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GOVERNOR



EDWARD A. PALLESCHI
UNDERSECRETARY OF
CONSUMER AFFAIRS AND
BUSINESS REGULATION

KARYN E. POLITO
LIEUTENANT GOVERNOR

**Commonwealth of Massachusetts
Division of Professional Licensure
Office of Public Safety and Inspections
Architectural Access Board**

DIANE M. SYMONDS
COMMISSIONER, DIVISION OF
PROFESSIONAL LICENSURE

MIKE KENNEALY
SECRETARY OF HOUSING AND
ECONOMIC DEVELOPMENT

1000 Washington St., Suite 710 • Boston • MA • 02118
V: 617-727-0660 • www.mass.gov/aab • Fax: 617-979-5459

APPLICATION FOR VARIANCE

Docket: _____
(Staff Only)

INSTRUCTIONS:

- 1) Answer all questions on this application to the best of your ability.
 - a. Information on the Variance Process can be found at:
<https://www.mass.gov/guides/applying-for-an-aab-variance>.
- 2) Attach whatever documents you feel are necessary to meet the standard of impracticability laid out in 521 CMR 4.1. You must show that either:
 - a. Compliance is technologically infeasible, or
 - b. Compliance would result in an excessive and unreasonable cost without any substantial benefit for persons with disabilities.
- 3) Please ensure that attached documents are no larger than 11" x 17".
- 4) Sign the Application.
- 5) If the applicant is not the owner of the building or his or her agent, include a signed letter from the owner granting permission for you to apply for variance.
- 6) Burn copies of the application and all attached documents onto a Compact Disc (CD or DVD only, no flash drives will be accepted).
- 7) Provide full copies of the application and all attached documentation, on both Paper and CD/DVD to the:
 - a. Local Building Department,
 - b. Local Commission on Disability (if applicable in the town where the project is located) (A list of all active Disability Commissions can be found at: <https://www.mass.gov/commissions-on-disability>), and
 - c. The Independent Living Center (ILC) for your area.
(Your ILC can be found at: <http://www.masilc.org/findacenter>.)
- 8) Provide to the Board:
 - a. A completed copy of the application and all attached documents,
 - b. A copy of the CD/DVD,
 - c. The completed, signed, and notarized Service Notice (included as Page 5 of this application).
 - d. A check or money order in the amount of \$50 dollars, made out to the Commonwealth of Massachusetts.

In accordance with M.G.L., c.22, § 13A, I hereby apply for modification of or substitution for the rules and regulations of the Architectural Access Board as they apply to the building/facility described below on the grounds that literal compliance with the Board's regulations is impracticable in my case.

1. State the name and address of the building/facility:
**Emily Dickinson Homestead
280 Main Street, Amherst, MA 01002-5000**

2. State the name and address of the owner of the building/facility:

**Trustees of Amherst College
PO Box 5000, Amherst, MA 01002-5000**

Contact: **Jane Wald, Executive Director**

E-mail: **jhwald@emilydickinsonmuseum.org**

Telephone: **(413) 542-2154**

3. Describe the facility (i.e. number of floors, type of functions, use, etc.):

Three story brick structure, Italianate style. Built 1813 and was home of 19th-century American poet Emily Dickinson. The Homestead is 1 of 2 historic houses on the property of the Emily Dickinson Museum owned by the Trustees of Amherst College.

4. Total square footage of the building: **6,976 sq.ft.** Per floor: **Basement: 1,300 sq.ft.; First Floor: 2,068 sq.ft.; Second Floor: 2,068 sq.ft.; Third Floor; 1,540 sq.ft.**

a. total square footage of tenant space (if applicable): **N/A**

5. Check the work performed or to be performed:

New Construction Addition
 Reconstruction/Remodeling/Alteration Change of Use

6. Briefly describe the extent and nature of the work performed or to be performed (use additional sheets if necessary):

The proposed work for this project is to perform work that was intended to be done when a variance was requested in 2015, which is to replace the furnace with new air conditioning and air handler equipment and upgrade the electrical service and wiring. The proposed work also includes restoration of select rooms in the Homestead (North & South Parlors, 1st & 2nd Floor Main Stair Halls, 1st Floor Transverse Hall, NW Chamber and associated Passage and Closet). Restoration work includes removal of modern strip flooring to expose original wood floors, Dutchman repair of interior doors that have been cut down, restoration of transom windows, restoration of door hardware, removal of later period main stair architectural elements and replacement with period appropriate elements, reconstruction of fireboxes, reconstruction of missing period walls, reconstruction of attic (maintenance) stair, reconstruction of Main Entrance door and surround, replacement of interior and exterior storm windows, removal of later period 3rd floor finishes, and insulation at 3rd floor spaces.

See Contract Drawings and Project Manual (specifications) included with this application.

7. Are you seeking temporary relief? Yes No

a. If temporary relief is sought, what is the proposed deadline?

8. State each section of the Architectural Access Board's Regulations (521 CMR) for which a variance is being requested

(Please note the Board will NOT consider requests for relief from Section 3, please list the specific items triggered by Section 3 where relief is being sought):

SECTION NUMBER	LOCATION OR DESCRIPTION
Section 25	Entrances
Section 28	Elevator

If requesting relief to 5 or more sections, use the Large Variance Tally Sheet available on the "Forms and Applications" page of the Board's website (<http://www.mass.gov/aab>)

9. Is the building historically significant? yes no. If no, go to number 10.

9a. If yes, check one of the following and indicate date of listing:

- 1966 National Historic Landmark
 – 1966 Listed individually on the National Register of Historic Places
 – 1977 Located in registered historic district
 – 1982 Listed in the State Register of Historic Places
_____ Eligible for listing

9b. If you checked any of the above **and** your variance request is primarily based upon the historical significance of the building, you *must* complete the ADA Consultation Process of the Massachusetts Historical Commission, 220 Morrissey Boulevard, Boston, MA 02125. **We are concurrently seeking approval for the project under the terms of the MHC Preservation Restriction, "Amended and Restated Preservation Restriction Agreement between the Commonwealth of Massachusetts by and through the Massachusetts Historical Commission (MHC) and the Trustees of Amherst College dated June 28, 2007".**

10. For each variance requested, state in detail the reasons why compliance with the Board's regulations is impracticable (*use additional sheets if necessary*), including but not limited to: the necessary cost of the work required to achieve compliance with the regulations (i.e. written cost estimates); and plans justifying the cost of compliance.

Please see attached request.

11. Which section of the Board's Jurisdiction (*see Section 3 of the Board's Regulations*) has been triggered?

3.2 3.3.1a 3.3.1b 3.3.2 3.4 Other (List Section) _____

12. List **all** building permits that have been applied for within the past 36 months, include the issue date and the listed value of the work performed:

<u>Permit #</u>	<u>Date of Issuance</u>	<u>Value of Work</u>
-----------------	-------------------------	----------------------

(Use additional sheets if necessary.)

13. List the anticipated construction cost for any work not yet permitted:

90% Cost Estimate = \$2,086,246

14. Has a certificate of occupancy been issued for the facility? Yes No

If yes, state the date it was issued: _____

15. To the best of your knowledge, has a complaint ever been filed on this building relative to accessibility? Yes No

a. If so, list the AAB docket number of the complaint _____

16. For existing buildings, state the actual assessed valuation of the **BUILDING ONLY**, as recorded in the **Assessor's Office** of the municipality in which the building is located:

\$776,600

Is the assessment at 100%? Yes

a. If so, list the AAB docket number of the complaint _____

16. For existing buildings, state the actual assessed valuation of the **BUILDING ONLY**, as recorded in the **Assessor's Office** of the municipality in which the building is located:

\$776,600

Is the assessment at 100%? Yes

If not, what is the town's current assessment ratio? _____

17. State the phase of design or construction of the facility as of the date of this application:
Awaiting MAAB variance application review and approval before applying for local building permit. Construction to start Spring 2021.

18. State the name and address of the architectural or engineering firm, including the name of the individual architect or engineer responsible for preparing drawings of the facility:

Mesick Cohen Wilson Baker Architects, LLP

M. Jeffrey Baker

388 Broadway

Albany, NY 12207

E-mail: **jbaker@mcwb-arch.com**

Telephone: **(518) 433-9394**

19. State the name and address of the building inspector responsible for overseeing this project:

Robert Morra, Building Commissioner

Town Hall, 4 Boltwood Avenue

Amherst, MA 01002

E-mail: **morra@amherstma.gov**

Telephone: **(413) 259-3030**

Date: April 9, 2021

Jane Wald, Exec Dir, Emily Dickinson Museum
Signature of owner or authorized agent (required)

PLEASE PRINT:

Jane Wald

Name

Emily Dickinson Museum

Organization (If Applicable)

280 Main Street

Address

Address 2 (optional)

Amherst, MA 01002-5000

City/Town

State

Zip Code

jhwald@emilydickinsonmuseum.org

E-mail

(413) 627-9809

Telephone

SERVICE NOTICE

I, Jane Wald , as Executive Director
(name) (relationship to the applicant)
 for the Petitioner Emily Dickinson Museum/Trustees of Amherst College submit a
(name of the applicant)
 variance application filed with the Massachusetts Architectural Access Board on 4/9/2021.
(date variance submitted)

HEREBY CERTIFY UNDER THE PAINS AND PENALTIES OF PERJURY THAT I SERVED OR CAUSED TO BE SERVED, A COPY OF THIS VARIANCE APPLICATION ON THE FOLLOWING PERSON(S) IN THE FOLLOWING MANNER:

<u>NAME AND ADDRESS OF PERSON OR AGENCY SERVED</u>		<u>METHOD OF SERVICE</u>	<u>DATE OF SERVICE</u>
1 Building Department	Inpsection Services Department Town Hall, 4 Boltwood Avenue, Amherst, MA 01002	E-mail to Rob Morra	4/9/21
2 Local Commission on Disability (If Applicable)	Town of Amherst Disability Access Advisory Committee Town Hall, 4 Boltwood Avenue, Amherst, MA 01002	E-mail to Maureen Pollock	4/9/21
3 Independent Living Center	Stavros Center for Independent Living 210 Old Farm Road, Amherst, MA 01002	E-mail to Angelina Ramirez	4/9/21

AND CERTIFY UNDER THE PAINS AND PENALTIES OF PERJURY THAT THE ABOVE STATEMENTS TO THE BEST OF MY KNOWLEDGE ARE TRUE AND ACCURATE.

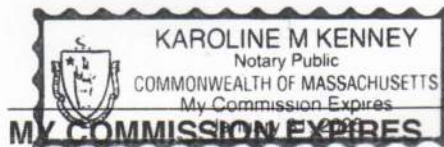
Jane Wald

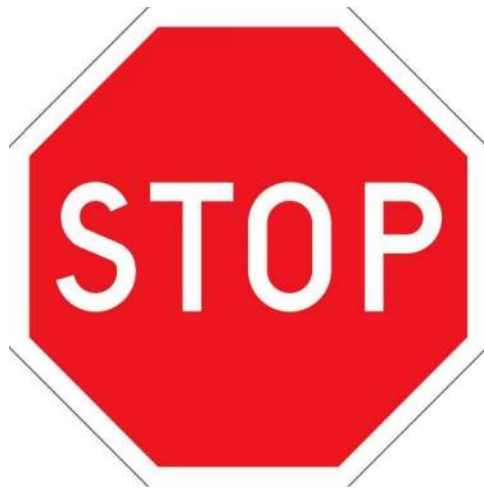
Signature: Appellant or Petitioner

On the 9th Day of April ~~2020~~ 2021 KMK
 PERSONALLY APPEARED BEFORE ME THE ABOVE NAMED

Jane Wald, Executive Director, Emily Dickinson Museum
 (Type or Print the Name of the Appellant)

Karoline M Kenney
 NOTARY PUBLIC





Before you send in your application, have you:

- Answered all questions on the application;
- Signed the application and included up to date contact info;
- Obtained a letter from the owner of the building permitting you to seek variance;
- Made a copy of your entire application, including all attached documents, on CD or DVD;
 - Flash drives are not permitted.
- Sent copies of the completed application, all attached documents, and CD/DVD to:
 - The local Building Department,
 - The local Commission on Disability, and
 - The Independent Living Center (ILC) for the region in which the property is located;
- Filled out the Service Notice (page 5 of the application) including all parties and the method and date of service for each, and had it signed and notarized; and
- Included a \$50 check made out to the “Commonwealth of Massachusetts”.

Please Note: The Board has instituted a zero-tolerance policy for incomplete applications, failure to follow these instructions (as found on page 1 of the application) will result in the Application being returned to you via regular mail.

ATTACHMENT A
AAB SUPPORTING VARIANCE REQUEST INFORMATION

EMILY DICKINSON MUSEUM – REQUEST FOR VARIANCES

Significance:

The Dickinson Homestead, said to be the first brick house in Amherst, was built in 1813 for Samuel Fowler Dickinson and Lucretia Gunn Dickinson, grandparents of 19th-century American poet, Emily Dickinson.

From 1813 to 1840, and from 1855 to 1916, the house was owned and occupied by three generations of the Dickinson family. Fowler Dickinson, a lawyer, was one of the principal founders of Amherst College. In 1830, his eldest son, Edward, also a lawyer, and Edward's wife Emily Norcross Dickinson, together with their young son, Austin, moved into the western half of the Homestead. Later that year, on December 10, Emily Elizabeth Dickinson was born. In 1833, a second daughter, Lavinia, was born.

Samuel Fowler Dickinson and his son Edward Dickinson were prominent civic leaders in Amherst and in the State House. Both served several terms in the state legislature, and Edward served a term in the U.S. House of Representatives. Edward's son Austin, took of the mantle of public service and led numerous initiatives for the introduction of public works, such as a public water supply and gas lighting, and beautification of public ways, including the town common, shade trees and a new cemetery. While the Dickinson family men put their stamp on local, state and national public service, the reclusive poet, Emily Dickinson, changed the course of American literature.

