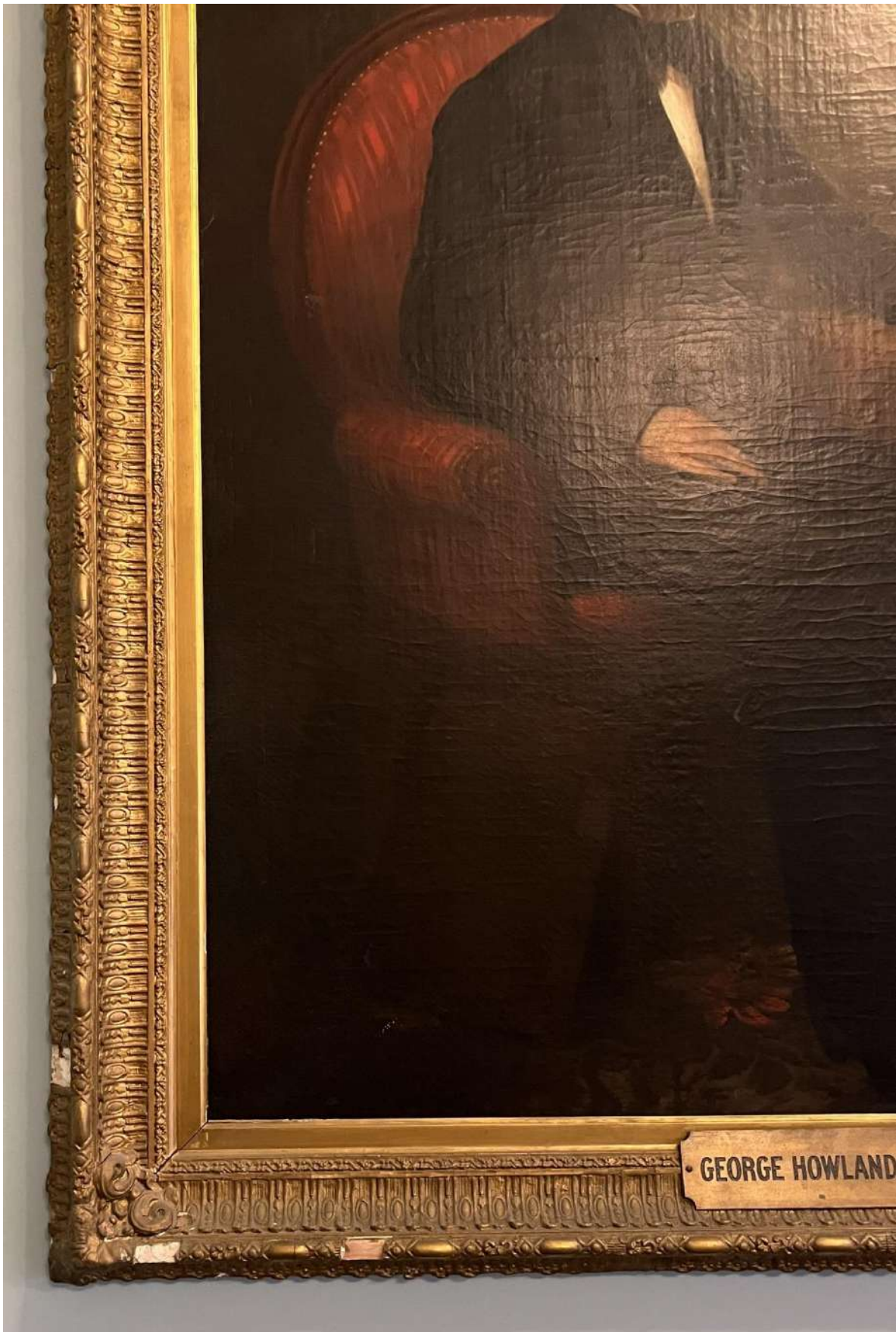
















*Areas of lifting gesso and losses on the sight edge*



*Fragmented, detaching ornament in the cove*





*Fragmented, detaching ornament in the cove*



*Poor prior ornament replacement on the lower proper right corner*





*Ornament loss on the proper right side outer cove*





*Ornament loss on the proper left outer cove*



*Detaching ornament on the bottom length outer cove*

## PROPOSED TREATMENT

### PHASE I

**Surface:** Consolidate areas of loose and lifting gilding and loose composition ornament with Lascaux Medium for Consolidation 4176 or animal hide glue, as appropriate. Clean the surface of dirt and accretions using a 2% triammonium citrate solution containing Triton with a pH of 7 where possible. Water gilded surfaces may be cleaned with a 2% rabbit skin glue cleaning solution, if needed. Fill areas of gesso loss and inpaint or gild to blend with the surrounding surface.

Consolidation: *20 hours*

Cleaning: *16 hours*

Gesso fills and inpaint/gild: *15-20 hours*

**Ornament:** Remove poor prior repair on the proper right lower corner ornament; this may reveal more areas of ornament loss in the area under the prior repair. Make molds of existing ornament and replace lost ornament with casts of originals. Inpaint or gild to blend with the surrounding area. *12-15 hours*

**PHASE I HOURS: 63- 71**

### PHASE II

**Ornament:** Sculpt the missing half of the corner leaf ornament that drapes over the outer cove on the upper proper right corner; cast replacement ornament for the other four corners and inpaint to blend with the surrounding area.

**PHASE II HOURS: 8-10**

**HOURLY RATE: \$100/hour**

**There is a materials charge of 5% of the hourly rate.**

**PHASE I TOTAL COST: \$6615-\$7455**

**PHASE II TOTAL COST: \$840-\$1050**

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



1857.001

ARTIST: Wilson, Matthew

Title: Mayor George Howland, Jr.

Priority 1 ✓

DATE: Ca. 1857

