

Attachments

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- Project Schedule
- Outbuilding Roof Conditions Assessment
- Specifications for Outbuilding Roof Project at Beauport (Draft)
- Weyerhaeuser House (Caretaker's Cottage)
- USGS Topographic Map: Beauport, Sleeper-McCann House
- Certificate of Title, December 21, 1942
- Massachusetts Historical Commission – Form B – Building
- Preservation Restriction Agreement between the Commonwealth of Massachusetts by and through the Massachusetts Historical Commission and the Society for the Preservation of New England Antiquities/SPNEA, now Historic New England
- Historic New England's Preservation Philosophy
- Selection of Historic New England's White Papers on Roofs
 - Roof Replacement Overview
 - Wood Roof Material Selection
 - Wood Roof Installation
- Letters of support
 - Ronda Faloon, Executive Director, Cape Ann Museum
 - Linn Parisi, Executive Director, Discover Gloucester and Owner of Over The Bridge Tours of Cape Ann
 - Ann Marie Casey, Executive Director, North of Boston Convention and Visitors Bureau

CITY OF GLOUCESTER

COMMUNITY PRESERVATION COMMITTEE

BUDGET FORM

Project Name: Wood Shingle Roof Replacement on Outbuildings at Beauport, the Sleeper-McCann House

Applicant: Historic New England

SOURCES OF FUNDING		
Source	Amount	
Community Preservation Act Fund	\$ 25,000	
Historic New England Contribution	\$ 25,000	
Total Project Funding	\$ 50,000	
PROJECT EXPENSES*		
Expense	Amount	Please indicate which expenses will be funded by CPA Funds:
Gatehouse Roof	\$6,500	CPA
Tool Shed Roof	\$10,000	CPA
Garage Roof	\$8,500	CPA
Caretaker's Cottage Roof	\$20,000	Historic New England
Caretaker's Cottage Chimney Flashing	\$2,000	Historic New England
Caretaker's Cottage Chimney Repointing	\$3,000	Historic New England
Total Project Expenses	\$ 50,000	

Budget Note: Costs are based on two other wood shingle roof replacements completed on the North Shore within the last two years—Swett-Ilisley House (Newbury, MA) and Rocky Hill Meeting House (Amesbury, MA)

CITY OF GLOUCESTER

COMMUNITY PRESERVATION COMMITTEE

PROJECT SCHEDULE

Please provide a project timeline below, noting all project milestones. Please note that because the City Council must approve all appropriations, CPA funds may not be available until up to two months following Committee approval.

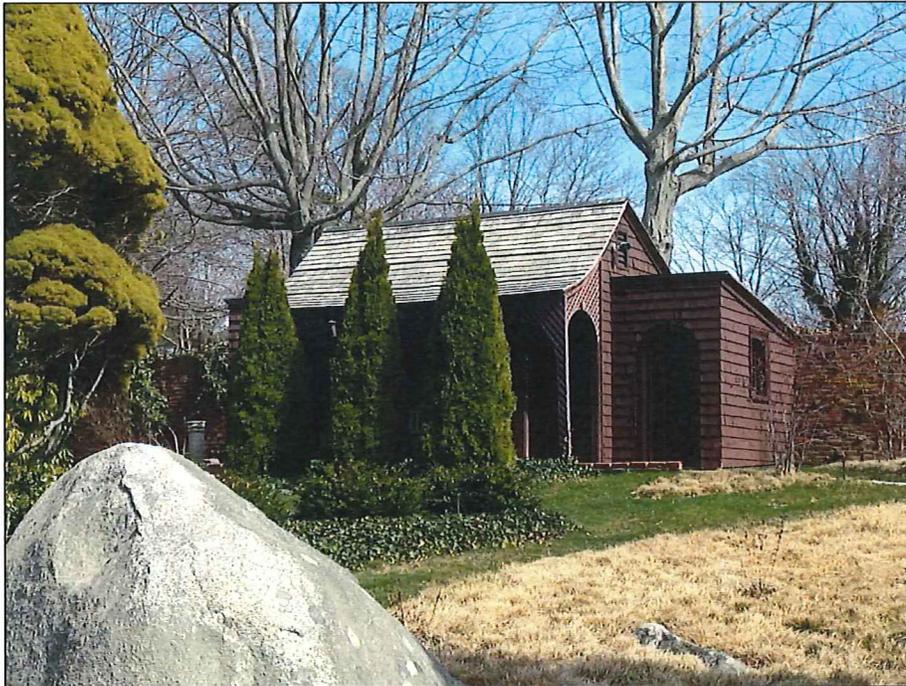
	Activity	Estimated Date
Project Start Date:	Contractor selection	April 2017
Project Milestone:	Assessment of roofs and final scope of work	May 2017
50% Completion Stage:	Wood shingle removal and replacement of two outbuildings	June 2017
Project Milestone:	75% completion	July 2017
Project Completion Date:	All roof work complete	September 2017

Please note: If the project is approved, the recipient must provide progress reports to the Committee on a quarterly basis (the end of September, December, March and June). The recipient shall also provide an interim report at the 50% Completion Stage, along with budget documentation.

Please feel free to photocopy or re-create this form if more room is needed.

Beauport, The Sleeper-McCann House
Outbuilding Roof Conditions Assessment
March 2016

Tool Shed (Public Restrooms)



The roof to the tool shed is a shed style covered in flat butt wood shingles in a random double course pattern. This matches the double course look of the museum and was meant to mimic a thatched roof. The roof was replaced in 1983 during a major re-roofing project at the site. There is one vent stack on the road side (northwest).



Currently the roof is in fair to poor condition. The ridge boards are in the worst shape with the ends lifting and evidence of moss and deterioration.

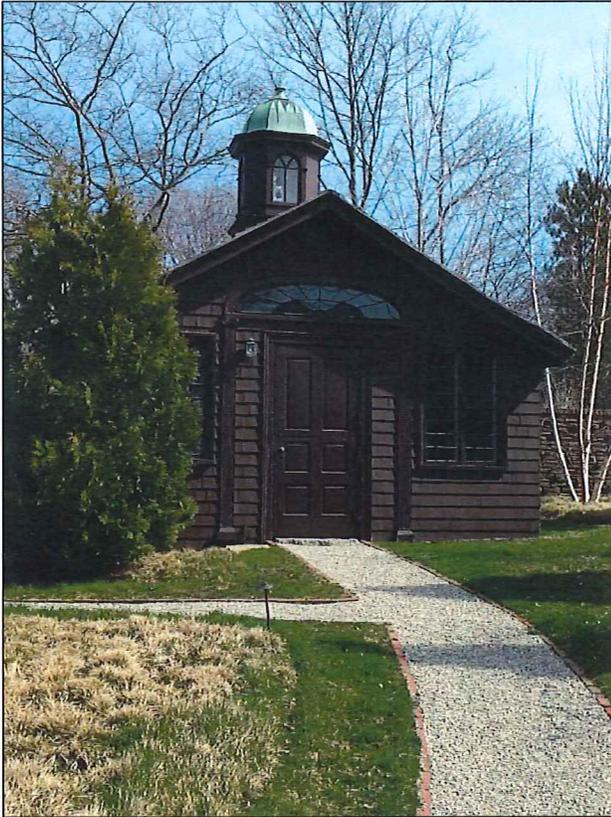


On the road side (west elevation), the wood shingles are in the worst shape—significantly covered in mildew/moss and cupping and lifting.



Water staining along the sheathing boards and the finished ceiling indicate significant moisture infiltration on the interior of the building.

Gatehouse (Visitor's Center)



The roof at the gatehouse is a simple front gable with center cupola. It consists of flat butt wood shingles in a random double course pattern. The cupola roof is copper with soldered seams.



The wood roof of the gatehouse and the copper roof to the cupola were installed in 1983-1984 during a major re-roofing project at the site. Flashing is unknown and the existence of underlays is doubtful but unknown. Both roofs appear to be in fair condition. Some shingles are lifting and cupping. The ridge board is deteriorating and in need of replacement. The cupola will be evaluated for repairs.

The fascia board of the gatehouse is loose in several locations. There is also an area that indicates a previous dutchman repair that may or may not be contributing to a crack below. The side wall shingles of the cupola are in poor condition and should be replaced.



Garage (Office)



The building is a simple front gabled structure. The roof is comprised of flat butt wood shingles in a random double course pattern. It includes one dormer and a vent stack for the second floor bathroom. The ridge caps are in poor condition including lifting, cracks, and mildew/mold. They should be replaced on both the main gable and dormer. The area below the dormer includes slipped shingles and flashing indicating moisture issues and possible sheathing repairs. The metal gutters and downspouts are bent and should be replaced in order to be effective.



Caretaker's Cottage (Weyerhaeuser Building)



The roof at the caretaker's cottage is a simple front gable. It consists of flat butt wood shingles in a random double course pattern. The current roof was installed in 1983-1984 during a major re-roofing project for the site. It is in poor condition. Numerous areas of shingles are lifting and cupping—in particular near the ridge board—and there are significant cracked and chipped shingles.





During a significant wind and rain storm during 2012, a large portion of the ridge boards were ripped off the building. Some of the boards were able to be re-nailed into the building, but a portion had to be temporary replaced by our in-house carpentry crew in an emergency repair. The fear is that as the roofs on the remaining outbuildings are also from this time period, the ridge boards and shingles are at the end of their lifespan.

The building includes one brick chimney that is used as the exhaust for the oil furnace with areas of missing mortar and cracking making repointing necessary. The flashing is lead and starting to lift. This should also be replaced in kind.

**Historic New England Specifications
For Beauport, Sleeper-McCann House**

SECTION 07 31 00

ROOF SHINGLES

SECTION I – GENERAL

1.1 – RELATED DOCUMENTS

- A. Related Documents: The general provisions of the Contract, including Section 01 00 00 General Requirements; Section 07 60 00 Flashing and Sheet Metal; Section 04 21 13 Brick Masonry; Project Drawings, and any other related Construction Documents apply to the work specified in this Section.

1.2 – DESCRIPTION OF WORK

- A. The extent of wood shingle roofing includes, but is not limited to the following:
1. TBD
- B. Coordination and Review: Review installation procedures and coordinate with other work that must be integrated with the roofing work. All counter/through flashing installed by the Masonry Contractor will be coordinated with the Roofing Contractor who shall be responsible for the installation of the base flashing. Each Contractor is responsible for reviewing the other's work and submitting approval to the Preservation Project Manager before proceeding.

1.3 – PROTECTION

- A. Provide protection for roofs (whether in the Project or not), entrances, bushes/plants, windows and walls as necessary to prevent damage during entire course of work of this Section.

1.4 – QUALITY ASSURANCE

- A. General: Roof Contractor shall be skilled and experienced in this type of roofing installation and equipped to perform workmanship in accordance with recognized standards.
1. Employ only tradesman experienced in the fabrication and installation of wood shingle roofing.
 2. Skilled carpenters shall be used for the *Special Conditions* of the Project (as outlined in the Project Drawings). Subcontracted carpenters are subject to the approval of the Preservation Project Manager.
- B. Materials: Obtain all wood shingles from one manufacturer, of uniform color and texture.

Historic New England Specifications For Beauport, Sleeper-McCann House

- C. Contractor shall take all necessary and proper precautions to maintain the security of the property during construction and to protect all undamaged materials. The Contractor shall ensure that all project materials are protected from adverse weather during construction.

