



TERRAFIRMA

PUTTING HISTORIC LANDSCAPE PRESERVATION ON SOLID GROUND

“These old buildings do not belong to us and us only; that they have belonged to our forefathers, and they will belong to our descendants unless we play them false. They are not in any sense our property, to do as we like with. We are only trustees for those that come after us.”

William Morris, 1889

A Publication of the Massachusetts
Department of Conservation and
Recreation's Historic Landscape
Preservation Initiative



**A LANDSCAPE OF CHANGE:
CURATORSHIPS BREATHE NEW LIFE
INTO HISTORIC PROPERTIES**

**PEOPLE, PARTNERSHIPS AND PRESERVATION
LAYING THE GROUNDWORK
GETTING THE WORD OUT
MAKING A GOOD MATCH
THE PARTNERSHIP BEGINS**



Mission: To protect, promote, and enhance our common wealth of natural, cultural and recreational resources.

The Massachusetts Department of Conservation and Recreation (DCR) is steward to over 450,000 acres throughout Massachusetts. For more information on the DCR and the Massachusetts State Park system visit www.mass.gov/dcr, call 617-626-1250, or write to DCR, 251 Causeway Street, Boston, MA 02114.

Terra Firma is a publication of the Massachusetts Executive Office of Energy and Environmental Affairs (EOEEA), Department of Conservation and Recreation (DCR).

Deval L. Patrick, Governor

Timothy P. Murray, Lt. Governor

Richard K. Sullivan, Jr., Secretary, EOEEA

Edward M. Lambert, Jr., Commissioner, DCR

Patrice Kish, Director, Office of Cultural Resources, DCR

Author: Kevin Allen, Historic Curatorship Program Manager, DCR

Editor: Wendy Pearl, Historic Landscape Preservation Initiative, DCR

**NATIONAL
TRUST
FOR
HISTORIC
PRESERVATION®**

Guest Editor: Wendy Nicholas, Director, Northeast Office of the National Trust for Historic Preservation

DCR gratefully acknowledges the financial support provided by the National Trust for Historic Preservation's Mildred Jones Keefe Preservation Fund for Massachusetts in producing this publication.

All photos by DCR unless where noted.

Cover image: Smith Farmhouse, Borderland State Park, Easton, MA

©2011, Historic Landscape Preservation Initiative, Massachusetts Department of Conservation and Recreation

Historic landscapes are a record of human history, evocative of humankind's interaction with the land over time. Within the interplay of fields, plantings, vistas, roads, structures and buildings we can sense steadfast human values and glean evolving expressions of domestic life, work and play. As one of the first state park systems in the nation, the parks of the Massachusetts Department of Conservation and Recreation (DCR) are a landscape record that spans thousands of years and reflects the broad history of the Commonwealth - from Native American land use, settlement, and agriculture to industry, estate development, conservation, and recreational landscape design. Integral to the understanding of these landscapes are the historic buildings that housed the people, animals and activities that shaped the land. Yet despite their significance, these historic park buildings and landscapes are threatened by strained state budgets and a lack of appropriate agency related uses. As a result, the National Trust for Historic Preservation named America's State Parks and State-Owned Historic Sites to the 2010 list of America's Most Endangered Historic Places.

Mounting deferred maintenance backlogs and periods of extended vacancy threaten to push many of these valuable resources past the point of rehabilitation. The National Trust calls this threat to historic state parks a "critical issue of our day," calling on preservation organizations, government officials and citizens to deal with immediate, short-term strategies while working hard to find lasting solutions. Among these long-term strategies, the National Trust recommends creative partnerships such as resident curatorship programs, which can provide an effective and proven model to address the budget and financial challenge head on. These Programs secure the sustained preservation of underutilized, state-owned properties by entering into long-term leases with qualified tenants who agree to provide rehabilitation, management and maintenance services.

"It is just this type of creative thinking that will make a difference," says Wendy Nicholas, Director of the Northeast Office of the National Trust. "Our state parks preserve priceless landscapes and cultural heritage while providing critical opportunities for recreation. These are treasures we cannot afford to abandon." For over a decade, the Massachusetts Historic Curatorship Program has found partners who have created exceptional dining, lodging, wellness and event venues at an Arts and Crafts style mansion, a mountain top lodge and a historic farmhouse, while others have achieved a "clothes-on-the-line way of living" in vernacular houses and summer cottages across the state. These partnerships are preserving the Commonwealth's park landscapes and inspiring similar programs in New England and beyond.

