

LONGYEAR Review

SPRING/SUMMER 2024



Special Issue:
**The Restoration
of 400 Beacon Street**



Dear Friends,

“When will mankind awake to know their present ownership of all good, and praise and love the spot where God dwells most conspicuously in His reflection of love and leadership?”

—*The First Church of Christ, Scientist, and Miscellany*, 356

Mary Baker Eddy wrote these words to her household in April 1910 when she was living at 400 Beacon Street in Chestnut Hill, Massachusetts. More than a century later, that message has served to inspire and encourage the Longyear trustees and staff as we’ve gone about restoring that very spot.

For those of us involved in the project, it has been the privilege of a lifetime. We’ve seen the house returned to its original grace and beauty—a home fit for the Leader of Christian Science. And we’ve seen clear evidence of Mrs. Eddy’s love for mankind, expressed on a small scale in the comfortable, homey rooms she provided for her household staff. A sense of both love and leadership can be felt in this exquisitely restored home.

And this is the whole reason for the project. The restored home lets us share Mrs. Eddy’s story—that story of love and leadership—more widely. It’s a chapter not told through the other Mary Baker Eddy Historic Houses in Longyear’s collection. Those houses trace her footsteps as Discoverer and Founder of Christian Science. Her role as Leader is on full display at 400 Beacon Street, and we look forward to our visitors learning more about her God-centered life during the crowning years of her mission to mankind.

Every Longyear staff member has had a hand in the restoration, and many have been actively engaged in the work for years. They have all earned our heartfelt thanks. Several, however, deserve special recognition.

First on the list is Longyear’s director of facilities, John Alioto. John was embedded in the project for five years, reporting to his construction trailer by 6 A.M. each day to represent Longyear’s interests. Most importantly, he set the tone for the job site by demonstrating and freely sharing his love of Christian Science. Don’t miss the comments about John from Chris Milford, one of our owner’s project managers, on page 37.

Director of Education and Historic Houses Pam Partridge was always thinking about how best to communicate Mrs. Eddy’s story to our visitors. Her love of beauty and attention to historical accuracy is seen in every room. And Deb Wold, director of collections, and her team have done



exceptional work as they’ve tracked and cared for thousands of artifacts in the house.

All of us are deeply grateful for the Longyear members and friends whose generosity has enabled us to preserve and restore Mrs. Eddy’s final residence. Please enjoy this special issue of the *Longyear Review*, and we hope to welcome you to 400 Beacon Street very soon.

Warmly,

Sandra J. Houston

Sandra J. Houston

Cover photograph of the Pink Room at 400 Beacon Street by Webb Chappell. Photograph of Mary Baker Eddy, above, ©The Mary Baker Eddy Collection. P00039. Original in The Mary Baker Eddy Library. Used with permission.

‘I Have Much Work to Do’: A Home Fit for a Leader

By Heather Vogel Frederick

Courtesy Library of Congress, photo by John Salchow, 1911.



Mary Baker Eddy’s final home at 400 Beacon Street in Chestnut Hill, Massachusetts, stands as a testament to a life of accomplishment and courage. This stately residence, which once again has opened its doors to the public, is a tangible reminder to the world of the stature that Mrs. Eddy attained—and for which she continues to deserve recognition and respect—as the Discoverer, Founder, and Leader of Christian Science.

When she boarded a private train bound for Boston from Concord, New Hampshire, on the afternoon of Jan. 26, 1908, Mrs. Eddy had never seen her new home. It had been purchased at her direction by an intermediary several months earlier. However, while she may have been embarking on a journey toward the unknown as far as her residence was concerned, she certainly wasn’t embarking on a journey toward quiet retirement. Far from it.

“I have much work to do,” she had told a newspaper

reporter the previous summer. “I trust in God, and He will give me strength to accomplish those things which have been marked out for me to do.”¹

We don’t know what she was thinking as the train steamed south through the snowy countryside that day. Perhaps of the work that lay ahead. Perhaps of the home she was leaving behind—Pleasant View, her country property on the outskirts of New Hampshire’s capital city. Her nearly 16 years there, though not without challenges, had been fruitful and happy. If she had regrets, she didn’t show it. One who accompanied her noted how impressed he was “with her cheerfulness rather than sadness, though doubtless it was not an easy experience for her to leave the home in Concord she loved so well.”²

Compared to the more modest lines of her New Hampshire farmhouse, the Chestnut Hill mansion seemed “a great barn of a place,” she confided initially to a member of her household.³ Originally built in 1880–81, the house had undergone a rapid

(Continued on page 34)

A HOUSE WITH A STORY TO TELL

AN OVERVIEW OF THE RESTORATION
OF MARY BAKER EDDY'S FINAL RESIDENCE

BY ARMIN SETHNA



Photo: Bruce Martin

The largest and most complex project Longyear Museum has ever undertaken—restoring Mary Baker Eddy’s final residence at 400 Beacon Street in Chestnut Hill, Massachusetts—stretched across much of a decade, employed a cast of nearly a thousand, and required every ounce of commitment, dedication, and inspiration that Longyear’s talented staff could muster.

“The project represents almost eight years of prayerful attention and quiet listening for guidance on every aspect of the restoration,” says Rex Nelles, Longyear’s manager of historic houses. “Each step of progress came with its challenges, but also with the rewards of overcoming each issue.”

Across those many years, through thousands of restoration decisions, one goal was always foremost in thought for the team. “The aim for any restoration of Mary Baker Eddy’s houses,” Rex continues, “is to give a correct impression of what life would have been like in the house and what it would have looked like. Mrs. Eddy would not have accepted water-damaged wallpaper and crumbling plaster. Her homes were meticulously kept.”

In a marked departure from traditional historic preservation practices (which seek to maintain original structures and artifacts “as is,” no matter their current condition), Longyear undertook the restoration with a unique focus: to share the story of the Discoverer, Founder, and Leader of Christian Science in the most vivid and meaningful way, to have the house feel as it did when Mrs. Eddy and her staff lived there. At the heart of the work was an unwavering commitment to detail and quality, with an eye to ensuring the home’s soundness for at least another century.

The vision for the restoration has now been realized, but the road that led here was a long one.

Longyear Museum purchased 400 Beacon Street in December 2006. The first few years afterward were a get-to-know-you period, as staff became familiar with the upkeep and maintenance demands of two large buildings—the 18,000-square-foot house and the combined 7,300-square-foot carriage house and gatehouse—as well as the 8.5-acre site.

Even with minimal furnishings and timeworn interior and exterior areas, the house remained open for tours. “Somehow,

we had to convey stories without many ‘props’ to support them,” Longyear Executive Director Sandy Houston explains. “This pushed us to get to the real essence of why this house is important: It’s because of all that was accomplished, all that happened here ... in terms of Mrs. Eddy fulfilling her mission.”

As staff and trustees cherished the potential of 400 Beacon Street to foster public understanding and appreciation of Mrs. Eddy’s life and work, private gifts and a \$500,000 grant from the Massachusetts Cultural Facilities Fund opened the way to move into an initial phase of restoration in 2015. Phase I, which lasted almost two years, focused on replacing and making safe key structural and mechanical elements, including repointing crumbling mortar and restoring windows on nearly half of the building; replacing part of the roof; installing a new water main and sewer line; abatement of hazardous materials; and addressing basic accessibility issues. Inside the house, two areas were selected for renovation and interpretation: the kitchen and a staff member’s room. This phase addressed some of the most urgent needs, and it also helped prepare the team for more extensive work—while giving visitors a glimpse of what a fully restored home would look like.

“Mrs. Eddy’s story was always at the center of our decisions,” Sandy notes. “We would ask ourselves, ‘How does this renovation decision or inclusion of that artifact convey something meaningful about Mrs. Eddy’s life and work? What will the visitor learn and experience of the accomplishments that took place here?’”

In 2018, thanks to the support of generous donors, Longyear was able to embark on planning for the second phase of the restoration. Construction began in the spring of 2020. During Phase II, more than 600 men and women worked on-site and an estimated 300 were engaged in off-site locations. Work continued uninterrupted through the pandemic shutdowns of 2020 and 2021. Architects, consultants, contractors, subcontractors, and Longyear staff had to be flexible, cooperative, creative, and in constant communication to ensure progress.