1.5 – PRODUCT HANDLING

- A. Deliver materials in manufacturer's unopened bundles or containers with the manufacturer's brand and name clearly marked thereon. Deliver ONLY what is needed for a specific phase of the project. The site does not include enough storage space for 200 squares of shingles. Alternative storage space shall be required.
- B. Store wood shingles uncovered on wood skids or pallets. Place and stack skids and wood shingles to distribute weight evenly and to prevent breakage or damage to wood shingles. Allow air to circulate around stored wood shingles.

1.6 – SUBMITTALS

- A. Submit shop drawings and digital photos to the Preservation Project Manager showing any proposed changes to the *Special Conditions* as laid out in the Contract Documents. Show details in an architectural scale and properly dimensioned.
- B. Submit manufacturer's literature and data on shingles and installation procedures.

1.7 – JOB CONDITIONS

- A. Pre-work Conference: Prior to the installation of the roofing and associated work, meet at the project site with the Contractor, all approved subcontractors, and the Preservation Project Manager to discuss the project. Record the discussions of the conference and the decisions and agreements (or disagreements) reached, and furnish a copy of the minutes to each party. Review foreseeable methods and procedures related to the roofing work, including but not necessarily limited to the following:
 - 1. Review project requirements (Project Drawings, Specifications and other Contract documents.)
 - 2. Review required submittals, both completed and yet to be completed.
 - 3. Review availability of materials, tradesmen, equipment and facilities needed to make progress and avoid delays.
 - 4. Review weather and forecasted weather conditions, and procedures for coping with unfavorable conditions, including the possibility of

Historic New England Specifications For Beauport, Sleeper-McCann House

- temporary roofing.
5. Review procedures needed for protection of roofing during the remainder of the construction period.
 6. Verify all quantities and dimensions.
- B. Weather Condition Limitations: Proceed with roofing and associated work only when weather conditions will permit unrestricted use of materials and quality control of the work being installed, complying with the requirements and with the recommendations of the roofing materials manufacturers.
- C. Examination of Substrate: The Roof Contractor must examine the substrate and the conditions under which the wood shingle work is to be performed, and notify the Preservation Project Manager of any unsatisfactory conditions. Do not proceed with the wood shingle work until unsatisfactory conditions have been corrected in an acceptable manner and approved by the Preservation Project Manager.

SECTION II – PRODUCTS

2.1 – MATERIALS

- A. Sheathing:
1. Evaluate sheathing substrate to determine if any boards require replacement. Obtain Preservation Project Manager approval to replace sheathing. Sheathing shall be replaced in kind.
 2. If sheathing is only loose, re-nail all loose boards with 8d, common stainless hand nails; smooth shank. Do not use ring shank nails as this makes replacement in the future difficult.
- B. Felt: Roofing felt to be provided over entire roof deck and shall conform to ASTM D-226, Type II, 30 pound/100 square feet. (Beauport: Listed as a possible Addition/Alternative)
- C. Waterproof Membrane: Provide waterproof membrane, Grace Ice and Water Shield® or approved equivalent, over roofing felt only at areas outlined in specifications and installed as per manufacturers specifications.
- D. Ventilation Layer: Install a ventilation layer, Cedar Breather™ by Benjamin Obdyke or approved equivalent, over entire roofing project as outlined in the Project Drawings. (Beauport: Listed as a possible Addition/Alternative)
- E. Wood Shingles: 18” Certigrade Number 1 Blue Grade Label Western Red Cedar Shingles, ½” butt by 18” length by 3.5” to 8” in width, premium grade, to cover roof.
- F. All fasteners to be per manufacturer’s standards, unless otherwise stated, and of

Historic New England Specifications For Beauport, Sleeper-McCann House

corrosion resistant material.

- G. Side Wall Shingles: Any side wall shingles requiring replacement for the Project shall be replaced in kind and finished with primer and paint.

SECTION III – EXECUTION

3.1 – LAYING UNDERLAYMENT

- A. Felt: (Beauport: If add/alt is approved)
1. Felt shall extend ¼” beyond edge of roof deck.
 2. Overlap layers at least 4” working toward the ridge
- B. Waterproof Membrane:
1. Apply waterproof membrane OVER roofing felt in fair weather when the air, roof deck, and membranes are at temperatures of 40°F or higher.
 2. Install waterproof membrane at valleys, side walls, ridges, all roof penetrations, and any other area as outlined by the Preservation Project Manager. Membrane NOT to be installed over entire roof.
 3. Install the membrane such that all laps shed water. Always work from the low point to the high point of the roof.
 4. Side laps must be a minimum of 3.5 in. and end laps a minimum of 6 in. For valley and ridge application, peel the release liner, center the sheet over the valley or ridge, drape, and press it in place. Work from the center of the valley or ridge outward in each direction and start at the low point and work up the roof.
- C. Ventilation Layer: (Beauport: If add/alt is approved)
1. Tack down ventilation layer with one tack or nail approximately every 3 square feet. Install with dimples down to present the flat side as the nailing surface.
 2. Do not lap layers. Each course should butt against previous course.
 3. Work from fascia to ridge while installing shingles to avoid walking on membrane.

3.2 – LAYING SHINGLES

- A. Contractor shall remove the existing ridge cap, roof shingles, existing underlayment (if any), and shingling nails. Roof deck to be clean and free of any debris before re-shingling.
- B. If repairs are needed at roof deck, new product to match existing in thickness and width. An allowance should be made and called out for (2000 square feet or 10% of whole roof) of replacement to be deducted if not needed.
- C. Roof shingles shall be laid with a weather exposure matching the existing roof

Historic New England Specifications For Beauport, Sleeper-McCann House

(approximately 5" to 7" to the weather). Number of courses and the random double course shall be matching existing conditions. Refer to Project Drawings.

- D. At eaves, install starter course of roof shingles with overhang. Both courses shall overhang eaves edge of roof 1" as outlined in the Special Conditions. At rake, overhang edge of roof ½".
- E. Nail shingles in accordance with manufacturers published directions, installing no more than two nails per shingle. Nails shall be driven flush but not so that the nail head crushes the wood. Nails shall be of corrosion resistant material and not create galvanic reaction. Although hand tools are preferred, power tools (i.e. nail guns) will be allowed following Preservation Project Manager review and approval of work.
- F. Individual shingles should be spaced no more than 1/8" to ¼" apart (side by side) if dry and lightly touching if wet.
- G. Vertical joints shall be staggered by 1"-1 ½" over three shingle courses; no two joints shall be in direct alignment.
- H. Corners shall be woven type.
- I. The valleys include both open and closed types as outlined by existing conditions:
 - 1. Open Valley: Outlined in SECTION 07 60 00 Flashing and Sheet Metal.
 - 2. Closed Valley: Intersecting roofs using a closed valley must have the same slopes so that the shingle butts line up at the valley intersection. For roof pitches of 6" or more per foot the flashing extends at least 9" under the roof covering on each side. For roof pitches less than 6" per foot the flashing extends at least 12".
 - 3. Shingles extending into the valley shall be sawed to the proper miter.
 - 4. Unless otherwise specified, all valleys are to be flashed with 16 oz. copper, applied over a waterproof membrane, over #30 felt. Installation shall conform to specifications SECTION 07 60 00 Flashing and Sheet Metal and Revere's "Copper and Common Sense."
 - 5. Do not break joints into valley.

3.3 – FLASHINGS

- A. Additional information outlined in SECTION 07 60 00 Flashing and Sheet Metal.
- B. Unless otherwise specified and/or existing, DO NOT install drip edge at the eaves.
- C. Install step flashing at chimneys per contract documents. Inspect and reset lead

Historic New England Specifications For Beauport, Sleeper-McCann House

counter flashing. Contact Preservation Project Manager if any defects are noticed.

- D. Step flashing shall be used where the roof slope meets vertical walls.
- E. Dormers, window caps, and all other projections and or changes in slope at points where rain water accumulates must be provided with flashing. Flashing details shall follow all drawings and specifications included with the Contract Documents.
- F. All pipes projecting through the roof shall be fitted with a copper boot and flashed as per Project Drawings and approved by the Preservation Project Manager.
- G. Fabricate and install new copper crickets at the Gothic Chimney, Drum Chimney, Spiral Chimney, and Potted Chimney as indicated by the drawings in the contract documents.
- H. Flashing to be 12” long with 4” along the roof and 4” along the sidewall.
- I. Fabricate and install copper dormer skirt flashing in front of dormer.
- J. Skylights: Fabricate and install copper counter-flashing over copper step flashing for hatch.

3.4 – HIPS AND RIDGES

- A. Hips shall begin with double starter course. All hips shall be of alternate overlap type (“Boston” fashion) applied at the same exposure as field or roof and with corrosion-resistant nails long enough to penetrate into sheathing at least $\frac{3}{4}$ ”.
- B. Shingles on hip shall have edges cut on a bevel to follow roof line.
- C. Shingles on hip shall be the same width and not smaller than 6” and exposed at minimum of 5” as conditions allow.
- D. Install copper flashing along the ridge, fastened with copper nails (the copper flashing shall have approximately 1” showing below the ridge detail).
- E. Install waterproof membrane (bituthene) over and under top course of shingles at ridge. See Project Drawings.
- F. Install strip of waterproof membrane under the ridge or hip cap. If longer or shorter ridge cap is used, bituthene shall be cut to a size that the cap detail will cover.

Historic New England Specifications For Beauport, Sleeper-McCann House

- G. Ridge boards shall be of continuous length and nailed with corrosion resistant nails. Ridge material shall be made of red cedar, 80% heartwood.

3.5 – GUTTERS AND DOWNSPOUTS

- A. Existing wood gutters shall be repaired and repainted including, but not limited to: scraping, raw linseed oiling, wood dutchmen repairs, and repainting.
- B. Replacement copper gutters:
1. Make any needed repairs to substrate to facilitate the new copper gutter installation.
 2. New gutter to be 20oz copper gutter as outlined in Project Drawings.
 3. Provide sample of new gutter for approval by Owner prior to installation.

3.6 – SIDE WALL, TRIM, AND FINISHES

- A. Side wall Shingles: Contractor shall carefully remove necessary side wall shingles, underlayment, and siding nails as required for project. Side wall shingles shall be replaced in kind with proper flashing as outlined in the project drawings and painted with two coats using owner provided paint.
- B. Trim: All trim (soffit, fascia, frieze, corner boards, etc.) shall be inspected to determine whether roofing shingles can be properly nailed to the substrate. Any trim to be repaired or replaced shall be with eastern white pine matching original cut and dimensions and as follows:
1. Wood shall have a minimum of 80% heartwood.
 2. Heartwood shall face the weather and be primed on all sides.
 3. Wood shall be painted with two coats using Owner provided paint.
- C. Finishes:
1. Scrape and prepare for paint using Lead Safe Practices that are compliant with all applicable federal, state, and local laws.
 2. If existing wood is very dry or if there are other conditions found which may affect the paint application notify the Preservation Project Manager before proceeding.
 3. Paint shall be applied with brushes.