In 1833 the Homestead was sold to David Mack, owner of a general store in Amherst and Fowler Dickinson resettled in Ohio, where he died in 1838. The Edward Dickinson family continued to live at the Homestead with the Mack family for seven more years, until 1840, when Edward purchased a clap-board house (no longer standing) on Pleasant Street. In 1855, following the death of David Mack, Edward Dickinson repurchased his father's Homestead and moved his family there. The Dickinson's built a brick addition on the back of the house for the kitchen and laundry, embellished the roof with a stylish cupola, erected a verandah on the western side of the house, and built a conservatory (recently reconstructed) for the poet's exotic plants.



Figure 1: The Dickinson Homestead, 1856.

In this house, Emily Dickinson composed all but a handful of the 1,800 poems known to us today. Only ten poems are known to have been published in her lifetime, all anonymously and presumably without her permission. The two Dickinson daughters, who never married, remained at the Homestead for the rest of their lives. After Emily's death in 1886, her sister Lavinia found a cache of hundreds of poems and determined to have them published. Dickinson is now considered the greatest and most enduring American poet. Lavinia lived on at the Homestead until she died in 1899. At that time, the Homestead was inherited by Austin's daughter, Martha Dickinson Bianchi, and leased to tenants in 1916, when it was sold to the Parke family. In 1966, in response to the growing popularity of Emily Dickinson, the house was designated a National Historic Landmark. In 1965, the Parke family sold the house to the Trustees of Amherst College and has been open to the public as a literary site since then.

The Emily Dickinson Museum now occupies the Dickinson Homestead and The Evergreens. It is dedicated to educating diverse audiences about Emily Dickinson's life, family, creative work, times and enduring relevance; while also preserving and interpreting The Homestead and The Evergreens as historical resources for the benefit of scholars and the general public. The Museum hosts thousands of tour visitors each year, hundreds of educational field trips and employs the site for public programs and professional development workshops for teachers. In recent years, the Emily Dickinson Museum has completed several projects to interpret the Homestead more accurately as Emily Dickinson knew it. In 2004, the Homestead was re-painted in its late-nineteenth-century colors, and in 2009, a fence and a hemlock hedge were restored to the property boundaries. A complete restoration of the poet's bedroom and writing studio were completed in 2015, as well as a restoration of the Library on the first floor that same year.

Variance Request:

The applicant requests consideration and approval from the Massachusetts Architectural Access Board of variances to the regulations of MAAB Sections 25 and 28 concerning entrances and elevators. Details of the variance request appear below and in photographs. Contract Drawings and the Project Manual for the proposed "Partial Interior Restoration and Systems Integration" project are included as reference for the scope of work.

To place the present request in context, in 2000-2001, the Owner undertook a renovation project that provided several accessible improvements:

- Accessible exterior parking space, loading zone and signage (Figure 2)
- Accessible exterior walkway and entrance door and hardware on the East Elevation (Figures 3-6)
- Accessible interior unisex toilet room with accessible door and hardware (Figure 7)
- A widened interior doorway opening for wheelchair access to the first-floor tour route (See Attachment B – Accessibility Variances Drawings)



Figure 2: Accessible parking space.



Figure 2: From parking area to accessible walk.



Figure 4: Accessible walk at north elevation.



Figure 5: Accessible walk at east elevation.



Figure 6: Accessible entrance and door at east elevation.



Figure 7: Unisex accessible toilet room.

Subsequently, the Emily Dickinson Museum provided an accessible water cooler in the public Tour Center

and installed a modified ADA-compliant handrail on the main staircase from the first to the second floor (Figures 8-9). The center of the handrail is installed 2'-10 1/2" off the floor. The handrail modification converted the base extension to a perpendicular grip in order to avoid intrusion into hallway space comprising a means of egress.



Figure 8: Main staircase handrail.



Figure 9: Main staircase handrail at the 2nd floor.



Figure 10: Homestead front door at south elevation.

MAAB Section 25 Entrances:

It is requested that a variance be granted to the requirement to provide an accessible entrance at the front door on the South Elevation. This request is made in order to preserve the historic appearance and fabric of the central architectural feature on the south façade (Figure 10). This entrance is not used for public tours or programs as there is currently no approach from the public way or the Museum's driveway with an acceptable incline or surface under ADA guidelines. For the last twenty-five years, the main visitor's entrances to the Homestead have been on the north and east sides of the building (Figures 4-6 above). In addition, the cost of constructing a ramp to the south door would be excessive because alternate accommodation is already provided on the east side of the building. The south elevation deck height is 30 inches, requiring a 30-foot ramp and landings. At approximately \$280 per linear foot, ramp construction would cost \$11,200. As a property to which the Massachusetts Historical Commission holds a preservation restriction, it is likely that construction of a permanent ramp would entail



Figure 11: Entrance at north elevation, 2 steps at each doorway, with limited room between to install a ramp.

archaeological survey of the construction zone at a cost of \$17,000-\$23,000 above and beyond the cost of the ramp itself.

The entrance on the North Elevation of the building requires visitors to go up two short steps and through two doorways. There is not enough space between the exterior porch door and the interior house door for a landing and ramp of suitable incline (Figure 11).

The entrance on the East Elevation has been made an accessible entrance (Figures 4-6 above). Both north and east entrances open into the same public space – The Emily Dickinson

Museum's Tour Center. Because equivalent access to the entry space of the Museum's Tour Center already exists, with closer accessible parking accommodation, a ramp to the south door of the Homestead would injure the historic character of the structure, increase construction costs to the Museum, and provide no improved benefit to visitors with mobility issues.

ALTERNATIVE ACCOMMODATION: An accessible walkway was installed on the north and east sides of the building as an accommodation to visitors with physical disabilities in 2000-2001. This walkway passes the visitor entrance on the north side of the building and leads to an accessible entrance on the east elevation. This walkway is maintained as an accessible alternative (Figures 2-6 above).

MAAB Section 28 Elevators:

It is requested that a variance be granted to the requirement to provide vertical access elevator within The Homestead to deliver visitors to the second floor. Providing elevator service within or outside of a structure as significant – and as small – as Emily Dickinson's home would threaten or destroy the historic significance of the building.

There is only one location for an elevator shaft inside the structure that would not require alteration of a roofline – the first-floor pantry and closet adjacent to the kitchen. But even in this location, it would not be technically feasible to furnish the pit for the elevator shaft in the cellar due to the location of a massive stone foundation for the 1813 kitchen hearth directly below the pantry. In addition, the pantry is specifically associated with Emily Dickinson's domestic life and as a scene of her compositional practices, as recorded by relatives. Consuming a portion of the structure directly related to its principal historical significance is an important cause for exemption.

An elevator shaft added to the exterior of the building would injure the integrity and appearance of the structure to such a degree that its character as a National Historic Landmark site, as well as the anchor of the entire Dickinson National Register District would be lost.

However, in response to a request by the Emily Dickinson Museum, the architect considered the possibility of locating an ADA-compliant elevator outside the building to serve the first, second and third floors. The manufacturer and elevator model the architect has used in other buildings requiring ADA accessible passenger elevators in the Schindler Model 330A, with the following specifications:

- Holeless, Hydraulic Operation, Hoistway to service first and second floors
- ADA accessible cab and controls
- 2500 lb. cab load capacity
- Clear door opening 3'-6"
- Interior cab dimensions 6'-9" x 4'-3 1/2"
- Standard speed 125 feet/minute

Estimated costs for elevator service include:

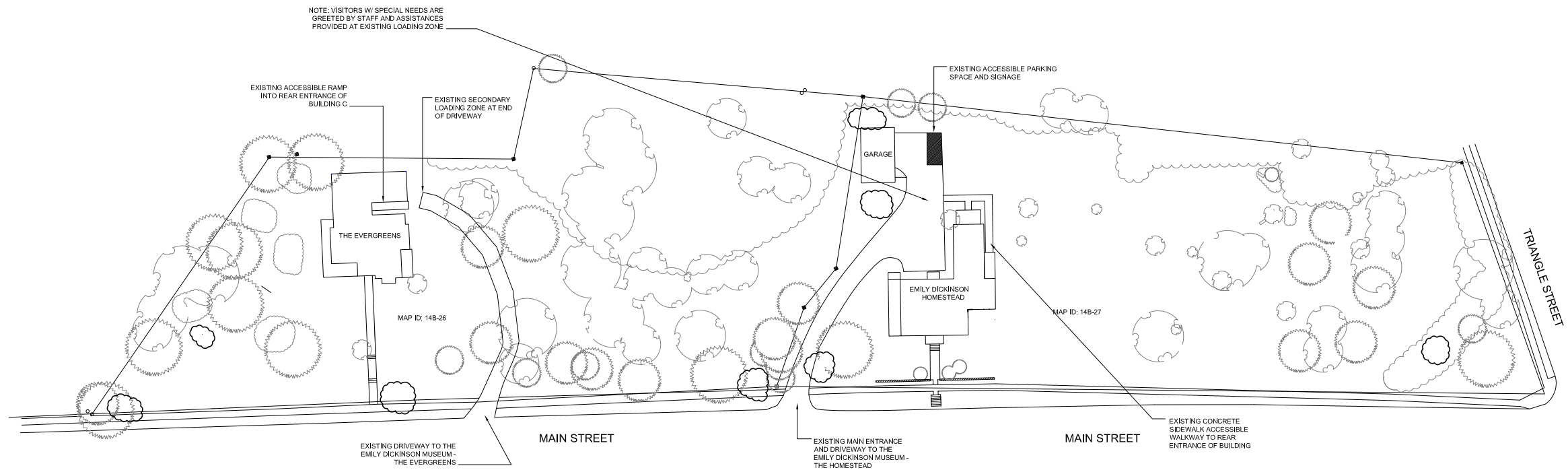
• Archaeological survey	\$ 25,000
• Elevator car and equipment	\$120,000
• Construction of new exterior shaft, electrical upgrades, pit, pumps, HVAC	\$120,000
• Special conditions for historic finishes, structure	\$ 45,000
• Design and Engineering	<u>\$ 55,000</u>
Total	\$365,000

In addition to loss of historic character, both interior and exterior; installation of an elevator would be an insupportable escalation in cost for a small organization such as the Emily Dickinson Museum. The estimated cost of structural changes to the building, installation of equipment and ADA-compliant elevator cab, as well as design and engineering fees is approximately \$365,000.

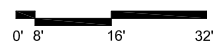
ALTERNATIVE ACCOMMODATION: The Emily Dickinson Museum staff identify all visitors requiring assistance and provide docent-led guided tours of the first floor. Interpretation of second floor historic spaces takes place on the first floor through printed and on-line materials and with in-person explanations conducted by Emily Dickinson Museum staff stationed on the first floor (see attached printed interpretation, Attachment C – Upstairs at The Homestead; and essay pages on the museums website: <https://www.emilydickinsonmuseum.org/>).

iPad tours of the second floor are also used, complete with a 360-degree tour of Emily's restored bedroom. Recently a 3D Virtual Tour of the entire building was produced with Matterport technology. This Matterport 3D model is available for all guests to "walk-through" all floors and rooms of The Homestead, Basement to Attic floor levels. Here is a link to the Matterport 3D Model: <https://my.matterport.com/show/?m=1Er764oGhrR>. This Matterport model will be redone when the interior restoration is complete. This will allow visitors to understand how the rooms changed in the restoration process. The Emily Dickinson Museum holds all public programs other than house tours in fully accessible facilities off-site.

ATTACHMENT B
ACCESSIBILITY VARIANCE DRAWINGS
(REDUCED TO FIT 11X17 AS PER APPLICATION REQUIREMENTS)



SITE PLAN



MESICK•COHEN•WILSON•BAKER•ARCHITECTS

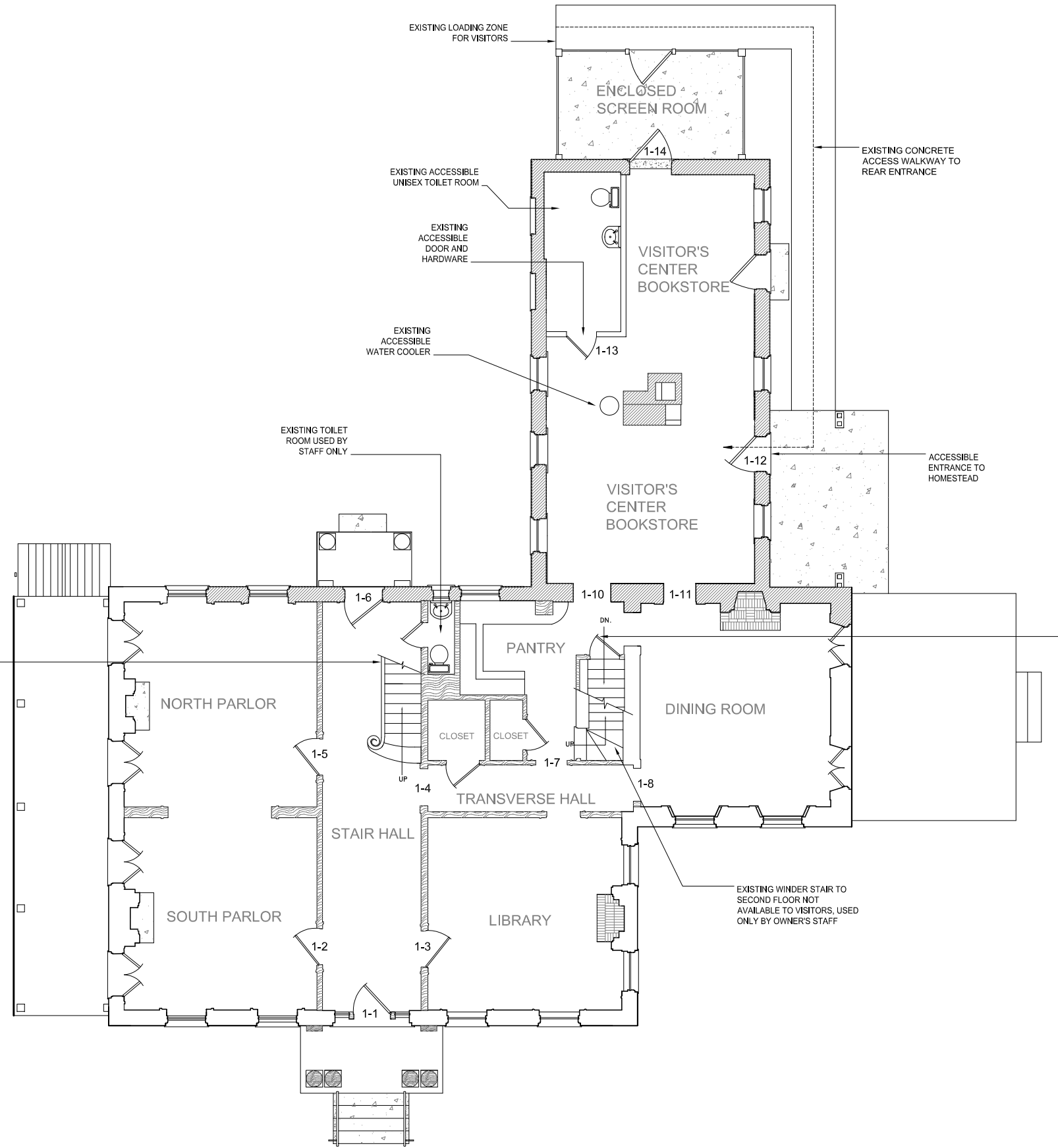
388 BROADWAY ALBANY, NY 12207
 p. (518)433-9394 f. (518)433-9397

