



# LONGYEAR MUSEUM

A REPORT TO  
MEMBERS

SPRING/SUMMER  
2008

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GARY WOLF ARCHITECTS, INC.



# A Message from the Executive Director



“We are seeing things that have not been seen in a hundred years.”

Those are the words of Gary Wolf, an architect specializing in historic preservation, who has been assisting Longyear with research on Mary Baker Eddy’s former homes in Lynn and Chestnut Hill, Massachusetts. He’s describing the work that he and the Longyear staff are doing at the house at 12 Broad Street in Lynn.

Their search has been for clues that might tell us about Mrs. Eddy’s life during her time there. And, as Gary hints, there have been some surprises — findings that have revised our understanding of Mrs. Eddy’s life and work at that time.

This issue of *A Report to Members* is our progress report. It includes an update on what we’ve been doing in Lynn and Chestnut Hill since these two significant sites came under our stewardship, and it covers the far-reaching restoration of all of the houses in our collection.

As you know, everything we do at Longyear — research, programs, and publications — is defined by our mission “to advance the understanding of the life and work of Mary Baker Eddy....” We’re learning that the medium of film is an especially effective way to support our mandate, and we are happy to announce the release of a new historical documentary, “*Who Shall Be Called? The Pleasant View Household: Working and Watching*.” It chronicles the years between 1889 and 1903 through the eyes of the workers in Mrs. Eddy’s Concord, New Hampshire, household. Look for it in our Museum Store catalog this fall with translations in five languages for audiences worldwide.

Meanwhile, we hope you enjoy reading this progress report. To those of you who are making this work possible through your generous support — thank you!

A handwritten signature in black ink that reads "Anne".

Anne H. McCauley

# Evidence and Fakes

*“The farm-house, situated on the summit of a hill, commanded a broad picturesque view of the Merrimac River and the undulating lands of three townships,” writes Mary Baker Eddy, describing the Baker homestead in Bow, New Hampshire, where she lived until she was 14. She adds: “But change has been busy.”<sup>1</sup>*

By Stephen R. Howard

And change *was* busy! In 1907 *McClure’s Magazine* launched a series of articles hostile to Christian Science and Mary Baker Eddy. The first installment included a picture of Mrs. Eddy’s birthplace taken in the early 1900s, after the house had been moved from its original location and was being used as a barn. Although admitting that the house was in “a sad state of disrepair,” the magazine also disparagingly described it as “a small, square box building of rudimentary architecture....”<sup>2</sup>

A strikingly different depiction of the Baker homestead has also come down to us. It is an etching by Mrs. Eddy’s cousin Rufus Baker, made under her direction in 1899.<sup>3</sup> In addition to the well-kept appearance shown in the etching, we notice that the house was originally a saltbox. By the time the photograph was



Above: Mrs. Eddy’s birthplace as published in *McClure’s Magazine*, January 1907. Longyear Museum.

Below: Etching of Mrs. Eddy’s birthplace made by Rufus Baker in 1899. Longyear Museum collection. *McClure’s Magazine* identified the photograph as “Mrs. Eddy’s birthplace as it is to-day [1907]” and the etching as “Mrs. Eddy’s birthplace as she remembers it.” By the time the photograph was taken, the house had been modified from its original saltbox style. The structure caught fire and was lost in 1910. Longyear Museum.





taken, the house had been remodeled, the saltbox had “lost its savour,” and the structure no longer accurately depicted the house Mrs. Eddy had once known.

Which image of the Baker homestead more accurately represents Mrs. Eddy’s childhood home? We’d probably say, “The etching, of course!” But can we assume that others, coming from a world that is generally cynical and hostile, would agree with this conclusion? Skeptics could dismiss the Rufus Baker etching as romanticized, and the *McClure’s* caption subtly questions the veracity of the etching by calling it “Mrs. Eddy’s birthplace as she remembers it” — not as it *was*, but “as she remembers it”!

But what evidence do we have beyond these two contradictory images? The house itself is no longer standing, and even if it were, by 1900 it had been radically altered. So we cannot appeal to the structure itself to settle the question.

The same magazine article also published an image of Mrs. Eddy’s home in North Groton, where she lived from 1855 to 1860, when she was Mrs. Patterson. While living here, she continued her study of the Bible and of homeopathy, gaining insights that were preparing her for her discovery of Christian Science.



By the time the photograph was taken, the former Patterson home was in a dilapidated condition. But it suited the tone of the *McClure’s* articles just fine: the magazine was doing its utmost in words and images to present a distorted portrayal of Mary Baker Eddy and her life.

Fortunately, *this* house has been preserved, researched, and maintained.



Restored Mary Baker Eddy historic house, North Groton, New Hampshire. Owned by Longyear Museum since 1920. Longyear Museum.