Some of the work during this phase included major infrastructure updates such as all-new electrical service, a backup generator, air-conditioning, more energy-efficient heating and ventilation, a sophisticated fire-detection and -suppression system, and improved security. The renovation included rebuilding the kitchen porch (see photo, page 4, far left) and



demolishing and rebuilding the two-story south porch (above, right); expanding visitor parking; restoring the wrought iron gates; building retaining walls and stairways; shoring up the massive stone wall of the carriage house (a major engineering feat, see page 11); and carving out a bright, spacious, all-new visitor center in what was once the cramped, dim basement.

Refurbishing and interpreting 28 period rooms was another massive undertaking. The process included repairing or replacing crumbling plaster and remediating calcimine-washed ceilings, where paint would not adhere; replacing water-damaged wallpaper and worn carpeting; restoring woodwork, doors, and windows; converting gas light fixtures to electric and rewiring old electric fixtures; painting walls, ceilings, and trim; reupholstering original furniture (donated by The Mother Church, The First Church of Christ, Scientist,

in 2016); and acquiring historically accurate artifacts where no originals existed. (For more on the interior restoration, see pages 17 and 29.)

The 2024 reopening of 400 Beacon Street provides a unique opportunity to share the expansive story of Mrs. Eddy's lasting achievements, supported by her staunch workers and trusted aides—whom she called her “family.”

Longyear's comprehensive restoration “embraces the whole house and household,” Sandy concludes. “What we can learn about Mrs. Eddy through the experiences of the household staff is so valuable. This house enables us to tell Mrs. Eddy's story, as well as share what it was like to live and work under her direction.”

Armin Sethna is senior writer/editor at Longyear Museum.



400 BEACON BY THE NUMBERS

8.5

acres, overall property size

18,000

sq. ft., area of main house

7,300

sq. ft., area of carriage house and gatehouse

96

months of restoration and rebuilding
(including Phase I, interim, and Phase II)

0

workdays lost to on-site injury
or accident—an impressively clean record!

100

percent of Longyear staff who
participated in the project

20

original wallpaper patterns reproduced

835

rolls of wallpaper printed

19

carpet patterns woven
on specialized narrow looms

9,967

sq. ft. of carpet laid

175

historic light fixtures rewired
and reinstalled

1,552

pages of specifications in primary
construction document

The Exterior

Ensuring that the exterior of the house was weathertight and sound was a vital first step in the restoration. This involved a top-to-bottom process of identifying weaknesses or areas of deterioration. After pinpointing causes, the team assessed and selected the most appropriate, long-term solutions to address and prevent recurrence of these issues. The preference was to refurbish or reuse original elements, materials, and fittings. But in some cases, it was deemed wiser and more economical to utilize new materials or techniques.



ROOF

In the 100-plus years since the building was rapidly renovated and expanded for occupancy by Mrs. Eddy and her household, rainstorms and ice dams caused significant water leaks, cracking the slate roof tiles and decaying the paper underlayment. In 2020-21, new slate tiles and underlayment were used to reroof the main house. (The flat roof was covered with EPDM, a durable synthetic rubber material.) Extensive insulation was added under the roof to prevent ice dams.



REPOINTING MASONRY

Mortar is a mixture of sand, cement, and water that binds bricks and stones together. Over time, the outer layer that is exposed to the weather begins to break down and needs to be replaced. On all buildings on the property, the mortar was cracked and failing, leading to water infiltration. To remedy this, the mortar was ground out 1½ inches deep and repointed to seal the exterior envelope. Special attention was given to matching the original color and tooling of the joints.



WINDOWS

The house has 118 windows, of which only nine have been newly built. The other 109 original wood-framed, single-pane windows were removed and restored—including stripping old paint, repairing damage, repainting, securing the glass with new glazing putty, and reinstalling the windows with new brass weather stripping. Where needed, wood sills, hardware, and latches were restored. New shutters were built for all windows that originally had them, and custom storm windows with UV-blocking glass were installed throughout.



COPPER FOR WATER RUNOFF

Part of the challenge in reroofing 400 Beacon Street is that the main house has 66 distinct roof planes. Every change in plane requires installation of a copper “ridge” or “valley.” As with the choice of slate for the roof tiles, copper was used for its longevity and historical accuracy. Approximately 330 linear feet of copper gutters and 18 copper downspouts were installed on the new roof.



SKYLIGHTS

The roof has five skylights to bring needed light to important work areas in the interior of the house. Two skylights are above the elevator shafts and illuminate the cabs with natural daylight, while another one streams light into the open hall outside Mrs. Eddy’s private suite. A skylight also brightens the third-floor sewing room, which no doubt aided seamstress Nellie Eveleth in her work. All the skylights have been rebuilt and reglazed to provide UV protection to the interiors and ensure a firm seal against leaks.



SOUTH PORCH AND ENTRY VESTIBULE

Before Mrs. Eddy moved in, wooden porches extending from the first and second floors of the main house were replaced with steel and concrete decks on brick piers. Over the years, water infiltration corroded the steel and the brick piers settled, making the porches unsafe. In 2021–22, both decks were demolished and rebuilt on a new foundation, using many of the original bricks. The reconstruction also created a spacious vestibule below, leading into a new visitor center and a permanent exhibit about Mrs. Eddy and her household. (Watch for the fall ’24 issue for more information about the new exhibit.)

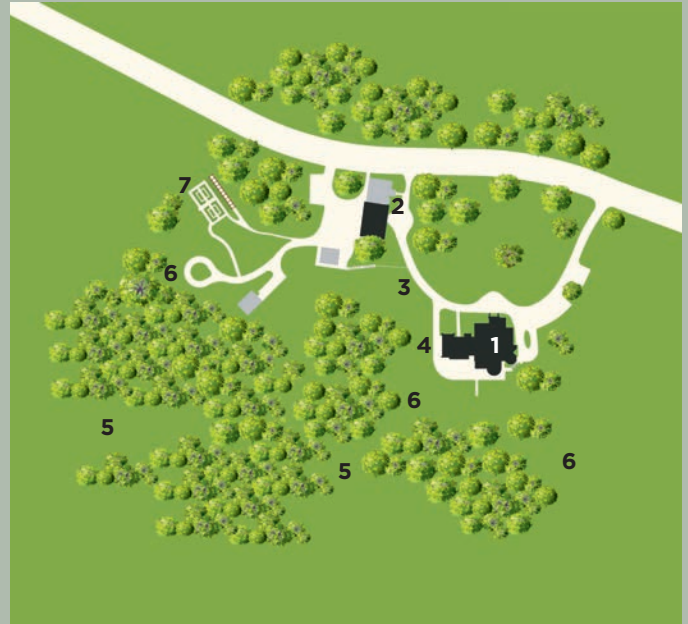


KITCHEN PORCH

In Mrs. Eddy’s time, the kitchen and household workers enjoyed fresh air and wide vistas from a small porch that opened out directly from the kitchen. The original porch had been removed years ago, and was rebuilt in Phase II, using historic photos and following the outline of the original roof on the masonry wall. The underside of the porch now provides additional utility space in the basement.

Ecology and Infrastructure

While the 8.5-acre site of the Mary Baker Eddy Historic House—with its range of vegetation and topography—hints at country life, it also abuts a densely populated residential area. Through many rounds of consultation and solution-seeking with local authorities, Longyear was able to comply successfully with environmental and other regulations, and realize a harmonized vision of form, function, and aesthetics for the restoration. These pages highlight landscape and infrastructure features that will help maintain the property and the adjoining wetlands for decades to come.



This site rendering shows the location of the main house (1) and the carriage house and gatehouse (2), along the curving driveway linked to busy Beacon Street. The irrigation well (3) and the mechanical recess (4) are sited just to the west of the main house. A natural wetland area (5) is protected by a storm-water management system, which includes two rain gardens and an overflow basin (6). The formal garden and pergola are located on the far west of the site (7).