DIMENSIONS:

SUPPORT:

wood panel  
artist board  
masonite  
plywood

paperboard  
linen  
cotton  
glass

lined *glue*  
unlined  
patched  
stretcher

strainer  
cradle  
marouflage  
other

SUPPORT CONDITIONS:

weak/brittle canvas  
corner/edge draws  
slackness  
undulations  
missing keys

bulges  
dents  
crease/wrinkles  
indentation  
weak stretcher/strainer

warp  
hole/puncture  
water damage  
tears  
splits

dust  
debris behind canvas  
stains  
other

PAINT AND GROUND LAYERS:

ground  
oil medium  
acrylic medium

tempera  
aqueous binder  
gilt

varnished  
natural resin  
synthetic resin

unvarnished  
other

PAINT AND GROUND LAYER CONDITIONS:

*rolled*  
*min*  
drying cracks  
mechanical cracks  
paint/ground loss  
active flaking  
blind cleavage  
exposed cleavage

water damage  
tenting  
heat/fire damage  
blistering *upper gilt*  
abrasions  
scratches/gouges

rabbit abrasion  
previous over-cleaning  
overpaint/retouching  
yellowed/degraded varnish  
blanching  
bloom

stains  
surface grime  
dust  
accretions  
finger prints/smudges  
other *mean impression in paint*

FRAMING AND BACKING:

framed  
unframed  
weak frame  
sound frame  
warped frame  
loose miters

*Refer out Frame*  
splintered  
elements missing  
loose fit  
tight fit  
nail retainers  
metal plate retainers

flaking compo  
worn surface  
flaking gilt  
chipped  
glazing  
glass/plexi

paper backing  
cardboard backing  
Fome board backing  
un-backed  
other

PROPOSED TREATMENT:

- ☒ examine and photo-document
- ☒ consolidate paint and ground layers
- ☐ re-align and mend tears/splits/holes
- ☐ dust/removed debris trapped behind canvas
- ☒ flatten planar distortions
- ☒ key out to reduce draws and slackness
- ☒ strip line to strengthen tacking margins
- ☐ loose line
- ☐ line painting onto an auxiliary fabric support
- ☐ modify/replace weak stretcher/strainer
- ☒ surface clean to remove grime and accretions
- ☐ thin/removed yellowed or degraded varnish layer(s)

