New England Watercolor Society

Statement of Interest for the Josiah Smith Tavern/Old Library Working Group

For the Weston Old Library

Prepared by Dawn Evans Scaltreto, NEWS President and Members of the Board, July 25, 2015

1. Organization Information:

   A) Name: New England Watercolor Society
   B) Leader Name: Current President Dawn Evans Scaltreto
   C) Contact Name: Dawn Evans Scaltreto
   D) E-mail Address: Descal@rcn.com
   E) Phone Number: 617-319-1901
   F) Address: 50 Palfrey Street
   G) Address: Watertown, MA 02472
   H) Website: newenglandwatercolorsociety.org

   I) Are you a legally recognized entity? Yes
      If so, by the State? Yes
      Dept. and date: April 10, 1985 by the Commonwealth of Massachusetts, Corporations Division. M.G.L.A. c180 § 4 (1971); 950 CMR 106.03
      If so, by the Federal government? Yes
      Dept. and date: December 7, 1987 by the United States Internal Revenue Service
      If yes, State registration # or EIN #: 22-2642767

   J) Is the organization a registered 501c3 organization? Yes
      If yes FIN #: 22-2642767

2. Brief Description:

   A) Our concept for the use of the Old Library is to have a space where the New England Watercolor Society’s central mission may be accomplished. This facility would be a place to practice and appreciate the art of watermedia, whether it be traditional watercolor painting, dynamic acrylic, egg tempera, gouache, casein and other watermedia. This space would afford the New England Watercolor Society the opportunity to present ongoing programs to enrich and grow the arts in Weston.

   Exhibitions - The space would be a place of on-going exhibitions, changing every 3 to 4 weeks featuring the very best the region has to offer in watermedia. Some of the exhibitions would have open calls to artists, juried exhibitions where everyone is welcome and invited to enter, others would be exhibitions by members who have already met the qualifications of the New England Watercolor Society and are considered Signature Members. Some exhibitions may feature work by visiting groups, including other honored associations like the Guild of Boston Artists, Copley Society, North Shore Art Association, Northeast Watercolor Society and possibly even traveling exhibitions of the American Watercolor Society, National Watercolor Society and the Transparent Watercolor Society of America. We would
hope to host exhibitions of smaller, local multi-media societies like the Weston Arts and Crafts Society, Watertown Art Association, Arts Wayland, Waltham Mills Artists Association, Depot Square Artists and others. We have already reached out to several of these associations who have expressed enthusiasm and interest in the possibility of a new, quality exhibition venue to host their exhibits and give them the visibility and attendance they deserve. The gallery itself should be able to host visiting sculpture exhibition in areas where framed wall art might not be able to be exhibited.

Every exhibition would be open to the public during all open hours of the gallery, and each would have an artist’s reception and other events throughout the duration that would offer visitors exciting ways to experience the exhibition. Current exhibits often have music, artist demonstrators, workshops and other events for the public.

**Demonstrations, Classes and Workshops** – New England Watercolor Society already hosts world-class artists and teachers as part of our regular programming. The best names in watermedia already jury our exhibitions and hold 3-day workshops that usually also include an evening demonstration open to the public. These workshops are open to the public and are a significant part of our programming. Having a space where more of these workshops could take place could build Weston into a community where the very best in art come to teach, much as Gloucester/Rockport, Coastal Maine and Lyme, Connecticut have become Meccas for artists and their students. Many of our most qualified and popular artist/teachers already live in the Boston Metro-west regions and would move or add to their watermedia classes if provided with a proper space to do so. Every exhibition the Society holds features artist demonstrators free and open to the public, and often holds Gallery Talks and Critiques for visitors to the exhibitions. The possibility of offering classes and workshops to children, high school students, and area college students would be able to be explored given a space to do so.

