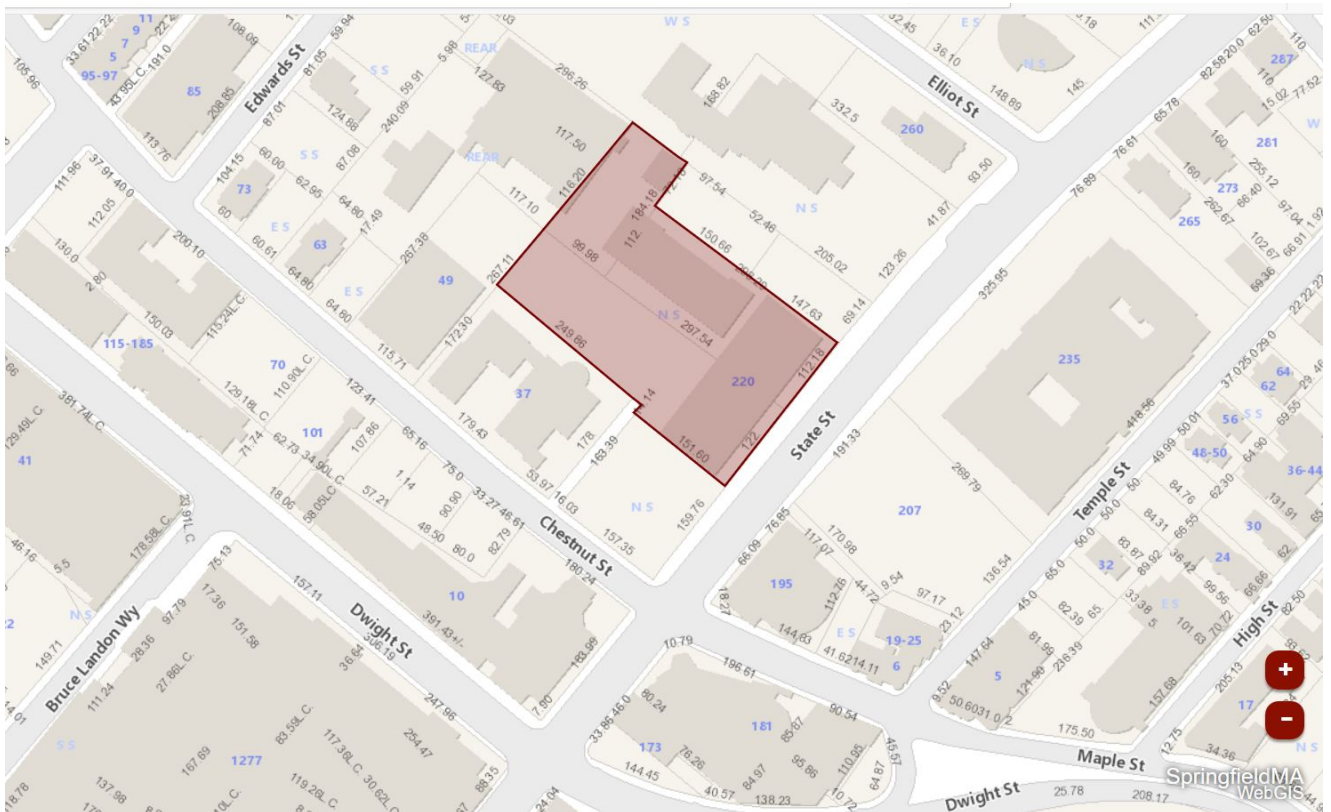


# 1. Project Location, Citywide Map

## 2. Plot map from City GIS for the GWVS Art Museum



90 Elm Street  
Providence, RI 02903  
(401) 274-1550

July 18, 2018

Ms. Kay Simpson, President  
The Springfield Museums  
21 Edwards Street  
Springfield, MA 01003

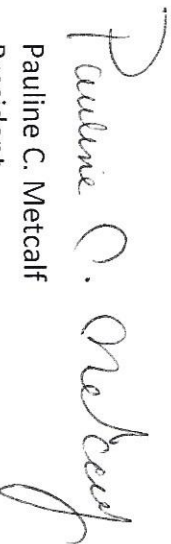
Dear Ms. Simpson:

The Felicia Fund is pleased to grant \$15,000.00 to The Springfield Museum towards the restoration of entryway to the George Walter Vincent Smith Art Museum.

Please acknowledge receipt of this contribution to the Felicia Fund at the address above.

Sincerely,

THE FELICA FUND INC.

  
Pauline C. Metcalf  
President

April 26, 2019

Springfield Museums  
Attn: Alicia Bono  
21 Edwards Street  
Springfield, MA 01103

Re: The Straetz Foundation, Inc.

Dear Ms. Bono:

Under separate cover, you will receive a check in the amount of \$10,000.00 on behalf of Mrs. Kathryn Straetz Ashton, as President, The Straetz Foundation Inc. The Straetz Foundation is donating \$10,000.00 to Springfield Museums. The donation is unrestricted.

**The Internal Revenue Service regulations relating to charitable contributions require that the Charity provide written acknowledgement of the gift, containing a description of the property received, including a statement of whether the organization provided any goods or services in consideration for the gift. The property description should include the value of the gift as listed above. This acknowledgement must appear on your organization's letterhead and be signed by an authorized representative.**

Please send a receipt to the donor at the address below at your earliest convenience.

Sincerely,



Millicent White-Chapman  
Vice President & Philanthropic Officer

Cc: Straetz Foundation, Inc.  
69 Cricket Drive  
Sturbridge, MA 01566



70 Tapley Street  
Springfield, MA 01104

March 5, 2020

Community Preservation Committee  
Springfield City Hall  
36 Court Street, Room 412  
Springfield, MA 01103

Re: Application for Community Preservation Act Grant – George Walter Vincent Smith Art Museum

Dear Members of the Community Preservation Committee,

The Springfield Historical Commission supports the Springfield Museums' proposal to repair and preserve the western façade of the George Walter Vincent Smith Art Museum—specifically, to stabilize and conserve eight sets of historic stained glass windows as well as the original 1896 entryway, including decorative cast iron lighting sconces and iron handrail.

The George Walter Vincent Smith Art Museum remains an architectural icon and an important cultural resource for the residents of Springfield. The Springfield Museums have demonstrated a commitment to protecting the building with careful preservation projects over the past three decades. This project represents the conclusion of those efforts, and will result in a fully sealed building envelope, ensuring sustainable stewardship of both the culturally significant building and collections housed within for the benefit of many future generations.

We urge support for this preservation project.

Sincerely,

Vincent Walsh  
Chairman, Springfield Historical Commission



70 Tapley Street  
Springfield, MA 01104

## **Eligibility Determination for Community Preservation Act**

**THE SPRINGFIELD HISTORICAL COMMISSION has determined at its  
meeting of March 5, 2020 that the following property:**

222 State Street  
**Property**

Springfield Library & Museums Association  
**Owner**

Attn: Kay Simpson  
21 Edwards Street  
Springfield, MA 01103

\_\_\_ is listed individually on the State Register of Historic Places, or

contributes to the **Quadrangle-Mattoon Local Historic District**, which is listed on the State Register of Historic Places, or

\_\_\_ is not listed individually or as a contributing part of a district but is significant in the history, archeology, architecture, or culture of Springfield because:

\_\_\_ is NOT significant in the history, archeology, architecture, or culture of Springfield.

\_\_\_\_\_  
**Chairman or Authorized Signature**



# SPRINGFIELD PRESERVATION TRUST

incorporated 1972

March 26, 2020

Community Preservation Committee  
36 Court Street, Room 412  
Springfield MA 01103

Dear Community Preservation Committee members,

I am writing on behalf of the Springfield Preservation Trust to urge support for the Springfield Museums' proposal for funding to restore the stained glass windows, original 1896 light fixtures, and cast iron detailing that comprise the historic entryway and western façade of the George Walter Vincent Smith Art Museum. These distinctive architectural features greet all visitors as they traverse the Quadrangle to enjoy the internationally important collections displayed within this iconic building.

As the city's first museum, and one of the oldest art museums in the United States, the preservation of this building is vital to maintaining accessible arts and culture in this region. This building not only houses important works of art, it has housed classes and programs for the region's children and families for 100+ years, bringing art, history, and science to life for generations of individuals.

Each year, the museums draw hundreds of thousands of tourists to the city, helping further position Springfield as a significant regional and national destination. Supporting the upkeep of the Smith Art Museum supports the economic vitality of this region, and protects collections entrusted to us that serve to inspire curiosity, exploration, and connection to different cultures.

I strongly urge support to fund the Springfield Museums' proposal to preserve this architecturally and historically significant structure, and to ensure that it remains a cultural and educational resource to our community, our region, and to the growing audiences who travel far and wide to enjoy our distinguished museum complex.

Sincerely,

Derek Strahan, President

***Mattoon Street Historic Preservation Association***  
***Box 3274***  
***Springfield MA 01101***

March 10, 2020

Community Preservation Committee  
c/o Budget Office, Room 412, City Hall  
36 Court Street, Springfield MA 01103

Dear Community Preservation Committee Members,

As President of the Mattoon Street Historic Preservation Association, I am happy to submit a letter of support for the repairs to restore the George Walter Vincent Smith Art Museum.

Springfield's first Museum, it is an architectural icon and one of the significant aspects of living in the Quadrangle–Mattoon Street Historic District. Proximity to all of the museums, and the Quadrangle green, improves the quality of life for area residents and for all city residents. We are proud to have such a substantial resource for arts and culture in a city of our size. Our Association recommends funding for this project, which will ensure the George Walter Vincent Smith Art Museum and its many superb architectural elements are protected and sustained far into the future.

Sincerely,



Jason Alves  
President  
Mattoon Street Historic Preservation Association

March 9, 2020

Community Preservation Committee  
c/o Budget Office, Room 412, City Hall  
36 Court Street, Springfield MA 01103

Dear Community Preservation Committee Members:

Western Mass is renowned for its rich culture, and tourism brings in \$928 million annually to our region. That's up 40%, or \$266 million, since 2013, according to the MA Office of Travel & Tourism.

According to our own 2019 survey, these days, visitors to Western Mass are more likely to be millennials, wealthier and spending more than they did three years ago, before MGM Springfield and the Springfield Museums' *Amazing World of Dr. Seuss* Museum opened. The share of visitors to the region ages 18-24 climbed from 10% in 2013 to 19% in 2019. Visitors ages 25-34 years old increased from 25% in 2013 to 28% in 2019. These are encouraging gains, as the GSCVB and community partners aim to attract younger generations in order to build lifetime brand loyalty to the many important cultural sites in Springfield and the region.

The Springfield Museums have played a critical role in these numbers. While the Seuss Museum serves as a flagship attraction, the unique collections and programs held within their historic museum buildings inspire visitors to discover, remember, and return to Springfield. The George Walter Vincent Smith Art Museum, as Springfield's first museum, is the pride of Springfield residents and a favorite amongst cultural tourists. It is a true museum-lover's museum.

The GSCVB strongly urges support for this project, which will preserve the unique, irreplaceable architectural elements that contribute to the sense of place at the Quadrangle and in our great city of Springfield. Thank you for your consideration.

Sincerely,

Mary Kay Wydra  
GSCVB President

Cc: Kay Simpson, Springfield Museums President



March 5, 2020

Community Preservation Committee  
c/o Budget Office, Room 412, City Hall  
36 Court Street, Springfield MA 01103

Dear Members of the Community Preservation Committee:

I am happy to write in support of the Springfield Museums' grant application.