If Longyear Museum had not preserved this house, the photograph in *McClure’s Magazine* might be the only surviving evidence of its appearance. There would be nothing to check it against. And any research into evidence of structural changes or original painting schemes would have been irretrievably lost. The black-and-white image of a dreary and rundown house would be the only evidence of Mrs. Eddy’s surroundings during a period in which she was moving step by tentative step through bitter experiences and despair to catch shining glimpses of Christian Science. Surely an image that distorts should not be the sole evidence of her home during this period that witnessed the first gradual dawning of her discovery.

Left: Patterson house in North Groton as pictured in *McClure’s Magazine*, 1907. Longyear Museum collection.

Historian Robert Peel has observed that “nearly every extensive published attack on Christian Science would *start* with a pejorative account of Mrs. Eddy’s life and character as the basis for its subsequent interpretation of Christian Science doctrine and practice.”<sup>4</sup> This is graphically visible in the *McClure*’s depictions.

William W. Moss, who served for ten years as director of the Smithsonian Institution Archives, stated in his 1993 annual report:

Archives, museums, and libraries are institutions intentionally created by people to preserve material things we believe are of lasting value.... We know that nothing material is permanent.... We also know that in the modern world, information is plentiful.... In such a world, why do we need archives, libraries, and museums? ... The answer is “so we may not be misled by fakes.” ... It is socially necessary and probably psychologically essential that we prevent others from fooling us about the past. If all history is inevitably interpretation, it is best that we have the most reliable and most durable interpretation available.... We need durable evidence, evidence that survives over time, through changes in interpretation, to give us confidence in the information we use so freely.... [Archives, libraries, and museums] are places ... for a “reality check” in a world of plentiful, competing, and sometimes contradictory information.<sup>5</sup>

The Longyear Museum collections — including paper documents, photographs, art, and artifacts, ranging from the smallest tintype photograph to the largest house — serve as “reality checks,” where people can have access to reliable evidence.

I have no doubt that people in future centuries, even those who are not Christian Scientists, will at the least recognize Mary Baker Eddy as a great religious reformer. We have the opportunity and the responsibility to preserve accurate evidence regarding her life and work for those future generations, so that they will not be misled by fakes.

Recent research at the houses in Lynn and Chestnut Hill has led to reassessments of long-held assumptions and beliefs about Mrs. Eddy’s life there. Take Lynn, for example.

The house has been repainted many times since Mrs. Eddy moved from it in 1882. Over the years tastes changed, styles came and went, and its original color scheme was forgotten. Eventually it was painted gray. It has been gray for so long, that people assume it was gray when Mrs. Eddy purchased it in 1875.

But the evidence tells a much different story. This was no dreary, gray house where a lone woman with a mission might shelter down and regroup until her fortunes improved. This house had boldness and life. It suited this lone woman who also had boldness and life and was willing to confront a world, to step up out of boarding houses in order to finish her book, *Science and Health*, even if it meant having to step up into the attic to make ends meet.

Similarly, research at her former home in Chestnut Hill has revealed that the interior was radically altered to resemble the layout of Pleasant View, Mrs. Eddy’s home in Concord, New Hampshire, from 1892 to 1908. Pleasant View may no longer be standing, but its layout was largely reconstituted in the interior of Chestnut Hill.

This modification of the interior of a once-richer-looking mansion to more closely resemble a farmhouse tells us that Mrs. Eddy lived up to her ideals.



She may have needed a large structure to accommodate her staff and to lead the Christian Science movement, but she deliberately chose to live simply in a suite of four rooms. It suited her ethic of hard work. It suited her life devoted to things of the Spirit. It suited *her*.

Research at the historic sites has been painstaking, exacting work. But as the well-known educator Edith Hamilton observes:

It is not hard work which is dreary; it is superficial work.<sup>6</sup>

The hard work at the houses has not been dreary. It has been anything but superficial. It has gone

beneath the surface and revealed evidence unknown for a century. The work has brought new insight, understandings, and clarifications regarding the manner of Mrs. Eddy's life.

We cannot predict what questions future generations will ask concerning Mrs. Eddy's life, what distortions and fakes they may have to confront and refute. But it is our privilege to preserve for anyone interested in the truth the evidence that has come down to us.

*Stephen R. Howard has been Director • Curator at Longyear Museum since 1997.*



# Notes

1. Mary Baker Eddy, *Retrospection and Introspection*, p. 4.
2. Georgine Milmine, "Mary Baker G. Eddy: The Story of Her Life and the History of Christian Science" *McClure's Magazine*, January 1907, Vol. XXVIII, No. 3, p. 227.
3. In 1836 Mrs. Eddy's father, Mark Baker, sold the Baker homestead to his nephew Aaron, the son of his brother John. Rufus Baker, who did the etching, was Aaron's son.
4. Robert Peel, *Mary Baker Eddy: The Years of Authority* (New York: Holt, Rinehart and Winston, 1977), p. 59.
5. William W. Moss, "An Archival View" *Office of the Smithsonian Institution Archives: Annual Report for FY 1993*, p. 3.
6. Edith Hamilton, *The Ever-Present Past* (New York: W. W. Norton & Co., 1964), p. 10.