EXTERIOR MECHANICAL SYSTEMS

To preserve the appearance of the main house, new mechanical equipment needed to be placed in a discreet location. A west-facing slope off the main house proved ideal, allowing excavation of a recess that is 30 feet wide, 15 feet deep, and 9 feet high. With a solid concrete pad laid down, this area comfortably houses the air-conditioning equipment, a 45,000-watt generator, and irrigation controls, yet is barely noticeable to the casual visitor.



REINVIGORATING THE FORMAL GARDEN

Historic photographs of the northwest area of the property show a well-trimmed set of garden beds overflowing with blooms, with a sundial as a centerpiece. The large decorative arbor has been fully rebuilt in white cedar poles and replanted with wisteria. Some perennials along the perimeter are still flourishing, while most of the interior of the garden has been planted with boxwoods and red sedum.



WETLAND CONSERVATION AND STORM WATER

Proper management of water flow and runoff is essential to protect buildings, soil integrity, and plant life. The site includes a wetland area in the lowest elevations, for which state regulations required special measures to avert flooding or silting during heavy storms. The solution included installing two underground storm-water containers that capture runoff and recharge it into the soil, along with an overflow basin. Two small rain gardens of native, water-tolerant plants have been established, and porous asphalt and gravel-lined ditches (above) are also helping slow the flow of water. By thus allowing storm water to be gradually absorbed on-site, the adjacent wetland is protected.



WATER FOR IRRIGATION

Grass and plantings need considerable water during the New England summers. Given the cost of using city water for irrigation and related sewer treatment fees, it was determined that an irrigation well would be a good investment. Drilled to a depth of 1,000 feet, the well has already paid for itself in the first year of use.



TYING INTO CITY SYSTEMS

New trenches, conduits, and piping were laid to link the buildings to city services for electricity, natural gas, water, and sewer. For the electrical supply, costs were contained by mapping a path that avoided ledge or bedrock, allowing for an almost straight line in from Beacon Street, the main thoroughfare. The gas line followed a more circuitous route, from the easternmost entry gate, under the front lawn, and along and across the driveway to reach the northwest corner of the main house.

Longyear's Partners on the Restoration

Wolf Architects, Inc.—design architect

DBVW Architects—architect of record

DGT Associates—civil engineers

Landmark Facilities Group, Inc.—mechanical, electrical, and plumbing engineers

Structures North Consulting Engineers, Inc.—structural engineers

Heritage Protection Group—fire protection engineers

Kyle Zick Landscape Architecture, Inc.—landscape architect

Milford & Ford Associates—interior design, carpets and wall covering

Catherine Truman Architects—interior design, furniture and window treatments

Lam Partners—lighting consultants

PCA360—owner's project manager for construction

Milford & Ford Associates—owner's project manager for design and development

Amaze Design—exhibit designers

Consigli Construction Company—construction manager



Workers carefully excavate under a portion of the carriage house wall, held up by a temporary structure, in preparation for pouring a new foundation.

UNEXPECTED CHALLENGES, INSPIRED SOLUTIONS

‘WISDOM, ECONOMY, AND BROTHERLY LOVE’ PROVED KEY

BY STACY A. TEICHER

When carefully laid plans finally spring into action on any construction project, unexpected challenges can literally come out of the woodwork. The restoration of Mary Baker Eddy’s home at 400 Beacon Street was no exception. Given the scope and importance of preserving the house for generations to come, a dedicated team stood ready to tackle each situation as it arose.

Early on in the project, the Longyear group forged “a genuinely collaborative” process that was “extraordinary,” says consultant Chris Milford, who served as owner’s project manager—representing Longyear’s interests throughout the restoration. An architect by training and a veteran of numerous construction projects, he notes that “the general effort was to find solutions to problems. ... There was no finger-pointing.”

When Chris first joined the team, Longyear Executive Director Sandy Houston shared with him a phrase from Mrs. Eddy’s writings that guided Longyear’s approach: “wisdom, economy, and brotherly love.”¹

“The ‘brotherly love’ component was completely unfamiliar to me in the context of construction, and it changed the way I dealt with people,” Chris says. He kept the phrase posted

by his desk. “I would love to put it on every set of construction documents I ever produce! ... It gets people focused on, let’s work together and be smart. Let’s pay attention to the money—it’s important to everybody—but let’s do it in a way that we respect one another.”

Mrs. Eddy’s words proved to be a practical framework for guiding decisions each step of the way, especially when circumstances impelled the group of architects, engineers, contractors, and Longyear staff to pause or shift in a new direction.

A Firmer Foundation

A significant structural issue with the carriage house required the team to devote substantial time and thought to developing a safe and lasting solution. Cracks in the building indicated that the west facade was falling away from the rest of the structure. Decades before, a metal rod stretching from the east wall to the west wall had been installed in the hayloft as a stopgap measure. It had been equipped with a turnbuckle system to help hold the west wall in place. But now a more permanent solution was needed. The greatest care would be



This crack—at a corner where the carriage house and gatehouse connect—was just one of several indications that the carriage house west wall was pulling away from the building and needed a new foundation, down to bedrock level.

required to stabilize the three-story wall that weighed roughly 60 tons.

As the architects and engineers studied the situation, it became obvious that three of the carriage house walls rested on solid rock. Soon some team members began to suspect that the west wall was resting on soil.

Ground-penetrating radar and soil-boring tests confirmed that theory. The geotechnical engineers encountered 13 feet of soil before they hit bedrock—soil that could not be counted on to support a 60-ton structure. The priority was to “stabilize everything to prevent further settlement of the building,” explains Benjamin Lueck, the project manager from the architectural firm overseeing the restoration, DBVW Architects.

To support its massive weight, the west wall needed a new foundation. Installing the foundation would necessitate both wisdom and brotherly love, with extraordinary consideration for the safety of the workers involved.

First, workers drilled down and inserted micropiles (heavy steel tubes filled with grout) that rested on the bedrock below the wall. These micropiles were placed in rows along the outside and the inside of the wall, and steel I-beams were laid on top. Then the crew bored 12-inch holes through the wall and placed temporary steel needle beams through the holes. With the needle beams resting across the I-beams, the weight of the wall was now supported. This enabled the team to remove a portion of the wall below ground level and pour a new concrete foundation, encasing the micropiles. The new structure distributed the weight of the wall on the bedrock.

For safety, the crew excavated only three feet of the wall at a time—adding the new foundation gradually in small sections. “It was a very carefully planned process ... and the

contractor went one step beyond” to protect those involved, Chris says. They set up a vibration-monitoring system so that “if there was any shifting [of the wall], down to a fraction of an inch, they would know immediately.”

After pouring the new foundation, the workers removed the needle beams and refilled the holes with rock and mortar. On the exterior, they covered the filled holes with stone that matches the rest of the wall, so it looks as if nothing was changed.

“It was one of the more delicate procedures,” Ben says. “Any time you have an entire side of a building supported on a temporary structure, whenever you can remove that temporary structure, there’s a huge sigh of relief.”

Shoring up the west wall of the carriage house was a complex undertaking that took about six months to complete, but it provides a long-lasting solution that has stabilized the building for decades to come. “That decision-making process, ‘What’s the right thing to do for the next generation?’ came up regularly,” Chris says.

‘Brotherly Love’ for Visitors

Ideas often emerged through studying historic photos and documents—and by asking a lot of questions. One such solution involved a new stairway that starts in a former closet on the first floor of the main house and proceeds down to the basement—which has been beautifully transformed into an exhibit gallery. (The fall ’24 issue of *Longyear Review* will cover the new exhibit about Mrs. Eddy and her household.)

When the staircase was first installed, Director of Facilities John Alioto, Longyear’s on-site representative throughout the

A. A construction worker bores a hole through the stone wall on the west side of the carriage house to make way for one of the temporary support beams.

B. Needle beams through holes in the wall rest on perpendicular I-beams, which in turn are resting on micropiles that extend 13 feet down to bedrock.

C. Workers stand inside the carriage house next to a portion of the temporary structure supporting the 60-ton wall.

D. An interior view of a section of the new concrete foundation, next to a portion where the rebar has been installed and concrete will later be poured. The concrete will also encase the micropiles that rest on the bedrock below.