END OF SECTION

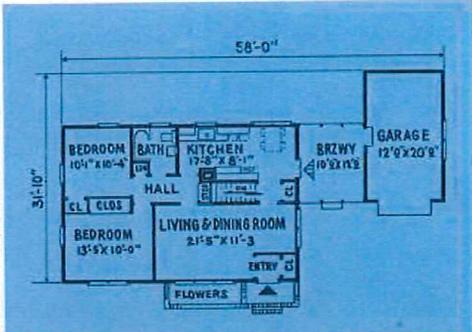
**Historic New England
CPA Project to support roof replacement on Beauport Outbuildings
Weyerhaeuser Sales Company**

The G-T-S, 4-Square Panel House, sold by the Weyerhaeuser Sales Company, was advertised in the 1950s as the answer to the post-World War II housing shortage. Weyerhaeuser marketed the houses not as pre-fabricated, but pre-cut and assured great “comfort, beauty, and durability.” The Society for the Preservation of New England Antiquities built model #4161 to provide housing for a caretaker for the property after the death of Mary Wonson, Sleeper’s cook and housekeeper and later tour guide and seasonal resident of the house. Now sixty years old, the house is a well-documented pre-cut panel house of the post-World War II era.

Design No. 4161 **FOUR ROOMS • ONE STORY**

With or Without Basement
 Overall Dimensions: 58'-0" x 31'-10" 860 Square Feet—House Only
 No. 4161 (With Basement): 16,555 Cubic Feet
 No. 4161-NB (No Basement): 10,320 Cubic Feet

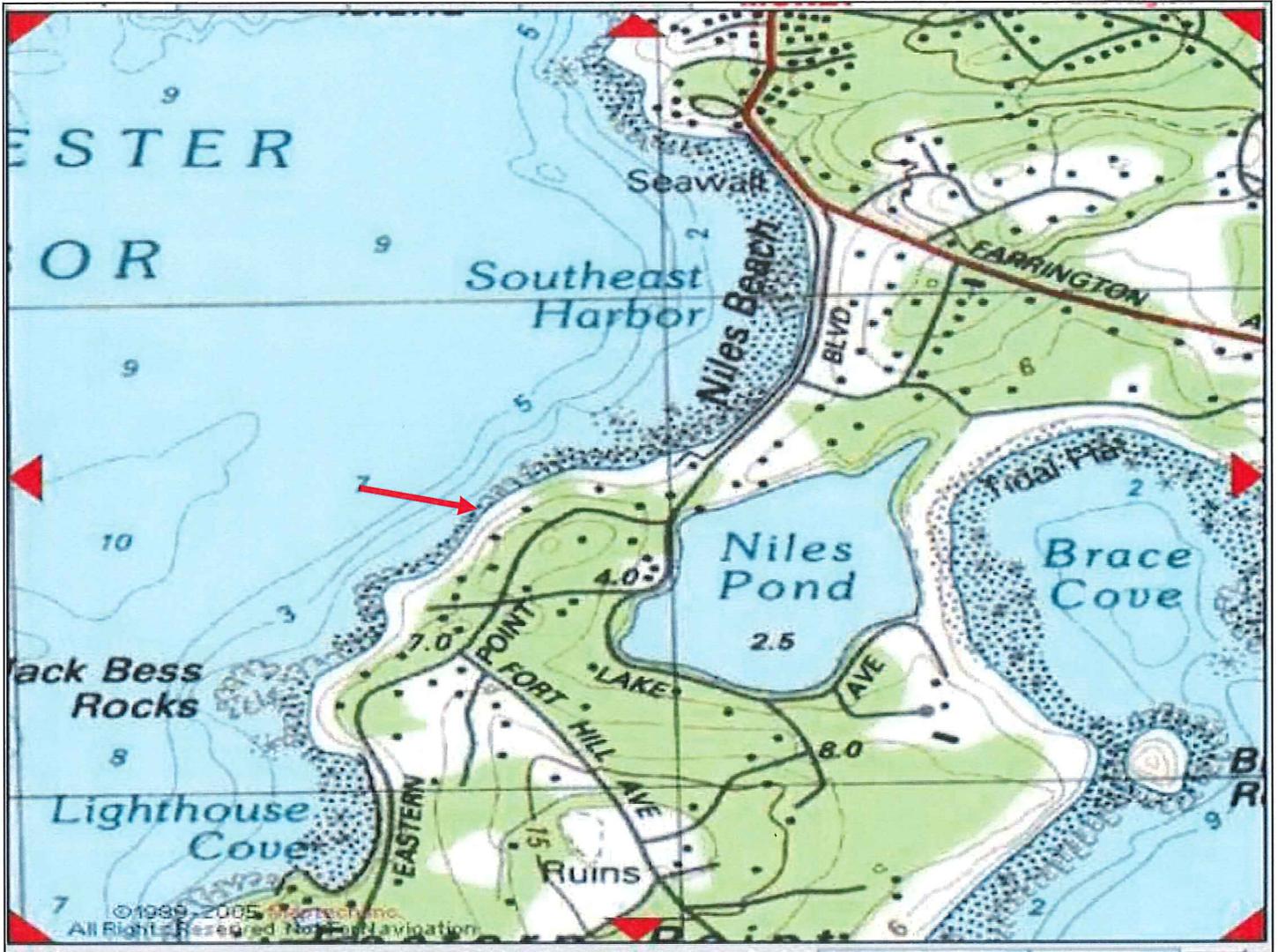
The delightful breezeway and attached garage add to the long low lines of this design and lend an appearance of friendly hospitality. The simple gable roof and rectangular shape mean economy in building. Durable Western Red Cedar shingles are specified for the roof and sidewalls. Altogether, inside and out, this home will retain its value for years to come.


KITCHEN: The efficiently arranged kitchen has generous countertop and storage space and a roomy breakfast area.

Topographic or Assessor's Map

Beauport, Sleeper-McCann House
75 Eastern Point Boulevard, Gloucester, MA



UTM References:	Zone	Easting	Northing
	19	363740	4716530

CERTIFICATE

OF

TITLE.

No. 14401

DATE OF REGISTRATION

December 21, 1942

The Society for the Preservation of New-England Antiquities
Owner

NOTE
This certificate must accompany every voluntary instrument relating to the property which is presented at the Registry of Deeds. This certificate should be mailed or delivered to this office upon the registration of an involuntary instrument affecting this property is registered, so that the same may be noted hereon. If it is not a petition for new certificate should be filed at once in the Land Court at Boston. When a certificate holder dies, a petition for new certificate after death should be filed in the Land Court if the property goes to heirs or devisees.

Southern REGISTRY DISTRICT

OF

Essex COUNTY,

MASSACHUSETTS.

Land Court Case No. 1498

FORM H.

Return to Spaw
C. H. Thayer
attn M. Green
By
HENRY H. THAYER

85 STATE STREET
BOSTON, 02108
(817) 528-3850

RACHMANN, SAWYER & BREWSTER
LAWYERS

A

Extract from Chapter 185, Section 46, of the General Laws, as amended.

Every petitioner receiving a certificate of title in pursuance of a decree of registration, and every subsequent purchaser of registered land taking a certificate of title for value and in good faith, shall hold the same free from all encumbrances except those noted on the certificate, and any of the following encumbrances which may be existing:

First, liens, claims or rights arising or existing under the laws or constitution of the United States or the statutes of this commonwealth which are not by law required to appear of record in the registry of deeds in order to be valid against subsequent purchasers or encumbrances of record.

Second, taxes, within two years after they have been committed to the collector.

Third, any highway, town way, or any private way laid out under section twenty-one of chapter eighty-two, if the certificate of title does not state that the boundary of such way has been determined.

Fourth, any lease for a term not exceeding seven years.

Fifth, any liability to assessment for betterments, or other statutory liability, except for taxes payable to the commonwealth, which attaches to land in the commonwealth as a lien; but if there are easements or other rights appurtenant to a parcel of registered land which for any reason have failed to be registered, such easements or rights shall remain so appurtenant notwithstanding such failure, and shall be held to pass with the land until cut off or extinguished by the registration of the servient estate, or in any other manner.

Owner's Duplicate Certificate.

TRANSFER CERTIFICATE OF TITLE REGISTERED IN BOOK 58 PAGE 14401 No. 14401

From Transfer Certificate No. 14400, Originally Registered January 31, 1907, in Registration Book 2 Page 286 for the Southern Registry District of Essex County,

This is to Certify that The Society for the Preservation of New England Antiquities, a Massachusetts corporation duly organized and existing and having an usual place of business in

of Boston in the County of Suffolk and Commonwealth of Massachusetts, married to

is the owner in fee simple

of that certain parcel of land situate in Gloucester, in the County of Essex and said Commonwealth, bounded and described as follows:

1st. Southeasterly by Eastern Point Boulevard (West) one hundred thirty five (135) feet; Southwesterly by land now or formerly of William S. Hatch about two hundred twelve (212) feet; Northwesterly by Gloucester Harbor; Northeasterly by land now or formerly of George O. Stacy, one hundred eighty eight (188) feet, estimated to contain 29,184 square feet, together with all the flats belonging to said land lying between high water mark and low water mark on Gloucester Harbor. All of said boundaries, except low water line, are determined by the Court to be located as shown upon plan numbered 1498-E, drawn by Edw. S. Foster, Surveyor, dated Aug. 14, 1907, as modified and approved by the Court, filed in the Land Registration Office, a copy of a portion of which is filed with Certificate of Title #351 in said Registry, and the above described land is shown as lot #D-1, on last mentioned plan.

2nd. Southeasterly by Eastern Point Boulevard (West) eighteen and 02/100 (18.02) feet; Southwesterly by lot D-1, as shown on plan hereinafter mentioned, one hundred eighty eight (188) feet; Northwesterly by Gloucester Harbor, eighteen and 56/100 (18.56) feet; and Northeasterly by lot D-4, as shown on said plan, one hundred eighty four (184) feet. All of said boundaries, except the water line, are determined by the Court to be located as shown upon plan numbered 1498-F, drawn by Aspinwall & Lincoln, C. E. S., dated Oct. 3, 1911, as modified and approved by the Court, filed in the Land Registration Office, a copy of a portion of which is filed with Certificate of Title #917 in said Registry, and the above described land is shown as lot #D-3, on last mentioned plan. There is appurtenant to the above described lots the right to use in common with others entitled thereto, said Eastern Point Boulevard (West).

The Society for the Preservation of New England Antiquities,
141 Cambridge Street, Boston, Mass.