**B. Key Program Principles / Mission Statement (near-term objectives):**


**Key Program Principles** – The New England Watercolor Society’s program supports its mission in one way by providing an opportunity for regional and national watermedia practitioners the opportunity to exhibit their artwork throughout New England. We hold Open Regional Exhibitions every odd numbered year that are open to all artists residing in the New England states or have a significant artists’ presence here (for instance the artist used to live here but retired to Florida, or has a gallery representing their work in Boston). Even numbered years the Call to Artists goes out to all of North America for the Biennial North American Open Shows. Artists seeking to achieve Signature Status must be accepted into four of these exhibitions within a 10 year period, and at least one must be the more challenging North American Open Show.

Once artists have achieved Signature Status, they are invited to participate in an Annual Member’s Show, held most recently at the Guild of Boston Artists on Newbury Street. Approximately 60 Signature artists participate. Each of the shows the Society presents are juried by a nationally known, respected, skilled practitioner of watermedia, and both Regional and National shows feature a companion
workshop, usually lasting 3 days. We recently have added a companion workshop to the Member’s Exhibit as well. Each of the exhibitions, including the Member Exhibit, features an opening reception where the public in invited to meet the artists and see the show where wine and cheese, fresh fruit and other sweet and savory foods and beverages are served. Occasionally, these events feature music by local musicians. In addition, there is a demonstration featuring the artist/juror that is open to the public, but sometimes requires a fee, and free artist demonstrations by exhibiting artists and accomplished Signature members of the Society. There are also Gallery Talks and other events at certain exhibitions and events.

We hold an Annual Meeting with a luncheon that is followed by an artist demonstration or talk. The Meeting is free and open to the public, but a fee is required for the Luncheon and Demonstration. You do not need to be a Signature Member or Associate to attend any of these events.

We have other events like a visit to the American Watercolor Society Traveling Exhibition that was hosted by the Rhode Island Watercolor Society in June. The exhibition was accompanied by a Gallery Talk by two well-respected Members of our Society, Robert Mesrop and Andrew Kusmin, who each added to the enjoyment of the event with knowledgeable and witty repartee on each artwork. This was offered free of charge to our Members, Associates and guests, and all were welcomed to enjoy a luncheon following the event at a local restaurant. Vice President, Wendy Hale, is arranging an exciting “Arts in the City Weekend” the last week of January, 2016 with the juror of our Member’s Exhibition, New York urban artist, Susan Weintraub. Opportunities open to all will include participating in her workshop, and attending arts events including a guided tour of the Art Collection of Boston Public Library, a visit to the Museum of Fine Arts including a special viewing of their collection of John Singer Sargent and Winslow Homer watercolors and a dinner at Stephanie’s with a night at the Boston Lyric Theatre show “Sondheim & Sondheim”. Some activities will have a fee, but others will be free to anyone.

Our short-term goals include continuing to provide these and other quality opportunities to learn, view and celebrate watermedia arts in the region and beyond. The benefits of bringing our program to the Community of Weston would be that we would bring a 130 year old, well-established history of watermedia excellence into your community, providing opportunities to view and exhibit high-quality fine art, offer opportunities to study and practice a variety of watermedia styles and techniques with skilled practitioners of the craft in the form of classes and workshops, and offer many events that will enrich and grow the Arts in Weston and beyond. Our hope is that our presence will allow Weston to become known for being the home of New England’s best watermedia workshops with internationally known and respected leaders, classes and exhibits.

C) Vision Statement – Our vision statement is one that is in the process of being evaluated and developed to serve the Members and Associates in our Society. The Members of the Board have begun evaluating the changing face of watermedia. At times throughout our history there have been changes in the technology of watermedia, such as the development of acrylic paints and mediums in the mid-20th century. Recently we have added synthetic paper such as Yupo as an acceptable medium to qualify for inclusion in our shows. With this in mind, we have begun the dialogue to look at what other national
and regional watermedia societies allow in their exhibitions. While we want to keep up with the times, we recognize that traditional watercolor is the medium that founded our Society and we wish to first and foremost remain a traditional watermedia organization.