5525 OLD TOWNE RD. SUITE D
 WILLIAMSBURG, VA 23188
 p. (757)221-0713 f. (757)221-0714

ACCESSIBILITY VARIANCES
 FOR
 EMILY DICKINSON MUSEUM
 AMHERST, MASSACHUSETTS

SP-1

HOMESTEAD

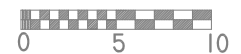


MAAB VARIANCE NO. 27.4.2
HISTORICAL STAIR W/
ORIGINAL HANDRAIL AT 30" IN
HEIGHT (TO SECOND FLOOR)

EXISTING DOOR TO BASEMENT
NOT AVAILABLE TO VISITORS,
USED ONLY BY OWNER'S
STAFF

EXISTING WINDER STAIR TO
SECOND FLOOR NOT
AVAILABLE TO VISITORS, USED
ONLY BY OWNER'S STAFF

FIRST FLOOR PLAN



DOOR NO.	DIMENSION	COMPLIANCE
1-1	34"	YES
1-2	33"	YES
1-3	33"	YES
1-4	34"	YES
1-5	33"	YES
1-6	36"	YES
1-7	33"	YES
1-8	29 1/2"	NO
1-9	29 1/2"	NO
1-10	35"	YES
1-11	30"	NO
1-12	32"	YES
1-13	34 1/2"	YES
1-14	37"	YES

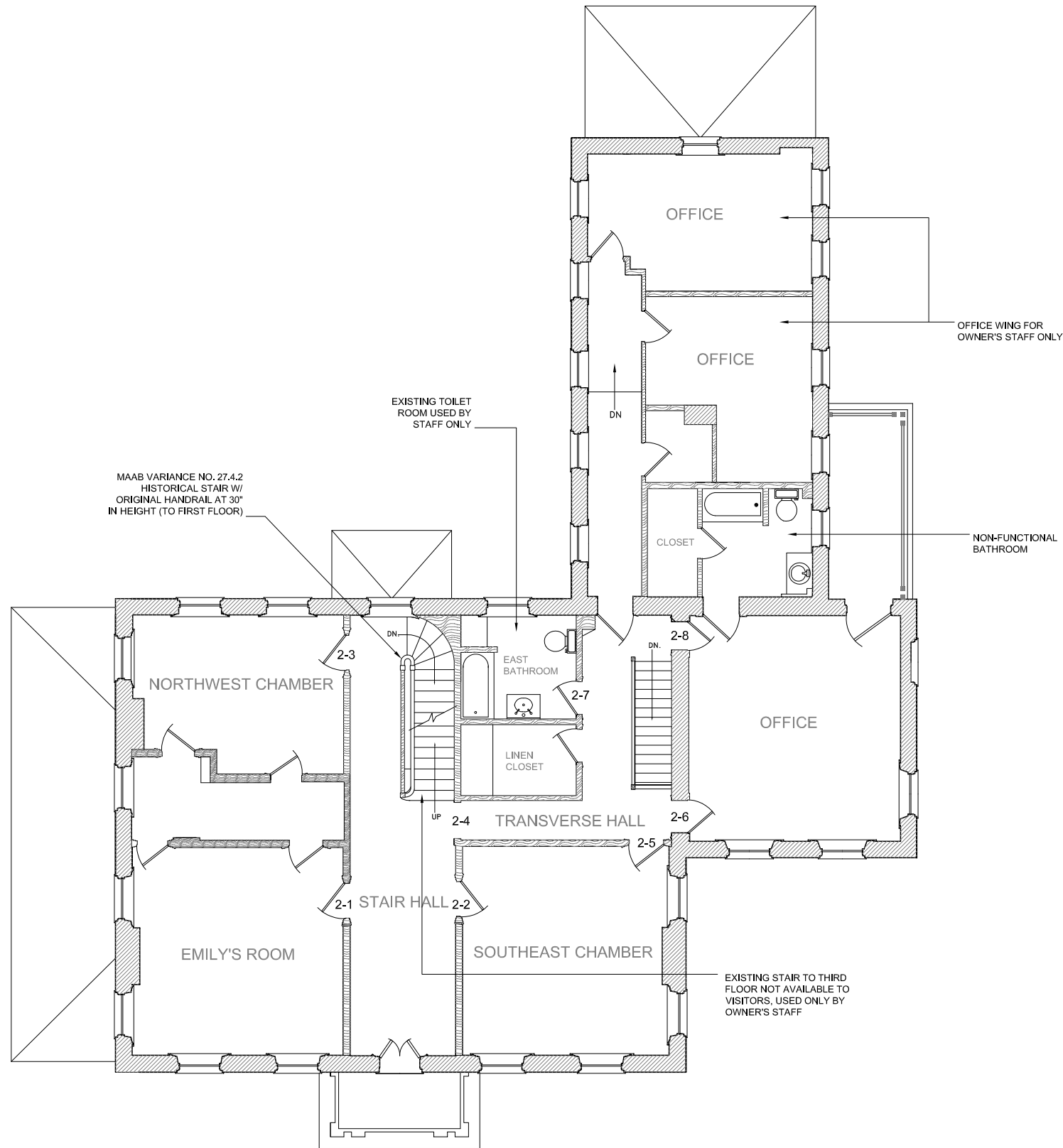
MESICK*COHEN*WILSON*BAKER*ARCHITECTS

388 BROADWAY ALBANY, NY 12207
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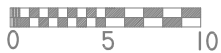
5525 OLD TOWNE RD. SUITE D
WILLIAMSBURG, VA 23188
p. (757)221-0713 f. (757)221-0714

ACCESSIBILITY VARIANCES
FOR
EMILY DICKINSON MUSEUM
AMHERST, MASSACHUSETTS

HOMESTEAD



SECOND FLOOR PLAN



DOOR NO.	DIMENSION	COMPLIANCE
2-1	30"	NO
2-2	30"	NO
2-3	29"	NO
2-4	32"	YES
2-5	30"	NO
2-6	28"	NO
2-7	28"	NO
2-8	24"	NO
2-9	29"	NO

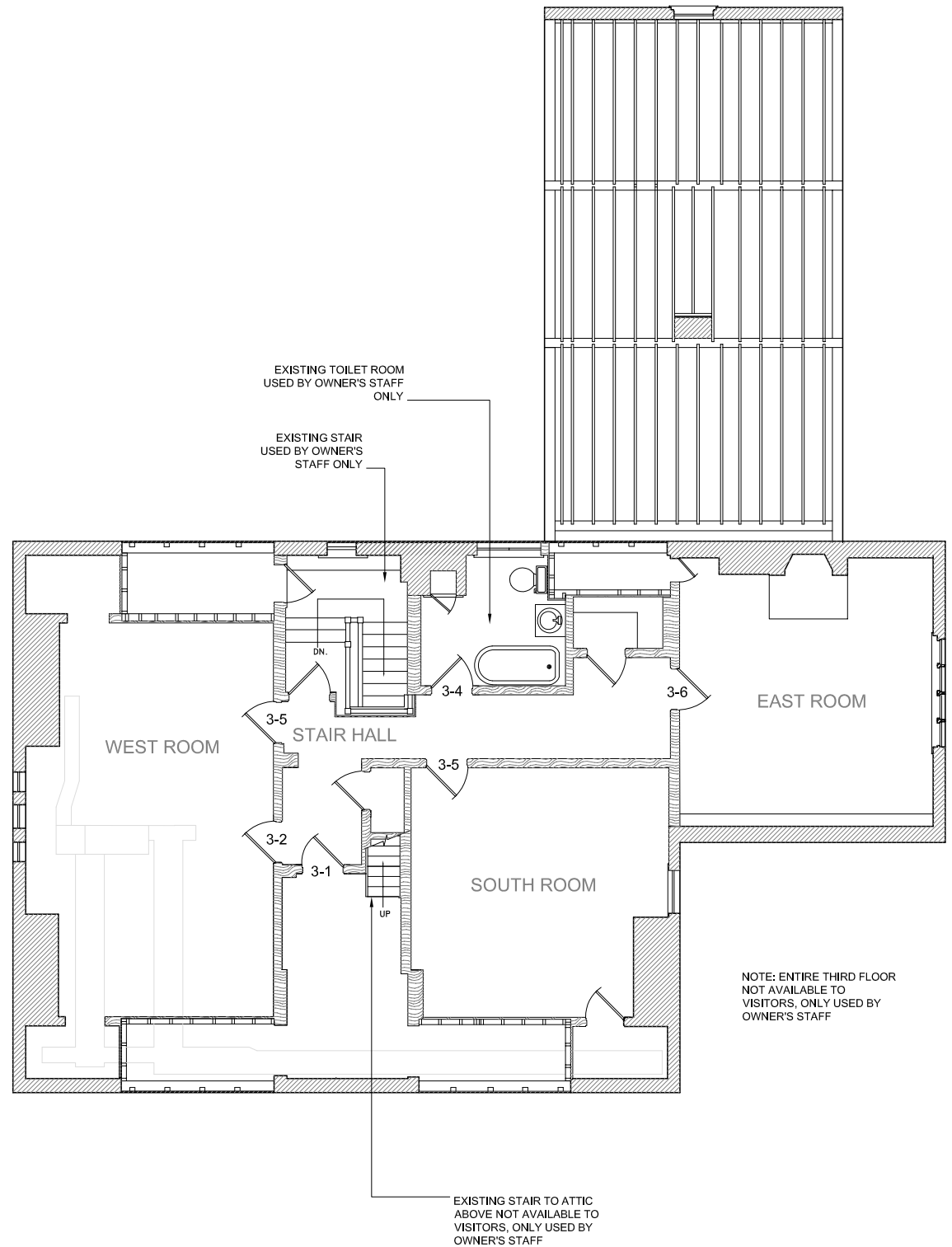
MESICK*COHEN*WILSON*BAKER*ARCHITECTS

388 BROADWAY ALBANY, NY 12207
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5525 OLD TOWNE RD. SUITE D
WILLIAMSBURG, VA 23188
p. (757)221-0713 f. (757)221-0714

ACCESSIBILITY VARIANCES
FOR
EMILY DICKINSON MUSEUM
AMHERST, MASSACHUSETTS

HOMESTEAD



THIRD FLOOR PLAN



DOOR NO.	DIMENSION	COMPLIANCE
3-1	31"	NO
3-2	31"	NO
3-3	31"	NO
3-4	30"	NO
3-5	30"	NO
3-6	30"	NO

ATTACHMENT C
"UPSTAIRS AT THE DICKINSON HOMESTEAD"

"A notebook of photographs and information prepared
for our visitors who are unable to go upstairs"

Upstairs at the Dickinson Homestead

A notebook of photographs and information prepared
for our visitors who are unable to go upstairs



The Emily Dickinson Museum
280 Main Street
Amherst, Massachusetts 01002



“Poetry Room”