Far left: Mary Baker Eddy Historic House at Lynn, 2007. Longyear Museum.

Left: Artist's rendering of new Lynn exterior, showing colors based on analysis of paint samples from the period Mrs. Eddy lived in the house. Gary Wolf Associates, Inc.



# Preservation and Stewardship 1998–2008

*For the past ten years Sandy Houston, Director of Museum Activities, and Cheryl Moneyhun, Director of Museum Collections, have been project managers for Longyear's collection of historic houses. In these pages, Sandy and Cheryl take us on a tour of some of the work that has been done.*

"Since the addition of the Lynn and Chestnut Hill houses to the Museum's collection in 2006, we've come to see that the restoration work Longyear has been doing over the past decade has been preparing us for the work at Lynn and Chestnut Hill," says Sandy.

"This current cycle of restoration was in fulfillment of the Longyear Board of Trustees' promise: that when the new museum was underway, we would turn our attention to the historic houses," Cheryl explains. "This major restoration cycle started ten years ago."

"Longyear's primary interest in preserving the houses is always to tell Mrs. Eddy's story," according to Sandy. "The houses serve as settings for the unfolding story of the Discoverer, Founder, and Leader of Christian Science."

"And the first step in any preservation project is to secure the exteriors — to be sure roofs don't leak and outside walls are structurally sound. So our plan was to restore the exteriors of all six houses and then move inside and begin interior restorations."

Right: Mary Baker Eddy Historic House in Amesbury, recently restored with new color scheme. Longyear Museum.

## 1999 AMESBURY 277 Main Street

This house was number one on our list, and it took three years to complete. Here we found badly peeling paint, and moisture in the kitchen ell that required one exterior wall to be completely exposed and rebuilt.

For many years this house had been painted barn red with white trim and shutters. As part of the research we had a microscopic investigation of paint samplings taken from key locations on the exterior by Sara Chase, a specialist in historic materials. Her analysis gave us information about the layers of paint on original parts of the structure. Her findings were quite a surprise. And now the house colors have been changed to what Mrs. Eddy would have known when she lived there.





## 2000 **STOUGHTON** 133 Central Street

Here re-siding and re-roofing were done as necessary, as well as perimeter drainage work. A fresh coat of paint followed. The workshop on the property, where Mr. Wentworth and his two sons did piece-work for the New England shoe industry, was included in this work.



Sara Chase investigates paint coatings at the Amesbury historic house. Longyear Museum.

## 2002 **NORTH GROTON** Hall's Brook Road

It's a challenge to keep paint on the clapboards of a wooden house set on a mountain stream in the foothills of the White Mountains. Snowfalls are deep in the winter, and with spring thaws, the stream can be wild.

Again roofing, and new, historically-correct clapboards were applied.

The house had been painted a blue-gray for many years. And there didn't appear to be anywhere on the house from which samples could be taken to do a historic paint analysis.

### **Sara Chase**

Historic Fabric Analyst  
Lexington, Massachusetts

A veteran in the field of historic preservation, Sara graduated in the first class of preservation studies majors at Boston University. She has worked with the Society for the Preservation of New England's Antiquities (now Historic New England) and on projects throughout the United States. Sara's relationship with Longyear began seven years ago when she consulted on the original exterior colors at the Museum's historic houses in Amesbury and Swampscott. Since then she has assisted in exterior and interior investigations at the Mary Baker Eddy Historic House in Rumney, New Hampshire. At Lynn, it was Sara's task to determine original historic paint and to assess the original finishes on the interior and exterior of the house through a sampling system.

### **Mark Hopkins**

Preservation Carpenter and Consultant  
Canterbury, New Hampshire

Mark Hopkins' interest in historic houses goes back to his childhood spent in a Quaker-built New Hampshire farmhouse dating from the 1770s. He became an apprentice to a cabinet-maker in his teens and later studied at the Rhode Island School of Design in Providence. His experience includes conservation of period American furniture of the eighteenth and nineteenth centuries and extensive work with antique buildings and architectural design. He has served on the Design Review Committee for the City of Concord, N.H., and lectured on the topics of historic restoration and sensitive rehabilitation for local preservation groups. He serves as chair of the Canterbury (N.H.) Historic District Commission, which oversees both the Canterbury Center and the Canterbury Shaker Village districts. He has brought his skills to six of Longyear's eight houses: Amesbury, North Groton, Swampscott, Rumney, Concord, and Lynn.

So this was an opportunity to consider what is now known about typical historical colors in use in that area in the mid-nineteenth century. After we had made our

decision and begun painting, a historic window sash from the house was found and revealed exactly the color we had chosen!

Below: The Patterson house in North Groton stripped of its clapboards during the 2002 restoration. Longyear Museum.

Inset: A North Groton window sash with its new, historically-correct paint color. Longyear Museum.