The Springfield Museums play a vital role in the life of this community and region. As a lifelong Springfield resident, a retired administrator in the Springfield Public Schools, a Corporator, and a regular attendee at museum classes and weekly Art a la carte programs I know well the contributions made by the museum to our region.

As a resident, I am very proud of our museums and highlight them often to visitors. As a school department curriculum director, I worked regularly with museum staff to develop and implement programs for Springfield students who are an underserved population due to high poverty rates. As a retiree, I attend museum classes and programs which are always of the highest quality. These programs are well organized and very well attended.

In recent years the museums have made significant efforts to enhance the facilities and attract broader audiences. This work will add to these efforts and make the facilities both more attractive and energy efficient. Again, a benefit to all.

I urge you to consider this grant application most seriously as you review submitted programs. It will greatly improve the life of our community.

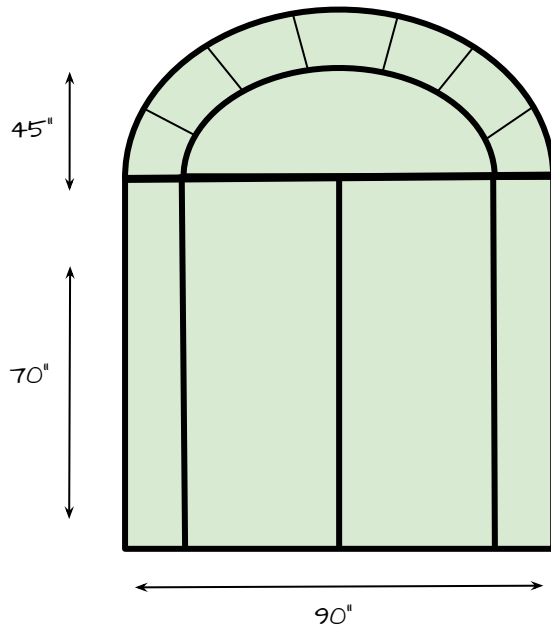
Sincerely,

Kathleen M. Riordan, Ed.D.  
40 Dana St.  
Springfield, MA 01104

- 1. Project Location, Citywide Map**
- 2. Plot map from City GIS for the GWVS Art Museum**

First Floor Windows, Interior View

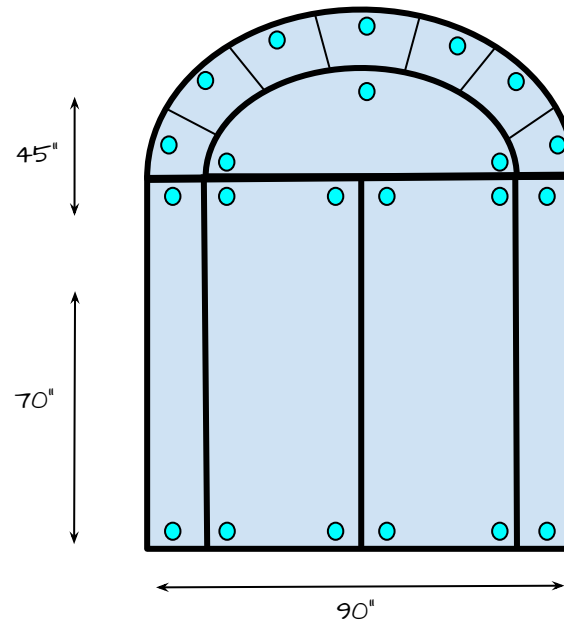
#1-3 Hall



- Three Stained Glass windows are intact, require in-situ cleaning and minor repairs to cracked glass and reattachment of loose support bars. Remove screens and seal operative sidelight panels

First Floor Windows, Exterior View

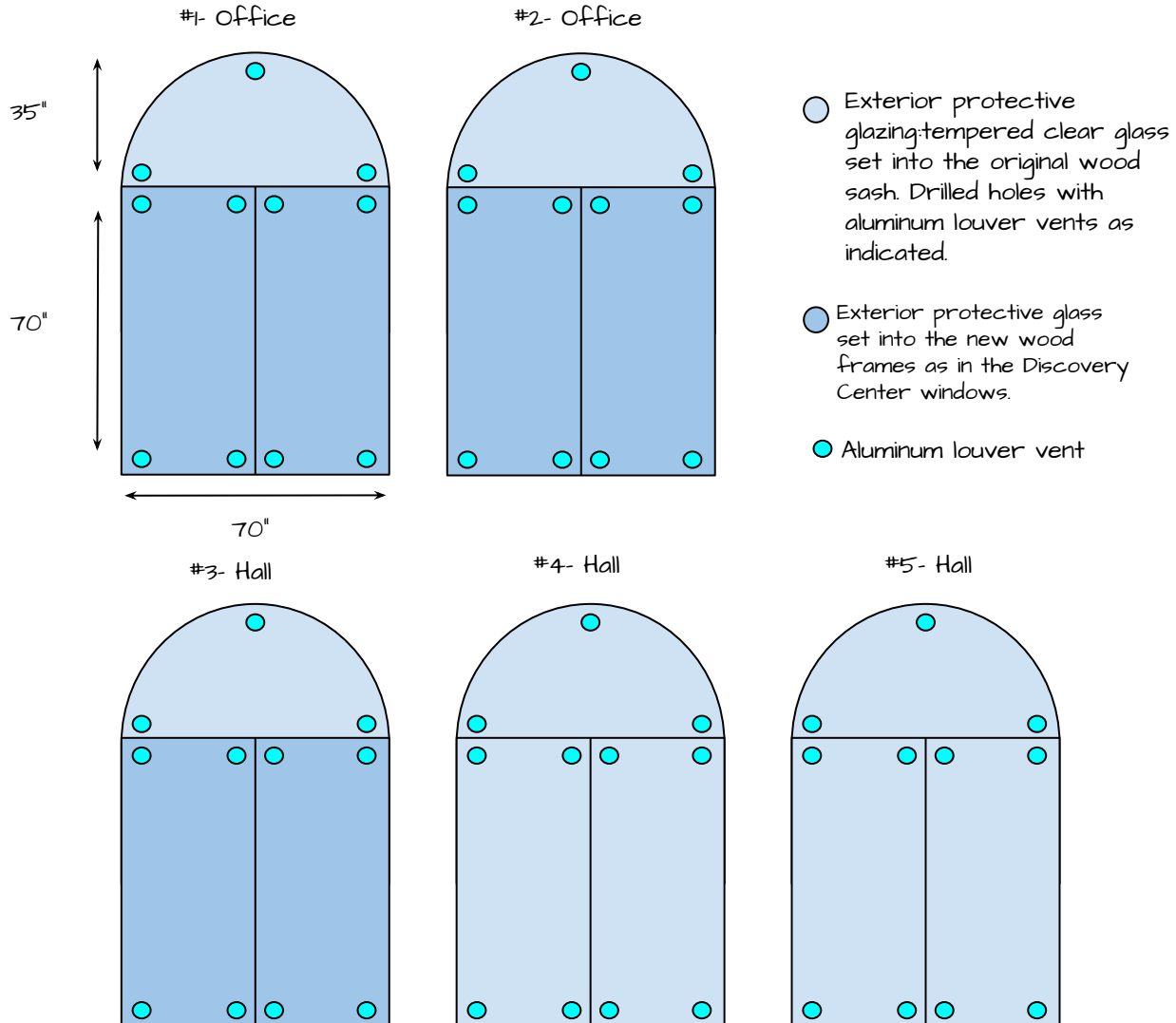
#1-3 Hall



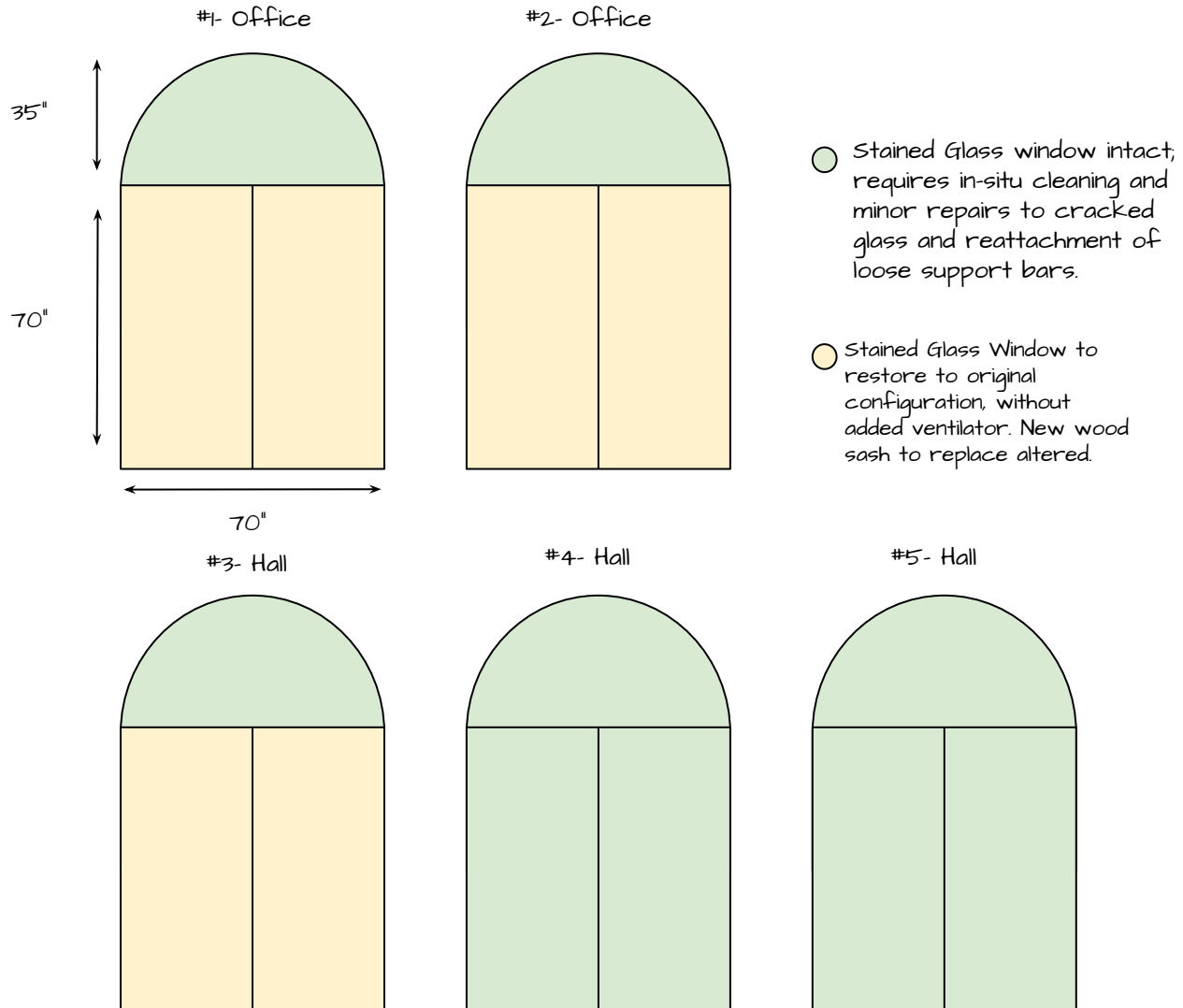
- Exterior protective glazing as in the main entry windows: tempered clear glass with aluminum perimeter frame in the arch-top and glazed into the wood sash in the lower sections. Drilled holes with aluminum louver vents as indicated.

