

**Bailey-Ellis House Windows, Tower and Door Restoration
and Preservation Projects**
709 Country Way, Scituate, Massachusetts



Prepared by Scituate Arts Association, Inc.
Janet Cornacchio, President,
Robin Glazier, Clerk,
July, 2022

CONDITIONS ASSESSMENT and PRESERVATION PLAN
for the BAILEY-ELLIS HOUSE
709 Country Way, Scituate, Massachusetts



Prepared by Wendy Frontiero,
Architect and Preservation Consultant
October 2011

TABLE OF CONTENTS

Section	Page
Acknowledgements	3
Executive Summary	4
Building History and Description	5
Summary of Preservation Issues	9
General	9
Exterior	10
Interior	10
Detailed Assessment of Building Conditions	11
Observations	11
Concerns	18
Condition Assessment Ranking System	18
Recommendations for Preservation and Repair	19
Appendices	
Appendix A	
Graphic Summary of Recommendations	
Appendix B	
Secretary of the Interior's Standards for the Treatment of Historic Properties	
Appendix C	
National Park Service Briefs	
Appendix D	
Professional Consultants and Other Resources	
Plans and Illustrations	
<i>Bailey-Ellis House - Conditions Assessment and Preservation Plan</i>	2
<i>October 2011</i>	

ACKNOWLEDGEMENTS

My great thanks and appreciation go to Janet Cornacchio, president of the Scituate Arts Association, for her commitment to the Bailey-Ellis House, her energy in administering the Arts Association, and her sense of humor while managing it all.

Bailey-Ellis House - Conditions Assessment and Preservation Plan
October 2011

EXECUTIVE SUMMARY

The Bailey-Ellis House is a Victorian country estate that was owned and occupied by a single local family for nearly a century. The invention and style of its architectural design were influenced by the original owner's background in the building trades and as a dealer in building supplies, and by the suspected hand of a cousin and neighbor, the eminent Boston architect Gridley J.F. Bryant. The picturesque features that give the house much of its character, however, also provide daunting challenges for its maintenance.

Owned by the Town of Scituate since 1969, the Bailey-Ellis House has been occupied and tended by the Scituate Arts Association (SAA) for the last forty years. The SAA has undertaken necessary repairs on a largely ad hoc basis, as finances allowed. Recently, the organization determined to undertake a more strategic course, commissioning a professional assessment of existing conditions, recommendations for the order in which repairs should be conducted, and order-of-magnitude estimates of their likely cost. An active maintenance program is also highly recommended.

Although the building is generally in remarkably good condition overall, many of its character-defining design features—as well as critical elements of the building envelope—are in fair to poor condition. These require major, systematic repairs or replacement to achieve structural and architectural integrity. Many of these issues will undeniably worsen if not addressed in the very near future.

Like most old (and new) buildings, thermal and moisture protection—keeping water out and keeping a certain level of heat in—is the most pressing concern for the Bailey-Ellis House. The ingress of water has had particularly deleterious effects, from the basement to the roofline of the house. Specific issues range from small to relatively large in scale, but with a strong preservation plan in place and aggressive grant-writing activity, they should not be overly intimidating.

Many of the required actions can be undertaken by the SAA itself, as it has done in the past. Others—such as designing handicapped access and repairing/restoring finish carpentry—warrant specialized skills and professional assistance. An active grant-seeking program will be needed to fund the quality and quantity of preservation work that this house deserves.

INTRODUCTION

The Scituate Arts Association has operated and occupied the Bailey-Ellis House for forty years. In 2010 and 2011, the Association received grants from the National Trust for Historic Preservation, Preservation Massachusetts, and the Community Preservation Act Committee of the Town of Scituate to undertake an update of the 1988 preservation plan for the building. The scope of the present project is to document and evaluate present conditions and to make recommendations for future work, prioritized according to need, expertise, and relative cost.

The SAA is a small, energetic organization whose primary mission is promoting the fine arts, not historic preservation. During the past several years, the SAA has undertaken critical work to stabilize and enhance the property, mostly using volunteer labor and very limited financial resources. The organization has worked hard to respect the original materials and design of the building, although it has sometimes been severely constrained by monetary considerations. The Bailey-Ellis House's size, high-style design, and relatively complex architectural features place high demands on the SAA's staff and budget.

The building today is in remarkably good condition overall, although detailed inspections such as this assessment tend to magnify flaws and problems. I hope that this report will be seen as an affirmation and encouragement of the Art Association's good work and intentions.

The Rehabilitation and Reuse Study prepared for the house by the Architectural Conservation Trust for Massachusetts in 1988 is thorough and comprehensive. Many of its observations and recommendations are still valid, although certain existing conditions have obviously changed (for better and for worse) over the intervening 23 years. More recently, the Scituate Arts Association commissioned a Stabilization and Preservation Plan and Preliminary Estimate from Architect Gary Torndorf-Dick in 2008. The total estimated cost for construction recommended in that document was approximately \$650,000, if undertaken by outside contractors.

The SAA has since undertaken a number of recommended tasks, including painting of two full elevations of the building in historic colors; gutter and downspout replacement; chimney re-pointing; installation of storm windows on the first floor of the Main House and at the caretaker's apartment; and installation of a new forced hot air furnace for the Main House. A National Register nomination for the property was submitted to the Massachusetts Historical Commission early in 2011. Listing in the National Register will increase appreciation and understanding of the property, and make the House eligible for additional funding needed to accomplish a larger and integrated scope of critically-needed repairs and renovations.

The purpose of this report is to provide an updated overview of building conditions and needs, and to advise where additional attention and care should be focused. This document provides the following information:

- A brief description of the Bailey-Ellis House, historically and architecturally.
- A summary of preservation considerations.

- A survey and assessment of major building materials, elements, and systems, comprising observations of existing conditions, major preservation issues, and recommendations for future work.
- A preliminary assessment of relative cost, priority, and preservation sensitivity required for the recommended work.

BUILDING HISTORY AND DESCRIPTION

The Bailey-Ellis House is located on the south side of Country Way, standing approximately one-quarter of a mile from the road on approximately 102 acres of undeveloped conservation land, now owned by the Town of Scituate, which comprised the original estate. The house is comprised of three distinct sections, all of wood frame construction: the main block and original kitchen wing, an elaborate Victorian residence constructed ca. 1874; and two vernacular additions to the southeast, which were constructed ca 1830-1850 as independent buildings and were moved from other locations on the estate ca. 1895. A small shed is attached to the end of the additions. (see photos 1-4)

The eclectic, asymmetrical design of the original portion of the Bailey-Ellis House (the "Main House") displays features of the Italianate and Gothic Revival styles. The main block of this volume is cross-shaped in plan, with a very short southeast leg; it contains three formal rooms on the first floor and family living quarters above, all centered around a grand stair hall. Extending from the southeast gable end is a long, slightly lower gabled wing, which contained the original kitchen (now the dining room) below and servants' rooms above.

The Main House rises 1 ½ to 1-2/2 stories from a low fieldstone foundation to a picturesque roofline with steeply-pitched gables, jerkin-head cross gables, triangular dormer windows, a three-story tower at the back, and two corbelled brick chimneys. First floor porches and bay windows further enliven the volume.

The original portion of the house is sheathed with clapboards and trimmed with wooden quoins at the corners and paired brackets at the eaves. Ornamental dentils that originally ran between the brackets were removed in the early 20th century. Window and door openings are bordered by substantial molded trim; windows are double-hung wood sash. Two-over-two sash are typical on the major walls, with 1/1 sash employed in the bay windows, tower, and tri-partite groupings. The roof is clad with asphalt shingles; the original roof cladding is uncertain, but may have been cedar shakes.

On the interior, the first floor of the Main House contains a variety of high-style detailing in all four principal rooms. Trim is typically carved of a variety of dark woods, including black walnut, sycamore, ash, and oak. Interior finishes on the first floor of the Main House include narrow-board wood floors (often parquet), plaster walls with wood baseboards and cornice moldings, and plaster ceilings, many of which feature a central, ornamental medallion. Prominent wood moldings surround the door and window openings, and elaborate mantelpieces ornament the fireplaces in each of the four principal rooms. Doors are typically five-paneled.

Second floor finishes and detailing are simpler than those on the ground floor, typically consisting of narrow-board wood floors in the family bedrooms; molded baseboards; simpler door and window trim; five-panel wood doors; handsome carved wood fireplace surrounds; and built-in closets. The original ceilings on this floor are generally concealed by modern finishes.

The attic of the main house is unfinished, except for narrow-board wood floors throughout. The basement contains a mix of concrete and dirt floors and wood and brick support posts. (see photos 5-17)

The Middle Addition is a modest vernacular Greek Revival-style building, set perpendicular to the original kitchen ell. It rises 1 ½ stories from a low fieldstone foundation to a gabled roof, and is characterized by clapboard siding with simple cornice molding and gable returns, narrow corner boards, and asphalt roof shingles. The main, southeast façade is composed of three windows on both stories, typically containing 2/2 wood sash. (see photos 1-4)

Inside, the first story is composed of a pantry area bordering the present dining room, and one large room to the side. An enclosed stairway to the basement is located in the back pantry area. The pantry contains built-in storage and plain flat casings, including peaked lintels. The main room, which was used as a kitchen, is trimmed with plain, unshaped casings. The second floor of the Middle Addition contains a front and back bedroom and a small modern bathroom. Interior finishes include simple molded trim on baseboards and door and window casings, plaster walls and ceilings, and plain wood floors. (see photo 18)

The End Building Addition rises two stories from a fieldstone foundation, with its gabled ends oriented perpendicular to the Middle Addition. Narrow corner boards and a simple cornice molding frame the clapboard wall, while short returns finish the gable ends. Asphalt shingles clad the roof. The main, southeast façade contains three window bays on each floor, and an offset doorway with a simple bracketed shed roof. A one-story structure known as “the outhouse,” or shed, protrudes from the gable-end of this block, with clapboard siding, narrow corner boards and cornice molding, and a steep hip roof clad in asphalt shingles. (see photos 1-4)

The floor plan for the End Building includes an ample offset stair hall with a large main room to the side. Interior finishes include a high molded baseboard, simply molded window and door trim, and plain floor boards. The interior of the shed contains exposed framing at walls and roof, utilitarian wood partitions, and a plain wood floor.

Major alterations to the building include the 1890s addition of two earlier, independent buildings (the Middle Addition and End Building Addition); the removal of the conical tower roof, ca. 1890s; and the 20th century removal of deteriorated original and/or early porches, including a simple shed-roofed porch along the back of the End Building Addition and a balustraded open deck that wrapped around the north end of the Main House. Surviving porch elements include the posts and roof of the main entry porch (the railing and deck are modern); the roof and posts of the porch in back of the music room (it presently has no floor or railing); and a free-standing fieldstone stairway off the northwest gable end of the Main House.

A narrow, packed-earth drive leads up the gentle slope of Booth Hill, curving near the top where it approaches the house. This driveway extends along the entire southwest façade of the Main House, and undoubtedly led to the large barn that once stood to the south of the dwelling. Two small parking areas are presently located off the southwest side of the driveway. The House is set on a low berm, bordered by narrow bands of lawn, with immature woodland beyond. For

many years, the Bailey-Ellis House had an unobstructed view of the ocean and was surrounded by open pastures.

Historically, the Bailey-Ellis House is an outstanding example of late 19th century residential architecture in Scituate; it also exemplifies the summer resort development of the town, and is associated with members of one of Scituate's most prominent and populous families, who distinguished themselves as important Boston merchants. The house was built as a year-round home for businessman John Wade Bailey and his wife, Priscilla Vinal Bailey. Members of the Bailey family occupied the property as both a year-round and summer home from the time of its construction, ca. 1874, until 1969, when the estate was sold to the Town of Scituate.

Today the property is maintained primarily as conservation land; the house and 3.6 acres of land immediately surrounding it are reserved for the Scituate Arts Association. The Scituate Arts Association is responsible for operating and maintaining the Bailey-Ellis House, which is used for classrooms, art studios, and gallery space. A resident caretaker lives in the End Building Addition.

Architecturally, the Bailey-Ellis House is a well-preserved, modestly scaled but exuberantly articulated Victorian country house. It displays a sophisticated sense of proportion, massing, texture, and detailing on both the exterior and interior— possibly the influence of one of New England's leading architects in the mid-19th century, Gridley J.F. Bryant, who was not only a neighbor but also a relative of the Bailey family.

For more detailed information on the historical and architectural features of the Bailey-Ellis House, consult the National Register nomination prepared in 2011, and the Rehabilitation and Reuse Study prepared by Architectural Conservation Trust (ACT) for Massachusetts in 1988.

SUMMARY OF PRESERVATION ISSUES

INTRODUCTION

The Bailey-Ellis House's wood frame is in generally very good condition. Joints appear tight and framing members are sound, where visible in the basement ceiling and attic. Some deterioration of the bases of wood posts in the basement is evident, due to water infiltration, and a short section of one first floor timber has experienced insect decay. The masonry foundation is also in generally good condition, with minimal areas of mortar deterioration, usually at or near downspouts on the exterior, or in wet areas inside the basement. Exterior woodwork is generally sound, with a few major exceptions where poor water drainage has damaged wood gutters, clapboards, and trim. Windows are typically original and in good condition, with minimal signs of decay.

Roofing on the main volumes of the house appears near the end of its useful life; virtually all secondary roofs appear to need replacement in the near future. Recent re-pointing of the chimneys does not match the original joint color and profile, but has stabilized their structural condition; chimney caps and flue liners would help prevent animal infestation and further water infiltration.

Making the building envelope sound and weather-tight is the house's over-riding physical need. A coordinated, comprehensive approach to preserving the Bailey-Ellis House is extremely important, balancing physical demands with financial and time constraints. Pursuing additional, outside sources of funding for capital projects and long-term maintenance is encouraged.

A clear system of planning and managing maintenance and preservation work should rigorously follow the Secretary of the Interior's *Standards for the Treatment of Historic Properties* (see Appendix B). These emphasize keeping as much historic material and design as possible; replacing items in-kind wherever possible; and making new work reversible, with the least damage to historic elements. If in doubt, the least possible degree of intervention is preferable.

Architecturally, the major concerns for the Bailey-Ellis House are:

1. Water infiltration and subsequent deterioration of building fabric - including inappropriate roof drainage, inadequate site drainage, and possible groundwater infiltration in the basement, which have contributed to failing exterior paint, deterioration of wood trim around the building (most especially at the tower and at roof edges) and decay of structural elements in the basement. (see photos 30 and 31, for example)
2. Chimneys - including inappropriate re-pointing, deteriorating mortar in remaining chimney surfaces, and lack of chimney caps. (see photo 51)
3. Dehumidification and air circulation throughout the house.
4. Lack of regularly scheduled maintenance, especially the cleaning of gutters and downspouts.

DETAILED ASSESSMENT OF BUILDING CONDITIONS

Since 1971, the Bailey-Ellis House has been used as the elegant backdrop for an active program of art studios, classes, and exhibits. It is an outstanding example of high style, late Victorian architecture, balanced by attached vernacular structures of earlier periods. Maintenance of the building has been regular and conscientious, but is often severely challenged by the complexity and quality of this historic resource. In general, the architectural elements of the building appear to be in fair to good to condition.

Insufficient water drainage from the roof and the site is a critical concern for the Bailey-Ellis House, exacerbated by the complicated rooflines and massing of the design. Inadequate drainage is presently contributing to the decay of clapboards and trim on the exterior of the building, and to periodic conditions of standing water in the basement, which results in decay and mold on the interior. Other significant deleterious conditions include poor air circulation (exacerbated by the many closed and locked doors of the studio spaces) and animal intrusions (through the basement, chimneys, and eaves).

Extensive paint failure is found on the tower, the underside of the roofs of the back porch (behind the music room) and dining room, and at the raking trim on the southeast gable end of the End Building Addition. (see photo 47)

Doors and Windows

Doors and windows are generally in good condition and retain most of their beautiful, historic hardware. Isolated examples of deterioration, missing elements, and gaps between door/window openings and walls were observed. (see photos 21-22 and 45-46)

Window sash and hardware are typically historic, with the major exceptions of replacement sash on the End Building Addition and a large casement window on the back of the Middle Addition. *Sash cords* are missing in miscellaneous locations; no *weather-stripping* was observed.

Isolated instances of severely *deteriorated glazing putty* were observed, most notably at the tripartite window on the cross-gable of the front (southwest) façade. *Cracked window panes* were observed in the diamond-shaped window facing the dining room porch, in the bottom sash of a back parlor window, in the windows of the chamber over the front parlor, and in the tower.

Window and door trim is in generally good condition. Isolated instances of *missing trim* were observed, most prominently at the cornice on cornice trim on the tripartite window grouping on the cross-gable at the back of the Main House. (see photo 43) The *triangular dormer window sills* on the front (southwest) façade appear worn and weathered.

Exterior storms have been applied to many of the windows on the first floor of the Main House. These often have extender flanges, top and bottom, to fit the window openings. Storm doors should also be installed throughout the house.

Open windows, without screens, were observed in the attic on the northwest wing, and in the second floor bathroom over the dining room, providing easy access for rain and unwelcome animals.

The double-leaf, *main entrance doors* exhibit decay at the base; a loose parting strip; missing trim at the glazed panels; plastic glazing replacing the original glass; and severe alligating of paint. (see photos 21-22) The front (southwest) door to the shed has minor deterioration at the base of its door trim.

Three examples of insufficient *trimming-out of wall openings* were observed: at the attic window in the cross-gable on the back (northeast) of the Main House, at the northwest attic window on the End Building Addition, and at the back (northeast) door of the shed addition, leaving significant gaps in the building envelope. (see photos 45-46) Consequences include air, water, and animal infiltration.

Interior Finishes

Finishes are typically in good to fair condition. *Minor plaster cracking and peeling of paint* are relatively common, and floor finishes are worn. *Minor instances of loose, separating, or missing trim* were observed in the Main House at the stair hall newel post, back parlor, and chamber over the front parlor. (see photos 60-61)

Significant *moisture problems* were observed in the ceiling of the front parlor; the ceilings and walls of the 1st floor bathroom; the walls and ceiling of the pantry vestibule (adjacent to the dining room); the ceiling of the chamber over the front parlor (the room itself and the western closet, near the hall); and the ceiling at the passageway between the chamber over the back parlor and the 2nd floor of the tower. (see photos 54-57) Water stains on the inside of the roof sheathing in the shed appear to be old. All should be monitored for indications of ongoing activity.

