CITY OF NEW BEDFORD

COMMUNITY PRESERVATION ACT FY26
PROJECT APPLICATION

PROJECT INFORMATION			
PROJECT TITLE	Arnold Mansion - Millwork Repairs and Paint	**WARD**	5
PROJECT LOCATION	427 County Street, New Bedford, MA 02740		
LEGAL PROPERTY OWNER OF RECORD	James Arnold Mansion, Inc.		
CPA PROGRAM CATEGORY *(Select relevant categories for your project)*	☐ OPEN SPACE	☒ HISTORIC RESOURCE	
	☐ RECREATION	☐ HOUSING	
ESTIMATED START DATE	1 July 2026	**ESTIMATED COMPLETION DATE**	31 December 2026

PROJECT APPLICANT			
APPLICANT ORGANIZATION NAME	James Arnold Mansion, Inc.		
APPLICANT IS (*Check only one*)	☐ CITY DEPARTMENT	☒ NON-PROFIT	☐ PRIVATE GROUP/CITIZEN
CO-APPLICANT ORGANIZATION NAME *(If applicable)*	n/a		
C0-APPLICANT IS *(Check only one)*	☐ CITY DEPARTMENT	☐ NON-PROFIT	☐ PRIVATE GROUP/CITIZEN
PROJECT CONTACT PERSON	Paul Pawlowski		
MAILING ADDRESS (INCLUDE ZIP CODE)	427 County Street, New Bedford, MA 02740		
TELEPHONE NUMBER	971-801-3583	**EMAIL:**	[redacted]

PROJECT FUNDING	
CPA FUNDING REQUEST *(must match CPA request-line 1 of Project Budget on page 8)*	$104,173.00
TOTAL PROJECT BUDGET	$112,173.00

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) Phil Oliveira	SIGNATURE Phil Oliveira	DATE 12 November 2025
CO-APPLICANT NAME (printed)	SIGNATURE	DATE

Submission Checklist

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

APPLICATION – All items in this section are required	
☑	Application Information (page 1)
☑	Submission Checklist (this page)
☑	Narrative/Project Management/Category Specific Section/Financial (pages 3-7)
☑	Project Schedule – Project Budget – Funding Sources Summary (page 8)
☑	Construction Budget Summary – to be complete for construction projects ONLY (page 9)
☑	Certificate of Vote of Corporation and Tax Compliance Certification (page 10) must be completed by both applicant and co-applicant if non-municipal applicant. The form must be completed by authorized board member. *Certificate of Vote named person must be different person from signer of the certificate.
FINANCIAL	
☑	One cost estimate from an architect **OR** two written vendor/contractor quotes ***(Quotes/cost estimates must be submitted with application – late submissions will not be accepted)***
☐	Proof of secured funding (commitment letters or bank statements), if applicable. **Please redact account numbers and any sensitive information.**
OWNERSHIP/OPERATION (NON-CITY)	
☐	If the applicant is not the owner, attach documentation of site control or written consent of owner to undertake the project. *Applications will not be reviewed without this documentation.*
☑	Board of Directors listing
☑	Certificate of Good Standing – available at MA Secretary of State website
☑	501(c) certification (if operating as a non-profit) or corporate certificate
☑	Purchase & Sale agreement or copy of current recorded deed, if applicable.
COMMUNITY SUPPORT	
☑	Letters of support from residents, community groups, city departments, boards or commissions, etc.
PLANS & REPORTS *If applicable to your project, please submit in digital format only.*	
☑	Renderings, site plans, engineering plans, design/bidding plans, specifications, and any MAAB variance requests.
☑	Applicable reports (21E, Historic Structure Report, appraisals, survey plan, feasibility studies, etc.)
VISUAL *If applicable to your project, please submit in digital format only.*	
☑	Photos of the project site (not more than four views per site) Digital copies only.
☐	Catalog cuts (i.e. recreation equipment) if applicable.
FOR HISTORIC RESOURCE PROJECTS ONLY	
☑	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.
☑	Photos documenting the condition of the property/resource. Digital copies only.
☑	Report or condition assessment by a qualified professional describing the current condition of the property/resource, if available.
☑	I/We have read the ***U.S. Secretary of the Interior's Standards for the Treatment of Historic Properties*** and understand that planning for and execution of this project must meet these standards.

PROJECT NARRATIVE

1 GENERAL NARRATIVE (1000 Character Maximum)

- *Describe the proposed scope of work including the project location, property involved, and the proposed use*

1821: James and Sarah Arnold built a mansion at 427 County Street. It was a gathering place, many friends, visitors, and guests wrote of events attended there and of the Arnolds' Garden.
1868: Wm. Rotch inherited the property adding a 3rd floor and new roof. When his wife died in 1919, there was neither family nor city interest in the building or its site.
1920: the Wamsutta Club bought the property and in 1923/4 made significant ground floor changes.
2016: James Arnold Mansion, Inc. (JAMI) acquired the property and in 2017 was certified a 501(c)(3).
CPC Renovations:
- Phase 1 Partial Roof Repairs – FY19 - done October 2019
- Phase 2 Roof Repair and Exterior Conditions Assessment – FY21 - done December 2021
- Phase 3 Main Roof Repairs – FY22 - done December 2022
- Phase 4 Mansard, Dormers, and Cornice Repairs – FY23 - Major work done June 2024 , FY24 – Further work done June 2025
- Phase 5 Millwork Repairs and Paint - current FY26 ask.
- Future phases - masonry repairs, other envelope needs, garden projects

2 COMMUNITY NEED (1000 Character Maximum)

- *What community need(s) listed in the current 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.*

James and Sarah Rotch Arnold were one of New Bedford's most prominent couples. James was active in mercantile and municipal business and was considered a "First Citizen" who used power obtained from wealth, social standing, and success for the welfare of society. James and Sarah's generosity helped shape New Bedford during the 19th century. JAMI's initiative with the James Arnold Mansion reflects the three citywide goals: enhancement of the downtown historic district, promotion of public engagement and education, and preservation and rehabilitative re-use of our historic buildings. Through this project of Millwork Repairs and Paint, JAMI will continue its work to bring the exterior of the building to looking well cared for and proud
Currently, the mansion provides meeting space at no charge to many civic groups noted elsewhere in this package. It also houses the New Bedford Museum of Glass and the Wamsutta Club.

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 current Community Preservation Plan?*

JAMI is a non-profit organization dedicated to preserving, restoring, and maintaining one of New Bedford's finest landmarks for the public's enjoyment and future generations.
JAMI's long term goals are:
- To secure the roof with needed repairs to flat and sloped surfaces, the mansard, and its dormers.
- To restore the historic exterior's masonry and to make soffit, eave, and cornice and all other millwork repairs.
- To make the building handicapped accessible.
- To provide educational programming and performances exploring 2 of the most prominent family names in New Bedford History, Rotch and Arnold, as well as the Wamsutta Club.
- To sponsor programs and exhibits reflecting the prosperous periods of whaling and textile industries.
In the Community Preservation Plan, the project meets the urgent need criteria.
With the James and Sarah Arnold Mansion open to the public, the building and its grounds will enhance County Street providing an improved venue for tourism and community events.

4 MEASURING SUCCESS (1000 Character Maximum)

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

JAMI's long-term success will be measured by:
- Having roofs throughout that no longer leak.
- Knowing that our mansard, dormers, cornices, and all other wood trims and features are tight and look good.
- Providing handicapped access enabling increased visitation by all members of the community.
- Increasing visitation to the Mansion by developing exhibit space on the first and second floor with ties to the Arnold and Rotch families and the business/social contributions of the Wamsutta Club, and by the presence of the New Bedford Museum of Glass on the lower level.
- Increasing visitation and varied use of the grounds by creating a garden setting reflecting the pride with which the Arnolds first gave it developed with the collaboration and technical support from the Arnold Arboretum.

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.*

Restoration of the James Arnold Mansion is supported by New Bedford residents and friends in surrounding communities.
The accompanying letters from other important New Bedford institutions and the Arnold Arboretum support this submission.
The list of organizations that have made use of the facilities of the Mansion in 2024, attached as well, exhibit the outreach and accommodations the Mansion provides.
The Arnold Arboretum in Jamaica Plain continues to encourage the Board in discussing how the Arboretum can support the project and enhance connections between New Bedford's Arnold Mansion and Grounds (Arnold Arboretum 1) and Jamaica Plain's Arnold Arboretum (Arnold Arboretum 2).
The New Bedford Museum of Glass, located in the Mansion, is an added attraction to the downtown area providing additional tourism benefits to the City.

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.*

The restoration of the Arnold Mansion is of an urgent nature and JAMI's work toward this end has been ongoing since 2017.
Parts of the north wing's 1924 slate roof via a CPC grant and our fundraising efforts were replaced in 2019. Two 1924 flat roof areas of the west wing were re-roofed with another CPC grant and private support in 2021. The 1870 top roof was repaired and replaced via a CPC FY22 grant. CPC FY23 and FY24 funds were used to address slate tiles of the mansard and its dormers with their copper and millwork trims dating from the Rotch renovations in the 1870s. This painted millwork visible to passersby exhibits a start to the improvements underway to the body of the building.
Our Exterior Assessment Report prepared by SSV Architects with CPC funding sets out the need for this range of work..
Our current ask is to enable restoration of millwork trims, columns, panels, and other wood details and features and paint them to blend with the work done at the Mansard and Dormers.

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 the history and background of the applicant?*
- *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.*

JAMI's mission is to preserve, restore and maintain the Arnold Mansion and Grounds for the public's enjoyment; to educate the public about the history of the Mansion, the Arnold and Rotch families' and the Wamsutta Club's roles in the history of New Bedford; and to invite exploration of history, culture, landscape, architecture, arts, etc. through programs, exhibits, performances, and other activities. JAMI has a 10-member Board. Internally, the renovation works are managed by the Facility Committee led by Phil Oliveira, Board President with Paul Pawlowski AIA, ASLA, FAAR, Board Vice-president. We work with the City's Departments of Building Inspection, Public Infrastructure, and Planning to ensure compatibility with the Secretary of the Interior's requirements and appreciate periodic reviews by Anne Louro.
Design, Bid Documents, and technical aspects of this project will be overseen by SSV Architects who bring serious preservation experience to guiding the future of the James and Sarah Arnold Mansion.

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.*

This request addresses the restoration and repair of all exterior millwork trims, columns, porch ceilings, railing and wall panels, and other wood details and features and then painting them to match the work done for the Mansard and Dormers.
Based on phasing recommendations of the SSVA Exterior Assessment Report, the sequenced restoration of masonry needing attention, windows and doors, etc., and additional painting.
We continue to assess opportunities for Local, State, and Federal funding to support other restoration aspects of the building and its Grounds.
JAMI anticipates working with the City in developing preservation restrictions appropriate to the property. We understand that this will be done in concert with similar restrictions by MHC in conjunction with other work we are doing with funding support through the MPPF Program.

3 PROJECT MAINTENANCE (1000 Character Maximum)

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

The JAMI Business Plan currently includes the outline of a long-term maintenance plan and JAMI is working to establish an Escrow Account to anticipate these needs as well as for future emergencies and repairs.
For the immediate future, we will continue to maintain the grounds utilizing volunteers who are passionate about our property and goals along with specialist contractors for our trees.
As an organization, JAMI is run by volunteers and every penny we obtain is used to preserve and maintain the Mansion or to educate others on the history of our building and the historical importance of its Grounds.

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, i.e., hiring of a consultant.*

A CPC FY21 grant to JAMI enabled Northeast Document Conservation Center to restore 1923 construction plans, elevations, and details prepared to transform the then Rotch House into the Wamsutta Club facilities. Under that CPC FY21 grant, JAMI hired SSV Architects to develop an Exterior Assessment Report to ensure that all future work will meet the US Secretary of the Interior's Standards for Rehabilitation.
In subsequent Phases of exterior building repairs all wood trim or acceptable composites will replicate original details. We also anticipate that mortar and brick will be matched to existing materials recognizing that there are three distinct periods in evidence.
JAMI will continue to consult with Anne Louro on all facets of the work.
Where required and appropriate technical aspects of this project will be designed / specified / overseen by SSV Architects who bring serious preservation experience to the future of the James and Sarah Arnold Mansion.

COMPLETE FOR PROJECTS WITH ACCESSIBILITY REQUIREMENTS ONLY

CPA Compliance (500 Character Maximum)

- *Describe how the proposed project complies with the ADA/MAAB Regulations.*

While not included in this ask, future Phases of exterior building repairs will also provide new historically sensitive handicapped ramps at North and South building entrances to the Mansion.
Separate grant funding will be targeted to enable installation of an ADA compliant 1-stop elevator connecting the Ground Floor and the Lower Level where the New Bedford Museum of Glass is located.
Existing bathrooms on the Ground Floor and the Lower Level have been transformed into Unisex and / or handicapped accessible bathrooms. We see these as temporary solutions and over time look to rebuild them completely along with other public facilities on these floors.

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).*

n/a

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?*

2017: $28,000 raised for plumbing repairs.

2018: Events = $10,400. Adopt a tree = $17,000. $48,000 CPC FY19 grant used for Ph 1 Roof Repairs.

2019: Donations = $36,000. Events = $7,500 for roof repairs. CPC FY20 Masonry Repair ask - not awarded. $18,300 CPC FY20 grant for Site and GPR Surveys completed in May 2020. Ph 1 Roof Repairs ($96,000) completed October 2019.

2020: Covid 19 reduced activity. Silent Auction = $4,000 for plumbing repairs. CPC FY20 Masonry Repair ask – no award. 1772 Foundation $10,000 ask – no award. Main Dining Room was restored with donations.

2021: Covid 19 reduced activity. $52,000 CPC FY21 grant for Ph 2 roof repairs completed in December 2021. $12,000 CPC FY21 grant for SSVA Exterior Assessment Report completed in 2022.

2022: $100,000 CPC FY22 grant for Ph 3 Main Roof Repairs. JAMI Capital Campaign honoring the Mansion's 200th year targeted $200K. Early funds = Life Safety needs + mech / elec emergencies.

2023: $175,000 CPC FY23 grant for restoration/repairs from Exterior Assessment Report - Mansard, Dormers, and Cornice. Bid Docs prepared, Paint Analysis done, JAMI and SSVA worked with Mawn to meet funding and timing for the work then partially completed in 2024.

2024: $95,000 CPC FY24 grant for further Mansard, Dormers, and Cornice work completed in May 2025. With NB ARPA funds, Weston & Sampson completed a Landscape Master Plan in 2025.

2025: No ask for CPC FY25 funding. With NB ARPA funds, consultants on bid docs for the NE Terrace Restoration and HC access ramp. $50,000 MPPF 1:1 Match funds awarded for NE Terrace construction with ARPA funds. With NB ARPA funds working on construction bid docs for Perimeter Landscape Ph 1.

If a reduced or no funds, JAMI will adjust the scope or defer work to a later date.

JAMI possible future CPC asks (a) more building exterior repairs from the Exterior Assessment Report, and (b) discrete garden projects to provide public destinations such as Sarah's Grotto.

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 after July 1, 202.

	ACTIVITY	ESTIMATED DATE
PROJECT START DATE:	Contract work - documentation + mobilize	1 July 2026
PROJECT MILESTONE:	Millwork Restoration begins	1 August 2026
50% COMPLETION STAGE:	Paint priming underway	15 September 2026
PROJECT MILESTONE:	Final coats being applied - doors installed	30 October 2026
PROJECT COMPLETION DATE:	Estimated completion	31 December 2026

PROJECT BUDGET

*Please include an **itemized budget** of all project expenses. 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 FY26***	$	$ 14,800	$	$ 89,373	$ 104,173
2	JAMI	$	$ 100	$	$ 7,900	$ 8,000
3		$	$	$	$	$
4		$	$	$	$	$
5		$	$	$	$	$
6		$	$	$	$	$
7		$	$	$	$	$
TOTAL PROJECT COSTS		$	$ 14,900	$	$ 97,273	$ 112,173

** 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	NB CPC FY26	this application - 14 November 2025
2	JAMI reserve funds - Anderson Grant	in hand
3		
4		
5		
6		
7		

CONSTRUCTION BUDGET

To be completed for construction projects only

If you have a construction budget, it may be submitted in lieu of this page.

ACTIVITY	CPA FUNDS	OTHER FUNDS	TOTAL
Acquisition Costs			
Land	$	$	$
Existing Structures	$	$	$
Other acquisition costs	$	$	$
Site Work (not in construction contract)			
Demolition/clearance	$	$	$
Other site costs	$	$	$
Construction/Project Improvement Costs			
New Construction	$	$	$
Rehabilitation	$ 89,373	$ 7,900	$ 97,273
Performance bond premium	$	$	$
Construction contingency	$	$	$
Other		$	$
Architectural and Engineering (See Designer Fee Schedule for guidance): https://www.mass.gov/files/design_fee_schedule-_dsb_2015_2007.pdf			
Architect fees	$ 14,800	$	$ 14,800
Engineering fees	$	$	$
Other A & E fees	$	$	$
Other Owner Costs			
Appraisal fees	$	$	$
Survey	$	$	$
Soil boring/environmental/LBP	$	$	$
Tap fees and impact fees	$	$	$
Permitting fees	$	$ 100	$ 100
Legal fees	$	$	$
Other	$	$	$
Miscellaneous Costs			
Developer fees	$	$	$
Project reserves	$	$	$
Relocation costs	$	$	$
Project Administration & Management Costs			
Marketing/management	$	$	$
Operating/Maintenance	$	$	$
Taxes	$	$	$
Insurance	$	$	$
Other	$	$	$
TOTAL	**$** 104,173	**$** 8,000	**$** 112,173

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 November 10, 20 25 at which a quorum was present and acting throughout, the following vote was duly adopted.

VOTED: That Phil Oliveira (person), the President (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:

Lynn M. Garcia
Name (printed)

_____ (Affix Corporate Seal)
Signature

Clerk
Title

November 10, 2025
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

Phil Oliveira
Print Name

James Arnold Mansion, Inc.
Organization name

81-4474858
Federal Tax ID #

November 10, 2025
Date

CERTIFICATE OF VOTE OF CORPORATION AUTHORIZING EXECUTION OF CORPORATE AGREEMENTS

At a meeting of the Board of Directors of James Arnold Mansion (organization) duly called and held on November 10, 2025 at which a quorum was present and acting throughout, the following vote was duly adopted.

VOTED: That Phil Oliveira (person), the President (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:

Lynn M. Garcia
Name (printed)

Lynn M Garcia (Affix Corporate Seal)
Signature

Clerk
Title

November 10, 2025
Date

==========

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Signature

Phil Oliveira
Print Name

James Arnold Mansion, Inc.
Organization name

81-4474858
Federal Tax ID #

November 10, 2025
Date

JAMI NB CPC FY26 Request

Arnold Mansion – Millwork Repairs and Paint

Location of Work

The work consists of a range in levels of (a) repair and restoration and then painting of the currently "yellow" millwork and (b) selected "green" wood elements of the Mansion building but not including window sashes which will be addressed as they are repaired. It also includes (c) restoration of the historic 1870 front doors.

Scope of Work - Three topics.

First: the "yellow" building and roof trims, porch terrace and awning ceilings, the porte cochere columns and ceiling, other columns, railing panels, and the exterior wall panels of the Solarium.

Second: the exterior "green" doors at the North and South ends of the building and the many "green" shutters will be properly prepared and painted. Colors will match those used for the Mansard and dormers and the new Solarium exterior door provided by ARPA funds.

Third: the historic front doors and their casings will be restored.

Professional Services

SSV Architects: As noted elsewhere, JAMI will engage SSVA to prepare bid documents for the first and second topics. We trust their judgement and value their experience. They continue to provide competitively priced professional advice, design, documentation, and supervisory services since completing their Exterior Assessment Report. They are key members of our team on both NB CPC and NB ARPA supported improvement projects.

Owl Eye: While on previous work we have used a number of out-of-town contractors. On this project, however, we believe we have found a local firm, Owl Eye, who have exhibited on other local projects (for WHALe and others) the proven skills and craftsmanship that our project calls for.

Modern Design + Construction: Restoration of the historic and tired front doors of the Mansion demand professional attention of the highest caliber. Accordingly, JAMI has included an analysis of condition and proposal by Modern Design + Construction of Providence, RI. These millwork professionals are renown throughout southern New England and New York for their care and craftsmanship. Pawlowski's personal experience with Modern in transforming the 1898 Providence Train Station into a corporate headquarters that now houses the RI Foundation

Estimate of Cost

The estimates of cost for much of this work are first elaborated by SSV Architects in the Summary Cost Estimate of their Exterior Assessment Report and then in more detail in the documents attached to this presentation by SSVA, Owl Eye, and Modern which are the basis of JAMI's FY26 ask:

SSV Architects	$14,800.00
Owl Eye Construction 1	46,700.00
Owl Eye Construction 2	13,050.00
Modern Design + Construction	12,623.00
Subtotal	$87,173.00
Contingency *	25,000.00
Total Ask	**$112,173.00**

***Contingency:** This seemingly large number anticipates the probability of serious unforeseen decomposition as well as unknown costs such as front door interior and exterior trim restoration to match the doors, temporary enclosure at the front doors when they are off site, replacement glass for those doors, etc. and additional design questions that arise during implementation.

SSV Architects
ARCHITECTURE • PRESERVATION

November 6th, 2025

Paul R. V. Pawlowski, ASLA, AIA, FAAR, *Vice President*
James Arnold Mansion, Inc. Board of Directors
427 County Street
New Bedford, MA 02740
prvp7787@gmail.com; (971) 801-3583

Re: Design Proposal for Wood Trim Repair and Painting

Dear Paul,

We are pleased to proceed with the next phase, focusing on the patching and repair of the wood elements across the elevations of the James and Sarah Arnold Mansion.

We understand that this phase is to include the following scope items

1. Repair and Restoration of the wooden elements as seen in the provided elevations
2. Painting of wood elements at the indicated elevations

Fee

We proposed billing this project hourly, with the total design fee not exceeding $14,800. Our standard hourly rates for 2025 are as follows:

- Principal – Architect..... $150.00/hr.
- Project Architect..... $130.00/hr.
- Architectural Designer / Pres. Coordinator ..... $110.00/hr.

Exclusions & Reimbursable Expenses

- Consulting services (civil, and MEP/FP engineering) should not be necessary for this portion of the project. If the need for such services arises, a consultant can be engaged and billed at 1.10 times the actual cost to SSV Architects. Such consultants will only be engaged if required, pending advance approval of the client.
- Any additional architectural services beyond those described herein are not subject to the fee limit and will be billed independently at the rates outlined above.
- The following expense items will be billed independently of the base fee:
  - Transportation and authorized out-of-town travel
  - Printing, reproductions, plots, and standard form documents
  - Postage, handling, and delivery

Photographs

The Client agrees to allow SSV Architects to take photographs of the work while in progress and at the completion of construction for professional publications.

Payment Schedule

Invoices are rendered in accordance with the rates and charges set forth in this document and are due thirty (30) days after invoice date. Invoice balances remaining unpaid for thirty (30) days after invoice date will

bear interest from invoice date at 1.5 percent per month or at the maximum lawful interest rate, if such lawful rate is less than 1.5 percent per month. If Client fails to pay any invoice in full within thirty (30) days after invoice date, SSV Architects may, at any time, and without waiving any other rights or claims against Client and without thereby incurring any liability to Client, elect to terminate performance of Services upon ten (10) days prior written notice to Client.

Should it become necessary to utilize legal or other resources to collect any or all monies rightfully due for services rendered under this Agreement, SSV Architects shall be entitled to full reimbursement of all such costs, including reasonable attorney fees, as part of this Agreement. The laws of the Commonwealth of Massachusetts shall apply to this Agreement. Any controversy or claim arising out of or related to the Contract, or the breach thereof, shall be settled by arbitration in accordance with the Construction Industry Arbitration Rules of the American Arbitration Association.

Insurance

We are protected by Worker's Compensation Insurance, Professional Liability Insurance, and General Business Liability Insurance. We will furnish information and certificates upon request. We will not be responsible for any loss, damage, or liability beyond the limits and conditions stipulated. We will not be responsible for any loss, damage, or liability arising from your negligent acts, errors, and omissions and those by your staff, consultants, subcontractors, and agents, or from those of any person for whose conduct we are not legally responsible.

Standard of Care

In accepting this agreement for architectural services, you acknowledge the inherent risks associated with construction. In performing our professional services, we will use the degree of care and skill ordinarily exercised, under similar circumstances by members of the profession practicing in the same or similar locality.

Limitation of Liability

For any damages on account of any error, omission or other professional negligence, our liability will be limited to a sum not exceeding the total fee for design services. If you prefer not to limit our professional liability to this sum, we will waive this limitation upon your written request provided that you agree to pay the premium for additional insurance coverage, which you request, and we are able to secure.

We look forward to hearing from you soon.

Sincerely,

Gerald J Sullivan

Gerald J. Sullivan, AIA, LEED AP, *Principal / Architect*
SSV Architects – gsullivan@ssvarchitects.com

SSV Architects
ARCHITECTURE • PRESERVATION

Acceptance of Proposal

We appreciate this opportunity to continue our working relationship with James Arnold Mansion, Inc. and propose the following fee:

- Design Development, Construction Documents, Bidding Oversight, and Construction Administration billed hourly at a fee not exceeding $14,800.

This agreement is based on the terms of AIA document B104-2017. If the terms are acceptable, please sign below and return.

Authorized Signature: _____

Date: _____

Name and Title (printed): _____

_____

LANDSCAPING • PAINTING • CARPENTRY
New Bedford, MA • Tel. 508•933•0257

ARNOLD MANSION ESTIMATE 9/23/24

Labor: Prep and Paint/minor carpentry repairs - 4 People / 25 days. $36,000

Doors - Removal/transport to shop/ restore/reinstall $3800

Supplies: Paint/primer/ stain / sandpaper /assorted items / lumber/ fasteners $3400

Equipment: Lift Rental 7 days $3500. Includes licensed operator

ESTIMATE TOTAL: $46,700

We are licensed and insured.

In the event we uncover any significant damage that requires additional attention, you will be notified and further adjustments will be agreed upon. A change of work order will then be issued.

ESTIMATE

Owl Eye LLC
1415 Old Plainville Road
Dartmouth, MA 02747

info@owleyenb.com
+1 (508) 933-0257
https://owleyenb.com/

Bill to
James Arnold Mansion

Ship to
James Arnold Mansion

Estimate details
Estimate no.: 1019
Estimate date: 11/13/2025

#	Date	Product or service	Description	Rate	Amount
1.		**Painting Services**	Labor	$8,000.00	$8,000.00
2.		**Supplies**		$850.00	$850.00
3.		**Rental**		$4,200.00	$4,200.00

Total **$13,050.00**

Accepted date

Accepted by

MODERN DESIGN + CONSTRUCTION

September 15, 2024

Mr. Paul R. V. Pawlowski, ASLA, AIA, FAAR
Vice President
James and Sarah Arnold Mansion
427 County Street
New Bedford, MA 02740

RE: Front Entrance Door Restoration – James and Sarah Arnold Mansion

Dear Paul,

Earlier this week, I inspected the pair of entrance doors (2 ¼" x 30" x 111" each door leaf) at the referenced location and documented what I believe to be necessary scope of work to restore them. Photos of the conditions requiring work are attached to this letter. I invite your comments upon review of this letter and the photographs to ensure the scope of work I have included meets your criteria for restoration. The doors appear to be structurally sound so most repair work will be aesthetic in nature. Our goal would be to "restore" rather than replace components that are excessively worn or damaged although a few components do require replacement.

Scope of Work:

1) Pick up the doors at site and truck back to our Providence factory. We assume that the hardware will be removed by others because you have a vendor who will be restoring the hardware.
2) Strip all existing finish and stain down to the bare wood. Sand out scratches.
3) Fabricate new mahogany door astragal. Existing astragal is damaged in several places and the end on the bottom is splitting.
4) Remove and replace with new 1/4" thick x 4 ½" wide x 111" long mahogany stile "skins" on the exterior face of the doors. 4(four) required
5) Remove and replace with new ¼" thick x 4 ½" wide x 111" long mahogany stile "skin" on the left-hand interior face of the active door. This stile exhibits a great deal of wear and tear. All other interior stile faces appear to be in good condition and therefore do not require replacement.
6) Remove and replace the hardwood edge of the inactive door on the strike side with new mahogany hardwood. Machine new hardwood door edge to receive the existing hardware.

7) Repair deteriorated top of the stile on interior side of the active door.
8) Remove and replace with new ¼" thick x 7 1/2"" wide x 22" long mahogany bottom rail "skins" on the exterior side only – 2(two) required – one for each door.
9) Remove and replace with new - 2(two) flush mahogany inset panels at the bottom of each door - approximately 20" x 20" – one on each door. Existing panels are cracked.
10) Replace existing plywood "filler" under the inactive door with a mahogany hardwood filler.
11) Stain doors to desired color. Coordinate with firm restoring the entrance frame. Modern will submit a sample for approval and provide the stain to the painting subcontractor restoring the frame to ensure an exact color match.
12) Topcoat doors with marine spar varnish – sheen to be determined. 4(four) coats each door. Coordinate with painting subcontractor to use same topcoat material.
13) Seal top and bottom door edges with varnish – 4(four) coats.
14) Truck doors back to site for installation by others.

Notes:

1) All material used to be solid mahogany hardwood.
2) All glue to be used will be waterproof Tite Bond III or equal.
3) You may wish to replace the existing brass sign on the exterior of the door and replace it with a plaque type sign in either bronze or lacquered brass that can be affixed to the door without bolting it through the face of the door.
4) If you are changing any of the existing hardware, then notify us at once with the new hardware specifications.

Scope not Included:

1) Removal or reinstallation of the doors or hardware.
2) Any work associated with the restoration of the existing entrance door frame.
3) Replacement of the seeded glass. Glass appears to be in excellent condition.
4) Replacement of inset molding unless we damage them replacing the cracked inset panels.
5) Work not anticipated that only becomes evident after completion of stripping the existing finish. We have prepared this estimate based upon what was visually apparent during the site inspection. That said, we do not anticipate any major structural repairs to the doors beyond what is listed above.
6) Erecting plywood barricade at front entrance after the doors are removed.

Restoration Cost Estimate:

1)	Materials/Finish Materials	$1,723.00
2)	Factory Labor – 56 hours @ $75.00/hr.	$4,200.00
3)	Finishing Labor – 80 hours @ $75.00/hr.	$6,000.00
4)	Trucking/Handling	$700.00
	TOTAL COST	$12,623.00

Lead time 4 to 5 weeks.

Please consider and advise.

Modern Design + Construction

Edmund F. Capozzi Jr.
President

From: [illegible]
To: [illegible]
Subject: [illegible]
Date: [illegible]

Damaged door edge need to fill

Sent from my iPhone


JAMES ARNOLD MANSION
HOME OF THE
WAMSUTTA CLUB

From: [illegible]
To: [illegible]
Subject: [illegible]
Date: [illegible]

[illegible]

Sent from my iPhone

From [redacted]
To [redacted]
Subject [redacted]
Date [redacted]

Change in top of door skin

Sent from my iPhone

From: [illegible]
To: [illegible]
Subject: [illegible]
Date: [illegible]

Cracked Lower door panel

Sent from my iPhone

Photo of Block at bottom of negative strip

Shot from my iPhone

Sent from my iPhone

From: [illegible]
To: [illegible]
Subject: [illegible]
Date: [illegible]

[illegible]

Sent from my iPhone

From:
To:
Subject:
Date:

Sent from my iPhone

[illegible]

[illegible]

[illegible]

The Commonwealth of Massachusetts

Secretary of the Commonwealth

State House, Boston, Massachusetts 02133

William Francis Galvin
Secretary of the
Commonwealth

Date: September 04, 2025

To Whom It May Concern :

I hereby certify that according to the records of this office,

JAMES ARNOLD MANSION, INC.

is a domestic corporation organized on **September 01, 2016**

I further certify that there are no proceedings presently pending under the Massachusetts General Laws Chapter 180 section 26 A, for revocation of the charter of said corporation; that the State Secretary has not received notice of dissolution of the corporation pursuant to Massachusetts General Laws, Chapter 180, Section 11, 11A, or 11B; that said corporation has filed all annual reports, and paid all fees with respect to such reports, and so far as appears of record said corporation has legal existence and is in good standing with this office.

In testimony of which,
I have hereunto affixed the
Great Seal of the Commonwealth
on the date first above written.

William Francis Galvin

Secretary of the Commonwealth

Certificate Number: 25090095460

Verify this Certificate at: http://corp.sec.state.ma.us/CorpWeb/Certificates/Verify.aspx

Processed by: Kma

INTERNAL REVENUE SERVICE
P. O. BOX 2508
CINCINNATI, OH 45201

DEPARTMENT OF THE TREASURY

Date: JUN 05 2017

JAMES ARNOLD MANSION INC
427 COUNTY ST
NEW BEDFORD, MA 02740

Employer Identification Number:
81-4474858
DLN:
17053357365036
Contact Person:
ROGER W VANCE ID# 31173
Contact Telephone Number:
(877) 829-5500
Accounting Period Ending:
December 31
Public Charity Status:
509(a)(2)
Form 990/990-EZ/990-N Required:
Yes
Effective Date of Exemption:
September 1, 2016
Contribution Deductibility:
Yes
Addendum Applies:
No

Dear Applicant:

We're pleased to tell you we determined you're exempt from federal income tax under Internal Revenue Code (IRC) Section 501(c)(3). Donors can deduct contributions they make to you under IRC Section 170. You're also qualified to receive tax deductible bequests, devises, transfers or gifts under Section 2055, 2106, or 2522. This letter could help resolve questions on your exempt status. Please keep it for your records.

Organizations exempt under IRC Section 501(c)(3) are further classified as either public charities or private foundations. We determined you're a public charity under the IRC Section listed at the top of this letter.

If we indicated at the top of this letter that you're required to file Form 990/990-EZ/990-N, our records show you're required to file an annual information return (Form 990 or Form 990-EZ) or electronic notice (Form 990-N, the e-Postcard). If you don't file a required return or notice for three consecutive years, your exempt status will be automatically revoked.

If we indicated at the top of this letter that an addendum applies, the enclosed addendum is an integral part of this letter.

For important information about your responsibilities as a tax-exempt organization, go to www.irs.gov/charities. Enter "4221-PC" in the search bar to view Publication 4221-PC, Compliance Guide for 501(c)(3) Public Charities, which describes your recordkeeping, reporting, and disclosure requirements.

JAMES ARNOLD MANSION INC

Sincerely,

Stephen a. martin

Director, Exempt Organizations
Rulings and Agreements

RE: 427 County Street
New Bedford, MA 02740

MASSACHUSETTS QUITCLAIM DEED
BY COROPRATION

WAMSUTTA CLUB, a Massachusetts non-profit corporation, of New Bedford, Massachusetts,

for consideration paid, and in full consideration of ONE and 00/100 ($1.00) DOLLAR

grant to JAMES ARNOLD MANSION, INC., a Massachusetts non-profit corporation, of 427 County Street, New Bedford, Massachusetts 02740

with **Quitclaim Covenants**

the land with any buildings thereon located at **427 County Street, New Bedford, Massachusetts 02740**, situated in New Bedford, Massachusetts, bounded and described as follows:

(Description and encumbrances, if any)

SEE EXHIBIT "A" ATTACHED HERETO
AND
INCORPORATED HEREIN BY REFERENCE

Subject to mortgages and encumbrances of record which the grantee hereby assumes and agrees to pay.