FORM B – BUILDING

MASSACHUSETTS HISTORICAL COMMISSION
MASSACHUSETTS ARCHIVES BUILDING
220 MORRISSEY BOULEVARD
BOSTON, MASSACHUSETTS 02125

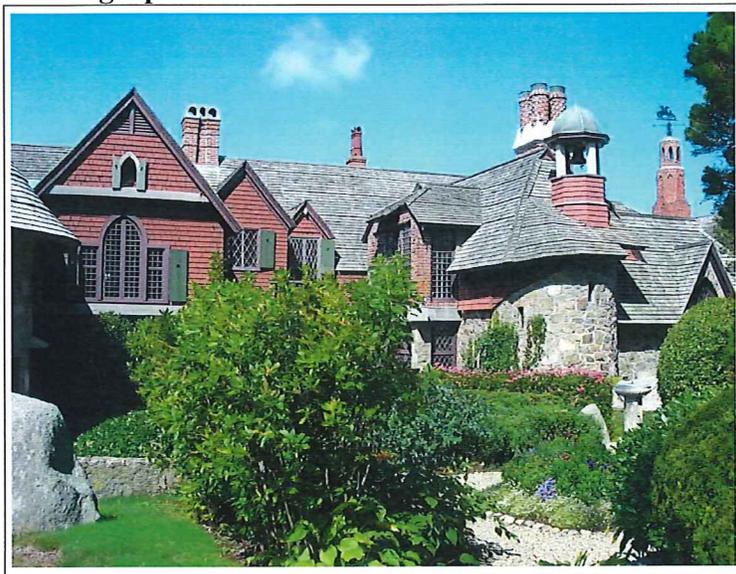
Assessor's Number USGS Quad Area(s) Form Number

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Town: Gloucester (Essex County)

Place: (*neighborhood or village*) Eastern Point

Photograph



Address: 75 Eastern Point Boulevard

Historic Name: "Beauport"

Uses: Present: Museum

Original: Private Home (summer residence)

Dates of Construction: 1907-1934

Source: Registry of Deeds, Salem; Historic New England Archives

Style/Form: Late Victorian: Shingle Style; Eclectic

Architect/Builder: Hafdan M. Hanson

Exterior Material:

Foundation: Granite, Concrete

Wall/Trim: Stone, Brick, Wood Shingle

Roof: Wood Shingles, Metal

Outbuildings/Secondary Structures:

4 Outbuildings: garage, caretakers cottage, tool shed, and gate house

Major Alterations (*with dates*):

Minor interior alterations by previous owner 1935-42 (China Trade Room; Sun Porch; Red Indian Room)

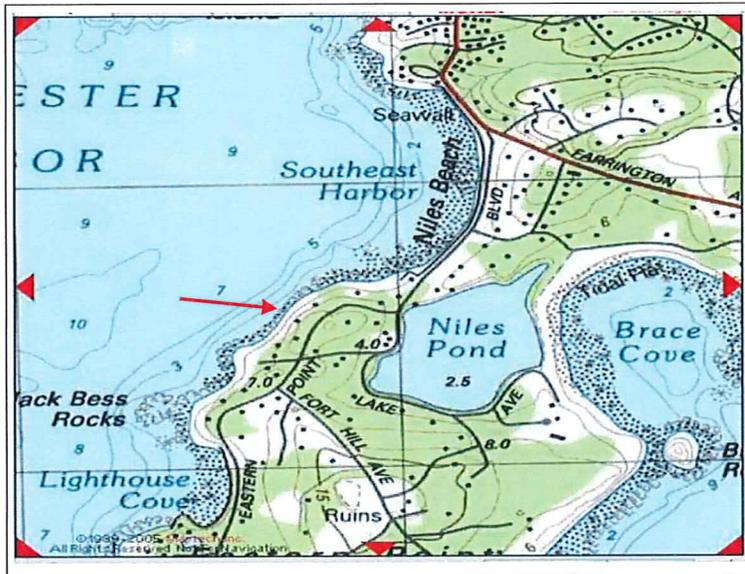
Condition: Good

Moved: no | x | yes | | **Date** _____

Acreage: .75 acre

Setting: Perched on a rocky ledge overlooking the Gloucester Harbor.

Topographic or Assessor's Map



Recorded by: Jodi L. Black

Organization: The Society for the Preservation of New England Antiquities d/b/a Historic New England

Date (month / year): November 2009

INVENTORY FORM B CONTINUATION SHEET

[GLOUCESTER]

[75 EASTERN POINT BLVD]

MASSACHUSETTS HISTORICAL COMMISSION
220 MORRISSEY BOULEVARD, BOSTON, MASSACHUSETTS 02125

Area(s) Form No.

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Recommended for listing in the National Register of Historic Places.

If checked, you must attach a completed National Register Criteria Statement form.

Use as much space as necessary to complete the following entries, allowing text to flow onto additional continuation sheets.

ARCHITECTURAL DESCRIPTION:

Describe architectural features. Evaluate the characteristics of this building in terms of other buildings within the community.

Located on Cape Ann in Massachusetts, Beauport is a large two-story house perched on a rocky ledge overlooking Gloucester Harbor. Henry Davis Sleeper (1878-1934), a nationally-noted antiquarian, collector, and interior decorator, began Beauport in 1907 and expanded it repeatedly over the next twenty-seven years with local architect Halfdan M. Hanson (1884-1952). By the end of his life, Sleeper had enlarged Beauport to over forty rooms and filled it with a lifetime collection of American and European art in distinctive arrangements within period and theme rooms.

The Beauport lot slopes downward from Eastern Point Boulevard, dropping fifteen feet in elevation from the tree-lined street to the rocky ledge that juts above the water. The primarily T-shaped house occupies the northern two-thirds of the western half of the lot. The longest axis of the building runs north-south, optimizing western exposures and views of Gloucester Harbor. A secondary axis runs east-west at the northern end of the house, extending living spaces out towards the harbor and (primarily) service spaces toward the street. The northern house wall extends to within inches of the adjoining property, which is screened by a high stone wall. Several gardens wrap the house on its western and southern sides, again maximizing exposures to the sun and Gloucester Harbor and creating outdoor "rooms" through terraces, brick and stone walls, and balustrades. The main front entrance is located in the middle of the eastern façade, in a recessed courtyard bay. Three later wings extended Beauport across the lawn to the east, two of which end in towers.

Beauport has its own unique architectural style, borrowing from Shingle, Queen Anne, Colonial, and various European revival styles, but it has the greatest affinity with the massing, plan, and detailing of the Shingle style. These elements include fluid exterior lines and interior floor plan, general horizontality, fieldstone foundation, and a massive, wood shingle roof, which flows downward over porches and walls. Early photographs and Halfdan Hanson's architectural drawings show that 'Little Beauport', as it was previously named, began as a wood-framed, L-shaped cottage, covered with stucco on the first story and shingled walls on the second with a foundation of irregularly-coursed uncut fieldstone. The steeply-pitched, cross-gabled, shingle roof, punctuated at irregular intervals by gabled roof dormers, flowed down over the second story and out onto several first-story shed extensions. In 1913 Sleeper reinforced the stone foundation with concrete and covered most of the remaining stucco with brick veneer in an English bond pattern, which was more fashionable at the time.

The current appearance of Beauport is the cumulative result of the many changes made by Sleeper and Hanson from 1907 to 1934. The coursed wood shingle roof is a maze of intersecting planes and forms; segments could be identified variously as gabled, cross-gabled, shed, clipped gable, and gable on hip. The dormers are both roof and wall and are a variety of shapes and sizes. The roof is further articulated with a turret, cupola, Gothic dovecote, weathervanes, and six, large, brick chimneys in varying styles. A decorative roof balustrade tops the Red Indian Room Porch and the northern end of the house includes ten skylights and a light well that provides additional light for several interior rooms. The house includes 106 window openings with 249 individual sash units in varying operation including fixed, casement, and double-hung. They are grouped in singles or banded and include Palladian, Gothic, bullseye, and fanlight designs. The windows feature nearly 4000 individual panes of plate glass set in rectangular and diamond patterns. Exterior decorative wooden shutters that include small decorative cutouts of roses, thistles, and shamrocks flank several window openings.

The interior is a labyrinth of over forty rooms and approximately 14,800 square feet. Every nook and alcove holds a composition of curiosities with nearly 5,500 objects in diverse media, including textiles, paper, paintings, iron, silver, brass, toleware, ceramic, glass, leather, bone, ivory, lacquer, and wood. Many of the rooms are decorated to evoke different historical and literary themes, arranged to amuse and to stimulate the imagination—not necessarily for accuracy. Today, the house and its rooms remain virtually as Sleeper left them.

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Beauport is on Boston's "North Shore," in Gloucester, Massachusetts located at the tip of a peninsula that separates Gloucester Harbor from the Atlantic Ocean. French explorer Samuel de Champlain named this area in the early 1600s "Le Beau Port", which means the beautiful port, a name which Sleeper later borrowed.

Up until the late 1800s, the area now known as Eastern Point was rough farmland. However, a group of investors, the Eastern Point Associates, purchased the land in hopes to build a large summer resort. In 1889, the Associates constructed eleven spacious cottages in the Queen Anne style including steeply pitched and irregular roof lines and classical columns. Unfortunately, the plan did not come to fruition and many of the original investors—one of them the Gorton's fishing family—began to sell their plots of land.

In 1902, A. Piatt Andrew, Jr. (1873-1936), a Harvard economist and later a well-known congressman, purchased a plot and began to build his summer cottage. "Red Roof", as it was called, eventually became the compliment to Beauport, which was later built two plots north. Although the architect is unknown for Red Roof, the house is a shingle and shuttered three-story villa under a steep roof, which was distinctively flared at the eaves. On the interior it was white stucco, rich dark beams and panels, floors of hardwood or tile, mitered windows, and at every turn a continuance of the exterior labyrinth, nooks steps, stairs, mirrors in bizarre places, a cloisters, clever closets, and both trap and hidden doors. Henry Davis Sleeper became friends with Andrew and visited Eastern Point in 1906 to inspect the house. He became enchanted by the area and started to build "Little Beauport" a year later.

One plot south of Sleeper was "Wrong Roof", one of the original 1889 Eastern Point Associates Queen Anne cottage that was purchased in 1906 by Caroline Sinkler, a heiress from South Carolina. Unfortunately, "Wrong Roof" burned down in 2001 and was replaced with a modern brick house. To the north of Beauport was the Colonial Arms Hotel, a massive 300 room hotel in the Greek Revival style. Mysteriously, the entire hotel burned to the ground in 1908 and the plot sat vacant until the 1920s when Fredrick and Evelyn Hall built "Stone Acre", a large Victorian constructed out of field stone.

The houses being built in the area were very contemporary in age and style, with the exception of an 18th century house across the street from Beauport that was moved there in 1924. Beauport was right there, pushing forward in a conglomeration of towers and belfries, bay windows and shrine-like dormers, wooden figures, molded chimneys, weathervanes, and intersecting rooflines that seemed to combine, effortlessly, features of the rest of the community.

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HISTORICAL NARRATIVE

Discuss the history of the building. Explain its associations with local (or state) history. Include uses of the building, and the role(s) the owners/occupants played within the community.

Beauport, the Sleeper-McCann House in Gloucester, Massachusetts, is a remarkable architectural achievement. Built by self-taught designer Henry Davis Sleeper (1878-1934) and local builder/architect Halfdan M. Hanson (1884-1952), Beauport began as a summer house for leisure pursuits and entertaining, and gradually developed into a design showcase that attracted national coverage and acclaim. Beauport launched Sleeper's career as a designer of period and theme rooms for wealthy East Coast clients and Hollywood stars, and as a recognized expert on Americana, influential in the development of Henry Francis du Pont's Winterthur and other museum programs. Beauport is nationally significant as an important early collection of American antiques in distinctive arrangements housed within a unique architectural setting. It influenced the appreciation, collection, and interpretation of American material culture, as well as the practice of interior design. Beauport is also significant for its influence on American architecture, both in the preservation of historic architectural elements and in the development of twentieth-century architectural practice.