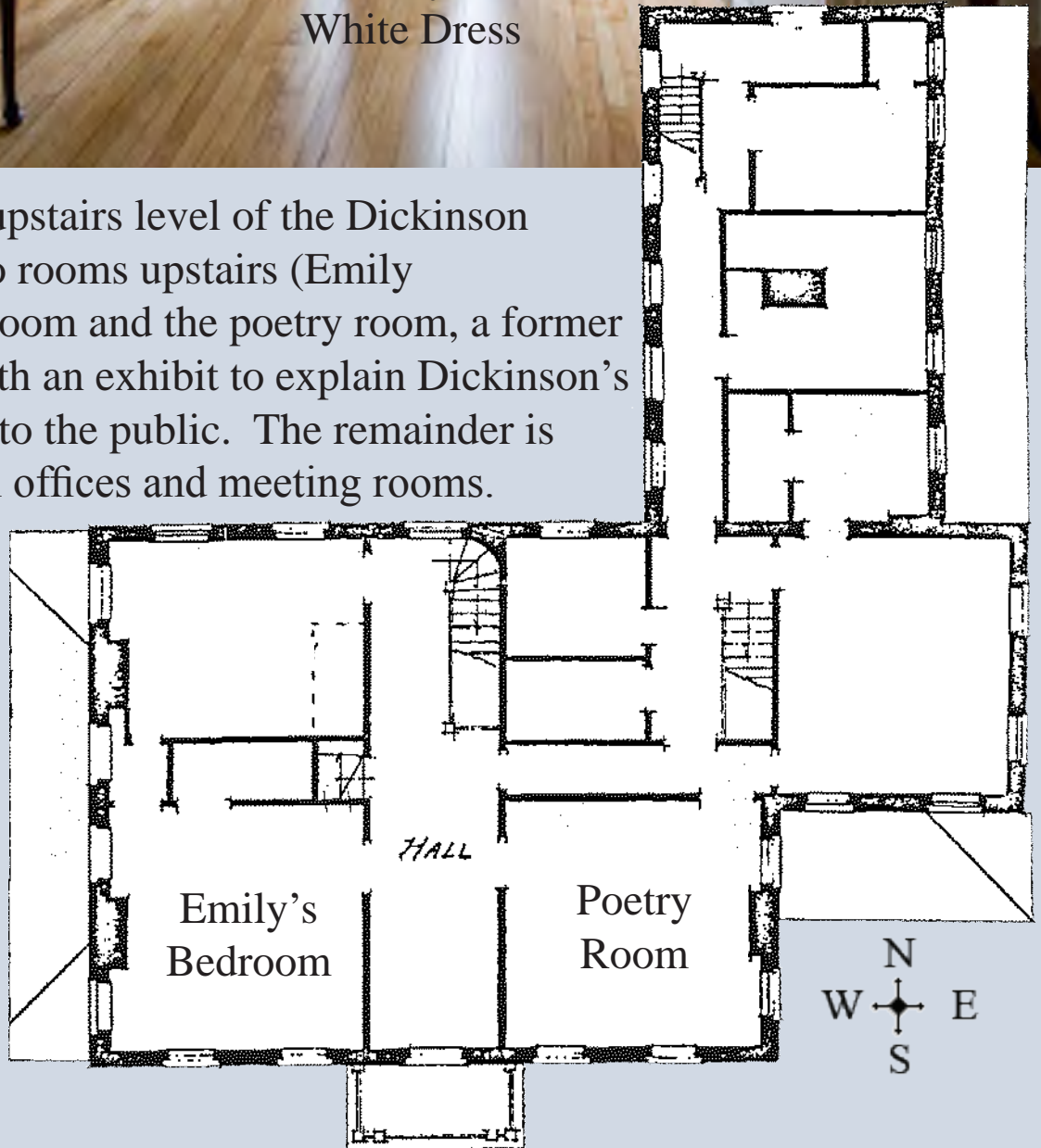
Welcome Upstairs!

Emily's
Bedroom

Emily's
White Dress

Welcome to the upstairs level of the Dickinson Homestead. Two rooms upstairs (Emily Dickinson's bedroom and the poetry room, a former bedroom now with an exhibit to explain Dickinson's poetry) are open to the public. The remainder is used for museum offices and meeting rooms.

This is a floor plan of the house's second story in Emily Dickinson's time.



The White Dress

The white dress in the museum (shown here) is an exact replica of Emily Dickinson's white dress. It is a simple house dress, worn without a corset. The size of the dress shows Emily's small stature, as she is estimated to have been about 5'3". Why Emily chose the color white is unknown, but it may have been because white is easiest to bleach. Dickinson became known as the "Myth" of Amherst and was reported to dress only in white. Dickinson herself poked fun at the rumor, writing to her cousin "Won't you tell 'the public' that at present I wear a brown dress with a cape if possible browner, and carry a parasol of the same!" (L228). The pocket, shown below, was typical of house dresses, and some like to believe Emily may have kept paper and pencil in it to jot down phrases and ideas for poems.



Far left:
dress fabric
up close

Left: the
pocket on
the right side
of the dress

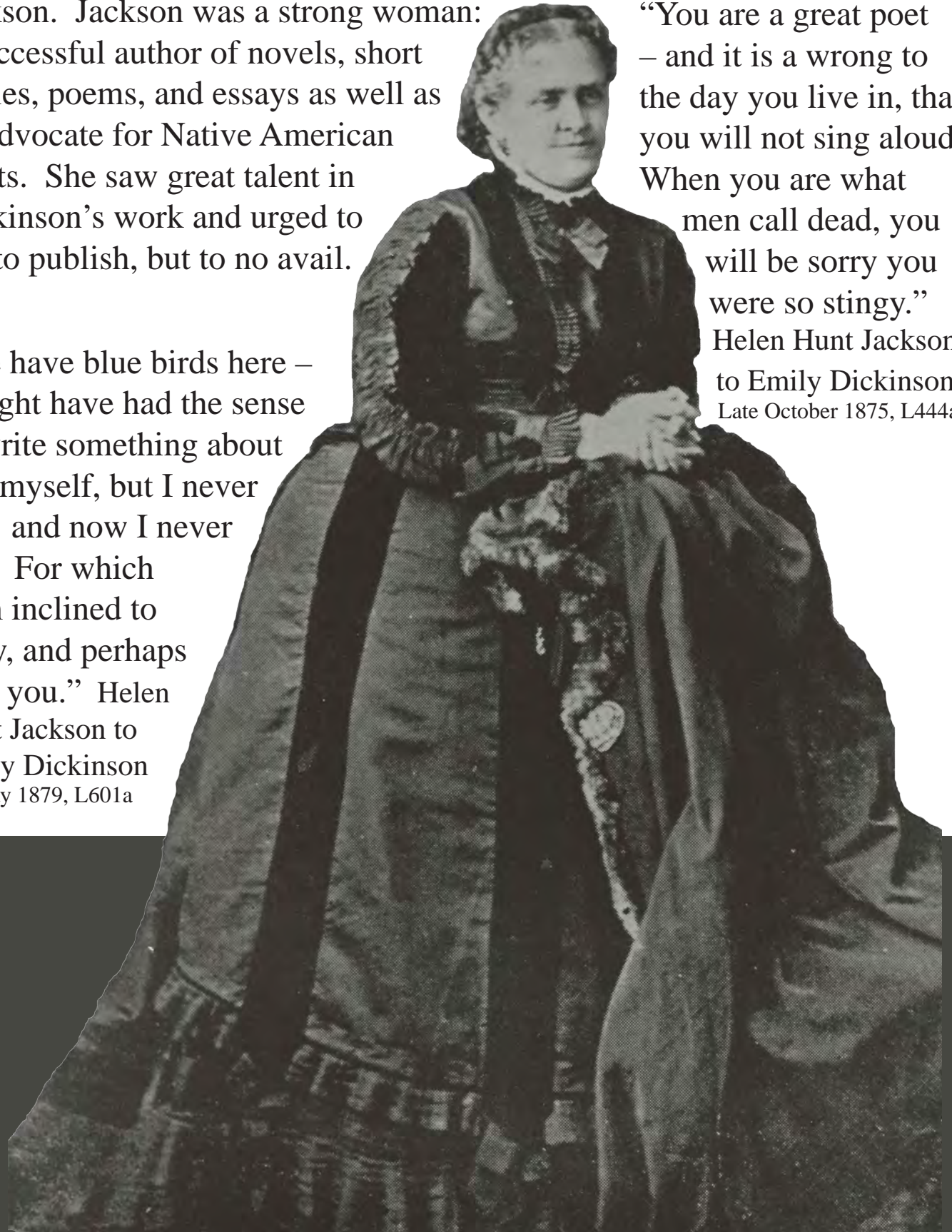
The elaborate dress shown in the photo below, much different than Dickinson's simple dress, reminds us how cumbersome late 19th century women's clothing could be. It is worn by Dickinson's good friend, Helen Hunt Jackson. Jackson was a strong woman: a successful author of novels, short stories, poems, and essays as well as an advocate for Native American rights. She saw great talent in Dickinson's work and urged to her to publish, but to no avail.

"We have blue birds here – I might have had the sense to write something about one myself, but I never did: and now I never can. For which I am inclined to envy, and perhaps hate you." Helen Hunt Jackson to Emily Dickinson
12 May 1879, L601a

Helen Hunt Jackson

"You are a great poet – and it is a wrong to the day you live in, that you will not sing aloud. When you are what men call dead, you will be sorry you were so stingy."

Helen Hunt Jackson
to Emily Dickinson
Late October 1875, L444a



Entering Emily's Bedroom

Emily Dickinson found her bedroom to be a sanctuary, where she could be alone and undisturbed. In *Emily Dickinson Face to Face*, Emily's niece, Martha Dickinson Bianchi, remembers Emily holding an imaginary key and saying "It's just a turn - and freedom, Matty!" She has the same mentality in the following poem:

The Way I read a Letter's - this -
'Tis first - I lock the Door -
And push it with my fingers - next -
For transport it be sure -

And then I go the furthest off
To counteract a knock -
Then draw my little Letter forth
And slowly pick the lock -

Then - glancing narrow, at the Wall -
And narrow at the floor
For firm Conviction of a Mouse -
Not exorcised before -

Peruse how infinite I am
To no one that You - know -
And sigh for lack of Heaven - but not
The Heaven God bestow -

Fr 700

This poem illustrates the privacy that Dickinson's locked bedroom gives her - a privacy that neither mouse nor reader is allowed to disrupt.

The Bedroom and Light

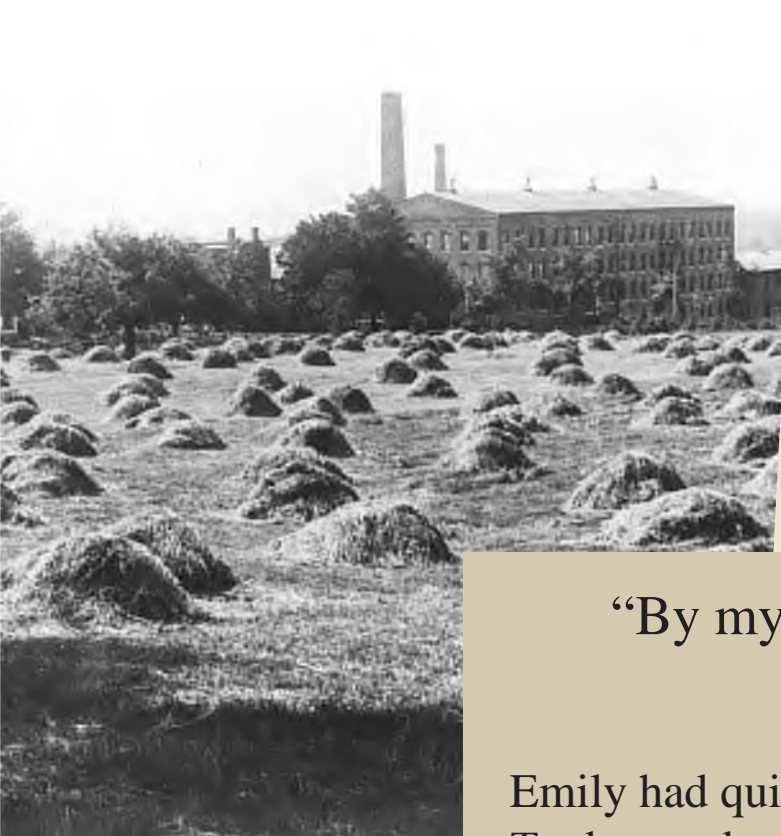


This is Emily Dickinson's bedroom, as seen from the doorway. The room welcomes ample natural light, let in by two windows on each exterior wall. Light, the sun, and shadow play important roles in Dickinson's poetry. In one poem, "a certain Slant of light" gives "Heavenly Hurt" and makes "Shadows - hold their breath -" (Fr 320). In another poem, Dickinson writes, "Make me a picture of the sun - / So I can hang it in my room" (Fr239).

Light is sufficient to itself -
If Others want to see
It can be had on Window Panes
Some Hours in the Day.

But not for compensation -
It holds as large a Glow
To Squirrel in the Himmaleh
Precisely, as to you.

Fr 506



“By my Window have I for Scenery”
(Fr 849)

Emily had quite a view from her bedroom windows. To the south, she could see the Dickinson hay fields and the hat factory beyond (upper left) as well as Main Street running past the house (upper right). Main Street was a major thoroughfare to Boston. It was also the road the circus took to get into town: “We are to have another ‘Circus,’ and again the Procession from Algiers will pass the Chamber-Window” (L412). Looking to the west and into town, Dickinson could see her father and brother’s law office, Amherst College (lower right), and the town center (left). Perhaps most importantly, Dickinson could see across the path (lower left) to the Evergreens, where Austin’s family lived. Also out her western windows, she could see the sunset.



Dickinson wrote most of her poetry in her bedroom. Reading her poems, we can imagine what she saw from these windows: workers on their way home from town as night falls over the fields, a circus passing by on Main Street, and the colors in the sky as the sun sets.