E. The holes for the temporary supports have been filled in with mortar and rock to match the rest of the west side of the carriage house, which is now stable for decades to come.





Connecting the main floor to the exhibit space on the lower level required a new staircase. However, a portion of wall—thought to be load-bearing—prevented the stairs from being extended far enough to provide comfortable headroom at the landing. A staff member’s close look at early photos led him to conclude the wall might no longer be load-bearing, thanks to the 1908 renovations. He was correct. The wall was cut back (what remains juts out on the left), and a solution was found.

project, noticed that some people were nearly hitting their heads on the ceiling as they got to the landing. A portion of wall—thought to be load-bearing—was preventing the stairs and landing from being extended to a more comfortable level.

Not satisfied with visitors having a less-than-optimal experience on the staircase, John began to investigate. Earlier, he had examined a photo of the original 1880s house that showed the front facade as clearly different from the way it looks today. The roof line had been changed when the house was remodeled for Mrs. Eddy in 1908. He knew the wall in the basement stairway had originally extended all the way up through the house to support the roof, but given the changes to the building in 1908, John began to wonder whether it still was load-bearing. With further investigation, he found that where load-bearing walls should have been on the first and second floors, there were doorways.

After he shared this observation, the team verified that the wall in the basement stairwell was supporting nothing more than the floor joists in the hallway just above it. They removed most of the wall, which enabled them to extend the stairway and provide more headroom for visitors. “They reengineered the stairs, and we now have a gracious descent with plenty of headroom,” John says.

Ductwork Choreography

Adding modern mechanical systems to the house presented several puzzles to solve.

Installing ductwork for a new air-conditioning system creates challenges in a historic house when there is a desire not

to alter interior spaces. At 400 Beacon Street, the installation work proceeded as planned on the third floor (where new ductwork was installed in the attic). On the second floor, however, the team’s plan to lower the hallway ceiling and route ductwork above doorways ran into an unexpected roadblock: old style trusses (wood placed at an angle) that formed triangles too small for ductwork.

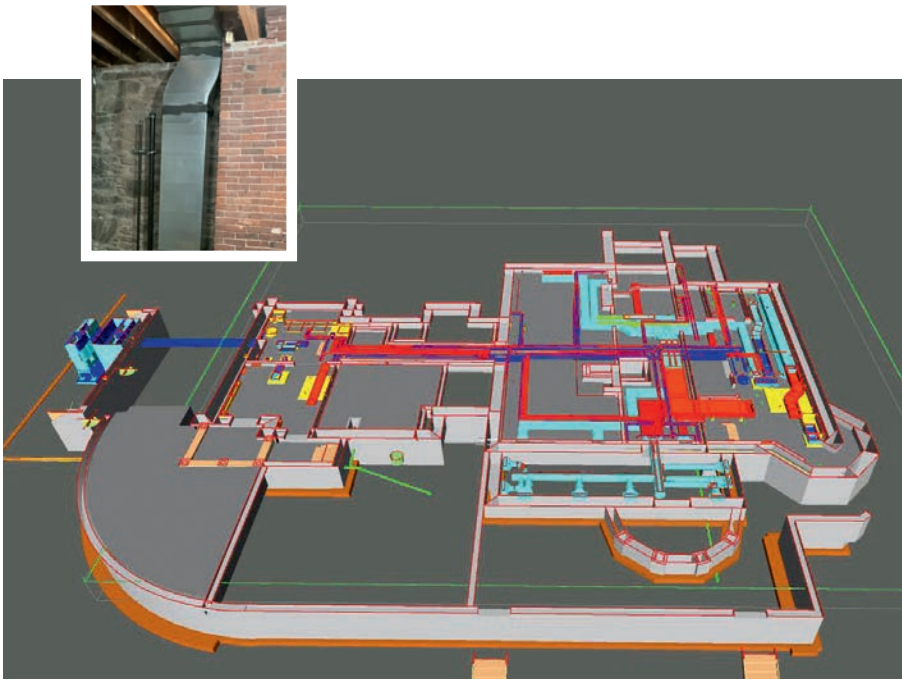
It wasn’t a surprise to be surprised, Ben Lueck says. “You’re always going to be working on the fly to adapt to the existing conditions as they are exposed during construction.”

Adapting in this case meant effective communication about how to build headers to replace the trusses, create enough space for ductwork, and still carry the load. “Everyone saw it as an interesting problem to work through,” Ben adds.

Routing the HVAC system through the basement exhibit space was even more complex: The ductwork was distributed under the raised floor, bending around or over the steam pipes, plumbing pipes, sprinkler lines, and floor supports, and snaking up the walls and through the ceiling into the first floor.

The team wanted to verify whether everything would fit, so the contractor created a digital 3-D model that showed “how carefully choreographed these different utilities had to be,” Chris says.

The model revealed a problem, though. Where ductwork was supposed to run up behind a wall and fit into the basement ceiling between the joists, it did not fit. In modern construction, standard spacing between floor joists is typically 16 inches, but when this house was built, the joists were placed



3-D digital modeling was used by the architects to determine the layout of mechanical systems and ductwork. This model shows the systems under the basement floor. Ductwork going up to the first floor (inset, left) was wider than the space between the old joists in the basement ceiling. The solution: Remove just one joist and double the joists on either side of the duct, to help support the weight of the floor above.

‘The “brotherly love” component was completely unfamiliar to me in the context of construction, and it changed the way I dealt with people. ... I would love to put it on every set of construction documents I ever produce!’

—Chris Milford, owner’s project manager

every 12 inches. The new ductwork was 14 inches wide.

It was one of those moments early in the process when Chris witnessed the team working professionally and respectfully, expressing that sense of brotherly love. Early demolition had revealed this condition, but the design documents had never been changed to show the narrow width between the joists. “On a typical construction project, everybody would have been pointing fingers at everybody else,” because addressing the situation would involve an additional expense, Chris says. “But that didn’t happen.” The team worked together to restructure the joists, removing one and reinforcing the remaining ones. Longyear paid for the structural engineering needed to solve the problem, and the contractor agreed to dip into their contingency funds to cover the construction costs. It was resolved harmoniously.

Following Mrs. Eddy’s instructions about wisdom, economy, and brotherly love “wasn’t an academic exercise,” Executive Director Sandy Houston says. “We were striving to demonstrate the teachings of Christian Science, and we reaped the blessings.”

Stacy A. Teicher is a senior research associate at Longyear Museum.

1 The full quote is found in the *Manual of The Mother Church* by Mary Baker Eddy, 77. It reads: “God requires wisdom, economy, and brotherly love to characterize all the proceedings of the members of The Mother Church, The First Church of Christ, Scientist.”



The rear parlor at 400 Beacon Street features a bronze statue of "David and Goliath" by A. Mercié.

THE 'DEAREST SPOT ON EARTH'

BY HEATHER VOGEL FREDERICK
PHOTOGRAPHS BY WEBB CHAPPELL

The door opens.
You walk in—and find yourself swept back in time to 1908.

Welcome to 400 Beacon Street, Mary Baker Eddy's final home in Chestnut Hill, Massachusetts. We've been expecting you!

There's so much we want to show you, and we hope that many of you reading this magazine will be able to visit this magnificent house in person. We also know that for some of you, that may not be possible. So, in the pages that follow, we're offering an armchair tour of some of the beautifully restored rooms where Mrs. Eddy and her staff once lived and worked.

As you'll read about elsewhere in this issue, the restoration project was massive—Longyear's biggest undertaking to date. Inside and out, top to bottom, no corner went untouched. On our tour today, we'll examine some of the interior details of that restoration, but we'll also focus on the larger picture, on what made this house a *home*. Because, although 400 Beacon Street was unquestionably the executive headquarters of the Christian Science movement during the three momentous years Mary Baker Eddy lived here, it was also first and foremost a home.

"Home is the dearest spot on earth, and it should be the centre, though not the boundary, of the affections," she wrote in *Science and Health with Key to the Scriptures*.¹ Her own

experience here at 400 Beacon Street, along with that of her staff, certainly exemplified these words. At once the fond hub of their daily activity, this home was also the launchpad for tremendous good flowing out into the world.