Henry Davis Sleeper was born on March 27, 1878, in Boston, to a family of successful businessmen. His grandfather, Jacob Sleeper (1809-1889), made a fortune in real estate and became a philanthropist; he was one of the three founders of Boston University. Jacob's son, Major Jacob Henry Sleeper (1839-1891), was a hero of the Civil War and successfully continued his father's real estate and clothing businesses. In 1867 Major Sleeper married Maria Westcott (1836-1917) and had three children, Jacob Sleeper (1869-1930), Stephen Westcott Sleeper (1874-1956) and Henry Davis Sleeper. In 1889, Major Sleeper commissioned Boston architect Arthur Little to build a Shingle-style residence in Marblehead, Massachusetts, where the family summered until its sale in 1902. Jacob became a U.S. State Department official in South America and Switzerland and Stephen built a prosperous business in real estate and trusts.

Plagued by poor health as a child, Henry Davis Sleeper was not classically trained and may have been taught at home by tutors. But his natural aptitude for design was apparent at a young age; his nephew recounted a family story that young 'Harry' built an elaborate model of a Japanese garden on top of the billiard table at the Marblehead family home.

Sleeper's architect for Beauport was Halfdan M. Hanson (1884-1952). Born in Norway, he came to America as an infant. His father, Henry H. Hanson, worked as a ship rigger in Gloucester, constructed ship models, and trained his children in handicrafts. His mother, Maren S. Evanson, worked as a domestic. Halfdan ("Dick") Hanson began his career as a carpenter and woodworker, taking architectural courses by correspondence. Working out of an office he built in his home in East Gloucester, Hanson undertook Beauport as his first large project. His best-known public commission is the Church of Our Lady of Good Voyage (1914-1915) in Gloucester. Drafted in the First World War, Hanson designed bases and railroad transport systems for large artillery, working from an office in Washington, D.C. In 1921, on suggestion from Sleeper, he moved to Denver for the climate and treatment for tuberculosis. He returned to Gloucester in 1931, but his impaired health increasingly limited the amount of work that he was able to undertake in his final years. Throughout most of his career, he continued to work on Beauport and other collaborative projects with Sleeper; their long friendship and admiration for each other's work is evident from the letters that survive in the Hanson papers.

Following meeting A. Piatt Andrew in 1906 and working with Hanson on the beginnings of Beauport in 1907, the area where Sleeper and his Eastern Point neighbors lived became known as "Dabsville," which was a playful nickname based on the initials of the friends. "Dabsville" was a social, artistic, and intellectual colony that flourished in the first third of the twentieth century that appears to have both shaped and publicized Beauport. Between Sleeper and Andrew lived Caroline Sinkler (1860-1949), a Southern heiress and arts patron who wintered in her adopted city of Philadelphia; for her summers, she purchased the cottage next to Red Roof in 1905 and teasingly named it "Wrong Roof." Joanna Stewart Davidge (c.1860-1931) proprietor of a New York finishing school, built "Piers Lane" in 1902-1903 and summered there until 1929, even after marrying British Egyptologist David Randall-MacIver in 1911 and moving to Italy. Cecelia Beaux (1855-1942), the acclaimed portrait painter, built her cottage "Green Alley" on Eastern Point in 1905. Two other members of the Eastern Point social circle built elaborate homes across the harbor in West Gloucester: actor and entrepreneur Leslie Buswell ("Stillington Hall") and inventor John Hayes Hammond, Jr. ("Hammond Castle," now a museum). Although she did not reside in Gloucester, the most acclaimed member of the circle was frequent guest Isabella Stewart Gardner (1840-1924). Gardner was a New York heiress and arts patron whose winter home and art collection in Boston, which she began in 1902, is now the art museum named after her. Sleeper built Beauport to entertain these

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friends; in turn, they provided him with inspiration and support, were some of his earliest clients, and helped him secure other decorating commissions and further publicity.

Beauport's stature continued to increase through the public recognition that Sleeper received for his work during the First World War. His experiences made a lasting impression and prompted a redesign of Beauport. A. Piatt Andrew left Eastern Point for France in 1914, volunteering as an ambulance driver and organizing the ambulance corps into the American Field Service (AFS). In 1915 Sleeper supported his friend's work by becoming the American Representative and major U.S. fundraiser for the AFS. Sleeper traveled to France to direct the Paris office from 1918 to 1919. After the war, France awarded both men the Croix de Guerre and the Legion of Honor.

However, Sleeper's interest in the decorative arts was well established before the First World War. He served as Director of Museum of the Society for the Preservation of New England Antiquities (now Historic New England) from 1911 to 1913, and as a founding member and trustee of the Shirley-Eustis House Association (1913), and actively participated in the reconstruction of the Church of Our Lady of Good Voyage in Gloucester (1915). After the war, he embarked on a career as an interior designer and decorator. He maintained offices in Boston, describing his business as "English and French Interiors --- 17th and 18th Century American Paneling." He executed commissions for clients including F. Frazier Jelke, Henry Francis du Pont and R. T. Vanderbilt in the East, and in Hollywood, John Mack Brown and Fredric March. He served as a trustee of the Isabella Stewart Gardner Museum and a member of the Visiting Committee for Decorative Arts at the Boston Museum of Fine Arts, where his collection of Paul Revere silver is housed. Four months before his death, he was elected an honorary member of the American Institute of Architects, as a "collector of Americana and protector of the culture of early America."

Henry Davis Sleeper was a nationally-known antiquarian, collector, and became the unofficial "father" of American interior design. In Beauport, he created a quintessential Shingle-style, late Victorian 'cottage' containing concepts that stressed a respect for craftsmanship, good design, and the traditional virtues of a pre-industrial era. The collection at Beauport played a pivotal role in the development of the Colonial Revival style and is an important link in the development of the museum period-room approach.

After Sleeper's death in 1934, Beauport was put up for sale and purchased by Mr. and Mrs. Charles E. F. McCann, who had first seen Beauport on a yachting trip. Mrs. McCann, the eldest daughter of F.W. Woolworth, was a well known collector of Chinese export porcelain and displayed many of her wares in the house. The McCann family used Beauport primarily as a summer residence and for the most part, they left Sleeper's arrangements in place; except for the China Trade Room (added fireplace surround and changed furniture) and Red Indian Room (added bathroom).

In 1937 Mrs. McCann approached Historic New England (formerly Society for the Preservation of New England Antiquities-SPNEA) with the idea of bequeathing the house to the organization, but was taken ill and past away before plans could be worked out. Five years later, the three McCann children—Constance McCann Betts, Helena McCann Guest, and Frasier W. McCann—carried out their late mother's wishes and donated the house to the organization.

The national importance of Beauport in the areas of American material culture, interior design, historic preservation, and architecture can be documented through its exposure in national publications. The first national article on Beauport appeared in *House Beautiful* in 1916, with follow-up articles on its collections of toile (1924) and Americana (1925). In 1924 *The Architect* published six full-page plates of Beauport exteriors and interiors. During Sleeper's later career, when he worked steadily as an interior decorator, other recognition of Beauport came from *House and Garden* (1926), *The Antiquarian* (1930), *Country Life* (1929, two articles in 1934, and a posthumous article in 1935), and *Antiques* (1934). One odd measure of Sleeper's growing stature as a media celebrity was a 1930 *Saturday Evening Post* advertisement. It pictured "collector and connoisseur" Sleeper, along with actor Gary Cooper, journalist Alexander Woollcott, and adventurer Richard Halliburton, in an ad headlined "Chase and Sanborn's Dated Coffee served in the homes of each of these surprisingly domestic *well known bachelors*." The most significant notice, though, was the *Country Life* cover article of February 1929, which included specially-commissioned sketches and paintings of Beauport.

Besides these periodical notices, Nancy McClelland featured Beauport and Sleeper's work in three books, beginning with her important *Historic Wallpapers* (1924). The articles continued after Sleeper's death with several articles in *The New York Times* and *Boston Globe*; in periodicals such as *Architectural Digest*, *Colonial Homes*, *Country Living*, and *Design Times*; and on television: PBS's *Pride of Place* and A & E's *America's Castles*. Most recently, Beauport has been featured in *At New England*

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(August 2006), *AAA Horizons* (August 2006), *World of Interiors* (September 2006), *Martha Stewart Living* (September 2006), *Great Houses of New England* (2007), and *Magazine Antiques* (2010).

Sleeper's work as an interior designer has been confirmed in seventeen commissions, including Beauport and his own townhouse at 90-90A Chestnut Street, Boston. Of those seventeen, however, only Beauport and the Rev. and Mrs. George C. F. Bratenahl House in Gloucester, for which Sleeper completed the paneling, interior design, and furnishings, remain relatively intact. All the others have been altered, most significantly. At least one, the Caroline Sinkler house in Gloucester, has been destroyed, although another Sleeper commission for Sinkler, her house in Fort Washington, Pennsylvania, "The Highlands," survives as a museum. One of Sleeper's earliest commissions was Huntland, the Thomas House in Middleburg, Virginia (1912, 1915), a collaboration with Halfdan Hanson and Henry C. Mercer, the noted antiquarian, collector, and tile maker. Others include Houndsmore Lodge, the Morrill House, in Gloucester (1920); the Bruce E. Merriman House in Providence, Rhode Island (1923); the Mabel Yates Howe House in West Manchester, Massachusetts (1924); Eagle's Nest, the F. Frazier Jelke House in Newport, Rhode Island (1924); Davenport House, the Paul Hollister House in New Rochelle, New York (1930); Indian Council Rock, the George F. Tyler House in Newtown, Pennsylvania (1932); and the R. T. Vanderbilt House in Green Farms, Connecticut. At the time of Sleeper's death, his best known commissions were for two California houses owned by motion picture actors: Nine Gables, the Johnny Mack Brown House in Hollywood (1930); and the Frederic March House in Beverly Hills (1934).

Beauport was also significant as a model for the preservation and display of historic architectural elements. It fostered an appreciation and study of American architectural workmanship. In the many articles written on Beauport, people saw formerly expendable architectural details, such as the Cogswell House paneling, Barker House woodwork, Dillaway House floorboards, and the Connecticut Valley and Newport doorways, as works of art worth preserving and reusing. By extension, it also raised public support for preserving historic architectural detail still in place, contributing to the present historic preservation movement, which advocates saving historic architectural detail through restoration or rehabilitation of the entire building. The influence of Sleeper and Beauport has been clearly demonstrated in material culture, interior design, and historic preservation, but Beauport also has influenced American architectural practice. Beauport is Historic New England's most-visited house museum, owing in part to its location in a summer resort area. But many of the people who tour Beauport are repeat visitors. Part of Beauport's special appeal may be its unique status as a unified work of architecture made of seemingly disparate parts. Like Gardner's and du Pont's houses, Beauport is part of the twentieth-century trend which saw collectors turning distinctive houses into cultural institutions which would survive them. In its design, the significance of Beauport for art and architecture is interrelated.

Beauport thus can be seen as fitting into the wider traditions of twentieth-century art, as a unique assemblage or collage, expressed in the medium of architecture. Perhaps the strongest appreciation of the architectural influence of Beauport comes in *Pride of Place*, where Stern compared Beauport with other highly individualistic American houses, including Thomas Jefferson's Monticello (NHL, 1960), George Washington Vanderbilt's Biltmore (NHL, 1963), Isabella Stewart Gardner's Fenway Court, and William Randolph Hearst's San Simeon (NHL, 1976). Beauport was a unique artistic creation, its many unrelated elements given new order and meaning by their specific arrangement.