The Crickets sang
And set the Sun
And Workmen finished one by one
Their Seam the Day upon -

The low Grass loaded with the Dew
The Twilight stood, as Strangers do
With Hat in Hand, polite and new
To stay as if, or go -

A Vastness, as a Neighbor, came,
A Wisdom, without Face, or Name,
A Peace, as Hemispheres at Home
And so the Night became -

Fr 1104

The Show is not the Show
But they that go -
Menagerie to me
My Neighbor be -
Fair Play -
Both went to see -

Fr 1270

Blazing in Gold and quenching in Purple
Leaping like Leopards to the Sky
Then at the feet of the old Horizon
Laying her Spotted Face to die
Stooping as low as the Otter's Window
Touching the Roof and tinting the Barn
Kissing her Bonnet to the Meadow
And the Juggler of Day is gone

Fr 321

The Writing Desk

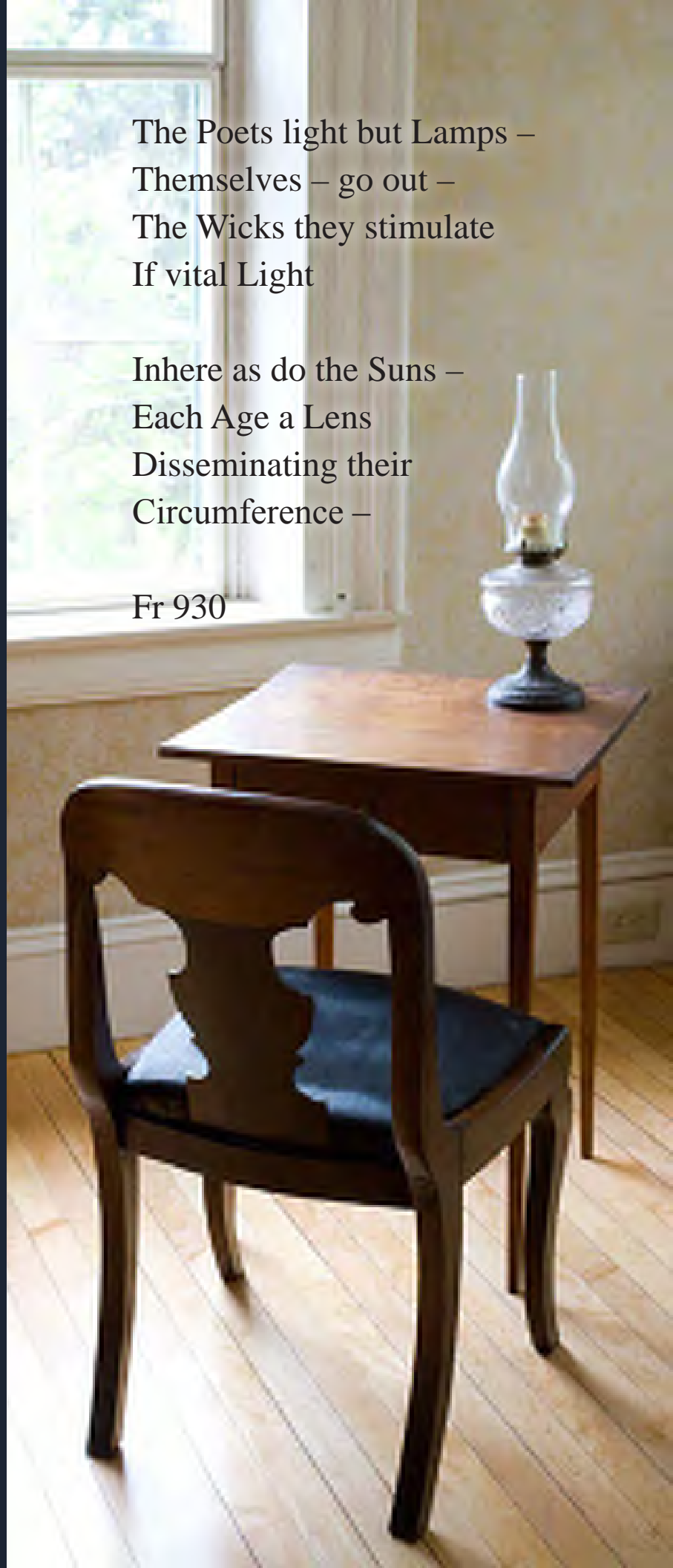
Dickinson often stayed up late at night, writing by lamplight at her small desk. Beginning in 1858, Dickinson made copies of her poems and bound them together in small packets. These packets are now known as the fascicles; a reproduction fascicle can be found in the pocket on the opposite page. Especially in her later years, Dickinson wrote poems on scraps of paper; facsimiles of an envelope and a Parisian chocolate wrapper used for that purpose are in the pocket on the opposite page.

The poem at the right is influenced by her usual surroundings when writing, and it stresses the immortality of verse, which lasts as long as “the Suns” and is interpreted and shared by successive generations.

The Poets light but Lamps –
Themselves – go out –
The Wicks they stimulate
If vital Light

Inhere as do the Suns –
Each Age a Lens
Disseminating their
Circumference –

Fr 930






The South Wall

On her wall, Dickinson hung the portraits of some of her favorite writers: George Eliot to the left and Elizabeth Barrett Browning to the right. Dickinson adored Browning's poetry and considered Eliot's *Middlemarch* her favorite novel. "What do I think of *Middlemarch*?' What do I think of glory -" wrote Dickinson in a letter to her cousins (L389).

The basket is a reminder that Emily Dickinson delighted in children; she used to lean out her window and lower a basket full of fresh-baked gingerbread to her niece, nephews, and their friends waiting below.



The Painting,
Shawl, and Bed

To recreate Dickinson's bedroom, we must rely on family inventories and accounts from Martha, Emily's niece. From these, we know that a painting by Emily's mother, the "Fishing Party", (pictured to the right) hung in Emily's bedroom. Additionally, we know the sleigh bed (pictured above) and the shawl on the bed (shown in detail to the right) are Emily Dickinson's original possessions. Dickinson died in this bed on May 15th, 1886.



Dickinson as a Recluse

Nobody knows why Dickinson became reclusive. Some theorize that an event, like an unsuccessful romance, made her recede into her shell. Others say nothing forced her to become reclusive; it was a gradual and natural process. In either case, Dickinson would not “cross [her] Father’s ground to any House or town” (L330) and wouldn’t see most visitors. Nevertheless, she remained well connected with the world. In person, she still saw children, her family, and close friends. She continued exchanging countless letters with her correspondents, many of whom were very active in arts and politics. She read voraciously, keeping up with the literature and news of the times. She went outside to garden, and she sent poems with flowers or baked goods to grieving or troubled neighbors. She did chores around the house, and in later years, cared for her mother. She devoted herself to thought and the composition of poetry. Despite — or perhaps because of — her reclusiveness, her life was still rich enough for her to produce such striking verse.





Posthumous Publication

Because Dickinson herself did not pursue publication, we have a complicated string of family members, friends, and later editors to thank for preserving (and distorting) Dickinson's legacy.

First and foremost is Dickinson's sister, Lavinia, pictured at the left with one of her beloved cats. After Emily's death, Lavinia was astonished to find eight hundred of Emily's poems. Determined to have them published, Lavinia turned to Dickinson's friend and sister-in-law, Susan. However, Susan did not act quickly, so Lavinia set the task upon her young and artistic neighbor, Mabel Loomis Todd. This was a

fateful decision, as Mabel was involved in an affair with Austin Dickinson, Emily and Lavinia's brother and Susan's husband.

In 1890, Todd published the first edition of Dickinson's poetry with the help of Dickinson's long-time correspondent, Thomas Wentworth Higginson. The poems were organized into themes, given titles, and heavily edited to regularize their rhyme and punctuation. In the following years, many more collections were published, each with its own bias in relation to Austin and Mabel's affair. Finally, in 1955, all known poems were published virtually unedited in a single work. An improvement upon this work was made in 1998, forming what is considered today the authoritative, complete book of Dickinson's poetry. For more information on the her poetry's publication, visit the exhibit in the tour center.

Comparing Dickinson's Poetry to her Contemporaries

We can start to make a comparison by highlighting some major characteristics in Dickinson's poetry.

This poem has **no title**.
Emily Dickinson titled fewer than 10 of her almost 1800 poems.
Her poems are now generally known by their first lines.

Dickinson **punctuated** her poems with **dashes** (shown in red) and **capitalized** interior words (shown in purple), not just words at the beginning of a line.

Dickinson recorded **variant wordings** with a kind of footnoted notation, indicated by a "+" sign. Since she never published, she did not have to choose between those variants.

I dwell in Possibility –
A fairer House than Prose –
More numerous of Windows –
Superior – for Doors –
Of Chambers as the Cedars –
Impregnable of eye –
And for an everlasting Roof
The + Gambrels of the Sky –
Of Visitors – the fairest –
For Occupation – This –
The spreading wide my narrow Hands
To gather Paradise –
+ Gables

Dickinson uses both exact rhymes ("eye" and "sky") and **slant rhymes** (shown in **bold**), which are not exact ("Prose" and "Doors", "This" and "Paradise").

The following are two poems by authors Dickinson read and liked. The latter was read at her funeral.

“Hymn” by Ralph Waldo Emerson
*Sung at the Completion of the Concord Monument,
April 19, 1836*

By the rude bridge that arched the **flood**,
Their flag to April’s breeze unfurled,
Here once the embattled farmers **stood**,
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And **T**ime the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set to-day a votive **stone**;
That memory may their deed redeem,
When, like our sires, our sons are **gone**.

Spirit, that made those heroes dare
To die, or leave their children free,
Bid **T**ime and **N**ature gently spare
The shaft we raise to them and thee.

*Concord Monument, Concord, MA. As published in *Poems* by Ralph Waldo Emerson (Boston: James Munroe and Co., 1847)

In both poems, we notice **capitalized** interior letters (**shown in purple**) and **slant rhyme** (shown in **bold**). In Brontë’s poem, we notice the **dash** (**shown in red**).

Though these are characteristics shared by all of the poems, we can see that Dickinson uses them more freely. There are many more capitalized interior words and dashes in Dickinson’s poem, and her slant rhyme is more frequent.

We see that only Dickinson’s poem includes variant wordings, but this can be explained as a luxury of not publishing.

Rhythmically, all three poems are iambic (alternating syllables from stressed to unstressed). Dickinson alternates tetrameter and trimeter (known as common meter); Emerson uses only tetrameter; and Brontë alternates trimeter and pentameter. All three contain some occasional extra or omitted syllables.

“No Coward Soul is Mine” by Emily Brontë

No coward soul is mine,
No trembler in the world’s storm-troubled sphere:
I see Heaven’s glories shine,
And faith shines equal, arming me from fear.

.....


Though earth and man were **gone**,
And suns and universes ceased to be,
And **Thou** wert left **alone**,
Every existence would exist in **Thee**.

There is not room for **Death**,
Nor atom that his might could render void:
Thou - **THOU** art **Being** and **Breath**,
And what **THOU** art may never be destroyed.

As published in *Poems* by Charlotte Brontë (London: Smith, Elder and Co., 1860). Lines 5-20 deleted above.

Only Dickinson’s poem lacks a title, but what truly sets it apart is the lack of a clearly stated main idea. In Emerson’s poem, we know from the beginning it is about the battle of Concord, and it moves forward logically. In Brontë’s poem, the message that “No coward soul is mine” is clear throughout the piece. Dickinson’s poem is much more ambiguous and abstract. We see that it describes some sort of house of “Possibility”, but we don’t know exactly what. Many believe “Possibility” refers to poetry, since it is contrasted with prose.

Dickinson’s poetry is also defined by its density. There is a certain economy of words, and her syntax is compact. She had a vast vocabulary, writing once that her “Lexicon - was [her] only companion” (L261), and she often used scientific, mathematical, and legal terms.



The poem “A Chilly Peace infests the Grass” is often interpreted as being about a graveyard. Graveyards are peaceful, in a “Chilly”, “lonesome”, or even “warning” way. There is no “industry” or activity, and the gravestones cast shadows in the grass. Who those gravestones mark no longer go “astray”, and in the graveyard, everyone is one day “anchor[ed]”.

In this poem, we again see Dickinson’s characteristic ambiguity about the main idea of the poem.

The poem below is Dickinson’s own description of a poet searching for the perfect word.

*Shall I take thee, the Poet said
To the propounded word?
Be stationed with the Candidates
Till I have finer tried -*

*The Poet searched Philology
And was about to ring
For the suspended Candidate
There came unsummoned in -
That portion of the Vision
The Word applied to fill
Not unto nomination
The Cherubim reveal -*

Fr 1243

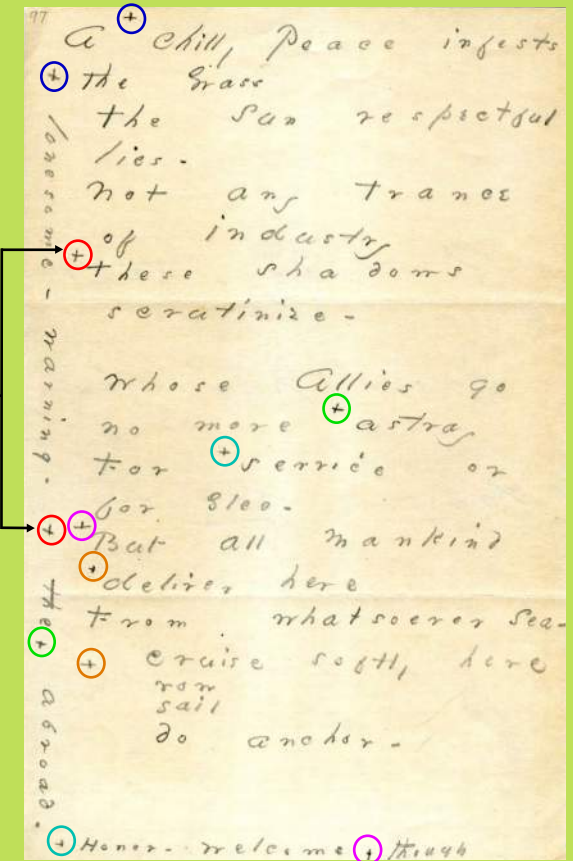
This is Emily Dickinson’s grave,
a short distance from her house.

Dickinson's Experimentation with Diction

Because Emily Dickinson was not a publishing poet, she was never forced to choose final versions of her poems. She experimented with different word choices, leaving annotations of variant words in her manuscripts. Pull the tabs on the poem below to explore the various effects of the different word choices.