SEE NEXT PAGE FOR SIGNATURES

WITNESS our hands and seals this 28th day of September 2017.

WAMSUTTA CLUB

Witness

By: _____
Robert G. Morris, President

Witness

By: _____
John Fernandes, Treasurer

COMMONWEALTH OF MASSACHUSETTS

Bristol, ss. September 28, 2017

Then personally appeared the above-named Robert G. Morris, President and John Fernandes, Treasurer, proved to me through satisfactory evidence of identification, which were Massachusetts Drivers Licenses, to be the persons whose names are signed on the within document, and acknowledged the foregoing Instrument to be their free act and deed, as President and Treasurer on behald of Wamsutta Club, before me

_____
Notary Public

My Commission Expires: 3/4/22

THOMAS J. MATHIEU
Notary Public
COMMONWEALTH OF MASSACHUSETTS
My Commission Expires
March 4, 2022

EXHIBIT "A"

RE: 427 County Street, New Bedford, MA 02740

the land in New Bedford, Massachusetts, with buildings thereon bounded and described as follows:

PARCEL ONE:

BEGINNING at the southwest corner of the lot at a stone bound, at the northwest corner of land of Anna R. Stone; thence running

NORTHERLY	one hundred one and fifty-four one hundredths (101.54) feet, more or less, to a stone bound at land of the devisees of William J. Rotch; thence running
EASTERLY	by said land of the devisees of William J. Rotch three hundred ten and seventy-four one hundredths (310.74) feet, more or less, to the west line of County Street; thence running
SOUTHERLY	in said west line of County Street one hundred eight (108) feet, more or less, to a stone bound; thence running
WESTERLY	in a line parallel with the north line of Arnold Street and one hundred thirty (130) feet distant therefrom by other land of the grantors and said land of Anna R. Stone; three hundred forty-five and forty-six one hundredths (345.46) feet, more or less, to the point of beginning.

CONTAINING one hundred twenty and forty-three one hundredths (120.43) square rods, more or less.

FOR TITLE to Parcel One see deed dated August 10, 1921 and recorded on August 15, 1921 in the Bristol County (S.D.) Registry of Deeds in Book 522, Page 74.

PARCEL TWO:

the land in New Bedford, Massachusetts, with buildings thereon bounded and described as follows:

BEGINNING at the northeast corner thereof at the corner of County and Union Streets and running westerly in the south line of Union Street two hundred fifty-seven and eight one hundredths (257.08) feet, more or less, to Orchard Street; thence running

SOUTHERLY in the easterly line of Orchard Street one hundred seventy-eight and 30/100 (178.30) feet, more or less, to the point where this part of said Orchard Street at present ends, and from there in a southerly direction one hundred eighty-nine (189) feet more or less to a stone bound, the northwest corner of land of the estate of Clara M. Rotch; thence running

EASTERLY by said Clara M. Rotch land three hundred ten and 74/100 (310.74) feet, more or less, to the westerly line of County Street; thence running

NORTHERLY in said westerly line of County Street one hundred forty-seven and fifty-one hundredths (147.50) feet more or less to an angle and continuing northerly in said westerly line of County Street two hundred twenty-five (225) feet more or less to the point of beginning.

CONTAINING three hundred fifty-three and ninety-seven one hundredths (353.97) square rods, more or less.

FOR TITLE to Parcel Two see deed dated August 10, 1921 and recorded on August 15, 1921 in the Bristol County (S.D.) Registry of Deeds in Book 522, Page 117.

SUBJECT to the following encumbrances which the grantee hereby assumes and agrees to pay:

Subject to an outstanding Mortgage to Citizens-Union Savings Bank (now BayCoast Bank) in the face amount of $249,500.00 dated May 20, 2008 and recorded in the Bristol County (S.D.) Registry of Deeds in Book 9042, Page 332.

Subject to an outstanding Collateral Assignment of Leases and Rents to Citizens-Union Savings Bank (now BayCoast Bank) in the face amount of $249,500.00 dated May 20, 2008 and recorded in the Bristol County (S.D.) Registry of Deeds in Book 9042, Page 342.

Subject to an outstanding UCC Financing Statement to Citizens-Union Savings Bank (now BayCoast Bank) dated May 20, 2008 and recorded in the Bristol County (S.D.) Registry of Deeds in Book 9042, Page 349.

Subject to an outstanding Mortgage (Line of Credit) to Fall River Five Cents Savings Bank in the face amount of $50,000.00 dated October 30, 2013 and recorded on November 5, 2013 in the Bristol County (S.D.) Registry of Deeds in Book 10944, Page 153.

Subject to an outstanding Assignment of Rents to Fall River Five Cents Savings Bank in the face amount of $50,000.00 dated October 30, 2013 and recorded on November 5, 2013 in the Bristol County (S.D.) Registry of Deeds in Book 10946, Page 168.

James Arnold Mansion, Inc.
http://www.jamesarnoldmansion.org

427 County Street, New Bedford, MA 02740

November 12, 2025

Community Preservation Committee
City of New Bedford
133 Williams Street
New Bedford, MA 02740

Re: JAMI Eligibility Submission – NB CPC FY26

As of this day, November 12, 2025, I, Lynn Garcia, secretary/clerk of JAMI, certify that the following individuals are Board of Directors and members of the James Arnold Mansion, Inc.

Phil Oliveira, President, director, member
Paul Pawlowski, Vice President, director, member
John Lopes, Treasurer, director, member
John Fernandes, Assistant Treasurer, director, member
Lynn Garcia, Clerk/Secretary, director, member
Carl Bizarro, director, member
Thomas Carreiro, director, member
Michael Machado, director, member
Brad Markey, director, member
Konrad St.Gelais, director, member

Respectfully submitted,

Lynn M. Garcia

Lynn M. Garcia
James Arnold Mansion Inc.
Secretary/Clerk

The ARNOLD ARBORETUM of HARVARD UNIVERSITY

125 Arborway
Boston, MA 02130-3500
tel: 617.524.1718
fax: 617.524.1418
www.arboretum.harvard.ed

November 13, 2025

City of New Bedford
Community Preservation Committee
133 William Street
New Bedford, MA 02740
Re: Restoration of the James Arnold Mansion – Unanticipated Roof Repairs

Dear Committee Members,

I write on behalf of the staff of the Arnold Arboretum of Harvard University to offer our support of efforts by The James Arnold Mansion, Inc., a 501-c-3 organization in the City of New Bedford, to secure funding for unanticipated roof repairs to the historically significant James Arnold Mansion. We are thrilled by the efforts of the James Arnold Mansion, Inc. to honor the legacy of the Arboretum's namesake and benefactor through the restoration of his New Bedford home and its once legendary gardens as a critical historical and cultural link to the Arboretum and to the vocation of public horticulture in America.

James Arnold, a founding member of the New Bedford Horticultural Society, whose vision for a public museum of trees, became a reality in Boston through his munificence. During his life, he opened his gardens to the public, an unusual and highly regarded act. Arnold's will made a significant bequest was directed to the advancement of horticulture in New England, and thus the Arnold Arboretum was established in his name on property donated to Harvard University by Boston merchant Benjamin Bussey. Without Arnold's generosity and passion for plants and their cultivation—garnered through his own experience creating a garden of singular character at his estate in New Bedford—the Arnold Arboretum may never have been created, and this touchstone for the study and appreciation of plants and our environment would not be a part of our cultural heritage in the Commonwealth.

Therefore, we strongly urge the Community Preservation Committee to consider the application of the James Arnold Mansion, Inc. for funding these unanticipated roof repairs to the property, critical to keeping the structure open for business both private (Wamsutta Club) and public. We applaud the tireless work of the James Arnold Mansion, Inc. to honor the life and legacy of James Arnold, a monumental figure in the history of New Bedford, the Arnold Arboretum, and gardening in New England.

With best wishes,

Lisa E. Pearson
Head of the Library and Archives

THE ROTCH-JONES-DUFF HOUSE & GARDEN MUSEUM

November 10, 2025

City of New Bedford
Community Preservation Committee
133 Williams Street
New Bedford, MA 02740

Re: FY2026 CPA Request, James and Sarah Arnold Mansion

To Whom It May Concern:

I am writing to support the CPA grant application of the James and Sarah Arnold Mansion (JAMI). With a building just blocks away and a Rotch family relation to the Arnolds, the RJD has much in common with the JAMI. We share their concern for historic preservation and value their building as another architectural treasure, creating a sense of place in New Bedford's downtown area, and enabling a fuller story to be told about local history.

Maintaining a building's exterior is essential for assuring the integrity of historic buildings. The Arnold Mansion has lived through too many years of deferred maintenance. JAMI is now working to correct those conditions. As I understand it, an award of funding from the CPA will be used to (a) repair, restore and paint the currently "yellow" millwork and (b) selected "green" wood elements of the Mansion building. It also includes (c) restoration of the historic 1870 front doors. This work will be the second stage of visible restoration work guided by their recent Exterior Assessment Report, also funded by a previous CPA grant to JAMI.

Community Preservation funds are vital to keeping this historic property continually preserved. As the director of an historic site myself and a recent recipient of CPA funds, I am well aware of how helpful and appreciated this grant can be to a smaller organization with large preservation needs. I hope you will grant their request for funds this year.

Sincerely,

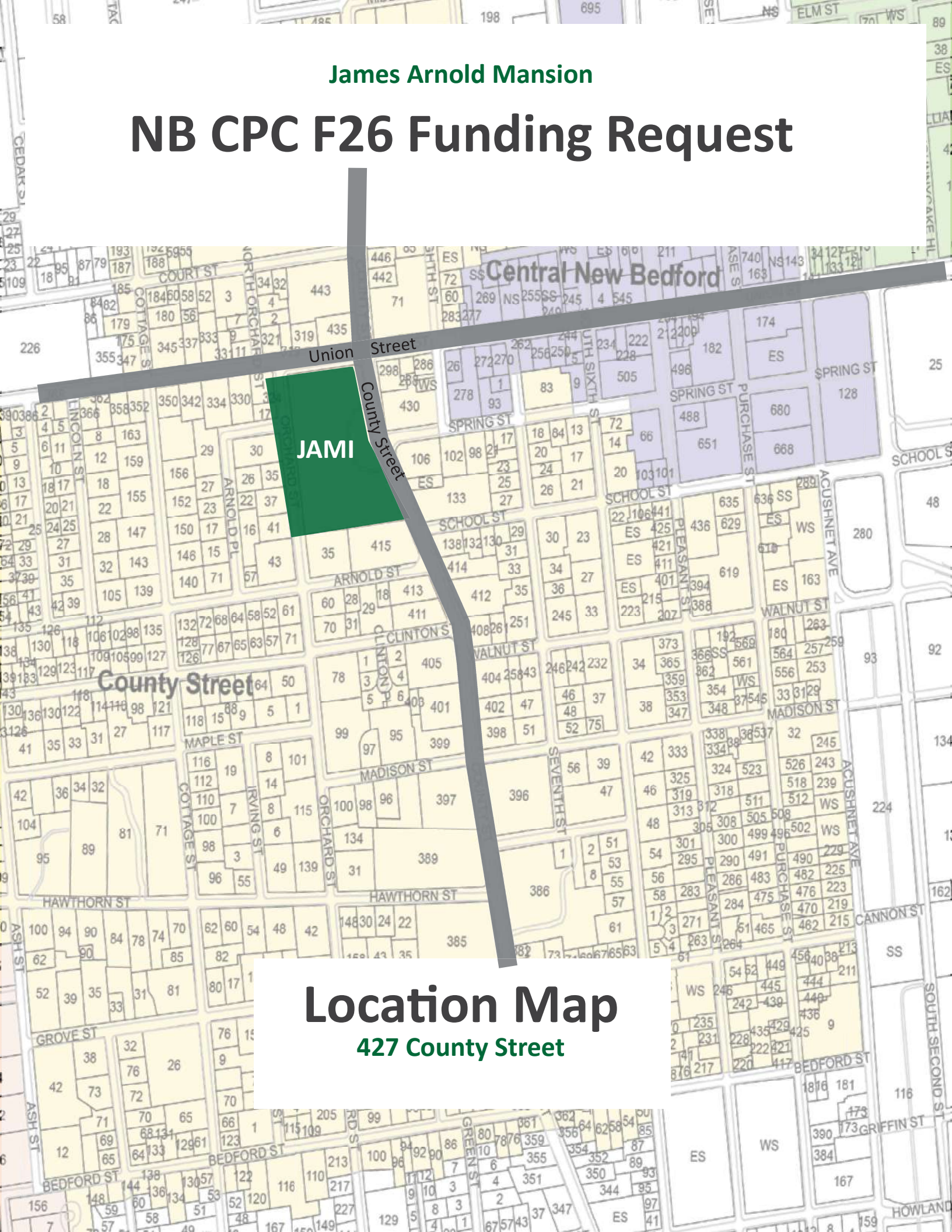
Dawn E. Salerno,
Executive Director

Groups and individuals using facilities at the James Arnold Mansion in 2024

New Bedford Rotary
Fairhaven Improvement Association
Men's Luncheon Club
New Bedford Art Museum
Episcopal Church Women
ARAW Meetings
Southcoast Chamber of Commerce
Kennedy Donovan Center
Descendants of the Whaling Masters
Bristol County District Attorney's Office
Daughters of the American Revolution
GNB Work investment Board
Friendly Sons of St. Patrick
Foster Grandparents
Mattapoisett Women's Club
Bridgewater State Alumni Association
Friends of Poland
New Bedford Festival Theatre
Richelieu Club
Port Society
Master Electricians
Abraham Howland Lodge
Surprenant & Beneski Seminars
Lifestream Youth Program
SEMA Alzheimer's Association
NB Preservation Society
Dartmouth High School Band
Harvard Radcliffe Club
New Bedford Fishing Heritage Center
Cedars Senior Saturday Club
NB Women's Center
University of MA Dartmouth
NB Mothers Club
Southcoast Credit Union
St. Luke's Hospital (Relay for Life)
Catholic Women's Club
Greater NB Garden Club
Interchurch Council
Sippican Women
Behavioral Development
Unitarian Church
Dartmouth Congregational Church
New Bedford Chamber of Commerce
Wareham Red Hat Ladies
Paul & Dixon Insurance
Out on a Limb
Standard Times Award Breakfast
South Coast Bikeway Alliance
New Bedford Bicycle Committee
Your Theater
Open House Events with the RJD
DATMA
Many memorial gatherings

James Arnold Mansion

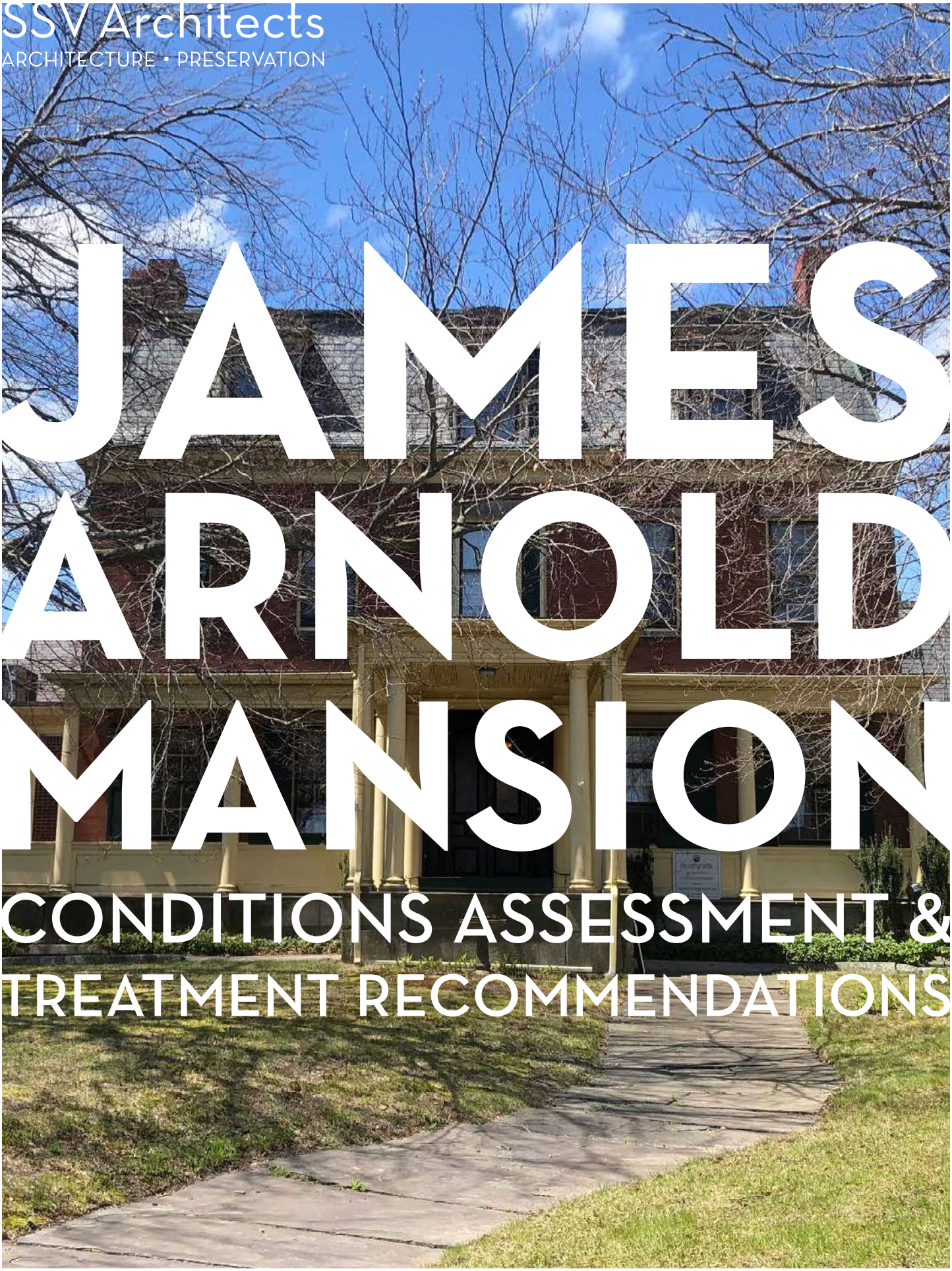
NB CPC F26 Funding Request



Location Map

427 County Street

SSV Architects
ARCHITECTURE • PRESERVATION



JAMES ARNOLD MANSION

CONDITIONS ASSESSMENT & TREATMENT RECOMMENDATIONS

1 Thompson Square, Suite 504
Charlestown, MA 02129
(617) 861-4291 • www.ssvarchitects.com

ACKNOWLEDGMENTS

This report is hereby submitted to:

The James Arnold Mansion, Inc.
427 County Street
New Bedford, MA 02740
www.jamesarnoldmansion.org
(774) 992-7807

Richard T. Porteus, Jr., *President*
Paul R. V. Pawlowski, AIA, ASLA, FAAR, *Vice President*

As prepared by:

SSV Architects
1 Thompson Square, Suite 204
Charlestown, MA 02129
www.jssvarchitects.com
(617) 861-4291

Gerald J. Sullivan, AIA, LEED AP, *Principal*
Joseph M. Metrano, *Preservation Coordinator*
Matthew R. Wolfson, *Architectural Designer*
Conor P. Keane, *Architectural Designer*

With funding from:

The City of New Bedford
Community Preservation Act
133 William Street, Room 303
New Bedford, MA 02740
(508) 979-1488

With special thanks to the following for managing the project, orienting the design team to its complexities, and providing historical documentation of the mansion and its grounds:

Paul R. V. Pawlowski, AIA, ASLA, FAAR
Studio Pawlowski
1 Howland Terrace
New Bedford, MA 02740
prvp7787@gmail.com
(971) 801-3583

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TABLE OF CONTENTS

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PART I:
HISTORY & SIGNIFICANCE

This first section of the report is centered on telling the story of the James Arnold Mansion, first through a brief narrative about its construction and ownership and then by identifying its 'character defining features,' or those building elements that contribute to its historicity.

The James Arnold Mansion is a celebrated structure in New Bedford, a city characterized by its wealth of late 18th- and 19th-century buildings. Once home to one of the city's most prominent citizens, the building enjoys a conspicuous placement at the highest point in New Bedford's downtown area — historically a cool, breezy location. For one reason or another, the building has never been individually listed in the *State* or *National Registers of Historic Places*, nor is it part of the nearby New Bedford Whaling National Historical Park, despite the Arnold and Rotch families' key roles in the city's whaling industry. (Mr. Arnold's involvement, though integral to the city's whaling economy, was largely built on the back of the efforts of his wife Sarah's father, William Rotch, Jr., who moved expanded Nantucket's whaling operations across the Sound to New Bedford in the late 18th century.) The Mansion is, however, one of 747 contributing resources in the County Street National Historic District established in 1976.

The 'Brief Historical Narrative' summarizes the history of the James Arnold Mansion and its stewards, providing the necessary context for architectural analysis. The following subsection, 'Character Defining Features,' is organized by category: setting, plan and massing, foundations, openings, roofs, and cladding. Given that this report is slated to inform an exterior restoration campaign, this section will primarily focus on building elements visible from the outside. Interior features, regardless of their historicity, are outside the scope of the report. The character defining features outlined herein are the historic building elements that should be retained in any restoration scheme, as defined by the *Secretary of the Interior's Standards for the Treatment of Historic Properties*.

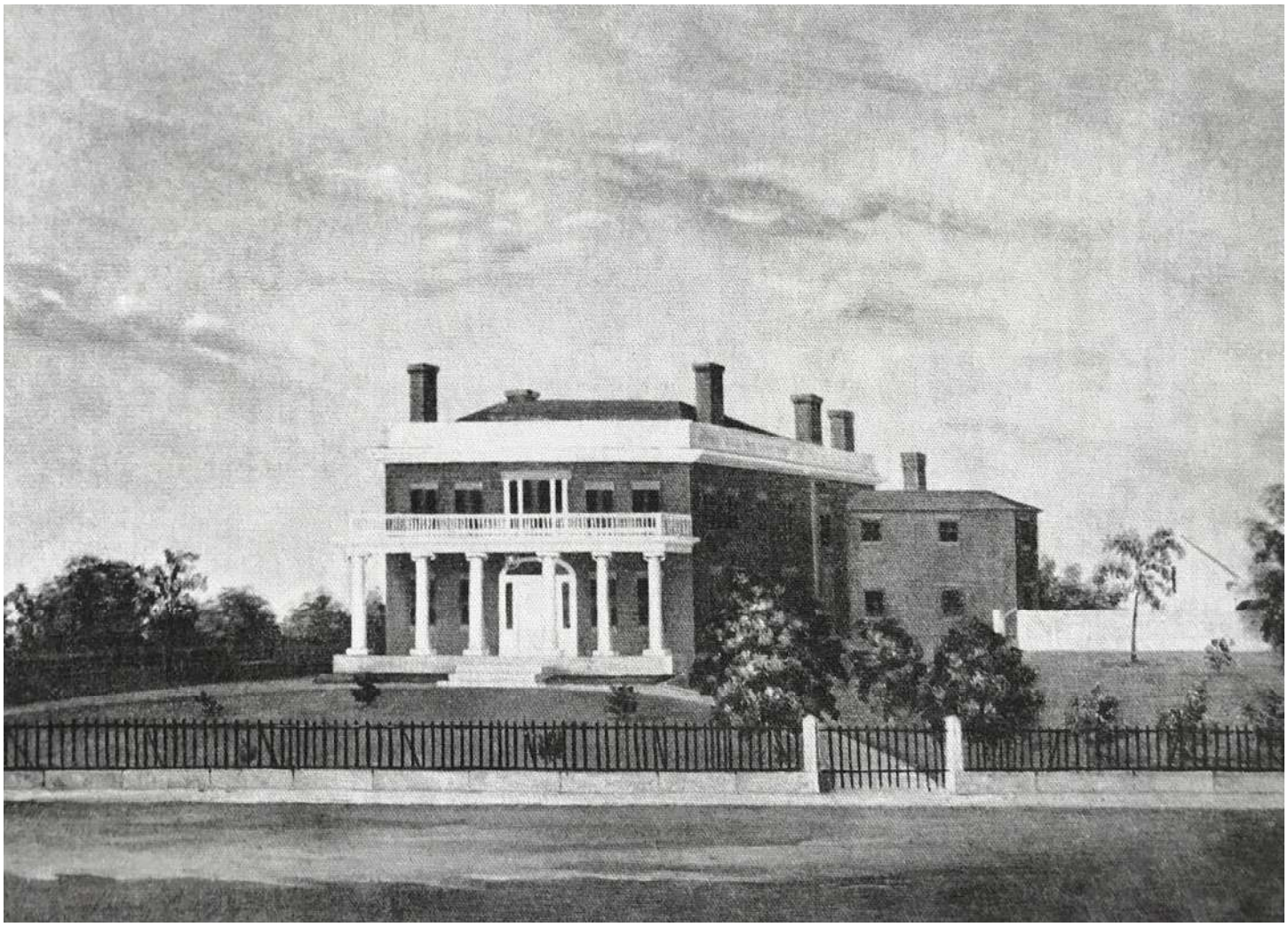


Photo of a reproduction of a missing painting of the Arnold mansion made soon after it was occupied in 1821. The driveway alignment remains and the iron fence and carriageway gates are intact

Brief Historical Narrative

The following text is quoted directly from the Historic American Landscapes Survey form for the James Arnold House and Garden, prepared in 2020 by Mr. Paul R. V. Pawlowski on behalf of the James Arnold Mansion, Inc. for the HALS Lost Landscape program. Historic images have also been provided by Mr. Pawlowski, and incorporated into the narrative by SSV Architects.

In the early 1800s, William Rotch, Jr. acquired the Abraham Russell "Farm" on high ground inland and above the harbor extending from County Street westward.

In 1821 James and Sarah Rotch Arnold bought 11 acres of that farm from her father and commissioned Dudley Davenport, a renown local house-wright, to design and build their mansion on the west side of County Street at its highest point and at the head of Spring Street overlooking the harbor below. James Wheaton, a journeyman mason, reported that while he was at work on the house one afternoon, he "turned the arch" over the front entrance of the house and at the end of the day drove to Rehoboth where he married Lydia Pearce, coming back to New Bedford that night. That was May 20, 1821.

While the house was both impressive and at the same time relatively modest, their 11 acre grounds, the Garden, was considered a wonder by all and on the weekend was shared with the people of New Bedford prior to there being any public parks in the City. James Arnold was also co-founder of the New Bedford Horticultural Society.

James R. Lowe, born in Chesterfield, England in 1808, educated as a landscape gardener and horticulturist, well known and respected in England for his skill in laying out large parks and gardens, was retained to come to the United States and superintend the laying out and finishing the grounds of James and Sarah Arnold in New Bedford. Wellwood Young appears in many references as head gardener to Mr. Arnold who submitted regularly winning entries to New Bedford Horticultural Society fruit, flower, and vegetable exhibitions; a Mr. Jones, and A. D. Hatch were also noted as gardeners for the Arnolds at different times.

James Arnold, a Quaker and partner in the firm of William Rotch Jr. & Company, was active in mercantile and municipal business and was considered a "First Citizen" who used power obtained from wealth, social standing, and success for the welfare of society.

As a gathering place, Presidents, writers, artists, and others wrote of events in the mansion and of walks in the Garden. John Quincy Adams visited the Arnolds in 1835 and 1843 and recorded brief appreciative notes of those visits to the house and the Garden. Other well-known visitors included: Herman Melville, A. J. Downing, Bronson

Photograph of the 'Sarah and James Arnold Mansion' as it appeared in 1907

Photograph of the Wamsutta Club in 1941

Alcott, Samuel Rodman, Ralph Waldo Emerson, Charles W. Morgan, William W. Crapo, Richard Henry Dana, Daniel Ricketson, Henry David Thoreau, John James Audubon and many others from New Bedford and beyond.

When he died in 1868, James Arnold left funds to study horticulture that were later combined with land given to Harvard College which together in 1872 became the now world-famous Arnold Arboretum in Jamaica Plain.

As their daughter and his wife predeceased him, James died without direct bloodline descendants, and so, William J. Rotch, a nephew, 2nd Mayor of New Bedford and a successful banker and industrialist, was left the property. He added rooms on the ground floor, created a third floor for his larger family, and changed the exterior aesthetic to Second Empire style. While records of the architect and craftsmen involved in the Rotch changes have not surfaced, we do know that while the house grew larger the property grew smaller and over the Rotch years the site shrank from 11 acres to 3 with plots given to relatives or sold to close acquaintances. William J. Rotch died in 1893 and when his wife followed in 1919, there was neither family nor city interest in holding on to the building or its site.

In 1920 the Wamsutta Club (a businessmen's club founded in 1866 to promote baseball) bought the property, removed its Second Empire traces, thereby preserving the Arnold core character, and added significantly to the ground and lower floors. The service buildings, stables, and garages were removed becoming parking and over time approximately 40% of the non-building site was paved. Thus, with the exception of the many stately trees remaining from the Arnolds' time, precious little remains to tell the story of their landscape stewardship.

Measured drawings of the Rotch house were made of the then existing conditions in 1920 which enabled the architect of the Wamsutta Club to begin his work; we have copies of these plans. The Architect for those building changes was Arthur Bowditch of Boston, and the Landscape Architect appears to have been Paul Rubens Frost of Cambridge, MA. While copies of construction drawings directing the building's transformation are in hand, similar documentation for the site have not been found. From the moment the Club opened its doors in January 1925, its central significance as the business and social meeting place for New Bedford was confirmed.

In 2016, the James Arnold Mansion, Inc. (JAMI) acquired the property and in June 2017 was certified as a 501(c)(3) institution. JAMI's mission is to preserve, restore, and maintain the building and grounds for the public's enjoyment; to educate all on the history of the Mansion, of the Arnold and Rotch Families, and of the Wamsutta Club, by telling of their roles in the history of our city, state, and country; and to invite the public to explore history, culture, architecture and landscape architecture, horticulture, and the fine arts through educational programming, exhibits, performances, and other activities in the mansion and on the grounds.

Exhibit space is evolving in Ground, Second, and Third floor spaces used by the Arnold and Rotch families, social contributions of the Wamsutta Club are being noted on the Ground Floor, and the New Bedford Museum of Glass has established its library and gallery on the Lower Level.

Character Defining Features

Every old building has a distinctive identity and character. Character defining features are the significant, observable, and experiential aspects of a building that define its architectural power and personality. These are the features that should be retained in any restoration or rehabilitation scheme in order to protect the building's historic integrity and maintain its eligibility for preservation grant funding and rehabilitation tax credits.

Character defining elements include the overall shape of the building along with its materials, craftsmanship, and decorative details. In many cases, site and environment also play a key role in defining a historic building's character. These are critical considerations in planning any modification to an old building, as inappropriate changes can undermine its historical and architectural significance, sometimes irreparably.

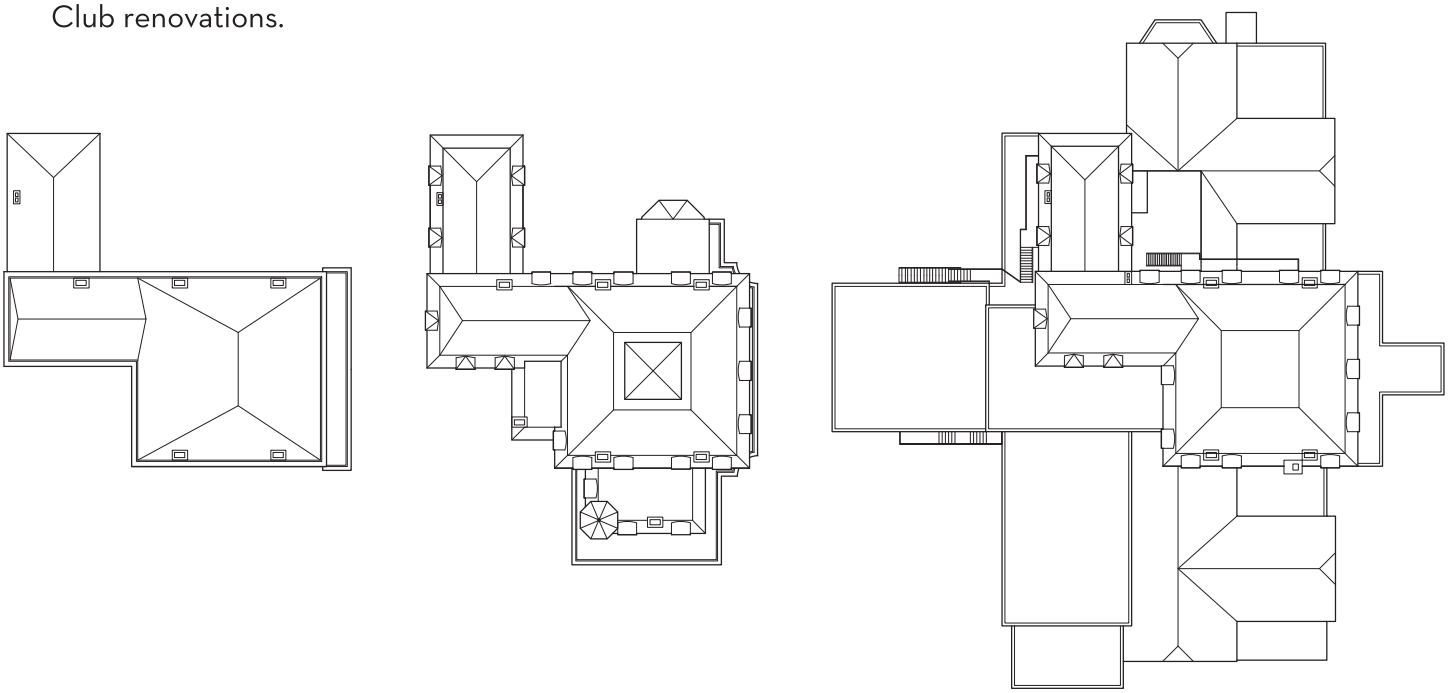
This survey of the James Arnold Mansion identifies the exterior elements that contribute to the unique character of the building. Bulleted items in this section should be considered important aspects of the building's historic nature, and any changes to them should be made only after careful consideration and/or consultation with a preservation specialist.