For a number of years, different members of the Board have expressed an interest in having a “home” of our own where we may continue our current programs, and even expand to include offering more workshops, quality classes, increase opportunities for exhibits, and to explore partnerships we have already established with regional groups like North Shore Arts Association and Rhode Island Watercolor Society to host their events. As recently as 2011, a well-respected member of our Society and our first female President of the Society, Mary Jo Rines, a Weston resident, put forth the idea of finding a home for our organization at the Old Weston Public Library. She recognized the benefits of this space as being Central to New England, an easy commute and access from Boston and major highways going North, South, East and West, with extraordinary Classic architecture and history of the structure with its’ harmonious Golden Ratio balanced interior to highlight the beauty of art displayed inside, and the high windows of the “Stacks” room most suitable for the display of art behind glass that requires indirect light for optimum viewing. Sadly, Mary Jo passed from a serious illness, but her dream has continued to thrive through forward-thinking members of the Society, who do wish to evaluate and articulate what our vision is.

As President, I have seen how having a structure to grow and develop an arts program can have great benefits to the organization, and even greater benefits to the community which hosts the facility. As one of the first grass roots ad-hoc committee members advocating the creation of the facility that became the Arsenal Center for the Arts in Watertown, my vision for the New England Watercolor Society includes finding a home for us. It has been a long-time dream of other Presidents of our Society, including Andrew Kusmin, who has been a principal player in the creation of the Plymouth Center for the Arts.

I hope the Committee and Members of the Weston Town Meeting understand that we are in the process of developing an articulate Vision Statement, and accept that our thoughtful process will include not only the Members of the Board and Directors, but our whole Society, including Signature Members and Associates for whom we speak as part of the dialogue. Please accept for now that there is a strong consortium of NEWS Members who are committed and would most love to see the dream of having our own home become a reality, and at this time we do have leadership that is capable of accomplishing the task with a commitment of endurance to the process.
3. **Leadership**

**A) Current Board** – This list includes members who serve in significant roles though not actively on the board as indicated by an asterisk

Dawn Evans Scaltreto – President
50 Palfrey Street, Watertown, MA 02472    617-319-1901    Descal@rcn.com

Wendy Hale – Vice President
160 Commonwealth Avenue, #709, Boston, MA 02116    339-832-1833    wendyhaletstudio@gmail.com

Christopher Hale – Treasurer
160 Commonwealth Avenue, #709, Boston, MA 02116    339-832-2711    cbucklandhale@gmail.com

Mary Callahan – Recording Secretary   marycallahanstudio@verizon.net

Anne Belson – Corresponding Secretary, Awards and Nominations   annebell@comcast.net

Joan Griswold – Financial Advisor   jdgriz@gmail.com

Richard Sabin – Ex-officio, Signature Artist Books   rasabin@verizon.net

Andrew Kusmin – Ex-officio, Exhibitions   andrew@kusminarts.com

Nan Rumpf - Publicity   nanrumpf@gmail.com

Julie Blanchard – Education and Outreach   blanchardj@comcast.net

Frances Schreiber – Member’s Exhibition, Web Liaison   frances39@verizon.net

Steve Hamlin* – Website   shamlin@crocker.com

Maureen Brookfield – Mailings   mkb.art@comcast.net

Gracia Dayton – Ex-officio, Gifts   gracia1956@aol.com

Mary Griffin – New Signature Members    mgriffinwatercolors@mac.com

Mary Rauscher – Associate Members   marly65@verizon.net

Nancy Sargent Howell * – Ex-officio, Signature Members    nancyhowellstudio@comcast.net

Virginia Greenblatt – Historian   jinjah1@aol.com

Robert Y. C. Hsiung, FAIA * – Facilities    rhsiung@rcn.com

Becky Haletky * – Ex-officio    beckonpond@comcast.net
B) Executive Staff – No staff is necessary at this time, all activities are volunteer based.

C) How do you plan to put the professional/volunteer experience of your leadership to work to achieve your goals?
In this time, our Board and Membership has the unique quality of having all the right people at the right time to make a successful effort to establish a home for the New England Watercolor Society. Our volunteer Board includes professionals with experience as architects, landscape architects, financial advice, and experience with gifts, endowments and grants, publicity, possessing many of the skills necessary for putting forth a successful effort. Two board members, Andrew Kusmin, and I, Dawn Evans Scaltreto, have recent experience in historic building re-use as an arts center.