A Peace infests the Grass
 The Sun respectful lies -
 Not any Trance of industry
 shadows scrutinize -
 Whose Allies go no more
 For or for Glee -
 But all mankind here
 From whatsoever Sea -

The “+” signs Dickinson used to show variant wordings can be seen in the manuscript. A “+” was placed next to the original word in the text, and a corresponding “+” was drawn in the margin next to the variant word(s).



Editors make final decisions about word choice when printing Dickinson's work.

A **Chilly** Peace infests the Grass
 The Sun respectful lies -
 Not any Trance of industry
These shadows scrutinize -
 Whose Allies go no more **astray**
 For **service** or for Glee -
But all mankind **deliver** here
 From whatsoever Sea -



Many of Dickinson's readers
like to believe that they are the
intended audience of this poem:

*This is my letter to the World
That never wrote to Me -
The simple News that Nature told -
With tender Majesty*

*Her Message is committed
To Hands I cannot see -
For love of Her - Sweet - countrymen
Judge tenderly - of Me*

Fr 519

Thank you for coming to the Emily Dickinson
Museum! We hope you enjoyed your tour.
Please take one of the cards in the pocket at the
end of the book; the short survey can be put into
a box in the screened porch.

ATTACHMENT D
MHC ADA CONSULTATION PROCESS FORM



The Commonwealth of Massachusetts
 William Francis Galvin, Secretary of the Commonwealth
 Massachusetts Historical Commission - State Historic Preservation Office

The Americans with Disabilities Act Consultation Process Form

Name of Property: Emily Dickinson Homestead

Address of Property: Street: 280 Main Street

City: Amherst County: Hampshire State: MA Zip: 01002-5000

Historic Designation/Status/Listing:

- National Historic Landmark Date of Listing 1966
- Listed Individually in National Register of Historic Places Date of Listing 1966
- Located in registered historic district (specify Dickinson National Hi) Date of Listing 1977
- Listed in State Register of Historic Places Date of Listing 1982
- Eligible for listing (prepare and submit MHC inventory form, attach to application)

Project Contact:

Name: Jane Wald, Executive Director, Emily Dickinson Museum
 Street: 280 Main Street City: Amherst
 State: MA Zip: 01002-5000 Daytime Telephone Number: (413) 627-9809

Property Owner:

Name: Trustees of Amherst College
 Street: PO Box 5000 City: Amherst
 State: MA Zip: 01002-5000 Daytime Telephone Number: (413) 627-9809

Signature: *Jane Wald*

Consultation with individuals with disabilities and their organizations:

Name: Myra Ross, Chair

Organization: Town of Amherst Disability Access Advisory Committee

Street: 4 Boltwood Avenue City: Amherst

State: MA Zip: 01002 Daytime Telephone Number: (413) 259-3120

Signature: _____

Attach comments to form.

Consultation with local historical commission

Name: Jane Wald, Chair

Organization: Amherst Historical Commission

Street: 4 Boltwood Avenue City: Amherst

State: MA Zip: 01002 Daytime Telephone Number: (413) 259-3187

Attach comments to form.

Describe major significant architectural features of property. Include the overall shape of the building, its materials, craftsmanship, decorative details, interior space and features, as well as various aspects of its site and environment.

Three story brick structure, built in 1813 in the Federal style. Birthplace and home of 19th-century American poet, Emily Dickinson.

Subsequent changes introduced Greek Revival architectural features, brick addition c. 1855 and Italianate cupola. 2015 interior restoration of Emily's bedroom.

The Homestead is 1 of 2 historic houses on the property of the Emily Dickinson Museum, owned by the Trustees of Amherst College.

Explain why applying the General Requirements for Barrier Free Access would threaten or destroy the historic significance of the property.

Architectural feature(s): Accessibility elements would sufficiently impact historic fabric and collections within building

Approximate date(s) of feature(s): Built 1813, renovations in 1855 and 1885

Describe existing condition(s): Largely intact interior from the Dickinson period.

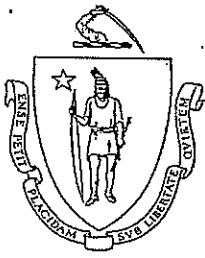
Describe the proposed alternative Barrier Free Access solution under the Special Rule [4.1.793)]. Include photographs, drawings, and all pertinent information to assist us in our review.

Please see the attached document. Concurrently seeking approval for the project under the terms of the MHC

Preservation Restriction, "Amended and Restated Preservation Restriction Agreement between the Commonwealth of

Massachusetts by and through the MHC and the Trustees of Amherst College dated June 28, 2007".

ATTACHMENT E
2016 AAB APPROVED NOTICE OF ACTION
DOCKET NO. V15 290



Charles D. Baker
Governor

Karyn E. Polito
Lieutenant Governor

Daniel Bennett
Secretary

The Commonwealth of Massachusetts

Department of Public Safety

*Architectural Access Board
One Ashburton Place, Room 1310
Boston, Massachusetts 02108-1618*

Phone 617-727-0660

Fax 617-727-0665

www.mass.gov/dps

Matt Carlin
Commissioner

Thomas P. Hopkins
Director

TO: Local Building Inspector
Local Disability Commission
Independent Living Center

Docket Number V 15 290

FROM: ARCHITECTURAL ACCESS BOARD

RE: **Emily Dickinson Homestead
280 Main Street
Amherst**

Date: **1/26/2016**

Enclosed please find the following material regarding the above location:

Application for Variance

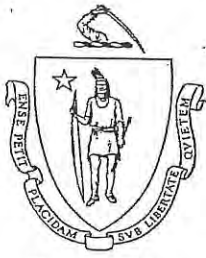
Decision of the Board

Notice of Hearing

Correspondence

Letter of Meeting

The purpose of this memo is to advise you of action taken or to be taken by this Board. If you have any information which may assist the Board in reaching a decision in this case, you may call this office or you may submit comments in writing.



Charles D. Baker
Governor

Karyn E. Polito
Lieutenant Governor

Daniel Bennett
Secretary

The Commonwealth of Massachusetts

Department of Public Safety

Architectural Access Board
One Ashburton Place, Room 1310
Boston, Massachusetts 02108-1618

Phone 617-727-0660

Fax 617-727-0665

www.mass.gov/dps

Matt Carlin
Commissioner

Thomas P. Hopkins
Director

Docket Number V 15 290

NOTICE OF ACTION

RE: Emily Dickinson Homestead, 280 Main Street

Amherst

1. A request for a variance was filed with the Board by Jane Wald, Executive (Applicant) on November 9, 2015. The applicant has requested variances from the following sections of the 06 Rules and Regulations of the Board:

Section:	Description:
25.1	Petitioner seeks relief from having to provide access for persons with disabilities to the main entrance.
28.1	Petitioner seeks relief from having to provide vertical access to the second floor for persons with disabilities.

2. The application was heard by the Board as an incoming case on Monday, December 14, 2015

3. After reviewing all materials submitted to the Board, the Board voted as follows:

GRANT: the variances to Section 25.1 and 28.1 **as proposed** in the application submitted, for the reason that impracticability (see definitions of impracticability in Section 5 of 521 CMR) has been proven in this case and on the condition that:

- directional signage is provided at the main entry indicating the location of the accessible entrance.
- the ramp at the accessible entrance is maintained in good order.
- the second floor is prohibited for public or private functions and that the current accommodation policy is maintained.

PLEASE NOTE: All documentation (written and visual) verifying that the conditions of the variance have been met must be submitted to the AAB Office as soon as the required work is completed.

Any person aggrieved by the above decision may request an adjudicatory hearing before the Board within 30 days of receipt of this decision by filing the attached request for an adjudicatory hearing. If after 30 days, a request for an adjudicatory hearing is not received, the above decision becomes a final decision and the appeal process is through Superior Court.

Date: January 26, 2016

cc: Local Disability Commission
Local Building Inspector
Independent Living Center

Walter White T.H.
Chairperson
ARCHITECTURAL ACCESS BOARD

ATTACHMENT F

DISABILITY ACCESS ADVISORY COMMITTEE

2016 RECOMMENDATION LETTER TO SUPPORT AAB VARIANCE APPLICATION

AMHERST HISTORICAL COMMISSION

2016 RECOMMENDATION LETTER TO SUPPORT AAB VARIANCE APPLICATION

Town of



AMHERST

Massachusetts

TOWN HALL
4 Boltwood Avenue
Amherst, MA 01002-2351

Disability Access Advisory Comm.
(413) 259-3040
(413) 259-2410 [Fax]
planning@amherstma.gov

MEMORANDUM

TO: Massachusetts Historical Commission
FROM: Disability Access Advisory Committee
RE: Recommendation to support the Emily Dickinson Museum AAB variance application
DATE: February 3, 2016

At their November 10, 2015 meeting, the DAAC reviewed the variance requests for the Homestead and Evergreens, the properties that comprise the Emily Dickinson Museum. The committee had no comments regarding the request for the Homestead, noting that there is an accessible entrance (the visitor's main entrance), there is no programming on the second floor, and that the video tour of the second floor allows visitors to experience the upstairs from the first floor.

The DAAC reviewed the requests for the Evergreens, and recommended that a video tour of the second floor (similar to the Homestead) be available to guests, in addition to printed material.

In general, the committee supported the requests because they made reasonable accommodations while trying to preserve the historic significance of the structures.

Cc: Jane Wald, Emily Dickinson Museum

Town of



AMHERST

Massachusetts

TOWN HALL
4 Boltwood Avenue
Amherst, MA 01002-2351

HISTORICAL COMMISSION
(413) 259-3040
(413) 259-2410 [Fax]
planning@amherstma.gov

MEMORANDUM

TO: Massachusetts Historical Commission
FROM: Amherst Historical Commission
RE: Recommendation to support the Emily Dickinson Museum AAB variance application
DATE: February 3, 2016

At the Historical Commission meeting on December 14, 2015, Jane Wald, Executive Director of the Emily Dickinson Museum, presented the Museum's Massachusetts Architectural Access Board (MAAB) variance request. Ms. Wald said that the Museum is requesting a variance for both the Homestead and Evergreens in order to keep their historic character and integrity intact while also allowing visitors a meaningful experience. For instance, the Homestead does not have a ramp to its front door facing Main Street, and part of the request is to maintain the current façade and not install a ramp. The Museum is also seeking relief from installing an elevator in both buildings and from installing current signs, handrails, drinking fountain and toilet room at the Evergreens.

The Commission voted 5-0-1 in support of the variance request.

Cc: Jane Wald, Emily Dickinson Museum

ATTACHMENT G

EDM HOMESTEAD - PARTIAL INTERIOR RESTORATION AND SYSTEMS
INTEGRATION BID SET DRAWINGS, MARCH 26, 2021
DRAWINGS A1.1-A1.3
(REDUCED TO FIT 11X17 AS PER APPLICATION REQUIREMENTS)

GENERAL NOTES:

1. ORIGINAL WOOD FLOORING TO REMAIN. GENTLY CLEAN & PROTECT ORIGINAL FINISH. PREPARE FOR FLOOR CLOTH BY OTHERS.
2. PATCH AND REPAIR ALL EXISTING PLASTER WALL SURFACES, CRACKS AND IMPERFECTIONS. PREPARE WALL SURFACES FOR WALLPAPER AND/OR PAINTED FINISH WALLPAPER BY OTHERS, UNLESS OTHERWISE NOTED. SEE A5.0 - A5.2 INTERIOR ELEVATIONS FOR SPECIFIC FINISH TYPE.
3. PROVIDE CUSTOM STORM WINDOWS AT ALL WINDOWS IN SCOPE OF WORK. SEE SHEET A6.2.
4. PATCH OR DUTCHMAN REPAIR ALL HOLES IN WOOD FLOORING DUE TO REMOVALS.
5. VESDA/SPRINKLER MIST HEADS ARE INACTIVE DURING THE DAY (CONSTRUCTION PERIOD) AND ARE ACTIVE IN THE EVENINGS (OFF-HOURS). PROTECT VESDA/SPRINKLER MIST HEADS FROM DAMAGE.
6. SEE MECHANICAL DRAWINGS FOR FLOOR REGISTER GRILLE LOCATIONS, DETERMINE MODIFICATIONS NECESSARY TO ORIGINAL FLOOR FRAMING IN FIELD WITH ARCHITECT AND ENGINEER.
7. SEE DRAWING A6.0 FOR DOOR REPAIR SCOPE OF WORK.