## 2004 SWAMPSCOTT 23 Paradise Road

In the initial planning it looked as though this house had the fewest needs — and so it was further down the list. But rapidly deteriorating paint soon moved it to the top of our to-do list. We carefully stripped off the paint, and rebuilt windows and structural details like the porches and the copper roof over the bay window.

A new color scheme was selected based on a historic paint analysis. The clapboards are now a rich cream color and the trim is dark green.

Right: The Swampscott house with its restored exterior and new paint color. Longyear Museum.





## 2005 RUMNEY Stinson Lake Road

This house was probably our greatest challenge — and our greatest adventure.

Although we knew that a later addition to the house had to come off owing to structural issues, when the clapboards were removed from the south face we were surprised to find that the house had originally been a New England saltbox form (see related article p. 21).

With the help of specialists we confirmed that the house had already been changed from the saltbox shape to more of a cape-style by the time Mrs. Eddy was living there.

As the work progressed, the building connecting the house and the barn proved to be

roughly constructed and slipped into place on a make-shift foundation, then covered with clapboards probably in the 1890s.

This structure had to come down and be replaced along with the adjoining shed. It seemed that the only thing holding the main house, kitchen, and barn together all these years had been the clapboards!

Right: The Rumney house with clapboards removed during the 2005 restoration, showing clear evidence that the house was originally a saltbox style (see distinctly darker and lighter sections on sheathing of main house façade). Longyear Museum.



Below: The Rumney house exterior restored. Longyear Museum.



## Restoration Strategies in Concord

By Mark Hopkins

Our main interest in restoration in this cycle is to recreate as much as we possibly can, the look and the feel of the house during the years when Mrs. Eddy was in residence here. So we have made choices



based on those years when the house was approximately forty to forty-five years old. Other restoration strategies would typically involve going back to the original state. That's the most difficult way to restore a building. But in this case, that doesn't tell the story that we're trying to tell.

The paint analysis tells us that this is the most likely color scheme that Mrs. Eddy would have seen and lived with during her time here. It's not typical for the style of the house, but the house was a couple of generations out of style by the time Mrs. Eddy rented it. So in an attempt to reflect the taste of that time it was painted this color scheme by the owner.

We'll be removing from view all of the telephone, electrical, and cable connections that disrupt the flow of the woodwork and really are a distraction. Those things will be hidden. When possible we will reposition them on the addition, which was built around 1970. All the anomalous material will be in one spot, and we'll be free to enjoy the main part of the house as it was in 1889.

2007-2008 **CONCORD**  
62 North State Street

Although Longyear had owned and maintained this house for twenty years, this was the first opportunity for a real exterior restoration.

A historical analysis of the structure and painted surfaces was conducted as key elements were revealed.

Under four layers of asphalt shingles, we discovered evidence of a slate roof from the time when Mrs. Eddy lived in the house. There is now a handsome, authentic slate roof on this stately house.

We expect that the exterior work at Concord will be completed this year.

Right top: The Mary Baker Eddy Historic House in Concord before restoration in 2007. Longyear Museum.

Right bottom: The Concord house exterior restoration in progress, with its new paint color. Longyear Museum.





# New Evidence Comes to Light

*When Longyear Museum acquired Mary Baker Eddy's former homes in Lynn and Chestnut Hill in 2006, the Museum embarked on a process of research and discovery. To navigate the waters ahead, a "master plan" for both houses was formulated. Kris Barthelmess, a member of Longyear's staff, describes a master plan as a process of research, exploration, and discovery.*

"The goal of the master plan is to assist Longyear in providing the most accurate representation of Mrs. Eddy's life and work," according to Kris. "It involves assembling a team of experts, evaluating conditions at the houses, offering solutions."

Kris and the Longyear historic house team are working closely with preservation architect Gary Wolf. He and his colleague, Kerry Vautrot, have been key to assembling the project team.

Members of the consulting team have expert knowledge across many disciplines. Some of the information they are gathering is in fulfillment of codes

required by law. The research also sharpens our understanding of the houses as they were when Mary Baker Eddy lived in them. The consulting team includes building code and accessibility consultants, civil and structural engineers, mechanical and electrical consultants, specialists in plumbing/fire protection, historic "fabric" (historic materials), historic landscape, and historic building envelopes.

"We need specialists who can look at a building and determine what was going on at a particular time," Gary explains. "Such specialists are able to propose designs, technologies, and systems for these buildings in a sympathetic, yet state-of-the-art, fashion."



Above: From left, Gary Wolf, architect, and Kerry Vautrot, preservationist, and Longyear's staff architect Kris Barthelmess review plans for the Mary Baker Eddy Historic House at 400 Beacon Street in Chestnut Hill. Longyear Museum.

Right: Historic materials specialist Sara Chase examines the Lynn house. Longyear Museum.





“Experts in historic paint colors, for instance, can determine whether the paint on a piece of trim is from 1950 or 1870, and whether wallpaper is a reproduction from 1920 or an original from 1907,” he adds. “In order to proceed responsibly in caring for these houses, we must know what their conditions and surfaces were.”