- ☒ remove discolored restorations
- ☒ apply isolating varnish layer
- ☒ fill losses
- ☐ inpaint losses
- ☒ apply saturating varnish layer
- ☒ attach protective backing board
- ☐ consolidate and retouch frame
- ☒ attach felt strips along rabbit
- ☐ glaze with glass/plexi-glas
- ☒ reframe with mending plates
- ☒ provide report and photo-documentation

COMMENTS:

\$12,000 - 15,000

Prepared by:

5/20/2013

G. L. Fulton

*[Signature]*





# TREFLER'S

29 Tower Road  
Newton, MA 02464

October 16th, 2023

Alexandra Copeland  
New Bedford Public Library  
613 Pleasant Street  
New Bedford, MA 02740

Dear Alexandra,

The following report concerns items damaged by time. All items were inspected at 613 Pleasant Street, New Bedford, MA on Wednesday, September 13, 2023. Photographs are available upon request. Unless otherwise noted the New Bedford Public Library will be considered our client and Alexandra Copeland our contact.

When Noted:

- **Ozone/Hydroxyl Deodorization Treatment** – This treatment kills mold and mildew and neutralizes odors. Items that were exposed to fire, moisture, mold and/or mildew must be treated in this chamber prior to being allowed in the studio.
- **Conserve** – All surfaces are cleaned. The original finish will remain. If needed, it will be lightly sanded and a top coat will be applied or the existing finish will be reconstituted. Nicks and scratches will be improved upon, but evidence will remain.
- **Refinish** – The item, or part of the item, has its current finish and color removed. Color and finish will be applied to match the original as closely as possible.
- **Polish** – For metal items that state they will be polished; the polishing is done on a buffing wheel and results in a high luster.
- **Lining** (paintings)- Traditional linings are recommended for paintings on canvas with tears, holes, or flaking paint in more than a small area. The process uses a solution to adhere the original canvas to a museum grade backing material, followed by a canvas backing. Paintings are restretched onto the original stretchers whenever possible. Note: linings cannot be done on paintings with patches unless the patch is removed.
- **Upholstery Definitions:** Re-pad - Top layer of material below the upholstery is removed, but all other padding remains. Re-build - means to replace everything. This is the case for fire, water, mold and/or mildew exposure.

\* Signature: I have read this page: \_\_\_\_\_



# TREFLER'S

## Trefler's Policies:

- **Paintings** – If a painting restoration requires lining of the canvas, the painting may no longer fit into the original frame. It may be possible to alter the original slightly to accommodate the painting. If a modification to the existing frame or a new frame is necessary, we will be happy to provide an estimate from our Frame Department, working with all parties for approval.
- **Upholstery** - Please note that upholstery estimates are subject to change until pieces are opened up (if necessary) for re-upholstery and the insides are visible.
- **Additional Damage** - The cleaning and review of the items, once in our studio, may reveal additional claim damage, non-claim related damage, and/or old repairs that could not be seen during inspection. These damages will be noted and an estimate for additional work submitted as a supplement for approval.
- **Insurance** - Maximum coverage is limited to \$100,000 per item. Objects are insured against the perils of fire, lightning, windstorm, and theft.
- **Approval Process** - Once this report has been reviewed and the appropriate work approved, it will be necessary to sign each page to acknowledge that you have reviewed the suggested restoration and costs. A 50% deposit is required to have the items entered into our work schedule. Projected completion dates are based on the date the deposit and a fully signed report is received.
- **Payment and Storage** – Final payment for all services rendered is required prior to release of finished goods. Trefler's will store orders up to 14 days after completion. After 14 days from the completion date, the client will be charged \$25 per day per item for storage.
- **Projected Lead/Estimated Completion Times** – Projected Lead Times vary by department and current workload. However, 12 to 18 weeks (18-24 weeks for paintings) are generally required to complete a typical repair or restoration project. Once we receive a signed authorization and a deposit equal to 50% of the overall cost of the project as a whole, the order will be approved for assignment and entered into our queue.

The primary location for objects left for repair is the studio at 29 Tower Road, Newton, MA. Some items may require work to be performed at the location of a third party service.