Significant instances of plaster damage—with long, wide, deep, and diagonal cracks—were observed in the following areas: the pantry vestibule adjacent to the dining room; the 1st floor bathroom; the 2nd floor bathroom in the Main House; the former kitchen in the Middle Addition; and the western closet in the chamber over the front parlor. (see photo 57)

In the *dining room*, a vertical crack in the plaster below a support bracket for a ceiling beam may indicate a structural issue. (see photo 11)

The *chimney in the pantry* shows significant cracks between the bricks, between the bricks and plaster wall in the pantry, and in the wall in the former kitchen. In the last year, a structural engineer has been consulted and a lally column installed in the basement below; the cracks are being monitored by the SAA.

Interior doors with their high-style hardware are typically intact and in good condition. Minor problems were noted in a cracked door panel between the back parlor and bathroom, and missing molding around panels at the door between the upstairs hall and the chamber over the front parlor. In the *dining room*, the door to the back entry vestibule does not latch, and at the door to the porch, trim on the latch side is broken and foam has been installed in the gap. (see photo 59) The *installation of new door locks* and the de-mobilization of old locks have occasionally resulted in damage to door stiles and in empty pockets where the old hardware was removed.

Windows are also typically intact and in good condition. *Window sills* on the northwest and southwest facades of the Main House are often weathered, along with miscellaneous window sash (usually the bottom rail of the lower sash) on the End Building Addition. Deteriorated glazing putty is especially noticeable at the tripartite window grouping in the chamber over the front parlor. Isolated but extreme examples of deteriorated window sash were observed in the back pantry and in the second floor of the tower, where large chunks of wood sash frames have reportedly been chewed away by animals. (see photo 58)

Two attic spaces were accessed for this conditions assessment, in the Main House and the End Building Addition. Both are unfinished and unconditioned spaces; no roof ventilation is evident. Water stains on brick chimney surfaces appear old and are assumed to pre-date the re-pointing of

the chimneys. Cracks of unknown cause are evident in the southwest face of the chimney in the Main House. There is evidence of animal incursions into the attic over the dining room.

Complex Areas of Concern

The picturesque roofline—with cross-gables, multiple roof levels, and heterogeneous intersecting volumes is a daunting challenge to drain properly. The difficulty in succeeding with this task has resulted in four major areas of concern:

- the tower
- the dining room porch roof (intersection of the Main House, dining room ell, and Middle Addition)
- the interface of the Middle Addition and End Building Addition
- the base of the cross-gabled pavilion on the front (southeast) façade of the Main House, by the main entrance

In all four of these areas, water infiltration has caused serious deterioration of clapboards, trim, and interior finishes. The drainage deficiencies in these locations also appear to be a significant factor in the damp basement under the dining room and Middle Addition.

Tower

The condition of the tower roofs (two levels) is unknown. Major water infiltration has been reported inside the top portion of the tower, and it is assumed that the present roofing material has failed. The extent of any flashing between the tower and the adjacent roofs is unknown.

The architectural integrity of tower is compromised by separating and decaying trim (mullion boards between windows, corner boards, window trim, soffits, and eaves); broken panes of glass; and deteriorated window sash. Close inspection is needed to better assess the extent of deterioration. (see photos 47-50)

Dining Room Porch Roof

This small, shallow-pitched roof receives water from higher roofs on three sides (the cross-gable of the Main House; a short stub of the main, northwest/southeast roof of the Main House; the slightly lower dining room ell; and the Middle Addition). Gutters and downspouts appear insufficient for the quantities of run-off, and overflow is undoubtedly running over the gutter of the porch itself, which was clogged with sediment during my site visit. Water flows onto the exterior walls below, and damp trim and clapboards are deteriorating. Interior plaster damage—in the ceilings and walls of the front parlor, the chamber over the front parlor, and the pantry vestibule—are likely linked to water infiltration from this situation. (see photos 27-30)

Interface of the Middle Addition and End Building Addition

Where these two additions were put together, perpendicular volumes of different heights intersecting awkwardly. Problematic water drainage is evident at the front (southwest) façade, but may be/have been an issue at the back (northeast) side of the building as well. At the front of

include deteriorated structural elements in the basement, paint failure on the exterior, and deterioration of wood elements from the ground to the cornice line.

Areas of particular concern for deterioration of elements include, as noted above, the tower; the dining room porch and adjacent areas; the interface between the Middle Addition and End Building Addition, on the main (southwest) façade; and the intersection between the front cross-gable on the Main House and the main entry porch.

Gaps and openings in the building envelope, including unscreened windows left open for long periods, also invite unwanted animals into the building, with destructive consequences.

The capacity and operation of the existing mechanical, plumbing, electrical, septic, and fire protection systems to serve the needs of the SAA and the Bailey-Ellis House are unknown.

Adequate, positive air circulation is needed for the benefit of the architectural fabric. Ventilation cleans the air, helps stabilize indoor humidity and temperature, and helps avoid conditions that promote mold and insects.

CONDITION ASSESSMENT EVALUATION SYSTEM

When evaluating the condition of architectural features in the Bailey-Ellis House, the following criteria were used (based on Historic New England's Property Care White Paper on "Condition Assessment Ranking"):

Excellent: Not having any flaw in appearance, structure, or function; in pristine state of preservation or recently restored or replaced.

Good: Requiring little or no improvement to achieve structural, aesthetic, and/or functional integrity. Slight flaws are observable but do not greatly impede function or appreciation of material.

Fair: Needing only minor repairs and/or repainting to achieve structural, functional, and/or aesthetic integrity.

Poor: Needing major repairs or replacement to achieve structural, aesthetic, and/or functional integrity.

RECOMMENDATIONS FOR PRESERVATION AND REPAIR

The Secretary of the Interior's *Standards for the Treatment of Historic Properties, with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings*, should become the basic reference for planning all construction work, to maintain the historic integrity of this important property. (see Appendix B) The SAA has been sensitive to the effects of its work on historic features, but additional attention is needed to ensure that all projects are completed with the level of design and craftsmanship represented in existing materials and features. For example, samples and mock-ups should be required for all re-pointing and for finish carpentry elements (such as gutters and cornice trim), particularly when done with outside contractors.

Making the Bailey-Ellis House architecturally sound and weather-tight is the highest priority for preservation of the building. Re-cladding the secondary roofs, improving roof drainage, and repairing/replacing damaged and decayed trim at eaves and window and door openings should be undertaken immediately, followed by painting of the remaining façades.

The specific recommendations that follow in this report include a preliminary assessment of the following factors:

- Priority: Urgent, Serious, Cause for concern, Low.
- Relative cost: Low, Moderate, High.
- Preservation sensitivity required:
 - Low (can be done by virtually any competent craftsman)
 - Moderate (requires some specialized professional knowledge)
 - High (requires an experienced preservation consultant).

A chart graphically summarizing these recommendations is provided in Appendix A.

RECOMMENDATIONS

Exterior

1. *Inspect in-ground drainage systems* to ensure proper functioning for movement of water away from the foundation. Clean out and repair the existing system, at minimum. New dry wells, French drains, or gravel-filled trenches extending the height of the foundation walls may be appropriate. Consider drains, drywells, or permeable paving at the bottom landings of the exterior basement stairways.
Urgent priority; Moderate cost; Low preservation sensitivity.
2. *Remove vegetation* within 12 inches of all exterior walls.
Cause for concern; Low cost; Low preservation sensitivity.
3. *Repair masonry walls and steps*, including landscape walls at back (northeast) of building and steps to End Building Addition.

Low priority; Low cost; Moderate preservation sensitivity.

4. *Re-grade land at the perimeter of the building* as necessary; ensure that the ground slopes away from the building on all sides. Provide a minimum of 8 inches between the ground and the wood sill.

Cause for concern; Low to moderate cost; Low preservation sensitivity.

5. *Seal openings in foundation*; repoint deteriorated joints; seal around penetrations for utility pipes.

Serious priority; Low cost; Moderate to high preservation sensitivity.

6. Remove organic material and other debris from all *gutters and downspouts*. Oil the inside surfaces of existing wood gutters and caulk all joints. Retain and repair existing gutters where possible; install new wood gutters as necessary. Ensure that all gutters slope to drain. Install new galvanized steel downspouts where missing. Connect downspouts to existing in-ground drainpipes; add splash blocks to all other downspout locations.

Urgent priority; Low cost; Low preservation sensitivity.

7. *Consult with a roofer experienced with historic buildings for improved drainage routes* from all roof slopes, to ensure that water run-off is conducted away from the building.


Urgent priority; Moderate to high cost; Moderate to high preservation sensitivity.

8. Conduct a *detailed inspection of all roofs*; re-roof as necessary, including flashing, drip edges, and ice and water shield, as appropriate. Re-roofing is expected on all flat roofs on bay windows, porch roofs, and door hood on End Building Addition.


Urgent priority; Moderate cost; Low preservation sensitivity.

9. *Finish re-pointing the Middle Addition chimney*, matching existing mortar joints in color, composition, and profile. Install stainless steel *chimney caps* on all functioning chimneys; bluestone caps on non-functioning chimneys. If budget allows, remove and replace inappropriate recent pointing, which can damage the historic brick.

Serious priority; Low to moderate cost; High preservation sensitivity.

- 
10. *Carefully investigate existing conditions of the tower*; stabilize and/or restore. Retain as much existing material as possible; match historic elements in kind. Provide temporary plywood coverings for windows if necessary before full restoration can be undertaken.

Urgent priority; Moderate to high cost; High preservation sensitivity.

- 
11. *Thoroughly investigate existing building envelope for weather-tightness and deterioration*. Special attention should be paid to areas where building volumes overlap or interface (e.g., Main House and dining room ell; dining room ell and Middle Addition; Middle Addition and End Building Addition). *Repair/replace selected areas of exterior siding and trim* at eave lines, tower, clapboard walls, doors, and windows, to stabilize the building envelope and make it air-, moisture-, and animal-tight. Trim out all gaps between window/door openings and walls. Caulk between all dissimilar elements. Retain as much existing material as

possible through conservation and patching; match historic elements in configuration, style, materials, profile, and dimension.

Urgent priority; High cost; High preservation sensitivity.

12. *Prepare and repaint all exterior siding and trim* (on the southwest and southeast facades) not included in the most recent painting project, after conserving/repairing/replacing required trim and siding. Caulk all open joints at quoins, corner boards, sill boards, and between windows and clapboards. Water problems should be corrected before repainting is done.

Urgent priority; Moderate to high cost; Moderate to high preservation sensitivity.

13. Conduct a detailed window inventory of all sash in the building, noting the condition of sills, trim, sash frames, glass panes, muntins and putty, and operating hardware (locks and sash cords). Continue ongoing program to replace all *cracked/broken glass* in windows with old glass; re-putty *muntins* as necessary, consider adding interlocking metal *weather-stripping* to operable sash.

Cause for concern; Low cost; Moderate preservation sensitivity.

14. Continue program of installing high-quality *storm windows* (with one-piece flanges, if available) to protect historic sash throughout the building. Phase the work if required for budgetary reasons, starting with completion of the Main House. Until storm sash installation is complete, install screens on all windows that are opened for ventilation. **No unscreened windows should be left open for any length of time.**

Cause for concern; Moderate cost; Low preservation sensitivity.

15. Repair *main entrance door*, including replacement of existing plastic panels with salvaged and/or reproduced historic glass panes or historically appropriate new glass. *Weather-strip all exterior doors.*

Cause for concern; Low cost; Moderate preservation sensitivity.

16. Provide handicapped accessibility to the first floor of the Main House, through the main entrance doors or the dining room porch. Integrate access with the landscape as much as possible, to minimize the need for built structures, especially handrails.

Cause for concern; Moderate cost; High preservation sensitivity.

17. Consider replacing the missing floor of the back porch, behind the music room, to provide a more finished appearance. (This porch was once part of a larger, balustraded deck that wrapped around the north end of the Main House.)

Low priority; Low cost; Low preservation sensitivity.

18. Provide a more historically-appropriate railing on the main entrance porch; consider coordinating with new handicapped access via the main entrance.

Low priority; Moderate cost; High preservation sensitivity.

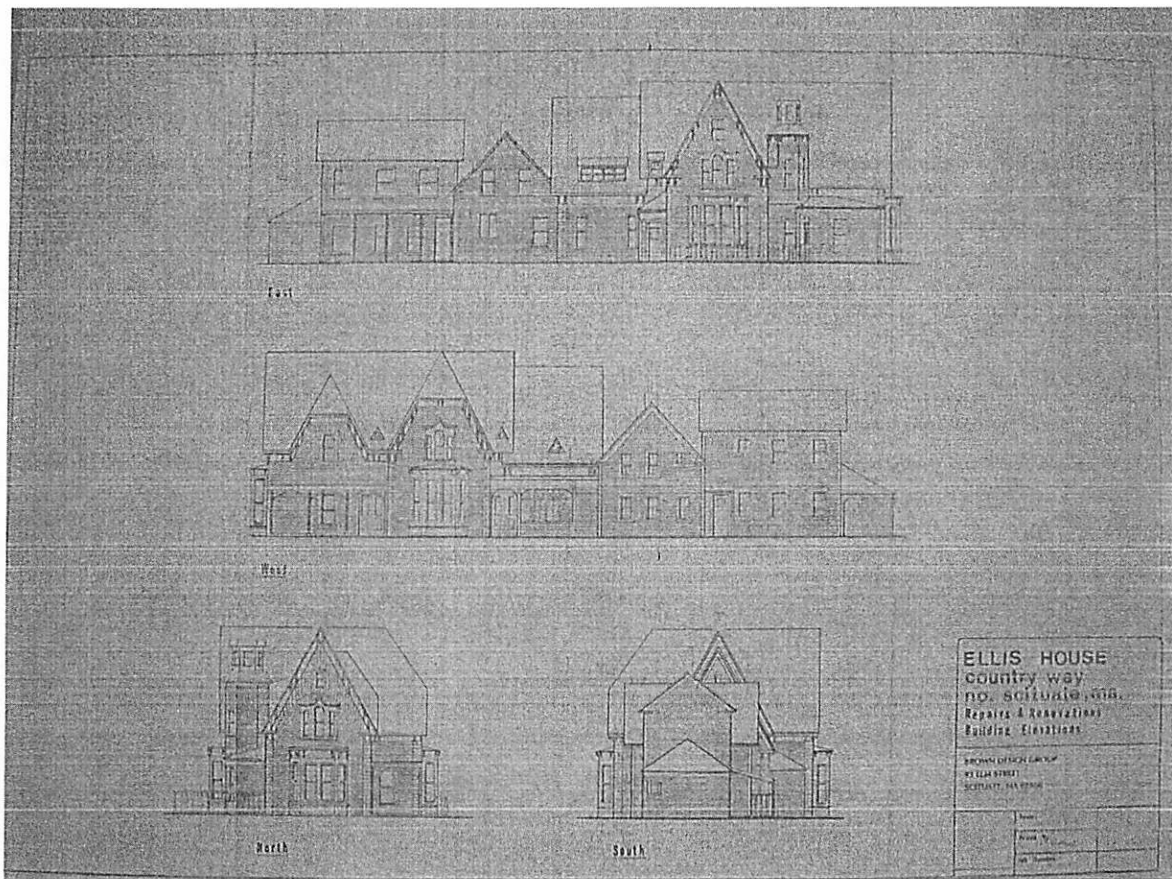
Interior

1. Provide an *internal French drain system*, with sump pumps, around the perimeter of the entire basement area. Install one or more dehumidifiers in the basement, draining to the exterior.
Urgent priority; Moderate to high cost; Low preservation sensitivity.
2. *Repair major plaster cracks* in the walls and ceilings of the pantry area in the Middle Addition and in the 2nd floor bathroom in the Main House. At a minimum, these areas should be monitored for ongoing activity.
Cause for concern; Low to moderate cost; Moderate to high preservation sensitivity.
3. *Remove all debris and extraneous objects* from the basement. *Organize and label all salvaged architectural elements; store on pallets above floor level or in attic.*
Serious priority; Low cost; Low preservation sensitivity.
4. *Consult with a structural engineer* experienced with historic buildings to investigate the following conditions: an insect-damaged section of wood beam between the bathroom and back parlor in the Main House; deteriorated posts in the basement; the ceiling beam in the dining room; and the chimney in the attic of the Main House. Continue to monitor the chimney in the Middle Addition.
Cause for concern; Low to moderate cost; High preservation sensitivity.
5. Conduct a *detailed window inventory* to document condition of all sash and related hardware. Repair/restore damaged sash in selected locations; re-putty muntins where necessary; replace/repair sash cords and locks as required; consider adding interlocking metal weather-stripped.
Low priority; Low to moderate cost; moderate to high preservation sensitivity.
6. Remove and replace all rusted and damaged *heating ducts*; insulate ducts and pipes in the basement.
Low priority to cause for concern; Low cost; Low preservation sensitivity.
7. *Insulate* first floor framing structure and attic floor surface.
Low priority; Low cost; Low preservation sensitivity.
8. *Improve air circulation* throughout the house. Consult with a licensed HVAC contractor experienced with historic buildings to investigate dehumidifier(s) in basement, ventilating fans in attic, and venting the roofs (at soffits and ridgelines). Consult with a licensed HVAC contractor experienced with historic buildings to provide appropriate dehumidifiers and attic fans for improved air circulation throughout house.
Cause for concern; Low to moderate cost; Moderate preservation sensitivity.

PLANS/ILLUSTRATIONS

Bailey-Ellis House - Conditions Assessment and Preservation Plan
October 2011

27



Elevation drawings, ca. 1990. *Note:* This report has more accurately labeled the facades in relation to the compass points: “East” has become northeast; “West” is southwest; “North” is northwest; and “South” is southeast.