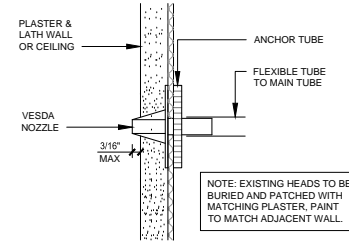
FLOOR PLAN KEYED NOTES:

- 1. PROVIDE EXTERIOR STORM WINDOW
- 2. PROVIDE DUTCHMAN REPAIR AT BOTTOM OF DOOR, FINISH TYPE P3, UNLESS OTHERWISE NOTED. SEE DETAIL 12/A6.0.
- 3. PROVIDE PERIOD APPROPRIATE DOOR HARDWARE. SEE SHEET A6.0 AND SPECIFICATIONS.
- 4. PROVIDE NEW FIREBOX. CLEAN MARBLE FIREPLACE SURROUND AND MANTLE AND REINSTALL. CLEAN ORIGINAL STONE HEARTH IN SITU. SEE SHEET A7.0.
- 5. PROVIDE PERIOD APPROPRIATE LIGHT FIXTURE. SEE INTERIOR ELEVATIONS AND ELECTRICAL DRAWINGS.
- 6. INSTALL TRANSITION RAMP FROM AREAS WITH MODERN STRIP FLOORING TO REMAIN TO AREAS WITH ORIGINAL FLOORING RESTORED. SEE DETAIL 4/A6.0.
- 7. PROVIDE NEW WOOD THRESHOLD. SEE DETAILS 58/A6.0.
- 8. PROVIDE FLOOR REGISTER, FRAME OUT AT AS REQUIRED. SEE MECH DRAWINGS.
- 9. BURY ALL VESDA HEADS IN ROOM IN PLASTER, SEE DETAIL 2/A1.1
- 10. PROVIDE INTERIOR STORM WINDOW
- 11. PROVIDE GYPSUM PLASTER CEILING ON METAL LATH (UNLESS OTHERWISE NOTED). SECURE METAL LATH TO LATER PERIOD FURRED DOWN WOOD SLEEPERS. RE-SECURE WOOD SLEEPERS AS REQUIRED TO JOISTS TO ENSURE CEILING IS LEVEL AND SECURE. FINISH TYPE P2.
- 12. PREPARE WALL SURFACES FOR WALLPAPER AND/ OR PAINTED FINISH. SEE SHEETS A5.0 - A5.2 INTERIOR ELEVATIONS FOR SPECIFIC FINISH TYPES.
- 13. PROVIDE NEW LIME PLASTER WALL FINISH, FINISH TYPE P1. WALLPAPER BY OTHERS.
- 14. INFILL WALL FRAMING, INTERIOR & EXTERIOR FINISHES TO MATCH ADJACENT. PAINT TYPE TO MATCH ADJACENT WALLS.
- 15. INFILL FLOOR FRAMING & FLOOR TO MATCH ADJACENT. SEE FLOOR FRAMING PLAN, 2/A1.3
- 16. INFILL HORIZONTAL WOOD BOARDS ON WALLS TO MATCH ADJACENT. SEE INTERIOR ELEVATIONS, 283/A5.2
- 17. INFILL WITH WOOD FLOOR BOARDS TO MATCH ADJACENT BOARDS IN WIDTH AND THICKNESS.
- 18. PROVIDE 3" RIGID INSULATION ON INSIDE FACE OF EXISTING WOOD STUDS, 6" RIGID INSULATION AT SLOPED CEILING AND UNDERSIDE OF ATTIC FRAMING.
- 19. PROVIDE 6" RIGID INSULATION AT FLOOR ON TOP OF EXISTING FLOOR FRAMING. TOP INSULATION WITH PLYWOOD.

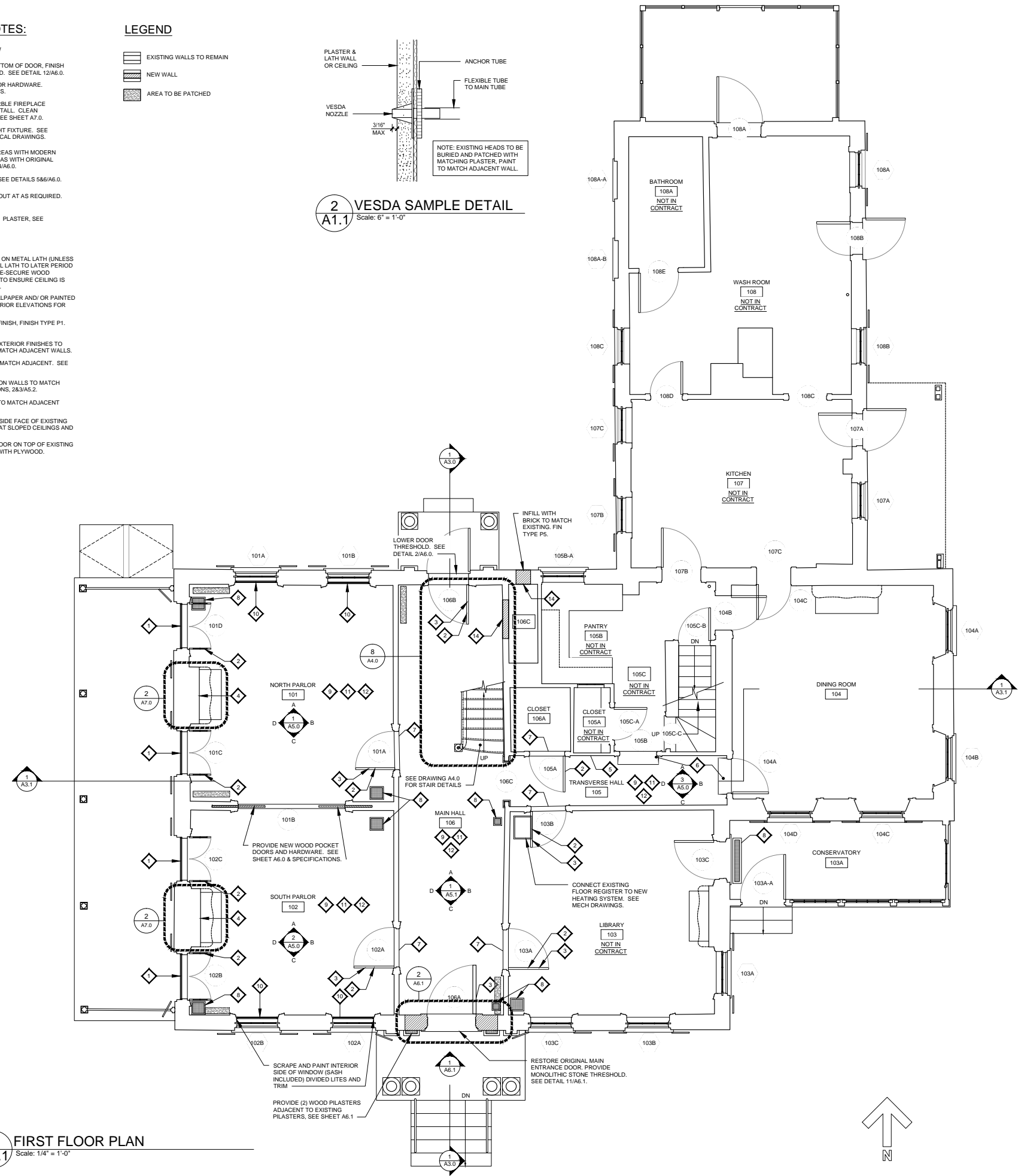
LEGEND

- EXISTING WALLS TO REMAIN
- NEW WALL
- AREA TO BE PATCHED

2 VESDA SAMPLE DETAIL
A1.1 Scale: 6" = 1'-0"



1 FIRST FLOOR PLAN
A1.1 Scale: 1/4" = 1'-0"



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FIRST FLOOR PLAN

EMILY DICKINSON MUSEUM HOMESTEAD
PARTIAL INTERIOR RESTORATION &
SYSTEMS INTEGRATION
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BID SET

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A1.1

DRAWING NO.

GENERAL NOTES:

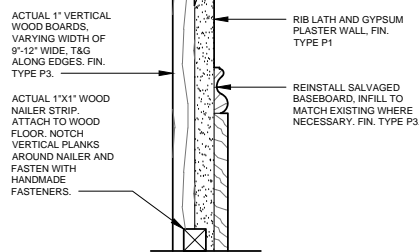
1. ORIGINAL WOOD FLOORING TO REMAIN. GENTLY CLEAN & PROTECT ORIGINAL FINISH. PREPARE FOR FLOOR CLOTH BY OTHERS.
2. PATCH AND REPAIR ALL EXISTING PLASTER WALL SURFACES, CRACKS AND IMPERFECTIONS. PREPARE WALL SURFACES FOR WALLPAPER AND/OR PAINTED FINISH. WALLPAPER BY OTHERS, UNLESS OTHERWISE NOTED. SEE A5.0 - A5.2 INTERIOR ELEVATIONS FOR SPECIFIC FINISH TYPE.
3. PROVIDE CUSTOM STORM WINDOWS AT ALL WINDOWS IN SCOPE OF WORK. SEE SHEET A6.2.
4. PATCH OR DUTCHMAN REPAIR ALL HOLES IN WOOD FLOORINGS DUE TO REMOVALS.
5. VESDA/SPRINKLER MIST HEADS ARE INACTIVE DURING THE DAY (CONSTRUCTION PERIOD) AND ARE ACTIVE IN THE EVENINGS (OFF-HOURS). PROTECT VESDA/SPRINKLER MIST HEADS FROM DAMAGE.
6. SEE MECHANICAL DRAWINGS FOR FLOOR REGISTER GRILLE LOCATIONS, DETERMINE MODIFICATIONS NECESSARY TO ORIGINAL FLOOR FRAMING IN FIELD WITH ARCHITECT AND ENGINEER.
7. SEE DRAWING A6.0 FOR DOOR REPAIR SCOPE OF WORK.

FLOOR PLAN KEYED NOTES:

1. PROVIDE EXTERIOR STORM WINDOW
2. PROVIDE DUTCHMAN REPAIR AT BOTTOM OF DOOR, FINISH TYPE P3, UNLESS OTHERWISE NOTED. SEE DETAIL 12/A6.0.
3. PROVIDE PERIOD APPROPRIATE DOOR HARDWARE. SEE SHEET A6.0 AND SPECIFICATIONS.
4. PROVIDE NEW FIREBOX. CLEAN MARBLE FIREPLACE SURROUND AND MANTLE AND REINSTALL. CLEAN ORIGINAL STONE HEARTH IN SITU. SEE SHEET A7.0.
5. PROVIDE PERIOD APPROPRIATE LIGHT FIXTURE. SEE INTERIOR ELEVATIONS AND ELECTRICAL DRAWINGS.
6. INSTALL TRANSITION RAMP FROM AREAS WITH MODERN STRIP FLOORING TO REMAIN TO AREAS WITH ORIGINAL FLOORING RESTORED. SEE DETAIL 4/A6.0.
7. PROVIDE NEW WOOD THRESHOLD. SEE DETAILS 586/A6.0.
8. PROVIDE FLOOR REGISTER, FRAME OUT AT AS REQUIRED. SEE MECH DRAWINGS.
9. BURY ALL VESDA HEADS IN ROOM IN PLASTER, SEE DETAIL 2/A1.1
10. PROVIDE INTERIOR STORM WINDOW
11. PROVIDE GYPSUM PLASTER CEILING ON METAL LATH (UNLESS OTHERWISE NOTED). SECURE METAL LATH TO LATER PERIOD FURRED DOWN WOOD SLEEPERS. RE-SECURE WOOD SLEEPERS AS REQUIRED TO JOISTS TO ENSURE CEILING IS LEVEL AND SECURE. FINISH TYPE P2.
12. PREPARE WALL SURFACES FOR WALLPAPER AND/ OR PAINTED FINISH. SEE SHEETS A5.0 - A5.2 INTERIOR ELEVATIONS FOR SPECIFIC FINISH TYPES.
13. PROVIDE NEW LIME PLASTER WALL FINISH, FINISH TYPE P1. WALLPAPER BY OTHERS.
14. INFILL WALL FRAMING, INTERIOR & EXTERIOR FINISHES TO MATCH ADJACENT. PAINT TYPE TO MATCH ADJACENT WALLS.
15. INFILL FLOOR FRAMING & FLOOR TO MATCH ADJACENT. SEE FLOOR FRAMING PLAN, 2/A1.3
16. INFILL HORIZONTAL WOOD BOARDS ON WALLS TO MATCH ADJACENT. SEE INTERIOR ELEVATIONS, 283/A5.2.
17. INFILL WITH WOOD FLOOR BOARDS TO MATCH ADJACENT BOARDS IN WIDTH AND THICKNESS.
18. PROVIDE 3" RIGID INSULATION ON INSIDE FACE OF EXISTING WOOD STUDS, 6" RIGID INSULATION AT SLOPED CEILING AND UNDERSIDE OF ATTIC FRAMING.
19. PROVIDE 6" RIGID INSULATION AT FLOOR ON TOP OF EXISTING FLOOR FRAMING. TOP INSULATION WITH PLYWOOD.