"The unceasing prayer that the Christ may be born in every heart is going out from this place daily, and in that way the work is blessing all mankind," wrote Minnie Scott, who cooked for Mrs. Eddy both at Pleasant View in New Hampshire and at Chestnut Hill.²

That unceasing prayer, as each household member listened for God's direction while carrying out Mrs. Eddy's instructions, was uppermost in thought day and night. But the important work accomplished here went on to the accompanying hum of everyday life. This was a home where delicious meals were served, music and laughter were heard, magazines and newspapers were read, and conversation flowed. It was a home for a "family," as Mrs. Eddy called her household, drawn together by mutual gratitude for Christian Science and the blessings it had brought to their individual lives, and by their mutual love for its Discoverer, Founder, and Leader. In many regards a home like any other on earth, 400 Beacon Street was also a home like no other on earth, where Christian Science was put into daily practice under Mrs. Eddy's loving instruction and mentorship.

And now, step this way and please follow us. We have so much to show you!





Above: Located by the front door, the library welcomed visitors and provided a comfortable space in which Mrs. Eddy's staff could relax, read, and visit.

Far left: Systems visible in a corner of the library wall include (top row) the VESDA smoke detection sensor and the mist system sprinkler head and (bottom row) a glass-break sensor, a motion detector, and a security camera.

Left: A heating-vent grate preserved the original carpet's bright colors, clearly visible here with the grate removed, around the vent's perimeter.

The Library

What happened in this room?

Often the first room in the house that visitors would have seen, this warm, intimate space was a favorite gathering spot for the staff before and after meals. Decorated in the rich shades of autumn and brightened by abundant natural light as well as the glow of handsome wall sconces and an overhead fixture, the space invites quiet conversation and reading. Mrs. Eddy subscribed to an array of magazines and newspapers for her home, including *The Christian Science Monitor* after it launched in 1908. While at Pleasant View, she told a friend: "We have plenty to read. We take seven newspapers and get all the news going, for I want to know what is going on and meet the error and overcome it before it develops."³ Artwork in the room includes a reproduction of John J. Enneking's "The Dawn," depicting the Extension of The Mother Church, over the fireplace mantel.

True colors: Long before the restoration began, Longyear staff discovered evidence of the color of the room's original carpeting beneath a heating-vent grate in the floor. The surprisingly vivid palette was a foretaste of other visual delights that would be revealed throughout the house. When carpet-wrapped bricks used as doorstops were opened up, they were found to contain pieces of pristine original carpet that had been used as padding (see page 32). In total, 19 different patterns would be reproduced by Langhorne Carpet, an artisanal mill in Penndel, Pennsylvania.

Trompe l'oeil: The wallpaper in this room was recreated by Waterhouse Wallhangings of West Hempstead, New York, based on historic photos, as no physical evidence remained of the original pattern. While the original had an embossed design, reproducing it proved prohibitively costly, so a clever 3-D illusion was created that mimics the original raised pattern. In all, Waterhouse reproduced a total of 20 wallpaper patterns throughout the house.

Systems upgrade: An upper corner of the room offers a look at the array of new systems with which the house is now equipped, including a security camera, motion sensor, glass-break sensor, VESDA smoke detection sensor, and a sprinkler head (see photo, far left). The state-of-the-art fire-suppression system uses a mist of water droplets to extinguish or control fires, rather than a deluge of water or chemicals, thereby mitigating damage to valuable artifacts.

The Dining Room

What happened in this room?

A lively, convivial space, the dining room was where members of Mrs. Eddy's household gathered for meals—breakfast at 7 A.M., dinner (what lunch was called at the time) at noon, and supper at 6 P.M. A second seating was offered when needed. The table would have been formally set, in keeping with the era, and the meal served family style. Along with simple, hearty fare, conversation flowed—but not about Christian Science. “We were to live Christian Science, to be it, and not just talk the letter,” noted housekeeper Martha Wilcox. “This was the one place in the world where the chatter about Christian Science was not heard.”⁴

Let there be light: A Longyear member's generous gift funded a reproduction of the elegant fixture that originally hung over the dining table. Working from historic photographs, Grand Light in Seymour, Connecticut, recreated it. They also electrified the many long-decommissioned gas fixtures in the house and rewired the existing electric lights, refurbishing 175 light fixtures in total. “The house had always felt dark, since many rooms only had one or two electrified fixtures,” says Historic House Manager Rex Nelles, who oversaw the lighting project. “When all the fixtures were reinstalled and we actually got to see how bright and cheerful the rooms really were and how the lighting enhanced the objects, wallpaper, and art, it was special to me. I love turning on the lights in the house!”

Wallpaper sleuth: In just one example of a process that would be repeated in nearly all 28 rooms in the house, interior-design consultant Patricia Ford dove into the work of examining historic photographs and hunting down reproduction wallpaper. “The historical research part of it was so fascinating, so much fun,” she says. No original scraps were found in the dining room, but careful consideration of the photographs revealed what she felt was metallic ink on the pattern, a design element that would have beautifully reflected light from the gas wall sconces. When Patricia consulted the assistant curator at Cooper Hewitt, Smithsonian Design Museum in New York City, however, he told her that metallic ink wasn't used during this time period. She continues, “I said, ‘Are you sure? Take a look at this photograph. What's causing the light to bounce off it this way?’” A couple of days later, the assistant curator called her back. “He said, ‘OK, you piqued my curiosity, so I went over to Long Island into the archives and dug out [a similar] wallpaper and ... it has metallic ink in it!’” Unlike many of the other wallpapers reproduced in the house, this pattern could not be machine printed, but instead required a silkscreening process to incorporate this lovely feature.





Above: The dining room table at 400 Beacon Street, set for a meal.



Far left: Clearly visible in historic photographs, the original light fixture over the dining room table had long since been replaced with a more modern one. An extensive search for a similar fixture proved fruitless, prompting this lovely reproduction.



Center: This handsome music box was a gift to Mrs. Eddy from her student Laura Lathrop and Laura's son John.



Right: Elegant crystal is displayed atop a lace runner on the sideboard.



Above: A view of the decorative mantel in Mrs. Eddy's study.

Right: Many of the small items on Mrs. Eddy's desk are original to the house.

Center: Like most of the decorative objects in the house, this small bust of William Shakespeare was most likely a gift to Mrs. Eddy from a grateful student.

Far right: This bay of windows was added to the house to echo the layout of Mrs. Eddy's study at Pleasant View. The resulting workspace is light, bright, and airy and offers an appealing view out over the grounds.





Photo: Bruce Martin

Mary Baker Eddy's Study

What happened in this room?

History was made in this room! The center of Mary Baker Eddy's daily activities from 1908 to 1910, it was here in her study that she directed the activities of her Church, met with its Board and other officials, received visitors and the press, and founded *The Christian Science Monitor*. Here, she made hundreds of final revisions to her writings, authorized the first translation of *Science and Health with Key to the Scriptures* into another language, and wrote final By-laws for the *Manual of The Mother Church*, cementing in place the structure that would carry her Church forward in the years to come. This room was also where she produced a stream of letters, articles, and messages to her followers and the world and daily mentored her household staff. A bright and cheerfully elegant space, the room is at once practical and personal, providing ample workspace in the light-filled bay of windows while reflecting Mrs. Eddy's love of beauty and order and offering an inviting spot to read, rest, and pray. The furniture in this room is all original to the house, as are many of the decorative items, which include gifts from grateful students and friends.

Yankee thrift: Mrs. Eddy selected the wallpaper for this room herself, after rejecting the pattern that had been installed prior to her arrival (which you can see next door in Calvin Frye's study). "A man who was building a house had ordered paper with a hand-tinted border of wisteria at the top," Adelaide Still recalls. "He was unable to finish his house, and the paper was for sale; a sample was shown to Mrs. Eddy and she took it."⁵ Originally hung when she had her suite made smaller—in keeping with the modest rooms at Pleasant View she was accustomed to—that wallpaper was reproduced during a renovation in the 1980s by The Mother Church. Officials ordered a large enough run to paper the room twice. The extra was given to Longyear, but the question was, had it held up well enough to be used after 40 years in storage? Fortunately, the answer was yes!