The Department of Conservation and Recreation and the National Trust for Historic Preservation are pleased to present *Terra Firma 9 - A Landscape of Change: Curatorships Breathe New Life into Historic Buildings*, a technical bulletin offering a creative solution for preserving an important component of park landscapes: historic buildings. This issue provides background on the successful Massachusetts program and a primer on how to create a program, market properties, find curators, and implement projects. DCR and the National Trust hope that this publication inspires owners and stewards of public park resources and historic sites to add Curatorship to their tool box for preserving the rich legacy of park landscapes across the nation.



Wilbur Farmhouse, Borderland State Park, Easton, MA

PEOPLE, PARTNERSHIPS AND PRESERVATION

While DCR's Curators certainly share traits with their museum counterparts, the "collections" are vibrant parts of an active, living landscape. Much more than caretakers, Curators not only provide for the care and safekeeping of the state's valuable resources, they also play the role of the museum conservator, fundraiser, educator, security guard, and sometimes even the museum café.

For many visitors, the state's parks are places of quiet serenity and natural beauty. Centuries of agriculture and development in Massachusetts, however, have left very few of its natural spaces untouched by its inhabitants. Almost all of the state's park landscapes were shaped by humans - and all have a cultural legacy with many stories to tell. The buildings and landscapes preserved through the Historic Curatorship Program help DCR ensure that these stories endure. Whether it is a grand mansion at the center of the former estate, the last remaining farmhouse from a centuries-old agricultural community, or a mountaintop lodge built for the rest and relaxation of citizens struggling through the Great Depression, the Program maintains the bonds between our parks' past and their future.

In the 1990s, the Massachusetts Department of Conservation and Recreation (DCR) faced a historic preservation crisis. Within the boundaries of its over 450,000 acres are hundreds of historic properties, and without an immediate agency reuse or adequate maintenance funding, many had fallen into serious decay from vandals and the elements. The properties represented over three hundred years of architectural and landscape history: a Colonial farm setting, a Neo-Classical office building in an industrial complex, a Colonial Revival cottage, an Arts and Crafts Mansion, a turn of the century lakeside writer's retreat. While significant to the history of the state park system, these buildings had no practical or immediate agency use. From the Berkshires

BEFORE AND AFTER

1. Baker Chocolate Administration Building, Lower Mills / Dorchester, Boston, MA
2. Glenledge Cottage, Halibut Point State Park, Rockport, MA Photo: Kate Glass / Gloucester Daily Times
3. Gatekeeper's House, Pawtucket Dam, Lowell, MA



“One hundred years after America’s first state parks and state-owned historic sites began to take shape, . . . it is important to ask what steps we are taking to ensure that this extraordinary legacy is on solid footing for the next century.”

National Trust for Historic Preservation’s Center for State and Local Policy, 2010

to the North Shore to Cape Cod to urban Boston, these properties, though in rough condition, offered a unique opportunity for the right kind of partnership. In 1993, DCR’s predecessor agency, the Department of Environmental Management, developed a program based on similar successful programs in Maryland and elsewhere that gave the agency a powerful and innovative tool to breathe life back into some of these threatened treasures, and allow DCR to fulfill its legislative mandate to “preserve the common wealth of natural, cultural and recreational resources.” The State Legislature passed enabling legislation in 1994 to authorize this pioneering new strategy.

The resulting Historic Curatorship Program provides the agency with the ability to select, through an open and competitive process, outside parties with the requisite skills, resources and vision to reverse the decline of some of the state’s most unique historic properties. By leveraging their “sweat equity” towards rehabilitation, management and maintenance services, the “Curator” is rewarded with a long-term lease at a truly one-of-a-kind property. The citizens of the Commonwealth, in turn, receive a restored cultural resource, a safer park, and in many cases, additional services and programs that many not have been available previously. Over the past eighteen years, the program has leveraged over \$11 million of outside investment towards the preservation of sixteen of the Commonwealth’s significant historic resources.