\* Signature: I have read this page: \_\_\_\_\_





# TREFLER'S

The time limitation for reporting loss or damage claims is 15 days after the delivery/receipt of goods to the customer.

These items are receipted pursuant to the provisions of Sections 31 B and 31 F of Chapter 255 of the General Laws and must be claimed within one year of such receipt, or such items may be subject to sale or potential disposal.

\* Signature: I have read this page: \_\_\_\_\_



# TREFLER'S

- 1. Bust of Sylvia Ann Howland 26" x 16" x 12"** - This piece was painted at some point and the paint that was used has begun to flake and separate all across the surface. The client has photos of this piece when they received it in their collection and before it was painted. They stated at the time of the inspection that their wish is for the piece to revert back to how it looked in these photos.

The surface under the paint layer which can be seen in areas that paint has flaked off appears to be fairly inconsistent in color. It is possible that though the paint is gone in these areas, some of its pigmentation has remained.

**We will restore the piece by:**

- We will strip the flaking paint off of the surface of the bust using a combination of blades, solvents and abrasion.
- Once the flaking paint has been removed, we will airbrush the piece to make it visually consistent and restore its appearance. As per our conversation with the client at the time of the inspection, our goal is to match the appearance that this piece has in the photo provided.

**Estimated cost for studio restoration:**

**\$2,800.00**

**Materials:**

**\$ 560.00**

\* Signature: I have read this page: \_\_\_\_\_



# TREFLER'S

- 2. Bust of George Howland Jr. 26" x 16" x 10"** - The client stated at the time of the inspection that this bust had been placed in a room/building that was heated with a furnace for many years which may have led to a build up of soot/debris. There are also clear areas of old repairs where large yellow splotches can be seen on the surface, particularly on the top of the subject's head. There are some slight chips where a small amount of material was lost, notably on the right side of the figure's beard.

The client asked at the time of the inspection that their wish is for the overall look of the bust to be more consistent, and they pointed out the area of the figure's jacket lapel on the left side as a good sample area from which to base repairs off of.

**We will restore the piece by:**

- We will clean the surface of the bust to remove any build up of soot/debris.
- We will fill any chips or areas of missing material.
- We will reverse any old touch ups which are responsible for the yellow splotches that appear in places. We will perform our own touch ups to restore the appearance of the bust, using the left side jacket lapel as a guide. Our goal will be to make the overall appearance of the piece more consistent.

**Estimated cost for studio restoration:**

**\$1,750.00**

**Materials:**

**\$ 350.00**

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# TREFLER'S

- 3. Oil painting of George Howland Sr. 25 ¼" x 30 ¼"** - The client indicated they were interested in two different options for paths forward with this painting. The piece itself appears to be in good shape and does not appear to need restoration, but it does need a new frame.

The client has a potentially suitable frame that they would like to use for the piece, but the allowance is 25" x 30 ⅛", slightly too small for the canvas in question. The idea would be to find some way of modifying the existing frame to fit the piece.

The alternative would be to have a custom frame made for this painting. The client provided a photo at the time of the inspection of this piece in a gold frame that they indicated they would like to replicate, if possible.

**We will restore the piece by:**

After discussing the options with our framing specialist, it is our recommendation that this piece should be reframed with a custom frame. Our fear is that the cost to modify the existing frame would be approaching the cost to fabricate a custom frame. The new frame, to our thinking, would also create a much more satisfactory product.

We will fabricate a custom frame to match the frame in the photo that the client provided as closely as possible. Our estimate reflects the price of a sample that we have chosen. The client will need to confirm our choice; any changes may affect the final price.

<b>Estimated cost for custom framing:</b>	<b>\$2,159.48</b>
<b>Materials:</b>	<b>\$ 431.90</b>



# TREFLER'S

4. **Painting of Abraham H. Howland with decorative gold frame 82" x 53"** - The client indicated that their primary concern with this piece is the frame. They mentioned that they have a resource for painting restoration, but that they would be interested in an estimate to restore this painting as well.

**Frame:** The frame has a surface accumulation of dust and debris. There are several areas that seem to have old repairs, including large areas of color variations. Many of the old repairs seem to be shaped by hand; these areas of fill do not match the texture and design of the original frame very well. One such area appears in the bottom left corner where there is a large area that stands out from the rest of the frame. In addition to these old repairs, there are several instances of missing material, chips and missing color.