Andrew Kusmin’s project, the Plymouth Center for the Arts, is a re-use in a former public library. It is located just steps from Plymouth Rock and Plymouth’s waterfront on historic North St. The beautifully restored 1902 Russell Library gallery and the 18th century Lindens property possess uncommonly elegant gallery spaces and diverse work created by regional artists. It is the home to the offices, galleries, and classrooms of the Plymouth Guild for the Arts as well as the offices of the Plymouth Philharmonic and the Plymouth Community Theatre. Other groups have used the building: poets, garden clubs, private parties, and town-wide organizations. Their program offers changing exhibitions of 2-D and 3-D art and fine crafts in their galleries. It also offers art classes six times each year for adults, teens, and children. Their hours are Monday through Saturday, 10 a.m. to 4 p.m., and Sundays, noon to 4 p.m. Andrew has been one of the principal players in the creation of this center for the arts, which started out as a home for the Plymouth Guild of Artists but has turned into so much more. The project was phased, and it continues to complete the stages of restoration. The project is currently beginning construction on elevators to make the building 100% handicap accessible and in compliance with ADA recommendations and requirements. This project would be very similar in scope with a restoration and re-use as an arts center in the Weston Old Library.

The Arsenal Center for the Arts in Watertown is the project that I have been involved with from the beginning. In 1997, the United States Army decommissioned the final parcel of the former United States Army Arsenal, which was then being used as the Army Materials Testing Laboratory. The parcel was purchased in whole by the Town of Watertown, who turned the property over to developers while retaining some portions of the property for public use. A small, grass roots effort began with four women – Janet Buck, Adrianne Sloane, Barbara Epstein and Dawn Evans Scaltreto. We attended every meeting and soon attracted other people who believed in the dream of having an arts center. Our ad-hoc committee turned into a non-profit corporation, receiving our 501-C3 and incorporating and a non-profit. We received the support of the community, and the support of donors, raising the money necessary to turn a 10,000 square footprint into an over 40,000 square foot Center for the Arts that features a 380 seat proscenium theater, the Charles Mosesian Theater, a black box performing arts space, artist’s studios, art classrooms, rehearsal halls, a clay studio, exhibition spaces and a gift shop. Our doors opened in September of 2005, and ten years later the Arsenal Center for the Arts has built successful programming for adults, children and teens. We are home to the New Repertory Theatre,
Watertown Children’s Theatre and Flat Earth Theatre along with many visitor groups. Classes are vibrant and go throughout the year with programs in printmaking, all forms of painting, arts and crafts for children and a clay studio.

A wealth of architects find a home on our board, including Vice President Wendy Hale, Richard Sabin, Robert Hsiung and Frederick “Fritz” Kubitz, among others. Robert Hsiung has even prepared conceptual plans of possible configurations for the Old Library that could accommodate the New England Watercolor Society activities and uses by partner organizations. Please see attached documents.

D) What other major entities, sponsors and/or advisors are involved in your organization’s leadership?
At this time there are no other advisors or other entities, although we have attracted sponsorship for awards by significant art materials providers, including Mission Gold Watercolors by Mijello, Dick Blick Artist Materials, Jerry’s Artarama, Air Float Systems, Winsor & Newton, Stanhope Framers, Image Resolutions, Cheap Joe’s Art Materials, Canson Fine Art Papers, M.Graham & Company, Utrecht Art Supplies, as well as many endowed awards by artist members and awards endowed in memory of deceased supporters and artists.

4. Value Proposition/Needs Assessment/Constituencies Served
A) Describe the unmet need for what you have to offer We need space for our exhibitions, workshops and classes. At this time, we have to rent spaces to conduct our programming which are often only available during undesirable times because the hosting organization has selected the best times for their programs. If a venue already offers workshops or classes, it is not in their interest to promote our programs, so often even very good workshops are challenging to fill.

B) Explain why this need exists and why it has not already been met We do not have a space of our own.