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Assistant Recorder

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PRESERVATION RESTRICTION AGREEMENT
between the COMMONWEALTH OF MASSACHUSETTS
by and through the MASSACHUSETTS HISTORICAL COMMISSION
and the Society for the Preservation of New England Antiquities

The parties to this Agreement are the Commonwealth of Massachusetts, by and through the Massachusetts Historical Commission located at the Massachusetts Archives Building, 220 Morrissey Boulevard, Boston, Massachusetts 02125, hereinafter referred to as the Commission, and the Society for the Preservation of New England Antiquities d.b.a. Historic New England, 141 Cambridge Street, Boston, Massachusetts 02114, hereinafter referred to as the Grantor.

WHEREAS, the Grantor is the owner in fee simple of certain real property with improvements known as Beauport, The Sleeper McCann House thereon as described in a deed dated December 21, 1942, from Constance McCann Betts, Helena W. Guest, and Frasier W. McCann to the Society for the Preservation of New England Antiquities recorded with the Essex County Registry of Deeds, Book 58, Page 14401, and which is located at 75 Eastern Point Boulevard, Gloucester, Massachusetts 01930, hereinafter referred to as the Premises. The Premises are also shown on the plan entitled "Plan of Land in Eastern Point, Gloucester Mass." dated October 31, 1949 and as part of a plan entitled "Land in Gloucester" dated October 3, 1911 attached as Exhibits A and B respectively, hereto and incorporated herein by reference.

WHEREAS, the Grantor wishes to impose certain restrictions, obligations and duties upon it as the owner of the Premises and on the successors to its right, title and interest therein, with respect to maintenance, protection, and preservation of the Premises in order to protect the architectural, archaeological and historical integrity thereof; and

WHEREAS, the preservation of the Premises is important to the public for the enjoyment and appreciation of its architectural, archaeological and historical heritage and will serve the public interest in a manner consistent with the purposes of M.G.L. chapter 184, section 32, hereinafter referred to as the Act; and

WHEREAS, the Premises is individually listed in the State and National Registers of Historic Places and as a National Historic Landmark; and

WHEREAS, the Commission is a government body organized under the laws of the Commonwealth of Massachusetts and is authorized to accept these preservation restrictions under the Act;

NOW, THEREFORE, for good and valuable consideration, the Grantor conveys to the Commission the following preservation restrictions, which shall apply in Perpetuity to the Premises.

These preservation restrictions are set forth so as to ensure the preservation of those characteristics which contribute to the architectural, archaeological and historical integrity of the Premises which have been listed in the National and/or State Registers of Historic Places, under applicable state and federal legislation. Characteristics which contribute to the architectural, archaeological and historical integrity of the Premises include, but are not limited to, the artifacts, features, materials, appearance, and workmanship of the Premises, including those characteristics which originally qualified the Premises for listing in the National and/or State Registers of Historic Places.

The terms of the Preservation Restriction are as follows:

1. Maintenance of Premises: The Grantor agrees to assume the total cost of continued maintenance, repair and administration of the Premises so as to preserve the characteristics which contribute to the architectural, archaeological and historical integrity of the Premises in a manner satisfactory to the Commission according to the Secretary of the Interior's "Standards for the Treatment of Historic Properties." The Grantor may seek financial assistance from any source available to it. The Commission does not assume any obligation for maintaining, repairing or administering the Premises.
2. Inspection: The Grantor agrees that the Commission may inspect the Premises from time to time upon reasonable notice to determine whether the Grantor is in compliance with the terms of this Agreement.
3. Alterations: The Grantor agrees that no alterations shall be made to the Premises, including the alteration of any interior, unless (a) clearly of minor nature and not affecting the characteristics which contribute to the architectural, archaeological or historical integrity of the Premises, or (b) the Commission has previously determined that it will not impair such characteristics after reviewing plans and specifications submitted by the Grantor, or (c) required by casualty or other emergency promptly reported to the Commission. Ordinary maintenance and repair of the Premises may be made without the written permission of the Commission. For purposes of this section, interpretation of what constitutes alterations of a minor nature and ordinary maintenance and repair is governed by the Restriction Guidelines which are attached to this Agreement and hereby incorporated by reference.
4. Notice and Approval: Whenever approval by the Commission is required under this restriction, Grantor shall request specific approval by the Commission not less than (30) days prior to the date Grantor intends to undertake the activity in question. A request for such approval by the Grantor shall be reasonably sufficient as a basis for the Commission to approve or disapprove the request. The notice shall

describe the nature, scope, design, location, timetable and any other material aspect of the proposed activity in sufficient detail to permit the Commission to make an informed judgment as to its consistency with the purposes of this Preservation Restriction. Within (30) days of receipt of Grantor's reasonably sufficient request for said approval, the Commission shall, in writing, grant or withhold its approval, or request additional information relevant to the request and necessary to provide a basis for its decision. However, should the Commission determine that additional time is necessary in order to make its decision the Commission shall notify the Grantor. The Commission's approval shall not be unreasonably withheld, and shall be granted upon a reasonable showing that the proposed activity shall not materially impair the purpose of this Preservation Restriction. Failure of the Commission to make a decision within sixty (60) days from the date on which the request is accepted by the Commission or notice of a time extension is received by the Grantor shall be deemed to constitute approval of the request as submitted, so long as the request sets forth the provisions of this section relating to deemed approval after the passage of time.

5. Assignment: The Commission may assign this Agreement to another governmental body or to any charitable corporation or trust among the purposes of which is the maintenance and preservation of historic properties only in the event that the Commission should cease to function in its present capacity.

6. Validity and Severability: The invalidity of M.G.L. c. 184 or any part thereof shall not affect the validity and enforceability of this Agreement according to its terms. The invalidity or unenforceability of any provision of this Agreement shall not affect the validity or enforceability of any other provision of this Agreement.

7. Recording: The Grantor agrees to record this Agreement with the appropriate Registry of Deeds and file a copy of such recorded instrument with the Commission.

8. Other Provisions: None applicable.

The burden of these restrictions enumerated in paragraphs 1 through 8, inclusive, shall run with the land and is binding upon future owners of an interest therein.

IN WITNESS WHEREOF, we have hereunto set our hands and seals this 5th day of March, 2009.

SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES
D.B.A. HISTORIC NEW ENGLAND

By: Carl R Nold

Name: Carl R. Nold
Title: President and CEO

COMMONWEALTH OF MASSACHUSETTS

County of Suffolk, ss.

On this 5th day of March, 2009, before me, the undersigned notary public, personally appeared CARL R NOLD, proved to me through satisfactory evidence of identification, which was (a current driver's license) (a current U.S. passport) (my personal knowledge of the identity of the principal), to be the person whose name is signed on the preceding or attached document, and acknowledged to me that he signed it voluntarily for its stated purposes.

Porshtia Hammonds
Notary Public
My Commission Expires 09/07/2012


APPROVAL BY THE MASSACHUSETTS HISTORICAL COMMISSION

The undersigned hereby certifies that the foregoing preservation restrictions have been approved pursuant to Massachusetts General Laws, Chapter 184, section 32.

MASSACHUSETTS HISTORICAL COMMISSION

By Brona Simon
Brona Simon
Executive Director and Clerk
Massachusetts Historical Commission

COMMONWEALTH OF MASSACHUSETTS

Suffolk, ss.

On this 9th day of March, 2009, before me, the undersigned notary public, personally appeared Brona Simon, proved to me through satisfactory evidence of identification, which was (a current driver's license) (a current U.S. passport) (my personal knowledge of the identity of the principal), to be the person whose name is signed on the preceding or attached document, and acknowledged to me that she signed it voluntarily for its stated purposes.

Nancy Maicla
Notary Public
My Commission Expires January 19, 2012

RESTRICTION GUIDELINES

The purpose of the Restriction Guidelines is to clarify paragraph three of the terms of the preservation restriction, which deals with alterations to the Premises. Under this section permission from the Massachusetts Historical Commission is required for any major alteration. Alterations of a minor nature, which are part of ordinary maintenance and repair, do not require MHC review.

In an effort to explain what constitutes a minor alteration and what constitutes a major change, which must be reviewed by the MHC, the following list has been developed. By no means is this list comprehensive: it is only a sampling of some of the more common alterations, which may be contemplated by building owners.

PAINT

Minor - Exterior or interior hand scraping and repainting of non-decorative and non-significant surfaces as part of periodic maintenance.

Major - Painting or fully stripping decorative surfaces or distinctive stylistic features including murals, stenciling, wallpaper, ornamental woodwork, stone, decorative or significant original plaster.

WINDOWS AND DOORS

Minor - Regular maintenance including caulking, painting and necessary reglazing. Repair or in-kind replacement of existing individual decayed window parts.

Major - Wholesale replacement of units; change in fenestration or materials; alteration of profile or setback of windows. The addition of storm windows is also considered a major change; however, with notification it is commonly acceptable.

EXTERIOR

Minor - Spot repair of existing cladding and roofing including in-kind replacement of clapboards, shingles, slates, etc.

Major - Large-scale repair or replacement of cladding or roofing. Change involving inappropriate removal or addition of materials or building elements (i.e. removal of chimneys or cornice detailing; installation of architectural detail which does not have a historical basis); altering or demolishing building additions; spot repointing of masonry. Structural stabilization of the property is also considered a major alteration.

LANDSCAPE/OUTBUILDINGS

Minor - Routine maintenance of outbuildings and landscape including lawn mowing, pruning, planting, painting, and repair.

Major - Moving or subdividing buildings or property; altering of property; altering or removing significant landscape features such as gardens, vistas, walks, plantings; ground disturbance affecting archaeological resources.

WALLS/PARTITIONS

Minor - Making fully reversible changes (i.e. sealing off doors in situ, leaving doors and door openings fully exposed) to the spatial arrangement of a non-significant portion of the building.

Major - Creating new openings in walls or permanently sealing off existing openings; adding permanent partitions which obscure significant original room arrangement; demolishing existing walls; removing or altering stylistic features; altering primary staircases.

HEATING/AIR CONDITIONING/ELECTRICAL/PLUMBING SYSTEMS

Minor - Repair of existing systems.

Major - Installing or upgrading systems which will result in major appearance changes (i.e. dropped ceilings, disfigured walls or floors, exposed wiring, ducts, and piping); the removal of substantial quantities of original plaster or other materials in the course of construction.

Changes classified as major alterations are not necessarily unacceptable. Under the preservation restriction, such changes must be reviewed by the MHC and their impact on the historic integrity of the premise assessed.

It is the responsibility of the property owner to notify the MHC in writing when any major alterations are contemplated. Substantial alterations may necessitate review of plans and specifications.

The intent of the preservation restriction is to enable the Commission to review proposed alterations and assess their impact on the integrity of the structure, not to preclude future change. MHC staff will attempt to work with property owners to develop mutually satisfactory solutions, which are in the best interests of the property.

789
1949

HENRY S. DRINKER
195±

EXHIBIT A
"Plan of Land in Eastern Point, Gloucester Mass."
October 31, 1949
Paul A. Polisson, Land Surveyor
Essex Registry of Deeds, Book 3708 Page 289

— LOT A —
25,500± SQ. FT.

— LOT B —
44,400± SQ. FT.