**Painting:** The painting seems to have several small isolated instances of missing paint, chips and dents. The client indicated that it is possible the painting could benefit from being restretched; the surface of the canvas appears to have dents and be slightly inconsistent in general. There is one large area where an old repair is evident in the bottom left corner of the painting, where the colors are muddy and do not seem to match the rest of the image.

**We will restore the piece by:**

**Frame restoration:**

- We will clean the surface of the frame to remove any buildup of dust or debris. We will also clean off old color/touch ups to old repairs which are inconsistent with the rest of the frame.
- We will create molds of areas which remain intact on the frame in order to fabricate replacement parts for missing sections.
- We will reverse old repairs which obviously do not match the texture and design of the frame, and re-mold these areas.
- We will perform our own touch ups and color work to match the rest of the frame. Please note that some evidence of our repairs will likely remain, but we will make the overall frame more cohesive and consistent.

**Painting restoration:** After discussing with our conservators, we do not believe this painting is a good candidate for restoration through Trefler's due to its size and several unknown variables.

**Estimated cost for studio restoration:**

**\$8,750.00**

**Materials:**

**\$1,750.00**

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# TREFLER'S

## 5. Oil painting of George Howland Jr. seated with decorative gold frame 79" x 56" -

The client indicated that their primary concern with this piece is the frame. They mentioned that they have a resource for painting restoration, but that they would be interested in an estimate to restore this painting as well.

**Frame:** This frame has many instances of missing material throughout. There are also areas where old repairs can be seen that do not match the design and texture of the rest of the frame. In addition to the instances of missing material and old repairs, there are many sections of plaster and molding which seem to be in danger of separating from the frame. This was noted on the bottom of the frame which was accessible at the time of the inspection but, towards the top, it is unclear to what extent this issue is present. It is assumed there are more sections of loose material throughout. The client indicated at the time of the inspection that this frame seems to have been painted over using radiator paint at some point in its life, during a former restoration attempt.

**Painting:** The painting seems to have darkened significantly over time as the varnish has aged; it is assumed the colors were originally much brighter and the details in the shadows were meant to be visible. There is one area where an instance of paint splatter can be seen in the area of the figure's legs, and what appears to be a small tear above the window in the image.

### **We will restore the piece by:**

#### **Frame restoration:**

- We will clean the surface of the frame to remove any buildup of dust or debris.
- We will create molds of areas which remain intact on the frame in order to fabricate replacement parts for missing sections.
- We will secure areas of plaster and decorative molding which seem to be in danger of coming apart from the frame.
- We will reverse old repairs which obviously do not match the texture and design of the frame and re-mold these areas.
- We will perform our own touch ups and color work to match the rest of the frame. Please note that some evidence of our repairs will likely remain, but we will make the overall frame more cohesive and consistent.

**Painting restoration:** After discussing with our conservators, we do not believe this painting is a good candidate for restoration through Trefler's due to its size and several unknown variables.

**Estimated cost for studio restoration:**

**\$14,000.00**

**Materials:**

**\$ 2,800.00**

\* Signature: I have read this page: \_\_\_\_\_





# TREFLER'S

## **ADDITIONAL COSTS** (where applicable)

**Ozone/Hydroxyl Deodorization Treatment** – This service will be performed to all items affected by water, smoke, fire, or mold before they enter our studios.

Estimated Cost for Ozone/Hydroxyl Treatment:

\$n/a

**Transportation** - Estimate includes all travel to and from location, all preparation, loading and unloading time. If a 3rd party is required, their services will be invoiced separately, payable in full prior to the start of restoration work.

Estimated Cost for Transportation:

\$ 880.00

**Packaging** – Materials and labor for preparing items for transport.

Estimated Cost for Packaging:

\$ 200.00

**Materials and Services** – the cost of items needed for standard restoration work, such as varnish, finish, and tools, as well as general project management fees including insurance to cover pieces while they remain in our studios, before/after photography, etc.