The Curators become primary figures in the next chapter of this history, and like museum curators, they play an important role in stewarding these valuable cultural resources from this generation to the next. While the preservation of the physical structure and setting of historic resources is the primary goal for the program, it



Curators start to plan the rehabilitation of the Harlow Farmhouse, Ellisville Harbor State Park, Plymouth, MA





The Curator for the Lamson House in Topsfield's Bradley Palmer State Park shows off the first stage of rehabilitation work on the keeping room.

is people that are at the heart of its success. The pride, hard work and dedication of the Curators is revealed to the public every day, as areas of the park once unsafe and unsightly now offer hikers, bikers, campers and climbers a vivid and tangible reminder of the park's diverse history. But these properties are not objects under glass - they have regained their original purposes as places to live, play, work and learn. A ballroom quiet for half a century now hears music again; long-fallow gardens bloom once more. The active reuse of any property is crucial to its long-term preservation. It is the long-term, daily commitment of the Curators that ensures the investment of their rehabilitation.

\$11,436,351
Total Curator investment leveraged

While all Curators are required to provide opportunities for the public to access the property in order to appreciate its historic and architectural significance, many Curatorships extend the outreach further, offering visitors direct contact with the site's history through programs and events. Many of the Curators were once frequent visitors themselves who appreciated the beauty and importance of these special places, and dreamed of one day becoming part of the park's story. Today, they help DCR fulfill its mission and ensure that future generations of park visitors will continue to create new memories of their own.





LAYING THE GROUNDWORK

Work in the early days of a Curatorship program will set the standard for management and project implementation, even as personnel and Curator circumstances change over time. There are hundreds of questions that will arise during a Curatorship agreement, and while no manual or boilerplate will ever address them all, setting the program on solid ground will create a defensible set of standards and principles to guide the program through the years and decades ahead.

Establishing the major program goals is the starting point for any new Curatorship program. Program goals should reflect the mission of the organization and the objectives of the program. These guiding principles will direct the development of the program and all stages of the resulting partnerships. For DCR, the intent of the program is to form partnerships that provide for the rehabilitation and long-term maintenance of threatened DCR historic resources with no immediate agency reuse. Supporting program goals include:

- Ensuring that rehabilitation work is performed in accordance with the *Secretary of the Interior's Standards for Historic Rehabilitation* in consultation with the Massachusetts Historical Commission.
- Providing a fiscally responsible preservation solution by leveraging outside funds towards the rehabilitation, management and maintenance of historic properties.
- Evaluating and selecting Curators through an open and competitive process.
- Providing the public periodic access in order to appreciate the architectural and historical significance of the properties.

“Why would some people willingly spend decades – and hundreds of thousands of dollars – renovating houses they will never own? ...for(sic) the pleasure of bringing an abandoned landmark back to life, freedom from mortgage payments and the chance to live in the kind of home that would otherwise be out of reach.”

New York Times, August 30, 2007

One of the most important tasks in setting up a program is building a strong team. The Program Development Team establishes the criteria for including properties into the program, lays out the standard operating procedures, creates the standards for Curator evaluation and selection, and produces boilerplate documents such as the standard application and the Curatorship agreement.

- The Program Manager coordinates the evaluation and selection of properties, the marketing and solicitation process, the evaluation and selection of the new Curator, and the implementation of the project throughout the term of the agreement.
- Legal advisors help in the development of the program standards, procedures and documents and ensure that the interests of the property and the organization are protected.
- The team should include a representative from the authorized financial authority to facilitate any expenditures for marketing, stabilization or professional conditions assessments.
- Professionals and technical experts provide much needed technical advice on the initial conditions assessment, the rehabilitation plan, and throughout the rehabilitation and maintenance phases of the agreement.
- The insight of field staff who manage the properties and know them best is important to identifying potential challenges and opportunities that may arise under a long-term partnership.

330 years of outside commitment to
the Commonwealth's historic resources

Properties owned by public entities and non-profits will most likely require the approval of an elected body or a Board of Directors before entering into a long-term lease. All pertinent approvals and procedures should be identified early in the process. Local zoning and other regulatory requirements should also be consulted in determining any potential barricades to a rehabilitation project under a long-term agreement.

DCR's initial property survey discovered potential properties in every corner of the State Park system.



CRAFTING AN AGREEMENT

An effective agreement template will incorporate the program goals and define responsibilities for both parties, and address specific conditions for the property. For instance, the terms of agreement for a commercial or non-profit reuse will be different than for a residential reuse for considerations such as insurance, building code, water quality, accessibility and zoning. An agreement should address the following basic issues:



DCR uses a lease as the standard agreement format. Agreements such as permits, licenses or contracts may be more appropriate depending on program goals and the value or work or services provided by the preservation partner.