The Pink Room

What happened in this room?

Named for the soft rose color—a favorite of Mary Baker Eddy’s—that suffuses nearly every aspect of the space, this was Mrs. Eddy’s private sitting room. Originally not part of her suite, it was remodeled in April 1908, with a door installed leading to her dressing room, study, and bedroom beyond, thus creating a modest apartment. Mrs. Eddy selected the wallpaper and had the furnishings brought from Pleasant View, including her beloved “whatnot” to display photographs, mementos, and gifts from students. The Pink Room was a gathering spot for her “family,” the site of instruction in Christian Science for her metaphysical workers, and a popular spot for musical interludes. After breakfast, for example, the household would often come together and sing a few hymns. Mrs. Eddy frequently sang along, her voice as “sweet and clear as a bell,” according to her secretary William Rathvon.⁶

Royally redone: Still clad in its original upholstery, the Pink Room furniture provided fabric samples for interior designer Molly Jonak to work with in sourcing new material. While off-the-shelf fabrics were used on most pieces in the house, the team was unable to find anything close to the exquisite silk floral damask, so they turned to a regal source: Gainsborough Silk Weaving Co., Ltd., in England, awarded a royal warrant of appointment by the British Crown. The custom reproduction process involved recreating the floral pattern digitally before weaving samples for approval. Custom fringe, tape, and cord-ing trims were created by Samuel & Sons in New York.

Room with a view: Gainsborough custom-colored a stock floral fabric for the lovely reproduction drape panels; Samuel & Sons created the reproduction tiebacks. Historic photos showed delicate sheers with cutwork lace in Mrs. Eddy’s suite, the library, and two parlors downstairs. Molly worked with Cooper Lace in Amherst, Massachusetts, to digitally recreate these patterns.

Reproduction artwork: Throughout the house, Longyear’s talented team leapt into the breach when original artwork, visible in historic photographs, wasn’t available. In this room, for example, senior graphic designer Wendy Rankin recreated the images of Mary Baker Eddy and Asa Gilbert Eddy, which hang over the decorative mantel, from photographs in Longyear’s vault (see front cover). When the reproduction frames that 400 Beacon Street Site Manager Chris Rankin sourced proved too new-looking, antiquing glaze took care of that. Spandrel-style matting was custom made by Facilities Specialist Gray Carlson and painted gold to match. Wendy notes, “It was a team effort!”





Above: The cheerful Pink Room is part of Mary Baker Eddy's private suite.

Far left and center: On the multitiered walnut étagère (or "whatnot," as it was often referred to), gifts to Mrs. Eddy from family, friends, and students are displayed, including seashells possibly from a little girl in Australia and a charming figurine.

Left: Elegant lace panels recreated from historic photographs filter the light.





Calvin Frye's Office

What happened in this room?

Mary Baker Eddy's man-of-all-work for 28 years, Calvin Frye gave her the devotion of a son and served as a trusted friend and confidant. His office, located next door to her suite of rooms, is a practical but handsome workplace, fitted out with several pieces of original furniture, including his prized mahogany rolltop desk. Here, ever alert for his Leader's call, Mr. Frye would have conducted his daily duties, overseeing the household; paying the bills, recording every transaction in his ledger; and answering correspondence on his state-of-the-art semicircular 1910 Hammond typewriter. His room was also a peaceful retreat, a place where he could keep his watch as a metaphysical worker, read ("a quiet corner and a good book are all he requires," journalist Sibyl Wilbur noted), or perhaps step onto the veranda to enjoy the view.⁷

Tale of a typewriter: Machines of this type are not easy to come by! The Historic House team scoured the world—literally—in search of one similar to what they saw in the historic photos of Mr. Frye's room. This Hammond #2 was purchased from a collector in the Netherlands who, when he heard it was going to be displayed in a museum, graciously offered a 50 percent discount and covered the cost of shipping.

Wallpaper clues: Scraps of this wallpaper were found in Mrs. Eddy's closet, evidence that it had originally hung in her study and bedroom as well. "She had not been consulted about the wallpaper," Adelaide Still recalled, "and instead of a light color, such as she liked, there was a dark paper with a large flowered pattern on it; very handsome, but not what she would have chosen."⁸ In a move that confirms this clue as to her taste, Mrs. Eddy had it replaced with the more feminine floral pattern in her suite. Visitors today have the opportunity to compare the two patterns for themselves.

Heather Vogel Frederick is the author of Life at 400 Beacon Street: Working in Mary Baker Eddy's Household.

- 1 Mary Baker Eddy, *Science and Health with Key to the Scriptures*, 58.
- 2 Minnie A. Scott to Ethel P. Reid (Curtis), December 25, 1908, Minnie Scott Subject File, The Mary Baker Eddy Collection, the Mary Baker Eddy Library, Boston, Massachusetts (hereafter referenced as MBEL).
- 3 Mary E. Armstrong, C.S.D., 1898 reminiscence, 4, Longyear Museum Collection.
- 4 Martha W. Wilcox, "A Worker in Mrs. Eddy's Chestnut Hill Home," *We Knew Mary Baker Eddy*, Expanded Edition Vol. I (Boston: The Christian Science Publishing Society, 2011), 470.
- 5 M. Adelaide Still reminiscences, 28, MBEL.
- 6 William R. Rathvon, C.S.B., reminiscences, 105, MBEL.
- 7 Sibyl Wilbur, "The Story of the Real Mrs. Eddy," *Human Life*, November 1907.
- 8 M. Adelaide Still, "My Years in Mrs. Eddy's Home," *We Knew Mary Baker Eddy*, Expanded Edition Vol. II (Boston: The Christian Science Publishing Society, 2013), 477.



Windows on the Past

Sprinkled throughout the house are what Longyear's Historic House team calls "windows on the past." They offer visitors a behind-the-scenes peek at various aspects of the restoration process. Here, a patch of faded wallpaper tucked behind the door highlights the challenge that the team faced in Irving Tomlinson's room. Giving barely a clue as to its original color scheme, the pattern had faded almost beyond recognition, and the walls appeared drab and lifeless. When a decorative mantel was removed to be given a fresh coat of paint, however, a large scrap of the original wallpaper was discovered—perfectly preserved, its cheerful yellow-and-green floral pattern as fresh as the day it was first hung. In other rooms, clues were found behind wall sconces and door moulding. Keep a sharp eye out for these intriguing "windows" when you visit the house!

Top left: In 1903, Calvin Frye was given this rolltop desk by his fellow Executive Members of The Mother Church at Mrs. Eddy's request, to honor his many years of service to her.

Bottom left: Mr. Frye's dresser display includes a period shirt collar. Historic photos show a motto hanging from the light fixture (as reproduced here) that reads, "The eternal God is thy refuge."



Adam Dickey's room in 2024 (top) and circa 1910 (bottom).

EVOKING A SENSE OF TIME AND PLACE

BY ARMIN SETHNA

"I was taken to the room which was to be mine, directly over the library at the front of the house and on the same floor with the rooms occupied by our Leader. I found it equipped as an office as well as a bedroom. ... The room was large, light, airy, and well furnished. ... There were numerous letters on the desk from various places. ..."

—Adam Dickey
Secretary and metaphysical worker at 400 Beacon Street, Chestnut Hill¹

Today, 116 years after Adam Dickey first walked into the space that was to be his home (and office) for the next three years, visitors have an opportunity to form their own first impressions of the room—and gain a vivid sense of what it was like to live and work in Mary Baker Eddy's household.

Through research and thoughtfully curated presentation of artifacts, Longyear Museum seeks to convey the stories of the people who served at 400 Beacon Street, and the significance of the work that was accomplished here. Such an interpretive approach, used by museums around the world, goes beyond dates and facts and "... can bring history and ideas to life, and enable visitors to engage with objects, people, and places from the past," as one British curator and museum consultant writes.²

Whether one steps into Mrs. Eddy's study, the rooms of Mr. Dickey or her other aides, or communal spaces such as the kitchen or parlors, each of the 28 period rooms at 400 Beacon Street is intended to contribute nuance and new insights into the remarkable history of this most remarkable woman.