C) Are there alternative solutions – especially solutions available in neighboring communities – that already meet this need in some meaningful way? We have very good relationships with a number of other arts organizations in the region, and have hosted our exhibitions, events and workshops at Creative Arts Center in Chatham, Plymouth Center for the Arts, The Guild of Boston Artists, North Shore Art Association, The Saco Museum, The Duxbury Art Complex, Attleboro Arts Center, Rhode Island Watercolor Society and other venues. We would hope to foster and grow opportunities to collaborate in companion workshops, classes and reciprocal exhibitions that would bring the very best in the region’s art programming to our own facility.

D) What types of programming / activities / resources are you planning to offer? Our programming would include classes for adults and children in all types of watermedia, 1, 3 and 5-day adult workshops featuring the very finest watermedia artists from around the world, National and Regional juried watermedia exhibitions and collaborative exhibitions with local, regional and national arts organizations. We would hope to include activities that would complement our own exhibitions, for instance a
chamber music performance at an artist’s reception, or sculptures from the Boston Sculptors Guild in areas of the galleries without wall display space.

E) How have you identified potential audiences for your programs/resources? We promote our exhibitions, workshops and calls to artists in regional and national media, online and in print. We have exhibitions and people who like art come to see them. We have free artist demonstrations each weekend of an exhibition, gallery talks and artist receptions with food and beverages. We have established a standard of excellence that draws people who enjoy quality art exhibitions, classes, demonstrations and workshops to our events.

F) What types of groups / individuals will benefit from your programs? Certainly the visual art community will be engaged, and I also think that many people who perhaps have not even thought to see an art show or take an arts workshop before will have an interest. I believe that many people will be engaged in our educational programming with our current offering of adult workshops and exhibitions, but also by adding programs to encourage the practice of watermedia with area youth. Given Weston’s proximity to many colleges and universities, we would also seek to engage college students in our activities and actively seek partnerships with near-by arts institutions, museums and galleries. Companion activities to exhibitions at the Museum of Fine Arts might be an example of activities we might offer. The recent John Singer Sargent watercolor exhibit at the MFA could have had a “Paint like Sargent” watercolor workshop where the techniques and styles of the artist who is one of our Honorary Members would have been highlighted.

G) How big an impact will your program have on meeting the identified need? How large are these audiences? What are their age ranges and other key demographic characteristics? The opening receptions to our art exhibitions are typically the largest attended event per show. Generally each exhibiting artist will try to attend, which may be up to 60 artists with their family or other companions – perhaps 60 – 75 in attendance at the peak hour. The workshops can be anywhere from 6 to 25 participants, which is also typical of local watercolor and other art classes. Throughout the course of an exhibition, people generally attend sporadically, perhaps up to 12 people might be in the gallery viewing an exhibit on a weekday, with a few more on weekends.

H) Specifically - what is the value of your program to the residents of Weston? To the residents of other towns? I personally teach many adult, child and senior citizen arts classes locally, and they are very popular. People enjoy viewing, learning and doing art. There have been many studies that show that art activities not only improve the quality of life, but also have measurable health benefits, especially among senior citizens (please request our research, if desired). Seniors engaged in art classes live longer, take fewer medications, have less of a sense of isolation and loneliness and feel a greater sense of purpose. In adults, creating and viewing art decreases stress and encourages a sense of community. For many children, art is their salvation, an activity where there are no wrong answers. It fosters creative thinking, problem solving, self-expression, and deep thoughtfulness. I would expect that the exhibitions, classes and workshops that the New England Watercolor Society would offer would appeal to a wide range of individuals in the community and throughout the region.
I) What research supports your statement of value / need / constituency? Our own experience has shown us the value and need of such art programs. Increasingly, people have found their lives filled with stress, hard work and busy schedules. Allowing individuals the opportunity to visit a beautiful art show, take a relaxing class or practice their true artistic passion with a well-known watermedia professional would be very gratifying to local and regional individuals. The easy commute from Boston, and access to points east, west, north and south via Routes 128, 90, 95 and 20 would make Weston a natural choice for such programming. We are currently engaged in researching similar arts organizations in the New England area including ones with very similar missions and goals, such as North Shore Arts Association and Rhode Island Watercolor Society, as well as those that offer more diverse programming. Boston Metrowest does not have competing programs in the immediate Weston vicinity, sending Weston/Waltham/Wellesley/Wayland residents to Lexington, Newton, Natick and Watertown for programming. We are reviewing similar organizations with their own facilities to determine facts about their operating budgets, their current programming, their fundraising activities for capital and operating funds, their board structure and staffing needs.