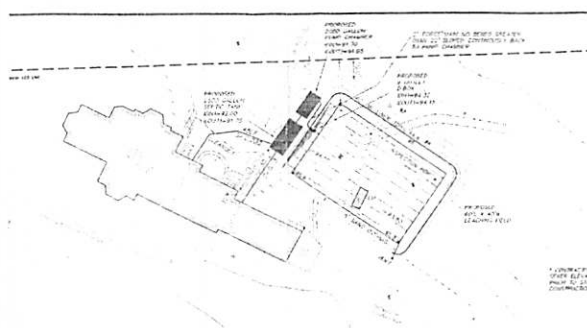
1. Northeast and northwest facades



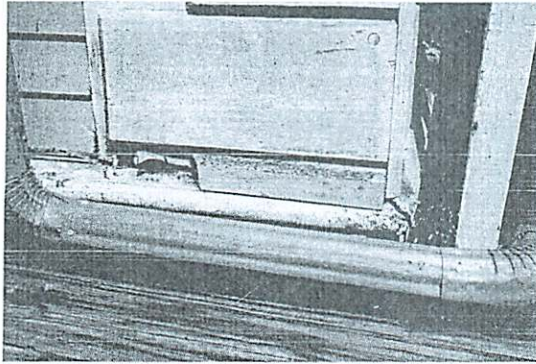
2. Northeast and southwest (main) facades



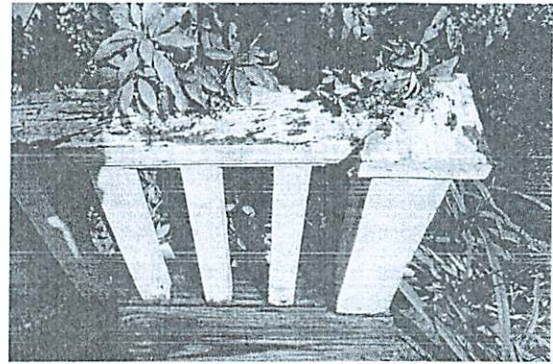
3. Southwest and southeast facades (L to R: Main House, Middle Addition, End Building Addition, Shed)



4. Survey plan, ca. 2008



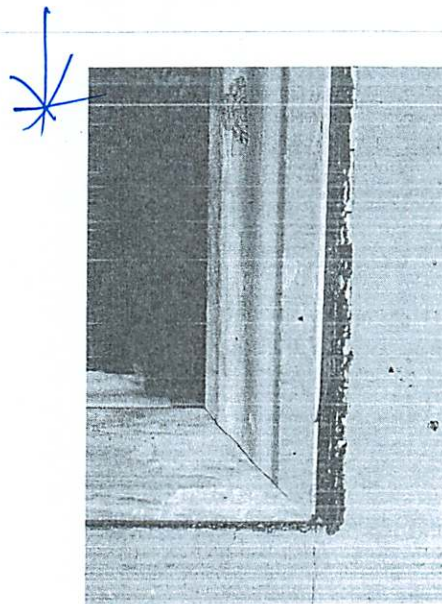
19. Main (southwest) façade, corner of entrance porch and front cross gable – Horizontal run of downspout along deck; deterioration of wood trim



20. Southeast façade – Main entrance: shrub growing too close to building and railing; paint failure and deterioration of wood trim

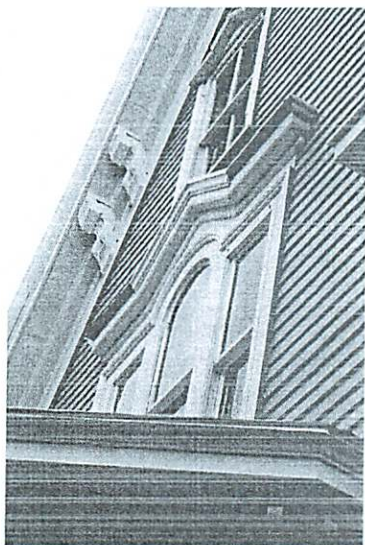


21. Main (southwest) façade - Main entrance door: deteriorated stile

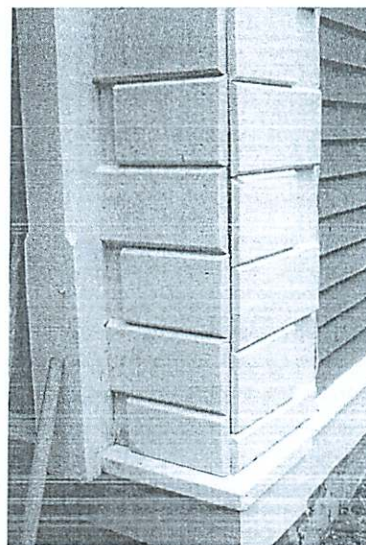


22. Main (southwest) façade - Main entrance door: missing trim

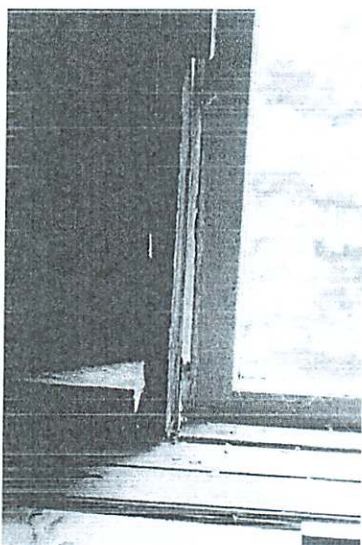
✱



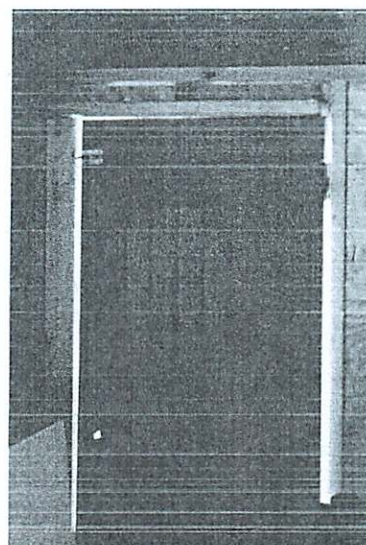
43. Northeast façade, back cross gable - Missing cornice trim on tri-partite window at chamber above back parlor



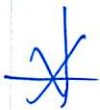
44. North corner of Main House – Separation of quoin boards; missing porch floor



45. Northeast façade - Attic window above back parlor: missing trim/casing



46. Northeast façade - Back door of shed: Missing trim/casing



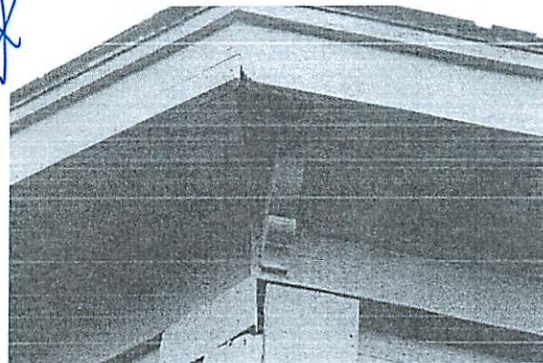
47. Northeast façade - Tower



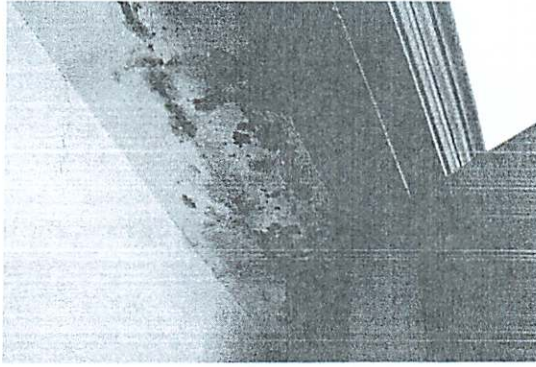
48. Northeast façade - Tower detail: broken glass; deteriorated wood trim



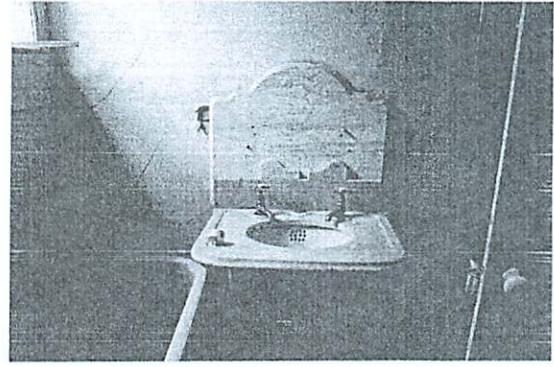
49. Northeast façade - Tower detail:
Deteriorated wood trim



50. Northeast façade - Tower detail:
Deteriorated wood trim and soffit

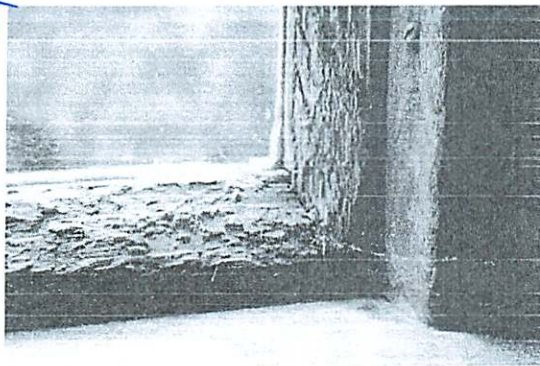


56. Main House – Chamber above front parlor: water damage in closet ceiling

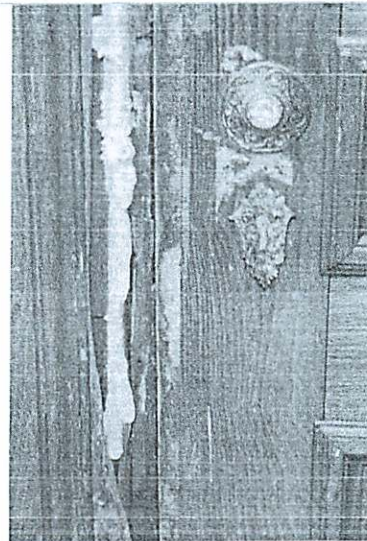


57. Main House - 2nd floor bathroom: deteriorated plaster and marble sink

X



58. Main House – 2nd floor of Tower: damaged window sash



59. Dining room - Door between dining room and front porch: damaged trim

The Secretary of the Interior's Standards for the Treatment of Historic Properties 1995

Four Treatment Approaches

There are Standards for four distinct, but interrelated, approaches to the treatment of historic properties-- preservation, rehabilitation, restoration, and reconstruction. **Preservation** focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time. (Protection and Stabilization have now been consolidated under this treatment.) **Rehabilitation** acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character. **Restoration** depicts a property at a particular period of time in its history, while removing evidence of other periods. **Reconstruction** re-creates vanished or non-surviving portions of a property for interpretive purposes.

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.

Standards for Preservation

1. A property will be used as it was historically, or be given a new use that maximizes the retention of distinctive materials, features, spaces, and spatial relationships. Where a treatment and use have not been identified, a property will be protected and, if necessary, stabilized until additional work may be undertaken.
2. The historic character of a property will be retained and preserved. The replacement of intact or repairable historic materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate, and conserve existing historic materials and features will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.

6. The existing condition of historic features will be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or limited replacement of a distinctive feature, the new material will match the old in composition, design, color, and texture.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values.

Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.

10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Restoration is defined as the act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.

Standards for Restoration

1. A property will be used as it was historically or be given a new use which reflects the property's restoration period.
2. Materials and features from the restoration period will be retained and preserved. The removal of materials or alteration of features, spaces, and spatial relationships that characterize the period will not be undertaken.
3. Each property will be recognized as a physical record of its time, place, and use. Work needed to stabilize, consolidate and conserve materials and features from the restoration period will be physically and visually compatible, identifiable upon close inspection, and properly documented for future research.
4. Materials, features, spaces, and finishes that characterize other historical periods will be documented prior to their alteration or removal.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated features from the restoration period will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials.
7. Replacement of missing features from the restoration period will be substantiated by documentary and physical evidence. A false sense of history will not be created by adding conjectural features, features from other properties, or by combining features that never existed together historically.
8. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
9. Archeological resources affected by a project will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
10. Designs that were never executed historically will not be constructed.

Reconstruction is defined as the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.

Standards for Reconstruction

1. Reconstruction will be used to depict vanished or non-surviving portions of a property when documentary and physical evidence is available to permit accurate reconstruction with minimal conjecture, and such reconstruction is essential to the public understanding of the property.
2. Reconstruction of a landscape, building, structure, or object in its historic location will be preceded by a thorough archeological investigation to identify and evaluate those features and artifacts which are essential to an accurate reconstruction. If such resources must be disturbed, mitigation measures will be under-taken.
3. Reconstruction will include measures to preserve any remaining historic materials, features, and spatial relationships.
4. Reconstruction will be based on the accurate duplication of historic features and elements substantiated by documentary or physical evidence rather than on conjectural designs or the availability of different features from other historic properties. A reconstructed property will re-create the appearance of the non-surviving historic property in materials, design, color, and texture.
5. A reconstruction will be clearly identified as a contemporary re-creation.
6. Designs that were never executed historically will not be constructed.

Preservation as a Treatment. When the property's distinctive materials, features, and spaces are essentially intact and thus convey the historic significance without extensive repair or replacement; when depiction at a particular period of time is not appropriate; and when a continuing or new use does not require additions or extensive alterations, Preservation may be considered as a treatment. Prior to undertaking work, a documentation plan for Preservation should be developed.

Rehabilitation as a Treatment When repair and replacement of deteriorated features are necessary; when alterations or additions to the property are planned for a new or continued use; and when its depiction at a particular time is not appropriate, Rehabilitation may be considered as a treatment. Prior to undertaking work, a documentation plan for Rehabilitation should be developed.

Restoration as a Treatment. When the property's design, architectural, or historical significance during a particular period of time outweighs the potential loss of extant materials, features, spaces, and finishes that characterize other historical periods; when there is substantial physical and documentary evidence for the work; and when contemporary alterations and additions are not planned, Restoration may be considered as a treatment. Prior to undertaking work, a particular period of time, i.e., the restoration period, should be selected and justified, and a documentation plan for Restoration developed.

Reconstruction as a Treatment. When a contemporary depiction is required to understand and interpret a property's historic value (including the re-creation of missing components in a historic district or site); when no other property with the same associative value has survived; and when sufficient historical documentation exists to ensure an accurate reproduction, Reconstruction may be considered as a treatment. Prior to undertaking work, a documentation plan for Reconstruction should be developed.

The Secretary of the Interior's Standards for the Treatment of Historic Properties may be applied to one historic resource type or a variety of historic resource types; for example, a project may include a complex of buildings such as a house, garage, and barn; the site, with a designed landscape, natural features, and archeological components; structures such as a system of roadways and paths or a bridge; and objects such as fountains and statuary.

Historic Resource Types & Examples

Building: houses, barns, stables, sheds, garages, court-houses, city halls, social halls, commercial buildings, libraries, factories, mills, train depots, hotels, theaters, stationary mobile homes, schools, stores, and churches.

Site: habitation sites, funerary sites, rock shelters, village sites, hunting and fishing sites, ceremonial sites, petroglyphs, rock carvings, ruins, gardens, grounds, battlefields, campsites, sites of treaty signings, trails, areas of land, shipwrecks, cemeteries, designed landscapes, and natural features, such as springs and rock formations, and land areas having cultural significance.

Structure: bridges, tunnels, gold dredges, firetowers, canals, turbines, dams, power plants, corn-cribs, silos, roadways, shot towers, windmills, grain elevators, kilns, mounds, cairns, palisade fortifications, earthworks, rail-road grades, systems of roadways and paths, boats and ships, railroad locomotives and cars, telescopes, carousels, bandstands, gazebos, and aircraft.

Object: sculpture, monuments, boundary markers, statuary, and fountains.

District: college campuses, central business districts, residential areas, commercial areas, large forts, industrial complexes, civic centers, rural villages, canal systems, collections of habitation and limited activity sites, irrigation systems, large farms, ranches, estates, or plantations, transportation networks, and large landscaped parks.

Adapted from:

The Secretary of the Interior's Standards for the Treatment of Historic Properties with Illustrated Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings. Kay D. Weeks and Anne E. Grimmer. The 1995 Standards for the Treatment of Historic Properties are regulations (36 CFR 68) used within the HPF grant-in-aid program to States, tribes, and local governments. They are also used by federal agencies, and have been adopted by many local historic district commissions nationwide. Updated Guidelines in a recommended/not recommended format address all four work options offered in the Standards, as applied to historic buildings. They are useful to anyone undertaking a historic preservation project on a historic building. 196 pages; illustrated. *GPO stock number: 024-005-01157-9. \$29.50 per copy.*

Please see:

<http://bookstore.gpo.gov/actions/GctPublication.do?stocknumber=024-005-01157-9>

http://www.nps.gov/history/hps/tps/standards_guidelines.htm

Subject: Cultural Facilities Fund Notification
Date: 5/12/2022 2:25:14 PM Eastern Standard Time
From: jay.paget@art.state.ma.us
To: jcornacch@aol.com
Cc: jcornacch@aol.com

 Logo, company nameDescription automatically generated

May 12, 2022

Dear Janet Cornacchio,

The board of MassDevelopment, the Mass Cultural Council's partner in the administration of the Massachusetts Cultural Facilities Fund (CFF), has met to approve grant recommendations for the 2022 round of the Cultural Facilities Fund.

We are pleased to inform you that Scituate Arts Association, Inc.'s application (FY22-CF-CAP-17008) for a Capital Grant has been approved for a grant in the amount of \$15,000. We are delighted to support this project.

Please note that funding of all grants awarded from the Cultural Facilities Fund is contingent upon the Commonwealth making the required capital funds available to MassDevelopment.

The first step of this process is certifying the raised match for the project. You will receive an email from the Mass Cultural Council with instructions on how to become match certified in the coming weeks. You will also receive a letter from MassDevelopment with instructions for completing the grant agreement.

Please note that there is a one year wait period before capital grantees will be eligible to apply for another capital grant. You will be eligible to apply for a capital grant in the FY24 round. This policy does not apply for the Feasibility and Technical Assistance or Systems Replacement Plan Grants. You will be eligible to apply for either of these planning grants subject to the guidelines in the next round, or FY 23.

In the meantime, please help us to advocate for continued funding by demonstrating to the Governor the importance of capital investments to our state's creative economy.

Twitter:

Thanks @MassGovernor for supporting the #CulturalFacilities Fund! Your capital investment makes our state stronger. @masscultural #PowerofCulture #mapoli

Facebook:

Thanks so much Governor @CharlieBaker for supporting the #CulturalFacilities Fund! Your ongoing capital investment makes our state stronger. #PowerofCulture

<http://bit.ly/CulturalFacilities>

(To tag the Governor, type @ and then "Charlie Baker." Select his name from the list that appears making sure that's his "Public Figure" account.)

Instagram (post and story):

Caption: Thanks @MassGovernor for supporting the #CulturalFacilities Fund and the @masscultural Council! Your capital investment makes our state stronger.

#PowerofCulture

Image: Facilities image, audience at facilities, team photo, etc.

Congratulations on your successful application and thank you for your invaluable contribution to the cultural life and economic vitality of our state. We look forward to working with you as your project proceeds.