Sources for Interpretation

In addition to written reminiscences of household staff, Longyear used two sets of visual references as the basis for accurate restoration and interpretation: a rich trove of historic photographs (thanks to the many camera buffs in Mrs. Eddy's household); and the 1907 blueprints for the renovation and expansion of the original 1880s building (which was nearly doubled in size to accommodate Mrs. Eddy's staff).

Both proved invaluable, as the only areas containing any original furniture were the public rooms on the first floor (parlors, dining room, and library) and Mrs. Eddy's suite on the second floor. Many of the rooms—those occupied by her staff, as well as the kitchen, pantry, and other workspaces—had been closed off and used for storage for decades.

Referring to these areas, design consultant Patricia Ford notes, "We faced mostly empty rooms ... nothing that embodied the home that Mary Baker Eddy and her staff lived and worked in." Confronting such a blank canvas provided both opportunities and challenges.



In the 1950s, Mr. Dickey's room was converted into an exhibit space. The original bathroom, closet, and hallway (visible in the blueprint on the facing page) were removed to create an open area for displays.

For instance, the layout of Mr. Dickey's room had been substantially changed in the early 1950s, when The Mother Church owned the house. Original partitioning for the entryway, bathroom, and closet was removed to create a squared-off exhibit space. But historic photographs showed what the room originally looked like—and even provided a glimpse into the bathroom. Armed with this sliver of evidence, the 1907 blueprints, and markings later found on floorboards and in ceiling trim, the Longyear team was able to recreate the room's original layout. This included the bathroom, now replete with details large and small—ranging from a clawfoot tub found in the basement to a period shaving mug, razor, and brush purchased at a local antique shop.

Interpretation Goals

The original aim had been “to represent exactly what each room looked like, per the photographs,” says Collections Manager Leslie Vollnogle. “But photographs taken at various points in time showed different interior arrangements,” so the approach was modified. Mr. Dickey's room, for example, is interpreted based on a compilation of images and perspectives, with artifacts arranged to also allow for the smooth flow of visitors.

A core team of Longyear staff—including Leslie, Historic House Manager Rex Nelles, and Pam Partridge, director of education and historic houses—devised systems and tools to

track and trace furnishing and interpretation needs for each of the 28 rooms.

One constant throughout the process was a commitment to providing an informative, authentic, and welcoming experience for visitors. As Rex puts it, “The idea is to have the rooms look as they were described—cared for, homey, and a place that people were happy to live in.” They're arranged to evoke a sense of time and place, as if “the occupant has just stepped out—for a meeting, perhaps a meal—and will shortly return to pick up their tasks again,” he says.

Longyear's hope is that visitors will leave 400 Beacon Street with an understanding and appreciation of how it supported home and family life for Mrs. Eddy's household—while also serving as a hub of far-reaching activity and achievement in the early Christian Science movement.

Armin Sethna is senior writer/editor at Longyear Museum.

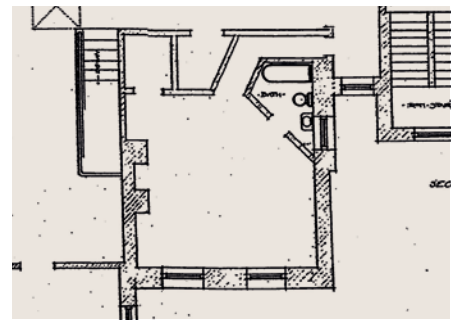
- 1 Adam H. Dickey, “Memoirs of Mary Baker Eddy,” *We Knew Mary Baker Eddy*, Expanded Edition Vol. II (Boston: The Christian Science Publishing Society, 2013), 397.
- 2 Ruth McKew, *Museum Displays and Interpretation* (Ludlow, England: Association of Independent Museums, 2022), 5.

Restoration and Interpretation: A Step-by-Step Process

Longyear staff followed a similar process for restoring and interpreting most rooms in the house. Close examination of historic photos allowed the team to:

- **Identify each room's three main design elements**—flooring (carpet patterns), walls and windows (including wallpaper design and window treatments), and lighting (the placement, number, and type of fixtures). Preserved scraps of carpet and wallpaper discovered in unlikely places and computerized color-matching technology helped the team determine original colors and supported accurate replication by expert artisans.
- **Inventory the contents of each room** as shown in the period photographs and compare that list with items currently in Longyear's collection. Furniture original to the house was sent out for reupholstering. Appropriate period pieces in Longyear's collection were prepared in-house—including minor repairs, staining, polishing, and the like. To locate major items seen in the historic photos but not in the collection, the team visited online antiques purveyors as well as in-person fairs and sales.
- **Make final interpretation decisions on positioning of furniture, decorative objects, and artwork** in order to engagingly convey the story of that room and its occupant or function, while also making it easy for groups of visitors to move through the space.

This closeup detail from 1907 blueprints shows the original configuration of Mr. Dickey's room: Note the angled entry hallway at top right, the kite-shaped bathroom just below it, and the closet at top left. Using this blueprint (plus historic photos and evidence found on the original floor boards and ceiling trim), the Longyear team (photo below, outlining where the bathtub would have been) was able to recreate the floor plan from Mrs. Eddy's time.





Historic and current-day photos (left and right, above) show similar views into the bathroom that was originally part of Mr. Dickey's living space. Longyear's completed renovation now represents Mr. Dickey's room almost exactly the way it was during his residence, from 1908 to 1910.



Using scraps of preserved carpet discovered inside carpet-covered bricks (used as doorstops in many rooms at 400 Beacon Street), Longyear's design consultants were able to identify original patterns and colors. They located a company in Pennsylvania that still made narrow-loom carpets typical of the early 1900s. Langhorne Carpet Company produced nearly 10,000 square feet of period carpet for the house.

With careful numbering and categorization, staff used the historic photos to "map" and identify almost every item in each room. This detailed system helped clarify which pieces were already in Longyear's collection (either the original or a close-enough match), and which items might need to be reproduced or sourced to allow a fuller interpretation of the room.



A photograph of a bedroom interior. The room features floral wallpaper with a repeating pattern of pink flowers and green leaves. On the left, a white fireplace mantel holds a clock, a small vase, and a framed portrait of a woman in a blue dress. A small table with a white lace cloth holds a vase of white flowers. A brass bed with a white coverlet and two white pillows is positioned on the right. A white door is visible in the background. A small table with a white lace cloth holds a vase of white flowers. A brass bed with a white coverlet and two white pillows is positioned on the right. A white door is visible in the background.



Far left: While living in her Chestnut Hill home, Mrs. Eddy founded *The Christian Science Monitor*.

Left: Members of her household staff head out for a jaunt in her White Steamer automobile.

renovation, doubling it in size in order to accommodate her growing staff of about 20. Much had been done to the interior prior to Mrs. Eddy's arrival to make her new surroundings as familiar and comfortable as possible. The floor plan of the original wing had been modified to more closely resemble that of Pleasant View, for example, and some of the furnishings were old friends as well. Wallpaper and painted trim lightened and brightened the interior; carpet helped make it cozier. The fact remained, however, that 400 Beacon Street was vastly larger than Pleasant View. Her own suite she deemed unsuitable.

Changes would have to be made.

After a brief sojourn upstairs when she took over the seamstress's third-floor rooms while her quarters were rebuilt—made smaller, to conform to the proportions she was accustomed to and preferred—Mrs. Eddy returned downstairs, rolled up her sleeves, and got to work.

What she would accomplish over the next three years evidenced her tireless capacity for labor and sealed her position as Leader. Founding a newspaper—*The Christian Science Monitor*—was in and of itself an achievement of a lifetime. In addition, she also established Christian Science nursing; authorized the first translation of *Science and Health with Key to the Scriptures*, her cornerstone work and the textbook of Christian Science, into another language (German); and published a new book, a collection of poetry titled *Poems*. She made hundreds of final revisions to her existing books, including *Science and Health*—some of which may have looked minor on the surface but went deep to the heart of the message. For instance, she modified two chapter titles—"Christian Science and Spiritualism" became "Christian Science versus Spiritualism," and "Animal Magnetism" became "Animal Magnetism Unmasked." In doing so, she definitively clarified their subject matter for present and future readers.