5. THE JST/OL PROPERTIES | SITE | STRUCTURAL IMPACT | PUBLIC ACCESS

A) Why is one of these buildings – or a specific floor or portion of one of these buildings – an appropriate or even the ideal location for your program? After several tours of the Old Library, our Board has determined that the Main Level and Mezzanine would be perfect gallery and workshop space for the needs of our organization. One of our former Board Members and respected architect, Robert Y. C. Hsiung, has prepared a set of drawings of the Old Library which highlight how the spaces could easily be modestly renovated to create a beautiful and welcoming arts space that highlights the history and extraordinary architectural elements already present in this facility. Please see attached documents prepared by Robert Y. C. Hsiung, FAIA.

B) State as exactly as possible how much space your organization requires. Please see attached drawings.

C) What specific space(s) in one or both of the buildings are you requesting? Please see attached drawings.

D) What physical changes do you propose to the current exterior and interior of the building(s)? Please see attached drawings.

E) What will be the extent of the impact on the exterior and interiors of the building(s)? Please see attached drawings.

F) What major equipment and/or fixtures do you plan to provide and install? We would install all necessary gallery lighting for the artwork (not general lighting) and the unique display panels that easily fold and store in the walls when not in use as shown in the Hsiung drawings. We would provide all the furnishings for the main level and mezzanine, tables, chairs, desks, storage cabinets, etc. We would
provide all hanging apparatus and fixtures necessary for displaying art, and currently have the funds available in our general funds to completely furnish these accoutrements.

G) To what extent are the changes you propose revocable, and with what future construction or deconstruction? The gallery installations would be easily removed. Most of the construction would be necessary no matter who was using the facility. Access and egress would be required by law and subject to ADA requirements. Most users would require storage and a small “food staging area” for receptions or coffee hours (commercial kitchens have requirements that would not be necessary, cost-effective or space conscious), so the areas under the Mezzanine and on the Mezzanine level would be useful to future users of the space. Robert Hsiung's economical use of the main existing stairway and tucking new restrooms necessary for users in areas that do not break the flow of the rooms would be desirable to any future user.

H) What impact will your program have on neighboring buildings and abutting owners? You may cite your program’s requirements for septic, parking, exterior lighting, numbers of visitors / users, etc. For some of these questions, the best place to seek answers to them is via the assessments done for the JST/OL Working Group/Town of Weston by Kang and Associates in 2008. The parking is what it is, and as there is plenty of on-street parking available, the small lot is acceptable for our needs. Exterior lighting would be necessary for safety of egress, but could be done in a thoughtful way to eliminate harsh glare to abutters, and to keep with the historical look of the facility. Septic assessment would need to be determined by the town. We generally do not draw a rowdy, late-night crowd so I think our activities in general would not be offensive to neighboring churches, businesses, homes or public spaces, and to the contrary, would be a welcome addition to the town. We would require outside signage, but would wish the signage to be in keeping with the history of the building, the history of our organization and others residing within the building. We would hope that near-by crosswalks and intersections would be made as safe as possible to allow visitors to safely approach the facility.

I) What would be your organization’s hours of operation? Typical hours for similar arts facilities are Tuesday or Wednesday through Saturday, 10 am to 5 pm, Sundays 12 noon – 4 pm, closed Mondays. Certain evening hours would be held for meetings, rentals, demonstrations and receptions, finishing no later than 9 pm.