## Scratching the Surface at Chestnut Hill

After Mrs. Eddy’s passing in late 1910, ownership of her home in Chestnut Hill was transferred to The First Church of Christ, Scientist, in Boston, which maintained the property until it was sold to Longyear in 2006. For almost one hundred years no major restoration had been undertaken. So the first assignment for the team was to investigate and analyze the condition of the house’s exterior and interior.

### FINDINGS

The examination of the historic house “fabric” — that is, the materials used in the house at different times — has brought to light the earliest wallpaper and paint.



Original wallpaper in bedroom behind a light switch plate. Longyear Museum.



Original wallpaper in third-floor hall. Longyear Museum.



Colors of original carpet in first-floor parlor found under heating grate. Longyear Museum.

## **R. Kris Barthelmess**

Longyear Staff Architect

Kris is founder and president of RKB Associates, Suffield, Connecticut. His work in Connecticut's Fairfield County includes the historic restoration of Westport Town Hall; First Church of Christ, Scientist, in Westport; and private homes. Kris has worked with several Christian Science churches in the U.S., and has designed new buildings for First Church of Christ, Scientist, in Cedar Rapids, Iowa, and First Church of Christ Scientist, in Annapolis, Maryland.

He holds a Master of Architecture degree from Clemson University, Clemson, South Carolina, where he was honored with design awards by the South Carolina chapter of the American Institute of Architects, and Tau Sigma Delta, the Honor Society in Architecture and Allied Arts.

Kris initiated the residential design competition for high school students with the Home Builders and Remodelers Association of Fairfield County, and has served as associate professor of architecture at Hartford State Technical College and Capital Community College.

## **Gary Wolf**

Gary Wolf Associates, Inc.  
Boston, Massachusetts

Gary was retained as a consultant by Longyear in May 2007. Gary Wolf Architects (GWA) specializes in both preservation projects and modern design. The firm has a history of providing consulting, planning, and design services for educational institutions. Their projects in Massachusetts include Plimoth Plantation, the Gibson House Museum, the Lawrence History Center, and the National Heritage Museum.

Gary received a Bachelor of Arts degree in American studies from Cornell University, Ithaca, New York, and a Master of Architectural History degree from the University of Virginia in Charlottesville. After working with the National Register of Historic Places in Washington, D.C., he went on to Princeton University, where he received a Master of Architecture degree.

GWA has been recognized with awards from the Massachusetts Historical Commission, the Cambridge Historical Commission, and the Brookline Preservation Commission. Gary is already familiar with the Mary Baker Eddy Historic Houses at Lynn and Chestnut Hill, as he had examined them in 2001.

## **Kerry Vautrot**

Preservationist  
Gary Wolf Associates, Inc.

Kerry received her undergraduate degree in historic preservation from the University of Mary Washington in Fredericksburg, Virginia, and received a Master of Science degree in architectural studies with a Certificate in Preservation from the University of Florida. She has worked with historic structures and museums, including Colonial Williamsburg, Strawberry Banke Museum in Portsmouth, New Hampshire, and the James Monroe Museum in Fredericksburg, Virginia.

Right: Prior to Mary Baker Eddy's move into her home at Chestnut Hill, the house was extensively remodeled. This photograph, probably taken in late 1907, shows construction of a new front entrance and front rooms on the second and third floor. Longyear Museum.





Mrs. Eddy purchased the house in October 1907. Within three months major alterations to the existing structure as well as an addition that virtually doubled the size of the house were designed, built, and made ready for her when she moved in, in late January 1908.

An undated newspaper clipping in the collection of The Mary Baker Eddy Library quotes a supervisor on the

project as saying: "The owners want it by Jan. 17, but I doubt very much if we can finish it by that time. There are exactly 300 men working in and about this building today and another gang will work all night. This rush has been going on two months now. I never knew of another instance where there was such haste."

## FINDINGS

The house was designed by the prestigious Boston architectural firm Peabody and Stearns and was built in 1881. As the Longyear team studied the building, they noted that its floor plan and structural elements were inconsistent with the 1881 design. Further research revealed striking similarities between the interior layouts of Pleasant View and Chestnut Hill. The similarity between Mrs. Eddy's office at Pleasant View

and her Chestnut Hill office has long been recognized. But the new research demonstrates that other parts of the existing house had been extensively altered to resemble the layout of Pleasant View. Although the Pleasant View and Chestnut Hill houses differed in size and style of the exterior, the study confirms that the *interior* design changes to the Chestnut Hill house were intended to make the Chestnut Hill house

Right : Rear view of Mary Baker Eddy's Pleasant View home in Concord, New Hampshire, from which she moved to Chestnut Hill in January 1908. Longyear Museum.



Right: Rear of Mrs. Eddy's Chestnut Hill home after extensive renovations to make it resemble Pleasant View. Longyear Museum.





resemble the layout of the Pleasant View.