Estimated Total Cost for Materials:

\$5,891.90

**Parts** – Specialty items beyond regular studio materials that are specific to your restoration project. This includes custom paint, leather, wood, fabric, etc. The total cost of any leather or fabric needed for the project will be due in full via credit card (prior to the order being placed) and is separate from the 50% deposit. One fabric selection/consultation appointment is included in the cost of each reupholstery project. Additional selection appointments will be billed at \$175/hour.

Estimated Cost for Parts:

\$n/a

**Change Orders** - Any change(s) or modifications to the scope of work listed in this report is considered a change order. Each change will be noted on a Change Order Form and a client signature is required. Each change will include an hourly administrative fee, as well as fees for any additional labor and/or required parts. All change orders require payment in full by credit card at the time the Change Form is signed.

**Payment and Storage** – Final payment for all services rendered is required prior to release of finished goods. Trefler's will store orders up to 14 days after completion. After 14 days from the completion date, the client will be charged \$25 per day per item for storage. Smaller items may be grouped for storage and charged accordingly.

**Projected Lead/Estimated Completion Times** – Projected lead times vary by department and current workload. However, 12 to 18 weeks (18-24 weeks for paintings) are generally required to complete a typical repair or restoration project. Drying/curing times for some projects may extend the overall timeline. Once we receive a signed authorization and a deposit equal to 50% of the overall cost of the project as a whole, the order will be approved for assignment and placed in our queue for work.

\* Signature: I have read this page: \_\_\_\_\_



# TREFLER'S

## COST SUMMARY

Trefler's Total Estimated Cost for Restoration:	\$29,459.48
Ozone/Hydroxyl Fee:	\$
Transportation Fee(includes 10% fuel surcharge):	\$ 880.00
Packaging Fee:	\$ 200.00
Materials and Services Fee:	\$ 5,891.90
Parts Fee:	\$
Sales Tax:	\$

**Total Estimated Cost: \$36,431.38**

**Inspection Fee to be charged/invoiced, per company policy: \$150.00**

**Orders canceled within 72 hours of being commissioned via deposit will have deposits returned, minus a processing fee equal to 25% of the total restoration fees. Deposits or full payments on orders canceled after 72 hours are not refundable.**

Trefler's reserves the right to photograph items while in our possession. Please note that this report is valid for 1 month (30 days) from the date of inspection. After that time, items may need to be re-inspected for changes in condition, parts may need to be re-estimated and additional fees may apply. If your items were inspected in-studio, we provide a 14-day period for you to decide to commission your work. After 14 days, if you are not moving ahead with your restoration work, your piece(s) should be picked up from our studios or a storage fee of \$25 per day will be incurred.

Each page of this document must contain a signature approving and authorizing repairs and costs.

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Please email this signed document to: [jmckeown@trefler.com](mailto:jmckeown@trefler.com). We look forward to working with you.

Jim McKeown  
Outside Sales Associate  
[jmckeown@trefler.com](mailto:jmckeown@trefler.com)  
617.965.3388 x.221

\* Signature: I have read this page: \_\_\_\_\_



# GIANFRANCO POCOBENE STUDIO

## CONSERVATION TREATMENT PROPOSAL

**ATTRIBUTION:** William Allen Wall  
**TITLE:** *Portrait of Abraham Howland*  
**MEDIUM:** Oil on canvas.  
**DATE:** 1852

**Client:** New Bedford Free Public Library  
613 Pleasant Street  
New Bedford, MA 02740  
**Contact:** Allie Copeland

### TECHNICAL DESCRIPTION AND CONDITION

The painting is executed with pigments bound in a drying oil medium on a plain weave linen fabric which appears to be wax lined onto a plain weave linen fabric. As a result of the lining, the painting is stiff overall but due to the weight of the lining, there are now broad undulations across the surface of the painting. Weave accentuation from the lining process is also visible over much of the paint surface. The lined canvas is attached to a wood strainer or stretcher with metal tacks. Given the limited access to the reverse, it is not possible to determine the structural condition of the strainer/stretcher.