J) Would the general Weston population have access to the buildings during all hours of operation, access only occasionally during hours of operation, or never. Would it be necessary to be a direct participant in one of the programs to have access to the building? It is in the interest of the New England Watercolor Society to have the facility open to the public during all hours of operation, even during classes and workshops. All activities would be publicized to the greater Weston Community with an open invitation to participate many of our exhibitions, classes and workshops and to always have the opportunity to view any exhibition on display at the time. Many of our exhibits feature open calls to artists to submit their artwork whether they are a Signature member, Associate or not. All exhibitions would be open to the public to view and participate in demonstrations or other activities. Programs that have a fee would be open, but dues-paying Members and Associates might have a discount on these
We would seek to offer seasonal events that interested the public, like small works art sales near holidays and open houses on summer concert series evenings.

K) Will your organization be requesting to purchase the building or to lease it from the Town of Weston? If a lease, what is the minimum number of years for a lease that you would request initially? Our preference would be to lease the facility from the town with terms of similar arts organizations and other public buildings in nearby towns. Typically, these leases are for a minimal annual contribution ($1 per year in the case of several of the groups we have spoken to including Plymouth Center for the Arts and the Rhode Island Watercolor Society) and are contingent on the resident group maintaining the interior of the facility and paying the utilities. The town, or state, as the case may be, assume the responsibility for all exterior maintenance. In some cases there is an exception for snow removal and landscaping where the resident shares the cost with other users or the municipality.

Should New England Watercolor Society enter into such a lease with the town, we would prefer a 99 year agreement with exit clauses for the town should we not live up to providing the arts activities we have promised to the community. We would be making a considerable investment in outfitting the facility, and would also be making use of our reputation and network to assist in fundraising, so we would require a lease that confidently showed good faith to allow the New England Watercolor Society to develop the facility into a cultural destination for the New England region.

6. TIMELINE – Supply a timeline for completion of your project including dates, in particular for:
A) Final leadership in place Our Board is already in place.

B) Additional market research Members of the board are already working on researching similar and diverse arts organizations in the region, evaluating their operating costs, insurance needs, agreements with the facility owners, what their up-front capital costs were, what they did right, what they did wrong, what is their programming, what is their support staff, what are their volunteer needs, what do they do to raise annual operating funds in the form of appeals, silent auctions and other events. At this time we are conducting our research with volunteers from the board.

C) Architectural and physical plant planning | estimate of upfront capital costs Please see Robert Y. C. Hsiung’s attached drawings and cost assessment, informed by the Kang research and updated to 2017 rates. Given an agreement, we would use these preliminary drawings as a jumping-off point for future architectural planning.

D) Program development/refinement We have a successful program already in place and planned out through 2017. Expansion of the program would begin once we have an agreement and an understanding on when the turn-key date would be. We would like to see the facility build-out as soon as possible, with our estimated time-line to open the doors to the public in Spring of 2018.

E) Business plan development/refinement Financial Advisor, Joan Griswold, and Treasurer Christopher Hale are working on developing a business plan that includes the costs associated with having our own facility. Our preliminary research has indicated that we will have approximately between $48,000 and
$71,000 annual budget, considerably higher than our current budget. Please see attached financial projections prepared by Joan Griswold, Christopher Hale and Wendy Hale. Annual fundraising will be necessary to meet these expenses and insure the success and endurance of our programs. We are determining how we will meet this challenge.

**F) Fundraising benchmarks**  Contingent with an agreement with Weston, we would begin fundraising activities. Our first benchmark would be $100,000. Future fundraising would help insure we has operating funds to continue and grow our quality arts programming.

**G) Weston town administrative and various board approvals**  We will meet the town’s deadlines as they are developed within reason.

**H) Weston Town Meeting approval**  We will attend meetings as necessary and answer questions as they arise to facilitate keeping the process moving forward.

**I) Other legal/regulatory approvals (e.g., MA ABCC, Historic New England, etc.)**  We will make every attempt to comply with all legal/regulatory approvals and guidelines throughout the process. Advanced knowledge of these requirements will save time and money as we develop the plans for the project, so the assistance of the Town of Weston and JST/OL Working Group will be essential to expedite the process and insure that all guidelines are adhered to.

**J) Marketing, sales and/or PR planning and execution**  These steps will be taken as agreements are signed, funds have been secured, plans have been drawn, ground has been broken, and we have realistic estimates of the construction timeline determined.