● Aluminum Louver Vent.

Second Floor Windows, Exterior View

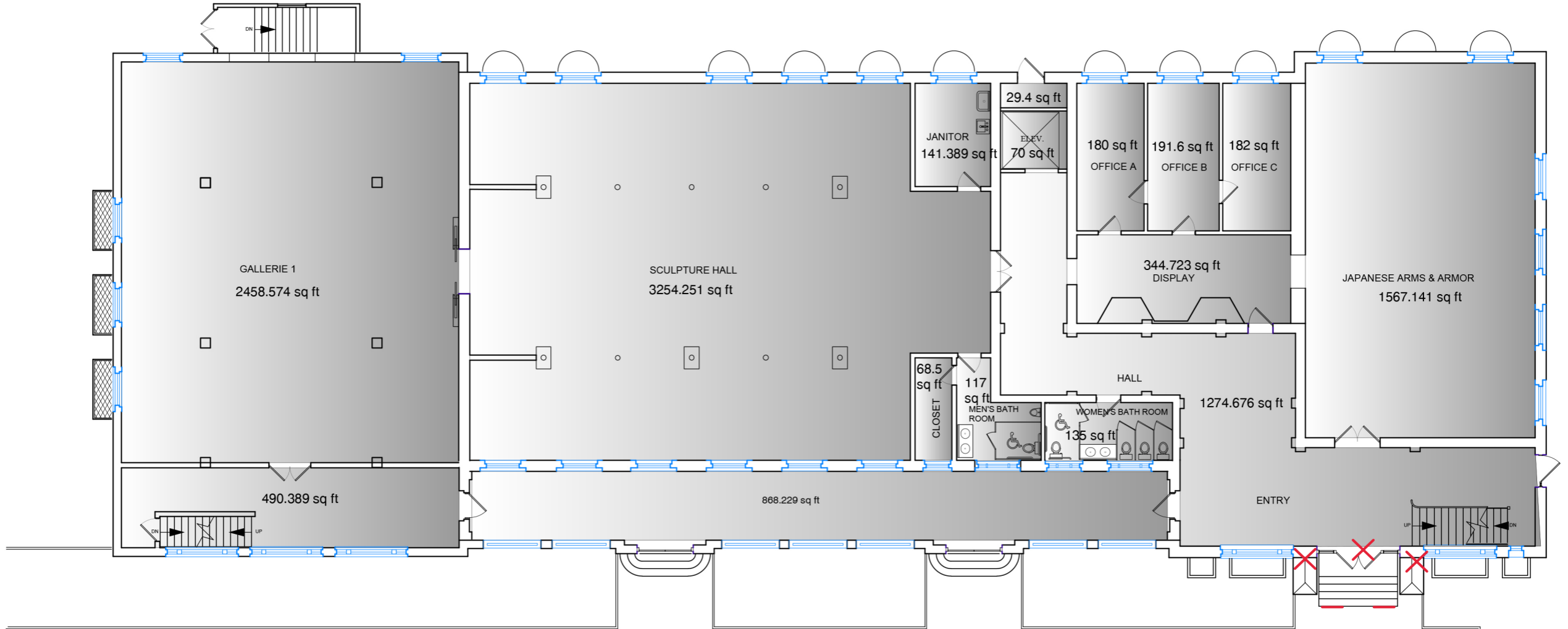


Second Floor Windows, Interior View



FIRST FLOOR

TOTAL SQFT: 11,373

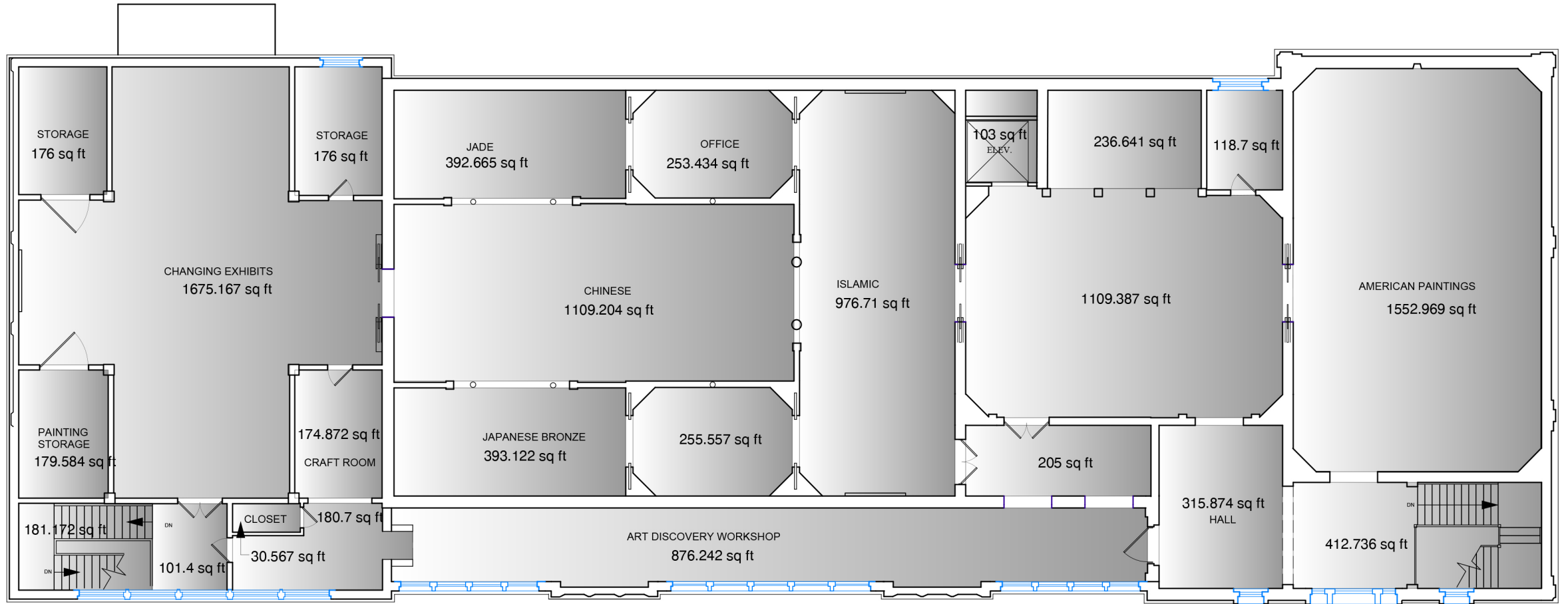


2 FIRST FLOOR PLAN  
Scale: 1/16" = 1'-0"

Location of front entryway restoration including stairwell, doors, and sconces.

SECOND FLOOR

TOTAL SQFT: 11,187.5



3 SECOND FLOOR PLAN  
Scale: 1/16" = 1'-0"



Examples of damage to the eight sets of stained glass windows in the GWVS Art Museum proposed for restoration.

Going clockwise from the far left:

1. Example of cracked glass and dirt accumulation due to improper exterior protection.
2. Example of bowing glass within the ventilator panels.
3. Office window retrofitted with ventilator in the 1970's – ventilators will be





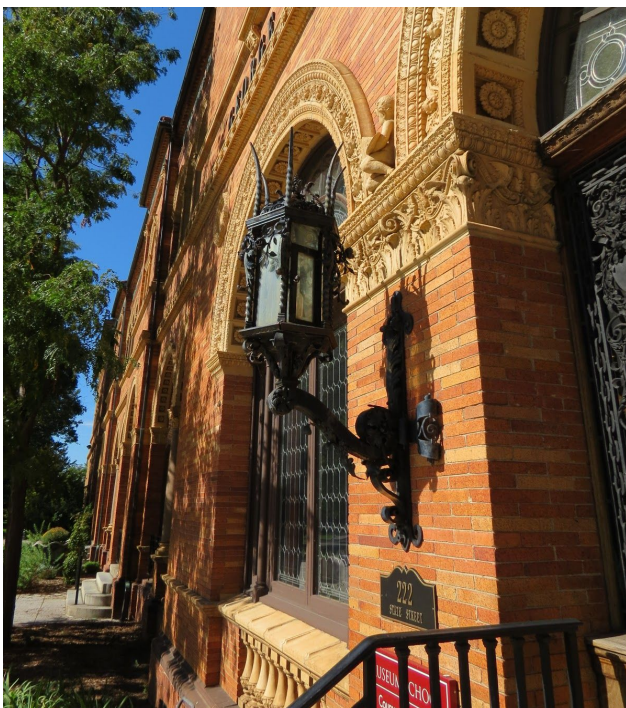
Above: Five of the eight stained glass windows proposed for restoration, located on the second floor exterior, exhibiting deterioration, and missing protective glazing.

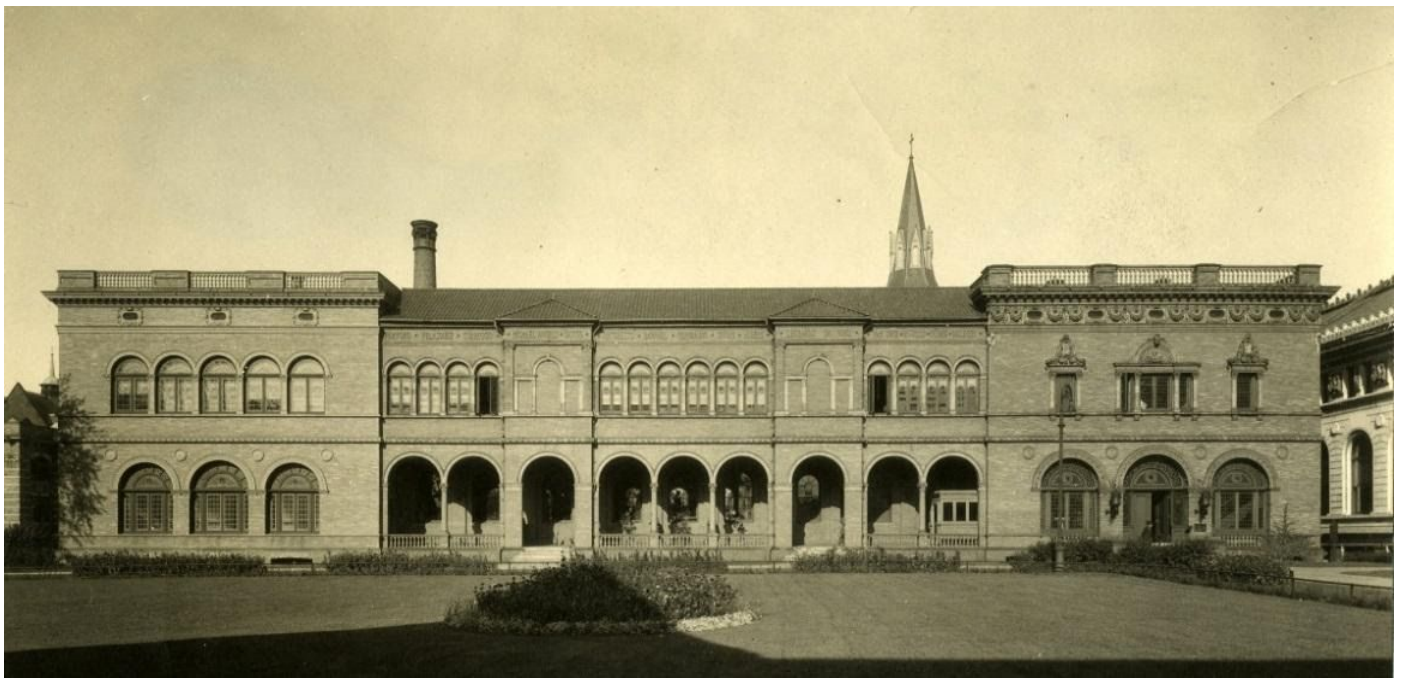


Left: Example of restored stained glass window from Phase I, showing restored exterior with new protective glazing.