The composition of the ground layer is undetermined, but it is a warm white color (as seen in paint abrasions at bottom right). For the most part, the oil paint layers are thinly applied and are generally translucent, but in the highlights, some build of more opaque brushwork is evident. The paint layers are in fair condition with scattered areas of cracked and active flaking paint, especially noticeable in the upper left corner. Areas of damage were overpainted in the past and are mismatched and dull most notably along the top and left edges down to the bottom left corner. The varnish coating, which is thickly applied and yellowed, has the characteristics of a natural resin such as dammar.

The goals of the treatment are to consolidate the unstable paint layers, release the canvas from the poorly lining canvas and reline it onto a new lining fabric support, and to improve the overall appearance of the image by removing the discolored surface coating and grime and retouch losses and abrasions.

### TREATMENT PROPOSAL

1. *Transportation of the painting between the studio and Library to be undertaken by fine art movers.*
2. Photo-document the conservation treatment with high-resolution digital images.
3. Stabilize flaking paint with an appropriate adhesive and reattach with a hot air pen/tacking iron.
4. Surface clean the painting with aqueous solutions.
5. Thin and remove the degraded varnish with appropriate solvent mixtures.
6. Remove discolored overpaint with appropriate solvents and/or solvent gel solutions.
7. Remove the lining fabric from the reverse of the painting.
8. Remove deformations in the canvas with controlled humidity and weights.
9. Infuse the reverse of the painting with BEVA 371 adhesive and prepare a fabric support for lining.
10. Line the painting on the suction hot table.
11. Re-stretch the painting onto its stretcher or if necessary, onto a custom fabricated stretcher.
12. Apply a saturating layer of varnish using a stable, conservation grade resin(s).
13. Fill losses with Modostuc and in-paint with stable, conservation grade pigments.
14. Attach an acid free board to the reverse of the painting.
15. Provide the client with a written report and high-resolution digital images of the treatment.

### Conservation Treatment:

Conservation Treatment:	\$25,375
Materials:	\$1,275
New Stretcher (if necessary):	\$850

**Treatment Total: \$27,500**

Gianfranco Pocobene, M.A.C.

October 31, 2023



# GIANFRANCO POCOBENE STUDIO

## CONSERVATION TREATMENT PROPOSAL

**ATTRIBUTION:** Matthew Wilson

**TITLE:** *Portrait of George Howland Jr.*

**MEDIUM:** Oil on canvas.

**DATE:** 1856

**Client:** New Bedford Free Public Library  
613 Pleasant Street

New Bedford, MA 02740

**Contact:** Allie Copeland

### **TECHNICAL DESCRIPTION AND CONDITION**

The painting is executed with pigments bound in a drying oil medium on a plain weave linen fabric which appears to be glue-lined onto a plain weave linen fabric. As a result of the lining, the painting is stiff overall and although it remains generally in plane, draws have formed in the corners of the picture. Some weave accentuation from the lining process is also visible over the paint surface. The lined canvas is attached to a wood strainer or stretcher with metal tacks. Given the limited access to the reverse, it is not possible to determine the structural condition of the strainer/stretcher.

The composition of the ground layer is undetermined but is white in color. For the most part, the oil paint layers are thinly applied and are generally translucent, but in the highlights, some build of more opaque brushwork is evident. The paint layers appear to be well adhered to the canvas but an extensive craquelure pattern and ridging of the paint is visible over the entire surface. At the top right corner, a restored tear or puncture is visible and is now somewhat distorted. The varnish coating, which is thickly applied and badly yellowed, has the characteristics of a natural resin such as dammar.

The goals of the treatment are to consolidate the unstable paint layers, release the canvas from the poorly lining canvas and reline it onto a new lining fabric support, and to improve the overall appearance of the image by removing the discolored surface coating and grime and retouch losses and abrasions.