Setting: *The topography, population density, and other influences that are noteworthy of the property and its surrounding landscape.*

- As previously mentioned, the James Arnold Mansion is situated at one of the highest points in the downtown area, atop a hill overlooking the harbor and mouth of the Acushnet River to the east. At a time before air conditioning, hills and bluffs like this were valued for their hygiene: seabreezes from the east and south kept the property cool, as compared to the stuffy cityscapes closer to the harbor where disease and pests could run rampant. While some of the surrounding area at one time belonged to Mr. Arnold, the neighborhood is now primarily residential. Union Street, to the north, is lined with modest late 19th-century homes. County Street, on the other hand, was historically a thruway running along the eastern edge of the property; it is lined with large estates similar in scale and grandeur to the James Arnold Mansion.
- At 101,079 residents (according to the 2020 census) New Bedford is Massachusetts' seventh largest city by population, and the largest city in Bristol County (edging ahead of Fall River by just over 6,000). The downtown area (ZIP code 02740) has a population of 4,780 persons per square mile — which is modest compared to other urban areas in the Commonwealth like Somerville, whose average population density exceeds 19,000. Nonetheless, the area surrounding the James Arnold Mansion is moderately dense, by virtue of its being at the fringes of historic downtown around which the whaling industry was centered.

Plan & Massing: *The form and organization of the building, which give the initial visual impression and define the user's experience.*

- The James Arnold Mansion is a unique amalgamation of several distinct massings, the result of three distinct building campaigns. As it stands today, the structure is comprised of a central, L-shaped massing with an ell extending from the east side of the north elevation (red in the image to the right). This primary massing is flanked by mostly symmetrical wings to the north and south (blue) and a long addition housing squash courts off the rear (green). A porch and terrace (yellow) wrap the east and south elevations, starting at the northeast corner and terminating at the entrance to the sunroom at the southwest.
- The development of the structure over time is illustrated below through a succession of roof plans. The first speculatively illustrates the Mansion as it was shortly after its initial construction in 1821 and is based on a mid 19th-century perspective painting by one of the Mansion's builders. The second is based on as-built drawings and photographs from 1920, and depicts the building as it was following William Rotch's modifications. The final shows the building as it is today, largely unchanged (in plan) since the 1924 Wamsutta Club renovations.



Roofs: *Typically the most dominant elements of a building, roofs are often the elements that most inform the structures shape, while also integral to its ability to shed water and ice.*

- One will note that the hip roofs once present at the original structure are not longer there, having been replaced by mansards around 1870. Mansard roofs were very fashionable at this time, a hallmark of the Second Empire style that Rotch was trying to emulate. The mansard roofs are comprised of slate over copper flashings. Slates here are patterned to reflect the builder's wealth: from top bottom, there is a course of graduated square-cut slates, followed by a course of hexagonal slates, then a course of regular square-cut followed by another course of hexagonal at the top, just below the cornice. The builders adhered to this pattern at both mansards.

- Mansards capping both the primary L-shaped massing and ell are penetrated by dormers. There are three types, each of which consists of painted wood trim and a flat-seamed copper roof. Types A and B both house six-over-six windows. Type A, which is employed in the most visible areas of the building, is topped with a curved roof and segmental arch pediment. Its sides are surfaced with slates matching the surrounding. Type B is similar in construction and scale to Type A, but is capped with a simple hip roof and has no slate siding. Type C (of which there is only one at the north elevation of the L-shaped massing) is smaller and houses an inoperable eight-paned window. This dormer is topped with a wide pointed arch roof. Instead of a closed pediment, it has simple ornamental carvings over the window opening. Once again, this dormer does not have any slate siding.

- Mansards here have two primary cornices: one at the top and one at the bottom. The smaller upper cornice covered the intersection of the steeper, lower slopes of the mansard with the flatter, upper portion. Corners of the mansards are accented with intricate brackets, which bridge the intersection between the upper cornices and copper ridge caps. The cornice below is typically wider, by virtue of its housing a copper-lined gutter. This lower cornice is supported on a course of dentils around the perimeter of the main building, though these are not employed at the ell.

- Slate roofs at the side wings date to the 1920s. Faces differ in materials and condition, suggesting that there might have been replacements at some point during the last 100 years; more specific detail about this condition is provided in the 'Conditions Assessment & Treatment Recommendations' narrative on pp. 39-41. In effect, one wing appears to be substantially newer than the other. Fortunately, the contractor(s) who executed the replacement used slate instead of the more economical shingles and salvaged copper elements where possible (ridges are highly visible and show signs of corrosion, suggesting that the originals were re-used). That said, the replacement slates were not cut to match the profile of the 1924 slates, nor was a matching stone selected (the new slates are far darker). While it would be irresponsible to redo the recent slate replacements, any future improvements to the slate roofs at the 1924 wings should be modeled on the original 1924 construction. The same goes for the 1870s roofs, wherein any replacements should be carefully modeled on the existing. Older examples noted.

- Flat roofs have been replaced where necessary. The 1923 Wamsutta Club drawings call for tar and gravel roofs in these areas, but membrane roofs have since been employed. This is perfectly acceptable because flat roofs are not visible from ground level and have always served a utilitarian purpose more so than an aesthetic one.

Openings: *Windows and doors. While often reflecting the hallmark features of a specific architectural style, these are also integral to climate control and circulation.*

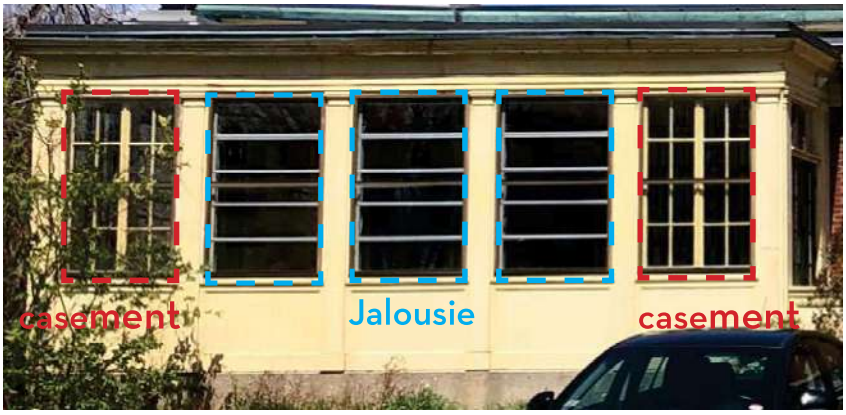
- Most of the windows at James Arnold Mansion are six-over-six, double hung. While it is difficult to determine their age exclusively though visual inspection, context provides some clues. For one, the primary window type (six-over-six) matches throughout, including at the 1821 portions of the building, the 1870s dormers, and the 1924 additions. Glazing bars, stiles, and rails appears to match in profile. Given that the 1924 windows are included in this set, there are two possibilities: (1) the 1924 sash were carefully fabricated to match earlier windows or (2) the other windows were replaced in 1924. In the 1923 construction drawings, some earlier window openings are called out as "present windows undisturbed," whereas other say "present windows to have new sash." This suggests that some windows date to 1821 or the 1870s while others date to 1924, unless a decision was made during construction to replace sash throughout. Nonetheless, they reflect a decision of the builders and as such are character-defining.

- There are some exceptions to the observation that most windows at the Mansion are six-over-six. For example, there is a triple-hung six-over-six-over six window centered on the east elevation at the second level. The presence of a larger opening here is not surprising, given that this portion of the house was built at the height of the Federal era, when an estate house's second floor, or *piano nobile*, was the primary reception space. The painting depicting the original mansion shows a one-story porch over the front entrance with a balcony above. As such, it is likely that this opening originally served as a door with sidelites. The sidelites have now been replaced by louvres, painted green to match the shutters at other windows.

- Most other windows are in areas of low visibility, such as at the rear squash court addition, at the small Type C dormer, and in the concealed 'courtyard' between the ell and north wing. An ideal rule of thumb for window improvements is as follows: all wood windows matching the stile profiles (i.e. stiles, rails, and glazing bars) of the primary six-over-six type should be retained if possible. This includes the smaller six-over-six window in the courtyard and the eight-paned window at dormer Type C. If restoration is not possible, replacement sash should be carefully fabricated to match the construction of the existing. Basement windows at the squash court addition contribute substantially less to the historic character of the building and can be replaced if necessary, but some attention should be given to matching the glazing pattern.

- Many of the Mansion's more visible windows, particularly at the east, south, and north elevations, have shutters. Existing shutters appear to have been installed in 1924, and can be observed both in the 1923 construction drawings and in the 1941 photograph of the building. The existing shutters are simplified Shaker style; that is, they have solid panels. While the 1941 photograph illustrates that there were, in fact, shutters at the east elevation's second-floor windows, they no longer exist. Close inspection of the 19th-century portrait of the building suggests that the original shutters may have been louvered. It is difficult to determine in the 1941 photo whether these louvered shutters remained after the 1924 renovations.

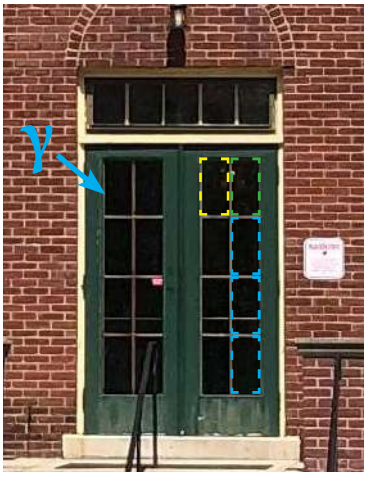
- The sunroom at the southwest corner of the structure is characterized by a ribbon of large windows wrapping the space (hence 'sunroom'). Some are wood casement windows, with each leaf having eight panes in a four-by-two array. These appear to be original to the 1924 construction, as evidenced by their being called out in the 1923 drawings. The Jalousie windows are a later intervention and as such are not character defining. In fact, these windows – though very much of their time (likely the 1960s or '70s) – disrupt the building's historic character. Some consideration should be given to replacing these with replicas of the surrounding casements.

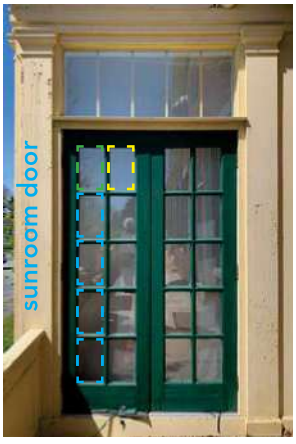


- Three of the building's door types are visible enough to be considered character defining. The primary entrance, Type α, which is centered on the front elevation, is situated in a masonry opening with a three-centered arch. The door opening itself is topped by a segmental arch instead of having an arched transom, which is more typical. The frame is accentuated with intricate Gothic-inspired carvings typical of Victorian architectural styles. This suggests that the door was fabricated and installed during the Rotch renovations of the 1870s. Each of its two leaves has a lite starting around the midway point and terminating in an arc at the top. The doors' bronze hardware also appears to be original to the 1870s construction, though the glass panes used in the lites may be later.

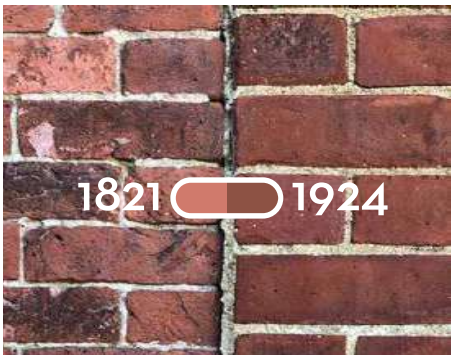
- The north door to the former 'Women's Wing,' Type β, dates to the 1924 renovations, as evidenced by its presence in the 1923 drawings. It is situated atop a granite sill, sheltered by a small extension of the porch roof that is accessed by four precast steps. The door is primarily glass, with an array of three by five lites, painted green to match shutters at the ground level windows. It is flanked by a six-pane sidelite to either side, the trim of which is painted pale yellow to match the windows, cornices, and other wood trim.

- The third character defining door type, Type γ, can be observed at the opposite side of the building. Two face south, accessing the Grill Room and South Lounge, respectively. These match in profile, each having two leaves with a two-by-four array of lites and narrow glazing bars and a five-lite transom above. The doors themselves are painted green to match the shutters and other doors, whereas the trim and glazing bars are painted the same pale yellow as the windows and other wood trim. For one reason or another,





the nearby door accessing the sunroom is slightly different, as each of its leaves has an array of two by five lites. While there is a still a five-lite transom above, it is significantly taller than those at the other doors, which by extension means that the door itself is also squatter. Given that the 1923 drawings show the sunroom door as matching the others, it is likely that this is non-original to the 1924 construction. It is to soon be replaced nonetheless, as explained on p. 37.



- Other door types can be observed at the building. However, by virtue of their limited visibility, they should not be considered 'character defining' features.

Materials: *The visual kit of parts that comprise the exterior envelope of a building. While they can often be telling of a building's construction date, some materials are timeless and have been used for centuries.*

- The primary material used at the James Arnold Mansion is red brick. Brick and mortar color and composition vary based on when a specific portion of the building was constructed. 1821 building fabric (with the exception of areas that have been reconstructed) utilizes a lighter, softer brick, closer in color to orange than to red. Here, mortar courses are very thin. Brick throughout the building, dating to both building campaigns, is laid in a typical running bond, meaning that the long face is exposed on all bricks and that each course is laid to overlap the previous one at the midpoint.

- Photographic evidence suggests that stucco was applied to the brick masonry as part of Rotch's modifications to the building in the 1870s. This stucco finish was in place for no longer than half a century, and was sandblasted during the Wamsutta Club renovations in 1924. Exposed brick walls regained popularity in the early 20th century, a result of the Colonial Revival and Arts and Crafts Movement.

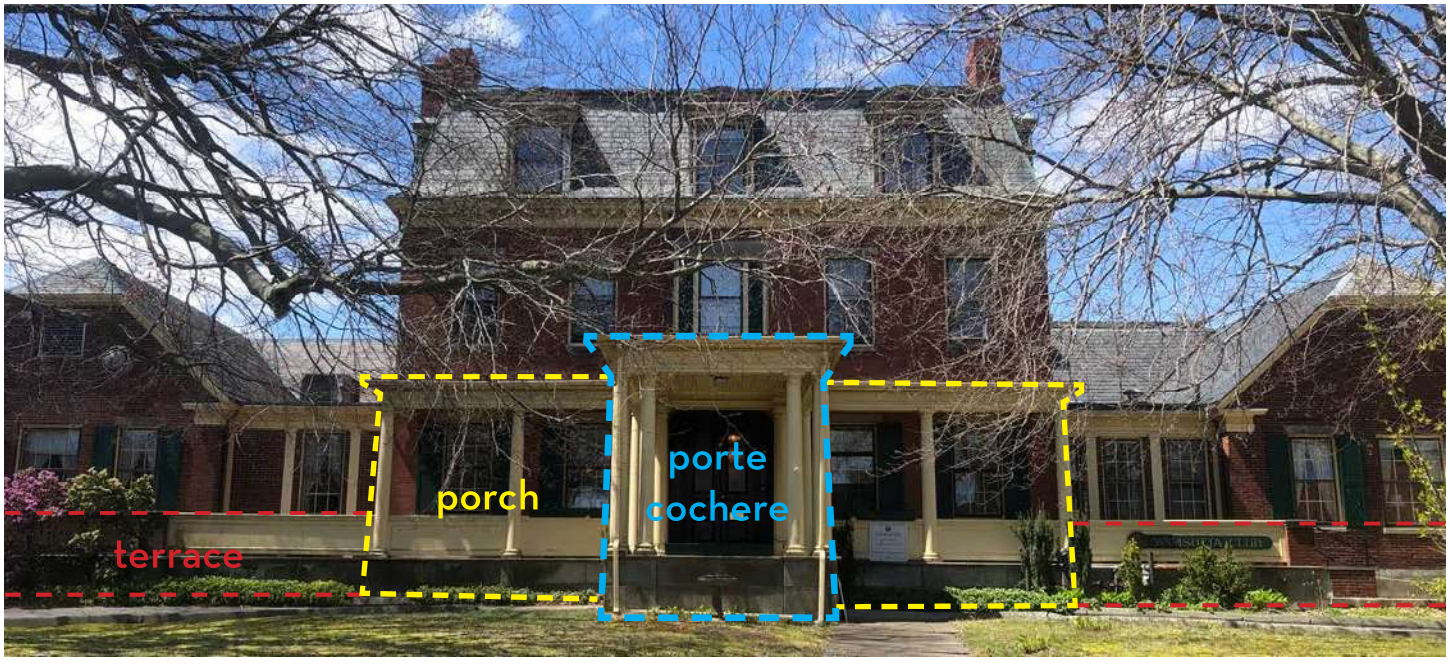
- Areas of brick masonry constructed in 1924 utilize a darker brick, and mortar courses are substantially thicker than at 1821 masonry (by at least 1/8"). More intricate brickwork is used in some select areas, such as at blind openings at the east elevation of the south wing and at the two mirrored blind arches on the east elevations of the north and south wings.

- A more subtle variation in brick quality can be observed at chimneys, where there is a stark delineation between 1821 brick and later 1870s brick. 1870s brick is similar in color to the 1821 brick, but mortar is slightly lighter in color, inset deeper into the brickwork, and applied in thicker layers. Due either to exposure or weaker composition, this mortar shows more advanced signs of deterioration, which is covered in further detail in the 'Conditions Assessment and Treatment Recommendations' narrative in Part II.

- Various stone species were employed for masonry lintels and sills throughout the building, including sandstone (and brownstone, a subspecies thereof) at the 1821 portion, precast at the 1924 wings (and at openings where natural stone lintels and sills were later replaced), and granite at door sills throughout. Granite is also employed at the 1821 foundation. Until around the turn of the 20th century, granite was the most commonly used stone for building foundations in New England. At any building, stone types are closely related to their condition, and as such background about utilization of various stone species at the Mansion is unpacked in further detail in the 'Conditions Assessment and Treatment Recommendations' narrative on pp. 33-34.

- Wood cornices have already been discussed in this narrative as being reflective of the era in which they were installed (the 1870s for mansard cornices and 1924 for clipped gable cornices). Due to its penchant for evolving with changes in technology and stylistic developments, fine carpentry can often be very telling of the era in which a building was constructed. This is specifically reflected in the porch wrapping the east and south elevations of the Mansion. Before the early 19th century, in New England at least, wrapping porches were not abundant. The structure, as it was originally built in 1821, had a very simple front-facing porch, covered by a flat roof with a balustrade. Mr. Rotch's modifications saw the introduction of a large porch that wrapped the front and side elevations, as can be seen in the as-built drawings from 1923 and the 1907 photo on p. 9. However, in typical Victorian fashion, the porch lacked symmetry and was dismantled as part of the Wamsutta Club renovations in 1924. The Arts and Crafts Movement was characterized by great interest in bridging indoor and outdoor spaces; the porch was redesigned to be more symmetrical and have some covered and some uncovered areas. The presence of the note "granolithic floor lined off to match present terrace" on the 1923 drawings illustrate that all areas of 'terrace' except the centermost area extending to the corners of the 1821 house are later interventions. They adhere to the overall symmetry of the building and provide an ideal area for outdoor lounging, in addition to connecting the parking lot at the far side with the main entrance and the entrances to the Grill Room, South Lounge, and Sunroom / Main Dining Room.

- The *porte cochere* is equally of its time, having become very common with the rise of the automobile in the 1910s and '20s. The entire porch assembly is among the most visible areas of the building and should be retained in its original form wherever possible.



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PART II:
CONDITIONS ASSESSMENT & TREATMENT RECOMMENDATIONS

The following section comprises the bulk of this report and includes (1) an annotated roof plan and elevations of the structure and (2) a narrative identifying problem areas at the building exterior in which recommendations for proper treatment are presented. The building was carefully documented during a visit to the site on April 28th, 2022. Most of the photos included herein were taken that day by SSV representatives Joe Metrano and Matthew Wolfson; images of hard-to-reach areas like chimneys and upper-level sills and lintels were captured by drone and provided by *James Arnold Mansion, Inc.* for inclusion in this report. Video footage taken by *Fire Escape Engineers* as part of their survey have also been utilized for existing conditions investigation.

The roof plan and elevations included on the following pages were based on existing conditions drawings prepared by *Studio2Sustain* in 2017 and provided to SSV by *James Arnold Mansion, Inc.* The drawings have been slightly modified to include fire escapes, which are areas of note given the related deterioration of masonry.

Existing conditions observations are organized according to category: masonry; doors and windows; roofs, drainage, and flashings; carpentry and millwork; and metals. Each observation is keyed to an image in which the relevant areas are identified.

A recommended treatment is provided for each observed condition. *These are shown in italics*. In some cases, more than one treatment recommendation is provided, along with a summary of the potential benefits and drawbacks of each option. These treatment recommendations provide the basis for the scope of work outlined in **Part III.**

The locations of each photograph are called out on the roof plan and elevations included on pp. 21-29, which are color-coded according to the conditions' severity (urgent, high priority, and low priority).

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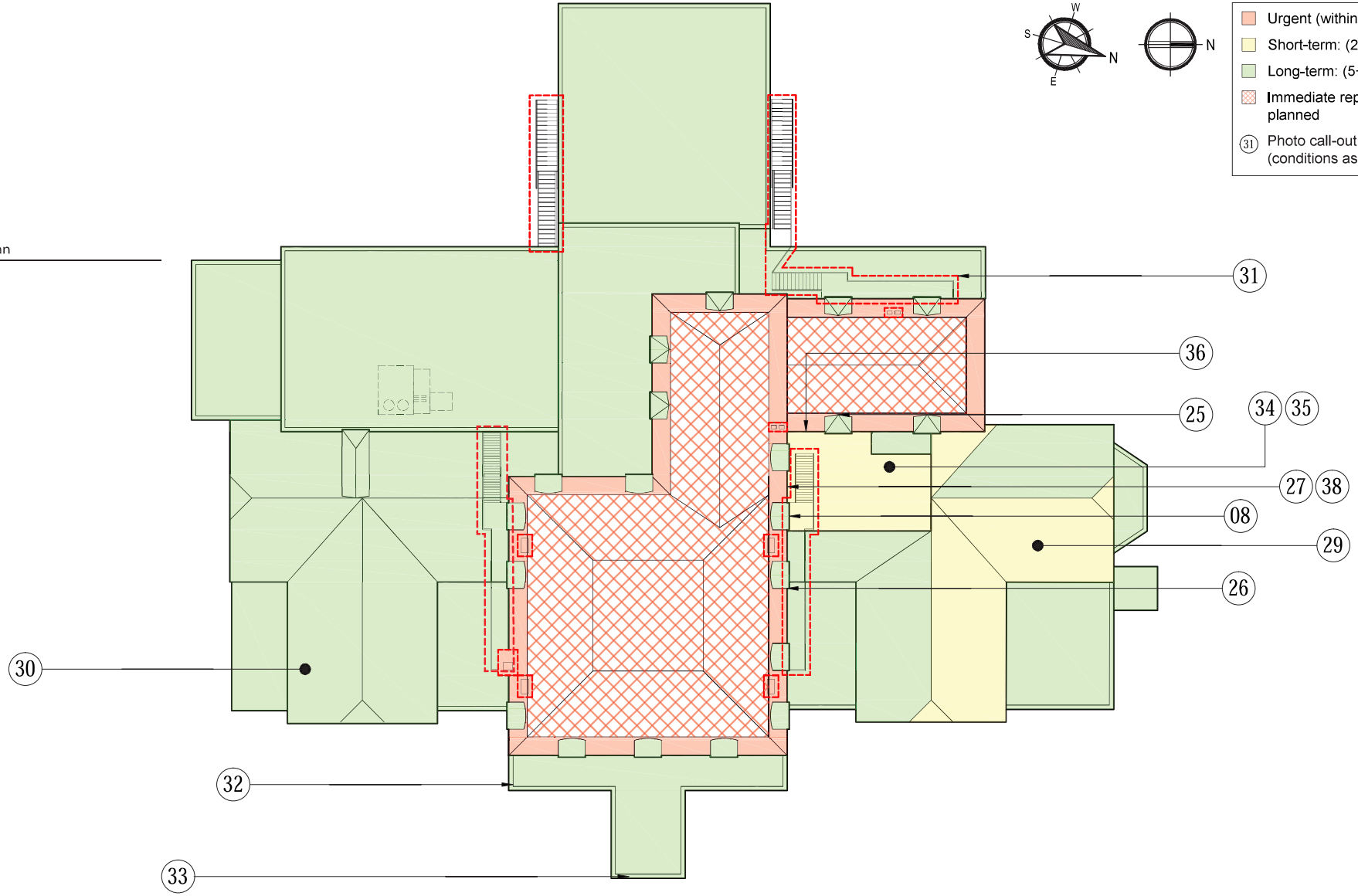
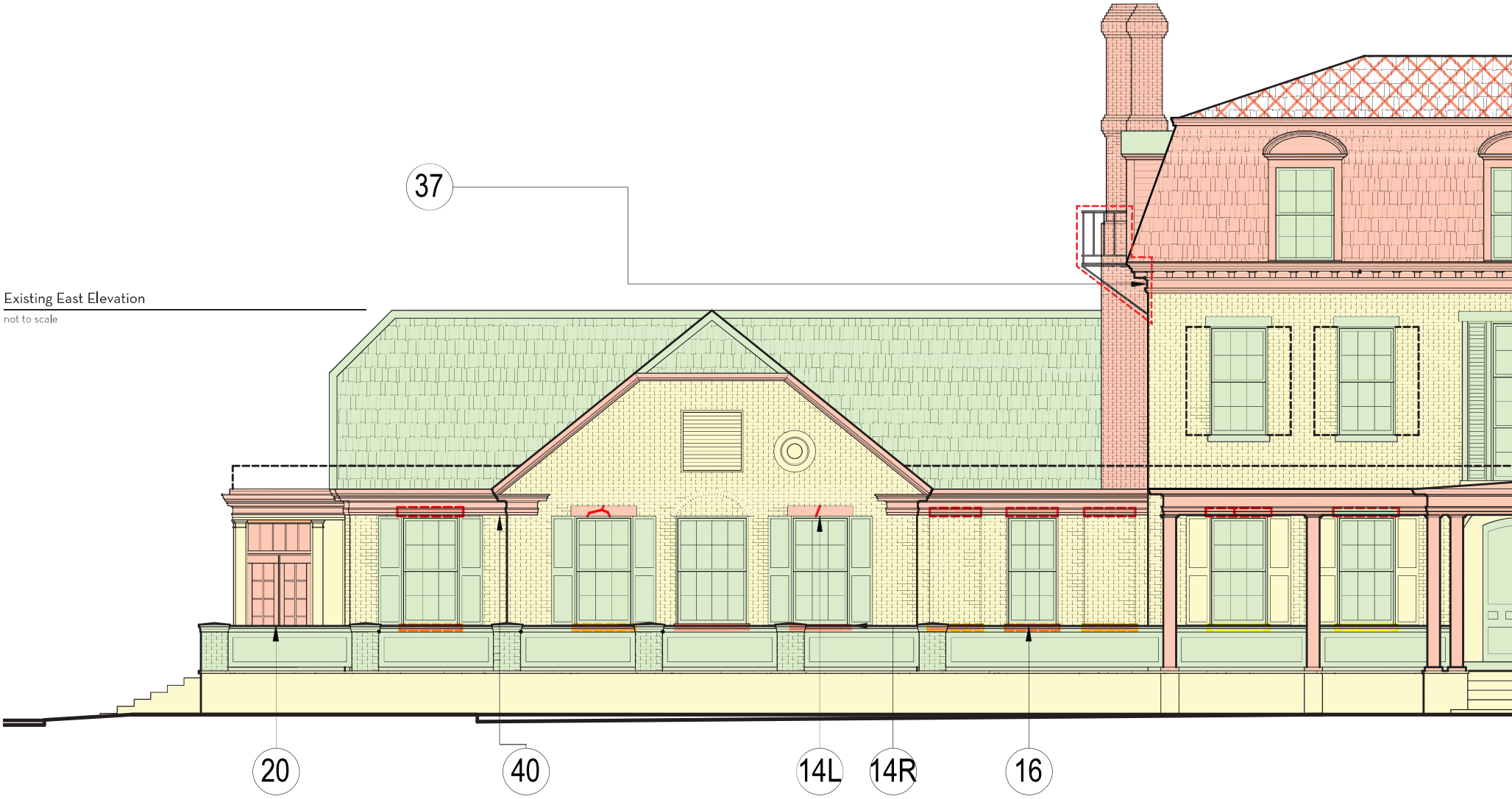
Existing Roof Plan

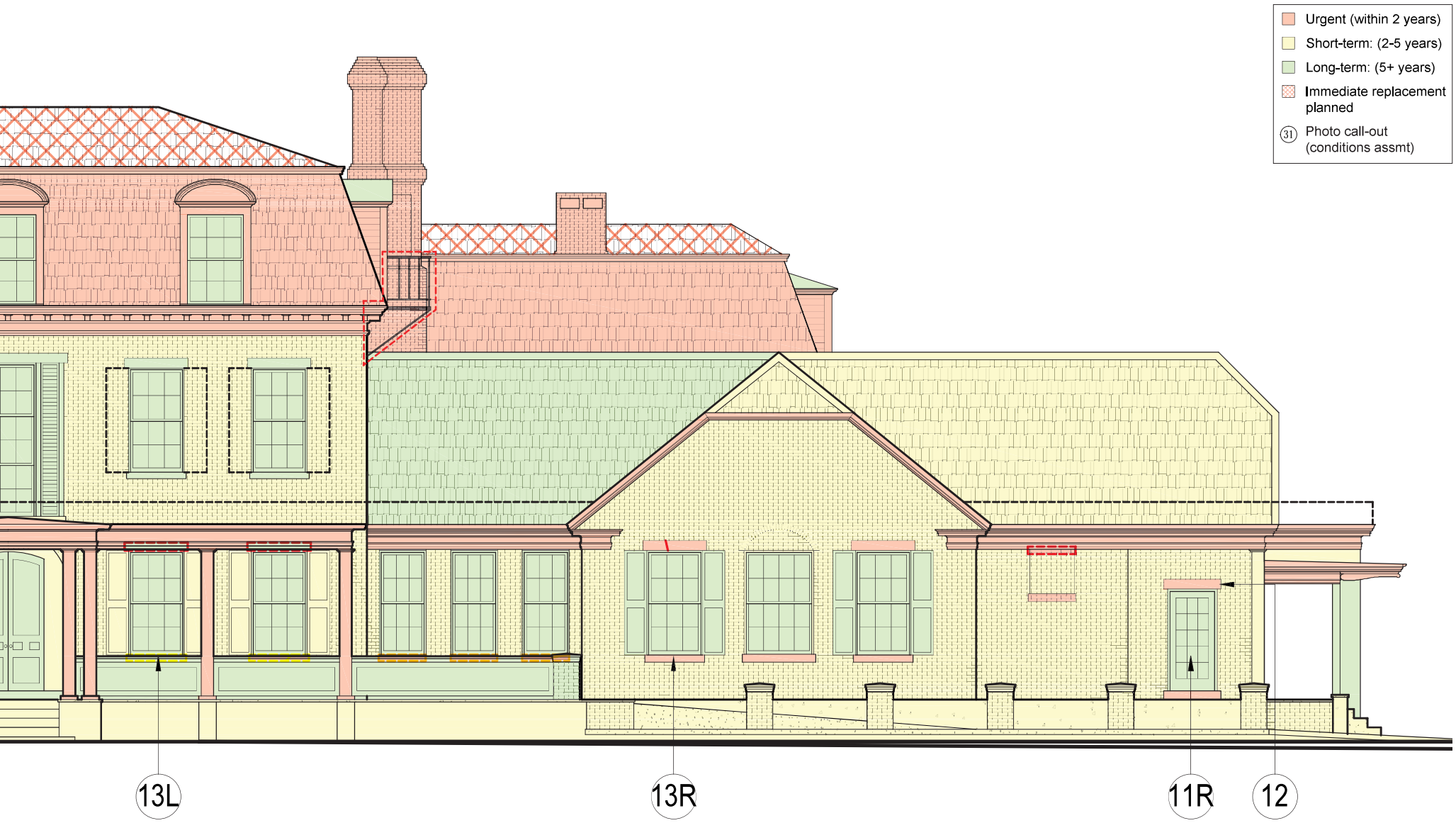
not to scale



Existing East Elevation

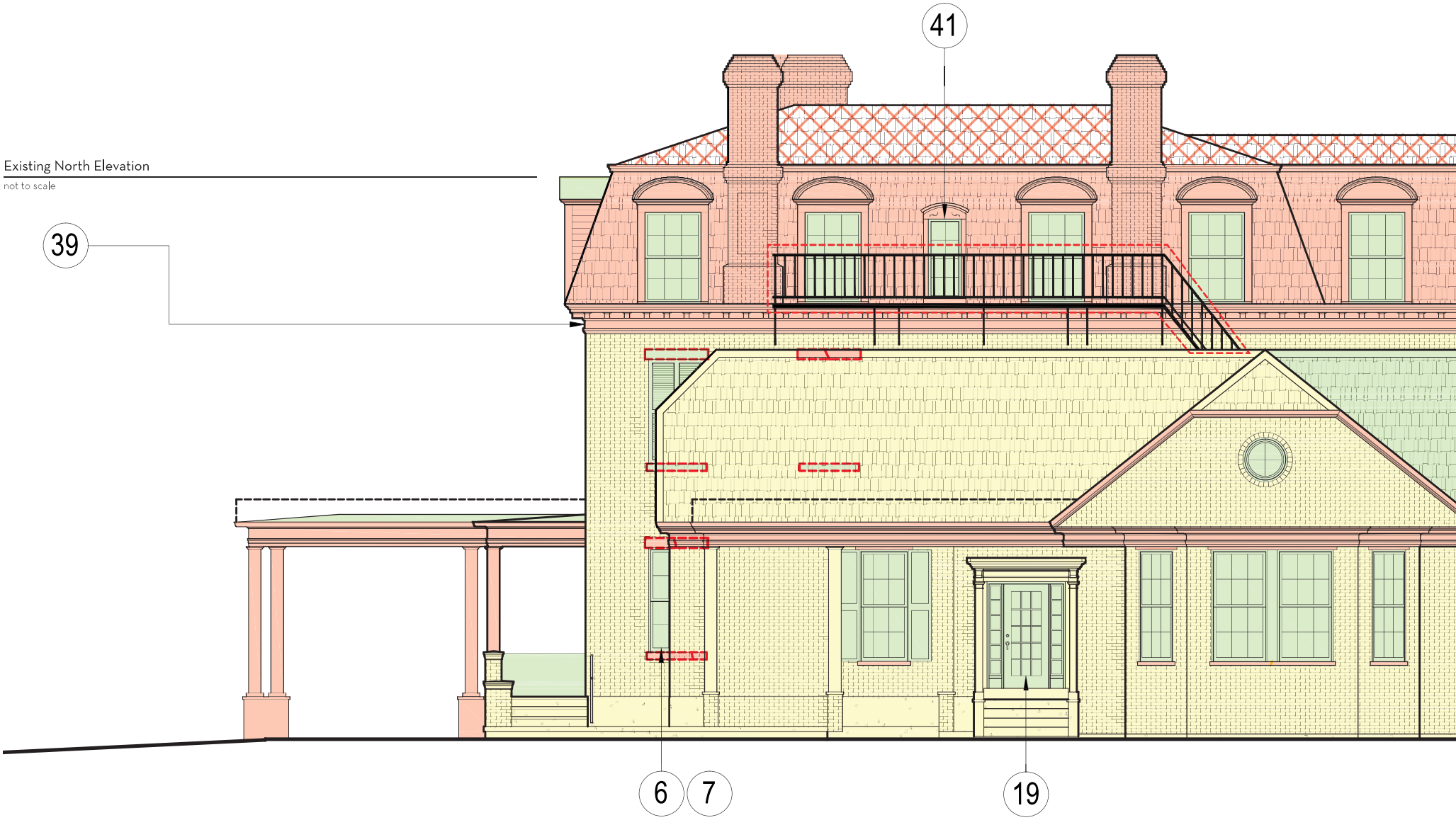
not to scale

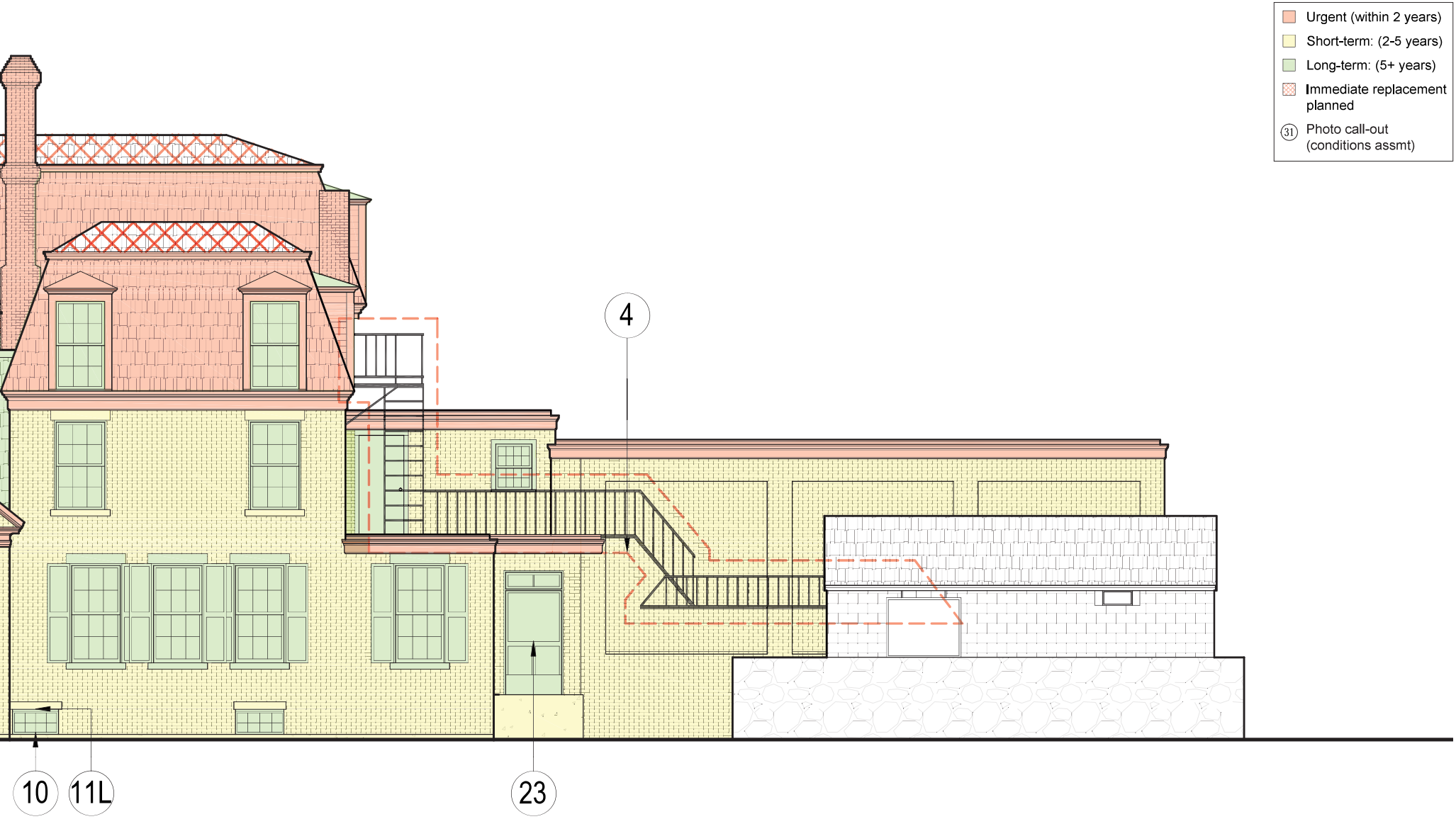



Urgent (within 2 years)
Short-term: (2-5 years)
Long-term: (5+ years)
Immediate replacement planned
31 Photo call-out (conditions assmt)
13L
13R
11R
12