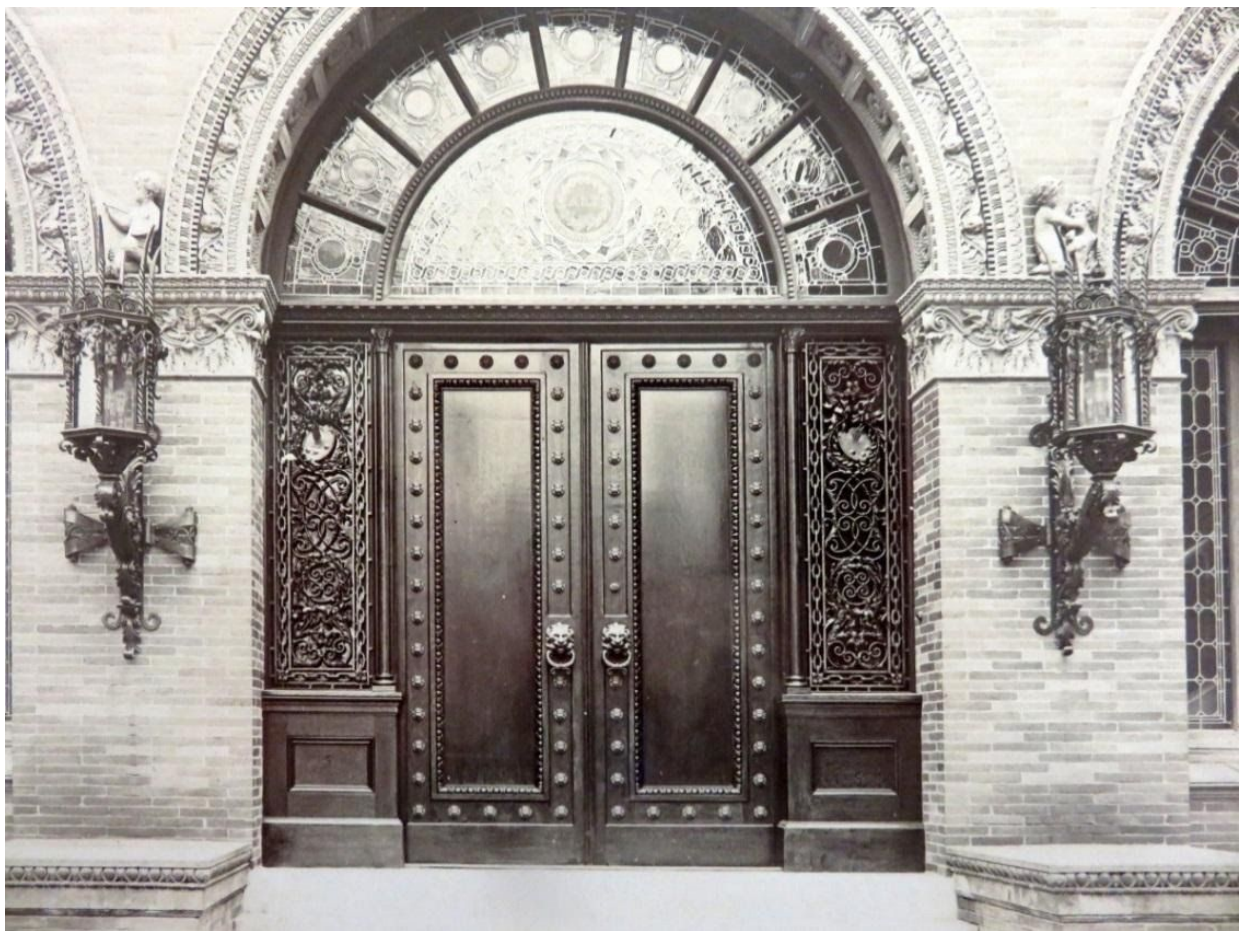


Above: loss to brownstone and masonry at front entryway. Below: loss of decorative elements and rust on sconces





George Walter Vincent Smith Art Museum, c. 1923 with new addition (far left)



Front Entryways doors to the George Walter Vincent Smith Art Museum, c. 1896

## INDIVIDUALS, FIRMS AND CORPORATIONS

EMPLOYED IN THE CONSTRUCTION AND EQUIPMENT OF THE SPRINGFIELD  
ART MUSEUM.

### ARCHITECTS.

RENWICK, ASPINWALL & RENWICK AND WALTER T. OWEN, NEW YORK.

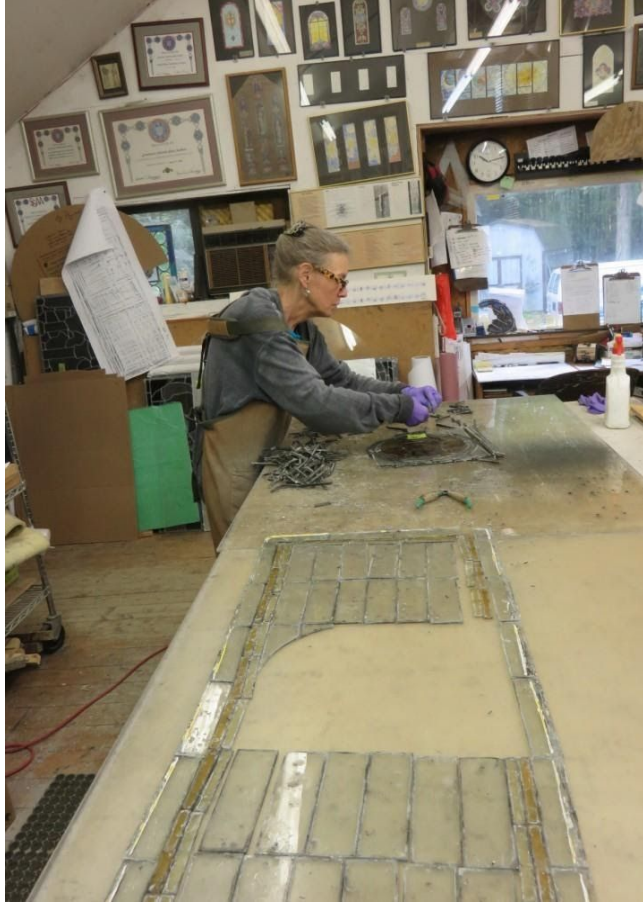
Francis W. Grant, New York, Superintendent of Construction.

<b>General Contractors,</b>	E. W. Shattuck & Co., Springfield.
<b>Mason Contractors,</b>	Mellen & McKenzie, Springfield.
<b>Cut Stone,</b>	A. D. Stone & Co., Springfield.
<b>Hard Brick and Faience,</b>	Fiske, Homes & Co., Boston.
<b>Terra Cotta,</b>	Perth Amboy Terra Cotta Co., Perth Amboy, N. J.
<b>Heating,</b>	Baker, Smith & Co., New York. Geo. R. Estabrook, Springfield.
<b>Boiler,</b>	R. F. Hawkins' Iron Works, Springfield.
<b>Plumbing,</b>	Phillips Manufacturing Co., Springfield.
<b>Wrought Iron and Bronze,</b>	Empire Metal Working Co., New York.
<b>Copper and Sheet Metal,</b>	Whitcomb, Kirkham & Hazen, Springfield.
<b>Skylights,</b>	Architectural Sheet Metal Works, New York.
<b>Hardware,</b>	George A. Graves & Sons, Springfield.
<b>Gravel Roof,</b>	Alexander Grant & Son, Springfield.
<b>Tile Roof,</b>	O. D. Person, New York.
<b>Tile Ceiling,</b>	The Guastavino Fire-proofing Co., New York.
<b>Terrazzo Tile Floor,</b>	Traitel Bros. & Co., New York.
<b>Interior Woodwork,</b>	Mason & Co., Burlington, Vt.
<b>Art Library Fixtures,</b>	Library Bureau, Boston.
<b>Mahogany Cabinets,</b>	George A. Schastey Co., Springfield.
<b>Leaded Glass,</b>	Tiffany Glass and Decorating Co., New York.
<b>Painting,</b>	T. M. Walker & Co., Springfield.
<b>Electric Installation,</b>	The Fitzpatrick Electric Co., Springfield.
<b>Gas Piping,</b>	Sias & Stewart, Springfield.
<b>Gas and Electric Fixtures,</b>	Archer & Pancost Co., New York.
<b>Mural Decoration,</b>	The Robert Graves Co., New York.
<b>Papier-maché,</b>	The Architectural Decorative Co., Boston.
<b>Seating,</b>	Harwood Manufacturing Co., Boston.
<b>Furniture,</b>	Meekins, Packard & Co., Springfield.
<b>Rolling Doors,</b>	Flexible Door and Shutter Co., Worcester.
<b>Cement Driveways,</b>	J. S. Sanderson, Springfield.
<b>Grading,</b>	Reynolds & Co., Springfield.

**Images from the 2016-2018 Phase II restoration of the second floor Tiffany Windows. The same procedures and techniques will be used for the proposed Phase III restoration.**

**Above: Removal of arch top window and molding**

**Below: Removal of a typical ventilator from the 1970s restoration**



**In the Guarducci Studio: The old came was systematically removed from between each pane of glass**

**In the Guarducci Studio: Each piece of glass was carefully cleaned after removal from window**

**Left: In the Guarducci Studio:  
Weather-proofing putty was applied to all panels**

**In the Guarducci Studio: New frames made by a master architectural woodworker.**

**In the Guarducci Studio: Painting the new interior moldings.**

**Left: Assembling new arch frame, safety glass and restored Tiffany glass panel.**

**Installation of new vertical panel frame.**

**Installation of protective safety glazing.**



**Left: Fitting restoration window molding into place.**



**Left: Installation of restored vertical Tiffany panel.**

**Exterior moldings after priming, caulking and painting.**

**G.Operating Pro Forma (for project after it is complete):** Facilities staff and the Springfield Museums' Physical Plant Committee, which follows the costs related to capital improvements, will monitor and maintain all work. They will also track and calculate energy savings with the expectation that thermal efficiency will be increased, building fuel and electric usage will be reduced, future storm damage will be prevented, and that these improvements will require minimal maintenance, freeing up facilities and collections staff. This data will be critical as we approach other historic preservation projects on our campus of 10 buildings, seven of which are historically significant.

With repairs and exterior glazing in place, the windows are expected to last another 100 years with routine inspection and maintenance. The stairs are composed of an original durable ironspot firebrick made to last, while the mortar joints will need routine re-caulking every ten years and repointing every 20 years. The cast iron lighting sconces need to be lightly cleaned every six months with a non-ionic soap, and waxed with a brush to maintain the clear protective sealant. With regular maintenance, the sealant will last five years or more, with periodic re-sealing in place as needed to protect the sconces into the next century. We will draw from the Museum's Historic Preservation Endowment as necessary to maintain these improvements.