### **TREATMENT PROPOSAL**

1. *Transportation of the painting between the studio and Library to be undertaken by fine art movers.*
2. Photo-document the conservation treatment with high-resolution digital images.
3. Stabilize flaking paint with an appropriate adhesive and reattach with a hot air pen/tacking iron.
4. Surface clean the painting with aqueous solutions.
5. Thin and remove the degraded varnish with appropriate solvent mixtures.
6. Remove discolored overpaint with appropriate solvents and/or solvent gel solutions.
7. Remove the lining fabric from the reverse of the painting.
8. Remove deformations in the canvas with controlled humidity and weights.
9. Infuse the reverse of the painting with BEVA 371 adhesive and prepare a fabric support for lining.
10. Line the painting on the suction hot table.
11. Re-stretch the painting onto its stretcher or if necessary, onto a custom fabricated stretcher.
12. Apply a saturating layer of varnish using a stable, conservation grade resin(s).
13. Fill losses with Modostuc and in-paint with stable, conservation grade pigments.
14. Attach an acid free board to the reverse of the painting.
15. Provide the client with a written report and high-resolution digital images of the treatment.

### **Conservation Treatment:**

Conservation Treatment:	\$24,675
Materials:	\$1,235
New Stretcher (if necessary):	\$850

**Treatment Total: \$26,760**

**Gianfranco Pocobene, M.A.C.**

**October 31, 2023**





# SKYLIGHT STUDIOS INC.

custom sculpture and design | architectural restoration | mold and casting services | ornament

November 16, 2023

Alexandra Copeland, Art Curator  
New Bedford Free Public Library  
613 Pleasant Street  
New Bedford, MA 02740

Re: Restoration of Busts

Dear Alexandra,

I am writing to confirm the treatment and costs to restore the plaster busts of Sylvia Ann Howard by Charles Alden and George Howland Jr. (artist unknown).

We will clean both sculptures and remove any unstable paint. In addition, we will restore structural damage as needed and fill chips or losses with plaster or plastic filler where necessary. Areas of missing paint or fills will be inpainted to match the original finish.

The cost to restore each bust will be \$750.00 for a total of \$1,500.00 for the two busts. The price does not include packing or transportation to our studio or a return to the New Bedford Free Public Library. If you do need us to provide the transportation, the additional cost will be \$650.00.

Feel free to let me know if you have any questions or concerns.

Sincerely,

Robert Shure  
President of Skylight Studios, Inc.

## CPA HISTORIC RESOURCE EVALUATION FORM

### Historic Resource Information

PROPERTY NAME:	New Bedford Free Public Art Collection
PROPERTY LOCATION:	613 Pleasant Street
PROPERTY AGE:	NA
PROPERTY TYPE:	Municipal

YES	NO	Buildings and Structures
<input type="checkbox"/>	<input type="checkbox"/>	Resource is associated with historic events or activities such as the broad cultural, economic, industrial, political or social history of the City of New Bedford.
<input type="checkbox"/>	<input type="checkbox"/>	Resource is associated with important persons.
<input type="checkbox"/>	<input type="checkbox"/>	Resource possesses distinctive design or physical characteristics in terms of period, style, method of building construction or association with a famous architect or builder, either by itself or in the context of a group of buildings or structures.
<input type="checkbox"/>	<input type="checkbox"/>	Resource retains integrity.

YES	NO	Vessels, Real Property, Documents, and Artifacts
<input type="checkbox"/>	<input checked="" type="checkbox"/>	Resource is a complete set of materials.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	Resource illustrates the site of an important historic event.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	Resource identifies a person or group of persons who have impacted the community.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	Resource exemplifies the cultural, economic, industrial, social, or political heritage of the City.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	Resource represents the work of a master craftsman, artist, etc.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	Resource possesses high artistic values.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	Resource can be used to inform an area of scholarship.
<input checked="" type="checkbox"/>	<input type="checkbox"/>	Resource retains integrity.

<input checked="" type="checkbox"/>	<input type="checkbox"/>	NBHC Determination of Significance
<b>NOTES:</b>		<p>The New Bedford Free Public Library possesses and curates a significant collection of art and artifacts. In the past the Library has sought a determination of significance for individual pieces for the purposes of CPA funding qualifications.</p> <p>The Library is seeking determination of significance for its collection in its entirety. Please see attached statement from the Library.</p> <p><b>The NBHC has determined that the Library's collection of artworks, objects, artifacts, sculptures, documents, etc., in its entirety is historically significant.</b></p>