N

HARBOR

GLoucester

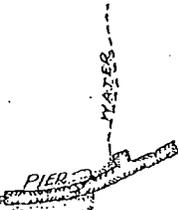
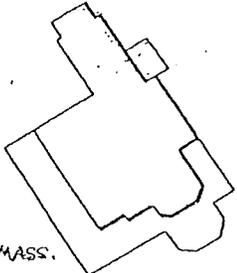
BOULEVARD

POINT

EASTERN



2± DRAIN HOLE IN
LARGE BOULEVARD



ESSEX REGISTRY OF DEEDS, SO. DIST. SALEM, MASS.

Received Dec. 5, 1949 With Deed!

Eleanor Mellon to
Elbridge G. Hale

Rec. B3708P. 289 Files No. 789 1949

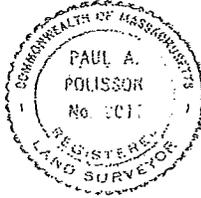
Attest: A Franklin Priest
Register of Deeds

215±
(REGISTERED LAND)
STEPHEN W. SLEEPER

PLAN OF LAND IN EASTERN POINT
— GLOUCESTER, MASS. —

SCALE: 1 IN. = 40 FT. OCTOBER 31, 1949

Paul A. Polisson
REGISTERED SURVEYOR



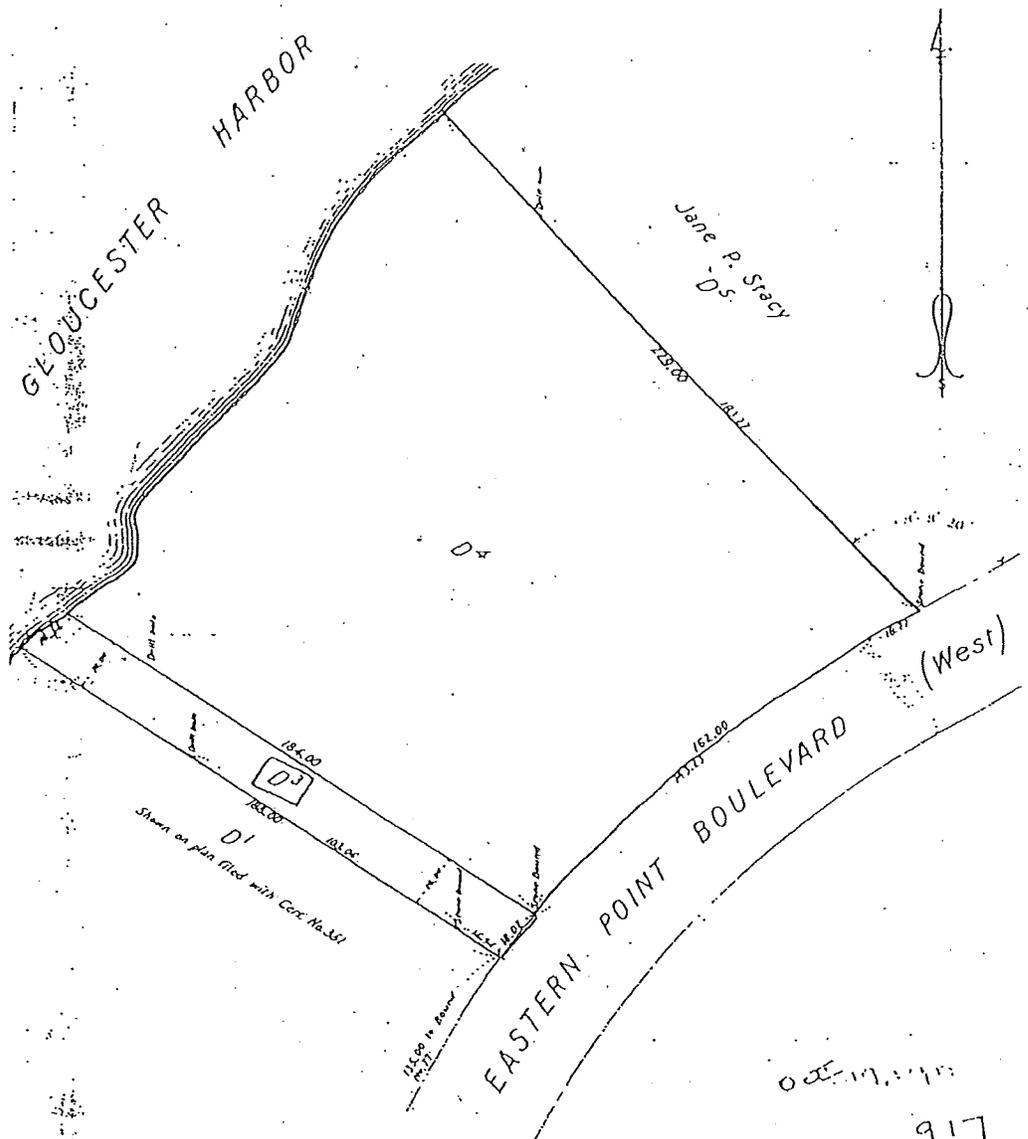
Subdivision of Lot D² shown on plan filed with Cert. 351 being part
of Lot D shown on plan filed with Cert. 286 Essex So. Dist. Reg. of Deeds
LAND IN GLOUCESTER

Scale 40 feet to an inch

OCT. 3, 1911

Aspinwall & Lincoln, Civil Engineers

See
note
811A



Separate certificates of title may be issued
for Lots D³ & D⁴ as shown hereon
By the Court

Oct. 16, 1911.

Charles C. Smith
Recorder.

Copy of part of plan
filed in
LAND REGISTRATION OFFICE
Oct. 13, 1911
Scale of this plan 40 Feet to an inch
C. B. Humphrey, Surveyor for Court

Oct. 17, 1911
917

LOT D-3. SLEEPER PURCHASED THIS
18ft STRIP FROM STACY IN 1911 IN
ORDER TO EXPAND BEAUPORT. SLEEPER'S
LOT IS PICTURED HER AS LOT D-1.

Certificate of Title 917.
Essex South District Registry of Deeds.

<p>EXHIBIT B</p> <p>"Land in Gloucester"</p> <p>October 3, 1911</p> <p>C. B. Humphrey, Surveyor for Court</p> <p>Essex Land Registration Office, Certificate 917</p>



HISTORIC
NEW ENGLAND

Defining the past. Shaping the future.

Exhibit C

141 Cambridge Street
Boston, MA 02114-2702
tel 617.227.3956
fax 617.227.9204
www.HistoricNewEngland.org

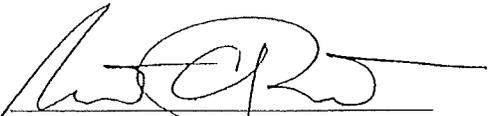
HISTORIC NEW ENGLAND

CERTIFICATE OF VOTE

At a regularly scheduled meeting of the Board of Trustees of the Society for the Preservation of New England Antiquities, d/b/a Historic New England, held at 12:00 p.m. on Thursday, January 10, 2008, at 245 Summer Street, Boston, Massachusetts, at which meeting a quorum was present and voted in person, it was unanimously:

VOTED: that the Trustees approve the application to the Massachusetts Preservation Project Fund for a grant to support the preservation of Beauport, the Sleeper-McCann House, in Gloucester, Massachusetts, acknowledging that a Preservation Restriction will result, and that the Trustees authorize President and CEO Carl R. Nold to execute a grant contract, enter into contracts for project work, sign preservation restrictions, disburse project funds or designate appropriate persons to do so.

ATTEST:


Robert Pemberton, Secretary

1/10/08
Date of Attestation

Preservation Philosophy

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

Statement of Preservation Philosophy*

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

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

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

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

Professional Standards

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

Use of Traditional Materials

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

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

Replacement In-Kind

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

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

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

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

Roof Replacement Philosophy

The proper treatment and care for a roof is important not only for the preservation and protection of the resource but it is a major part of the overall character and interpretation of the structure and site. Despite proactive maintenance, the roof is a sacrificial layer for protecting the building and will ultimately require replacement.

Roof Replacement Guidelines

- Research and document the history and evolution of roofing on the resource as well as the failure mechanisms to understand the management requirements of the roof.
 - Monitor the condition of the roof and perform maintenance on the roof as required.
 - Generally, flashing and small roof leaks can be repaired without the replacement of the entire roof structure.
 - All roofing materials are sacrificial and will require replacement eventually.
 - Periodic cleaning and the routine application of appropriate preservatives may be necessary to prolong the lifespan of the roof.
- Document the existing roof type and details before any work commences.
- The first approach is to replace the roof in-kind, matching extant materials and details. The roofing system and appearance of the roof is part of the overall interpretation of the site and part of the historic accuracy.
- Material replacements should match type and style as best as possible.
- It is understood that roofing materials are a resource that requires cyclical renewal and preserving the previous generation of shingles in situ is not possible.

Historic New England has developed white papers to help the decision making process around roof replacements. These papers include:

- History
- Material and Detail Change
- *Asphalt Shingle Roofs (Not yet created)*
- Wood Shingle Roofs
- Wood Shingle Roof Treatments
- Wood Shingle Roof Maintenance
- *Slate Roofs (Not yet created)*
- *Sheathing Replacement (not yet created)*



**HISTORIC
NEW ENGLAND**

Defining the past. Shaping the future.

Property Care White Papers

Roofing: Wood Roof Material Selection

Wood Roof Material Selection

The first approach is always to replace the wood shingle roof “in-kind” by matching extant materials and details. The roofing system and appearance of the roof is part of the overall interpretation of the site and part of the historic record with respect to material changes over time. It is sometimes

Guidelines for Species Choice

- Historically, roofs in the area covered by Historic New England would most likely have had eastern white pine or white cedar shingles, although the use of white oak in the region has been observed. In the late 19th century, railroad transportation made western red cedar shingles readily available in the Northeast.
- Shingle species should be selected for longevity and appearance. In recent years Alaskan yellow cedar has been used in certain applications in place of red or white cedar. Because of shorter growing seasons, Alaskan yellow cedar has many of the characteristics of old growth lumber, thus it is expected to provide superior performance over time compared to other available species. Its availability is projected to continue for several generations.

Technical Information for Material Selection (Wood Roofs)

- The installation of a wood shingle roof should begin with the proper selection of materials.
- Shingle thickness varies slightly from shingle to shingle. Thickness is thus measured across shingles. A 5/2 rating indicates that the butt thickness across five shingles in 2” (approximately 7/16” per shingle). Thicker shingles – often marketed as “shakes” but dressed in the same way as shingles and not left rough and “rustic” – are nominally 5/8” thick.
 - A shingle with a 5/8” thick butt which is slightly greater than that of the standard roofing or sidewall shingle (3/8”) should provide greater additional wear and stability.
 - Roofing with 5/8” thick butt shingles can result in a significant build up in depth that will manifest itself as a detail change where the roof intersects with other roof planes and building side walls (dormers, additions, chimneys, etc.).
- Clear, vertical-grain, heartwood shingles (No. 1 Blue Label, Perfection 18”) are the preferred material. Other grades would allow for flat sawn, defects/knots and sapwood shingles which would not provide the same longevity as the Blue Label option. Grading standards are determined by the Cedar Shake & Shingle Bureau of North America.
- Installed shingle widths should range from 3” to 7”. Anything more than 7” is more prone to coping and breakage; anything less than 3” would result in less than the required 1-1/2” side overlap.