A picture containing
hanger,
insectDescription
automatically generated

Michael J. Bobbitt

Executive Director

Mass Cultural Council



Top of tower	5 windows	\$1,500	\$7,500
Second floor tower	2 windows	\$1,500	\$3,000
Studio 5	Studio features a palladium window of, three windows with a curved central window	1,500	\$4,500
Second floor bathroom,	One over one w/6 lights	\$1,500	\$1,500
Studio 2	Three windows with diamond panes	\$2,000	\$6,000
Storm Windows.	Protection of newly repaired windows	350.00	\$5,250
Contingency			\$2,250
		Total	30,000.00

Restoration Contractor

BUTTONWOOD RENOVATIONS

152 River Street, Norwell, MA 02061
Tel: 781-659-4057 • Fax: 781-826-4240

Period Appropriate Additions

Estimate

Ellis House
Janet Cornacchio
30 Pheasant Hill Dr
Scituate. MA
(781)608-9691
joyce.bacci@gmail.com
jcornacch@aol.com

17-Jun-22

Proposed Costs

Tower restoration

Restore from top down
Strip roofing off top of tower and sheathing
Rebuild roof framing
New roof sheathing
Soffit looks "ok" but probably needs new fascia - cedar
New rubber roof

Labor	\$7,000
Materials	\$4,000

Remove the vertical covering boards on the sides of the windows
Refash above corner above second set of roofing - copper
New cedar vertical covering boards
All preprimed 4 sides
All trimwork stainless fasteners
Strip and reroof second roof - ice & water with red cedar
Mill up new 3rd cornice mouldings
Remove & replace fascia & crown

Labor	\$6,500
Materials	\$6,000

Strip back roofs in valleys on main house
Establish open valley - rubber back section
Strip clapboards that run into main house roofing - refash - leave space
then reside - red cedar C.V.G. preprimed

Labor	\$7,000
Materials	\$4,000

Entire tower - tinted oil primer
2 coats latex finish

Labor	\$8,000
Materials	\$1,500
Disposal	\$750



buttonwoodrenovations.com

Conditional work, surprises, changes, etc. \$0 - 5,000

Scaffolding by others

Job proposal total including contingencies \$48,750

NB: Once work begins the above sections, each section may require further phasing.

** CPES is clear penetrating epoxy sealer per Jon D.*

We propose hereby to furnish material and labor - complete in accordance with above specifications. All material is guaranteed to be as specified. All work to be completed in a substantial workmanlike manner according to specifications submitted, per standard practices. Owner to carry fire, tornado and other necessary insurance. Our workers are fully covered by Workmen's Compensation and Liability insurance. Work beyond scope will be handled as an addendum. All invoices are due and payable upon presentation. Amounts not paid within 30 days from the invoice date will be subject to a late payment charge of 1.5% per month (18% per year). If for any reason the account is turned over to an attorney for collection, an additional charge of 33 1/3% will be added to cover collection costs. All financial communications will be handled by Amy at (781) 659-4057.

Acceptance of Estimate

The above prices, specifications and conditions are satisfactory and are hereby accepted. You are authorized to do the work specified.

This estimate is good for 90 days from the date listed above.

Authorized Signature _____

Authorized
Signature _____
Date of
Acceptance _____

In the event of any cost dispute, both parties agree to settle through the Home Improvement Contractor Arbitration Program with the Commonwealth of Mass.

Authorized
Signature _____
Date of
Acceptance _____

28 Glen St
Lakeville, MA
02347
02347
Phone: 508-946-4097

Thank You.
We appreciate your business.

Amount Paid:	
Date:	



Safety & Service Are Our Most Important Products

SCAFFOLDING ERECTION, DISMANTLING & RENTAL CONTRACT

Customer Name:	Ellis House	Date:	1/14/2022
Customer Address:	709 Country Way Scituate, Ma	Job Name:	Tower
		Job Address:	709 Country Way Scituate, Ma
		Contact #	617-774-7707
Attention:	Joyce	Quote #	649190

Triple G Scaffold Services Corp. ("Triple G") and Contractor, for good and valuable consideration, agree as follows.

Triple G will provide scaffolding and labor cost to deliver, erect, rent dismantle, and return sufficient scaffolding and components for your use at the jobsite named above. The following terms and conditions apply.

Description:

Installation & dismantle of scaffold around tower only. (3) levels of plank. (1) stair way for access. Must set on roof. Not responsible for roof. Crane access required at rear of building. Parking for trucks. No police details or permits. Non - Union Wages.

Labor to Erect and Dismantle: Includes delivery and return trucking charges **\$12,980.00**
and first 28 days of rental

Pro-Rated Per Day Charges: After First 28 days of Rental **\$35.00**

TERMS: Rental charges accrue when equipment is delivered to the site to begin erection process. The minimum rental period is 28 days. All rental charges after 28 days will be pro-rated.
No retainage shall be withheld.
Terms of Payment net 30 days, subject to credit approval.

ALL SCHEDULING of erections, dismantles, pick ups, and/or delivery of equipment must be scheduled through the office of TGS.

Note: This Contract may be withdrawn by us if not signed within 7 days of it's date : 1/14/2022

Note: Minimum 3 day notification to dismantle.
Dismantle will begin as soon as schedule allows.

*The terms and conditions stated on pages 2 thru 5 are acknowledged and accepted.

Accepted For:
Triple G Scaffold Services Corp.
Signature: _____

0

Print Name: _____

Date: _____

Accepted For:
Ellis House
Signature: _____

Print Name: _____

Date: _____

SCAFFOLDING, ERECTION, DISMANTLING, & RENTAL CONTRACT: TERMS AND CONDITIONS

Contractor's Responsibilities

Safety: Contractor acknowledges that it has read and is familiar with all federal, state, and local safety codes and practices applicable to any one or a combination of lifts, platforms, swing staging, scaffolding, ladders, and other related items ("Scaffold System") to be provided to Contractor under this Contract. Prior to Contractor's use of the Scaffold System, Contractor will be responsible to provide all required safety training to users of the Scaffold System, including training with regard to fall hazards, falling object hazards, and electrical hazards. Upon turnover of the Scaffold System to Contractor for use, Contractor will be solely responsible to ensure that the Scaffold System is used in full compliance with all OSH Act ("OSHA") provisions as provided under 29 CFR 1926, et seq., as amended. If Contractor allows or permits any other contractors or trades to use the Scaffold System, Contractor will obtain from such other contractor or trade a fully executed Exhibit X, and shall provide to Triple G an original signed version of such document.

Contractor, following the installation of the Scaffold System by Triple G, will inspect the Scaffold System and notify Triple G of its approval of the Scaffold System. After such approval, Triple G will turn over the Scaffold System to the Contractor for use, whereupon Contractor shall keep the Scaffold System in good repair and safe condition and shall not permit anyone to damage it or any part thereof. The Contractor shall, after turnover, maintain and use the scaffolding components in accordance with applicable city/town, state, and federal (OSHA) safety codes and regulations. Contractor understands that OSHA has specific requirements as to the use of the Scaffold System by Contractor, which include, without limitation, that the Contractor provide a competent person who has the training and experience necessary to make determinations as to fall protection, integrity of scaffolds, and that the Scaffold System be maintained and used in a safe manner. The competent person must have the ability to identify potential hazards, and the authority to take prompt corrective measures, or to stop work until the hazard is eliminated. The Contractor shall take all action to eliminate any electrical hazards, including, but not limited to, de-energizing all lines, relocating all lines, and/or installing protective coverings to prevent accidental contact with all lines involving this job.

The Contract includes labor and rental charges for the installation of guardrails and toeboards by Triple G at the initial work levels stated in the Contract. The Contractor shall be responsible for moving and/or reinstalling any guardrails and/or toeboards if any planking is moved, to ensure required OSHA compliance.

The Contractor shall not alter, modify, or change the Scaffold System in anyway, nor cover, enclose any portion of the Scaffold System, without prior written consent of Triple G. The Contractor acknowledges that the Scaffold System is specifically designed for the Contractor and that any other trades or individuals using the scaffold system will do so only with the express permission of the Contractor, in accordance with the terms of this Contract. The signature of the Contractor on the Contract is Contractor's acknowledgement that neither the Contractor, nor any employee, agent, or representative of the Contractor or Owner using the scaffold system provided under the Contract, will be permitted to alter, modify, or change the scaffold in any way without the prior written approval and authorization of Triple G to all of the proposed alterations, modifications, and changes to the scaffold system.

Installation and Dismantling of Scaffold System: Contractor shall provide a clean and unobstructed work area for the scaffold erectors, trucks, and materials; obtain all required street and/or sidewalk permits, police details, safety lights, work lights, barricades, etc.; and repair and/or fill in all tie-holds, in order to allow Triple G to perform its responsibilities to install and/or dismantle the Scaffold System, as may be required under this Contract. The Contractor shall cooperate with Triple G in scheduling and performing the contractor's work under the Prime Contract to avoid conflicts or interference in Triple G's performance of its responsibilities under this Contract. Contractor shall promptly make available to Triple G all information which affects this Contract and which may become known to the Contractor after the execution of this Contract. Contractor shall communicate directly with authorized representative of Triple G in all matters concerning this Contract. Contractor shall provide additional ties when weather protection tarpaulins are used on the scaffolding, in accordance with applicable engineering practices. The Contractor shall take all required action to ensure that the scaffold system and related equipment are kept clean and clear of debris, snow, ice, and all other impediments, during the job, as Triple G shall not erect, move, or dismantle the scaffold, if these conditions are not met. Contractor shall provide Triple G's authorized and designated representative with at least 72 hours' notice to erect, install, dismantle, or move any of its equipment.

Indemnity and Insurance: To the fullest extent permitted by law, Contractor shall indemnify and hold harmless Triple G from all claims, actions, lawsuits, expenses and costs (including attorney's fees), including, but not limited to, those for property damage or personal injury (including death), but only to the extent arising from or in consequence of (1) the negligence in the use of the scaffold system by the Contractor or its subcontractors, including any of their agents, employees, or sub-subcontractors; (2) any breach of this contract by the Contractor; and/or (3) any alterations, modifications, or changes to the scaffold system by the Contractor, or its employees, agents, or representatives, or anyone acting on its behalf, not authorized in writing in advance by Triple G.

The Contractor further agrees to defend Triple G from any such claims as provided above, regardless of whether such claim may be proven, and to provide an immediate and full defense to Triple G in the event any a claim as defined above is asserted against

entitled to its choice of counsel.

Contractor, prior to any use of the Scaffold System and at all times when the Scaffold System is in use, shall ensure that it has commercial general liability insurance coverage in place applicable to the project where the Scaffold System is to be used, which shall include coverage for products liability and completed operations liability. Contractor shall supply to Triple G certificates of insurance evidencing that such coverage is in place, and, upon request, shall provide copies of the actual insurance policies and endorsements. Contractor shall maintain the minimum commercial general liability coverage of at least \$1,000,000 each occurrence; and \$2,000,000 aggregate. Contractor shall cause Triple G to be named as additional insured on its Commercial General Liability policy through an insurance policy that provides that such coverage to Triple G as an additional insured is primary to any other liability insurance maintained by Triple G. Contractor shall further ensure that at all times with the Scaffold System is on the site, including when being erected or dismantled, there is "All-risk" builder's risk insurance in place for the project that will insure the Scaffold Equipment against damage, up to the full value of the Scaffold Equipment.

All such insurance shall not be altered or cancelled except on ten (10) days written notice to Triple G. Triple G does not waive any rights of subrogation on behalf of itself or any of its insurers.

General Provisions

Triple G shall cooperate with the Contractor in scheduling and performing its work under this Contract. Triple G shall remove all refuse and debris from the job site caused by its work under this Contract. Triple G shall carry Worker's Compensation and General Liability Insurance coverage appropriate for its work to be performed under this Contract.

Triple G will not be bound by any contractual provisions in any contracts between Contractor and anyone else, including the prime contract between Contractor and owner, unless specifically provided for in this contract or by addendum to this contract. To the extent that Triple G may be obligated under this agreement or otherwise to indemnify the Contractor or any other party, in no event will Triple G be obligated to provide indemnity to the extent that any claim or loss is caused by the negligence of others and thus any indemnity obligation of Triple G would be limited to the extent of its own negligence in causing the claim or loss, and thus any such indemnity obligation would be limited to the extent of Triple G's negligence in causing the claim or loss.

There shall be no retainage, or similar items, or any monies withheld by the Contractor for any payment due to Triple G under this Contract. There shall be no requirement of any bond, be it performance, completion, or otherwise, to be provided by Triple G to the Contractor, or to the Owner, in connection with this Contract. There is no requirement or "condition precedent" that the Contractor first receive monies or payments from the Owner, or any superior Contractor, before Triple G into be paid fully by the Contractor for all services billed by Triple G, under this Contract. Triple G shall provide the Contractor with Applications for payment for work performed under this Contract and Contractor shall promptly make full payments to Triple G.

Any alteration or deviation from the Contract specifications resulting in extra cost to the Contract amount stated on Page 1, must be in writing and all written change orders will become an extra charge to the an extra charge to the Contract amount. Extra work will be recorded daily on signed work change orders and shall be paid at standard hourly rates in effect as of the date the work is performed, with a four (4) hour minimum charge per person and, if over four (4) hours, at an eight (8) hour minimum per person. The Contract amount is predicated upon Triple G providing labor and services during its regular working hours (i.e. M-F; 7 a.m.-3:30 p.m.) unless otherwise specified in the Contract. All work is portal to portal. The Contract amount does not include any monies for labor stewards, as this amount will be an extra charge, if required. Contractor shall provide sufficient parking for Triple G's trucks at no extra cost to the Contract amount. Triple G's obligations and responsibilities under this Contract are expressly conditioned upon the absence of strikes, accidents, or delays, not directly caused by Triple G, and delays directly caused by, or arising out of so-called "Acts of God," including, but not limited to, severe weather (i.e., hurricane, snow storm, tornado), acts of war, or acts of terrorism, as Triple G shall not be responsible to the Contractor for any additional costs or charges incurred as a result of unanticipated delays of this nature.

The Contractor shall pay all reasonable collection costs, including attorney's fees incurred by Triple G, in connection with the enforcement of this Contract, including any legal proceedings. All notices or communications between the Contractor and Triple G shall be in writing and delivered to the parties' respective addresses stated in this Contract.

This Contract shall be construed and enforced in accordance with the laws of the Commonwealth of Massachusetts. The Contractor and Triple G agree that all claims or disputes arising from or related to this Contract shall be subject to binding arbitration pursuant to the construction industry rules of the American Arbitration Association and such arbitration shall be conducted in Plymouth County, Massachusetts.



29 Accord Park Drive
Norwell, MA 02061
781-681-9090 ☐ 781-878-9116

Revised May 1, 2017

EXHIBIT X

**SAFETY AND INDEMNITY AGREEMENT REGARDING USE OF SCAFFOLD BY
SUBCONTRACTOR**

Project:

Where Triple G Scaffold Services Corp. (hereafter "Triple G") has supplied and installed any one or a combination of lifts, platforms, swing staging, scaffolding, ladders, and other related items (hereafter "Equipment") at the project for its direct customer, _____, ("Contractor"), and where the Equipment provided to Contractor will also be used by the Subcontractor listed below, the Subcontractor, for good and valuable consideration, the receipt and sufficiency of which is acknowledged, including the right to use the Equipment for its work, agrees as follows:

The Subcontractor understands the use of the Equipment is inherently dangerous and shall at all times, maintain and use all scaffolding components in accordance with applicable city/town, state, and federal (OSHA) safety codes and regulations. OSHA requires that the user of the Equipment provide a competent person who has the training and experience necessary to make determinations as to fall protection, integrity of scaffolds, and that the scaffold is maintained and used in a safe manner. The competent person must have the ability to identify potential hazards, and the authority to take prompt corrective measures, or to stop work until the hazard is eliminated.

Subcontractor acknowledges that, prior to use of the Equipment it has read and is familiar with the code of safe practices for the scaffolding Equipment and the training of scaffold users regarding the requirements of OSHA, under 29 CFR 1926, et. Seq., as amended.

The Subcontractor shall not altar, modify, or change the scaffold system in any way, nor cover or enclose any portion of the scaffold, without prior written consent of Triple G's designated and authorized representative. The Subcontractor acknowledges that the scaffold system was specifically designed for the project and that any trades or individuals using the scaffolding will use the Equipment only as authorized and as permitted. The Subcontractor shall move the guardrails and toe boards as planking is moved, in the manner required by applicable OSHA Regulations.

To the fullest extent permitted by law, Subcontractor shall defend, indemnify and hold harmless Triple G from all claims, actions, lawsuits, expenses and costs (including attorney's fees), including, but not limited to, those for property damage or personal injury (including death), to the extent arising from or in consequence of the negligence in the use of the scaffold system by the Subcontractor or its sub-subcontractors, including any of their agents, employees, or sub-subcontractors, and/or any alterations, modifications, or changes to the scaffold system by the Subcontractor, or its employees, agents, or representatives, or anyone acting on its behalf, not authorized in writing in advance by Triple G.

The undersigned warrants that he or she has full authority to sign this agreement on behalf of the below Company/Subcontractor and that his or her signature shall fully bind the Company/Subcontractor to this Agreement.

Company Name ("Subcontractor")

Signature

Date

Print Name



TRIPLE G SCAFFOLD SERVICES CORP.
29 Accord Park Drive
Norwell, MA 02061
(781)681-9090 (781)878-9116 fax
www.triplegscaffold.com
Credit Application

Company: _____

Mailing Address: _____

City: _____ State: _____ Zip Code: _____ Phone #: () _____

Fax #: () _____ F.I.D. #: _____ Email: _____

Type of Business: () Sole Proprietor () Partnership () Corporation Years In Business: _____

Contact for Invoices & Billing Information: _____

Credit Limit Requested: _____ Sales Tax Exempt #(if applicable): _____

Are Purchase Orders Required?: () Yes () No Contact Person: _____

Bank References

Bank Name: _____ Bank Name: _____

Address: _____ Address: _____

Contact: _____ Contact: _____

Phone #:() _____ Fax #: () _____ Phone #:() _____ Fax #: () _____

Email: _____ Email: _____

Account #: _____ Account #: _____

Trade References

Name: _____ Name: _____

Address: _____ Address: _____

Contact: _____ Contact: _____

Email: _____ Email: _____

Phone #:() _____ Fax #:() _____ Phone #:() _____ Fax #:() _____

Name: _____ Name: _____

Address: _____ Address: _____

Contact: _____ Contact: _____

Email: _____ Email: _____

Phone #:() _____ Fax #:() _____ Phone #:() _____ Fax #:() _____

I personally accept full responsibility for all sums due, and agree to the terms and conditions of invoices by the above named account.

Guarantor (Print Name) _____

Home Address _____ Telephone#:() _____

I hereby grant permission to verify all credit information given on this application. I understand that all invoices are due within 30 days from invoice date. If Invoices go beyond the due date I agree to pay all service charges that accumulate as well as all collection charges and attorney(s) fees that may be necessary.