Longyear's research has uncovered records of meetings at Pleasant View with Chicago architect Solon S. Beman, who had been the consulting architect for The Mother Church Extension. An expense report submitted by Beman, dated November 22, 1907, lists three trips from Boston to Concord, costing \$4.60

each. His hotel accommodations in Boston for three days total \$52.50. Beman's visits to Pleasant View gave him the opportunity to see firsthand the layout of Mrs. Eddy's Pleasant View home. They also afforded him the opportunity to consult directly with Mrs. Eddy and her staff regarding his proposed restructuring of the interior of the Chestnut Hill house.



Architectural similarities between Mary Baker Eddy's study at Pleasant View (left) and Chestnut Hill (below) are apparent in these two historic photographs. Longyear Museum.



Mary Baker Eddy's parlors at Pleasant View (below) and Chestnut Hill (right) also bear a remarkable resemblance. Longyear Museum.



## TO-DO LIST

### Chestnut Hill

Spring through Fall 2008

**Goal:** Complete emergency repairs

**Cost:** \$218,000

- Replace chimneys and repair masonry
- Repair roofs on main house and carriage house
- Repair structural supports of rear balcony
- Protect and preserve significant trees and plants

### Lynn

Spring through Fall 2008

**Goal:** Complete pre-restoration research and analysis

**Cost:** \$184,000

- Evaluate findings from research and create plan for interior and exterior restoration
- Create construction drawings
- Determine cost of restoration
- Research local, state, and national grants for funding
- Communicate plan to members and friends for funding support

## Discoveries at Lynn

“Our goal in Lynn is to understand the property and how Mrs. Eddy would have experienced it,” Gary explains. “In the process we have found things that people have not seen for over a hundred years. The house at 12 Broad Street has had several owners since Mrs. Eddy owned it. Our task is to pull together 140 years of clues to determine what it looked like when Mrs. Eddy lived there from 1875 to 1882.”

The house was built between 1871 and 1872 as a two-family residence, perhaps with additional rooms for boarders. Mrs. Eddy bought it in 1875 with the same intended use, moved from Lynn in 1882, and sold the house in 1886. It changed hands five times before it was purchased in 1902 by First Church of Christ Scientist, Lynn. The Lynn church used the first floor as a Christian Science Reading Room between 1904 and 1907. At some point the back staircase was moved to open up the center of the house.

The Mother Church purchased the house in 1916 and opened it to the public as a historic house from 1927 to 2004. While owned by The Mother Church, the house underwent significant changes. The Lynn church again used the first floor as a Reading Room, moving several walls to provide more open space. A new layer of flooring was installed, and the original front staircase was moved. Later the front parlor was rebuilt in its original location on the first floor to depict the space where Mrs. Eddy taught classes in Christian Science. Fancy moldings and window treatments were also installed to spruce up the front parlor.

According to Gary, “Our opportunity now is to complete the research and restoration, and to tell the new stories that we’re learning from both houses, about the buildings, and about Mrs. Eddy’s life there.”

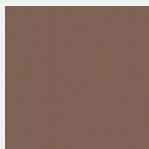
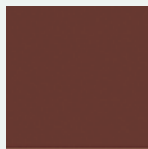
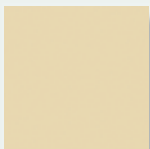


## FINDINGS

### Paint colors of exterior

The historic house paint analysis has revealed that the house's exterior had as many as five colors. It was a very bold color scheme and one that would have been right in style when Mrs. Eddy lived there.

Mrs. Eddy's wood-frame home on Broad Street in Lynn, and the historic paint colors that would have adorned the clapboards, shutters, and other trim pieces.



## FINDINGS

### Second-floor parlor

Although renting out much of the house, Mrs. Eddy reserved the first- and second-floor parlors for her own use.



The second-floor parlor, where an original wallpaper fragment was found along with original floor colors. Longyear Museum.



## FINDINGS

### Third-floor attic room

Underneath wallpaper and painted floorboards our researchers found original paint colors that might have been in the attic room where Mrs. Eddy wrote the final pages of *Science and Health*. The original floor color was found underneath an old carpet nail that had a microscopic paint chip underneath it, showing the original floor color. We now know that the attic room was not wallpapered during Mrs. Eddy's time. It was painted yellow with a blue-gray trim and off-white floor.

The wallpaper currently in the attic room at the house in Lynn will eventually be replaced with the more accurate historical colors as determined by analysis of these paint remnants. Historical color palette, below right. Longyear Museum.



The floor boards in the attic hallway show evidence (in lighter color) of where walls were originally located. Longyear Museum.