Additionally, while living in this house Mrs. Eddy skillfully navigated attempts to wrest control of her Church, thereby settling the succession question; fielded questions from the press with vigor and assurance; and produced a stream of pastoral letters, articles, and messages to her Church and the world. And with the addition of final By-laws to the *Manual of The Mother Church*, she solidified the structure that would carry the organization forward when she was no longer present to guide it.

During her years in Chestnut Hill, Mrs. Eddy came to love her new home, and we hope visitors today will love it, too. More than just a collection of vibrant wallpaper and carpet patterns, more than just the sum of its original furnishings and decorative objects—this house tells an important story of a life keenly attuned to and unfailingly obedient to God's direction. It's a story that Longyear loves to tell and will continue to tell for many years to come.

We hope you'll take the opportunity to experience it for yourself.

Heather Vogel Frederick heads up Longyear's research and publications work.

- 1 W. T. MacIntyre, "'I Hold No Enmity,' Says Mrs. Eddy to The American In Long Interview," *New York American*, August 26, 1907. This interview with Mrs. Eddy was reprinted in the *Christian Science Sentinel* 9 (August 31, 1907): 1003–1004.
- 2 Rev. Irving C. Tomlinson, "Reminiscences of Rev. Irving C. Tomlinson, C.S.B.," 760–761, *The Mary Baker Eddy Collection*, The Mary Baker Eddy Library, Boston, Massachusetts.
- 3 M. Adelaide Still, "My Years in Mrs. Eddy's Home," *We Knew Mary Baker Eddy*, Expanded Edition, Vol. II (Boston: The Christian Science Publishing Society, 2013), 477.

VOICES OF THE RESTORATION

For the talented individuals who worked on-site at 400 Beacon Street, many of whom knew little about Mary Baker Eddy or Christian Science before they began the work, the experience is treasured and memorable. Skilled craftsmen, construction experts, preservation architects, interior designers, and many others—they each brought important expertise to the project. Diverse as they were, they soon found themselves engaged in a common purpose. We asked them to reflect on the experience. These are their voices.

This project is meaningful to the field of preservation architecture in general, as the level of engagement on the restoration was extraordinary. From my professional perspective, it was a great opportunity to get into fine detail and expand my knowledge of everything from historic carpet and wall finishes to state-of-the-art building systems. But what made this project special was working with clients who have a deeply personal relationship to the property. It's rare to have an ownership team that is fully committed to exploring the best long-term solution to every aspect of the design, but it's even better to see how much the results of that effort meant to everyone at Longyear.

The house represents the power of a community working together toward a higher purpose. The dedication of Mrs. Eddy and her household is reflected in Longyear's devotion to preserving that history by restoring the building as *faithfully* as possible, in both meanings of that word.

I will always remember this project as a bright aspect of my day-to-day life during a dark time. Our office joined the team at the very beginning of the pandemic, and it was a gift to immerse ourselves in the work and spend so much time on-site with the project team, especially during those first few months.

—Benjamin Lueck, project manager
for DBVW Architects



What does it mean to me to have worked on this project? It means everything to me, more than I could ever say. It was humbling, inspiring, the privilege of a lifetime. My hope is that when you visit, you will feel this inspiration. That it will stay with you as you return to your homes, your branch churches, and your practice of Christian Science.

—John Alioto, Longyear director of facilities



When I walked up that driveway the first time, I said, “Wow, what a beautiful structure. There’s so much detail to it.” And I thought, “This is going to be such a sweet job.” John Alioto showed me all the different photographs of the house, the changes, the progression of the structure, and what the point was in learning about Mary Baker Eddy. I never knew her name before.

—Mike Fountain, carpenter foreman



I visited 400 Beacon Street when I was a young boy. One of the greatest hallmarks of my life is to have been able to be a part, so many years later, in the restoration of this home. ... It has been an inspiration to see the team that was brought together to achieve this most important work.

—Richard Grier, chair, Longyear Board of Trustees

PCA360 has led scores of projects with people passionate about their endeavors. But the restoration of 400 Beacon Street was different. Rarely do we encounter such a deep, personal level of commitment as expressed by the board and staff.

For four years—that included pandemic shutdowns—they were unwavering in their careful consideration and thoughtful attention to ensuring the restoration reached its objectives. Through many roadblocks, they never gave up.

—Tom Kerwin, PCA360, owner’s project manager for construction



The beautiful designs of the main house and carriage house, both executed in local pudding stone, were a pleasure to restore. The challenges of bringing these buildings up to code and inserting new mechanical, electrical, plumbing, and fire protection systems in a way that preserves the buildings’ historic integrity were greatly outweighed by the reward associated with seeing the finished product.

The architectural and construction details had to be figured out, but what came naturally was the collaboration. All the folks who participated in this project were a joy to work with because we were all working towards a common goal—to preserve a beautiful historic property and to honor Mary Baker Eddy’s legacy.

—Martha Werenfels, principal in charge for DBVW Architects

The initial scope was to help source fabrics to restore the original furniture. The project was immensely successful, which was partly due to our ability to recreate the 1910 interiors in a way that spoke to the historic documents and photos, but it was mainly because the team was so trusting of the process. ... I love the process. The sourcing, the many meetings to review materials, the ever-excited clients, finding that exact shade of crimson, all of it. Longyear allowed me to run with the design intent and trusted my ability to get it done.

—Molly Jonak, interior-design consultant





Mrs. Eddy's 1908 home is a bridge from the Victorian to the modern age, very different from most of the grand houses built at the turn of the century. While studying fragments of original wallpaper, I realized that the collection in its entirety creates a visual timeline of the design movements and technical innovations that transitioned Victorian design to the modern aesthetic. In this one house, we can see examples of the Aesthetic Movement, Neoclassical and French Revival, Arts and Crafts, Art Nouveau, Art Deco, and Realistic Naturalism; hand-blocked prints and mass-produced roller prints; embossed cotton-rag papers and economical wood-pulp papers. I am not aware of another historic house that so completely represents this important transitional period of design.

—Patricia Ford, interior-design consultant

What was memorable about this project was the level of professionalism, respect, and collaboration in every conversation. And I believe that it was inspired by the care and appreciation that the Longyear staff and leadership conveyed at every step. Every guest I have brought through has left overwhelmed by the scale and complexity of what has been done, and the effort it took to achieve it. It will remain a testament to the combined efforts of everyone who was involved.

—Chris Milford, owner's project manager for design and development

Longyear's Man on the Job

John Alioto, long the facility manager for Longyear Museum and intimately familiar with 400 Beacon Street, was the invisible hand that made the project a success. John was Longyear's eyes and ears on the project site. He was on-site every day, based in his own trailer, observing the activities, relaying questions back to the owner's team, and helping to manage the flow of information. But more remarkably, John made it his job to learn the name of every worker on-site and a little bit about each one so he could greet them personally when he walked the site every morning.

Over time, he would field questions from them about the history of the house and Mary Baker Eddy, providing the background for the project not found in the construction documents. This gave the project new meaning to the workers. His respect for each one on-site led to meaningful partnerships, and workers often shared insights with him that improved the end results.

—Chris Milford, owner's project manager for design and development



I was excited about the way everybody was taking an interest in my work. ... There are so many things that divide us in this world. But when your experience becomes part of mine, these prejudices and barriers are broken down. I think that's one of the most beautiful things that we walked away with from the project.

—Mike Lindquist, wallpaper hanger





LONGYEAR MUSEUM

1125 Boylston Street
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longyear.org

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Chestnut Hill, MA 02467-1811
800.277.8943 or 617.278.9000
longyear.org

Longyear Museum is an independent historical museum dedicated to advancing the understanding of the life and work of Mary Baker Eddy, the Discoverer, Founder, and Leader of Christian Science.

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The carriage house and gatehouse at 400 Beacon Street illuminated at twilight.
Photo: Bruce Martin