Signed By _____ Title _____ Date: _____

****PLEASE FILL OUT COMPLETELY WITH ALL PHONE AND FAX NUMBERS OR THIS WILL NOT BE PROCESSED****



SOLD BY:

Hingham Lumber Company, Inc.
Cohasset
105 Chief Justice Cushing Hwy
Cohasset, MA 02025-1203
Fax: 781-749-0803

SOLD TO:

CREATED DATE

1/6/2022

LATEST UPDATE

1/6/2022

OWNER

Jimmy Diggs

Abbreviated Quote Report - Customer Pricing

QUOTE NAME Joyce Bacci	PROJECT NAME Unassigned Project	QUOTE NUMBER 1721499	CUSTOMER PO#	TRADE ID
----------------------------------	---	--------------------------------	---------------------	-----------------

ORDER NOTES:

DELIVERY NOTES:

<u>Item</u>	<u>Qty</u>	<u>Operation</u>	<u>Location</u>	<u>Unit Price</u>	<u>Ext. Price</u>
100	1	AA	None Assigned	\$405.41	\$405.41

RO Size = 22 1/8" x 48 7/8"

Unit Size = 21 5/8" x 48 7/8"

2027.05

TW18310, Unit, 400 Series Double-Hung, Equal Sash, Installation Flange, White Exterior Frame, White Exterior Sash/Panel, Pine w/White - Painted Interior Frame, Pine w/White - Painted Interior Sash/Panel, AA, Dual Pane Low-E4 Standard Argon Fill Stainless Glass / Grille Spacer, Traditional, 1 Sash Locks White (Factory Applied), White Jamb Liner, White, Full Screen, Aluminum

Insect Screen 1 400 Series Double-Hung, TW18310 Full Screen Aluminum White PN:1610105

Unit #	U-Factor	SHGC	Clear Opening/Unit #	Width	Height	Area (Sq. Ft)	Comments:
A1	0.3	0.31	A1	17.8750	20.2500	2.52000	

<u>Item</u>	<u>Qty</u>	<u>Operation</u>	<u>Location</u>	<u>Unit Price</u>	<u>Ext. Price</u>
200	1	AA	None Assigned	\$534.57	\$534.57
RO Size = 22 1/8" x 72 7/8"					
Unit Size = 21 5/8" x 72 7/8"					

TW18510, Unit, 400 Series Double-Hung, Equal Sash, Installation Flange, White Exterior Frame, White Exterior Sash/Panel, Pine w/White - Painted Interior Frame, Pine w/White - Painted Interior Sash/Panel, AA, Dual Pane Low-E4 Standard Argon Fill Stainless Glass / Grille Spacer, Traditional, 1 Sash Locks White (Factory Applied), WhiteJamh Liner, White, Full Screen, Alum num

Insect Screen 1: 400 Series Double-Hung, TW18510 Full Screen Aluminum White PN - 610162

Unit # U-Factor SHGC Clear Opening/Unit # Width Height Area (Sq. Ft) Comments:

A1	0.3	0.31	A1	17.8750	31.7500	3.95000	
----	-----	------	----	---------	---------	---------	--

<u>Item</u>	<u>Qty</u>	<u>Operation</u>	<u>Location</u>	<u>Unit Price</u>	<u>Ext. Price</u>
300	1	AA	None Assigned	\$470.03	\$470.03
RO Size = 22 1/8" x 60 7/8"					
Unit Size = 21 5/8" x 60 7/8"					

TW18410, Unit, 400 Series Double-Hung, Equal Sash, Installation Flange, White Exterior Frame, White Exterior Sash/Panel, Pine w/White - Painted Interior Frame, Pine w/White - Painted Interior Sash/Panel, AA, Dual Pane Low-E4 Standard Argon Fill Stainless Glass / Grille Spacer, Traditional, 1 Sash Locks White (Factory Applied), WhiteJamh Liner, White, Full Screen, Aluminum

Insect Screen 1: 400 Series Double-Hung, TW18410 Full Screen Aluminum White PN-1610161

Unit # U-Factor SHGC Clear Opening/Unit # Width Height Area (Sq. Ft) Comments:

A1	0.3	0.31	A1	17.8750	25.7500	3.21000	
----	-----	------	----	---------	---------	---------	--

Item	Qty	Operation	Location	Unit Price	Ext. Price
400	1	AA	None Assigned	\$534.57	\$534.57
RO Size = 22 1/8" x 72 7/8"					
Unit Size = 21 5/8" x 72 7/8"					

TW18510, Unit, 400 Series Double-Hung, Equal Sash, Installation Flange, White Exterior Frame, White Exterior Sash/Panel, Pine w/White - Painted Interior Frame, Pine w/White - Painted Interior Sash/Panel, AA, Dual Pane Low-E4 Standard Argon Fill Stainless Glass / Grille Spacer, Traditional, 1 Sash Locks White (Factory Applied), WhiteJamb Liner, White, Full Screen, Aluminum

Inset Screen 1: 400 Series Double-Hung, TW18510 Full Screen Aluminum White PN: 1610162

Unit # U-Factor SHGC Clear Opening/Unit # Width Height Area (Sq. Ft) Comments:

A1	0.3	0.31	A1	21.8750	31.7500	3.96100	
----	-----	------	----	---------	---------	---------	--

Item	Qty	Operation	Location	Unit Price	Ext. Price
500	1	AA	None Assigned	\$405.41	\$405.41
RO Size = 26 1/8" x 44 7/8"					
Unit Size = 25 5/8" x 44 7/8"					

TW2036, Unit, 400 Series Double-Hung, Equal Sash, Installation Flange, White Exterior Frame, White Exterior Sash/Panel, Pine w/White - Painted Interior Frame, Pine w/White - Painted Interior Sash/Panel, AA, Dual Pane Low-E4 Standard Argon Fill Stainless Glass / Grille Spacer, Traditional, 1 Sash Locks White (Factory Applied), WhiteJamb Liner, White, Full Screen, Aluminum

Inset Screen 1: 400 Series Double-Hung, TW2036 Full Screen Aluminum White PN: 1610163

Unit # U-Factor SHGC Clear Opening/Unit # Width Height Area (Sq. Ft) Comments:

A1	0.3	0.31	A1	21.8750	17.7500	2.71000	
----	-----	------	----	---------	---------	---------	--



<u>Item</u>	<u>Qty</u>	<u>Operation</u>	<u>Location</u>	<u>Unit Price</u>	<u>Ext. Price</u>
600	1	AA	None Assigned	\$384.38	\$384.38

RO Size = 22 1/8" x 44 7/8"

Unit Size = 21 5/8" x 44 7/8"

TW1836, Unit: 400 Series Double-Hung, Equal Sash, Installation Flange, White Exterior Frame, White Exterior Sash/Panel, Pine w/White - Painted Interior Frame, Pine w/White - Painted Interior Sash/Panel, AA, Dual Pane Low-E4 Standard Argon Fill Stainless Glass / Grille Spacer, Traditional, 1 Sash Locks White (Factory Applied), White Lamb Liner, White, Full Screen, Aluminum

Insect Screen 1: 400 Series Double-Hung, TW1836 Full Screen Aluminum White PN: 1610160

<u>Unit #</u>	<u>U-Factor</u>	<u>SHGC</u>	<u>Clear Opening/Unit #</u>	<u>Width</u>	<u>Height</u>	<u>Area (Sq. Ft)</u>	<u>Comments:</u>
A1	0.3	0.31	A1	17.8750	17.7500	2.21000	

SUB-TOTAL:	\$2,734.37
FREIGHT:	\$0.00
LABOR:	\$0.00
TAX:	\$170.90
TOTAL:	\$2,905.27

CUSTOMER SIGNATURE _____ DATE _____

* All graphics as viewed from the exterior, ** Rough opening dimensions are minimums and may need to be increased to allow for use of building wraps or flashings or sill panning or brackets or fasteners or other items.

Thank you for choosing Andersen Windows & Doors

Estimate for Bailey-Ellis House Window Project

Hingham Lumber

165 Chief Justice Cushing Hwy

Cohasset, MA

781-749-4200

Contractor: Mike Snyder

Printed estimate for replacement Andersen Windows is, one window for each size. There is a percentage upcharge for custom sizing of 10-15%, plus a \$45.00 charge per/pane for custom diamond windowpanes.

ITEM	QTY ea.	QTY to order	EXT. PRICE
TW18310 22-1/8 x 48-7/8 (top of tower, 5 needed)	405.41	5	\$2,027.05
TW18510 22-1/8 x 60-7/8 (second floor tower)	470.03	2	\$940.06
TW18410 21-5/8 x 72-7/8 (studio 5) middle window will be a custom shape w/30% upcharge	534.57 160.37	3 1	1,603.71 160.37
TW 2036 26-1/8 x 44-7/8 bathroom window w/ 6 lights	405.41	1	405.41
TW1836 22-1/8 x 44-7/8 studio 5 with 24 diamond panes per window, upcharge \$45/per pane	384.38 1080.00	3 3	1,153.14 3,240.00
		Sub total	9,529.74
		Custom sizing 15%	1,429.46
Price of replacement windows *installation not included		Total	10,959.20

Ellis House History, compiled by Wendy Frontiero

Historical Significance

The Bailey-Ellis House was built as a year-round home for businessman John Wade Bailey and his wife, Priscilla Vinal Bailey, both of whom descended from well-known local families. Members of the Bailey family occupied the property as both a year-round and summer home from the time of its construction ca. 1874 until 1969, when the estate was sold to the Town of Scituate.

The Baileys were a large Scituate family, prominent in business, civic, and religious affairs, who had first arrived in Scituate in the late 17th century. Born and raised in Scituate, John W. Bailey (1825-1906) was one of ten children born to Job Bailey (1794-1860) and Lydia Foster Wade Bailey (1795-1884). In 1848, John married Priscilla Vinal, with whom he had one child, Edward Willis Bailey, born in 1849.

John W. Bailey owned property in the vicinity of the present house by 1851, and assembled an estate of approximately 100 acres here over the following three decades. The land on which the Bailey-Ellis House stands was purchased in multiple parcels by John Bailey and a partner, carpenter George Lee, between 1868 and 1874. In 1874, Bailey's acquisition from Lee of 78 acres of land was documented in a formal plan of the land, drawn by Lee. According to the deeds, most of these parcels were pastureland, and several structures stood on the property, including some modest homes and scattered outbuildings.

A Bailey family history mentions a third partner, a Mr. Rogers, but his name does not appear in any of the deeds. A Charlotte Rogers is mentioned in the property deeds for land bordering Bailey's, and town valuations list a "Mr. Rogers" house on the Bailey property, but no documentation of any formal partnership has been found. Although its original location on the property is not certain, the Rogers house is said to have been moved by a later generation of Baileys: the main part was attached to the Bailey-Ellis House, and an ell was attached to the main barn on the property.

Family histories date construction of the house, atop Booth Hill in North Scituate, to 1874; at that time, the view north and east to the ocean was unobstructed. Priscilla Bailey reportedly chose the location for the house, which originally consisted only of the T-shaped main building. The estate was named "Elm Heights" after a large American elm tree that stood on the property; it was tall enough to serve as a landmark to mariners at sea and reportedly grew to 16 feet in diameter. As John Bailey was in the business of architectural woodwork, he embellished the house with particularly fine interior detailing. The wood in the front parlor is sycamore; ash and black walnut decorate the sitting room; and the hall is black walnut. Other significant finishes include the mantelpiece in the back sitting room, which is made of slate but painted to look like marble; it is said to have been purchased after being on exhibit at the 1876 Centennial Exhibit in Philadelphia.

John W. Bailey spent the first part of his career in the building industry, moving from house construction to the sale of building materials. According to family histories, John Bailey and

several brothers left Scituate as young men to live in Boston. The 1846 Boston directory indicates three Bailey brothers: Joseph T. Bailey (b. 1818), of Bailey and Jenkins, housewrights; Job F. Bailey (b. 1820), of Cushing and Bailey; and John Bailey, carpenter (b. 1825). Into the late 19th century, all three brothers had careers in building-related industries, including carpentry and house building, ship joinery, and dealers in building materials.

John W. Bailey appears to have moved back and forth between Boston and Scituate frequently in the mid- and late 19th century, with fluctuations in his occupation and apparently his fortune. Bailey is described as a carpenter in Boston in 1848 and a housewright in Scituate in 1851. By 1860, and at least through 1870, he owned a business in downtown Boston that engaged in wholesale and retail sales of doors, sashes, blinds, glass, balusters, and other architectural elements. Deeds in 1871 and 1874 record his occupation as “gentleman,” trader, and merchant of Boston. By 1875, the Boston directory describes his business as hardware, and an 1885 deed describes him as a merchant. The wealth he accumulated in this part of his career is evident in the architectural quality of the Bailey-Ellis House and the size of the surrounding estate.

Bailey resided in Boston at the time of his marriage to Priscilla, in 1848, but lived in Scituate by 1851 and through at least 1855. City directories place his residence back in Boston in the 1860s, and in (North) Scituate from 1875 to 1885, the ten years following construction of the Bailey-Ellis House. By this time, the commute to Boston was made significantly more convenient by the arrival of the railroad in Scituate in 1871; the North Scituate Station was located less than one-half mile away in the village of Gannett’s Corner.

In 1885, John and Priscilla Bailey sold the Bailey-Ellis House to John’s older brother, Joseph T. Bailey, apparently due to John’s financial setbacks. John Bailey’s business disappears from the Boston directories between 1875 and 1880, and in 1885, a John W. Bailey who lived in Scituate is listed as a messenger at the Boylston National Bank in downtown Boston. The 1885 deed transferred all of John and Priscilla’s real estate in Scituate, with the exception of a lot of salt meadowland, for “one dollar and other valuable considerations.” The property was encumbered by a mortgage of \$3000 to a local financial institution, and a mortgage of \$500 to Joseph T. Bailey. (John’s indebtedness to his brother may have continued into the future: Joseph’s will left \$7000 to his brother John, minus any debts that John may still have owed him at the time.) After selling the Bailey-Ellis House, John W. Bailey appears to have worked as a collection clerk at the Boylston National Bank, and as a clerk and salesman at his brother Job’s building supply business. At his death in 1906, Bailey was described as living in Newtonville, Mass.; occupation, salesman.

Joseph Tilden Bailey (1818-1894) rose to become an important merchant and banker in Boston in the late 19th century. He was involved in the construction, wool, and banking industries, all of which experienced a dynamic period of growth in the city in that era, and held prominent civic positions as well. Joseph began his career in Boston in 1834, training as a carpenter. He partnered with fellow Scituate native Charles E. Jenkins in the firm of Bailey & Jenkins from at least 1846 to 1865, in a business described first as housewrights and later as dealing in doors, sashes and blinds. (This business was later taken over by brother Job F. Bailey.) By 1870, Joseph T. Bailey was partner in the firm of Bailey, Jenkins, and Garrison, wool merchants (the

new partner being William Lloyd Garrison, Jr.). Garrison left the firm by 1875, and the company ceased to exist by 1880.

Bailey's obituary describes the interesting evolution of his early career as follows:

“[Bailey and Jenkins] were very successful, and in 1849, during the gold fever, they built houses and shipped them to California. As a large part of their return was in wool, it became necessary for them to dispose of it in some manner, and the wool merchants of Boston urged them to go into the wool business, which they afterward did. The name of the firm of Bailey & Jenkins was the synonym for fair dealing.” (Scituate Historical Society photocopy; source unknown)

Joseph Bailey was subsequently prominent in the local banking industry, and amassed a substantial fortune. In 1868 he was elected president of the Boylston National Bank of Boston; organized in 1864, it was successor to the Boylston Bank, which had incorporated in 1845. Bailey served as president for more than 25 years, until his death in 1894, when the bank had more than \$2.8 million in assets. A handful of Joseph's relatives were employed at the bank during that period as well: nephews Joseph T. Bailey 2ⁿ and Herbert B. Bailey; younger brother John W. Bailey; grandson Walter B. Ellis; and Charles W. Bailey, probably another nephew.

Active in civic affairs, Joseph T. Bailey served as a trustee of the Massachusetts Charitable Mechanic Association from 1859 through 1861, and was its president from 1864 through 1866. He served as a Boston city alderman from 1859 through 1861, and as chairman of the Board of Overseers of the Poor from 1866-71. An obituary notes that Bailey “was uniformly successful in business, and although he amassed a fortune, his manifold benevolences showed that no small part of the pleasure of wealth for him came in sharing it with others.” (Scituate Historical Society photocopy.) During his lifetime, Bailey (member of a Congregationalist church in Boston) donated money and the bell for the new First Baptist Church in Scituate, which was built nearby at 656 Country Way in 1869-70. In his will, Bailey left \$10,000 to the Trinitarian Congregational Society in Scituate, and \$5,000 to the Massachusetts Homeopathic Hospital in Boston, in honor of his wife.

Joseph Bailey was married to Phoebe Strickland, with whom he had one daughter, Mary Wade Bailey. During the years that they owned the Bailey-Ellis House, Joseph and Phoebe's primary residence was at 55 Commonwealth Avenue in the prestigious Back Bay neighborhood of Boston; the Scituate estate, which they renamed “Seaview,” was used as a summer retreat. The only known alteration they made to the Bailey-Ellis House was due to Phoebe's invalid condition, which prevented her from accessing the second floor of the house. The sitting room was converted to a bedroom for Phoebe, and the small adjoining book room was converted for use as her bathroom. Phoebe Bailey died in 1887.

When Joseph died in 1894, he left an estate worth more than \$720,000 (valued at more than \$18 million today, based on the Consumer Price Index). The Bailey-Ellis House property was given to his only surviving grandchild, Walter Bailey Ellis, along with the stable, furniture and furnishings, and farming tools there. Walter was also given “a suitable house in the City of Boston, well furnished, the cost in all not to exceed Twenty-five thousand dollars... according to

his wish.” (Joseph’s daughter, Mary Bailey Ellis Green, was then living in a house on Huntington Avenue in Boston, which Joseph owned and bequeathed to her.)

Walter Ellis married Harriet Kimball in September 1886, and the couple spent their honeymoon and the following winter at the Bailey-Ellis House. After Joseph T. Bailey’s death, they occupied the house exclusively in the summers for about twenty years, until Walter’s death. The Ellis family was significantly larger than its predecessors in the house—it included Walter and Harriet, their three children (Joseph Bailey Ellis, Katherine Ellis, and Madeleine Ellis), Harriet’s niece Mary Doyle, and eventually Harriet’s mother—and the house was significantly expanded soon after Walter acquired the property. Wings and additions were built and attached to both the existing house and barns, and the property was re-named “Ellsberg.” The Ellises reportedly employed three maids, a butler, a nurse, a gardener, and several farmhands to help tend their family and property. Several extended family members lived in houses nearby, which Walter and Harriet provided for them.