- Length of agreement period
- Work Plan and schedule for major rehabilitation work and for ongoing post-rehabilitation maintenance and management.
- Procedures for tracking lease compliance and rent value calculation
- Liability, fire and casualty insurance requirements
- Conditions for transfer or assignment
- Contingencies for the unexpected (death, divorce, eminent domain taking, etc)
- Determination as to which party bears responsibility for paying any taxes or fees that may be levied by a local, state or federal authority.

LEVERAGING TALENTS, SKILLS AND HARD WORK

By pairing an endangered historic resource with a skilled Curator, skills, knowledge and “sweat equity” can be leveraged towards rehabilitation projects that might be financially out of reach for many agencies and property managers. The most successful Curators possess skill sets in one or more areas, including architecture, landscape design, woodworking, engineering, electric, plumbing, heating systems and sanitary systems.



Photos: Kristi McIvor,
harlowfarmhouse.com

“Labour was the first price, the original purchase – money that was paid for all things. It was not by gold or silver, but by labour, that all wealth of the world was originally purchased.”

Adam Smith

SURVEYING THE COLLECTION

Once the program framework is established, the next step is to survey all of the properties that will potentially be included in the program. This will help document more about the condition and history of properties and also help prioritize the order that properties are offered through the program

Create a set of standard criteria based on the program's established goals. These criteria will guide the process for including properties into the program and also assist in the long-term planning for marketing and solicitation. Among other factors, the following criteria should be considered:

- Level of historic significance and integrity
- Need for substantial rehabilitation
- No direct or immediate park-related use
- Public interest and marketability
- Outside proposed reuse does not interfere with park operations

Visiting each property and collecting pertinent information from on-site staff will provide a broad overview of the types of properties that could be included in the program. At a minimum, a survey form should allow the team to evaluate the property according to the established selection criteria, and may even lead to an amendment of the criteria based on the findings. Other key data that should be recorded include a general statement of integrity, approximate size, most recent use and representative photographs. Basic research should be performed to determine level of historic significance. DCR employs documentation standards and methodology established by the Massachusetts Historical Commission.

DEFINE PROPERTY BOUNDARIES

Determining a logical and enforceable property boundary will aid in the long-term management of the curatorship. In selecting properties, the Program Development Team should define boundaries that will preserve the building and its associations with the broader landscape, including outbuildings, stone walls, open pasture, gardens, significant plantings, vistas and water features. The property's "edge" should be an easily identifiable feature such as a wall, treeline, or road, making a clear distinction between the Curator's and the park staff's responsibilities. The curatorship materials should also clearly state the landscape preservation requirements for the property, calling out any special treatment such as restoring wooden fencing or replacing missing trees. The program should also articulate specific guidelines for introducing new landscape elements like privacy fencing or vegetative screens, which should be designed to maintain a Curator's sense of privacy while allowing public appreciation of the rehabilitated house and grounds.



The Coachman's House at Maudslay State Park in Newburyport fulfills the five criteria for inclusion:

- 1) Association with the former Moseley Estate
- 2) Substantial repair and upgrades required
- 3) No planned agency use
- 4) High level of public interest in the buildings, the tranquil wooded setting and its proximity to historic Newburyport
- 5) Not located in a heavily used section of the park.

Photo Courtesy of David Currier

An open and transparent program not only provides a fair playing field for potential Curators, it helps engage elected officials, municipal authorities, and the general public. DCR's Program is required by state law to be open and competitive. This requirement presents the agency with a wide range of proposals and often reveals new, previously unconsidered reuse ideas.

GETTING THE WORD OUT

THE REQUEST FOR PROPOSALS

The key piece of the solicitation process is the Request for Proposals (RFP). This is the application as well as the primary marketing tool for attracting prospective Curators. The RFP should ask all of the questions necessary to evaluate proposals according to the established Curator selection criteria. There are a number of different formats for the RFP, but the best examples provide applicants:

- A clear description of the application process and selection schedule
- An outline of the program goals and requirements
- A background and history of the property
- Specific issues and requirements related to the property
- An assessment of the property's condition with estimated costs

The document should provide a prospective Curator with all of the information they need to determine whether they are they are a fit with the property and the program.

A vital element of the Request for Proposals is a comprehensive assessment of the property's rehabilitation and maintenance needs. This report, prepared by a professional with experience in the rehabilitation of historic properties, should provide the prospective Curator the information they need to develop a proposal. An effective condition report breaks down the major tasks by construction category, itemizing required work and providing cost estimates. The conditions report will become the basis for creating the rehabilitation plan for the project and establish the value of the work.