# Rumney's Renewal

*Three years and many interesting twists and turns later, the historic restoration of Longyear's Mary Baker Eddy home in Rumney, New Hampshire, is now complete and the house sits today in a fresh set of spring clothes — new white clapboards, red cedar shake roof, and sparkling copper flashing — welcoming its 2008 visitors.*

By Christopher L. Tyner

This project began in 2005, according to Longyear Director of Museum Activities and Rumney restoration project manager Sandy Houston, as a fairly straightforward exterior spruce-up. But the house Mrs. Eddy called home from 1860 to 1862 turned out to be full of surprises and in the end called for a complete interior/exterior transformation that turned a somewhat tired, paint-hungry “big house, little house, back house, barn” into an elegant yet simple symmetrical flow of New England fresh-cut white-painted spruce under a dazzling new red-cedar roof.

Decades of restoration had taught the Longyear staff the best way to approach projects like this — expect the unexpected.

“There *were* many interesting twists and turns,” chuckled Sandy, as she looked back at this project in a recent interview. “This was the most interesting restoration of any house so far. We had no idea!”

Cheryl Moneyhun, the other project manager for the Rumney endeavor spoke of this restoration as a step up the ladder: “We had gone through so many straightforward restorations. Then we came to Rumney. This project became both a challenge and an adventure.”

The first inkling that things were going to get very interesting came in July of 2005, only a few weeks

into the work, when Longyear preservation consultant Mark Hopkins, busy pulling clapboards from the house's south wall, caught a glimpse of something unusual.

The six-man crew on that warm July morning had stripped off enough of this outer siding to see the wood structure underneath, and lo and behold there in the bright summer sunlight Mark saw a dividing line in the sheathing, darker and older underneath, lighter and newer on top. The line ran parallel to the roofline but about five feet underneath.

“What I do is read a building,” said Mark. “I bring to this process about thirty years of experience reading the layers of construction of a building. You start off with an assumption of what a building is about and then the building throws you a monkey wrench. Sometimes the secrets are revealed dramatically, like that day.”

The secret revealed that day was that this home's humble beginnings were in the form of a tiny saltbox, and only later did it grow into its current sprawling cape design.

For a museum whose mission is to advance the understanding of the life and work of Mary Baker Eddy, the Discoverer, Founder, and Leader of Christian Science, this was very interesting news. Phone calls back and forth between the job

site and Chestnut Hill headquarters brought the central questions into focus: did Mrs. Eddy live there when it was a saltbox or when it was a cape? Could the answer to such a question even be found out over 140 years after the fact?

Longyear was prepared to find out.

“We would not have been good stewards of this house if we had just let this go by and didn’t find out!” said Cheryl.

Work was soon halted and experts were brought to the project who could help shed some light. For the next year and a half, an interesting cast of characters arrived onstage to take part.

Sara Chase, a veteran at solving just these kinds of historic questions with Historic New England (formerly the Society for the Preservation of New England Antiquities — SPNEA), began her work at the Rumney site in the summer of 2006, gathering specimens of wallpaper, nails, and paint from throughout the house, both from the saltbox section and from the later additions.

“I hoped to find enough clues, enough pieces of evidence, to put together the colors and interior treatments,” said Sara. She knew she had found the earliest or original layer of paint made before 1850, because the pigment was coarser due to being ground by a hand-cranked machine, like a coffee grinder.

Meanwhile, Mark Hopkins was going over the house block by block, timber by timber, sash by sash, consulting other experts as he struggled to understand the bigger picture.



The craftsman (on ladder on right) is investigating the joints where the sheathing for the original saltbox house meets the later addition.

“You are working with a jigsaw puzzle,” said Mark, “and here the pieces didn’t mesh. This house clung desperately to its secrets. I have never been faced with so challenging an analysis of *what* the building was used for, *when* it was altered, and *how many times* it was altered. For such a plain, simple building it provided us with a bigger than usual challenge.”

Contractor Brad Eaton, owner of R. B. Eaton & Co. Builders, had his hands full, orchestrating a crew around the start/stop/start construction operation. Brad had been selected for the Rumney job because of the superb work he did restoring Longyear’s North Groton house, Mrs. Eddy’s home from 1855 to 1860.

His excavation revealed that the earliest part of the house, the original saltbox structure, was built solid as New Hampshire granite. But Brad found the later additions, toward the back of the house, less solid. Indeed, the summer kitchen, added about thirty years before Mrs. Longyear bought the house in 1920, was



made of recycled timbers that were now partially rotted. He was surprised to discover the kitchen and bedroom above it were poorly attached to the main house. Brad also discovered the carriage house had no foundation, and timbers had been set not on a stone foundation but driven directly into the dirt.

These revelations demanded more rethinking and new architectural plans. Brad wound up restoring not only the exterior clapboards and roof, but he would also tear down and rebuild the summer kitchen, the above bedroom and carriage house.

When the kitchen was torn down, sitting underneath was an archeologist's treasure trove from centuries past.

"We found many shards," said Cheryl, whose other hat at Longyear as Director of Museum Collections left to her charge the cleaning and evaluating of the finds. "We have gotten them all cleaned and will be assessing their significance to see what they can tell us."

Even the home's electric system was brought up to twenty-first-century standards. Project electrician Bill Wentzell, owner of Rumney's Wentzell Electric in Holderness, N. H., rewired the house, top to bottom.