One of Walter Bailey Ellis’s first alterations was the attachment of two older buildings on the property (dating from ca. 1830-1850) to the southeast end of the original house. A small, 1½ story carriage house was moved up from the curve of the drive (then a field) and attached to the southeast end of the original Bailey-Ellis House. The middle addition was used for a kitchen on the first floor and maids’ rooms above. Attached beyond that was the two-story, three-bay Rogers House; Harriet Ellis’s niece and mother occupied at least part of this addition.

Several changes were made to the interior of the original house at this time. Most significantly, the present dining room was created in the original kitchen wing. The current fireplace occupies the location of the original kitchen stove, which was moved to the middle addition. The south passageway between the front parlor and the sitting room was originally a butler’s pantry, with access to the original kitchen through sliding doors into a back hall.

On the second floor, two small maids’ rooms were converted to a guest room, and the shed-roofed dormer with its diagonal muntins was probably added to the room at this time for additional daylight. Because the original maids’ rooms, along with the narrow hallway leading to them, were at a lower floor level than the rest of the main block, the floor of the guest room and the hallway was raised approximately 2½ feet to be continuous with the main block. A small set of stairs was constructed to connect the main block with the middle addition (where the maids’ rooms were re-located), which is at a lower level; it re-used a section of the balustrade removed from the attic stair.

After World War I, the Bailey-Ellis House took on its present appearance; dentils and intermediate brackets were removed from the cornices, and the existing porches and stone steps were added. Prior to the Ellises’ ownership, the only porch was over the main entry (west elevation); the other elevations faced grass terraces. Walter’s daughter Katherine remembered that “The large porch around the house[,] which even in my day had undergone at least three changes in outline and placing of steps[,] took on its present form[,] and all the steps were changed to stone.” (Katherine Ellis: 3) Also at this time, the exterior of the house, which was originally tan with dark brown trim, was re-painted in a warm red with cream color trim.

Although Walter and Harriet Ellis were summer residents, they maintained strong local connections. Two of their children—Joseph Bailey Ellis and Madeleine Ellis, both with warm-weather birthdays (in 1890 and 1898, respectively)—were born in Scituate. Walter donated land to the North Scituate Library Association for the construction of a new public library at 701 Country Way, in 1893-94; Harriet was active in the library association, and left a small sum of money to it in her will.

The Ellises maintained the property not only as a summer home, but also as a working farm. During their ownership, the landscape featured horses, dairy cows, sheep, pigs, chickens, an icehouse, and orchards (including mulberry, cherry, apple, and pear trees). A vegetable garden, flower garden, and lawns around the Bailey-Ellis House were maintained by an Italian gardener, who lived on the property, in a house facing what is now Mann Lot Road (now a separate parcel).

Following Walter Bailey Ellis's death (sometime after 1910), Harriet Ellis and her two daughters occupied the house year-round. Harriet made few significant alterations to the house, except for removing the original shutters from the exterior. Upon Harriet's death in 1928, the Bailey-Ellis House was left to her daughters, Katherine and Madeleine, who occupied the house until their deaths in 1954 and 1961, respectively. As Katherine and Madeleine had no heirs, the property then passed to the estate of their brother Joseph Bailey Ellis (1890-1950), who lived in Pittsburgh, Pennsylvania, at the time of his death. Joseph Bailey Ellis's estate was left in trust for his wife, Christine Bullard Ellis, and their three children: Walter Bullard Ellis (b. 1918), David Wade Ellis, and Marilee Christine Ellis Reilly. Walter B. Ellis wrote that

“It had always been the strong desire of the family to keep the property intact—not to subdivide and develop it. To this end, the heirs sold Ellsberg and its 102 acres to the Town of Scituate in 1969—hopefully, to ultimately provide space for future parks, riding and walking trails, schools, a hospital, and other facilities for all of Scituate's citizens.” (Postscript to “The History of Ellsberg”: 7)

The property today is maintained as conservation land with numerous walking trails. The Bailey-Ellis House is operated by the Scituate Arts Association, and used for classrooms, art studios, and gallery space.

Architectural Significance

Architecturally, the Bailey-Ellis House is a well-preserved, modestly scaled but exuberantly articulated Victorian country house; it displays a sophisticated sense of proportion, massing, texture, and detailing on both the exterior and interior. The intact survival of its original 100 acres of land is also a highly unusual and distinguishing feature.

Most of the 19th and early 20th century summer resort development in Scituate was concentrated directly along the coastal areas, although there were exceptions in North Scituate and the Glades area of town, and scattered estates, including Thomas Lawson's “Dreamwold” (1901) in Egypt. In the late 19th century, Scituate's residential buildings were typically vernacular in character,

following modest Greek Revival, Italianate, and Queen Anne patterns. North Scituate contains more substantial suburban development in more ambitious, Colonial Revival and Craftsman designs from the turn of the century, and a few high-style summer houses from the same period, built directly on the beach. Built shortly after the arrival of the railroad, the Bailey-Ellis House is an early, rare, and unusually fine example of suburban/country house development in Scituate at a transformational moment in the town's history.

The design of the Bailey-Ellis House has occasionally, and without documentation, been attributed to Boston architect Gridley J.F. Bryant (1816-1899). The evidence of a connection between Gridley J.F. Bryant and the design of the Bailey-Ellis House is circumstantial but worth relating, based on family and social connections, and the stylistic similarities between the 1874 Bailey-Ellis House and the 1877 renovations that Bryant made to his Colonial-era house nearby.

One of the pre-eminent architects of his time in New England, Bryant was known for his pioneering works in the Boston "Granite Style", including numerous warehouses, and for distinguished state capitols (including an addition to the Massachusetts State House) and city halls, courthouses and jails, hospitals, schools, churches, railroad stations, custom houses, post offices, business blocks, and occasional private houses.

Gridley James Fox Bryant was the son of the prominent engineer and builder, Gridley Bryant (1789-1867), who was born and died in Scituate. In 1843, the elder Gridley inherited from his aunt Polly Stockbridge Wade her husband's family home, built ca. 1750 at what is now 740 Country Way (now known as the Wade-Bryant House), a short distance to the north of the Bailey-Ellis property. Gridley and his wife, Maria, moved to the Scituate house about the time of his inheritance, and Maria occupied the house alone from her husband's death in 1867 until her own death ten years later. Gridley J.F. Bryant and his wife, Louisa, who had been living in Boston, moved to the house at 740 Country Way then and "thoroughly renovated and refurnished" it for year-round use. The couple frequently entertained there over the next six years, until Louisa's death in 1883. (H.T. Bailey, "An Architect of the Old School": 342-343) Bryant's 1877 renovations, nearly contemporary with the 1874 construction of the Bailey-Ellis House, included several strikingly-familiar cross-gables along the front of the Colonial period house (one with a Gothic-arched window) and jerkinhead end gables, as well as prominent label moldings over the façade windows.

In Scituate history and genealogy, the Bryant family was closely intertwined with the Bailey family. Among the heirs of Gridley Bryant's aunt, Polly Stockbridge Wade, were several Baileys, including the four children of Hannah Wade Bailey. John W. and Joseph T. Bailey's mother, Lydia Wade Bailey, inherited Polly's chaise and chaise harness. Said to have been a close friend of the Bailey family, Gridley J.F. Bryant "fell into hard times near his end and asked his cousin Joseph Tilden Bailey to buy the Wade house, to keep it in the family. It has been in the family ever since and is now owned by Tilden Bailey's great-granddaughters, Katherine and Madeline [sic] Ellis." (Sally Bailey Brown) Katherine, Madeleine, and Joseph Bailey Ellis sold the Wade-Bryant House to a Mr. Lyons in the mid-1940s, but the Ellises retained several household items from the Bryant house, including a table at which John Hancock had supposedly dined. Near the end of his life, Gridley J.F. Bryant transferred his professional papers to his Scituate cousin, Henry Tilden Bailey (1865-1931), a grandson of Hannah Wade Bailey. Henry

Bailey later published an extensive tribute to Bryant's life and work, "An Architect of the Old School" (1901).

BUILDING HISTORY AND DESCRIPTION

The Bailey-Ellis House is located on the south side of Country Way, standing approximately one-quarter of a mile from the road on approximately 102 acres of undeveloped conservation land, now owned by the Town of Scituate, which comprised the original estate. The house is comprised of three distinct sections, all of wood frame construction: the main block and original kitchen wing, an elaborate Victorian residence constructed ca. 1874; and two vernacular additions to the southeast, which were constructed ca 1830-1850 as independent buildings and were moved from other locations on the estate ca. 1895. A small shed is attached to the end of the additions. (see photos 1-4)

The eclectic, asymmetrical design of the original portion of the Bailey-Ellis House (the "Main House") displays features of the Italianate and Gothic Revival styles. The main block of this volume is cross-shaped in plan, with a very short southeast leg; it contains three formal rooms on the first floor and family living quarters above, all centered around a grand stair hall. Extending from the southeast gable end is a long, slightly lower gabled wing, which contained the original kitchen (now the dining room) below and servants' rooms above.

The Main House rises 1 ½ to 1-2/2 stories from a low fieldstone foundation to a picturesque roofline with steeply-pitched gables, jerkin-head cross gables, triangular dormer windows, a three-story tower at the back, and two corbelled brick chimneys. First floor porches and bay windows further enliven the volume.

The original portion of the house is sheathed with clapboards and trimmed with wooden quoins at the corners and paired brackets at the eaves. Ornamental dentils that originally ran between the brackets were removed in the early 20th century. Window and door openings are bordered by substantial molded trim; windows are double-hung wood sash. Two-over-two sash are typical on the major walls, with 1/1 sash employed in the bay windows, tower, and tri-partite groupings. The roof is clad with asphalt shingles; the original roof cladding is uncertain, but may have been cedar shakes.

On the interior, the first floor of the Main House contains a variety of high-style detailing in all four principal rooms. Trim is typically carved of a variety of dark woods, including black walnut, sycamore, ash, and oak. Interior finishes on the first floor of the Main House include narrow-board wood floors (often parquet), plaster walls with wood baseboards and cornice moldings, and plaster ceilings, many of which feature a central, ornamental medallion. Prominent wood moldings surround the door and window openings, and elaborate mantelpieces ornament the fireplaces in each of the four principal rooms. Doors are typically five-paneled.

Second floor finishes and detailing are simpler than those on the ground floor, typically consisting of narrow-board wood floors in the family bedrooms; molded baseboards; simpler door and window trim; five-panel wood doors; handsome carved wood fireplace surrounds; and built-in closets. The original ceilings on this floor are generally concealed by modern finishes.

The attic of the main house is unfinished, except for narrow-board wood floors throughout. The basement contains a mix of concrete and dirt floors and wood and brick support posts. (see photos 5-17)

The Middle Addition is a modest vernacular Greek Revival-style building, set perpendicular to the original kitchen ell. It rises 1 ½ stories from a low fieldstone foundation to a gabled roof, and is characterized by clapboard siding with simple cornice molding and gable returns, narrow corner boards, and asphalt roof shingles. The main, southeast façade is composed of three windows on both stories, typically containing 2/2 wood sash. (see photos 1-4)

Inside, the first story is composed of a pantry area bordering the present dining room, and one large room to the side. An enclosed stairway to the basement is located in the back pantry area. The pantry contains built-in storage and plain flat casings, including peaked lintels. The main room, which was used as a kitchen, is trimmed with plain, unshaped casings. The second floor of the Middle Addition contains a front and back bedroom and a small modern bathroom. Interior finishes include simple molded trim on baseboards and door and window casings, plaster walls and ceilings, and plain wood floors. (see photo 18)

The End Building Addition rises two stories from a fieldstone foundation, with its gabled ends oriented perpendicular to the Middle Addition. Narrow corner boards and a simple cornice molding frame the clapboard wall, while short returns finish the gable ends. Asphalt shingles clad the roof. The main, southeast façade contains three window bays on each floor, and an offset doorway with a simple bracketed shed roof. A one-story structure known as “the outhouse,” or shed, protrudes from the gable-end of this block, with clapboard siding, narrow corner boards and cornice molding, and a steep hip roof clad in asphalt shingles. (see photos 1-4)

The floor plan for the End Building includes an ample offset stair hall with a large main room to the side. Interior finishes include a high molded baseboard, simply molded window and door trim, and plain floor boards. The interior of the shed contains exposed framing at walls and roof, utilitarian wood partitions, and a plain wood floor.

Major alterations to the building include the 1890s addition of two earlier, independent buildings (the Middle Addition and End Building Addition); the removal of the conical tower roof, ca. 1890s; and the 20th century removal of deteriorated original and/or early porches, including a simple shed-roofed porch along the back of the End Building Addition and a balustraded open deck that wrapped around the north end of the Main House. Surviving porch elements include the posts and roof of the main entry porch (the railing and deck are modern); the roof and posts of the porch in back of the music room (it presently has no floor or railing); and a free-standing fieldstone stairway off the northwest gable end of the Main House.

A narrow, packed-earth drive leads up the gentle slope of Booth Hill, curving near the top where it approaches the house. This driveway extends along the entire southwest façade of the Main House, and undoubtedly led to the large barn that once stood to the south of the dwelling. Two small parking areas are presently located off the southwest side of the driveway. The House is set on a low berm, bordered by narrow bands of lawn, with immature woodland beyond. For many years, the Bailey-Ellis House had an unobstructed view of the ocean and was surrounded by open pastures.

Historically, the Bailey-Ellis House is an outstanding example of late 19th century residential architecture in Scituate; it also exemplifies the summer resort development of the town, and is associated with members of one of Scituate's most prominent and populous families, who distinguished themselves as important Boston merchants. The house was built as a year-round home for businessman John Wade Bailey and his wife, Priscilla Vinal Bailey. Members of the Bailey family occupied the property as both a year-round and summer home from the time of its construction, ca. 1874, until 1969, when the estate was sold to the Town of Scituate.

Today the property is maintained primarily as conservation land; the house and 3.6 acres of land immediately surrounding it are reserved for the Scituate Arts Association. The Scituate Arts Association is responsible for operating and maintaining the Bailey-Ellis House, which is used for classrooms, art studios, and gallery space. A resident caretaker lives in the End Building Addition.

Architecturally, the Bailey-Ellis House is a well-preserved, modestly scaled but exuberantly articulated Victorian country house. It displays a sophisticated sense of proportion, massing, texture, and detailing on both the exterior and interior—possibly the influence of one of New England's leading architects in the mid-19th century, Gridley J.F. Bryant, who was not only a neighbor but also a relative of the Bailey family.

For more detailed information on the historical and architectural features of the Bailey-Ellis House, consult the National Register nomination prepared in 2011, and the Rehabilitation and Reuse Study prepared by Architectural Conservation Trust (ACT) for Massachusetts in 1988.

ARCHITECT

The design of the Bailey-Ellis House has occasionally, and without documentation, been attributed to Boston architect Gridley J.F. Bryant (1816-1899). The evidence of a connection between Gridley J.F. Bryant and the design of the Bailey-Ellis House is circumstantial but worth relating, based on family and social connections, and the stylistic similarities between the 1874 Bailey-Ellis House and the 1877 renovations that Bryant made to his Colonial-era house nearby.

One of the pre-eminent architects of his time in New England, Bryant was known for his pioneering works in the Boston "Granite Style", including numerous warehouses, and for distinguished state capitols (including an addition to the Massachusetts State House) and city halls, courthouses and jails, hospitals, schools, churches, railroad stations, custom houses, post offices, business blocks, and occasional private houses.

Gridley James Fox Bryant was the son of the prominent engineer and builder, Gridley Bryant (1789-1867), who was born and died in Scituate. In 1843, the elder Gridley inherited from his aunt Polly Stockbridge Wade her husband's family home, built ca. 1750 at what is now 740 Country Way (now known as the Wade-Bryant House), a short distance to the north of the Bailey-Ellis property. Gridley and his wife, Maria, moved to the Scituate house about the time of his inheritance, and Maria occupied the house alone from her husband's death in 1867 until her own death ten years later. Gridley J.F. Bryant and his wife, Louisa, who had been living in Boston, moved to the house at 740 Country Way then and "thoroughly renovated and refurnished" it for year-round use. The couple frequently entertained there over the next six years, until Louisa's death in 1883. (H.T. Bailey, "An Architect of the Old School": 342-343) Bryant's 1877 renovations, nearly contemporary with the 1874 construction of the Bailey-Ellis House, included several strikingly-familiar cross-gables along the front of the Colonial period house (one with a Gothic-arched window) and jerkinhead end gables, as well as prominent label moldings over the façade windows.

In Scituate history and genealogy, the Bryant family was closely intertwined with the Bailey family. Among the heirs of Gridley Bryant's aunt, Polly Stockbridge Wade, were several Baileys, including the four children of Hannah Wade Bailey. John W. and Joseph T. Bailey's mother, Lydia Wade Bailey, inherited Polly's chaise and chaise harness. Said to have been a close friend of the Bailey family, Gridley J.F. Bryant "fell into hard times near his end and asked his cousin Joseph Tilden Bailey to buy the Wade house, to keep it in the family. It has been in the family ever since and is now owned by Tilden Bailey's great-granddaughters, Katherine and Madeline [sic] Ellis." (Sally Bailey Brown) Katherine, Madeleine, and Joseph Bailey Ellis sold the Wade-Bryant House to a Mr. Lyons in the mid-1940s, but the Ellises retained several household items from the Bryant house, including a table at which John Hancock had supposedly dined. Near the end of his life, Gridley J.F. Bryant transferred his professional papers to his Scituate cousin, Henry Tilden Bailey (1865-1931), a grandson of Hannah Wade Bailey. Henry Bailey later published an extensive tribute to Bryant's life and work, "An Architect of the Old School" (1901).

BAILEY-ELLIS HOUSE TALK, 16 October 2013

'THE PLEASURE OF WEALTH': HIGH VICTORIAN ARCHITECTURE AND THE LOST HISTORY OF THE BAILEY-ELLIS ESTATE

I would like to thank Janet Cornacchio and the Scituate Arts Association for inviting me to give this talk. More importantly, I want to thank them for their stewardship of the property I am going to talk about tonight.

For the last 40 years, the Scituate Arts Association has used the Bailey-Ellis House for artists' studios, exhibitions, and classes, and has maintained the building using very limited funds and lots of volunteer labor from its members and friends. Given the challenges of maintaining any structure more than 20 years old, much less one as elaborate as this building, the Association's commitment has been extraordinary.

The Bailey-Ellis House is an outstanding example of late 19th century residential architecture in Scituate. It also represents the summer resort development of the town, and is associated with members of one of Scituate's most prominent and populous families, who distinguished themselves as important Boston merchants. The intact survival of the estate's original 100 acres of land is also a highly unusual and important feature.