MARKETING

Every property has a Curator out there somewhere. The challenge is finding them, since the market for a Curatorship is quite different than for a traditional real estate transaction. The more quality applications received, the greater the chance of finding the Curator and the proposal that best matches the property.

As with any real estate marketing effort, how the program is presented and the size of the audience of potential applicants will make the difference in finding a high-quality Curator. Curatorship programs are faced with the challenge of attracting prospective Curators while also providing a clear understanding of the hard work and responsibilities that lay ahead. Since a Curatorship is not a commonly understood concept, creativity is key in a successful marketing campaign. Identify and reach out to the broadest range of potentially interested parties, from historical societies, preservation groups and public officials to building contractors and skilled tradespeople. Some successful outreach vehicles include:



Since the Curatorship programs are still a relatively novel idea, local and national press are usually very interested in a feature story on the program. Reach out through:

- Printed materials
- Website
- Social media outlets
- Signage
- News/television media

“The side of the house was held up by nothing but memories.” Pat Tosches-Beckwith, Curator since 1994

OPEN HOUSES

Open houses give potential Curators an opportunity to inspect the property and gain a realistic understanding of the potential opportunities and challenges. The open house establishes a fair playing field, allowing all of the prospective Curators the same access to staff for on-site questions. In the process, staff can also gain a better understanding of the level of serious interest, and common questions or reservations.

Holding two open houses at varied times and days should suffice if the marketing efforts have been successful. Often the most serious applicants will ask to return to assess the property further.

It is helpful to expose as much of the property as possible while maintaining public safety; drawing attention away from major problems will only come back to haunt both the Curator and the organization. However, some basic clean-up will certainly improve a property’s “curb appeal.” Essential items for DCR’s open houses include:



Holding open houses in weather-friendly months always increases visitation. Essential items for DCR’s open houses include: Copies of the RFP
Copies of draft leases, flashlights, basic tools, bug spray, sunscreen and water

PRIMING THE PUMP

Investing in some up-front improvements to the property before putting out the RFP is one way to broaden the pool of prospective applicants. Projects such as mothballing and basic structural stabilization will keep the property from deteriorating further. Work to repair a failing foundation or to upgrade one of the systems will attract a greater number of qualified applicants who may otherwise be overwhelmed by the amount of pre-occupancy work required. Realizing an average of seven private dollars to every one invested by DCR, these up-front improvements have proved to be a sound investment of public funds.



DCR hires contractors to abate the lead paint and asbestos at Curatorship properties, like at the Lamson House at Bradley Palmer State Park in Topsfield, MA.



DCR replaced the rotten sill on the 1786 post-and-beam Wilbur Farmhouse in 2010, buying valuable time for the threatened structure.

For every **\$1** DCR invests,
the Commonwealth receives
\$7 of private investment





PUBLIC BENEFIT

DCR's program-enabling legislation requires that the properties be accessible to the public twice a year. One of the advantages of this requirement is that it allows park visitors to connect with the project and better understand the history of the property and the program. A public access schedule should be established at the beginning of the partnership. Some public benefit activities at DCR's properties include:

- Hosting local school or community groups
- Becoming a routine stop on a local garden or holiday tour
- Holding rehabilitation workshops to demonstrate preservation methods and techniques
- Chronicling the rehab progress on a blog or through social media
- Coordinating with field staff on interpretive programming

MAKING A GOOD MATCH

A successful marketing effort should produce a strong pool of candidates. This can make the selection process difficult, but relying on the established selection criteria and program goals will result in a defensible decision and a strong, mutually beneficial partnership.

Forming a property-specific Evaluation Team to review and rank proposals according to the established program goals and criteria will ensure a comprehensive and thoughtful review. The Team can be drawn from members of the Program Development Team, and should represent individuals familiar with the program and the property and on-site operations staff, who will be the future Curator's most direct contact.