Existing North Elevation

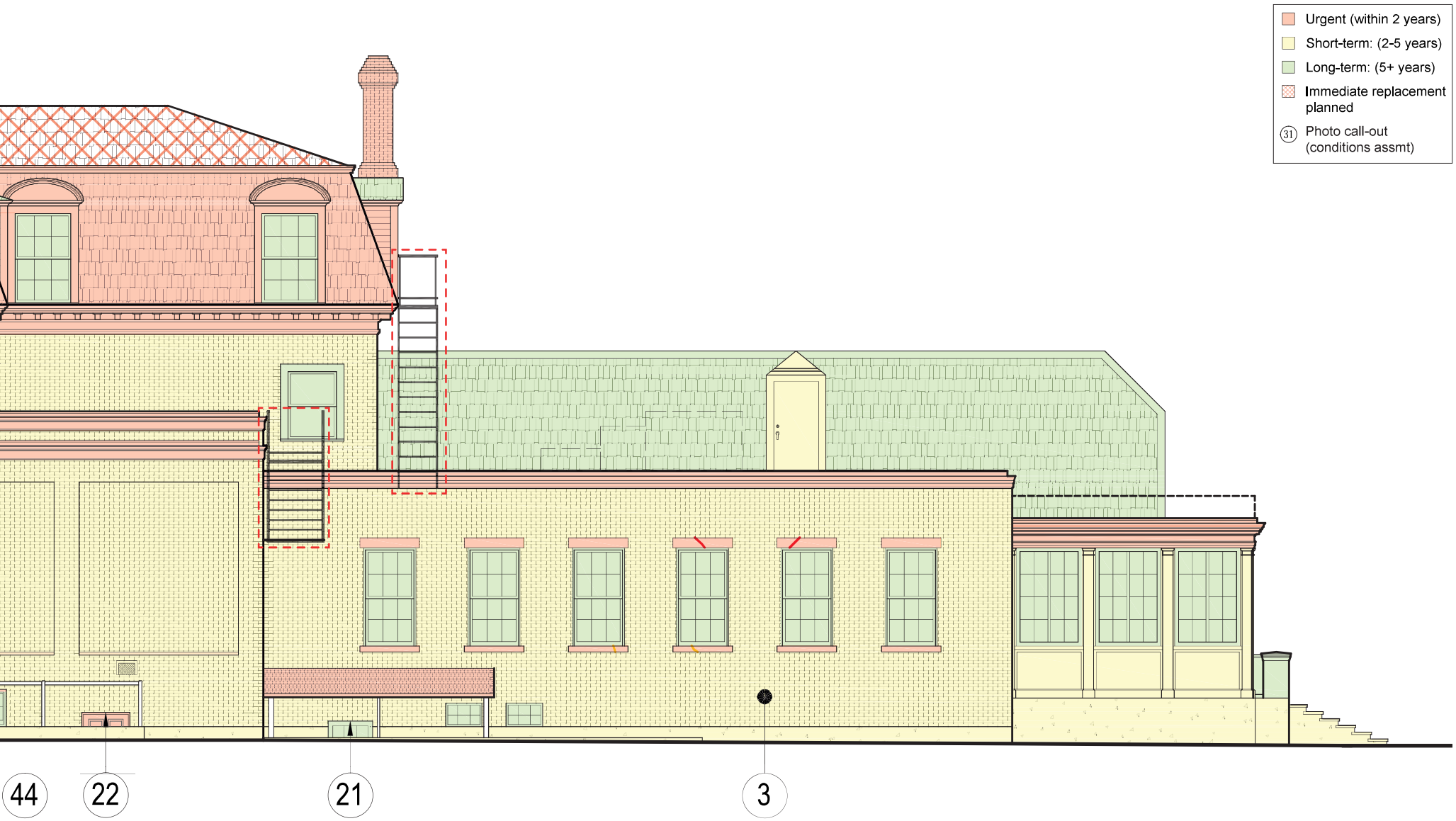
not to scale




Urgent (within 2 years)
Short-term: (2-5 years)
Long-term: (5+ years)
Immediate replacement planned
31 Photo call-out (conditions assmt)
4
10
11L
23

Existing West Elevation

not to scale


Urgent (within 2 years)
Short-term: (2-5 years)
Long-term: (5+ years)
Immediate replacement planned
31 Photo call-out (conditions assmt)
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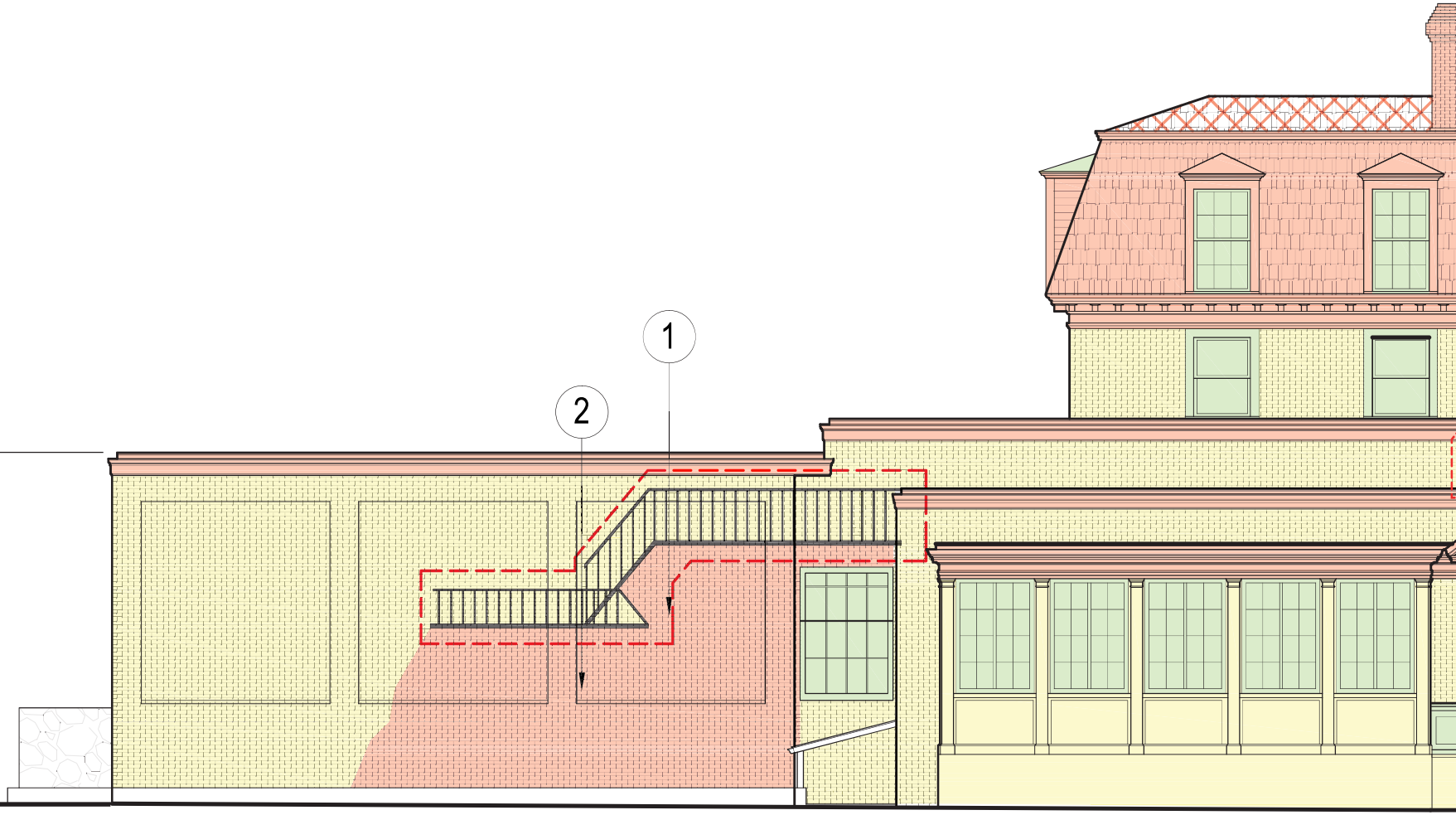
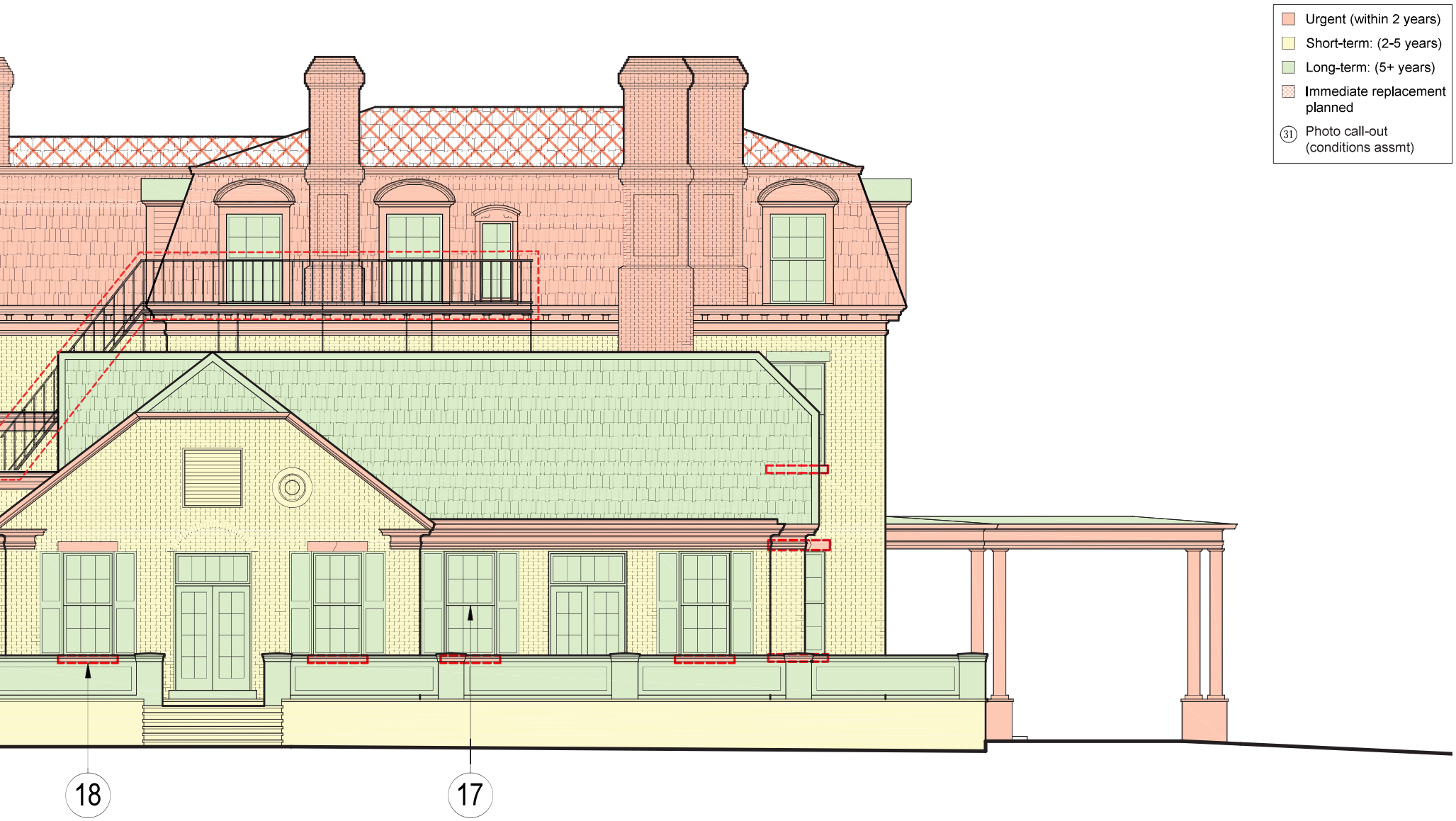
22
21
3



Existing South Elevation

not to scale


Urgent (within 2 years)
Short-term: (2-5 years)
Long-term: (5+ years)
Immediate replacement planned
31 Photo call-out (conditions assmt)
18
17

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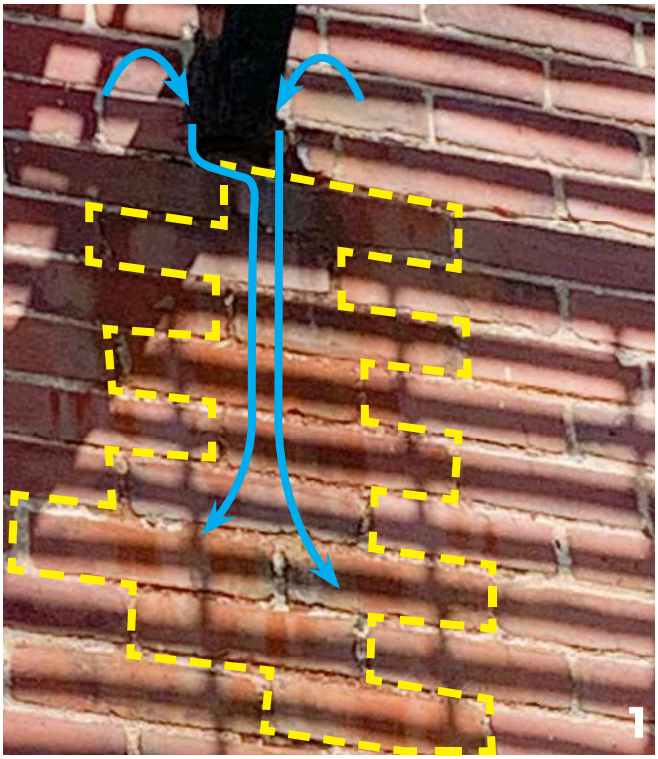
Masonry:

The primary building material utilized at the James Arnold Mansion is brick. As is typical of most historic buildings, post-original modifications can be identified through differences in brickwork. Portions of the building dating to 1924 can generally be differentiated from the original (1821) fabric through differences in compostion of mortar, brick sizes, and the degree of weathering on bricks. Materials used at lintels and sills vary.

Masonry deficiencies are often among the most pressing concerns at the building envelope, as their unchecked development can lead to leaks and structural problems. Here, masonry issues are pervasive and have been exacerbated by poorly maintained fire escapes throughout.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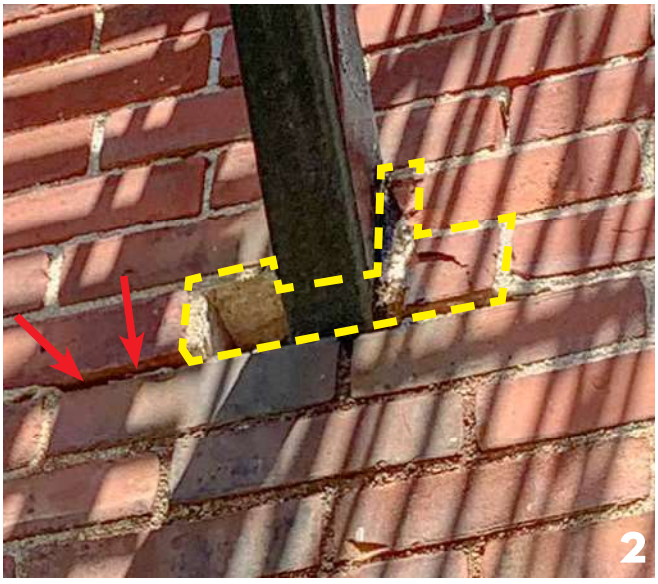
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All three fire escape assemblies throughout the building have caused long-term distress on the related **brick masonry.** Areas of brick around the mounting locations of steel fire escapes have faced severe deterioration, largely the result of poor execution but also exacerbated by deferred maintenance.

It appears as though bricks were cut from the assembly at the locations where steel supports intersect the exterior walls. The openings were then patched with mortar, which, it is worth noting, typically matches the surrounding mortar (suggesting that a localized repointing campaign may also have been carried out at this time).

The absence of additional waterproofing methods such as flashings or membranes has allowed water to readily penetrate the assembly and travel throughout the wall cavity, where it is absorbed by bricks and mortar below the fire escape supports. One will note that bricks below the supports, more so than those above, show signs of advanced spalling (note the jagged edges of bricks in outlined area in Img. 1, left). There is also generally rust staining on masonry below steel supports.

In some cases, patching efforts have failed entirely and bricks have fallen out entirely, leaving large openings around the supports (Img. 2). Gaps in the brick masonry suggest that other bricks may be loose and at risk of falling, a life safety issue that should be addressed immediately.

Treatment of the deficiencies wrought by fire escapes will involve close coordination of modifications to or replacement of the fire escapes (currently being addressed by Fire Escape Engineers) and selective rebuilding of brick masonry. Existing bricks should be salvaged and reused where possible, and a mortar closely matching the original (that is, original to whichever portion of the building is being addressed) should be selected by a qualified preservation specialist.

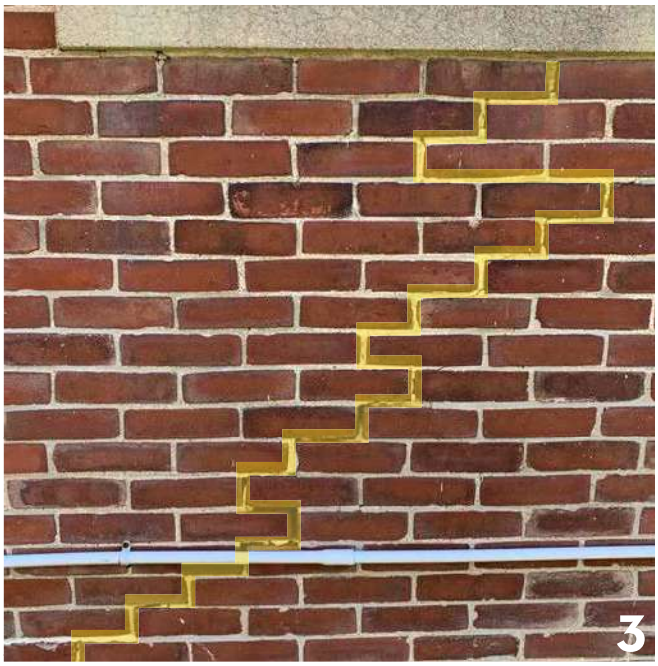
Brickwork in other areas is generally in fair condition, having evidently been repointed in the somewhat recent past. However, there are some notable exceptions to this observation:

There are selective areas of stepped cracking in brick masonry, which typically originate at windows and in some cases, doors (Img. 3, right). Given that most brickwork is in fair condition, these cracks are likely suggestive of structural deficiencies more so than water penetration. This is a common condition that can mean rusting of internal structural members in the mildest cases or building settlement in the most severe. Closer observation of stone lintels and sills (outlined in further detail on the following page) suggests that stepped cracks are likely the result of shearing and/or compression caused by sagging at the heads and sills of openings. Similar cracking can be observed originating from many of the steel fire escape supports (Img. 4), suggesting additional structural deficiencies caused by those openings. Cracking of this sort can be observed in brick masonry from both 1821 and 1924.

Some of these cracks have evidently been present for some time, as evidenced by their having been patched with mortar. *Cutting and repointing is a fair short-term solution in these areas, given that few or none of the cracks are over 1/4" in width. Any cracked bricks should be replaced in-kind.*

In general, it appears that cracking in brick masonry is reflective of superficial deficiencies that can be readily treated through limited rebuilding and/or repointing as opposed to structural settlement. *We nonetheless recommend commissioning a structural engineer to assess masonry conditions throughout and determine if any reinforcement is necessary in the long term.*

As previously mentioned, a wide variety of materials have been employed for window lintels and sills. In some cases, as seen in Img. 3, movement of natural and cast stone lintels and sills has caused cracking in the brick masonry. However, other less visible windows, such as those accessing the basement at the 1924 addition at the west elevation, have steel lintels. The condition of these structural members will be addressed in further detail as part of a later subsection of this narrative, but the fact that they have rusted – in some cases severely – related to the surrounding brick masonry. As can be observed in Img. 5, these steel lintels extend several inches past the inner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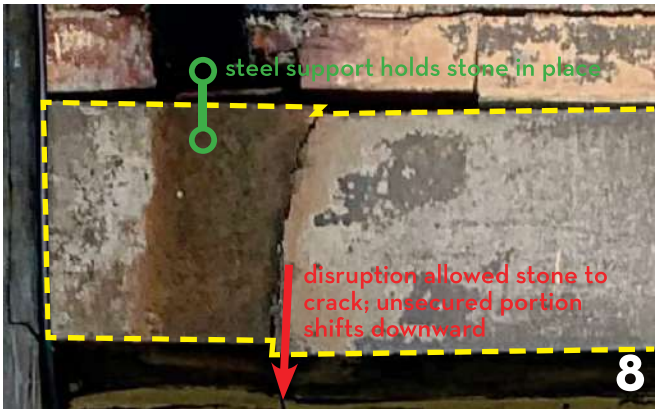

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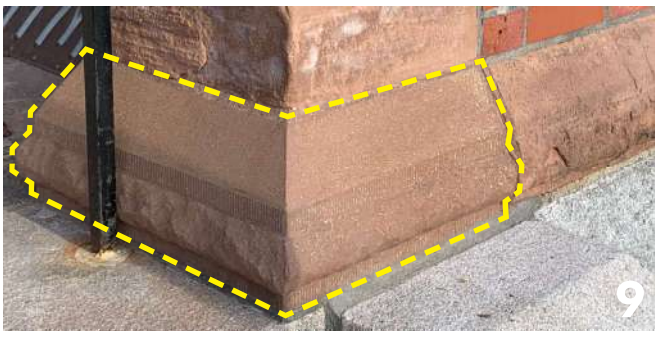
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edges of the masonry opening, between brick courses. The resulting opening was patched with mortar, almost all of which has failed, likely a result of movement of the lintel paired with water penetration.

The lintels require replacement, to be addressed in a later subsection. This will require removal of the existing mortar; the joint should then be repointed with mortar closely matching the surrounding historic mortar mix. Staining on salvageable areas of brick and stone should be removed through gentle cleaning with a brush and mild solution.

Masonry lintels and sills of various materials have been employed throughout the building. While there is some overall logic to each type's employment, others appear to have been installed later and disrupt the pattern. Lintels and sills dating to the house's initial construction in 1821 are typically natural stone, whereas 1924 windows tend to have precast lintels and sills. It appears as though all masonry openings date to either the original construction or the Wamsutta Club renovations, but not the Rotch era. Windows added at this time and still present at the structure seem to only include dormers, which will be discussed later in this narrative.

In general, window openings dating to the original portions of the building have sills and lintels cut from natural stone. As was popular throughout the 19th century, sandstone was used for trim. However, this case is unique in that two differing species were used at each opening: the sills are brownstone (a variety of sandstone; right in Img. 6) whereas the lintels are lighter in color (left in Img. 6).

The most pressing issue with natural stone is structural cracking. In many cases, cracks run through both the lintel and sill (Img. 7), a result of either (a) the window sagging or (b) related structural cracking in the brick masonry, such as that described on the previous page (see Img. 8). *Treatment of stone lintels should be undertaken as part of a larger masonry project. That is, during repointing and or rebuilding of the surrounding brick masonry.*

It is highly recommended that cracked masonry units be replaced with matching natural stone. The challenge, however, is that this stone was quarried in the early 19th century. A masonry expert may be able to assess the stone and determine where it was quarried, but it is likely that said quarry is now defunct. It follows that stone salvaged from other historic buildings could be used (qualified masons can often source matching stone). Otherwise, newly quarried stone could be used, with the condition in

both cases that it should be carefully selected to match the color and composition of the existing.

Cast stone closely matching the appearance of the existing could also be used. This is not typically recommended as it is not as durable as natural stone and becomes discolored more rapidly, though SSV has successfully specified cast brownstone in the past, at Bagg Hall in Princeton, Massachusetts (see Img. 9).

The third type of natural stone utilized at the building is granite (Img. 10). As was typical in the early 19th century and continues to be today, the foundations of the original house and ell are coursed granite (the most commonly quarried stone in New England). The apparent lack of moisture in the basement suggests that the granite foundation walls have withstood the test of time. That said, the building's situation at the highest point in the downtown area could also be a contributing factor. *Nonetheless, intervention does not seem necessary at this time, testament to granite's durability as a building material.*

Other areas where cut granite has been employed include five door sills and a single window lintel. It can be assumed here that the granite dates to the original construction of the portion of the building in which it has been employed, as there are two distinct types (see Img. 11, right). Once again, granite lintels and sills remain in good condition *and require no intervention, short of some repointing along with the brick masonry.*

The final type of natural stone utilized at the building was only employed in a single instance, clearly after the construction of the Wamsutta Club additions. There is a single limestone lintel at the currently unused door on the east elevation of the north wing (see Img. 12). The thick course of mortar around the stone and its mismatched nature both suggest that it replaced whatever was originally there. This theory holds especially true when compared against the 1923 drawings for the Wamsutta Club, which specify this door opening, but with a six-lite transom overhead that no longer exists. What is more: a 1941 photograph of the Wamsutta Club shows the window opening to the left before it was bricked in, suggesting that some modifications have been made to this portion of the building in the time since. While this lintel shows no signs of cracking or spalling, *it nonetheless disrupts the historic character of the structure and should be removed and replaced along with the other 1920s lintels (discussed on the following page).*


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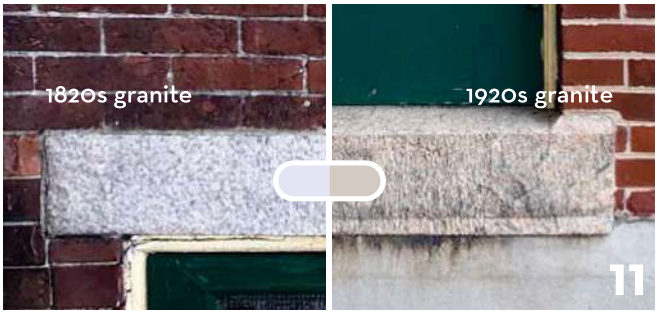

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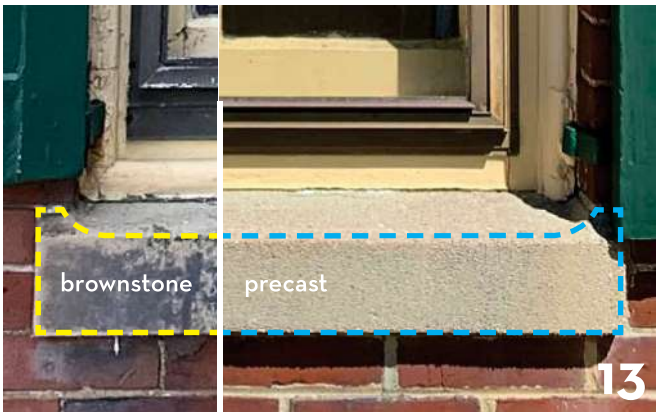

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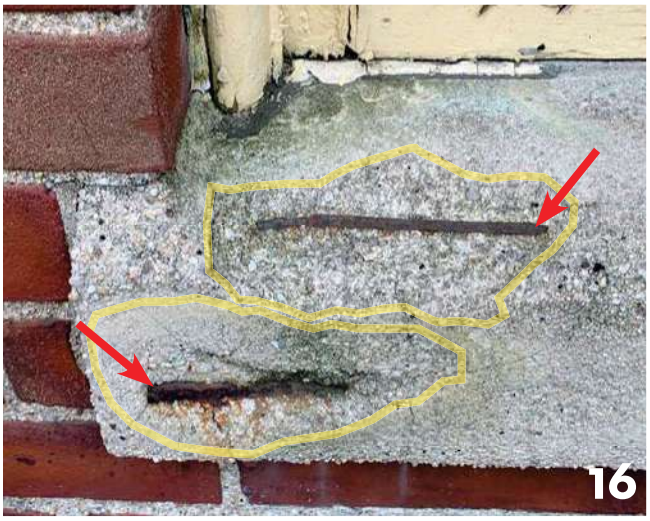
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Most openings at the 1920s additions have precast lintels and sills, excepting those noted above. In a nod to the mansion's original construction, the builders precisely cast the concrete to the profile of the original sills, as can be seen in the side-by-side in Img. 13, right. Two concrete mixes were evidently used at each window (Img. 14).

Precast concrete and cast stone are today often marketed as more durable alternatives to natural stone, but the current state of the precast members seems to suggest the opposite. Here, breakage occurs differently: the natural stone tends to crack from tensile forces whereas precast tends to spall. An example of this can be observed at the west elevation of the one-story kitchen addition (Img. 15), where the outer and lower faces of a precast lintel have crumbled, exposing the steel rebar embedded therein. This is the result of the material becoming saturated with moisture that then freezes and thaws to cause small, internal cracks. A similar condition can be seen at precast lintels and sills throughout the building, such as at the east elevation (Img. 16).

Not all precast stone pieces are damaged, but their general state suggests that all are nearing the end of their useful lives. What is more: to selectively replace only damaged stones would disrupt the overall appearance of the structure in that similar window and door openings would be mismatched. *It follows that all precast stones should be replaced with precast matching the existing. Given that the existing original (1924) material is precast, the implementation of new precast would be historically appropriate (assuming it closely matches the color, composition, and profile of the original). Fortunately, precast and cast stone have largely improved in the past century, and many companies offer a product that is similar in quality to natural stone.*

Doors & Windows:

Despite their ability to readily define the architectural character of any building through their design and arrangement, doors and windows are more often than not the leading cause of water infiltration at historic buildings. Often, the concerns caused by aged, broken, or otherwise deficient openings come with some degree of immediacy; as such, their treatment is generally a high priority in exterior restoration projects.

There are well over 100 openings at the James Arnold Mansion. Their condition varies significantly according to their age, their design, and their level of visibility. There are more specific window types than this report allows, but in general the openings will be categorized by their location.

The James Arnold Mansion is fortunate to have relatively well-functioning wood windows. As mentioned above, window improvements often comprise a large portion of SSV's work at historic properties, typically the result of natural aging paired with deferred maintenance. It is worth noting that the condition of these wood windows differs across the building's four primary elevations, with some less visible sash showing signs of more advanced deterioration. Nonetheless, the wood windows have generally been well protected by their storm panels, and in most cases, their restoration is a low priority. Six-over-six double-hung **wood windows** are the most common type employed at the mansion, comprising upwards of two-thirds of its windows.