The title of my talk comes from a line in an obituary for the second owner-occupant of the Bailey-Ellis House, Joseph Tilden Bailey, who died in 1895. Joseph was a wealthy Boston merchant who summered at this property for ten years. His younger brother John had assembled the 100-acre estate and built the house as a year-round country home around 1874; he commuted to work in Boston on the then-new railroad line. Members of the Bailey family lived here for nearly a hundred years, before giving the property to the Town of Scituate.

"The Pleasure of Wealth" seemed a good way to link the exuberant architecture of the house to the people who were fortunate enough to live here, and to the public that can now enjoy this property every day.

This presentation is doubtless a bit different from the SAA's usual "meet the artist" talks. In this case, the art work to be discussed is a house. And its artist, or creator, is not known for certain, but is rumored to be Gridley James Fox Bryant, who was a cousin of Joseph and John Bailey and lived up the street.

As an architect and architectural historian, I like to think that a building's design reflects not only contemporary artistic styles, but also something about the technology, economy, and society of its time. And a home embodies, even more, the character and aspirations of the individuals that come to inhabit it.

This photo is of Mark Twain's home in Hartford, Connecticut, which coincidentally was built in the same year as the Bailey-Ellis House. In a nostalgic mood, Twain said of it:

"To us, our house... had a heart, and a soul, and eyes to see with; and approvals and solicitudes and deep sympathies; it was of us, and we were in its confidence and lived in its grace...."

So houses are alive to us, and people come alive through their houses. I recently came across this interesting observation: "One very fine if not exactly intentional purpose for historic preservation is to keep dead people alive." Through stories and images, I will try to bring part of the Bailey and Bryant families alive to you, and show you why this house matters.

The Bailey-Ellis House stands atop Booth Hill in North Scituate, near Gannett's Corner, in an area that was developed from the 18th through the 20th centuries. The house is set back approximately one-quarter mile from Country Way, on approximately 102 acres of undeveloped conservation land that comprised the original estate. Built with an unobstructed view of the ocean to the north, the house was surrounded by open pastures, orchards, and gardens. These have since been replaced by thick woodland. The driveway along the south side of the house once led to a large wood-framed barn, which stood a short distance behind the house. It was destroyed by fire in 1972.

The Bailey-Ellis House's setting-- as well as its picturesque roofline, board and batten siding, and multiple porches—were heavily influenced by the mid-19th century trend for romantic country estates. Several important architects wrote books extolling picturesque beauty—asymmetrical, irregular, and eclectic-- and the virtues of living in harmony with the natural landscape. They provided not only philosophical treatises on the subject, but also architectural plans and elevations, cost estimates, and instruction on building materials and methods.

The new style was partly a reaction to the sober, static cubes of the Greek Revival and colonial buildings that preceded it, and partly a response to the increasing mechanization of the Industrial Revolution. It was abetted by new means of building construction (such as lighter, flexible wood frames, and band saws that could churn out decorative wood trim) and by new means of transportation (like the railroad) that allowed businessmen to live at greater distances from their offices.

These slides show some examples of what was being promulgated for country houses. Homes would be oriented toward natural features rather than the street grid, and approached by meandering drives that heightened the sense of arrival. Gardens, orchards, and barns accompanied the house and sustained its occupants. Architectural designs were characterized by freedom and experiment, with more flowing relationships between spaces and even an interest in labor-saving features for the servants.

For all their decorative intent, careful craftsmanship was expected. The varied roofs of the Bailey-Ellis House are one of its signature features, and also one of the most difficult to maintain. But practical issues *were* considered in these romantic designs. A.J. Downing, one of the early proponents of the style, wrote in 1850:

"Particular attention must be paid in all irregular cottages of this kind, to the roofing of the valleys, or lines where the intersecting roofs meet—because the water from the higher parts of the roof all finds its way to these valleys before reaching the eaves, and therefore, if these valleys are not thoroughly constructed, and made perfectly tight, leaky places are certain to

show themselves immediately, to the great injury of the house and inconvenience of the inmates." (Janet knows all about this...)

The main block of the Bailey-Ellis House contained a grand entrance hall; a front parlor and back dining room (later known as a smoking room and as a sitting room), which were separated by a pair of walk-through butler's pantries; a music room on the opposite side of the stair hall; and a small library (now a bathroom) behind the stair hall. The original kitchen wing was turned into a formal dining room in the late 19th century. The bedrooms were upstairs, of course.

The first floor of the main house contains a variety of high-style detailing. Trim is typically carved of a variety of dark woods, including black walnut, sycamore, ash, and oak, which are also featured in the parquet floors. Bold wood moldings surround the door and window openings, elaborate mantelpieces ornament the fireplaces, and fancy plaster medallions decorate the ceilings. Even the door hinges are beautifully detailed.

Let's move now from the design of the Bailey-Ellis House to the man who may have created it, architect Gridley J.F. Bryant. The attribution exists without documentation, but the circumstantial evidence is worth relating, based on two factors: close family and social connections, and strong stylistic similarities between the 1874 Bailey-Ellis House and the 1877 renovations that Bryant made to his own, Colonial-era house nearby.

Bryant was one of New England's most esteemed architects in the mid 19th century. Here's what Scituate resident Henry Turner Bailey had to say about his cousin and friend:

"We remember Mr. Bryant as a man of commanding presence. He was not tall, but rather stout, with broad shoulders and a large strongly modelled head... His habit of standing always with his hands behind, his feet rather far apart, and his head thrust forward, gave him a noticeable likeness to the Napoleon in Orchardson's well-known picture of the "Emperor on board the *Bellerophon*," a likeness of which Mr. Bryant was not unconscious." (HTB, "An Architect of the Old School")

To give you an idea of his life-style, local historian Sally Bailey Brown remarked that

"He and his wife lived at the Hotel Vendome [in Boston's Back Bay] in winter, and Mrs. Bryant, in a \$1500 dress, danced with the Prince of Wales in the days long before he became King Edward the Seventh of England."

Bryant was the son of a prominent engineer and builder, also Gridley Bryant (no middle initials), who was born and died in Scituate. The architect-son was known for his pioneering works in the Boston "Granite Style". He was also responsible for numerous warehouses, and for distinguished state capitols and city halls, courthouses and jails, hospitals, schools, churches, railroad stations, custom houses, post offices, business blocks, and the occasional private house. One architectural historian wrote that "It has been said that downtown Boston from the 1850's to 1870's was practically a 'Bryant-built' city." [Bryant Tolles in *Old Time New England*, 1973]

In 1877, Gridley J.F. Bryant inherited from his parents a mid-18th century house at what is now 740 Country Way, a short distance north of the Bailey-Ellis property. Gridley and his wife,

Louisa, who had been living in Boston, moved into the Wade-Bryant House and, according to Henry Turner Bailey, "thoroughly renovated and refurnished" it. Bryant's 1877 renovations, included several strikingly-familiar cross-gables along the front, truncated end gables, and fancy moldings over the facade windows.

Although the relationship is not confirmed, the Bailey-Ellis House displays a sophisticated sense of proportion, massing, and detailing that evokes the great architectural conviction of Gridley Bryant.

The Bailey and Bryant families were closely intertwined, and Gridley J.F. Bryant was said to have been a close friend of the Bailey family. When the architect fell on hard times near the end of his life, he asked his cousin Joseph Tilden Bailey, who then owned the Bailey-Ellis House, to buy Bryant's home and keep it in the family. When Bailey's great-grandchildren eventually sold the Bryant house, in the 1940s, they retained several household items, including a table at which John Hancock had supposedly dined.

Last and not least, we come to the first two owners of the Bailey-Ellis House, John Wade Bailey and Joseph Tilden Bailey-- two of the ten children born to Job Bailey and Lydia Foster Wade Bailey. The Baileys were a large Scituate family, prominent in business, civic, and religious affairs, who had first arrived in Scituate in the late 17th century.

Family histories date construction of the house to 1874. John Bailey's wife, Priscilla Vinal Bailey, another Scituate native, reportedly chose the location for the house. They named their estate "Elm Heights" after a large American elm tree that stood on the property; it was tall enough to serve as a landmark to mariners at sea and reportedly grew to 16 feet in diameter.

Like several of his brothers, John Bailey started his career in housebuilding; he eventually became successful in Boston as a merchant in building materials. John Bailey frequently moved back and forth between Boston and Scituate in the mid 19th century, until he built and occupied this house. Bailey assembled what is now the property over three decades, from the 1850s through the 1880s, and lived in the house for its first decade, from about 1874 through 1885. By this time, the commute to Boston was made significantly more convenient by the arrival of the railroad in Scituate in 1871; the North Scituate Station was located less than half a mile away in the village of Gannett's Corner.

In the 1860s and 1870s, Bailey owned a business in downtown Boston that engaged in wholesale and retail sales of doors, sashes, blinds, glass, balusters, and other architectural elements. The wealth he accumulated in this part of his career is evident in the architectural quality of the Bailey-Ellis House and in the size of the surrounding estate.

The Bailey-Ellis House was constructed just two years after the Great Fire in Boston that destroyed nearly 800 mostly commercial buildings, in what is now the Financial District. You can imagine that John Bailey's building supply business was quite busy in the subsequent rebuilding of downtown Boston.

John and Priscilla Bailey's 50th wedding anniversary, attended by nearly 200 relatives and friends, was written up in the *Boston Evening Transcript* in 1898, between a short account of the French president's visit to Queen Victoria and notice of an American professor's report on conditions at a Siberian prison.

By the time of this celebration, however, John Bailey's fortunes had apparently declined precipitously. In 1885, he and his wife sold the Bailey-Ellis House to John's older brother, Joseph, for "one dollar and other valuable considerations". It was encumbered by a mortgage of \$3,000 to a local bank, and one for \$500 between the two brothers. After selling the house, John moved to Newton and worked at his brother's bank.

Joseph Tilden Bailey rose to become an important merchant and banker in Boston in the late 19th century. He was involved in the construction, wool, and banking industries, all of which experienced dynamic growth in the city in that era, and held prominent civic positions as well.

Joseph Bailey began his career in Boston in 1834, training as a carpenter. He partnered with fellow Scituate native Charles E. Jenkins in the firm of Bailey & Jenkins from at least 1846 to 1865, in a business described first as housewrights and later as dealing in doors, sashes and blinds. By 1870, Bailey was partner in the firm of Bailey, Jenkins, and Garrison, wool merchants (the new partner being William Lloyd Garrison, Jr., son of the famed abolitionist), which operated during the 1870s.

Bailey's obituary describes the interesting evolution of his early career as follows:

"[Bailey and Jenkins] were very successful, and in 1849, during the gold fever, they built houses and shipped them to California. As a large part of their return was in wool, it became necessary for them to dispose of it in some manner, and the wool merchants of Boston urged them to go into the wool business, which they afterward did. The name of the firm of Bailey & Jenkins was the synonym for fair dealing." (Scituate Historical Society photocopy; source unknown)

Joseph Bailey was subsequently prominent in the local banking industry, and amassed a substantial fortune. In 1868 he was elected president of the Boylston National Bank of Boston, one of the largest banks in Boston at the time. Bailey served as president for more than 25 years, until his death in 1894, when the bank had more than \$2.8 million in assets.

An interesting sidebar is the story of a spectacular bank robbery at the Boylston National Bank while Joseph Bailey was its president. In November of 1869, a group of thieves led by Adam Worth and Charles Bullard (aka "Piano Charley") robbed the bank of at least \$200,000—which would be worth at least five million dollars today.

This is how it happened: A man purporting to be a dealer in health tonics rented a room in the building next door the month before, set out a large show of bottles, and with a small gang (including a woman!) spent a week drilling through two eighteen-inch-thick brick walls into the safe of the Boylston National Bank.

Worth and Bullard were skilled, bold, and stylish thieves. They fled to New York, and pondered what to do next.

As a recent biographer wrote,

“They could take the cash, abandon the securities, and head west, where the frontier states offered obscurity and where the law was, at best, partially administered. But Worth and Bullard, with their taste for expensive living and sophisticated company, were hardly the stuff of which cowboys are made, and the prospect of spending their ill-gotten gains in some dusty prairie town where they might be murdered for their money was less than appealing.

"A more attractive alternative was to make for Europe, where extradition was unlikely and where wealthy Americans were welcomed with open arms and few questions were asked."

The Napoleon of Crime by Ben McIntyre. Copyright © 1997

They wound up in London and Paris, where they continued their careers in upscale burglary. Arthur Conan Doyle is said to have modeled his character Professor James Moriarty—the nemesis of Sherlock Holmes— after Worth.

Back to the Bailey family-- In civic affairs, Joseph Bailey served as a trustee of the Massachusetts Charitable Mechanic Association from 1859 through 1861, and was its president from 1864 through 1866. He served as a Boston city alderman from 1859 through 1861, and as chairman of the Board of Overseers of the Poor from 1866-71. An obituary notes that Bailey “was uniformly successful in business, and although he amassed a fortune, his manifold benevolences showed that not a small part of the pleasure of wealth for him came in sharing it with others.”

During his lifetime, Bailey (who was a member of a Congregationalist church in Boston) donated money and the bell for the new First Baptist Church in Scituate, which was built nearby at 656 Country Way in 1869-70. In his will, Bailey left \$10,000 to the Trinitarian Congregational Society in Scituate, and \$5,000 to the Massachusetts Homeopathic Hospital in Boston, in honor of his wife.

Joseph Bailey was married to Phoebe Strickland, with whom he had one daughter, Mary Wade Bailey. Not much is known of Mary, although a relative observed that when Mary wanted a divorce from her first husband, with whom she had two children, "her father bought this for her as he had purchased everything else she had ever wanted. She later married a Capt. Green; I don't think he was a "ball of fire."" (Mary Richardson Ellis, p. 9)

During the years that they owned the Bailey-Ellis House, Joseph and Phoebe's primary residence was a townhouse they built in 1875 at 55 Commonwealth Avenue, in the prestigious Back Bay neighborhood of Boston. (It sold earlier this year, 2013, for 14 million dollars.) The Scituate estate, which Joseph and Phoebe renamed “Seaview,” was used as a summer retreat. The only known alteration they made to the Bailey-Ellis House was due to Phoebe's invalid condition, which prevented her from accessing the second floor of the home. The back parlor was converted to a bedroom for her, and the small adjoining library was converted for use as her bathroom.

When Joseph died in 1894, he left an estate worth more than \$720,000 (valued at more than 18 million dollars today, based on the Consumer Price Index). The Bailey-Ellis House property was given to his only surviving grandchild, Walter Bailey Ellis. Ellis later gave a memorial stained

glass window at the First Baptist Church in memory of his grandfather, whom he called "The best man that ever lived". (FBC website)

Although Bailey donated money for construction of the church building, his name is not on the window. As the Baptist Church now relates with ecumenical humor, despite his financial contributions and intimate family connections-- his siblings belonged to the church and his mother was the first president of the Scituate Baptist Female Mutual Religious Improvement Association—Joseph Bailey "belonged to a Congregational church in Boston, so that was that."

The third owner-occupant of the Bailey-Ellis House was Walter Ellis, who was born in 1863 and died in the 1920s, and worked at least for a time at his grandfather's bank. Walter was married to Harriet Kimball, with whom he had three children. The couple spent their honeymoon at the Bailey-Ellis House. After Joseph Bailey's death, they spent summers in the house for about twenty years.

The Ellis family was significantly larger than its predecessors in the house—it included Walter and Harriet, their three children (Joseph Bailey Ellis, Katherine Ellis, and Madeleine Ellis), Harriet's niece Mary Doyle and mother Joyce Kimball, and several servants and boarders. Not surprisingly, the house was significantly expanded soon after Walter acquired the property. Wings and additions were built and attached to both the existing house and the barns, and the property was re-named "Ellsberg."

The Ellises reportedly employed three maids, a butler, a nurse, a gardener, and several farmhands to help tend their family and property. Several extended family members also lived in houses nearby, which Walter and Harriet provided for them.

One of Walter Ellis's first alterations was attaching two older buildings on the property (built in the early 19th century) to the east end of the Victorian house. A small, 1½ story carriage house was moved up from a field at the curve of the drive and attached to the east end of the original Bailey-Ellis House. This middle addition was used for a kitchen on the first floor and maids' rooms above. Attached beyond that was a two-story half-house; Harriet Ellis's niece and mother occupied this addition.

Walter's daughter Katherine reported that the pointed top of the house's tower was removed in one piece, before she was born in 1893. Placed in the yard, the spire became, she said, "one of the sources of entertainment of our childhood." Sadly, it no longer remains. The Arts Association has recently completed painting the tower in the house's historic colors, but the roof will probably not be restored.

Several changes were also made to the interior of the original house during Walter's ownership. Most significantly, the present dining room was created in the original kitchen wing. The current fireplace there occupies the location of the original kitchen stove.

The Ellises maintained the property not only as a summer home, but also as a working farm. During their ownership, the landscape featured horses, dairy cows, sheep, pigs, chickens, an icehouse, and orchards (including mulberry, cherry, apple, and pear trees). A vegetable garden, flower garden, and lawns around the Bailey-Ellis House were maintained by an Italian gardener, who lived on the property.

Although Walter and Harriet Ellis were summer residents, they maintained strong local connections. Two of their children—Joseph Bailey Ellis and Madeleine Ellis, both with warm-weather birthdays—were born in Scituate. Walter donated land to the North Scituate Library Association for the construction of the new public library at 701 Country Way. Harriet was active in the library association, and left a small sum of money to it in her will.

Following Walter Bailey Ellis's death after 1920, Harriet Ellis and her two daughters occupied the house year-round. Harriet made few significant changes to the house, except for taking off the original window shutters and removing some of the eave brackets, to reduce maintenance costs.

Upon Harriet's death in 1928, the Bailey-Ellis House was left to her daughters, Katherine and Madeleine, who occupied the house until their deaths in 1954 and 1961, respectively. As Katherine and Madeleine had no heirs, the property passed to the heirs of their brother Joseph Bailey Ellis, who had lived in Pittsburgh. Joseph Ellis died in 1950, leaving his estate in trust for his wife and their three children. Wanting to keep the property intact for the benefit of the community, the children generously transferred the house and its 102 acres to the Town of Scituate in 1969.

The property today is maintained as conservation land with numerous walking trails. The Bailey-Ellis House and about three acres of land immediately surrounding it are operated by the Scituate Arts Association.