Warranty Deed. Real Estate Situated

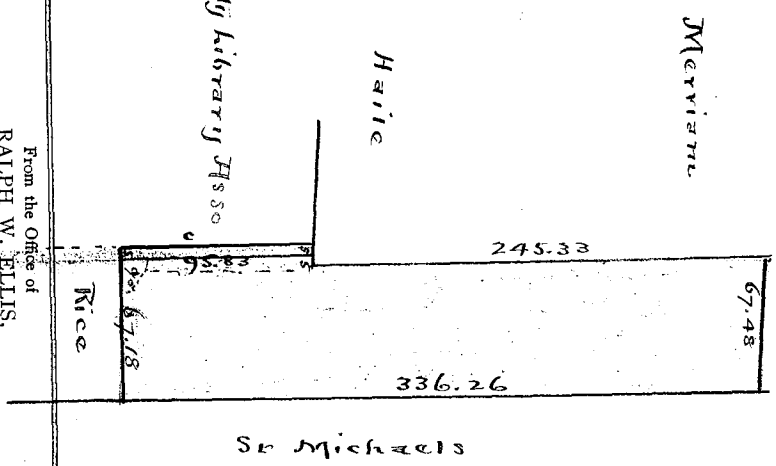
Northend of State Street City

William S Rice et ux.

TO

City Library Assoc.

Received July 18 1890 at 110 P.M.



From the Office of RALPH W. ELLIS, COUNSELOR AT LAW, CONVEYANCER AND EXAMINER OF TITLES, Springfield, Mass.

# Know all Men by these Presents,

that we Lillian S. Rice and Harry E. Rice, her husband,  
of Springfield, Hampden County, Massachusetts

in consideration of one Dollar  
paid by The Springfield City Library Association  
a corporation of said Springfield

the receipt whereof is hereby acknowledged, do hereby give, grant, bargain, sell and  
convey unto the said Springfield City Library Association  
certain real estate situated in said Springfield and bounded  
and described as follows:—

beginning at the northwesterly corner of our land, being the  
northeasterly corner of land formerly of George Merriam, and run-  
ning thence Southerly on land formerly of Merriam, now supposed  
to be of his heirs or devisees, and land of one Haile 245.33 feet to  
said Haile's southeasterly corner; thence Westerly on said Haile's  
land five feet to land of the grantee; thence Southerly on land of  
the grantee ninety five and  $\frac{83}{100}$  (95.83) feet; thence Easterly in  
a line at right angles with the last course 72.18 feet to land  
supposed to be of Thomas D. Beaven, being the St. Michael's Cather-  
dral property; thence Northerly on last named land 336.26  
feet to land supposed to be of one Rising; thence Westerly  
on lands supposed to be of Rising and of Collins 67.48 feet to  
the place of beginning. Also all our right, title and interest  
in or to all of so much of the passage way lying westerly of the  
premises as is northerly of the southerly line of the above  
described premises produced westerly, being a strip of the gran-  
tee's land five feet wide by about 96 feet long.

Being the rear part of the premises conveyed to said Lillian  
D. Rice by Gordon Bill by deed dated Jan 18, 1892, recorded in Hamp-  
den County Registry of Deeds, lib 488, fol 81

To have and to hold the granted premises, with all the privileges and appurtenances thereto belonging, to the said City Library Association and ~~its successors heirs~~ and assigns, to their own use and behoof forever.

And we hereby for ourselves and our heirs, executors and administrators, covenant with the grantee hereof and ~~its heirs~~ and assigns that said Lillian is lawfully seized in fee-simple of the granted premises, that they are free from all incumbrances, except a right of way over so much thereof as is included within the limits of said passage way that we have good right to sell and convey the same as aforesaid; and that we will and our heirs, executors and administrators shall warrant and defend the same to the grantee and ~~its successors heirs~~ and assigns forever against the lawful claims and demands of all persons.

~~And for the consideration aforesaid~~

~~hereby release unto the grantee and heirs and assigns all right of or to both dower and homestead in the granted premises.~~

In witness whereof we the said Lillian S. Rice and Harry E. Rice

hereunto set our hands and seals this fifteenth day of February in the year one thousand eight hundred and ninety six

Signed, and sealed in presence of

Miss W. Ellis

Lillian S. Rice  
Harry E. Rice



Commonwealth of Massachusetts.

Hampden ss. February 18<sup>th</sup> 1896

Then personally appeared

Lillian I. Rice and Harry E. Rice the above-named grantors and acknowl-

edged the foregoing instrument to be their free act and deed, before me.

*Mark W. Ellis*

Justice of the Peace.

February 18, 1896 ) h. 10 m. A.M.

Received and entered with Hampden

County Deeds, libro 546 folio 144

Attest:

*Jimmie R. Neels*

Register.

Warranty Deed. Real Estate Situated in

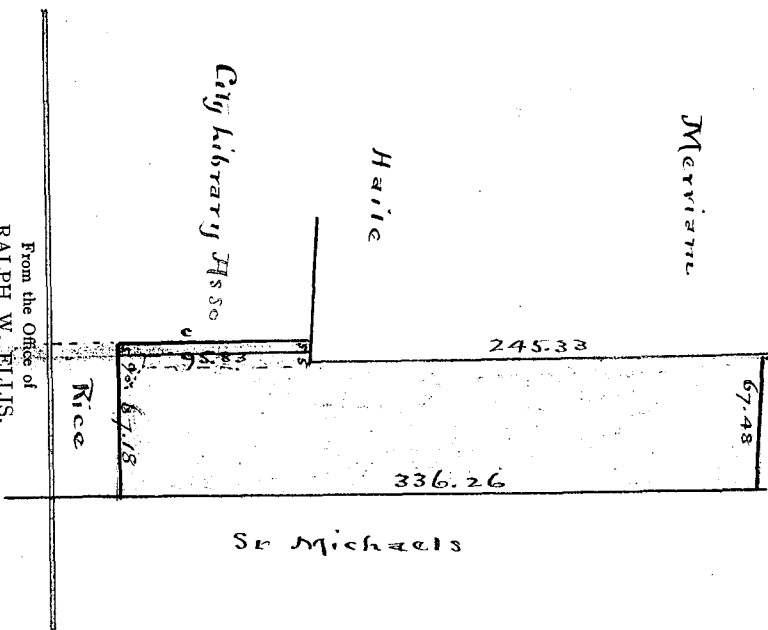
North End of State Street City of

William J. Rice et ux.

TO

City Library Assoc.

Received July 18 1892 at 11.0 P.M. J.



From the Office of  
RALPH W. ELLIS,  
COUNSELOR AT LAW,  
CONVEYANCER AND EXAMINER OF TITLES,  
Springfield, Mass.

Know all Men by these Presents, That we,  
Lillian S. Rice and Harry E. Rice, her husband, of Springfield, Hampden  
County, Massachusetts

In consideration of one Dollar  
paid by The Springfield City Library Association a corporation  
of said Springfield  
the receipt whereof is hereto acknowledged, do hereby give, grant, bargain, sell and convey unto the  
said Springfield City Library Association

certain real estate situated in said Springfield and bounded and described as follows: beginning at the northwesterly corner of our land, being the northeasterly corner of land formerly of George Merriam, and running thence Southerly on land formerly of Merriam, now supposed to be of his heirs or devisees, and land of one Haile 245.35 feet to said Haile's southeasterly corner; thence Westerly on said Haile's land five feet to land of the grantee; thence Southerly on land of the grantee ninety five  $\frac{2}{100}$  (95.85) feet, thence Easterly in a line at right angles with the last course 72.18 feet to land supposed to be of Thomas D. Beaven, being the St. Michael's Cathedral property; thence Northerly on last named land 336.26 feet to land supposed to be of one Rising; thence Westerly on lands supposed to be of Rising and of Collins 67.48 feet to the place of beginning.

Also all our right, title and interest in or to all of so much of the passage way lying westerly of the premises as is northerly of the southerly line of the above described premises produced westerly, being a strip of the grantee's land five feet wide by about 96 feet long.

Being the rear part of the premises conveyed to said Lillian S. Rice by Gordon Bill by deed dated Jan. 18. 1892, recorded in Hampden County Registry of Deeds, lib. 488, fol. 81.

To Have and to Hold the granted premises, with all the privileges and appurtenances thereto belonging to the said City Library Association and its successors heirs and assigns, to their own use and behoof forever.

And we hereby for ourselves and our heirs, executors and administrators, covenant with the grantee hereof and its heirs and assigns that said Lillian S. Rice is lawfully seized in fee simple of the granted premises, that they are free from all incumbrances,

except a right of way over so much thereof as is included within the limits of said passage way

that we and our heirs, executors and administrators shall warrant and defend the same to the grantee and its successors heirs and assigns forever against the lawful claims and demands of all persons

And for the consideration aforesaid

hereby release unto the City Library Association and heretofore in the granted premises, heirs and assigns all right of or to both

In witness whereof we the said Lillian S. Rice and Harry E. Rice  
E. Rice hereunto set our hand and seal this fifteenth day of February in the year one thousand eight hundred and ninety-six

Signed, sealed and delivered in presence of

Ralph W. Ellis

Lillian S. Rice Seal  
Harry E. Rice Seal

Commonwealth of Massachusetts.

Hampden ss. February 18<sup>th</sup> 1896. Then personally appeared Lillian S. Rice and Harry E. Rice the above named grantors and acknowledged the foregoing instrument to be their free act, deed and agreement.

Rec<sup>d</sup> Feb. 18 1896<sup>th</sup> Reg<sup>d</sup> from the original.

Ralph W. Ellis Justice of the Peace.

James P. Wells Register



**SPRINGFIELD COMMUNITY PRESERVATION  
FULL APPLICATION COVER SHEET**

**I. PROJECT INFORMATION**

CPA program area - check all that apply:

community housing       historic preservation       open space       recreation

Project/Program Title:

Brief Project/Program Summary:

estimated start date: \_\_\_\_\_ estimated completion date: \_\_\_\_\_

**II. APPLICANT INFORMATION**

Type of Applicant - check one:

City of Springfield       Non-Profit Organization       For-Profit Business       Individual

Name of Organization:

Name of Contact Person:

Mailing Address:

Mailing City/State/Zip:

Phone:

Fax:

Email:

Website:

**III. BUDGET SUMMARY**

Estimated Project Budget:

CPA Funding Request:

Will you be seeking multi-year funding       Yes       No

CPA Request as Percentage of Total Project/Program Budget:

List Other Secured Funding Sources:

List Other Prospective Funding Sources:

Applicant Signature: Alicia Bono      Date Submitted: 4/1/2020

## **I.GENERAL INFORMATION**

### **A.All Categories that involve property (land and/or buildings)**

- 1.Parcel ID number(s) for property included in the project: ID# 111100045
- 2.Does the applicant own the property? Yes

### **C.Historic Preservation Questions**

#### **1.What steps will be taken to ensure the work complies with the Secretary's Standards?**

These projects will be completed by specialists who focus on historic preservation such as: Guarducci Stained Glass Studios, who are traditional artisans that specialize in the restoration of historic windows; Grand Light, an experienced restorer of historic lighting fixtures; and Cenaxo, an architectural preservation and restoration contractor. All vendors will work under the Springfield Museums' directive to ensure protection of our museum building and perform restoration and repair in accord with the Secretary's Standards. These vendors and our staff are familiar with the standards and committed to upholding them as we preserve and steward our historic campus.