Roofing: Wood Roof Installation Details

Technical Information Regarding Wood Shingle Installation

Four different installation applications have been identified and attempted at different sites over the last forty years at Historic New England. There are two applications that occur with no modifications to existing details and two applications which result in changes to the detail at the eaves and rake boards.

No Modification to Visible Detail

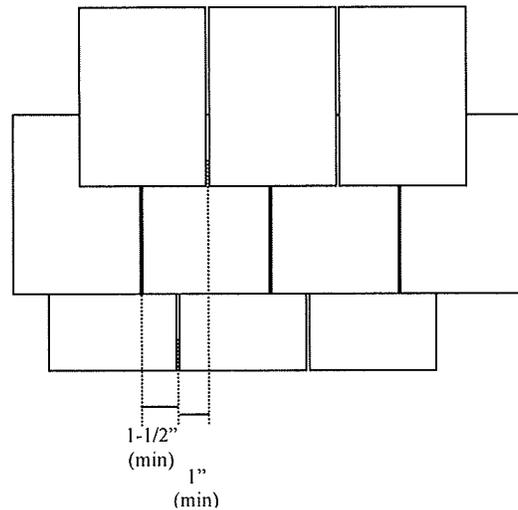
Traditional Installation

A traditional installation would include the application of the wood shingles directly to the wood roof sheathing (vertical or horizontal). The use of roofing felt should be avoided to promote ventilation from the attic or rafter space beneath the shingles. Failed sheathing boards should be replaced in kind; the replacement of sheathing boards with plywood is not acceptable.

- The starter course is typically doubled at the eave and the shingles (18") would be installed at an exposure of not less than 5" to weather. The ideal exposure results in triple coverage of all shingle surfaces. Shallow pitched roofs would require closer exposure spacing to insure weatherproofing and steeper roofs could allow for greater exposure spacing.
- Note that a double starter course does not provide for the recommended triple coverage at the eave. To retain the triple coverage at the eave and reduce the obvious build up of material at this point, the bottom layer of shingles may be stepped back 1" to 1-1/2".
- Individual shingles should be spaced no more than 1/8" apart (side to side) if dry and lightly touching (less than 1/16" gap) if wet or damp. If the shingles have been stored outdoors prior to installation, lightly touching is acceptable. Leaving a 1/4" gap in this scenario will ultimately result in gaps approaching 1/2" which would be problematic for the life of the roof.
- Vertical joints between shingle courses should be staggered a minimum of 1 1/2" – 2" to eliminate a direct path for water infiltration. Vertical joints should be staggered by 1" – 1 1/2" over three shingle courses.

Property Care White Papers

Roofing: Wood Roof Installation Details



- Installed shingle widths should range from 3.5" to 8". Anything more than 8" is more prone to cupping and breakage; anything less than 3.5" would result in less than the required 1-1/2" side overlap.
- Shingles should be installed with nails of a length appropriate to penetrate three layers of overlapped shingles and travel 3/4" into the underlying substrate.
- Nails should be spaced 1/2" to 3/4" from the edge of the shingles. Only two nails should be used per shingle. Care should be taken to avoid nailing into the center of the underlying shingle as this can promote breakage of that shingle.
- Nails should be no more than 1-1/2" above the exposure line.
- Nails should be set flush to the shingle's surface. If approved for the job, pneumatic nailers should be adjusted to avoid overdriving the nail and crushing the shingle surface.
- The use of metal drip edges (flashing) on the eaves and rake boards is usually avoided.
- The shingles along the rake boards should typically extend to 3/4" beyond the edge of the finish trim. In this case, prudence requires the nailing to line up with the rake board and thus be more than 3/4" from the edge. These shingles should be of an appropriate width such that this nailing does not occur in the middle of the shingle.
- The starter course of shingles along the eave should protrude at least 1" and sometimes more to insure that the roof drip line is in or near the center of the gutter, if one is present.
- Use of cant strips at rakes and wall/chimney intersections will encourage water to stay on the roof to the eaves where a gutter may be located.

Property Care White Papers

Roofing: Wood Roof Installation Details

Felt Paper and Spun Fiberglass Mesh Installation

The last quarter of the 20th century saw the introduction of spun fiberglass mesh membranes as an underlayment for wood shingles on both roofs and sidewalls. This membrane is promoted to allow the shingles to breathe, since it provides spacing under the shingle that would provide for the circulation of air. Typically, the roof sheathing is covered with 3' wide, 30# roofing felt, stapled directly to the wood sheathing.

- The 3' wide fiberglass mesh is stapled over the felt paper.
- In order to take advantage of the ventilation capabilities of the product, manufacturers recommend the use of a similar mesh material at the ridge cap. The use of both these products will raise the profile of the roof and ridge approximately 1/4".
- The wood shingles are installed consistent with the specifications of the *Traditional Installation*.

Modification to Visible Detail

The following two applications require a change to the detail along the eaves and rake boards. Because of that change a philosophical statement must be written defending the change of detail and why this was important.

Strapping Installation

- Ventilation of wood shingle roofs with solid sheathing can sometimes be improved by installing horizontal sleepers over the roof deck. 1"x4" spruce or pine strapping is installed with the centerline of each course being equal to the exposure spacing of the finish shingle courses.
- The installation of sleepers can also be used to protect original sheathing that is in poor condition yet not fully deteriorated requiring replacement.
- The use of sleepers requires the modification of eave and rake board details, often changing the original trim dimensions of the roof.
- In order to take advantage of the ventilation offered by raising the shingles 3/4", a reveal at the ridge and eave of up to 1/4" covered by black wire mesh which would typically read as a shadow line is recommended.
- An alternative installation of a base of vertical sleepers followed by horizontal sleepers (spaced as noted above) provides for more ventilation, but raises the profile by 1-1/2".
- To minimize excessive banging on the existing roof framework, it is recommended that the sleepers be secured with stainless steel or galvanized screws. Note that the use of this strapping can aid in the overall roof stability by helping to pull out any sagging sections of the roof. Using screws allows for the easy removal of the strapping in subsequent re-roofing efforts.
- All remaining aspects of the installation of the shingles are consistent with the specifications of the *Traditional Installation*.

Property Care White Papers

Roofing: Wood Roof Installation Details

Plywood, Modified Bituthene and Spun Fiberglass Mesh Installation

When it is desirable or essential to waterproof the roof surface before installing wood shingles, a sacrificial surface can be introduced to the installation system. This may be appropriate for a very low-pitched roof or for a roof that is prone to ice-damming in the winter.

- A layer of modified bituthene could be installed directly to the roof sheathing to waterproof the roof. The direct adhesion of the product to the roof would permanently alter the original building fabric and would be irreversible. Instead, a layer of 1/4" exterior grade plywood is installed to the historic roof sheathing, acting as a buffer between the new roof and the old roof.
- The exterior grade plywood is installed using galvanized staples to minimize the damage to the wood.
- The modified bituthene can be installed to the plywood, with or without a primer (depending on product). This action renders the roof surface virtually waterproof.
- A spun fiberglass membrane is then stapled to the Ice & Water Shield® before installing the wood shingles.
- Some modification is required at the eaves and rake boards to compensate for the 1/4" layer of plywood plus 1/4" of fiberglass mesh.
- Alternatively, a layer of aluminum flashing can be tacked/stapled to the sheathing and the top 12" of bituthene can then be secured directly to this flashing. This technique would virtually eliminate the profile change expected from the use of 1/4" plywood.
- The wood shingles are then installed consistent with the specifications of the *Traditional Installation*.

CAPE ANN MUSEUM

ART HISTORY CULTURE

March 21, 2016

Community Preservation Committee
c/o The Community Development Department
3 Pond Road
Gloucester MA 01930

Dear Committee Members:

I am writing in support of Historic New England's proposal for CPA funding for Beauport, the Sleeper-McCann House.

As Executive Director of the Cape Ann Museum (CAM), I have found Historic New England to be a valued community and cultural partner. Through public programs and events, staff at Beauport and Historic New England generously share their knowledge and scholarship to benefit and promote the entire Cape Ann region. This summer, in conjunction with the Museum's upcoming exhibition, *Design/Build: The Drawings of Phillips and Holloran, Architects*, Beauport and CAM will collaborate on three programs which celebrate the architecture of our City (and the appreciation of preserved historic structures), including the Museum's First-Period White-Ellery House (1710), Our Lady of Good Voyage Church and Historic New England's Beauport.

The Cape Ann Museum has been the grateful recipient of CPA funding to assist with the preservation of its historic buildings. Residents have expressed their appreciation and pride in the upkeep of these structures. Beauport attracts a broad and diverse mix of local, regional and overseas visitors to Cape Ann. Protecting and preserving this National Historic Landmark site is vital. A grant to preserve and replace the wood shingle roofs of its historic outbuildings will allow visitors to fully appreciate and enjoy this unique and much-loved house museum.

I thank you for your consideration and urge you to support Historic New England's grant application for Community Preservation funds.

Sincerely,



Ronda Faloon
Executive Director

April 1, 2016

Dear Gloucester CPA committee members,

I am happy to write this letter in support of the grant application from Beauport, the Sleeper McCann House to partially fund roof replacements on the outbuildings on the property.

As the executive director of Gloucester's destination marketing organization, Discover Gloucester/Seaport Gloucester DMO, I look to Beauport as one of the premier cultural resources in our region. As the owner and operator of a local tour company, Over the Bridge Tours, I continue to be amazed at what Beauport offers to both individual and group travelers.

Beauport is a fabulous community resource and a jewel in our crown of important historic homes. Studies continue to show that the cultural heritage tourist tends to stay longer and spend more money than other segments of the travel industry. People who seek out the Beauport's collections often spend time visiting other historic homes, local art galleries, the Rocky Neck art colony and The North Shore Art Association. Beauport's maritime collection partners well with the exhibits at the Cape Ann Museum and Maritime Gloucester. Visitors are likely to visit local restaurants and shops, and thus increase local dining, accommodation and sales taxes for the City, while supporting hundreds of tourism related workers.

Since Gloucester is the oldest working seaport in America, preserving historic properties is of utmost importance to our community. Beauport, the Sleeper McCann House is worthy of your consideration.

Sincerely,

Linn Parisi
Executive Director Seaport Gloucester DMO and
Owner of Over the Bridge Tours of Cape Ann

March 21, 2016

Community Preservation Committee
c/o The Community Development Department
3 Pond Road
Gloucester MA 01930

Dear Committee Members:

As Executive Director of the North of Boston Convention and Visitors Bureau, I fully support Historic New England's application to the City of Gloucester Community Preservation Act for the outbuilding roof replacements at Beauport, the Sleeper-McCann House.

Beauport is one of Gloucester's most precious tourism attractions, bringing more than 6,000 visitors to the area annually. A National Historic Landmark, Beauport is valued both nationally and internationally for its unique contributions to American decorative arts, architecture, and New England history. Historic New England is an active member of the North of Boston Convention and Visitors Bureau and works with other area businesses to promote the arts and cultural tourism on Cape Ann.

Preservation of the outbuildings at Beauport, including the historic gatehouse entrance and restrooms, will ensure the long-term survival of this incredible Gloucester landmark. Please consider this letter an enthusiastic endorsement of Historic New England's application.

Sincerely,



Ann Marie Casey
Executive Director
North of Boston Convention and Visitors Bureau