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Wood windows at the east elevations are in particularly good condition (Img. 17), particularly those sheltered under the front porch. As noted above, storm panels were installed sometime in the last thirty years or so. It is likely that these were installed following a window restoration, otherwise it seems unfeasible that the wood sash would show so little glazing failure after a century. The only visible problem with these windows is some mild peeling of paint, which is caused by moisture retention and sun exposure. Others, however, while outwardly appearing to be in good condition, have limited functionality and require restoration – or in some cases replacement – of hardware, including sash cords and pulleys. *It is good practice to prepare and repaint historic windows every few years to slow the absorption of moisture into the wood (which in time causes decay). Nonetheless, this is a low-priority item compared to other necessary treatments — most notably, repointing and other masonry repairs.*

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Wood windows in other areas show slightly more advanced signs of deterioration, such as alligatoring of the paint and selective glazing failure. Image 18 shows both conditions manifesting at a casement window on the sun room off the south wing (which is also, it should be noted, protected


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by a storm panel). These deficiencies are not pervasive enough to be considered urgent, and pose no immediate threat to the building envelope or the windows themselves, especially given that most of the character-defining wood windows are protected by storm panels. *Once again, these deficiencies should be addressed in time, but they are not pressing right now. All sash and casings should be scraped and repainted. By the time this phase is undertaken, glazing failure may have accelerated, in which case sash should be removed, all finishes and putties scraped off, and the existing glass panes should be set in new glazing beds following repainting. Replacement of dysfunctional hardware, including pulleys and weather stripping, is part of any proper wood window restoration. All sash cords should also be replaced at this time. These measures do not come with much additional cost and will extend the windows' functionality.*

At this time, all storm panels should be re-assessed for performance to ensure that newly-restored windows are properly protected from the elements.

Much like the windows, **doors** at the Mansion vary in condition according to their level of use and visibility. At the main entrance at the east elevation, whose door likely dates to the 1870s, shows minimal signs of deterioration, short of some weathering of varnish. *Old varnish on both the doors and frame should be scraped and the assembly should be revarnished. Further, given that this is among the building's most visible character-defining features, it should be regularly monitored for peeling of varnish, glazing failure, and corrosion of metal hardware.*

Time has not been as kind to other doors, particularly at less visible areas of the building. The north entrance accessing the former ladies' portion of the club (Img. 19) shows more advanced signs of deterioration, including dramatic peeling of paint and pervasive glazing failure, despite the fact that its sidelites are in fairly good condition. Given that this door and its sidelites are character defining features, *they should be removed and restored: existing paint scraped, the assembly dismantled, existing panes re-set in new glazing, and the reassembled units prepared and repainted.*

Around the corner from the main entrance is a two-leaf door accessing the sun room. Interestingly, the assembly shows minimal glazing failure and is generally in good condition, excepting the bottom portions, where it appears as though regular friction with the metal threshold has

caused severe damage to the weatherstripping and has even begun to splinter the lower edge of the left leaf (Img. 20). *This two-leaf door is not MAAB compliant, and as such is slated for replacement in the near future. Therefore, treatment of the existing assembly is not necessary.*

The building's three basement doors both require some work. The one at the west elevation beneath the dining room has been better protected and shows only selective glazing failure. *Reglazing is the most responsible option, as it appears that some of the earlier glass panes have already been replaced since the door's initial installation in the 1920s (see Img. 21). However, it would be perfectly acceptable – and more affordable – to replace the door entirely, as it is not necessarily character defining.*

Another basement door is under the raised platform accessing the kitchen addition at the west elevation of the ell. This door gives direct access to the basement corridor, which connects to the furnace, gas, and electric controls. *The door and frame require no treatment beyond being scraped and re-painted.*

The third basement door is at the west elevation of the squash courts and shows signs of significant deterioration (Img. 22). The door, though it is not frequently used, serves as a means of emergency egress from the basement and Glass Museum, as required by the building code. *As such, our recommendation is to remove the existing assembly and replace it with a new door. The new door should be painted to match the Mansion's other doors for visual cohesion. Replacement is acceptable in this scenario because the door is not considered a character-defining feature.*

The egress doors from the first and second levels at the intersection of the squash court addition and kitchen expansion (see Img. 23, left) are in working condition *and require no intervention short of a fresh coat of paint. The transom at the first-floor door and both interior screen doors similarly require no treatment aside from proper preaparation and re-painting.*


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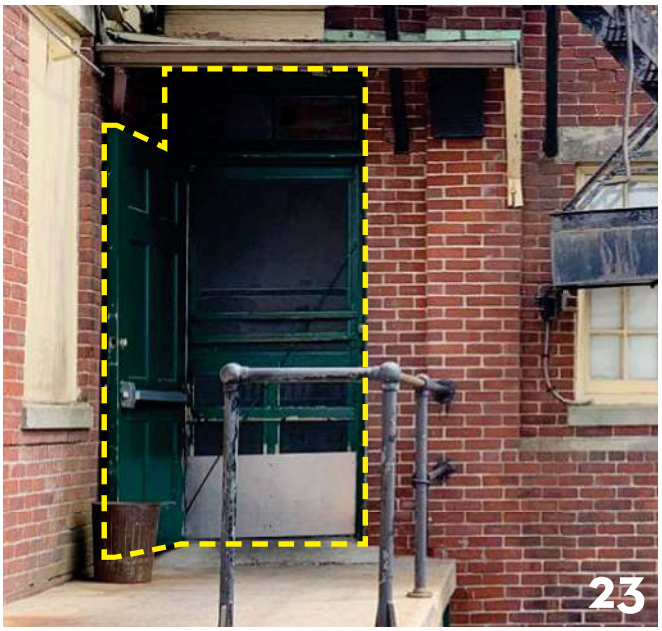
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Roofs, Drainage & Flashings:

Though they generally appear simple from ground level, roofs are actually complex assemblies of various parts, including sheathing, underlayments, sheet metal flashings, surfacing, gutters, and downspouts. That is to say: there are many opportunities for deficiencies to develop, and a problem with one part of the assembly could easily cause problems with the other parts. This is especially true of historic roofs, which are typically comprised of materials having very different lifespans. The James Arnold Mansion is fortunate to have minimal leaks due to recent maintenance projects over the years, such as replacement of some slate and membrane roofs. The upper portions of the 1870s roofs (above the mansards) are to be replaced in the summer of 2022.

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Each of the James Arnold Mansion's distinct 'parts' is capped by a unique roof. Various roof types have been utilized at the building; as such, the following observations and recommendations apply broadly to each roof type, of which there are six: (a) the slate mansards capping the original building and ell (dating to the 1870s); the slate clipped gable over both the (b) north (1920s with later repairs) and (c) south additions (1920s, replaced later); (d) flat membrane roofs over the squash courts, between the original house and flanking additions, and over the terrace (2021); (e) the flat membrane roof over the dining room and sunroom (date unknown); and (f) the second floor courtyard area in which all horizontal faces are surfaced with EPDM (2018) and vertical faces are surfaced with standing seam copper (1920s).

The **slate mansards** over the original building and ell were installed in the 1870s to replace the original hip roofs, an intervention that largely shifted the character of the building from the antiquated Federal style to the stylish Second Empire style. As such, these roofs are approximately 140 years old. A well constructed roof utilizing a durable species of slate can last upwards of 200 years with only minor repairs, and these roofs are clearly no exception.

The mansards are in 'moderate' condition because there are some loose and missing slates (Img. 25). During site investigation, some fallen slates were discovered on the fire escape and in gutters at the north and west elevations. Further observation suggests that no more than 5% of slates are loose or missing, mostly at intersections of the roof and dormers or otherwise adjacent to copper assemblies. While this condition is not dire in the short term as far as its potential to allow water into the building, it is a life safety issue: falling slates could seriously harm passersby below. *Loose slates should be secured with new nails and missing slates should be replaced in-kind.*

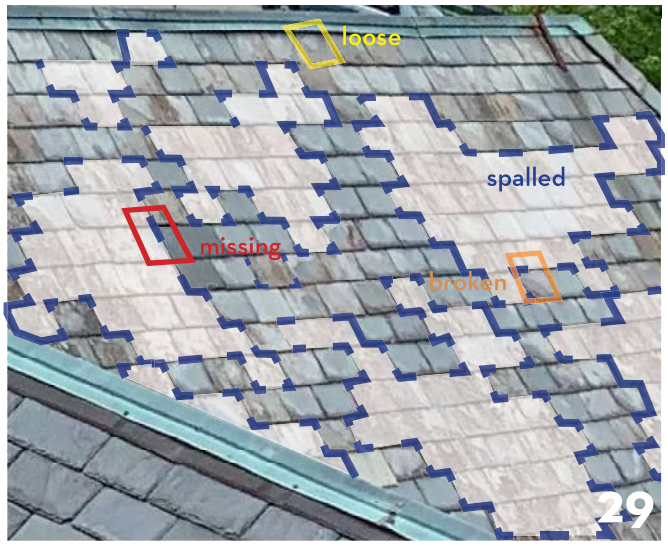
Copper assemblies at these roofs (Img. 26) are generally in working condition, except for over the dormers, which are slated for replacement with in Summer 2022. Sill pan flashings at dormers, though corroded, show no signs of failure, and the same can be said for corner flashings and drip edges. Lead-coated copper stepped flashings at the intersection of the roof and chimneys, as far as can be observed, are also in working condition and appear not to require immediate replacement.

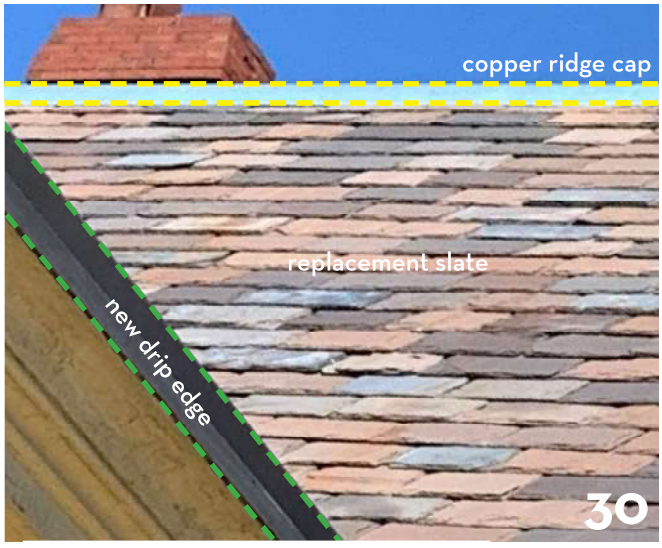
Copper gutter liners have held up moderately well at these roofs, despite being somewhat corroded (Img. 27). They appear to still retain water well, but heavy corrosion bodes poorly for their long-term performance. Areas of gutter observed from the fire escapes had some standing water more than 24 hours after the most recent rainfall, likely the result of a clogged downspout. *Given the presence of large trees around the mansion, gutters and downspouts should be monitored annually for clogs and cleaned when necessary. Further recommendations for phased treatment of gutters are provided on p. 42.*

Further, the existing downspouts are aluminum. While they are in working condition, they are somewhat disruptive to the building's historical appearance. *Copper downspouts would be more appropriate and are recommended. However, this is a low-priority item given that it is purely aesthetic and that the existing downspouts appear somewhat new.*

The roofs capping the (mostly) **symmetrical additions flanking the original structure to the north and south** are longer clipped gables intersected by shorter clipped gables to the east. The north wing's roofline is interrupted by a 'courtyard' at the intersection of the original building and its ell, which is discussed in further detail later in this subsection of the narrative. A different type of slate was used at each wing: a mix of Pennsylvania red and blue slate was employed at the south wing, whereas the north roof slates are more uniformly gray and were quarried in Maine (Img. 28). Though it is difficult to determine the cause of the distinction in slate types, it would be reasonable to attribute it to a later replacement. The north wing more closely matches the 1870s slate and is aged further, suggesting that it dates to 1924 and that the south wing's roof was replaced later.

As mentioned above, the north wing's roof shows some signs of advanced aging, with the exception of the intersecting south and east slopes closest to the original building and





the west slope intersecting the ell, which were evidently replaced very recently and require no intervention. All other roof areas at this wing appear to still be surfaced with slates from the 1920s (Img. 29). Nearly all of these older slates are weathered around the edges, and about 75% have faced more substantial damage. Around 10% are broken, but very few are missing, suggesting that the slates are well secured. Sheet metal assemblies including ridge caps and valleys appear to be in good condition, allowing for proper drainage of water to the membrane roofs below. One of the slate ridges at the northmost clipped gable has been replaced with sheet metal, suggesting that others may soon begin to develop deficiencies. *Given that this roof area appears relatively secure, intervention is not a high priority. That said, any missing or broken slates should be replaced in kind; the roof should be monitored regularly for loose slates as falling debris is considered a life safety issue. If any fallen slates are discovered, immediate intervention will be required.*

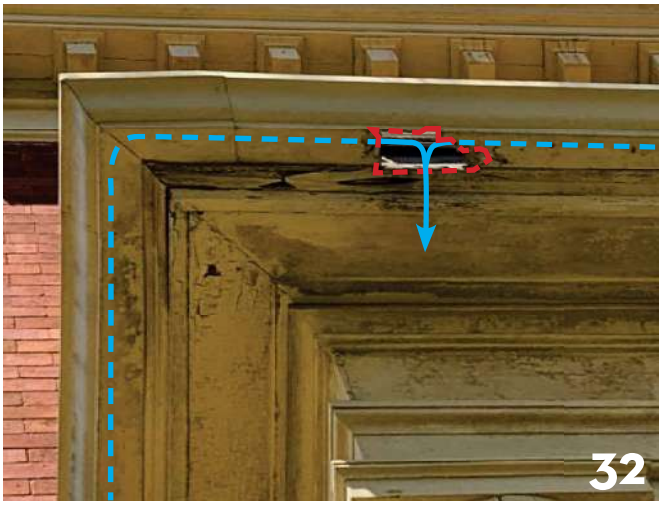
The south wing's roof is surfaced with a mix of red and gray slates that, as previously mentioned, appear to be in far better condition than those at the north roof (Img. 30). As far as could be observed from the ground, no slates here are loose or missing. Slates show minimal signs of aging; there is no observable spalling or breakage. Copper valleys and ridges appear to be in good condition. There appear to be no issues with drainage, short of some minor clogging of gutters and/or downspouts (and, unlike at the original building, downspouts here, although not copper, have a round profile and are more historically appropriate). New drip edges have been installed where necessary. In other areas without gutters, water is allowed to drain onto adjacent membrane roofs without issue. *No immediate intervention is required at this roof area, nor does it appear that stabilization will be required in the near future. As with the others, this slate roof should be monitored for loose or falling slates.*

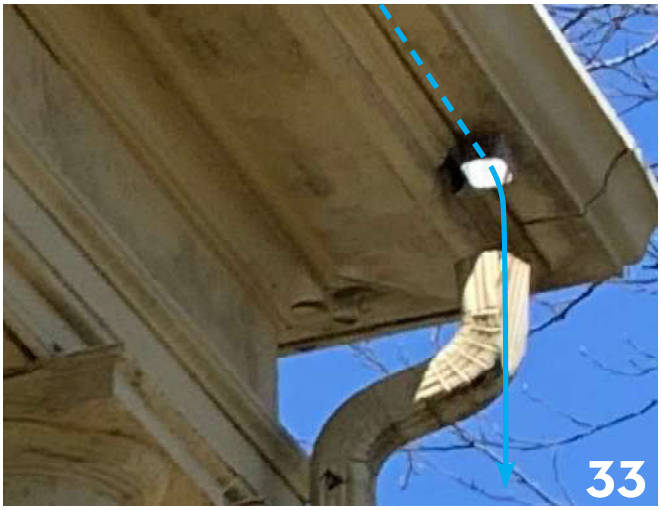
Existing **membrane roofs** are all EPDM, some white and others black. Nonetheless, the two primary areas include black membrane over the squash courts, between the original house and flanking additions, over the terrace, and over the kitchen addition (Img. 31); and white membrane over the dining room and sunroom. The 1923 drawings for the Wamsutta Club renovations call for tar and gravel in all areas of flat roof, which was very common in the early 20th century. Membrane roofing could not have been installed earlier than the 1960s when the technology was first

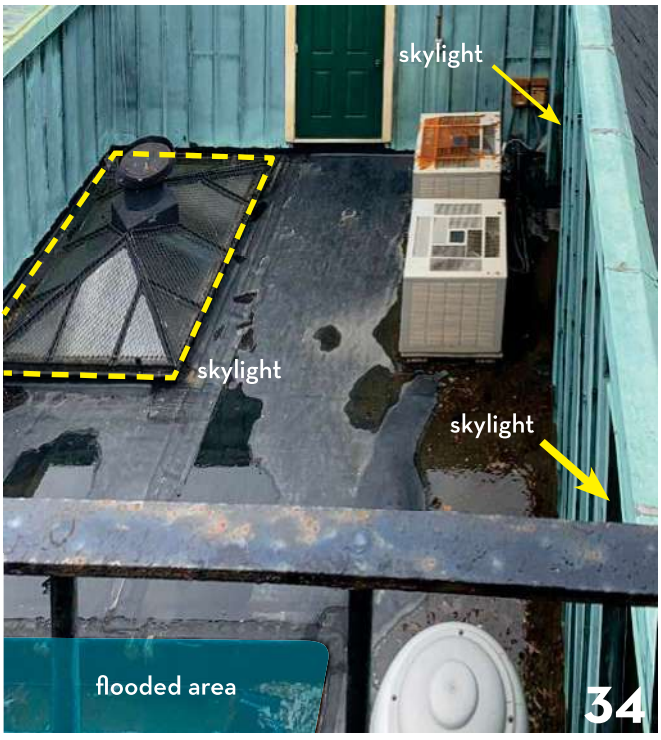
developed. However, membrane roofs generally have a lifespan of about 50 years; therefore, the absence of leaks about these areas of roof suggests that the membranes were installed more recently. *These roofs appear to be in very good condition and do not require any repairs for the time being.*

The one notable deficiency at these flat roofs is linked to drainage, specifically at the flat roof over the front porch and the attached porte cochère. Here, at least two problems were observed, the most pressing of which is a hole in the gutter at the southeast corner of the pavilion roof (Img. 32). This was likely caused by deterioration of the copper liner and related rotting of the wood trim below. Also, at the northeast corner of the porte cochère roof, the downspout has become detached from the gutter above (Img. 33). *While this is an easy fix, it draws attention once again to the downspouts' disruption of the building's historic character. Once again, aluminum downspouts throughout should be replaced with copper assemblies. Treatments for deficiencies at the wood gutters and cornice will be addressed in the following subsection of this narrative, but it follows that copper gutters throughout the building should be regularly inspected for deterioration like this. In a case like this, the most sustainable solution is replacement; and, if one area of copper gutter is being replaced, it is sensible to replace the entire section. Doing so in phases according to priority over the next several years would ensure that emergency repairs will not be required in the future.*

The final roof area requiring assessment has until now been referred to as a **'courtyard'** (Img. 34) for the sake of expediency. In actuality, this is an area of flat roof bounded on the north and east sides by vertical walls extending to the roof ridge, and at the south and west by the walls of the original house and historic ell, respectively. This roof area is approximately level with the building's second story, and can be accessed via a stair connecting the historic ell and north wing. The original drawings show five skylights here (there are currently three, with two having been removed in 2017) suggesting that its intended purpose was to provide natural light to the spaces below (originally a private dining room, a serving room, and a barber shop). Today, there are also two rooftop air conditioning units in this area. The original drawings called for copper roofing in the courtyard, in addition to its copper walls. Whether or not this was ever installed is difficult to tell, as the roof is now surfaced with EPDM; two of the four walls and the







headhouse are still surfaced with the original flat-seamed copper, which is in working condition and requires no intervention at this time.

Upon inspection, more than 24 hours after the most recent rainfall, the courtyard was flooded with up to 3" of water (see Img. 35). Given that there is no evidence of leaking at the walls and ceiling of the interior spaces below, this condition is more reflective of deficiencies with the drainage system's maintenance than with the EPDM itself. In fact, the EPDM's ability to retain such a large amount of moisture suggests that it is actually in very good condition. The adjacent mansard roofs drain directly into the courtyard via two downspouts, where runoff is evidently directed to the ground via an internal drain system. Flooding can likely be attributed to a blockage in the drain, *which should be inspected via camera and cleared if necessary. The drain should be monitored at least once a month and after every rainstorm to ensure the drain is functioning properly, lest holes in the EPDM develop and water enter the building envelope.*

Carpentry & Millwork:

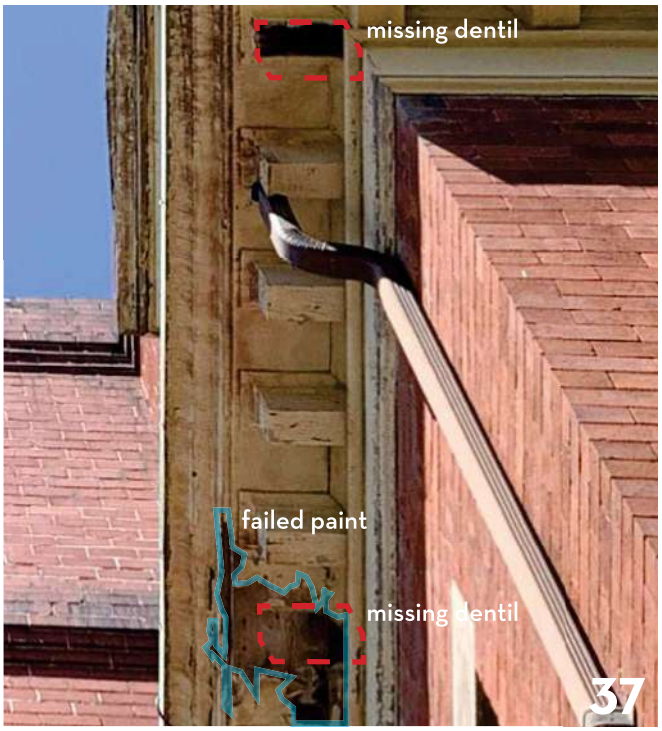
Deficiencies with carpentry and millwork can vary in importance. At wood framed buildings, of course, deterioration of rough carpentry can cause serious problems, ranging from settlement of the structure to collapse in the most serious cases. Even masonry structures such as the James Arnold Mansion can be seriously affected by issues with wood framing, as roofs were typically wood framed throughout the 19th century. Fortunately, the building's slate-and-copper roofs have properly protected the framing below from deterioration; framing issues are not a relevant concern here. However, fine carpentry – or millwork – has faced significant deterioration throughout. The following section highlights the areas of highest concern.

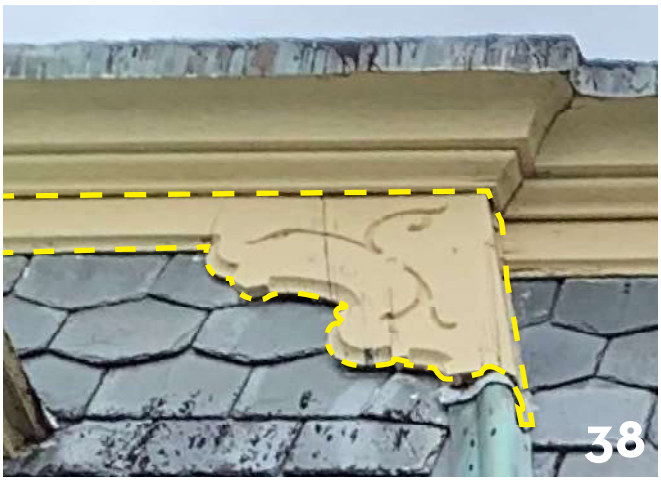
Wood cornices vary in condition across the building exterior. As would be expected, their level of deterioration typically depends on their level of exposure to the elements, particularly moisture, wind, and sunlight. For example, cornices at the 'courtyard' (Img. 36) discussed on the previous page have faced less deterioration in general than those at the building's outer faces, primarily due to the fact that they are inward-facing, protected by the surrounding walls. That said, some areas have peeling paint and missing dentils, suggesting some degree of moisture absorption. *The treatment recommendations for wood trim, on pp. 45-46, apply to all areas; restoration executed by phase alongside repairs to the adjacent roof/mansard areas, is most sensible; grouping work by area minimizes costs associated with scaffolding.*


36

Cornices at the eaves of the 1870s mansards, being almost half a century older than the 1920s assemblies, have faced a higher degree of deterioration. This condition is probably accelerated by the fact that these areas are higher up and face more wind and rain coming in from Buzzard's Bay.

The most pervasive issue with wood cornices is the loss of paint (Img. 37). As mentioned earlier in the context of doors and windows, paint prevents aging. The most important step in preserving exterior wood elements at a building is regular re-painting. While detailed paint analysis could tell us for sure if and when wood trim has been painted, visual evidence suggests that it has been some time. Failure of paint, caused primarily by exposure to sunlight, has allowed the wood below to absorb moisture, which, in turn, has caused the wood to expand, cracking more paint and allowing for further absorption of moisture. In other words, the problem compounds itself over time, especially when measures are not taken to properly maintain the structure (i.e. repainting, caulking open joints, ensuring proper function of gutters, etc.).

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39

40

As previously discussed, copper gutter liners generally appear to be in good condition. However, the same cannot be said of the wood gutters below, which show signs of deterioration, which is severe in some places (such as at the east elevation of the main house and adjacent areas of the porch). What is more: the decorative dentils 'supporting' the cornice from below face a high degree of exposure and can easily become loose and fall (Img. 37). It is evident that several have been lost already, which – much like falling slates – is a life safety issue. *Missing dentils should be replaced with new wood dentils, fabricated to closely match the existing. All existing dentils should be inspected to ensure that they are properly secured to the cornice and any loose members should be re-secured.*

The mansards' upper cornice has faced a similar degree of damage, though it notably has less parts to come loose and/or fall. Corner moldings are an exception. They vary in condition; most have retained crisp edges and show minimal damage (Img. 38) while some are broken and splintered, the result of deferred maintenance and wind exposure. *Corner moldings showing any degree of damage should be removed and replaced with wood moldings, once again, fabricated to closely match the existing.*

Fascias, eaves, and gutters (i.e. long pieces of fine carpentry) should be closely inspected for areas of decay. Portions that have faced damage beyond paint failure should be removed and replaced with new wood trim planed to closely match the profile of the original. It may prove easier and more cost effective to dismantle the entire assembly elevation-by-elevation and reconstruct it in place with the new trim. Following rebuilding, the entire assembly should be repainted. The two paint options that would be appropriate for this project are the current color (a pale yellow), or the color trim was painted following the 1920s renovations. There is a chance that the latter has been retained over time, but a simple paint analysis could determine for certain what color was employed at that time. If any areas of cornice are not rebuilt, they should at least be scraped and repainted to extend their life. All fine carpentry at the building exterior, short of shutters, should be painted the same color.

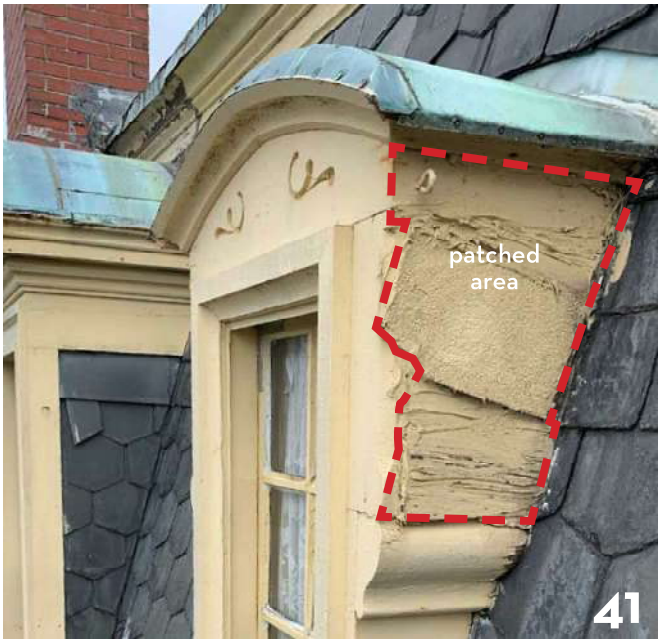
The above recommendations apply to lower 1920s cornices, which generally appear to be in good condition, aside from some joints that should be caulked (Img. 40).

Dormers at the mansards vary in condition. It is apparent that those easily accessed via fire escapes have been better

maintained than their more inaccessible counterparts. The accessible dormers were also the ones that were inspected from up close during the recent survey. Wood showed little decay (with some exceptions, such as a small dormer at the north elevation of the original building that was at some point patched and painted over, see Img. 41). *By extension, it is likely that the other dormers need nothing more than proper preparation and a fresh coat of paint, as also suggested by the absence of related water damage at the third floor interior. If any areas of substantial decay are uncovered during restoration of the cornice, they should be epoxy consolidated and sanded before re-painting. A qualified carpenter should be able to do restoration of this type on-site.*

The existing **shutters** are, for the most part, in good condition and appear to *only require preparation and repainting. Much like other wood assemblies, the shutters should be closely inspected during painting for areas of notable decay, which should be epoxy consolidated as necessary.* They are not frequently (if ever) used and as such do not require replacement of any metal hardware parts. Two shutters at two distinct windows at the west elevation of the north wing are missing entirely; *two new shutters, fabricated in a durable wood species to match the existing (Shaker style), should be installed with cast iron hinges and shutter dogs.* All shutters were removed from the four second-floor windows at the east elevation sometime after 1941 (Img. 42); *eight new louvered shutters should be fabricated and installed at these four windows.*

Old photographs of the building also reveal that there were historically **balustrades** at the Mansion (Img. 42), which were removed sometime after 1941. Balustrades were present at highly visible areas of flat roof. *The 1923 drawings provide some detail for the fabrication of the balusters and rails, which should be fabricated in a durable wood species and installed in all areas where they were previously present (about 250 linear feet total). Given that this measure is purely aesthetic, it is a low priority item and should be executed as part of a later phase.*



NOTE: ***The architect generally recommends replacement of wood elements in-kind. While it is not always necessary – and sometimes, in fact, ill-advised – to employ the same species of wood as the existing (especially if the existing is particularly soft or prone to organic growth), specifying a harder, more durable species is appropriate. Wood alternatives like wood-plastic composite (WPC) can offer a longer lifespan but detract from the building's historic authenticity; methods of fabrication differ, as plastic wood cannot be carved and must be cast. Mixing materials is not advisable. As such, because most areas of wood trim here only require partial intervention such as replacement of missing portions, natural wood is recommended; budget figures in 'Section 06 – Wood, Plastics & Composites' of the cost estimate of pp. 63-64 assume natural wood.***

Metals:

Metals are often employed for various purposes, including waterproofing, structural support, and even ornament. While flashings and sheet metal assemblies have also been addressed as part of the 'roofing' subsection of this narrative, other metal elements have yet to be addressed, including three fire escape assemblies and several steel window lintels.

These elements – particularly the lintels – have rusted significantly, the result of having been fabricated before anodization (patented in Japan in 1923) became a widespread means of preserving metals in the long term. Their degradation over time has accelerated damage to other parts of the building, most notably, masonry.

The James Arnold Mansion's **fire escapes** provide a means of egress from various areas of the third floor. They have been shown on the roof plan and elevations and are identified as follows (according to a separate study):

(D) At the east wall of the 1821 ell, connecting the third floor to the second via the flat roof of the kitchen addition, and then to ground level via the north wall of the 1924 squash court addtition.

(B) At the opposite wall of the squash court, providing egress from the third floor of the original house via the flat roof over the dining room.

(E) Connecting the third floor to the second floor 'courtyard' via dormers at the north wall. Egress from here requires re-entering the building.

The condition of masonry relating to the fire escapes has been outlined in the 'masonry' subsection on p. 31. The nearly 100 year-old fire escapes show signs of rust, clearly the result of deferred maintenance. Assessment of the fire escapes is currently being undertaken by consulting firm Fire Escape Engineers, who will also provide treatment recommendations.

While most of the building's windows have lintels of either cut stone or precast, there is one notable exception: basement windows at the south and west elevations of the 1924 squash court and kitchen have **steel lintels**. As mentioned above, these were installed at a time when anodization had not yet become widespread in the United States and, as a result, have rusted significantly. Oxidation of iron causes the metal to expand, and the resulting impact on the surrounding masonry was described in detail on p.32. *As previously recommended, brick masonry around these window openings should be dismantled. During the process of rebuilding, all steel lintels should be removed and replaced with anodized steel. Rigid cap flashings should be installed over the lintels.*

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PART III:
SCOPE OF WORK & PHASING PLAN

While Part II of this report was centered on the building envelope's deficiencies and recommendations for their treatment, Part III focuses on the logistics of moving forward with the work. Here, a detailed scope of work is proposed, as informed by the treatment recommendations outlined in the previous section. A detailed breakdown of repair costs is presented in the 'Preliminary Estimate of Probable Costs' and illustrates the logic by which each phase's respective scope of work was identified.

We have identified over two million dollars worth of capital needs at the building exterior. The most pressing work items have been grouped into two phases about equal in size, with an overall budget estimate for any work to be executed beyond a five-year timeframe.

There are various funding sources available for historic preservation work in Massachusetts. Of particular note is the ***Community Preservation Act***, which is a program in the Commonwealth of Massachusetts that allows individual communities to create local Community Preservation Funds with a set percentage of property tax revenue. CPA has now been enacted in over half of the Commonwealth's municipalities. New Bedford is one such city; in fact, this study has been funded in part by a grant from the City of New Bedford's Community Preservation Fund. James Arnold Mansion, Inc. anticipates seeking additional funding from the New Bedford CPA in support of the first phase of work identified in this study. Pending approval, this could provide the match required for state grant programs such as the ***Massachusetts Preservation Projects Fund*** (MPPF) through the Massachusetts Historical Commission and the ***Massachusetts Cultural Facilities Fund*** (MCFF) through the Massachusetts Cultural Council. Other funding sources, like the ***Massachusetts Historic Preservation Matching Grant*** through the 1772 Foundation in partnership with Preservation Massachusetts, generally offer smaller awards but substantial publicity, which will be invaluable to further other fundraising efforts.

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Phasing Plan

The projected costs presented on the following pages are informed by scheduled values from bids on recent SSV projects, similar in scope to the restoration of the James Arnold Mansion. The projected cost of work items for which budget information from the past twelve months was not available were determined by using a rough inflation multiplier. The projected **total budget is $2,678,145**. Two phases to be executed within the next five years have been identified from the overall scope of work. Further detail as to how the scope of each phase was determined is provided below:

Phase I — Urgent repairs to mansards and related fine carpentry *(0-2 years)*: **$207,452**

As mentioned in Part II of this report, deficiencies at the building's 1870s mansards are urgent, mostly by virtue of their ability to cause bodily harm to the property's users. While the overwhelming majority of the mansards' slates have withstood the test of time, some are broken and others have fallen. In fact, several slates were discovered on fire escapes and flat roofs surrounding the mansards. Falling slates are, unsurprisingly, a life safety issue in that not all areas beneath the 1870s mansards are sheltered from falling debris. In other words, passersby could be seriously harmed by the sharp, somewhat heavy slates from above. Fortunately, copper flashings and other sheet metal assemblies generally appear to have stood up fairly well and will require only limited intervention. As it stands, securing loose slates and replacing missing ones is a very high priority that should be addressed as soon as possible.