#### **2.What is the age of the property? 124 years**

#### **3.Will the owner agree to a preservation restriction or local historic district designation?**

The Springfield Museums have been designated a contributing element to a Historic District and will comply with all the preservation guidelines associated with the designation.

## **II.NARRATIVE**

### **A.Project Summary**

**Project Scope:** The Springfield Museums proposes a historic preservation project to complete the third and final phase of a restoration to the George Walter Vincent Smith (GWVS) Art Museum's 41 historic stained glass windows, and its original 1896 entryway. Eight sets of large, arch-top stained glass windows, now in an advanced state of deterioration, will be stabilized, conserved, and furnished with new exterior protective glazing work. Work to the entryway will include a full restoration of the original 1896 cast iron lighting sconces and accompanying metalwork, with reassembly/repair of corroded elements and protective finish to prevent future damage. Finally, the entryway's brownstone and masonry stairs will be repointed, with eroded brownstone and damaged bricks matched and replaced. Still used as the main entrance by visitors today, restoring the entryway and the eight final sets of stained glass windows which face the Quadrangle, will be highly visible and impactful to the public-facing western facade.

**Goals:** The goal of this work is to fully seal the building envelope as part of a 30-year comprehensive preventive conservation program, protecting the integrity of the building and the collections held within, and ensuring the long term preservation of the Italian-Palazzo style architecture and historic design elements for future generations. The total budget of this project, including restoration of the entry's oak doors (not included within this request), is \$269,851.

### **B.Proposal Description**

**1.Describe the proposal and how it will benefit Springfield:** This proposal represents an institutional commitment to preserve the GWVS building—an artifact in its own right—and its collections, stewarded by the Museums in the public trust for past, present, and future generations of Springfield visitors. At the cutting edge of late 19<sup>th</sup> c. civic architecture, the design, materials and craftsmanship of the building remain extraordinary. The Victorian-era Museum holds 6,000+ objects assembled by George and Belle Smith, who bequeathed their collections to Springfield in 1889 on condition that a suitable building be provided to perpetuate the collection as a public institution. When constructed in 1896, the Museum was at the forefront of the movement to create a nation of learners, and to advance a lifelong pursuit of knowledge, culture, and civic engagement. For the benefit of Springfield, the GWVS Museum accomplishes this today by:

- Remaining free to Springfield residents, 31% who live below poverty level and comprise between 30-50% of visitation. GWVS hosts annual Springfield student art shows, field trips, and family programs.
- Hosting the Museum School, which provides 90+ courses to audiences of all ages and free classes to low-income Springfield residents.

- Providing a hands-on discovery gallery and makerspace, known as the Art Discovery Center, introducing young audiences to the extensive cultural collections.

**2. Identify what CPA criteria this proposal achieves and how they are accomplished: *Preserve and enhance the essential character of Springfield:*** The GWVS Art Museum is Springfield's first museum and one of the oldest art museums in the US, and provides a rare opportunity to investigate the origins of collecting and founding of museums in America. It is one of only a few extant museums, similar to the Isabella Stewart Gardner Museum, in which the museum building and the objects it houses form a unified whole representative of a specific period in the history of the humanities in the US. National and international scholars have studied the Museum's building, collections and archives. Curators from the Louvre, the Museum of Decorative Arts in Paris, The Metropolitan Museum of Art, the Sackler, and the National Museum in Tokyo are among the Museum's distinguished visitor scholars.

The Museum is dedicated entirely to the holding, preservation, exhibition, study and enjoyment of: Japanese decorative arts, Chinese cloisonné, Chinese ceramics and jade, Middle-Eastern textiles and decorative arts, arms and armor, Italian paintings, American paintings, and plaster casts. The plaster casts exemplify the way 19<sup>th</sup> c. American art museums introduced visitors to ancient sculpture. Made from molds taken from original sculptures, Springfield boasts one of only a few museums in the US that have a fine historical plaster cast collection on permanent display. Since 1918, when several youths asked to draw from the casts in the gallery, the Museum has had a continuous and robust art education program through the Museum School, located in the lower level of the building. The program began with studio art instruction and has expanded to include the areas of STEM (science, technology, engineering, math), art history, creative writing, literature, genealogy and history, representing the resources of all five museums. The Museum invites all of Springfield and the region to interact and engage with holdings of international significance to promote greater understanding of the profound interrelationships of objects, peoples and cultures.

***Demonstrate practicality/feasibility so the project can be implemented within budget/on schedule:*** These projects employ trusted partners with whom we have worked with on multiple historic preservation projects. The stained glass window restoration represents the third phase of a nine-year project that will incorporate the same successful techniques and process used in Phase I and II, over approximately eight months. The restoration of the lighting sconces has an approximate 8-10 week turnaround, and will occur largely offsite. The repointing will occur over a two-three week period; visitors will be directed to use our ramp entryway, so as not to disrupt use of the museum.

***Produce an advantageous cost/benefit value:*** As the largest museum system in Western MA, the Museums employ 123 individuals and has a \$21 million impact on the regional economy due to tourism (Americans for the Arts). Approximately 65,000 visitors enjoy the GWVS Museum annually, 15,000 children and caregivers frequent the Museum's Art Discovery Center, and 800 students attend Museum School courses.

***Building is a landmark building (has significant historic, architectural or civic importance):*** New York City architects Renwick, Aspinwall & Renwick, and Springfield's own Walter T. Owen modelled the Museum after an Italian palazzo. Highly specialized craftsmen throughout the Northeast carried out the details of the sophisticated building; the exterior is Pompeiian brick with elaborate terracotta ornamentation, while the frieze that caps the main block is modelled after the library of the Ducal Palace in Venice. The cast iron entryway sconces are an interpretation of the lanterns of the Strozzi Palace in Florence, Italy. They may have been designed by architect Walter T. Owen, and were made by Empire Metal Working Company of New York. Mr. Owen's description of the entryway in 1896 noted: *"The main entrance to the Museum ... has been most highly ornamented. On this side of the building the windows and doors have terracotta architraves, and each side of the front door is a terracotta figure representing Art and Architecture. The front doors are of oak, with carved moldings, and have, in place of knobs, lion's heads holding rings connected to the latch. At each side of the main door is a wrought iron grille of elaborate design; and next these are two lamps, which are quite a feature of the front, as they have been made by skillful workmen as could be secured, and are of a design that necessitates most difficult and intricate work."*

The two-story Museum has 13 galleries comprising some 28,000 sq. ft. of collections, all enhanced by natural light by means of 23 original skylights (fully restored and filtered with uv filtering safety glass) and 41 stained glass windows, 33

of which are Louis Comfort Tiffany (restored in Phase I and Phase II), all defining features of the museum. All second-floor galleries have architectural lay lights in the ceilings to allow filtered natural daylight to enter from the roof skylights, fundamental to the scheme the Smiths envisioned for the display of the art.

The Tiffany windows exemplify an important time in the history of stained glass in the US. Records in the Museum's archives indicate that the windows were shipped from Tiffany Glass and Decorating Company in 1894. As Alice Cooney Frelinghuysen, Curator of American Decorative Arts at The Metropolitan Museum of Art, has pointed out, the windows are extremely rare examples of a Tiffany commission for a museum space. The only others known were at the Art Institute of Chicago and they no longer survive. The eight 1923 stained glass windows proposed here for restoration were designed to perfectly complement the Tiffany designs, and marked the completion of an additional gallery space anticipated in the original design of the building. Finished the same year of George Walter Vincent Smith's death, it was recorded within Museum records that he was able to enjoy the new wing before he died.

**3. Describe the need that this proposal will address:** The eight sets of large, arch-top stained glass windows proposed for restoration are in an advanced state of deterioration and considered highest priority for the continued environmental stabilization of the building and collections. The general life span of the lead support system in a stained glass window, or "came" structuring, is 80 to 100 years – these windows are 97 years old.

A series of 1970s repairs and alterations to the windows were poorly executed and not in keeping with the original character of the building. Most notably, aluminum ventilators were installed across the bottoms of three sets of windows, necessitating the alteration of the wood frames and stained glass panels. These alterations make the wood frames unsalvageable; the aluminum ventilators are no longer necessary, and the appearance of the building has been altered. Many of the windows are incomplete, with interior trim missing and incorrect repair glass. Windows were re-leaded with mismatched came profiles, and there was inappropriate replacement of the original round bar support system with undersized flat reinforcing bars and threaded rods. Large sheets of exterior protective Plexiglas have deteriorated and yellowed to the point of almost totally obscuring the windows, neither properly sealing or venting each window and trapping debris between the interior and exterior glass that has contributed to their rapid deterioration. These major alterations greatly compromise the integrity and functionality of the windows as part of a preventive climate control system. This project includes a provision to protect the windows and interior climate through the addition of exterior tempered glass. The same highly successful process that was used to restore the Tiffany windows will be employed by the same team of experts, Guarducci Stained Glass Studios. Wind, expansion and contraction due to temperature variation during severe New England weather systems, exposure to an urban environment, and oxidation of the metal have contributed to the progressive bulging, fatigue and breakdown of the metal matrix. To withstand seasonal weather shifts and increasingly intense storms, timely treatment will preserve the windows, aesthetically and structurally, into the next century.

The main entryway, as a whole, is subject to weather damage because it projects beyond the overhang of the roofline. The brownstone treads, carved moldings and mortar joints of the stairs all need repair and consolidation due to water infiltration. This degradation will continue until the cracks and the gaps in the bricks are filled. During winter, water freezes in the openings, creating fissures which have pushed apart the bricks and stones. Seasonal rain further infiltrates the openings, washing away more of the stone and grout, and further expands the fissures. Structural issues with the brownstone will be remedied through epoxy injection, Dutchmen repairs by splicing and carving new stone into the existing treads, as well as employing a specially formulated color-matched mortar. Other work will include replacing cracked bricks, and resetting bricks that have shifted due to eroded mortar. Finally, all mortar joints on the granite steps and other brick near the entryway will be re-pointed.

Weather and time have also contributed to the corrosion of the lighting sconces. These extraordinary building features are in a state of advanced deterioration; ornamental elements have fallen off (which staff members have salvaged). Grand Light will disassemble the fixtures, replace and rewire all electrical components, clean the original beveled glass panes, replicate missing decorative rosette and acanthus leaf elements, and repair damage to the bottom of the cage/lamp holder trays.

**4. What is the expected outcome of this proposal?:** Once complete, this proposal will:

- Complete a 30-year comprehensive preventive conservation program to protect the integrity of the building and the collections held within, fully sealing the building envelope through appropriate preservation techniques.
- Preserve as closely as possible the original appearance of the Museum's expansive main western façade and original entrance.
- Conserve the final eight sets of historic stained glass windows using sustainable materials guaranteed to last 100+ years. Adding fixed exterior tempered glass to the windows will improve interior environmental conditions (in conjunction with front door restoration, not included within this proposal but part of the larger project) while protecting the windows and exterior features from further damage and harsh New England weather.
- Maximize the effectiveness and lifespan of a recently installed, museum-wide, state-of-the-art environmental control system— a critical preservation tool. Environmental control within the galleries and other public spaces will be more easily achieved, decreasing energy consumption. Restoration of the Museum's other 33 stained glass windows decreased the Museum's energy consumption by 22%.
- Create a safe, solid front stairwell that will resist water infiltration and be maintenance free for the next several decades, further enhance the front entryway, and be aesthetically appealing as well as historically accurate.
- Preserve the 1896 cast iron sconces from further corrosion, restoring damaged pieces and ensuring protection into the next century and beyond as a beautiful entryway feature.
- Provide educational signage describing the restoration process and illustrating the work of artisan craftsmen.