"We probably pulled out between two and three thousand feet of old wire from the house," said Wentzell.

Striving for the big picture, project managers Cheryl and Sandy together with Mark Hopkins were continually placing all the jigsaw pieces onto the table — excavation analyses, research reports, and consultant insights — until finally a picture began to emerge.

"The crucial moment," Mark said, "was when we determined, that the form of the house as we see it today turned out to be what Mrs. Eddy lived in.

The high-posted cape is what she lived in during her time there."

This realization brought deep satisfaction to participants.

"It really is the detective work that makes it so intensely delightful," Sara Chase said. She said that she reads and enjoys detective mysteries and will perhaps one day try her hand at mysteries with help from all she has learned from a career in forensic history.

For Longyear, the Rumney project not only added a chapter to the Museum's own history but also new insight into how the Museum sees itself.

"The Rumney project prepared us for the restorations of the houses at Lynn, Chestnut Hill, and even Concord," Cheryl said. "We learned something from each house restoration we worked on and each project, in turn, prepared us for the next."

Sandy says the Rumney project is best seen in the context of Longyear's overall mission.

"The purpose is to tell Mrs. Eddy's story properly," Sandy said. "We do this work not just because we love historic buildings, but because we want to establish the integrity of Mrs. Eddy's life story."

*Christopher L. Tyner has been a news editor and writer for The Christian Science Monitor, the managing editor of Ethics magazine, and Leaders & Success writer for Investor's Business Daily. He is currently at work writing the stories of some of the early workers of the Christian Science movement for a future Longyear publication. He lives in Longyear's Mary Baker Eddy Historic House in Rumney, New Hampshire, where he serves as resident overseer.*

## We invite you to support Longyear's research, discovery, and more



Two-thirds of our annual budget is funded by gifts — of all sizes — from members and friends. Your help is needed and deeply appreciated to forward the Museum's goals and plans for this year.

In this issue of *A Report to Members*, you've read about the work in progress on our eight historic houses. The houses have taken center stage, but not to the exclusion of a wide range of other activities: the release of a major historical documentary, new publications in the works from Longyear Museum Press, and educational programs for all ages at the Museum and on the road throughout the United States. We appreciate your help. Thank you!

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*Thank you for helping us advance the understanding of the life and work of Mary Baker Eddy.*



Longyear's Mary Baker Eddy Historic Houses are  
open to the public May 1 through October 31.

**Amesbury, Massachusetts**

First Saturday of each month 10 am–4 pm  
and by appointment

277 Main Street  
617.278.9000, ext. 100



**Chestnut Hill, Massachusetts**

Fridays by appointment

400 Beacon Street  
617.278.9000, ext. 100



**Concord, New Hampshire**

Thursday and Saturday 11 am–2 pm  
and by appointment

62 North State Street  
603.225.3444



**Lynn, Massachusetts**

Fridays by appointment

12 Broad Street  
617.278.9000, ext. 100



**North Groton, New Hampshire**

By appointment  
May be closed for continuing restoration

Tours begin at Rumney house

Hall's Brook Road  
603.786.9943

**Rumney, New Hampshire**

Tues.–Sat. 10 am–5 pm; Sun. 2–5 pm;  
closed Mon. and holidays

Stinson Lake Road  
603.786.9943



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First Saturday of each month 10 am–4 pm  
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133 Central Street  
617.278.9000, ext. 100



**Swampscott, Massachusetts**

Mon., Wed.–Sat. 10 am–4 pm; Sun. 2–5 pm  
Closed Tues. and holidays  
November 1 – April 30 by appointment

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LONGYEAR MUSEUM Established 1923  
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#### MISSION

To advance the understanding of the life and work of Mary Baker Eddy, the Discoverer, Founder, and Leader of Christian Science.

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#### Photos:

Inside front cover; back cover  
Linda Payne-Sylvester,  
Reflected Light Designs  
p. 4 John Mitchell  
pp. 8 (lower right); 9 (top);  
11 (bottom); 12 (left);  
20 (right) Michael Sylvester  
pp. 9 (bottom); 12 (right); 19;  
20 (left) Martha Cummings  
p. 10 Robert Zielinski,  
Z Design  
p. 13 Gary Wolf Architects, Inc.

Longyear Museum owns  
eight historic houses in which  
Mary Baker Eddy lived:

Amesbury, Mass.  
Chestnut Hill, Mass.  
Concord, N.H.  
Lynn, Mass.  
North Groton, N.H.  
Rumney, N.H.  
Stoughton, Mass.  
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deepen your appreciation of  
Mary Baker Eddy*

**Tour Mary Baker Eddy's New England**  
**Thursday, September 18 –**  
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Travel with Longyear Museum to historic sites relating to the life of the Discoverer and Founder of Christian Science. For a detailed itinerary, call 617.278.9000, ext. 340.



The pergola in the garden at Mary Baker Eddy's last home, Chestnut Hill.

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