LEGEND

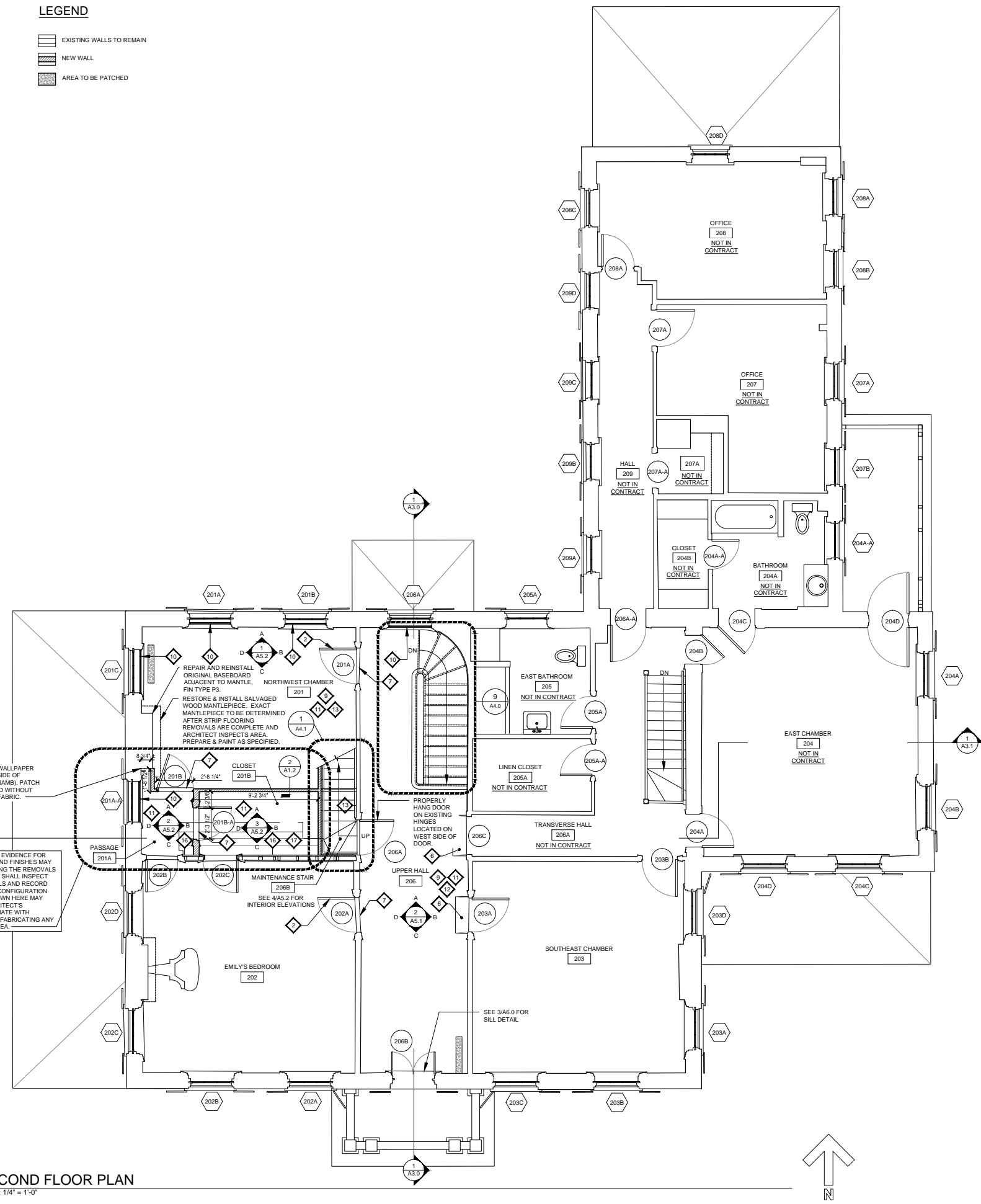
- EXISTING WALLS TO REMAIN
- NEW WALL
- AREA TO BE PATCHED



2 PLANK WALL DETAIL
Scale: 3" = 1'-0"

ADDITIONAL ORIGINAL EVIDENCE FOR WALL THICKNESSES AND FINISHES MAY BE DISCOVERED DURING THE REMOVALS PROCESS. ARCHITECT SHALL INSPECT AREA AFTER REMOVALS AND RECORD HISTORIC EVIDENCE CONFIGURATION AND DIMENSIONS SHOWN HERE MAY CHANGE AFTER ARCHITECT'S INSPECTION. COORDINATE WITH ARCHITECT PRIOR TO FABRICATING ANY NEW WORK IN THIS AREA.

1 SECOND FLOOR PLAN
Scale: 1/4" = 1'-0"



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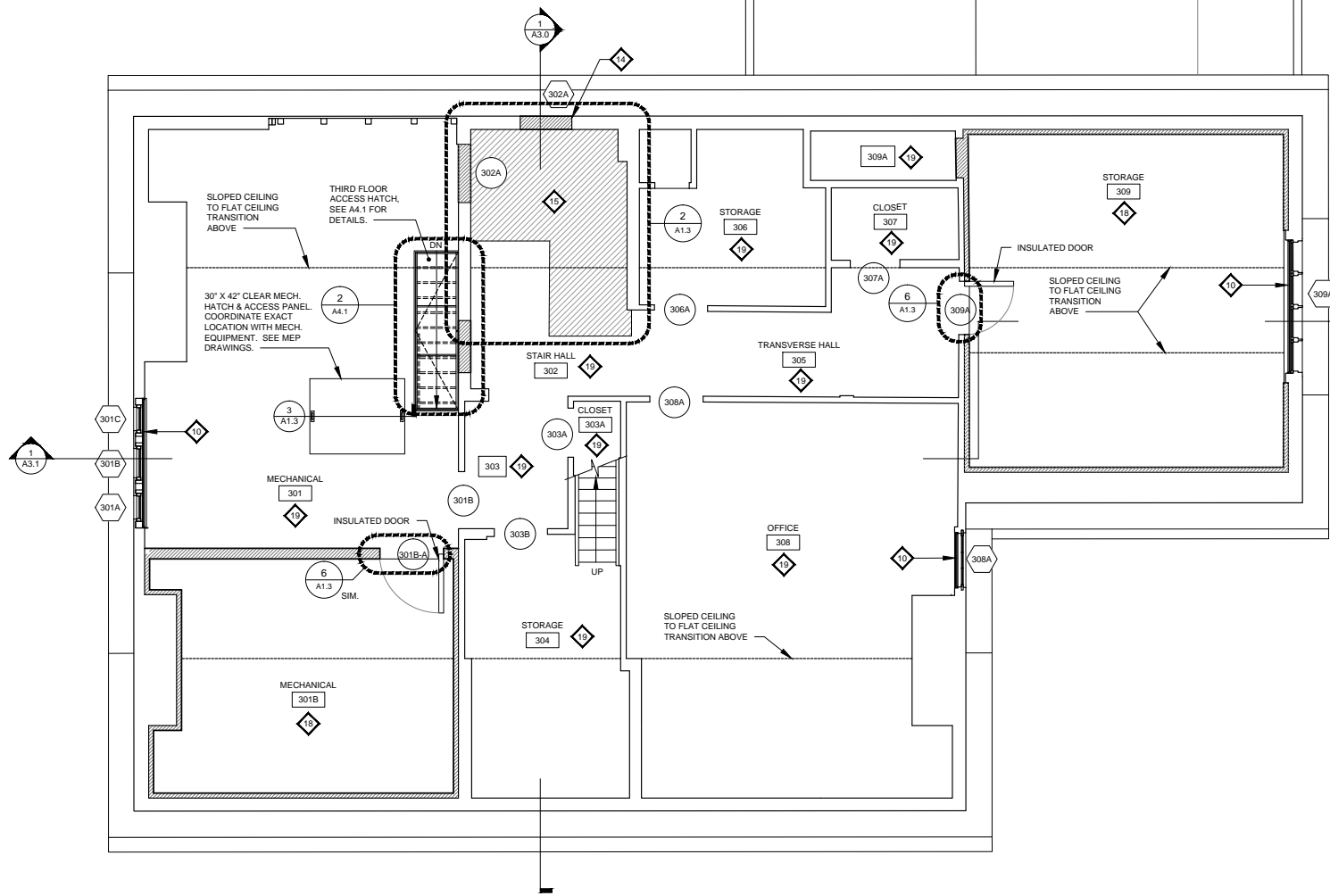
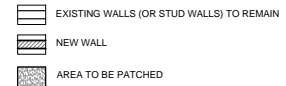
GENERAL NOTES:

1. ORIGINAL WOOD FLOORING TO REMAIN. GENTLY CLEAN & PROTECT ORIGINAL FINISH. PREPARE FOR FLOOR CLOTH BY OTHERS.
2. PATCH AND REPAIR ALL EXISTING PLASTER WALL SURFACES, CRACKS AND IMPERFECTIONS. PREPARE WALL SURFACES FOR WALLPAPER AND/OR PAINTED FINISH. WALLPAPER BY OTHERS, UNLESS OTHERWISE NOTED. SEE A5.0 - A5.2 INTERIOR ELEVATIONS FOR SPECIFIC FINISH TYPE.
3. PROVIDE CUSTOM STORM WINDOWS AT ALL WINDOWS IN SCOPE OF WORK. SEE SHEET A6.2.
4. PATCH OR DUTCHMAN REPAIR ALL HOLES IN WOOD FLOORING DUE TO REMOVALS.
5. VESDA/SPRINKLER MIST HEADS ARE INACTIVE DURING THE DAY (CONSTRUCTION PERIOD) AND ARE ACTIVE IN THE EVENINGS (OFF-HOURS). PROTECT VESDA/SPRINKLER MIST HEADS FROM DAMAGE.
6. SEE MECHANICAL DRAWINGS FOR FLOOR REGISTER GRILLE LOCATIONS, DETERMINE MODIFICATIONS NECESSARY TO ORIGINAL FLOOR FRAMING IN FIELD WITH ARCHITECT AND ENGINEER.
7. SEE DRAWING A6.0 FOR DOOR REPAIR SCOPE OF WORK.

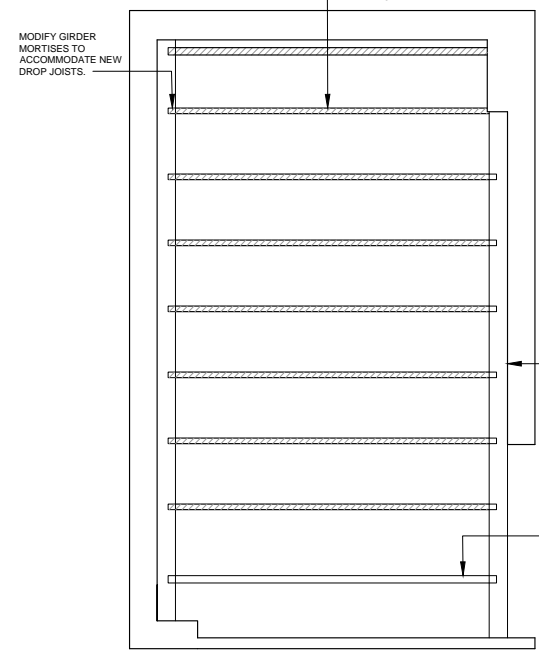
FLOOR PLAN KEYED NOTES:

1. PROVIDE EXTERIOR STORM WINDOW
2. PROVIDE DUTCHMAN REPAIR AT BOTTOM OF DOOR, FINISH TYPE P3, UNLESS OTHERWISE NOTED. SEE DETAIL 12/A6.0.
3. PROVIDE PERIOD APPROPRIATE DOOR HARDWARE. SEE SHEET A6.0 AND SPECIFICATIONS.
4. PROVIDE NEW FIREBOX. CLEAN MARBLE FIREPLACE SURROUND AND MANTLE AND REINSTALL. CLEAN ORIGINAL STONE HEARTH IN SITU. SEE SHEET A7.0.
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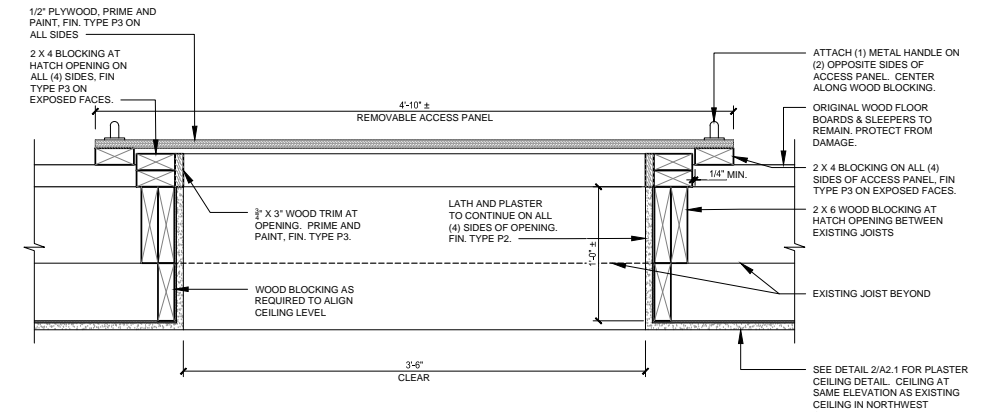
LEGEND



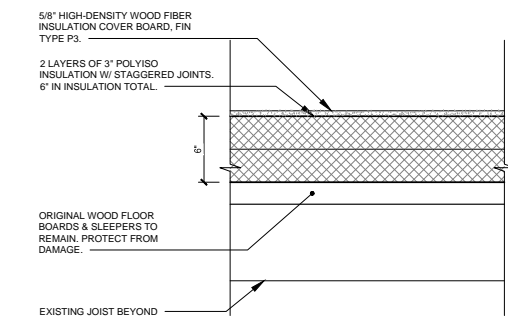
1 THIRD FLOOR PLAN
A1.3 Scale: 1/4" = 1'-0"



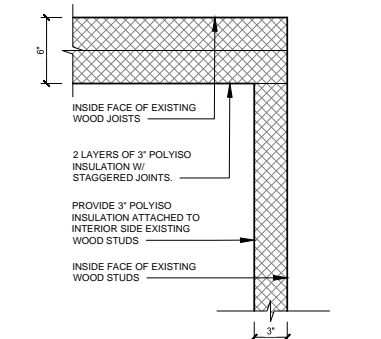
2 THIRD FLOOR INFILL FRAMING PLAN
A1.3 Scale: 1/2" = 1'-0"



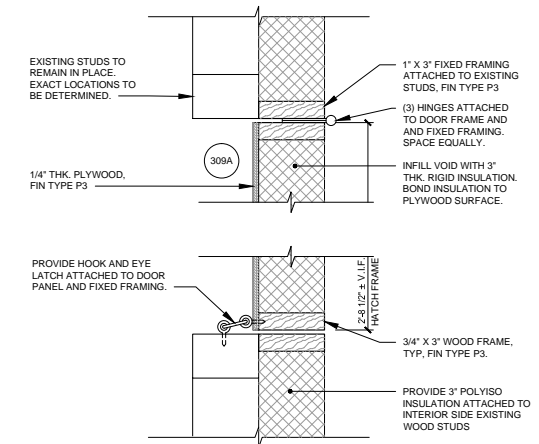
3 THIRD FLOOR MECHANICAL HATCH & ACCESS PANEL
A1.3 Scale: 1 1/2" = 1'-0"



4 FLOOR INSULATION DETAIL
A1.3 Scale: 1 1/2" = 1'-0"



5 WALL & CEILING INSUL. DETAIL
A1.3 Scale: 1 1/2" = 1'-0"



6 INSULATED DOOR JAMB DETAIL
A1.3 Scale: 3" = 1'-0"

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