### **C. Feasibility & Sustainability**

**1. What other funding sources have been secured or are being pursued?:** We have raised \$75,000 from three private foundations towards the restoration of the oak doors, sidelights, and related decorative metalwork that comprise the original doorway entrance of the building, in addition to the sconces, handrails, and stairs within this proposal. These ornate doors are in an advanced state of deterioration and no longer open or seal properly, negatively affecting the regulated climate control and safety of the collections. Included in the larger project budget, we have not included the oak doors within our proposal, as we will begin work to restore them this spring using internal funding to complete this project. The doors cannot withstand another New England winter. With the door restoration underway, only the stained glass window project remains as the final step towards a fully sealed building envelope. We are waiting to hear from several individual donors as well. We have submitted a proposal to the National Endowment for the Humanities for funds to cover the window restoration, and will be notified in August 2020. We will continue to seek funds from foundations to complete the project.

**2. Once the proposal is complete how will it be sustained/maintained?:** We will draw from the Museum's Historic Preservation Endowment as necessary to maintain these improvements. The windows will be restored using sustainable materials that are guaranteed to last 100+ years. However our facilities and exhibits staff will monitor them through inspection and data loggers that measure & record the Museum's environmental conditions. Grand Light offers a two year warranty on the sconce restoration and long term maintenance recommendations, while Cenaxo offers a one year warranty, and projects that the stairs will be almost maintenance free for the next several decades.

**3. Is there an operating pro forma for when the proposal is complete and what is the basis?:** Facilities staff and the Springfield Museums' Physical Plant Committee, which follows the costs related to capital improvements, will monitor and maintain all work. They will also track and calculate energy savings with the expectation that thermal efficiency will be increased, building fuel and electric usage will be reduced, future storm damage will be prevented, and that these improvements will require minimal maintenance, freeing up facilities and collections staff. This data will be critical as we approach other historic preservation projects on our campus of 10 buildings, seven of which are historically significant.

### **D. Applicant Experience**

**1. What similar projects/programs has the applicant successfully completed?:** Over the past 30 years, upgrades in storage and exhibition materials, lighting, environmental control, security, and policies, procedures and conditions that affect collections care have helped guarantee preservation of the humanities resource the GWVS Art Museum represents. Necessary renovations and upgrades have been conservative, respectful of the limitations of the historic structure, and designed to be easily maintained over time. Most recently completed:

- New HVAC system was installed in 2012
- Phase 1 of stained glass restoration project, 2011-2013 - \$120,218, funded in part by the Institute for Museum and Library Services
- Roof and skylight restoration project, 8/1/2016-12/20/2016 - \$249,680, funded in part by National Endowment for the Humanities and the Amelia Peabody Charitable Foundation
- Phase II of the stained glass restoration project, 2016-2018 - \$106,592, funded by Institute for Museum and Library Services
- RFP completed for front door restoration 2/1/20, with winning bid to begin work spring 2020

## 2. Describe the professional experience of the applicant/project team:

### Project Team:

- **Guarducci Stained Glass Studios** are third-generation artisans based in traditional European stained glass craftsmanship. Guarducci helped develop current SGAA (Stained Glass Association of America) standards for the preservation of stained glass windows. They completed the restoration of our Tiffany windows.
- **Grand Light** have 80 years lighting restoration experience with a portfolio that includes projects in the MA State House, New Haven courthouse, Wadsworth Atheneum, West Point Academy, Harvard and Yale Universities.
- **Cenaxo's** preservation team is well trained in architectural restoration, and specialize in matching texture, color and form of original structures. Some recent projects include work on the Boston Light Station, Harvard Lampoon building, Trinity College, Portland City Hall, and the Soldiers and Sailors Memorial Arch.

### Applicant Team:

- **Wendy Stayman** - Consulting Conservator for these projects, Wendy has 40 years training in the museum field. She has worked with the Museums since 1986, serving as Conservation and Collections Manager until 2012. Wendy has overseen restoration projects at the Museums for the past nine years as a consultant, including all GWVS projects, and will do the same for this effort.
- **Heather Haskell** - Vice President, Director of the Art Museums, Heather has worked with the museums since 1988, overseeing the American Alliance of Museums accreditation process and the preventive conservation planning/implementation process within the GWVS Museum. This process represents one million dollars of conservation investment through federal, private and internal funding over the past ten years alone. The Museums have completed these projects in consultation with conservation, architectural, engineering and State preservation professionals along with the Museum's curatorial, conservation, and custodial staff.

## III. TIMELINE:

-**Winter 2020:** Project notification timeframe (see detailed project timeline in attachments)

-**January-March 2021:** Estimated Project start

- **Windows:** Windows photo-documented prior to treatment. Collections relocation/protection plan determined in advance of window removal

*\*Restoration of oak doors to begin in concert with sconce and stairwell restoration, completion expected June 2021.*

-**April 2021:**

- **Windows:** New wood frames constructed. Each panel for repair will be removed and transported to Guarducci Stained Glass Studios, new frame with protective glazing will be installed into opening
- **Lights:** Fixtures will be removed for restoration off-site. Rewiring will be completed.
- **Stairs:** Repointing to begin, with visitors to use the side entry to the museum

-**April-June 2021:** Project reporting mid-way mark

- **Windows:** Rubbings will be made of each stained glass panel to produce reference cartoons. Panels will be disassembled, repaired, glass replaced if unsalvageable, and reassembled using original came profiles
- **Lights:** Reinstallation and completion of sconce restoration
- **Stairs:** Repointing completed

-**June-August 2021:**

- **Windows:** On site cleaning, repairs and exterior frame painting will begin. Re-installation of windows

-**September-December 2021:**

- **Windows:** Install new frames, restored windows, and protective glazing. Complete on site repairs/painting
- **Total Project:** Complete site work, compile documentation, complete project reporting

**George Walter Vincent Smith Art Museum Exterior Preservation  
Projects Budget Summary**

<b>Organization Name</b>	Springfield Museums			
<b>Federal ID #</b>	04-6002239			
<b>Budget Period</b>	<b>Start Date</b>		<b>End Date</b>	
	1/1/2021		12/31/2021	
	<b>This Request</b>		<b>Total Project Budget</b>	<b>% of Total</b>
<b>Income Sources</b>				
Foundation and Corporate Grants	-		75,000	78.9%
Individual Contributions	-		-	0.0%
Springfield Museums Facilities Fund	\$20,000.00		\$20,000.00	21.1%
<b>Total Income</b>	<b>\$20,000.00</b>		<b>\$95,000.00</b>	<b>100.0%</b>
<b>Expenses</b>				
<b>Oak Door Restoration</b>				
<i>Restoration of the oak doors, sidelights, and related decorative metalwork</i>			\$84,134.00	
<b>Stained Glass Window Restoration</b>				
<i>Stained Glass Restoration, Guarducci Stained Glass Studios</i>	\$127,905.00		\$127,905.00	69.0%
<i>Equipment Rental - Boom Lift (2 times at \$3,750 per rental)</i>	\$7,500.00		\$7,500.00	4.0%
<b>Lighting Restoration</b>				
<i>Sconce restoration, Grand Light</i>	\$17,590.00		\$17,590.00	9.5%
<i>Light removal, rewiring</i>	\$845.00		\$845.00	0.5%
<b>Stairwell repointing</b>				
<i>Masonry/repair work, Cenaxo</i>	\$19,704.00		\$19,704.00	10.6%
<b>Consultant Fees</b>				
<i>Consulting Conservator, Wendy Stayman</i>	\$11,843.00		\$11,843.00	6.4%
<b>Total Expenses</b>	<b>\$185,387.00</b>		<b>\$185,387.00</b>	<b>195.1%</b>
<b>Excess of Revenue Over Expenses</b>	<b>-\$165,387.00</b>		<b>-\$90,387.00</b>	<b>-95.1%</b>
<b>Total Community Preservation Act Request</b>	<b>\$165,387.00</b>	<b>Total Project Cost</b>	<b>\$269,521.00</b>	

**BUDGET JUSTIFICATION NOTES (See bids for more detail)**

**Income Sources** include \$75,000 raised for the restoration of the oak doors (not included within this CPA request but part of the larger exterior preservation budget, as shown above. The Springfield Museums will contribute \$20,000.00 towards this CPA request.

**Guarducci Stained Glass Studios** will restore and repair eight sets of historic stained glass windows for a total of \$127,905. This project requires the rental of a boom lift from United Lift twice over the project (at de-installation and re-installation of the windows on second floor) at \$3,750 per rental, totaling \$7,500.

**Grand Light** will repair our two cast iron sconces, replicating missing pieces and restoring components that have fallen off, totaling \$17,590. Noonan Energy will remove and replace the lights (and put in temporary lighting during restoration) at \$845.00.

**Cenaxo** will remove and reset bricks, patch brownstone, seal and shore up all treads on the stairwell.

**Consulting Conservator** Wendy Stayman will coordinate with Museums staff and all contractors, overseeing the project, performing site visits, and ensuring all restoration is up to the Secretary of the Interior's Standards. Her consultation fee is \$11,843.

**Personnel** includes Springfield Museums' exhibits, maintenance, security, facilities, and finance staff who will help administrate these projects. We have not included these costs within the project budget, however they amount to \$13,759, including fringe benefits.



## Guarducci Stained Glass Studios

64 Stony Brook Road  
Great Barrington, MA 01230  
413-528-6287

Accredited  
Full Service Studio

Heather R. Haskell, Director  
Michele and Donald D'Amour Museum of Fine Arts  
George Walter Vincent Smith Art Museum  
Voice: [413-263-6800](tel:413-263-6800), ex. 353  
21 Edwards Street, Springfield, MA 01103  
Email: [hhaskell@springfieldmuseums.org](mailto:hhaskell@springfieldmuseums.org)

December 16, 2019

### GWVS Stained Glass Windows of the Second Floor Offices, Rear Hallway and First Floor Hallway



*1. Condition:* There are eight sets of windows in the newer addition of the George Walter Vincent Smith Museum that are considered here for restoration and new protective glazing work. The stained glass windows are not as old as the Tiffany windows in the main areas of the Museum, though they were designed to blend compatibly with the Tiffany windows. The stained glass panels are nearly 100 years old; the lead comes are beginning to deteriorate, the glass is beginning to crack and some of the support bars are deteriorating. Three of the windows on the second floor were altered in the 1970's in the same manner as the windows in the Discovery Center, with the wood frames modified to accommodate an aluminum ventilator. Additionally the interior trim was removed from one of the office windows and is missing. These repairs and alterations have not always been in keeping with the original character of the building. These include some releading with

mismatched came profiles; replacement of the original round bar support system with undersized flat reinforcing bars and threaded rods; mismatched repair glass and most significantly, the installation of an aluminum ventilator at the bottom of three windows. The use of the ventilators necessitated the alteration of the wood frames and the stained glass panels to accommodate the vents. The wood frames were altered in a manner that renders them unsalvageable; the aluminum ventilators are in poor condition, and the appearance of the building has been altered. Lastly, the exterior protective glazing was installed in large sheets of Lexan or Plexiglas and has discolored and the woodwork has not been painted in decades. We want to address these issues proactively before they become a major issue.