It would be wise to carry out all work at the mansards while scaffolding for the slate repairs is in place. That is to say, restoration and re-painting of the dormers, cornices, and other areas of fine carpentry have been included in the scope of work for this phase. Grouping these items will limit mobilization costs, potentially lowering the overall cost of the project.

Phase II — Pressing masonry repairs *(2-5 years)*: **$210,588**

Masonry deficiencies can often be among the most pressing issues at a building's exterior. In this case, their remediation is important, but ultimately secondary to the more urgent mansard repairs. While upwards of half of the Mansion's brick masonry could benefit from repointing, urgent repairs are only needed at about 2% of the existing brickwork, mostly adjacent to the aged fire escapes and around rusted steel lintels at the squash court, and at the uppermost portions of the chimneys. In these areas, some rebuilding (with salvaged bricks, where possible) will be necessary. It is also sensible at this time to replace lintels and sills as necessary: the budget numbers included here are for in-kind replacement of natural stone lintels and sills only where they are cracked (about seven total) and comprehensive replacement of 64 precast lintels and sills with a more durable material.

Later phases — Long-term masonry improvements, restoration of doors and windows & aesthetic improvements *(5+ years)*: **$2,260,105**

A comprehensive budget has been calculated for all future work, but it is worth noting that these figures are characterized by further uncertainty, as inflation and changes in materials and labor costs are difficult to predict. Improvements like repointing, window and door restoration/replacement, replacement of 1924 slate roofs, installation of new copper downspouts, and fabrication fo replacement shutters and balustrades are lower priorities than those measures proposed for Phases I and II. As such, these measures can be delayed and executed as funding becomes available.

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Phased Scope – Roof Plan

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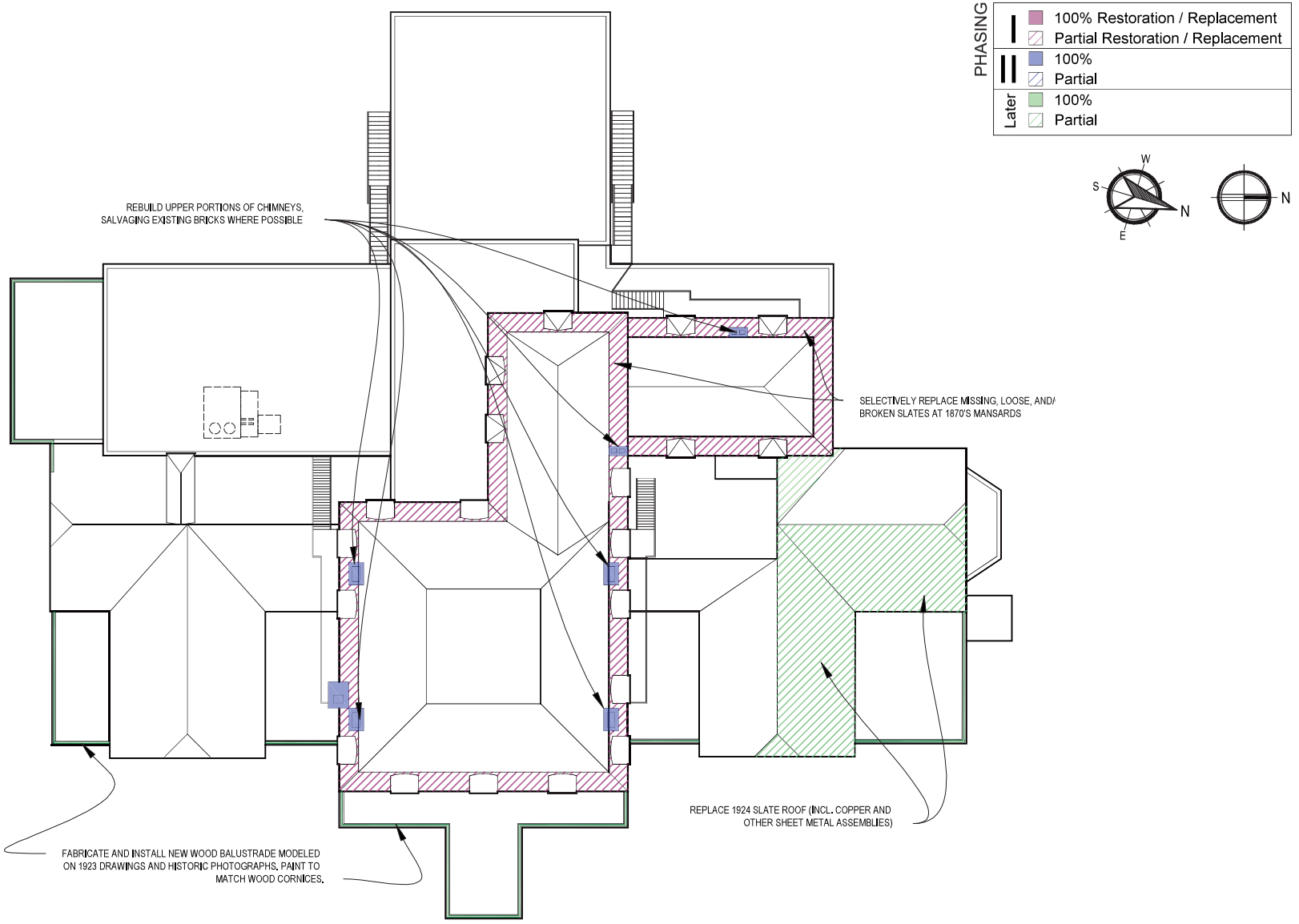


REBUILD UPPER PORTIONS OF CHIMNEYS, SALVAGING EXISTING BRICKS WHERE POSSIBLE

FABRICATE AND INSTALL NEW WOOD BALUSTRADE MODELED ON 1923 DRAWINGS AND HISTORIC PHOTOGRAPHS. PAINT TO MATCH WOOD CORNICES.

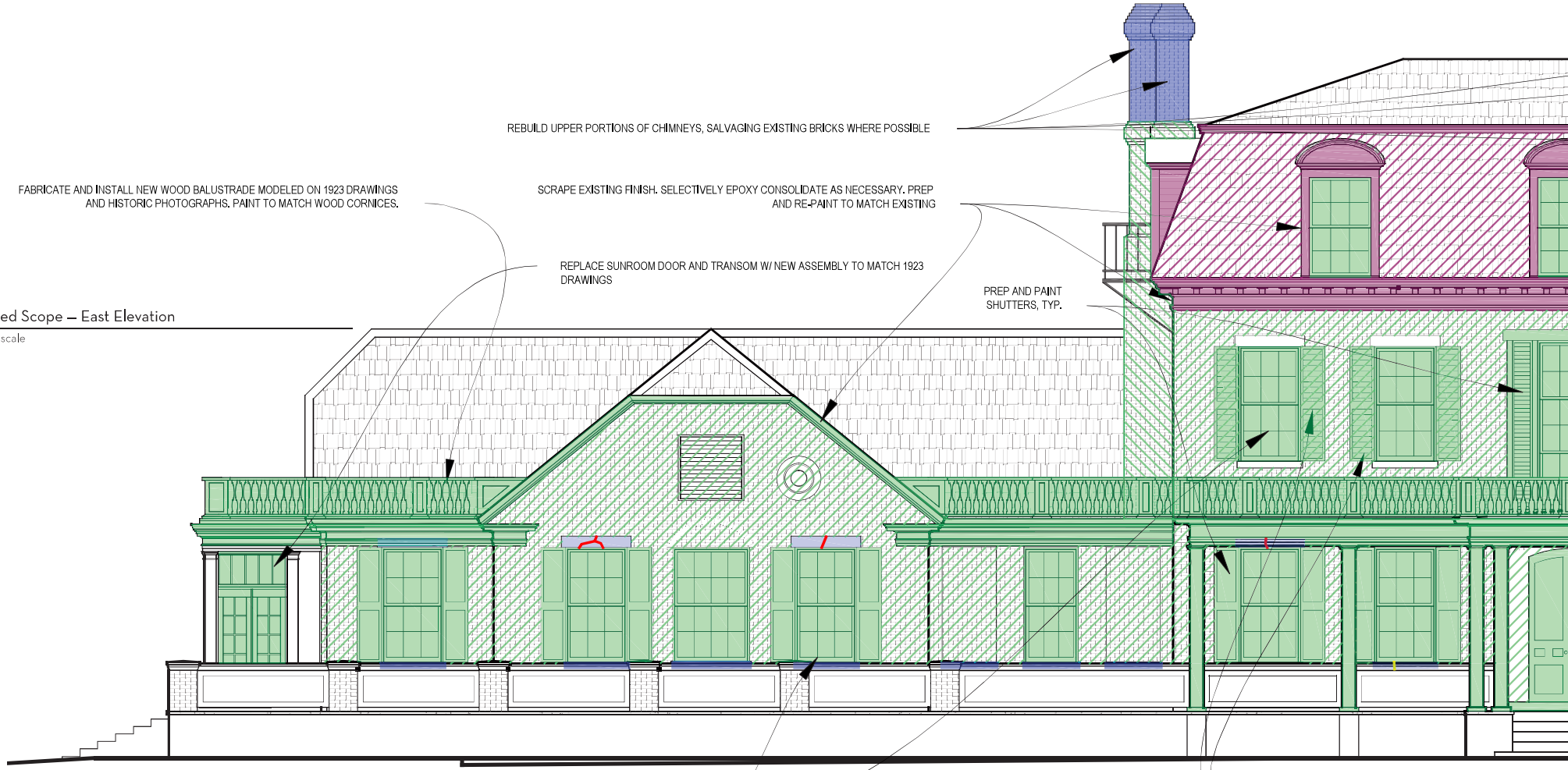
SCRAPE EXISTING FINISH. SELECTIVELY EPOXY CONSOLIDATE AS NECESSARY. PREP AND RE-PAINT TO MATCH EXISTING

REPLACE SUNROOM DOOR AND TRANSOM W/ NEW ASSEMBLY TO MATCH 1923 DRAWINGS

PREP AND PAINT SHUTTERS, TYP.

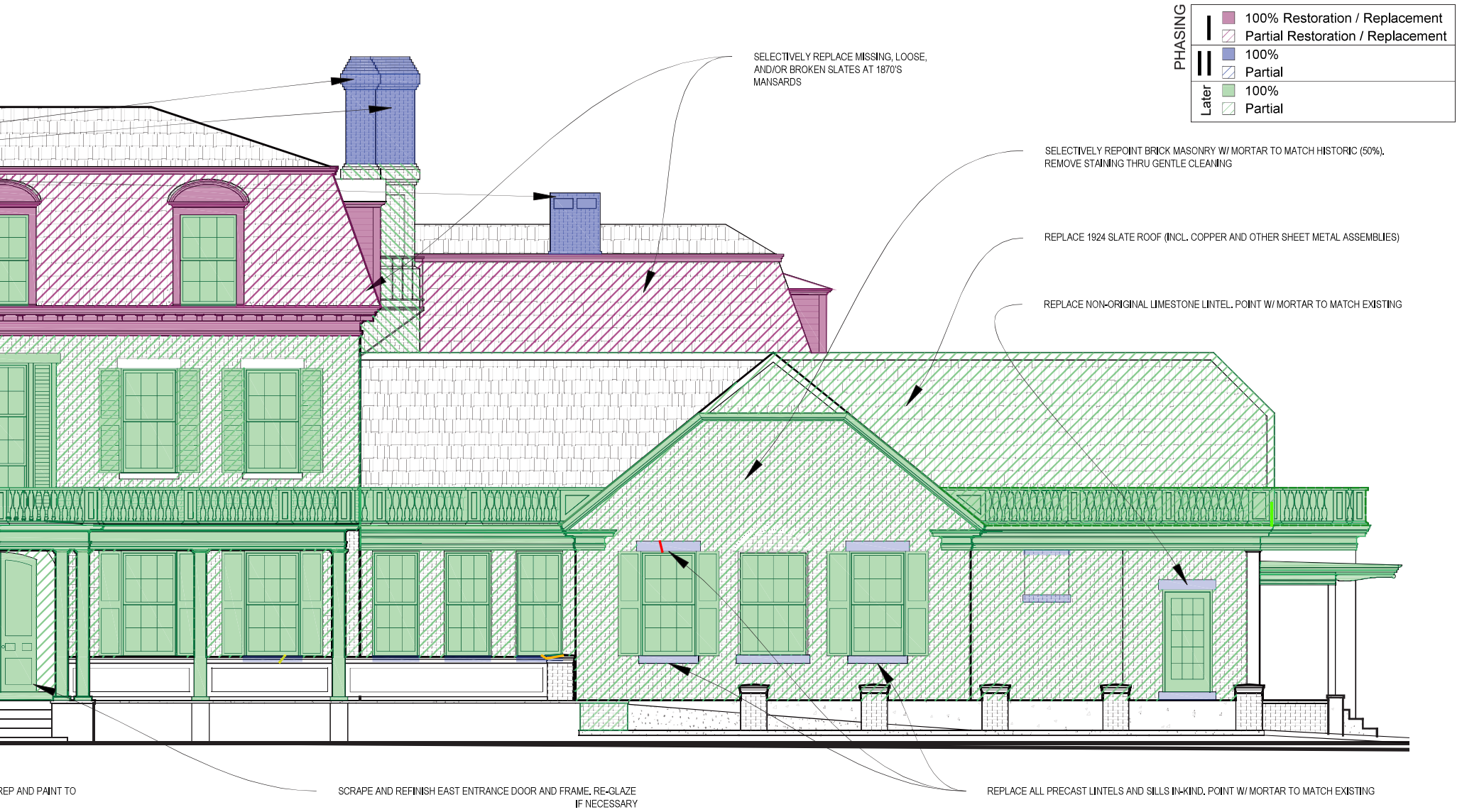
Phased Scope – East Elevation

not to scale



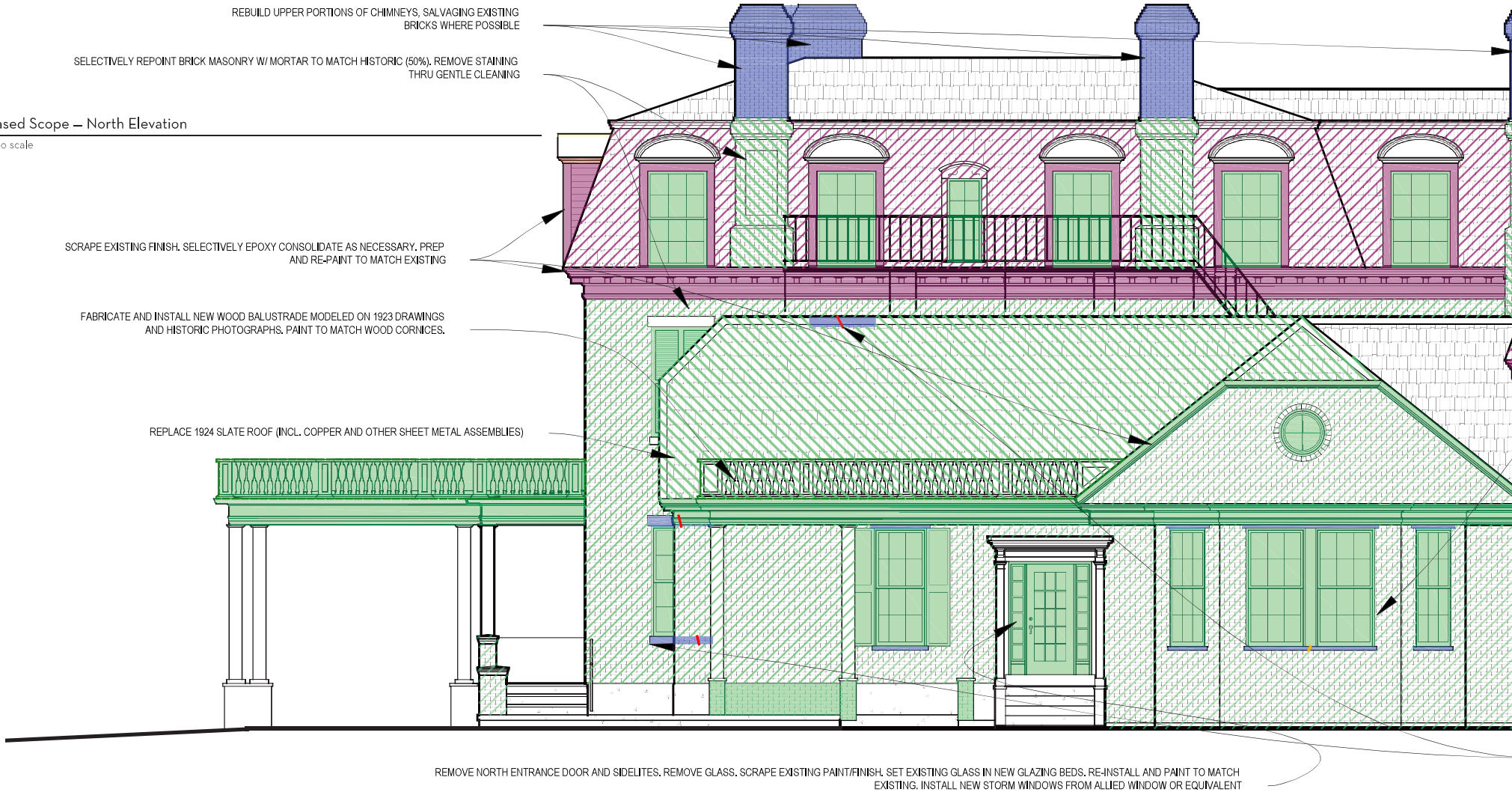
REMOVE EXISTING SASH. REMOVE GLASS. SCRAPE EXISTING PAINT/FINISH. SET EXISTING GLASS IN NEW GLAZING BEDS. RE-INSTALL AND PAINT TO MATCH EXISTING. INSTALL NEW STORM WINDOWS FROM ALLIED WINDOW OR EQUIVALENT

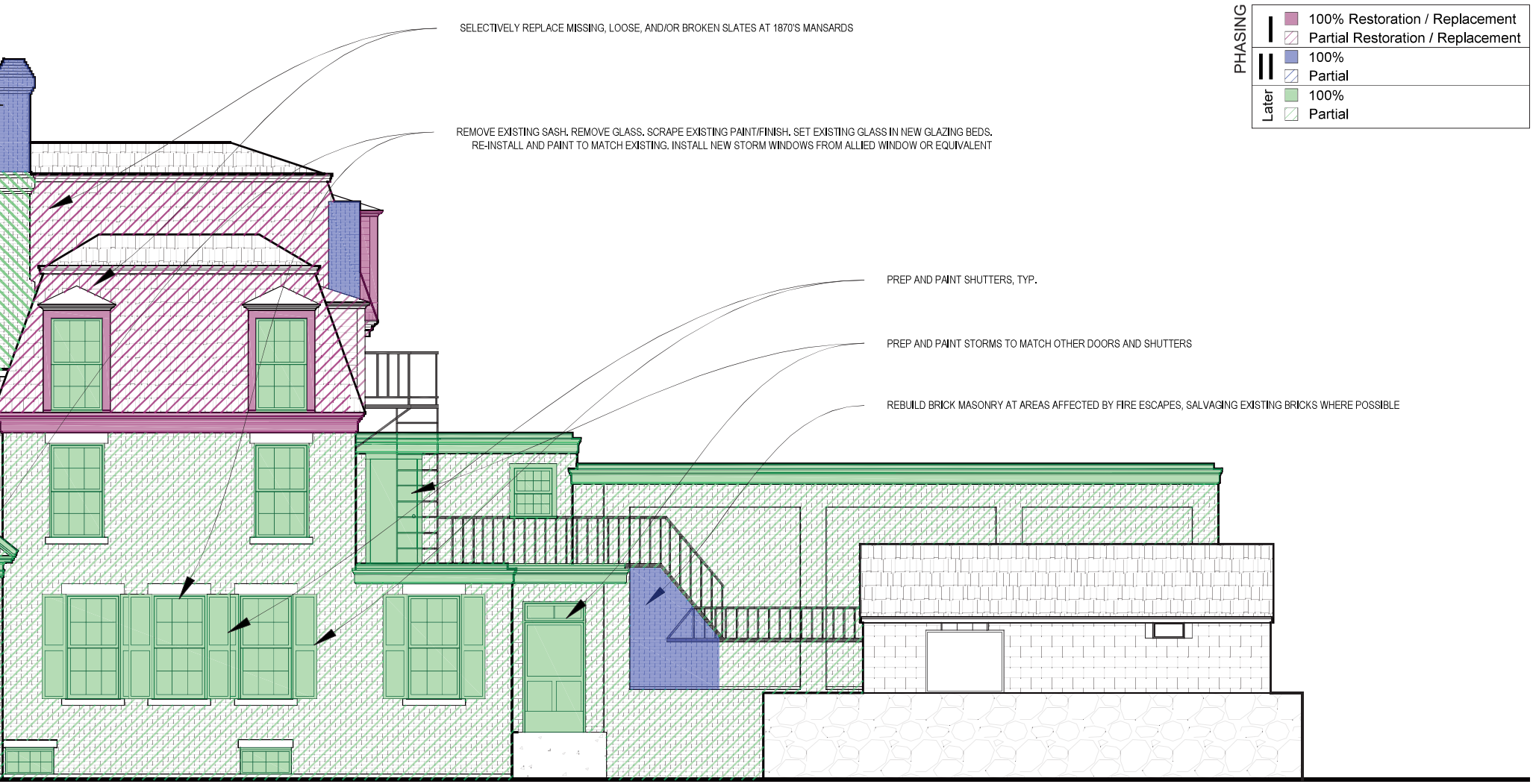
FABRICATE AND INSTALL NEW WOOD SHUTTERS, LOUVERED. PR
MATCH EXISTING.


PHASING
I
100% Restoration / Replacement
Partial Restoration / Replacement
II
100%
Partial
Later
100%
Partial
SELECTIVELY REPLACE MISSING, LOOSE, AND/OR BROKEN SLATES AT 1870'S MANSARDS
SELECTIVELY REPOINT BRICK MASONRY W/ MORTAR TO MATCH HISTORIC (50%). REMOVE STAINING THRU GENTLE CLEANING
REPLACE 1924 SLATE ROOF (INCL. COPPER AND OTHER SHEET METAL ASSEMBLIES)
REPLACE NON-ORIGINAL LIMESTONE LINTEL. POINT W/ MORTAR TO MATCH EXISTING
REP AND PAINT TO
SCRAPE AND REFINISH EAST ENTRANCE DOOR AND FRAME. RE-GLAZE IF NECESSARY
REPLACE ALL PRECAST LINTELS AND SILLS IN-KIND. POINT W/ MORTAR TO MATCH EXISTING

Phased Scope – North Elevation

not to scale




PHASING
I
100% Restoration / Replacement
Partial Restoration / Replacement
II
100%
Partial
Later
100%
Partial
SELECTIVELY REPLACE MISSING, LOOSE, AND/OR BROKEN SLATES AT 1870'S MANSARDS
REMOVE EXISTING SASH. REMOVE GLASS. SCRAPE EXISTING PAINT/FINISH. SET EXISTING GLASS IN NEW GLAZING BEDS.
RE-INSTALL AND PAINT TO MATCH EXISTING. INSTALL NEW STORM WINDOWS FROM ALLIED WINDOW OR EQUIVALENT
PREP AND PAINT SHUTTERS, TYP.
PREP AND PAINT STORMS TO MATCH OTHER DOORS AND SHUTTERS
REBUILD BRICK MASONRY AT AREAS AFFECTED BY FIRE ESCAPES, SALVAGING EXISTING BRICKS WHERE POSSIBLE
REPLACE CRACKED NATURAL STONE LINTELS AND SILLS IN-KIND OR WITH MATCHING CAST STONE. POINT TO MATCH EXISTING MORTAR

REBUILD UPPER PORTIONS OF CHIMNEYS, SALVAGING EXISTING BRICKS WHERE POSSIBLE

SCRAPE EXISTING FINISH. SELECTIVELY EPOXY CONSOLIDATE AS NECESSARY. PREP AND RE-PAINT TO MATCH EXISTING

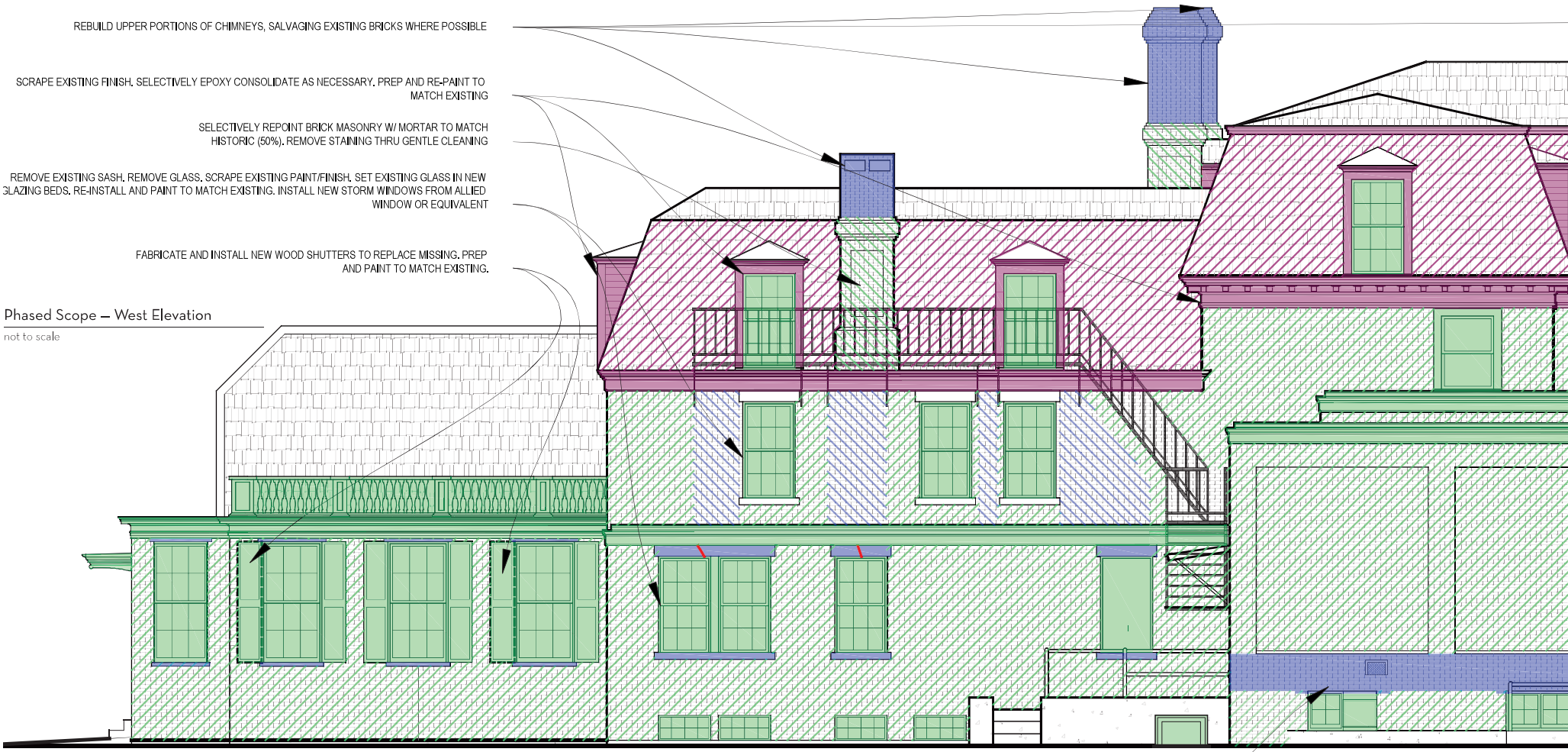
SELECTIVELY REPOINT BRICK MASONRY W/ MORTAR TO MATCH HISTORIC (50%). REMOVE STAINING THRU GENTLE CLEANING

REMOVE EXISTING SASH. REMOVE GLASS. SCRAPE EXISTING PAINT/FINISH. SET EXISTING GLASS IN NEW GLAZING BEDS. RE-INSTALL AND PAINT TO MATCH EXISTING. INSTALL NEW STORM WINDOWS FROM ALLIED WINDOW OR EQUIVALENT

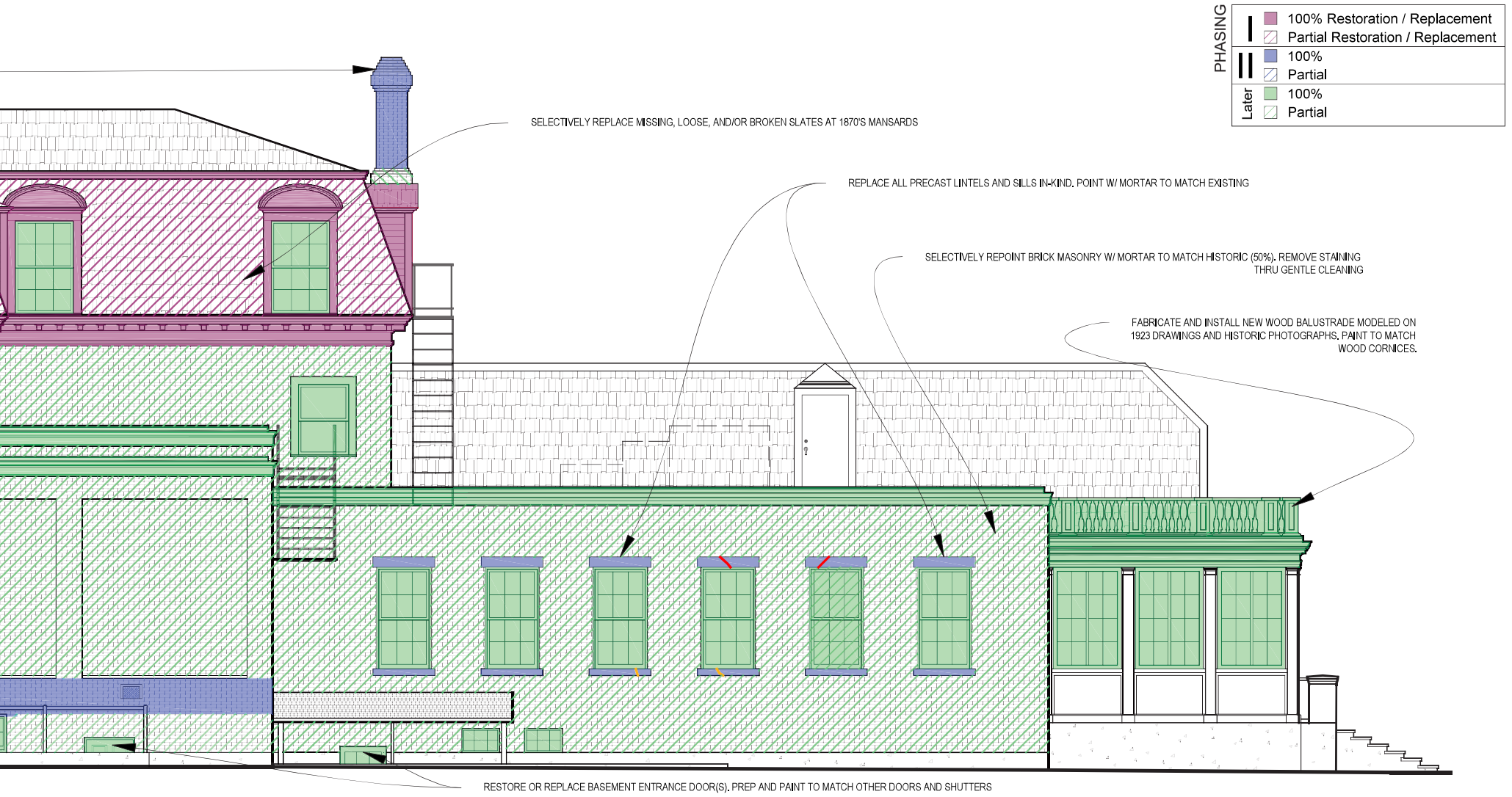
FABRICATE AND INSTALL NEW WOOD SHUTTERS TO REPLACE MISSING. PREP AND PAINT TO MATCH EXISTING.