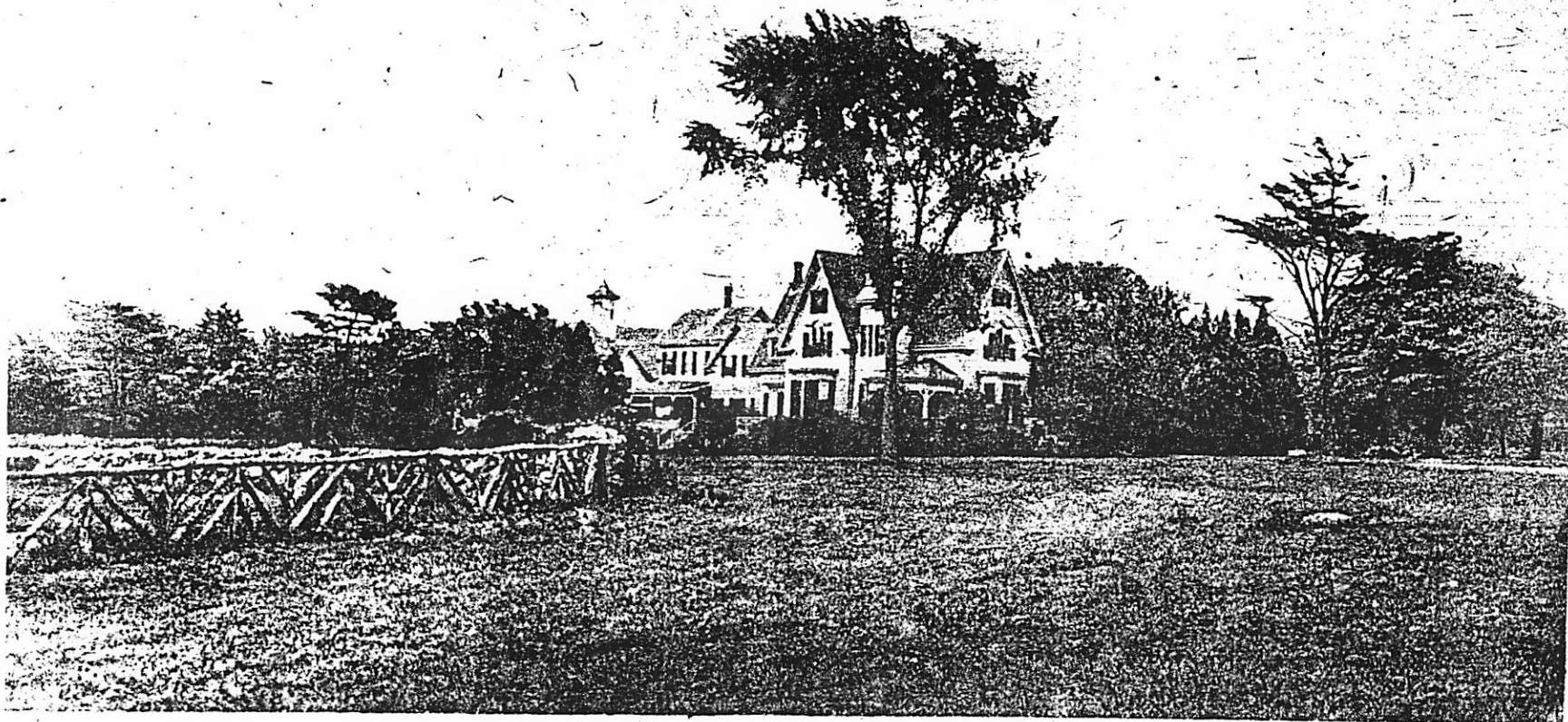
I will close this talk about the pleasure of wealth with a reminiscence from Katherine Ellis about her childhood in the Bailey-Ellis House in the late 19th and early 20th centuries:

"We never had an inkling of what Mother and Dad might be planning, as we never heard any plans or discussions and were never asked to put in our 'two bits'. Mother would simply announce at the breakfast table, 'Today we will do this' or 'tomorrow you will do that'. It might be merely a ride to the beach or it might be a trip to Europe, and we never dreamed of doing anything else... all that was expected of me was to get on board, and I never dreamed that all my friends and relations did not lead exactly the same sort of life... I was well grown-up and out in the world before it even dawned on me how very, very fortunate I have always been and still am!"

Thank you.



Ellsberg ---
A history ---



Sepia Photograph Found Between the Walls of the Ellis mansion shows the estate as it appeared shortly after the Civil War.

See story on page 17

SOUTH SHORE

COPY 15¢ • \$4.50 YEAR

mirror

VOLUME 26 NUMBER 14

THURSDAY, MARCH 22, 1973

3 SECTIONS 56 PAGES

SCITUATE • COHASSET • MARSHFIELD • NORWELL • HANOVER • PEMBROKE

1.

Mental Wanderings of Mary Richardson Ellis

Kitty Burke

An Irish maid, born in Ireland. She came to Ellsberg as a nurse-maid to Harriet Pinkerton Kimball Ellis and Walter Bailey Ellis's first child. When she was no longer needed to nurse, or care for the three Ellis children she looked after the laundry.

This laundry was done in basement of the house under the dining room. The water was heated on a stove made of brick with an iron stove top. There were two very large stone tubs, also a hand wringer of wood. The drying yard was directly outside this room in an enclosed space, as it did not show from the entertaining part of the house, using some kind of vines, grape I think to conceal the yard.

I think she lived well into the 1920's. Walter Bullard Ellis, born in 1918, could remember her well. She did not marry and considered Ellsberg her home. On the second glass in the middle house (Ellsberg was three houses put together) there were two very, very small rooms, one of these was her bedroom.

Aunt Etta Kimball

Was a sister to Harriet Kimball Ellis. She lived during her middle and later years in a medium size, w.d. house on Country Way at the "end of the lane" or the driveway to Ellabury. She did not marry, I think this house was given her by Harriet K. Ellis. Her great nephews and friends always stopped by her house for fruit tarts as they went from one grandmother's house to the other one's. She was not supposed to provide these tarts because it spoiled their appetite for the regular meals, but she did it anyway. Walt, of course, loved to have rules broken for any reason. She out lived her sister, and was "looked after" by her nieces, Katherine and Madeleine Ellis. I expect she was buried in Haverhill or Georgetown, Mass. with her parents.

Mary Mayle

was a niece of Harriet Pinkham (Kimball) Ellis, who had infantile paralysis as a child. She could walk only with the help of a brace. It was understood when Harriet married Walter Bailey Ellis that Mary Mayle would live with them. I think Harriet had taken on this responsibility long before she married. Mary did not marry. She did beautiful needle work. I don't think needlepoints, but everything

See. There were beautiful doll clothes at Ellsbury. In the best house, of the three, on the second floor there was a nice large room. This room at one time was shared by Mary Hoyle and her Kimball grandmother. I expect this was always Mary's room and was only shared after her grandmother came there to live, when she became older. The aunts renamed this room the Pity Room, where things "not really usable, but a pity to throw away", were kept. I have seen lots of chairs with nicks from Mary's Grace. I expect she was buried in the family plot in Haverhill or Georgetown, Mass. She too outlived Harriet Kimball Ellis.

John Jaccabucci

Came to this country from Italy as a gardener. Walter Bailey Ellis made all the arrangements, paid his passage. John sent for his family later. He spoke very broken English, even late in life. He read only an Italian newspaper. The aunts always picked up John's mail when they did their morning errands - done every morning except Sundays.

John always had a good vegetable garden. I remember currants and raspberry bushes also. I did not go there until 1949, when I married into the family. John gathered the vegetables and washed them before they were brought into the kitchen. He walked down

the "back way" about 5:30 or 6:00 in the morning. He let himself in — he had a key to the back door. His first chore was to remove the ashes from the kitchen stove, polish the stove with "stove-black". This polish was kept in the pantry to the right of the stove, on a shelf over the door to the basement. Then, of course, he started the fire which heated the water for the bath room. At this point he made the coffee. By the time the coffee was ready Auntie Maddy was usually down stairs — dressed for the day. My Elizabeth was always an early riser, as I had seen down stairs for sometime and watched John do these chores. This stove in the kitchen was of great interest. The cook top was only about two feet from the glass — a real back-breaker. There were the usual four eyes. There were round openings with covers which fit into the openings. If you removed these covers to cook, the flames would be against the bottom of your cook pot. They burned cool in this stove. From time to time parts of this fire box would burn-out. This meant a trip into Boston for parts. They always kept an extra set of parts "on hand". The doors, two, were at eye level — no thermometer. All baking was done in these doors. I

After John was too feeble to walk down to Ellsbery to work Auntie Maddy continued to pay him full wages, also to take his mail to him. To make him feel better she would take coffee and bread to his

was for him to pick, and then pick up later.
 In earlier years John's son, Peter helped with the
 lawn and flower gardens, also helped look after
 it all when he was a very small child and come visiting.
 The house they provided for John faced on Mann
 Lat Road, and of course was located on the 103 acres
 on which Ellsberg stood.
 John was always faithful to this family and the
 family to him.

Jeanne Pagano

Was a friend of Katherine and Madeline Ellis,
 their mother's had been friends. Jeanne did not marry.
 She spent her winter's in South Orange, N.J. Her
 father had been an engineer and Jean's
 inheritance was enough that she did not have to
 work. She spent her summer's in Cohasset, Mass.,
 the next town to Scituate. Her place was a small
 cottage built for her and her sister when they were
 teenagers on the back of the family lot. There were
 two small bed rooms, kitchen and bath, a nice
 size living room furnished with Mission
 furniture - beautiful English china.

Jeanne always had the Walt Ellis family over for
 drinks and hors d'oeuvres, while we were visiting
 at Ellsberg. She really spent a lot of her time at
 Ellsberg with Auntie Maddy. When Aunt "K" died

(her's was special) and cookies. She had a beautiful garden, with a great granite ledge in her back yard. She did a lot of her own gardening. She also had a great collection of Rose Medallion China. She was a favorite of Watts.

Beth Bittbender - The Bitts

Another friend of the Aunt's - their mother's had been friends. She was a Pierce - some as E.S. Her husband was Teddy Bittbender, a Harvard graduate who did not "set the world on fire". At one time he was breeding canaries another year something else. She often had the Walt Ellis family over for ice cream and cookies. She was a charming lady. She had grey hair "done up" on top of her head. She always wore a ribbon around her neck often with a brooch. In her living room there was a book case lined with tea chest paper, also the space over the mantel was papered in this same paper. Her home was in Roswell.

Auntie K was a member of the French Club. They met each week. Had lunch and then read in French. One of the favorite novels was Bertie Murphy. She did nice water colors — one of K and one of Ellsberg. I think she had good talent. I had escaped at the French Club meeting at her house for the first time. Aunt Maddy and Jean called themselves eating members.

Aunt Maddy was very active in the Girl Scout program especially at the time of the first World War. The old uniform is in the Girl Scout Headquarters in Washington, D.C.

When "K", "Maddy" and "Bail" were "growing up" and needed a gathering place of their own, their Mother Harriet secured the first house for them. This was on a river, which flows through a salt meadow to the ocean. There they swam, went boating. Had parties and put on plays. It was a gathering place for all the local young people.

Harriet Pickham (Kimball) Ellis

was an intelligent, far-sighted lady. She ran Ellsberg well in a pleasant manner, with very little discussion from anyone. She had been a teacher before her marriage. She "grew-up" in Haverhill - Georgetown area. Her father was a shoe maker. She had an Aunt in Maine who

were also a teacher. Hattie, as she was often called, was active in the public library in Scituate. I think, they gave the land the North Scituate branch was located. "K" for years was on the Reading Bd. to select the books for the library. Maddy did the displays for the library.

Their church was the Episcopal - I think High Church. They attended the one in Cohasset. Hattie and her daughter were very active. Bailey a Christmas and Easter member.

Mary Wade (Bailey) Ellis Green

was the only child of Joseph Tilden Bailey. She first married Warren Bartlett Ellis. They were the parents of two children, ^{Walter} Joseph Bailey Ellis and a daughter, who died at nine or ten years. Aunt "K" told me that when Mary Wade came home and wanted a dress her father bought this for her as her as he had purchased everything else she had ever wanted. She later married a Capt. Green - I don't think he was a "ball of fire". I do not know what he was captain of.

Warren Bartlett Ellis

From pictures. He was a very handsome man. He was the first of the Ellises to leave the Cape and come to Boston to work. According to the city directory of Boston, he at one time was an upholsterer and another time a merchant. I think he was a kind man. Joseph Bailey Ellis gave him sums of money from time to time. Somewhere I have seen a letter in which he was asking Aunt "K" and Maddy to give money to his second wife should he die before she. I think he and his second wife were often at Ellsbury.

Cousin Marge Terry

Was related somehow, I think a Bailey connection. She was a good bit older than Aunt Maddy. When Aunt "K" died Cousin Marge helped fill the void for Aunt Maddy that Aunt "K" left. I think she shared her letters from the family with her. She made the most wonderful, thin ginger cookies, often sent them to Ellsbury when we were there. Elizabeth called her Cousin Cookie.

Second Floor

Maddy's Rm

K. office

R. 3

Boys Rm

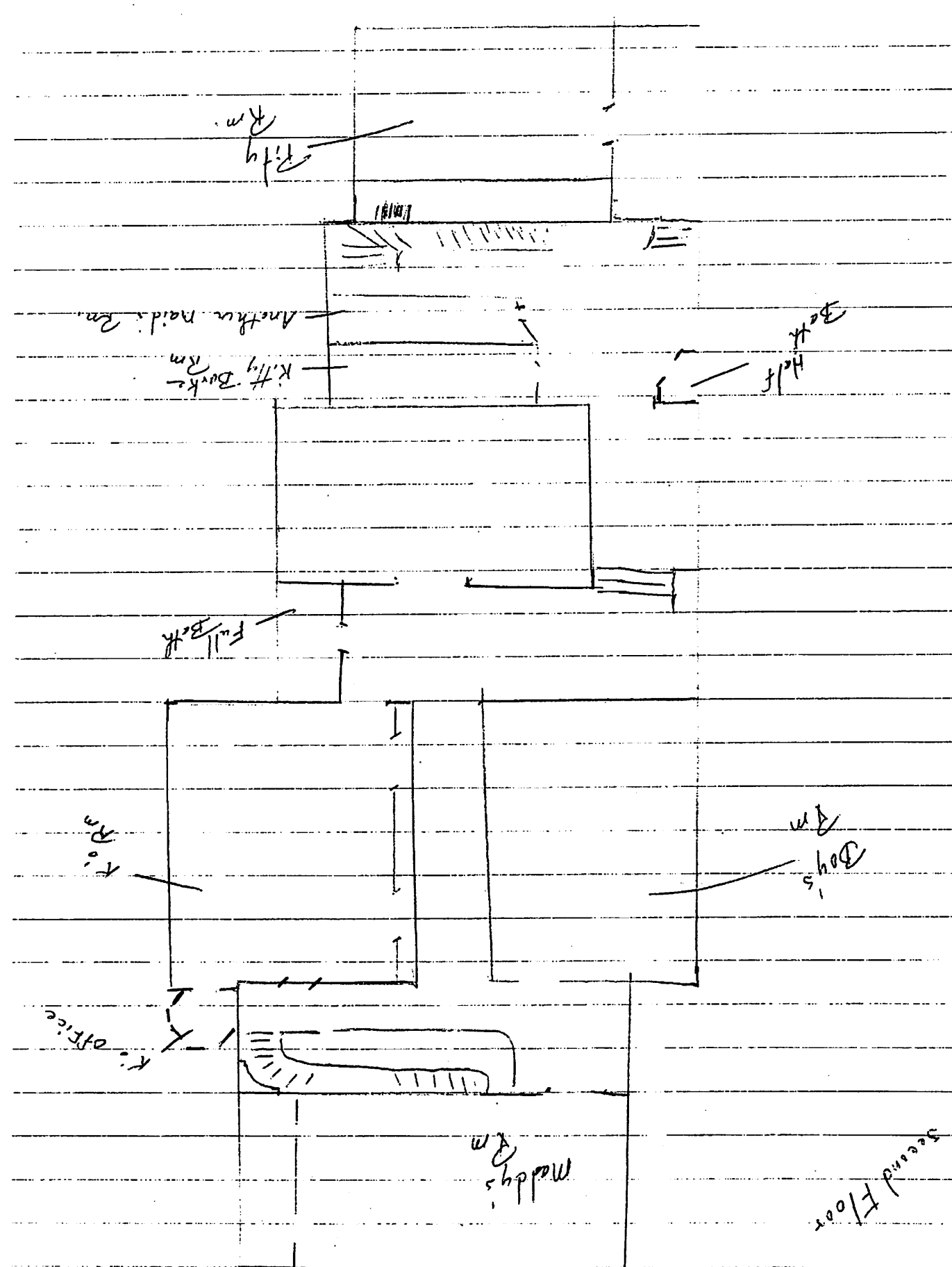
Full Bath

Kitty's Rm

Another Maid's Rm

Half Bath

R. 4



THE "ELM" CHAIR

King's Handbook of Boston, published in 1878 in Cambridge under the auspices of Harvard College, quotes as follows (page 74):

"The Old Elm which stood near the 'Long Walk,' at the foot of Flag-Staff Hill, was in its day considered the 'oldest inhabitant' of Boston. It was a tree of unknown age, and was believed to have stood there before the settlement of Boston in 1630. It was already decrepit as long ago as 1755. It was over 72 feet high and measured 22-1/2 feet in circumference one foot above the ground. After resisting many a storm, it was blown down in the winter of 1876."

Immediately thereafter, numerous artifacts and pieces of furniture were made from the wood of the Old Elm. Among these were chairs for each of the Aldermen and members of the Common Council of the city of Boston.

This particular chair was given by the city to Joseph Tilden Bailey, who served several terms on the Board of Aldermen of Boston during the late 1800's and also as chairman of the Board of Overseers of the Poor from 1866-1871. Mr. Bailey lived in Boston, but summered in North Scituate at "Ellsberg."

*The Ellis telephone number, until
Scituate was converted to dial,
was 36.*

*this chair was given
to the Historical Society
of Scituate*

In back of the garden was a large and thriving orchard, of all varieties of apple and pear trees. The poor few still standing are all that remain; but since we cannot eat all the fruit these last sad remnants bear, and since we have tried our luck with not too much success at putting in new apple trees, I think we shall have fields instead of trees from now on.

POSTSCRIPT

By Walter B. Ellis
(August, 1969)

Katherine Ellis, author of the foregoing, resided with her younger sister, Madeline at Ellsberg virtually all of their lives. Katherine died in 1954, and Madeline in 1961. The estate passed by will to Walter B., David W., and Marilee Ellis, nephews and niece respectively.

It had always been the strong desire of the family to keep the property intact -- no to subdivide and develop it. To this end, the heirs sold Ellsberg and its 102 acres to the Town of Scituate in 1969 -- hopefully, to ultimately provide space for future parks, riding and walking trails, schools, a hospital, and other facilities for all of Scituate's citizens.

This is as the entire family -- back through several generations -- would have wished it.