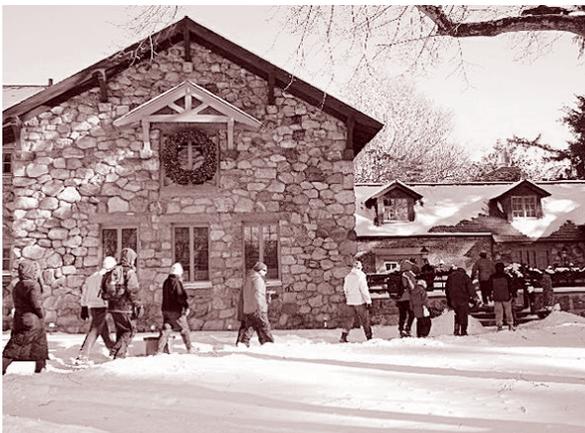
The program goals and established criteria provide the basis for proposal evaluation. Documentation of the standardized ranking for each proposal, backed by clear justification, will create a transparent process, and support the Team's decision if the selection is contested. Finalists should be invited for face-to-face interviews with the Team. Interviews give both sides the chance to clarify issues and ask and answer questions. Some points to consider during the evaluation process:

Good intentions alone don't preserve historic resources. Help from family and friends promised today are rarely dependable over the long term. In evaluating a proposal, the Team should consider any volunteer assistance that isn't committed in writing as a bonus.

Unless a property is stripped to the studs, contingencies and surprises will arise. When evaluating cost estimates, make sure they account for inevitable unforeseen projects.

A successful partnership does not require an extraordinarily wealthy Curator. However, make sure that the proposed costs are supported by current and future income sources.

Beyond fulfilling the established selection criteria, the Team should be confident that the candidate understands the give-and-take nature of this partnership and the program's goals.



Willowdale Estate, the Curators of the mansion at Topsfield's Bradley Palmer State Park host hikers participating in a park sponsored New Year's Day hike.



Residents from a local assisted living facility are treated to a tour of the Litchfield House gardens at Great Brook Farm State Park in Carlisle, MA. Photo: Darrold Endres

THE PARTNERSHIP BEGINS

Once a new Curator is selected, a written agreement is executed, and the rehabilitation schedule and milestones are confirmed, it is time to get to work. Holding a ribbon cutting or lease signing ceremony is a great way to kick off the project.

STARTING OFF ON THE RIGHT FOOT

Scheduling a kick-off meeting with pertinent inspection authorities with jurisdiction over the project is a good way to start the partnership's Rehabilitation Phase. This may include building inspectors, fire marshals, local and state environmental agents, electric and plumbing inspectors and any other pertinent staff. This is also the time to go over any and all permits or licenses that may be required during the first few years of the project and minimize surprises down the road.

KEEPING TRACK OF PROGRESS

Inspections should be more frequent during the Rehabilitation Phase. During the Maintenance Phase, an annual inspection schedule should suffice. Program staff can use the schedule developed in the proposal to mark off projects as they are completed. If the project is off the original schedule, the inspections are an opportunity to note reasons for delays and look for solutions to help get things on track.

Program staff should maintain a clear accounting spreadsheet to document the Curator's work and deduct the value of that work from the agreement value or established rent. This will help document the project and also serve as an easy reference for any inquiries regarding the amount of investment leveraged.

MAINTAINING A CLOSE RELATIONSHIP WITH THE CURATORS

At the end of the day, the single most important factor in a successful Curatorship is trust. Chances are an organization will not have adequate staff to keep daily tabs on a Curator's progress. Therefore, open lines of communication will help ensure that any issues are addressed early in the process and not after the fact.



BEFORE AND AFTER:

Maudslay Farmhouse, Maudslay State Park,
Newburyport, MA



*"It's been
everything*

I thought it would be."

Kristi McIvor, Curator since 2009

After negotiating the amended boilerplate with the selected Curator, a ceremonial lease signing or ribbon cutting can be a great way to engage the public as the project gets underway.

THE LAST WORD

“But why would I invest so much into a property I have to give back?” This is one of the Historic Curatorship Program’s most “Frequently Asked Questions.” While there is risk involved for both parties in committing to a long-term agreement, historically the Program has been equally advantageous for both parties over the long run. So how do partners justify the immense outlay of sweat and tears?

When comparing the costs of a Curatorship versus the purchase of a comparable property, prospective Curators should remember to account for the total sum of all costs over the life of a mortgage, including mortgage insurance, realtor commissions, closing costs, and of course, interest. While there is no perfect formula for planning for the project, some successful Curators have structured their project like a mortgage. There is a “down payment” up front that involves the work required to make the building habitable. After the building is substantially rehabilitated, disciplined Curators set aside an amount of money every year for maintenance and contingencies, and then reinvest the surplus income that would normally be paid towards rent or mortgage. Then, at the end of the lease, that interest-bearing investment can substitute for the profit normally realized through a sale. Assuming major unforeseen repairs increases the predictability of this planning method, but if the Curator stays on top of routine maintenance, they can avoid dipping into contingency funds, and earn an extra “dividend” on their investment.