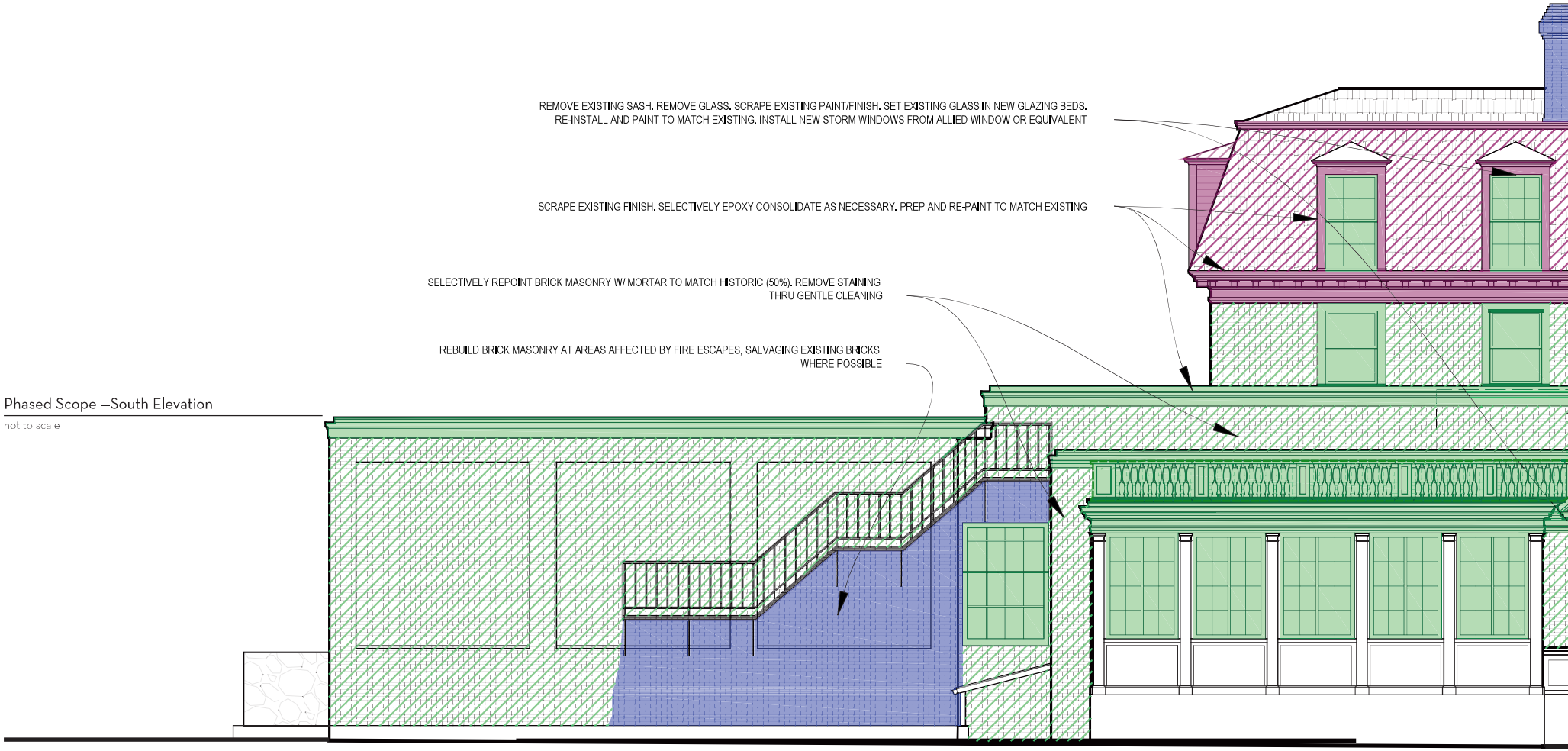
Phased Scope – West Elevation

not to scale



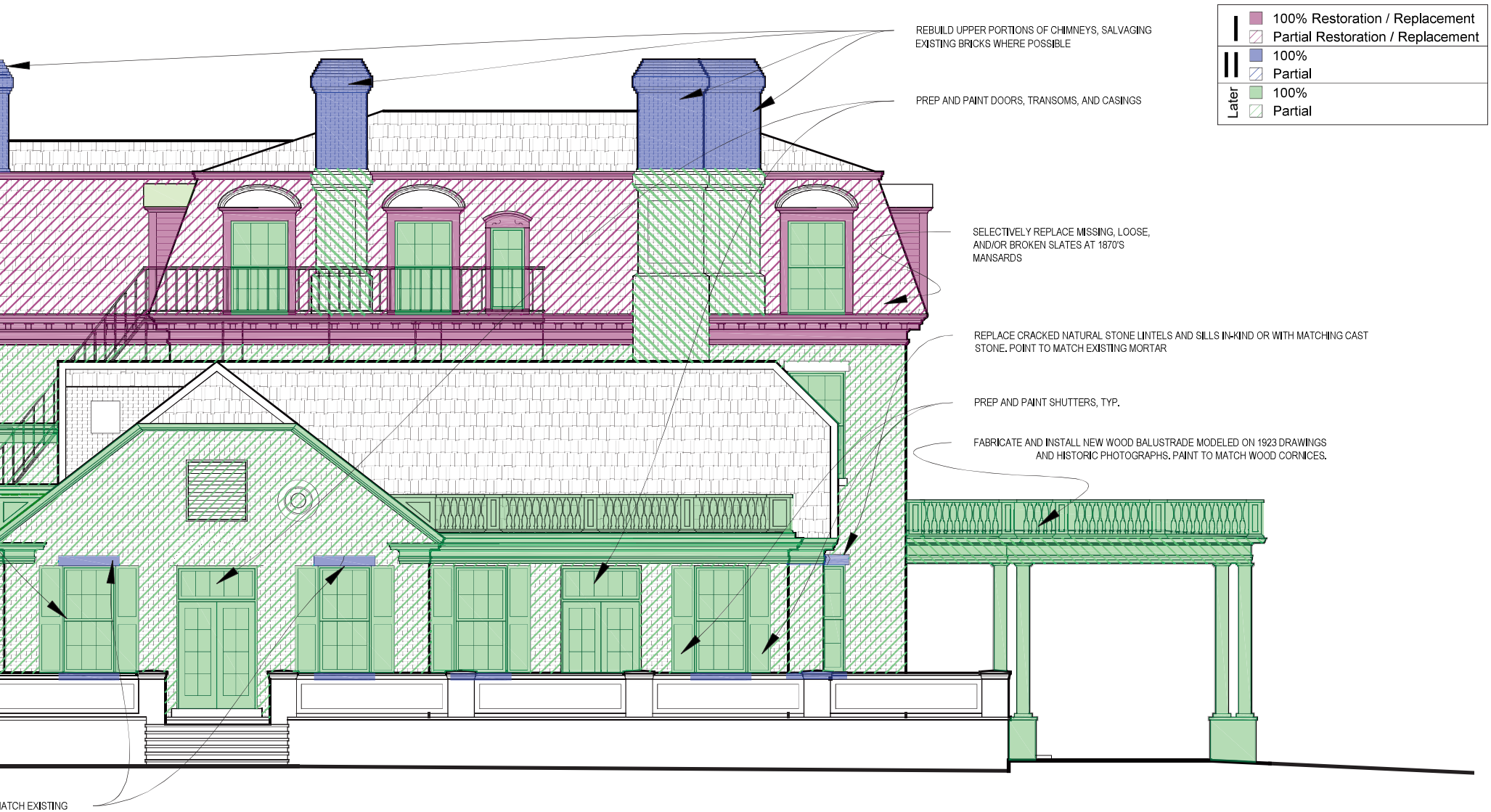
REBUILD BRICK MASONRY AT AREAS AFFECTED BY RUSTING STEEL LINTELS. REMOVE LINTELS AND REPLACE W/ ANODIZED STEEL MEMBERS DURING REBUILDING


PHASING
I
100% Restoration / Replacement
Partial Restoration / Replacement
II
100%
Partial
Later
100%
Partial
SELECTIVELY REPLACE MISSING, LOOSE, AND/OR BROKEN SLATES AT 1870'S MANSARDS
REPLACE ALL PRECAST LINTELS AND SILLS IN-KIND. POINT W/ MORTAR TO MATCH EXISTING
SELECTIVELY REPOINT BRICK MASONRY W/ MORTAR TO MATCH HISTORIC (50%). REMOVE STAINING THRU GENTLE CLEANING
FABRICATE AND INSTALL NEW WOOD BALUSTRADE MODELED ON 1923 DRAWINGS AND HISTORIC PHOTOGRAPHS. PAINT TO MATCH WOOD CORNICES.
RESTORE OR REPLACE BASEMENT ENTRANCE DOOR(S). PREP AND PAINT TO MATCH OTHER DOORS AND SHUTTERS



Phased Scope –South Elevation

not to scale


I
100% Restoration / Replacement
Partial Restoration / Replacement
II
100%
Partial
Later
100%
Partial
REBUILD UPPER PORTIONS OF CHIMNEYS, SALVAGING EXISTING BRICKS WHERE POSSIBLE
PREP AND PAINT DOORS, TRANSOMS, AND CASINGS
SELECTIVELY REPLACE MISSING, LOOSE, AND/OR BROKEN SLATES AT 1870'S MANSARDS
REPLACE CRACKED NATURAL STONE LINTELS AND SILLS IN-KIND OR WITH MATCHING CAST STONE. POINT TO MATCH EXISTING MORTAR
PREP AND PAINT SHUTTERS, TYP.
FABRICATE AND INSTALL NEW WOOD BALUSTRADE MODELED ON 1923 DRAWINGS AND HISTORIC PHOTOGRAPHS. PAINT TO MATCH WOOD CORNICES.
ATCH EXISTING

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Preliminary Estimate of Probable Costs

	01 - General Requirements	QTY	UNITS	UNIT RATE	COMBINED	Phase I	Phase II	Later Phases
1	Access, disposal, general equipment *(7.5%)*				$ 125,000	$ 10,500	$ 10,500	$ 104,000
	Subtotal				$ 125,000	$ 10,500	$ 10,500	$ 104,000
	04 - Masonry							
1	Selective rebuilding of brick masonry *(2%)*	268	SF	$150	$ 40,200		$ 40,200	
2	Rebuilding of chimneys above roofline	400	SF	$175	$ 70,000		$ 70,000	
3	Selective repointing and patching of brick masonry *(50%)*	6,715	SF	$29	$ 194,735			$ 194,735
4	Replacement of cracked natural stone lintels and sills *(avg. 2.2 SF ea.)*	6	EA	$500	$ 3,000		$ 3,000	
5	Replacement of all precast lintels and sills *(avg. 2.2 SF ea.)*	64	EA	$400	$ 25,600		$ 25,600	
6	Replacement of mismatched limestone lintel at north wing door *(2.8 SF)*	1	LS	$500	$ 500		$ 500	
7	Remove ferrous staining from brick masonry *(15%)*	2,100	SF	$125	$ 262,500			$ 262,500
	Subtotal				$ 596,535	$ -	$ 139,300	$ 457,235
	05 - Metals							
1	Replacement of rusted steel lintels (5 ft. ea.)	2	EA	$1,400	$ 2,800		$ 2,800	
	Subtotal				$ 2,800	$ -	$ 2,800	$ -
	06 - Wood, Plastics, & Composites							
1	Restoration of wood cornices and gutters							
	1870s Portions							
	Replace missing and broken dentil brackets	6	EA	$400	$ 2,400	$ 2,400		
	Epoxy consolidate cornices as required *(10%)*	70	SF	$250	$ 17,500	$ 17,500		
	1924 portions	796	LF	$200	$ 159,200			$ 159,200
2	Restoration of 1870s dormers *(epoxy consolidation at 15% of carpentry)*							
	Type A - arched pediment (31 SF ea.)	13	EA	$500	$ 6,500	$ 6,500		
	Type B - hip roof *(21 SF ea.)*	7	EA	$390	$ 2,730	$ 2,730		
	Type C - segmental arch *(18 SF)*	2	EA	$280	$ 560	$ 560		
3	Fabrication and installation of shutters to replace missing/removed	10	EA	$500	$ 5,000			$ 5,000
4	Fabrication of wood balusters around flat roof areas	251	LF	$400	$ 100,400			$ 100,400
	Subtotal				$ 294,290	$ 29,690	$ -	$ 264,600
	07 - Thermal & Moisture Protection							
1	Selective replacement of loose, broken, and missing slates at 1870s mansards	115	EA	$150	$ 17,250	$ 17,250		
2	Selective replacement of aged slates at 1924 portions (75%)	770	SF	$200	$ 154,000			$ 154,000
3	Replacement of all existing downspouts with copper	200	LF	$35	$ 7,000			$ 7,000
	Subtotal				$ 178,250	$ 17,250	$ -	$ 161,000

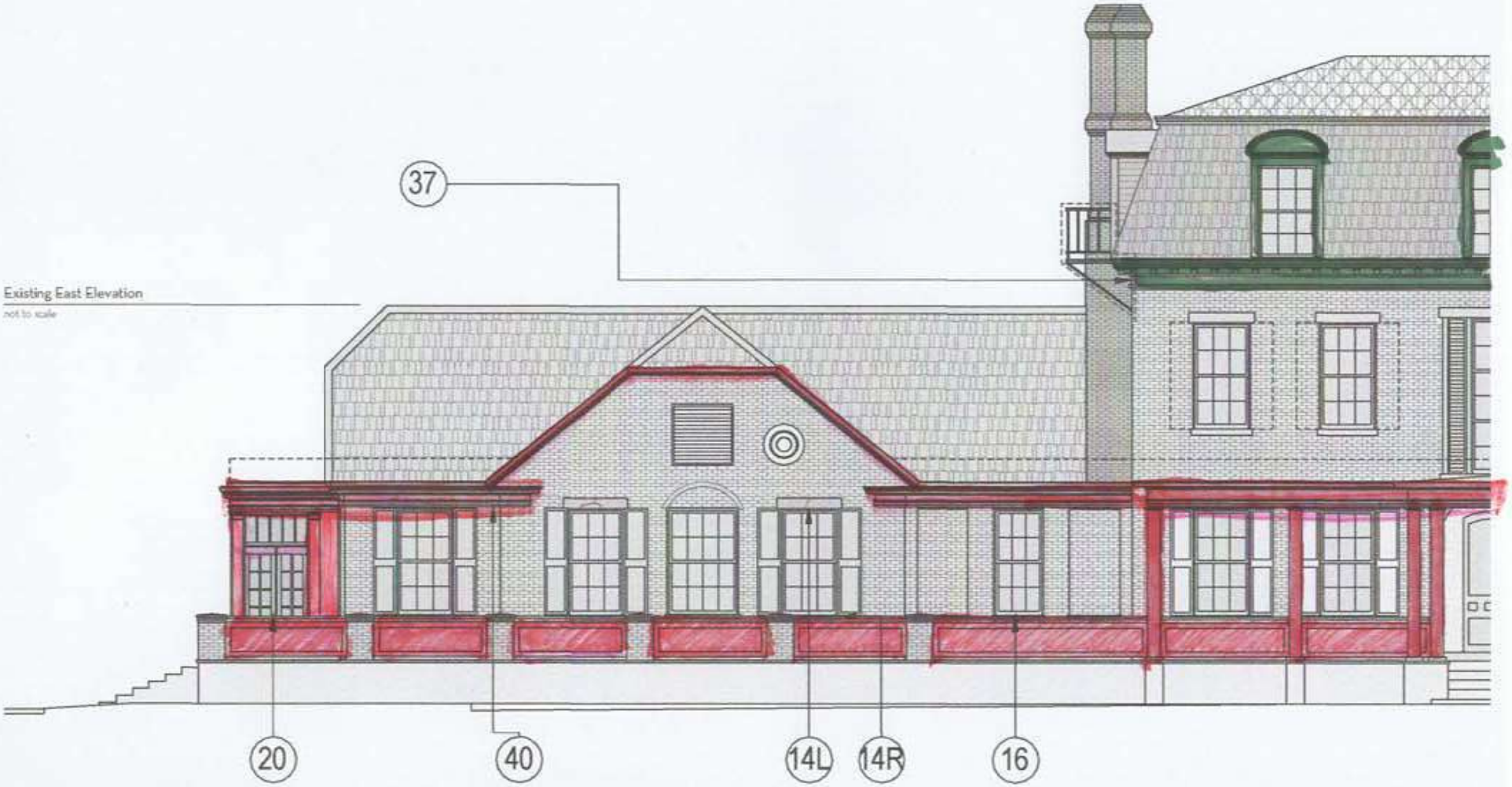
(continued on following page)

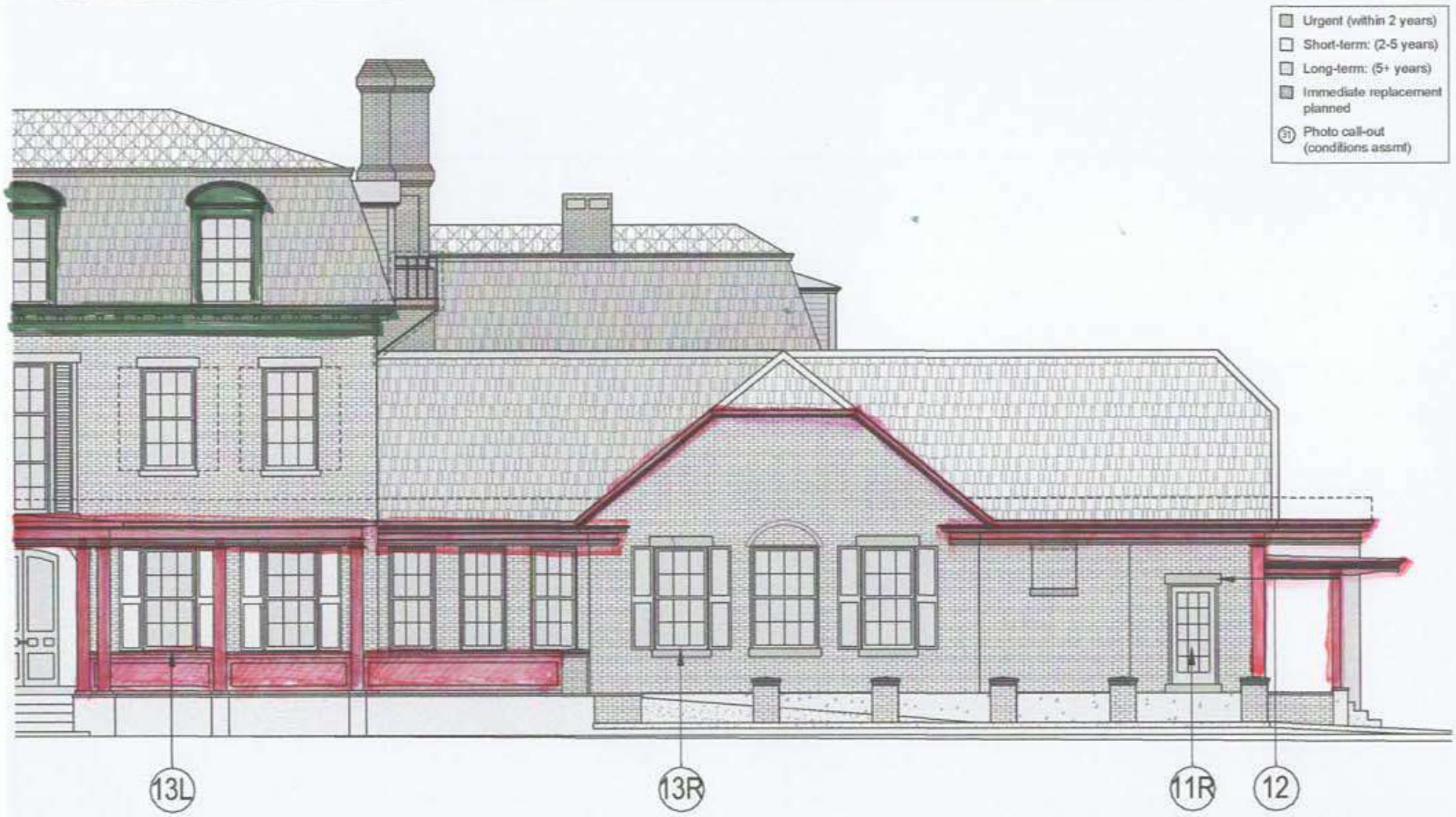
08 - Openings										
1	Full restoration of wood windows (sash and casings)									
	6/6 windows *(26 SF ea.)*	75	EA	$2,000	**$**	**150,000**			$	150,000
	6/6/6 window *(35 SF)*	1	EA	$2,700	**$**	**2,700**			$	2,700
	8/8 windows *(32 SF ea.)*	2	EA	$2,500	**$**	**5,000**			$	5,000
	6-pane sidelites *(7 SF ea.)*	2	EA	$500	**$**	**1,000**			$	1,000
	basement windows *(12 SF ea.)*	8	EA	$1,000	**$**	**8,000**			$	8,000
	8-pane fixed *(20 SF ea.)*	1	EA	$1,250	**$**	**1,250**			$	1,250
	8-8 casement windows *(31 SF ea.)*	5	EA	$2,500	**$**	**12,500**			$	12,500
	5-pane transoms *(12 SF ea.)*	2	EA	$1,000	**$**	**2,000**			$	2,000
2	Replacement of Jalousie windows with casements (8 panes each leaf)	3	EA	$1,800	**$**	**5,400**			$	5,400
4	Full restoration of doors									
	9-lite basement door *(20 SF)*	1	EA	$1,250	**$**	**1,250**			$	1,250
	north entrance *(21 SF)*	1	EA	$1,250	**$**	**1,250**			$	1,250
	two-leaf doors *(35 SF)*	2	EA	$2,100	**$**	**4,200**			$	4,200
	Replacement of doors									
	basement door *(20 SF)*	1	EA	$750	**$**	**750**			$	750
	two-leaf door *(new assembly to have 8 lites at each leaf, 35 SF)*	1	EA	$3,000	**$**	**3,000**			$	3,000
5	Replacement of storm windows with Allied or equivalent	1	LS	$164,000	**$**	**164,000**			$	164,000
	Subtotal				**$**	**362,300**	**$**	**-**	**$**	**-**	**$**	**362,300**

09 - Finishes		**QTY**	**UNITS**	**UNIT RATE**	**COMBINED**	**Phase I**	**Phase II**	**Later Phases**
1	Preparation and painting							
	Restored wood cornices *(on-site)*	1,490	LF	$75	**$ 111,750**	$ 50,288		$ 61,463
	Dormers *(on-site)*	568	SF	$75	**$ 42,600**	$ 42,600		
	Windows *(off-site)*	2,442	SF	$45	**$ 109,890**			$ 109,890
	Doors *(off-site)*	166	SF	$45	**$ 7,470**			$ 7,470
	Balustrade (on-site)	251	LF	$75	**$ 18,825**			$ 18,825
	Shutters *(on-site)*	1168	SF	$75	**$ 87,600**			$ 87,600
2	Preparation and re-finishing of east entrance door	45	SF	$75	**$ 3,375**			$ 3,375
	Subtotal				**$ 381,510**	**$ 92,888**	**$ -**	**$ 288,623**
CONSTRUCTION SUBTOTAL					**1,940,685**	**$ 150,328**	**$ 152,600**	**$ 1,637,758**
General Conditions, O&P: 15%					$ 291,103	$ 22,549	$ 22,890	$ 245,664
CONSTRUCTION TOTAL					**$ 2,231,788**	**$ 172,877**	**$ 175,490**	**$ 1,883,421**
Construction Contingency 10%					$ 223,179	$ 17,288	$ 17,549	$ 188,342
Design Contingency 10%					$ 223,179	$ 17,288	$ 17,549	$ 188,342
A&E Fees 10%					$ 223,179	$ 17,288	$ 17,549	$ 188,342
PROJECT COST TOTAL					**$ 2,678,145**	**$ 207,452**	**$ 210,588**	**$ 2,260,105**

Existing East Elevation

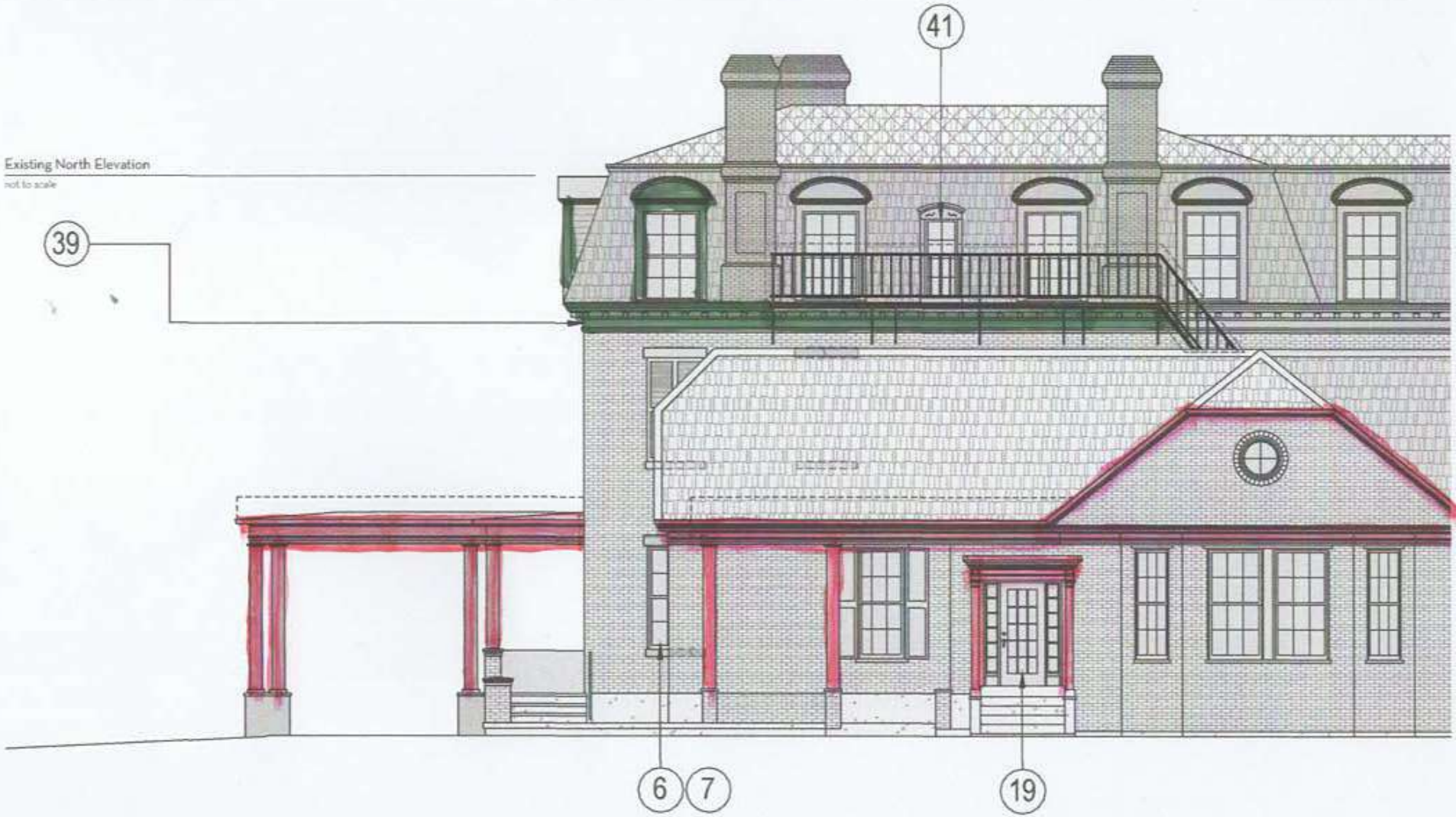
not to scale

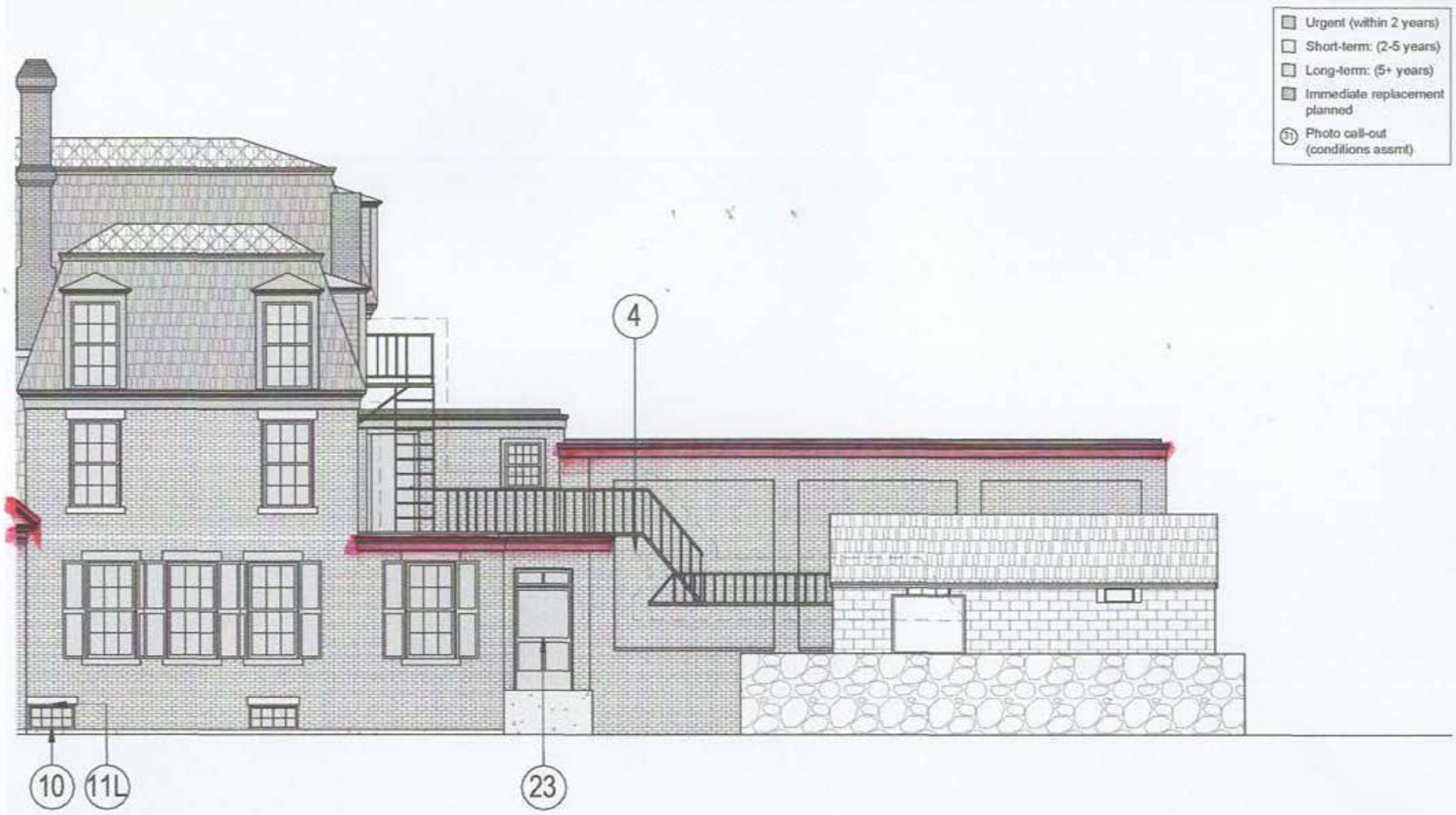


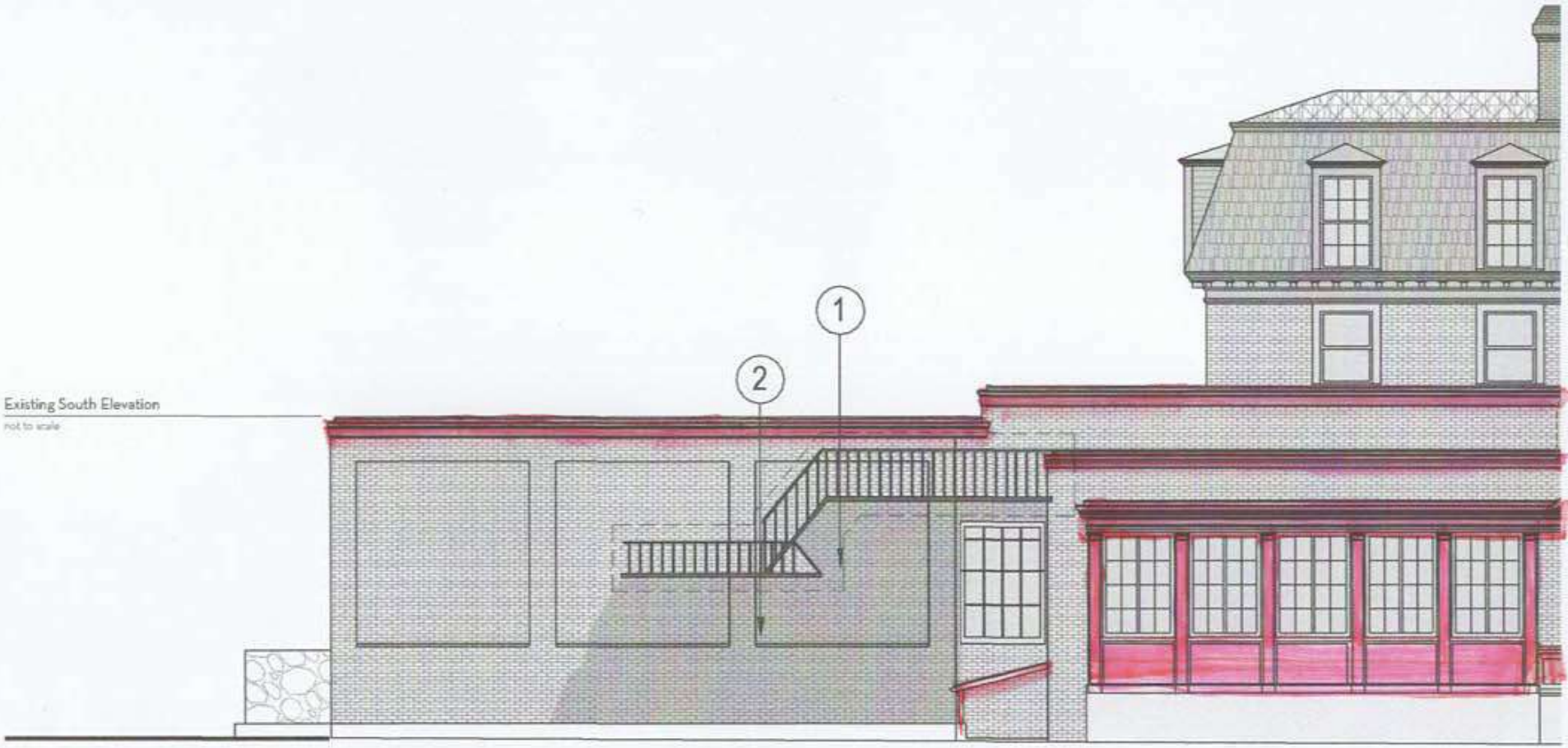

Urgent (within 2 years)
Short-term: (2-5 years)
Long-term: (5+ years)
Immediate replacement planned
Photo call-out (conditions assmt)
13L
13R
11R
12