*2. Proposed:* The intent of this project will be to restore as closely as possible the original appearance of the museum facade. To this end we recommend that the three altered stained glass windows be restored using the specifications and procedures as in the program of work for the first floor and as used for the Discovery windows. Integral to this is the removal of all of the non-original ventilators and the fabrication of three new wood frames to match the original appearance. The stained glass panels that were altered to accommodate the vents will be restored to their original configuration and support bar system.



The remaining stained glass panels on both floors will be cleaned, have cracked pieces of glass replaced with matching glass and have detached support bars reattached. All of this work will be performed in place.

The new wood frames will match the original sash profile, be made of Sepele (rot resistant woods), and painted on the exterior and stained and polyurethaned on the interior for the office windows and painted for the hall windows. Additionally one new set of interior moldings will be made for the office window. We will design these frames to be double glazed, incorporating the stained glass panel to the interior and a vented tempered glass pane to the exterior, separated by a 1/2" air space. As the Museum Building is climate controlled, all of the frames will be installed as inoperative fixed sash and sealed against the elements.

The exterior protective glazing will be replaced with 3/16" thick clear vented tempered glass. The upper arched panels will utilize a bent aluminum frame to receive the protective glass while the lower rectangular sections will be glazed into the wood sash as was done at the main entry. The exterior wood frames will be scraped, primed and receive two finish coats of paint ( Benjamin Moore). Wood sills will be replaced as necessary with new Sepele ones and painted to match.

3. *Costs:* Included will be all labor, materials, transportation, scaffold or work lift, and insurance.

**The total cost for the above work will be ..... \$ 127,905.00.**

Respectfully submitted,  
David Guarducci  
Charles Woodard

NUMBER	DATE	TIME	PAGE
13116	01/28/19	12:13 pm	1

Sold To: KRIS LUDWIG  
SPRINGFIELD MUSEUMS  
21 EDWARDS STREET  
SPRINGFIELD, MA 01103

Customer No: 20863  
Phone No: 413-263-6800  
Email:

Ship To: KRIS LUDWIG  
SPRINGFIELD MUSEUMS  
21 EDWARDS STREET  
SPRINGFIELD, MA 01103

Quoted By: 10-RYAN

STOCK NUMBER	DESCRIPTION	QTY	PRICE	AMOUNT
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279239

TYPE 1

2



- Existing fixture shall be disassembled, remove finish via media blast, apply a black powder coat finish.
- Replace and rewire all electrical components with UL listed products and test in accordance with UL 1598 standards. Add a (3) light candelabra cluster.
- Clean all existing beveled glass diffusers. (no replacements required)
- Replicate (1) acanthus leaf to replace missing.
- Add (1) decorative vine a rosette back to fixture frame located inside fixture
- Repair and reconstruct all major mechanical defects to the bottom of the cage and lamp holder tray.

Note:

- Payment Terms: 50% deposit at time of order Final Payment due prior to delivery.
- Minor mechanical repairs included. Major structural repairs other than documented above will be documented with recommended corrective actions and any associated costs.
- Refinishing of fixtures included in pricing.
- All fixtures wired with medium or Mogul base sockets in accordance with UL standard 1598. Screw in LED or CFL Lamps by others.
- Luminaire progress photos will be provided as required on [www.grandlight.com](http://www.grandlight.com).
- All prices subject to adjustment at the time of

(Continued on Next Page ...)

NUMBER	DATE	TIME	PAGE
13116	01/28/19	12:13 pm	2

Sold To: KRIS LUDWIG  
SPRINGFIELD MUSEUMS  
21 EDWARDS STREET  
SPRINGFIELD, MA 01103

Customer No: 20863  
Phone No: 413-263-6800  
Email:

Ship To: KRIS LUDWIG  
SPRINGFIELD MUSEUMS  
21 EDWARDS STREET  
SPRINGFIELD, MA 01103

Quoted By: 10-RYAN

STOCK NUMBER	DESCRIPTION	QTY	PRICE	AMOUNT
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luminaire glass and component physical inspection.  
- Missing decorative and mechanical components other than specified above are not included and will be documented and quoted as a separate item.  
- No replacement glass or attic stock other than specified. Add \$200.00 per fixture for frosting panels.  
- Pricing includes all costs for historic fixture packing, crating, and freight for luminaires to and from the job site to Grand Light. (1) trip for pick-up/removal supervision and (1) trip for delivery.  
- The Electrical contractor shall be responsible for removal from the wall and shall provide them to Grand Light personnel at ground level properly labeled and/or documented for reassembly and restoration. Grand Light to provide supervision and disassembly assistance to contractor during removal/pick-up.  
- The Electrical contractor shall be responsible for receiving, partial assembly and installation of fixtures.  
- The Electrical contractor shall be responsible for final lamping adjustment, luminaire adjustment and cleaning.  
- All anchorage, i.e mounting bolts to be provided by others. Grand Light will patina/paint them to match the finish.  
- Estimated Lead time 8-10 weeks after release.

-----  
**QUOTATION VALID FOR 30 DAYS**  
**STANDARD TERMS AND CONDITIONS OF SALE**  
**APPLY. PLEASE REFER TO:**  
[grandlight.com/about-us/customer-service/](http://grandlight.com/about-us/customer-service/)

Sub Total: 17590.00  
Shipping: 0.00  
Tax[ 0%]: EXEMPT  
-----

**Total: 17590.00**

# Proposal



86 ROBBINS RD  
SPRINGFIELD, MA 01104  
413-734-7396

1488 N MAIN ST.  
PALMER, MA 01069  
413-289-1777

156 SOUTH EAST STREET  
AMHERST, MA 01002  
413-549-6011

www.noonanenergy.com

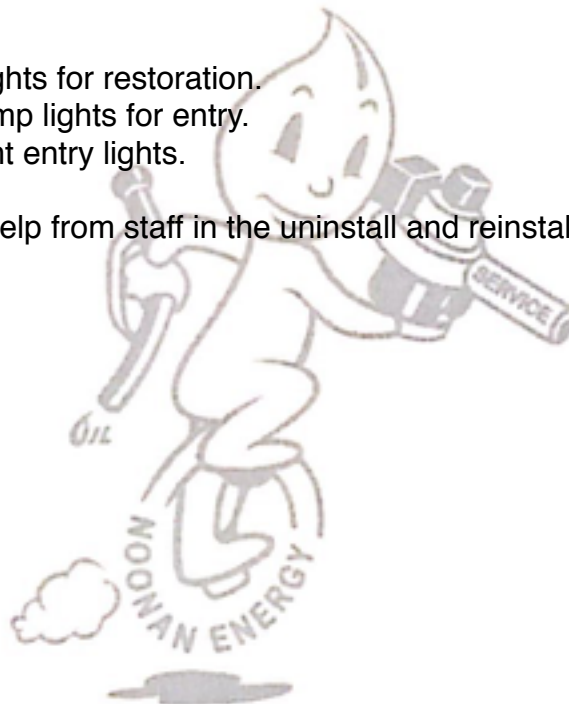
"Serving the Pioneer Valley since 1890"

PROPOSAL SUBMITTED TO Springfield Museums		PHONE	DATE 3-8-19	
STREET 21 Edwards st		JOB NAME GWVS front lights		
CITY, TOWN AND ZIP CODE Springfield		JOB LOCATION GWVS		
CUSTOMER SERVICE REPRESENTATIVE	ACCOUNT #	PROPOSAL APPROVED By: _____	CREDIT APPROVED By: _____ Date: _____	JOB #

We hereby submit specifications and estimates for:

- 1) Remove (2) front entry lights for restoration.
- 2) Provide and install (2) temp lights for entry.
- 3) Reinstall (2) restored front entry lights.

note: This quote assumes help from staff in the uninstal and reinstall of these fixtures.



**We Propose** hereby to furnish material and labor - complete in accordance with above specifications, for the sum of:

TOTAL\$ 845.00

All material is guaranteed to be as specified. All work to be completed in a workmanlike manner according to standard practices. Any alteration or deviation from above specifications involving extra costs will be executed only upon written orders, and will become an extra charge over and above the carry fire, tornado and other necessary insurance.

Our workers are fully covered by Workmen's Compensation Insurance.

Authorized Signature Daniel Rollend

Note: This proposal may be withdrawn by us if not accepted within 30 Business days.

Interest shall be charged at the rate of 1½% per month on unpaid balance over 30 days. This is an annual percentage rate of 18%.

**Acceptance of Proposal** — The above prices, specifications and conditions are satisfactory and are hereby accepted. You are authorized to do the work specified. Payment will be made as outlined above.

Signature \_\_\_\_\_

Date of Acceptance: \_\_\_\_\_

Signature \_\_\_\_\_



PLAN • PROTECT • PRESERVE

Tuesday, March 24, 2020

Kris Ludwig, Manager Exhibit Services  
George Walter Vincent Smith Art Museum  
21 Edwards Street  
Springfield, MA 01103

Re: Brick Pier's Restoration at Courtyard Entrance Stairs

The following is our proposal to you for the Brick Pier's Restoration at the Courtyard Entrance Stairs as detailed below:

**Scope of Work**

Remove Existing Brick at Two Piers

Perform Backup Repairs (4 Hour Allowance)

Reset New Brick

New Brick Allowance Included (\$6,250)

Brownstone Patching at Four Locations

Washdown of all Masonry Work

Sealant Applied at Stair Treads

Site Protection

Project Management

Labor, Access and Materials **\$19,704**

Thank you for the opportunity to propose solutions for this project. Please let us know if we can improve the work items presented above.

Mark Seddon  
Project Manager, Cenaxo, LLC

March 1, 2020

I am pleased to affirm my support and availability to assist with the final phase of stabilization improvements to the envelope of the George Walter Vincent Smith Art Museum, established in 1896.

I hold a Master's degree in Museum Conservation and have over 40 years of combined training and employment in the museum field. I have worked at the Springfield Museums since 1986, serving as the Conservator and Collections Manager until 2012. For the last seven years I have worked contractually for the Museums, leading special building projects. My long history at the Museums has provided me with a great breadth and depth of knowledge about the organization's collections, buildings, staff, policies and procedures and has enabled me to be uniquely qualified to oversee large, complicated projects with competency and efficiency.

Over my career, I have managed the implementation of numerous state and federally-funded projects at the Springfield Museums, with a focus on the George Walter Vincent Smith Art Museum (GWVS), the oldest of the five museums. The GWVS is of historic significance and an artifact in its own right. During my tenure, I have served as the GWVS project manager for the implementation of collection surveys, storage upgrades, policy and procedure refinements, gallery improvements, building assessments, the installation of comprehensive climate control within the building (funded by the NEH), and two phases of the three phase restoration project of the Tiffany stained glass windows that are integral to the façade of the building. I am highly committed to and enthusiastic about overseeing the stabilization and restoration of the stained glass windows in the Museum's 1923 addition – the final phase of the window restoration project. I have worked with Guarducci Stained Glass Studios for the last six years on the successful Tiffany stained glass restoration project, funded by the IMLS, and look forward to completing the final set of windows to protect the beautiful glass and the façade of the building for the next 100 years. I have worked on the planning and developed the specifications for this project and am eager to see the activities through to completion. I have great confidence in Guarducci Stained Glass Studios, Grand Light, and Cenaxo and know that these specialized firms, working in conjunction with me and the Springfield Museums' staff, will achieve the results so important to the longevity of the building integrity and the artistic intent of this national significant museum structure.

Sincerely,

Wendy Stayman  
236 Shelburne Falls Road  
Conway, MA 01341