Make no mistake. Entering into a Curatorship agreement is not for everyone. Even if the numbers work out perfectly, every Curatorship must be, at its essence, a labor of love. A potential Curator must also find value in the unique life-style opportunity, creating a home from a historic property, often surrounded by acres of undeveloped natural beauty. With thorough planning, realistic expectations, and financial discipline, a Curator can reduce the potential pitfalls associated with such an ambitious long-term project.

RESOURCES

STATE AGENCIES

The Massachusetts Department of Conservation and Recreation
617-626-1250 - www.mass.gov/dcr

DCR Historic Curatorship Program
www.mass.gov/dcr/stewardship/curator
Email: HCP.Requests@state.ma.us

DCR Historic Preservation Landscape Initiative
617-626-1389 - www.mass.gov/dcr/stewardship/histland

Massachusetts Historical Commission
617-727-8470 - www.sec.state.ma.us/mhc

HISTORIC PRESERVATION RESOURCES

Historic New England
617-227-3956 - www.historicnewengland.org

National Trust for Historic Preservation
202-588-6000 - www.PreservationNation.org
NTHP Northeast Office
617-523-0885 - nero@nthp.org

Preservation Massachusetts
617-723-3383 - www.preservationmass.org

The Secretary of the Interior’s Standards for the Treatment of Historic Properties
www.nps.gov/history/hps/tps/standards_guidelines.Htm

The Secretary of the Interior’s Standards and Guidelines for the Treatment of Historic Properties
www.nps.gov/hps/tps/tax/rhb/stand.htm

The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes
www.nps.gov/hps/hli/landscape_guidelines/index.htm

OTHER HISTORIC CURATORSHIP PROGRAMS

Connecticut Department of Environmental Protection
Resident Curator Program
860-424-3179 - www.ct.gov/dep/residentcurator

Delaware State Parks
Resident Curator Program
302-739-9191 - www.destateparks.com/curator/index.asp

Landmark Trust USA
Modeled after the UK Trust, this organization was founded in 1991.
<http://landmarktrustusa.org/index.html>

Maryland Department of Natural Resources
Resident Curator Program
410-260-8412 - www.dnr.state.md.us/land/rcs/index.asp

National Park Service
The National Park Service is authorized to enter into leases for the preservation of historic properties in accordance with the regulations of 36 CFR 18.31

Hot Springs National Park: Bathhouses preserved through Curatorship-style partnerships.
www.nps.gov/hosp/parkmgmt/historic-property-leasing.htm

Cumberland Island National Seashore: Non-Profit Partners in Preservation established in 2006 to lease The Grange and Beach Creek Dock House from the National Park Service.
www.partners-in-preservation.org/

DCR CURATORS’ WEB PAGES

Harlow Farmhouse, Ellisville Harbor State Park, Plymouth
www.harlowfarmhouse.com

Bascom Lodge, Mount Greylock State Reservation, Adams
www.bascomlodge.net

Willowdale Estate at Bradley Palmer Mansion, Bradley Palmer State Park, Topsfield
www.willowdaleestate.com

Youth Enrichment Services at Swann Lodge, Beartown State Forest, Monterey
www.yeskids.org

Walter Baker Chocolate Factory Administration Building, Dorchester
www.paradigmpartner.com/walterbakerlofts.html

Supporting DCR’s Historic Curatorship Program

The Department of Conservation and Recreation’s Conservation Trust and Urban Parks Trust Fund provide mechanisms through which park users, businesses, foundations and other interested parties can help protect and improve Massachusetts state parks. Tax-deductible contributions to the trusts can be earmarked for a favorite park, or for a favorite program, including the Historic Curatorship Program. Your tax-deductible donation will help DCR preserve more endangered properties through:

- Mothballing or stabilizing an eligible property to prevent further decay
- Making conditions assessments and rehabilitation cost estimates
- Marketing new properties
- Abating hazardous materials

Checks should be made out to The Commonwealth of Massachusetts, noting that the funds are for The Historic Curatorship Program, and sent to Ms. Sharon Hoey at DCR, 251 Causeway Street, Suite 600, Boston, MA 02114. Call 617-626-1267 for more information.