Existing North Elevation

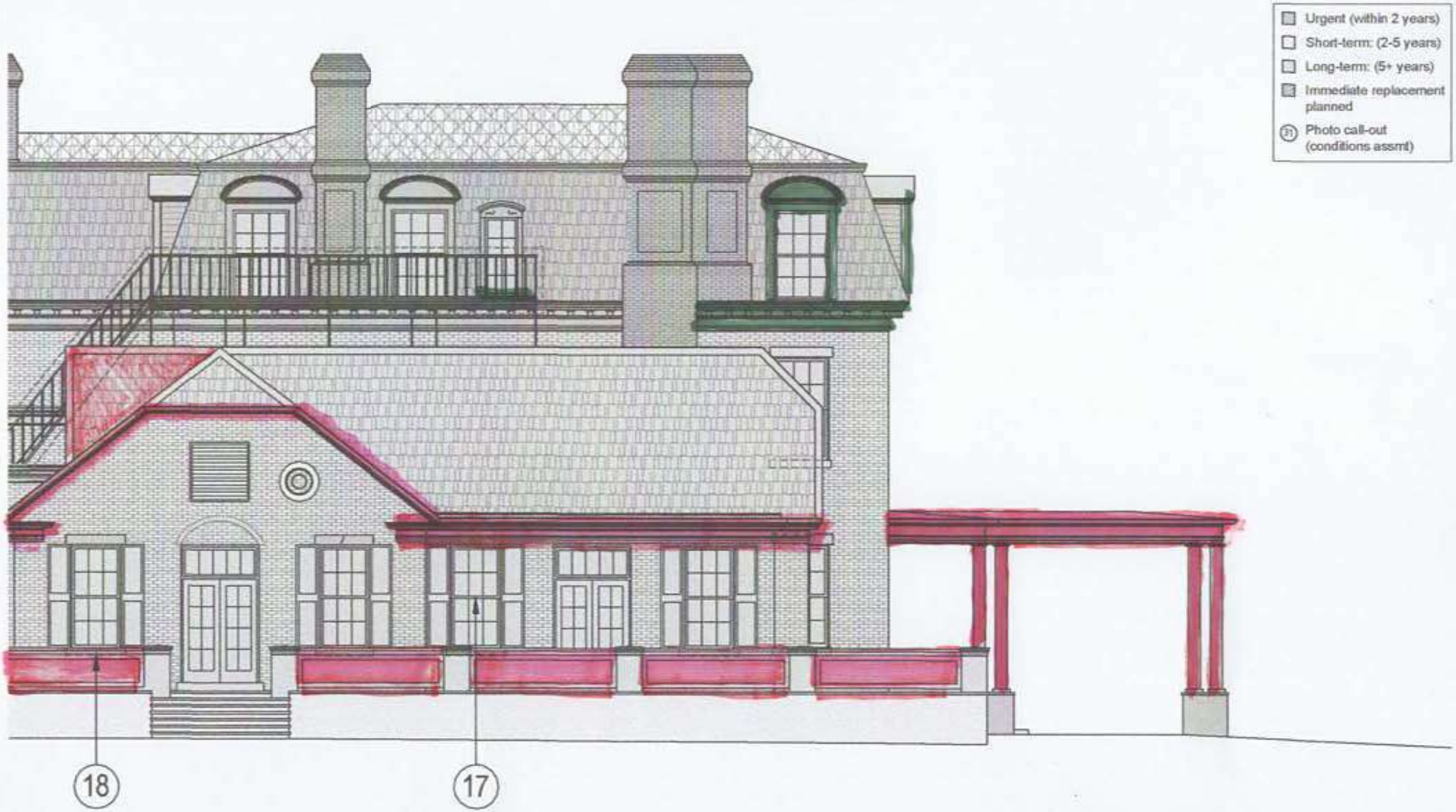
not to scale



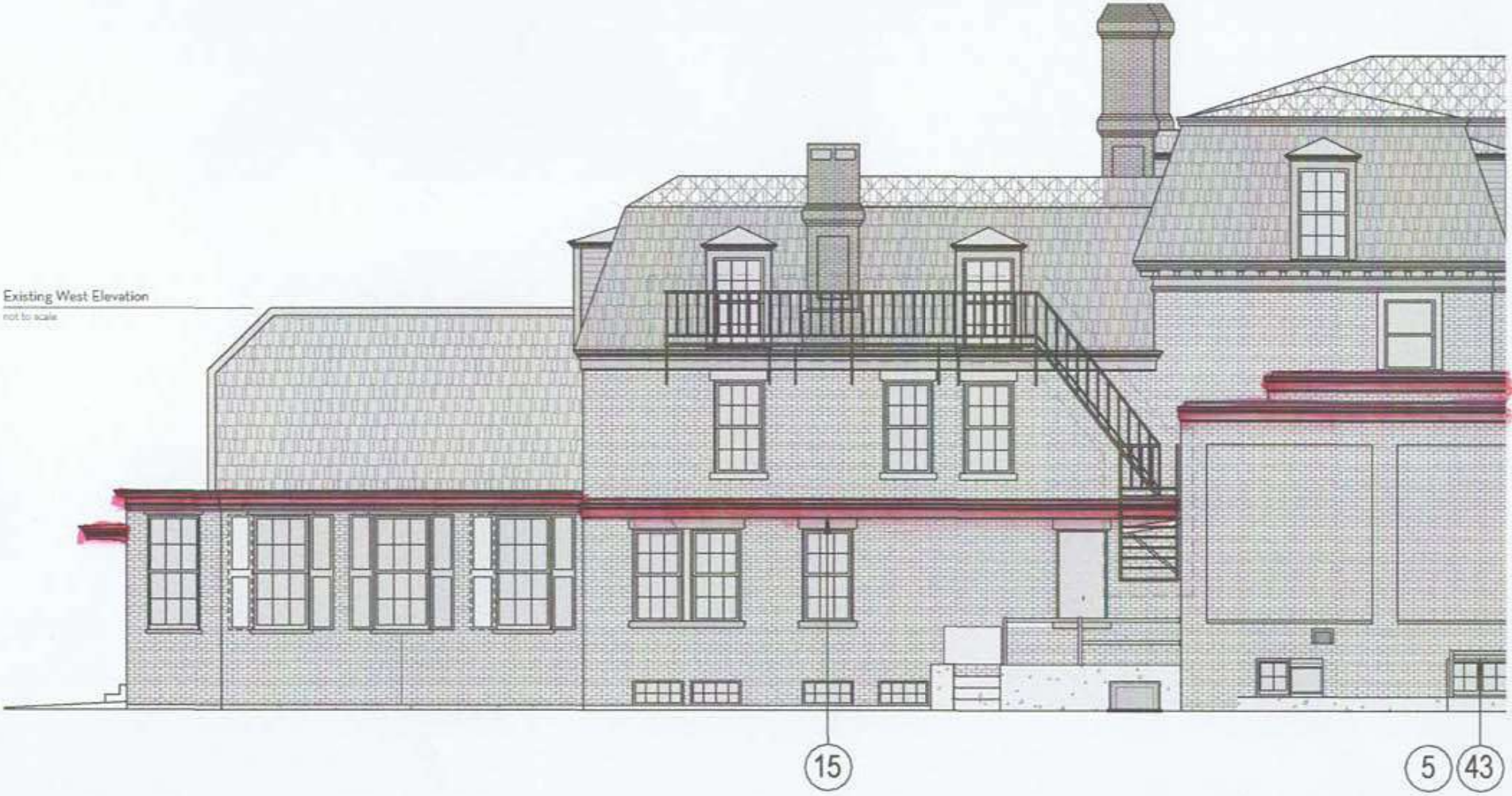

Urgent (within 2 years)
Short-term: (2-5 years)
Long-term: (5+ years)
Immediate replacement planned
31 Photo call-out (conditions assmt)
4
10
11L
23

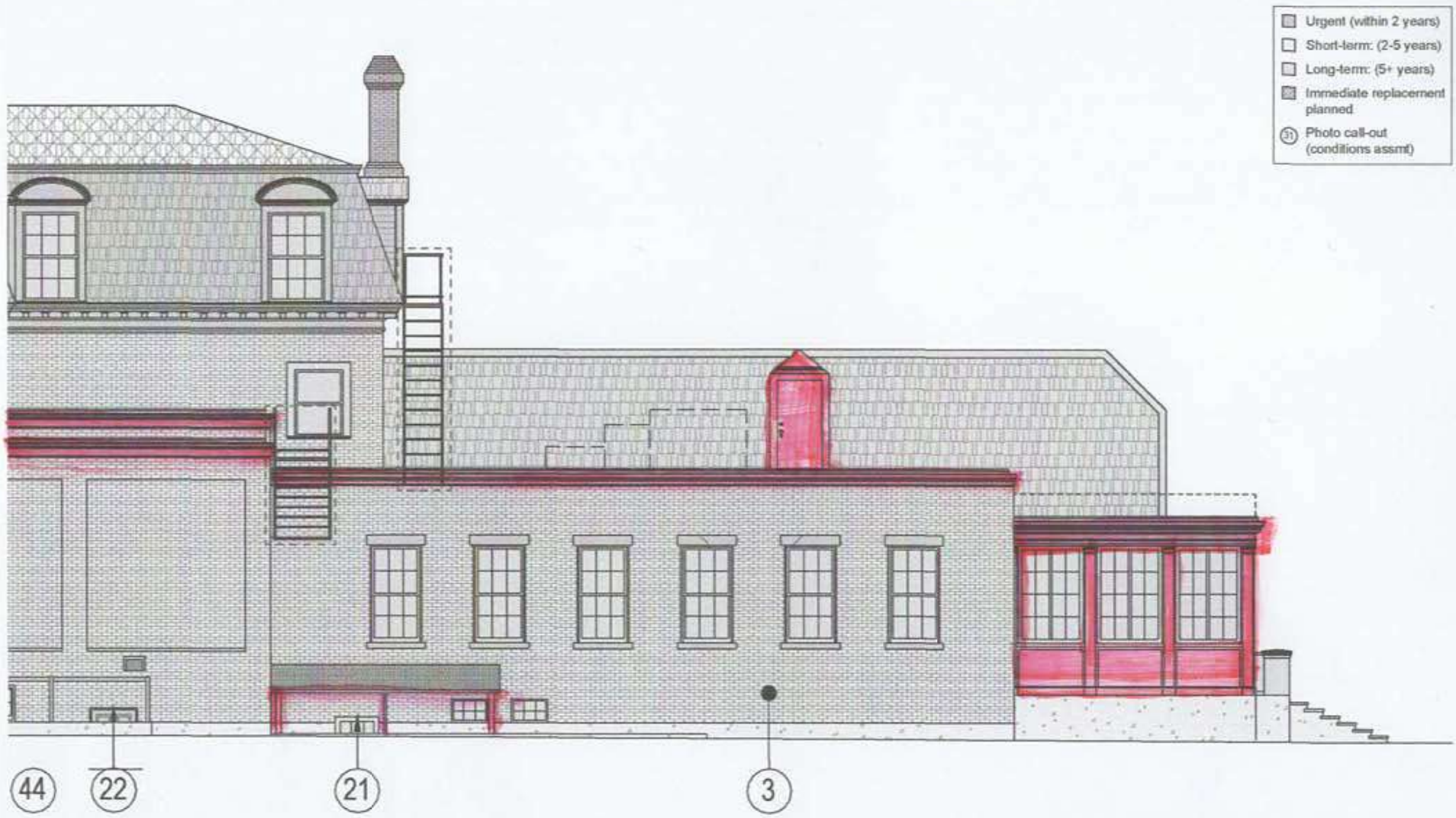


Existing South Elevation
not to scale


Urgent (within 2 years)
Short-term: (2-5 years)
Long-term: (5+ years)
Immediate replacement planned
Photo call-out (conditions assmt)
18
17

Existing West Elevation
not to scale




Urgent (within 2 years)
Short-term: (2-5 years)
Long-term: (5+ years)
Immediate replacement planned
31 Photo call-out (conditions assmt)
44
22
21
3

TOTAL SQ. FOOTAGE OF MANSARDS:	2,700 sf
COPPER:	
VALLEYS:	30 lf
HIPS:	65 lf
DORMER CAPS:	300 sf
TOTAL # OF DORMERS:	
TYPE A (31 sf ea.):	13
TYPE B (21 sf ea.):	7
TYPE C (18 sf ea.):	2
CORNICE w/ WOOD GUTTER:	260 lf
UPPER CORNICE:	240 lf

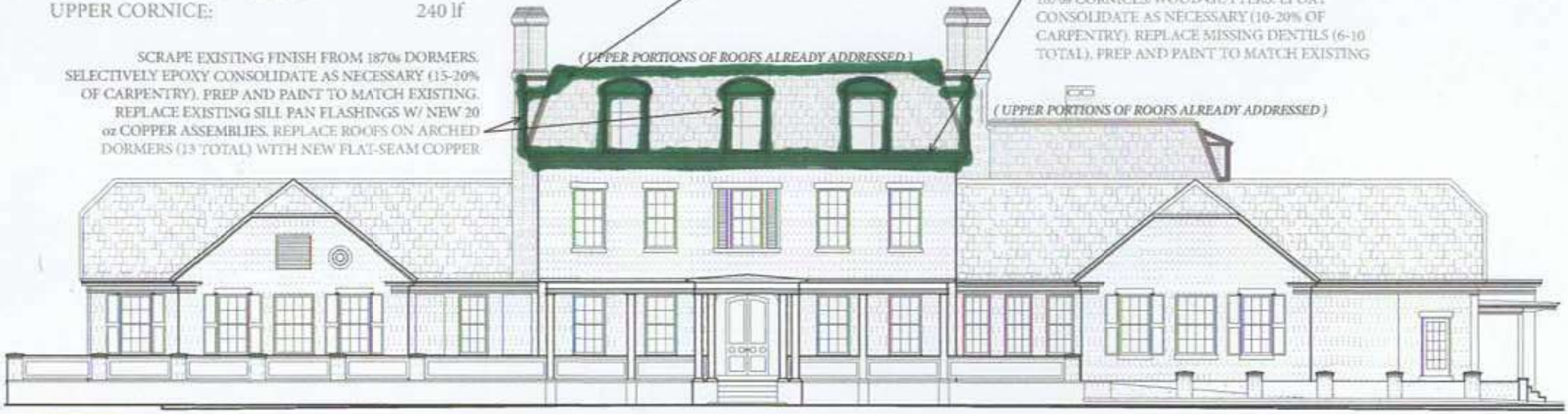
SCRAPE EXISTING FINISH FROM 1870s DORMERS. SELECTIVELY EPOXY CONSOLIDATE AS NECESSARY (15-20% OF CARPENTRY). PREP AND PAINT TO MATCH EXISTING. REPLACE EXISTING SILL PAN FLASHINGS W/ NEW 20 oz COPPER ASSEMBLIES. REPLACE ROOFS ON ARCHED DORMERS (13 TOTAL) WITH NEW FLAT-SEAM COPPER

SELECTIVELY REPLACE MISSING AND BROKEN SLATES AT 1870s MANSARDS (150-200 TOTAL). SECURE LOOSE SLATES. REPLACE EXISTING HIP FLASHINGS AND VALLEYS WITH NEW 20 oz COPPER OVER ICE & WATERSHIELD

REMOVE DETERIORATED PORTIONS OF 1870s CORNICES/WOOD GUTTERS. EPOXY CONSOLIDATE AS NECESSARY (10-20% OF CARPENTRY). REPLACE MISSING DENTILS (6-10 TOTAL). PREP AND PAINT TO MATCH EXISTING

(UPPER PORTIONS OF ROOFS ALREADY ADDRESSED)

(UPPER PORTIONS OF ROOFS ALREADY ADDRESSED)



EAST ELEVATION
N.T.S.

NORTH ELEVATION

SCRAPE EXISTING FINISH FROM 1870s DORMERS. SELECTIVELY EPOXY CONSOLIDATE AS NECESSARY (15-20% OF CARPENTRY). PREP AND PAINT TO MATCH EXISTING. REPLACE EXISTING SILL PAN FLASHINGS W/ NEW 20 oz COPPER ASSEMBLIES. REPLACE ROOFS ON ARCHED DORMERS (13 TOTAL) WITH NEW FLAT-SEAM COPPER

REMOVE DETERIORATED PORTIONS OF 1870s CORNICES/WOOD GUTTERS. EPOXY CONSOLIDATE AS NECESSARY (10-20% OF CARPENTRY). REPLACE MISSING DENTILS (6-10 TOTAL), PREP AND PAINT TO MATCH EXISTING. INSTALL NEW COPPER GUTTERS LINERS

(UPPER PORTIONS OF ROOFS ALREADY ADDRESSED)

SELECTIVELY REPLACE MISSING AND BROKEN SLATES AT 1870s MANSARDS (150-200 TOTAL). SECURE LOOSE SLATES. REPLACE EXISTING HIP FLASHINGS AND VALLEYS WITH NEW 20 oz COPPER OVER ICE & WATERSHIELD

SOUTH ELEVATION
N.T.S.

DIVISION - 09 FINISHES

09 91 00 PAINTING

1. GENERAL: COMPLY WITH APPLICABLE REQUIREMENTS OF THE FOLLOWING STANDARDS AND THOSE OTHERS REFERENCED IN THIS SECTION, UNDER THE PROVISIONS OF SECTION 01 42 00 REFERENCES. WHERE THESE STANDARDS CONFLICT WITH OTHER SPECIFIED REQUIREMENTS, MOST RESTRICTIVE REQUIREMENTS SHALL GOVERN.

A. AMERICAN SOCIETY OF TESTING AND MATERIALS (ASTM) D 2016 - TEST METHOD FOR MOISTURE CONTENT OF WOOD.

B. MASTER PAINTERS INSTITUTE (MPI) REFERENCE NO. 1 – ARCHITECTURAL PAINTING SPECIFICATION MANUAL BY THE MASTER PAINTERS INSTITUTE.

C. U.S. ENVIRONMENTAL PROTECTION AGENCY (EPA) REFERENCE NO. 1 – CLEAN AIR ACT

D. WORK SHALL CONFORM TO ALL APPLICABLE FEDERAL, STATE AND MUNICIPAL CODES, LAWS AND REGULATIONS FOR FLAMMABILITY AND SMOKE GENERATION OF INTERIOR FINISHES.

E. SUBMITTALS: PRODUCT DATA AND COLOR CHARTS UNDER THE PROVISIONS OF SECTION 01 33 22

2. MATERIALS:

A. ALKYD SEMIGLOSS PAINT ON WOOD TRIM: PRIMER 1 COAT BENJAMIN MOORE FRESH START FAST DRY ALKYD PRIMER NO. 094/K094, MPI NO. 5, E RANGE = E3/ FINISH: 2 COATS OF BENJAMIN MOORE REGAL SELECT EXTERIOR PAINT HIGH-BUILD SOFT GLOSS FINISH", NO. N403/K403, MPI NO. 11, E RANGE = E3.

3. APPLICATION:

A. FOLLOW MANUFACTURER'S PRINTED INSTRUCTIONS AND RECOMMENDATIONS FOR SURFACE PREPARATION, ENVIRONMENTAL CONDITIONS, APPLICATION TECHNIQUES, DRYING TIMES, AND COMPATIBILITY WITH OTHER MATERIALS.

B. DO NOT PAINT OVER DIRT, RUST, SCALE, GREASE MOISTURE, SCUFFED SURFACES OR CONDITIONS OTHERWISE DETRIMENTAL TO FORMATION OF DURABLE PAINT FILM. IMMEDIATELY PRIOR TO PAINTING, VERIFY LACK OF MOISTURE IN POROUS SUBSTRATES SUCH AS GYPSUM WALLBOARD, PLASTER AND WOOD BY METHOD DESCRIBED IN ASTM D 4442.

C. VOC COMPLIANCE: IT IS THE INTENT OF THIS SPECIFICATION TO FULLY COMPLY WITH THE EPA REFERENCE NO. 1 FOR VOLATILE ORGANIC CPMPOUND (VOC) CONTENT FOR EACH COATING SPECIFIED HEREIN AND MPA REFERENCE NO.

1. THE HIGHER THE MPA RATING 9E.G. E1,E2,E3), THE LOWER THE VOC CONTENT. IF ANY PRODUCT SPECIFIED HERIN IS NON-COMPLIANT, DO NOT INSTALL AND NOTIFY ARCHITECT AT ONCE.

MODERN DESIGN + CONSTRUCTION

September 15, 2024

Mr. Paul R. V. Pawlowski, ASLA, AIA, FAAR
Vice President
James and Sarah Arnold Mansion
427 County Street
New Bedford, MA 02740

RE: Front Entrance Door Restoration – James and Sarah Arnold Mansion

Dear Paul,

Earlier this week, I inspected the pair of entrance doors (2 ¼" x 30" x 111" each door leaf) at the referenced location and documented what I believe to be necessary scope of work to restore them. Photos of the conditions requiring work are attached to this letter. I invite your comments upon review of this letter and the photographs to ensure the scope of work I have included meets your criteria for restoration. The doors appear to be structurally sound so most repair work will be aesthetic in nature. Our goal would be to "restore" rather than replace components that are excessively worn or damaged although a few components do require replacement.

Scope of Work:

1) Pick up the doors at site and truck back to our Providence factory. We assume that the hardware will be removed by others because you have a vendor who will be restoring the hardware.
2) Strip all existing finish and stain down to the bare wood. Sand out scratches.
3) Fabricate new mahogany door astragal. Existing astragal is damaged in several places and the end on the bottom is splitting.
4) Remove and replace with new 1/4" thick x 4 ½" wide x 111" long mahogany stile "skins" on the exterior face of the doors. 4(four) required
5) Remove and replace with new ¼" thick x 4 ½" wide x 111" long mahogany stile "skin" on the left-hand interior face of the active door. This stile exhibits a great deal of wear and tear. All other interior stile faces appear to be in good condition and therefore do not require replacement.
6) Remove and replace the hardwood edge of the inactive door on the strike side with new mahogany hardwood. Machine new hardwood door edge to receive the existing hardware.

7) Repair deteriorated top of the stile on interior side of the active door.
8) Remove and replace with new ¼" thick x 7 1/2"" wide x 22" long mahogany bottom rail "skins" on the exterior side only – 2(two) required – one for each door.
9) Remove and replace with new - 2(two) flush mahogany inset panels at the bottom of each door - approximately 20" x 20" – one on each door. Existing panels are cracked.
10) Replace existing plywood "filler" under the inactive door with a mahogany hardwood filler.
11) Stain doors to desired color. Coordinate with firm restoring the entrance frame. Modern will submit a sample for approval and provide the stain to the painting subcontractor restoring the frame to ensure an exact color match.
12) Topcoat doors with marine spar varnish – sheen to be determined. 4(four) coats each door. Coordinate with painting subcontractor to use same topcoat material.
13) Seal top and bottom door edges with varnish – 4(four) coats.
14) Truck doors back to site for installation by others.

Notes:

1) All material used to be solid mahogany hardwood.
2) All glue to be used will be waterproof Tite Bond III or equal.
3) You may wish to replace the existing brass sign on the exterior of the door and replace it with a plaque type sign in either bronze or lacquered brass that can be affixed to the door without bolting it through the face of the door.
4) If you are changing any of the existing hardware, then notify us at once with the new hardware specifications.

Scope not Included:

1) Removal or reinstallation of the doors or hardware.
2) Any work associated with the restoration of the existing entrance door frame.
3) Replacement of the seeded glass. Glass appears to be in excellent condition.
4) Replacement of inset molding unless we damage them replacing the cracked inset panels.
5) Work not anticipated that only becomes evident after completion of stripping the existing finish. We have prepared this estimate based upon what was visually apparent during the site inspection. That said, we do not anticipate any major structural repairs to the doors beyond what is listed above.
6) Erecting plywood barricade at front entrance after the doors are removed.

Restoration Cost Estimate:

1)	Materials/Finish Materials	$1,723.00
2)	Factory Labor – 56 hours @ $75.00/hr.	$4,200.00
3)	Finishing Labor – 80 hours @ $75.00/hr.	$6,000.00
4)	Trucking/Handling	$700.00
	TOTAL COST	$12,623.00

Lead time 4 to 5 weeks.

Please consider and advise.

Modern Design + Construction

Edmund F. Capozzi Jr.
President

From: [illegible]
To: [illegible]
Subject: [illegible]
Date: [illegible]

Damaged door edge [illegible]

Sent from my iPhone


JAMES ARNOLD MANSION
HOME OF THE
WAMSUTTA CLUB

Sent from my iPhone

From [redacted]
To [redacted]
Subject [redacted]
Date [redacted]

Change in top of door skin

Sent from my iPhone

From: [illegible]
To: [illegible]
Subject: [illegible]
Date: [illegible]

[illegible]

Sent from my iPhone

Photo of Block at bottom of negative strip

Shot from my iPhone

From
To
Subject
Date

Rear of bed bottom - starts first. Rear pan salvage. Drive bed from a bank with front and gate mounts. The bottom bars on the bottom rail require replacement in case on the emblems. Drive edge require replacement

Sent from my iPhone

From: [illegible]
To: [illegible]
Subject: [illegible]
Date: [illegible]

[illegible]

Sent from my iPhone

From: [illegible]
To: [illegible]
Subject: [illegible]
Date: [illegible]

[illegible]

Sent from my iPhone

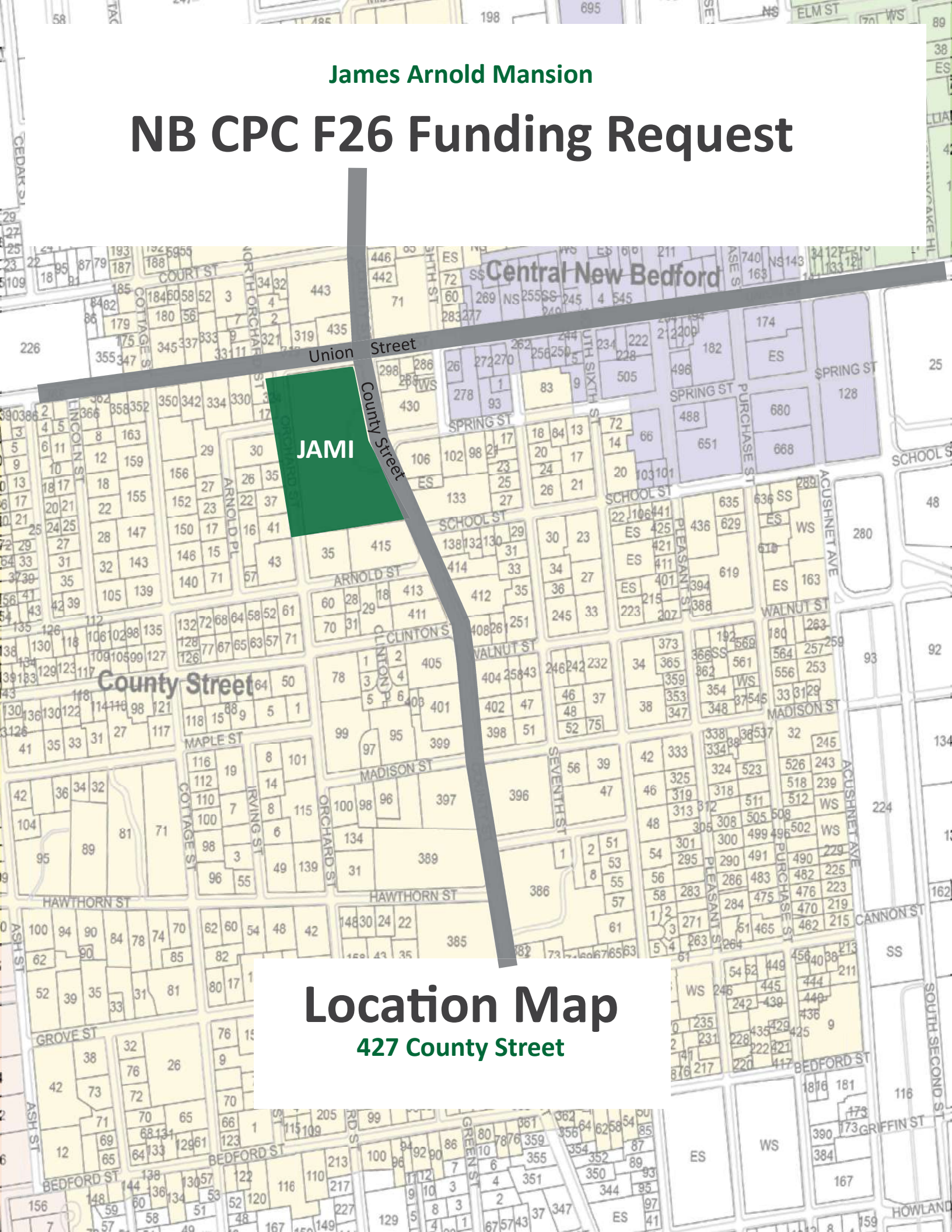
[illegible]
[illegible]
[illegible]
[illegible]

[illegible]

Sent from my iPhone

James Arnold Mansion

NB CPC F26 Funding Request



Location Map

427 County Street

James Arnold Mansion

County Street (New Bedford) National Register Historic District Nomination Form

Parcel Number	MHC Number	Street No.	Street Name	Historic Name	Description	Year Built	Style	Resource Type	Status (contributing or non-contributing)
46-6	NBE 6	421-427	County Street	James & Sarah Rotch Arnold House William James & Clara Morgan Rotch House Wamsutta Club	2 story masonry single dwelling (now social club), brick walls, 5 bay front façade w/ central entrance constructed in 1821, mansard roof w/ dormers constructed 1869, additions on sides & rear and full front porch constructed after 1919. Also landscaped grounds w/history in all 3 periods. Iron fence w/granite posts & curbs	1821 1869 1919	Federal, Second Empire, Colonial Revival	building site structure	C C C

Massachusetts Cultural Resource Information System
Scanned Record Cover Page

Inventory No:	NBE.6
Historic Name:	Arnold, James - Rotch, William J. House
Common Name:	Wamsutta Club
Address:	421-427 County St
City/Town:	New Bedford
Village/Neighborhood:	
Local No:	
Year Constructed:	1821
Architectural Style(s):	Colonial Revival; Federal; Second Empire;
Use(s):	Clubhouse; Single Family Dwelling House;
Significance:	Architecture; Landscape Architecture; Recreation; Social History;
Area(s):	NBE.A
Designation(s):	Nat'l Register District (08/11/1976);
Building Materials:	Roof: Slate; Wall: Brick; Stone, Cut; Wood; Foundation: Stone, Cut;
Demolished	No

Commonwealth of Massachusetts
Massachusetts Historical Commission
220 Morrissey Boulevard, Boston, Massachusetts 02125
www.sec.state.ma.us/mhc

FORM B - BUILDING

NRDIS-8/11/76

NBE.6

In Area no.	Form no.
~~46~~ A	6

Pl. # USGS NORTH SECT A

Town New Bedford

Address 421 County St.

Name James Arnold

Present use Club

Present owner Wamsutta Club

Description:

Date 1821

Source Registry of Deeds

Style French Second Empire

Architect unknown

Exterior wall fabric brick

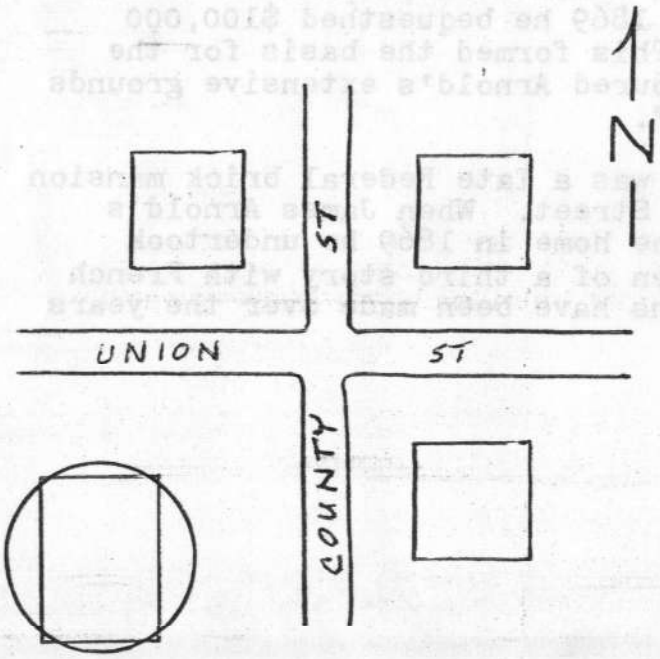
Outbuildings (describe) none

Other features

Altered yes Date 1860's

Moved no Date

4. Map. Draw sketch of building location in relation to nearest cross streets and other buildings. Indicate north.



5. Lot size: 126044 sq. ft.

One acre or less ____ Over one acre x

Approximate frontage 450'

Approximate distance of building from street

50'

6. Recorded by Constance M. LeBlanc

Organization N.B.P.S.

Date March 1977

DO NOT WRITE IN THIS SPACE
USGS Quadrant

MHC Photo no.

(over)

NBE.6

7. Original owner (if known) James Arnold

Original use Residence

Subsequent uses (if any) and dates Residential & Commercial

8. Themes (check as many as applicable)

Aboriginal	___	Conservation	✓	Recreation	___
Agricultural	___	Education	___	Religion	___
Architectural	x	Exploration/ settlement	___	Science/ invention	___
The Arts	___	Industry	x	Social/ humanitarian	___
Commerce	x	Military	___	Transportation	___
Communication	___	Political	x		
Community development	x				

9. Historical significance (include explanation of themes checked above)

James Arnold, was born 1789 a native of Providence, R.I. who became wealthy with the rise of New Bedford's whaling industry. Arnold made several trips to Europe during which he collected a variety of trees, shrubs, and flowers which he transplanted to his extensive estate. Upon his death in 1869 he bequesthed $100,000 to Harvard for botanical research. This formed the basis for the Arnold Arboretum. Herman Melville toured Arnold's extensive grounds during a visit to New Bedford in 1857.

This brick structure originally was a late Federal brick mansion similar to the house north on County Street. When James Arnold's nephew, William J. Rotch inherited the home in 1869 he undertook extensive rebuilding with the addition of a third story with French mansard roof. Several brick additions have been made over the years to the main body of the house.

10. Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Pease Zefhaniah History of New Bedford
City and County Maps 1850-1912
County Street Walking Tour
Registry of Deeds

NBE.6

FORM B - BUILDING

MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

In Area no.	Form no.
A	~~10~~

1. Town New Bedford, Mass

Address 427 County St.

Name James Arnold-Wm. Rotch

Present use Business MansClub

Present owner Wamsutta Club

2. Photo (3x3" or 3x5")
Staple to left side of form
Photo number _____

3. Description:

Date house built 1821

Source Wamsutta Club, Newspaper

Style ~~Greek Revival prior to alter.~~ Second Empire Style

Architect ~~unknown~~

Exterior wall fabric Mansard roof brick exterior

Outbuildings (describe) ~~none~~

Other features ~~large Verandas surrounding~~ front and sides

~~Greek Revival facade~~

Altered yes Date 1872, 1925

Moved no Date _____

4. Map. Draw sketch of building location in relation to nearest cross streets and other buildings. Indicate north.

5. Lot size:

One acre or less ____ Over one acre yes

Approximate frontage 200'

Approximate distance of building from street 60'

6. Recorded by Mary Morris

Organization S.M.U. Amer. Arch. Course

Date March 1974

RECEIVED
AUG 22 1974
MASS. HIST. COMM.

DO NOT WRITE IN THIS SPACE
USGS Quadrant _____

MHC Photo no. _____

(over)

20M-5-73-075074

NBE.6

7. Original owner (if known) James Arnold

   Original use Residence

   Subsequent uses (if any) and dates Business Mans Club

8. Themes (check as many as applicable)

Aboriginal		Conservation		Recreation	x
Agricultural		Education		Religion	
Architectural	x	Exploration/ settlement	x	Science/ invention	
The Arts		Industry		Social/ humanitarian	
Commerce	x	Military		Transportation	
Communication		Political			
Community development			x		

9. Historical significance (include explanation of themes checked above)

This home was built 1821 during the Greek Revival -and Mansion period in New Bedford. Mr. Rotch remoldeled the home in 1872 adding the wings and latest style "Mansard Roof. Mr. Arnold created gardens around the home from his tours of Europe and the Far East. The garden was later moved to become "Arnold Aboretium" in Cambridge, Massachusetts.

In 1921 the Rotch family sold the building to the Wamsutta Club. The club was formed by a student at Harvard, Charles W. Gifford, for the sole purpose of engaging the young Aristrocracy of New Bedford in the new form of baseball known as the "New York Brand". The Club then as today was a social organization of leading citizens of Commerce, politics,Military and business and civil leaders of the city.

10. Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Stand Times Library item from papers dated 9/18/35
New Bedford memores no. 175, Wamsutta Club before and after
Standard Times ,ib. Feb. 20,1944, Oct. 9, 1937 news clipping
Anniversery of Club 1937-71 news clipping
New Bedford Registry of Deeds, Book 23,p. 541; Book 23 p. 542
Book 189, p. 217
Assessors office: 8/15/1921-522.117, card plate 46-lot 6.

NBE.6

NBE.6