**K) Construction and physical plant alterations**  See Section J above

**L) Parking construction and landscaping**  See Section J above

**M) Equipment purchase and installation**  See Section J above. We have the funds available for these purchases in place now.

**N) Staffing**  See Section J above

**O) Estimated launch date of program**  Ideally, Spring of 2018

7. **UPFRONT/CAPITAL COSTS – Please include details and cost estimates for:**

**A) The initial building renovation – both exterior and interior**  Please see attached drawings and cost estimates.

**B) Any new or upgraded systems required (e.g., septic system)**  All new utilities are necessary for the entire building. Please see attached drawings and cost estimates.
C) Equipment and materials to outfit the space and make it operational. Display panels, gallery lighting to specifically illuminate art and hanging system would be necessary, tables, chairs, storage cabinets to outfit the space as a gallery/workshop space would be approximately $50,000. Please see attached drawings and cost estimates, specifically items 10, 11 and 12.

D) How much of the upfront investment is your group willing and able to provide? We have funding up to $50,000.

E) When do you anticipate that you will have your funding in place? We have that funding in place now.

F) What is/are the source(s) of this funding? This is in our operating budget and in our investments portfolio.

G) Will some of your initial funding come from fundraising? We will be fundraising for annual operating costs. We will assist in appeals necessary for capital expenditures as we are able to provide that support.
   i) If so, what is your fundraising goal? We estimate that we would need to raise approximately $80,000 annually.
   ii) State the reasons why you are confident that you can achieve this goal We have a number of members who have experience in fundraising, and should we feel we are falling short of achieving our annual funds, we will hire a development director that will be capable of achieving the goals we set forth.

H) What level of preliminary funding do you anticipate asking the Town of Weston to provide? It is our understanding that the Town of Weston may need to fund the entire renovation project due to Low Bid regulations, and with the potential of multiple users occupying the space this would enable all parties including New England Watercolor Society to support the capital goals of the restoration.

I) Will CPA funding be required and available – and at what level? We are hoping that CPA funding will be available and that the attractiveness of preserving the Old Library and using it as a place of cultural enrichment and education will make this project a very attractive project and candidate for CPA support.

J) Supply a general basis / cost of use. There would be maintenance needs that would be ongoing. General facilities management, custodial, snow removal, landscaping, etc. Some of these costs could be shared by users.

8. OPERATING PLAN
A) Operating Plan – Staffing and Leadership
   i) Please indicate what if any changes to your volunteer and paid executive leadership are anticipated once your organization is up and running. There would be a considerable need for more volunteers to keep the gallery open during posted hours, and we would seek to engage
not only our members and associates, but also general citizens of the Weston community with an interest in the arts and a commitment to volunteerism. We have already approached and engaged some of these community members, who are excited at the possibility and potential of the Town of Weston being home to our organization, and having opportunities to volunteer and participate in the activities we would provide. We would also seek to provide opportunities for internships for regional college students, particularly those students studying arts management and gallery leadership. At some point one paid gallery manager may need to be in place, possibly doing double duty as a manager with experience in development to meet fundraising goals and raise annual funds necessary. Teachers for new, ongoing classes would need to be engaged.

ii) **What is your timeline for effecting this change?** We would need to schedule volunteer staffers prior to the opening of the facility. Workshop leaders would need to be engaged at the earliest time in advance of opening, as they often plan their schedules several years in advance.

iii) **Management structure – Please indicate who will have responsibility for monitoring day to day operations of the organization** The board of the New England Watercolor Society will continue to hold the reins of the organization, and should paid or volunteer staff be in place it will be under the direction of the NEWS Board of Directors.

iv) **Reporting structure / Oversight – Please indicate to whom and how often management will report?** At the very least on a weekly basis, and to the NEWS Executive Board specifically.

v) **Will your sponsors, advisors or other entities be involved in day to day operational decisions or long term oversight? If so, what will be their role?** Their roles will remain the same, with all major decisions at the discretion of the NEWS Board. We plan to establish a Long Range Planning Committee and we will engage other advisors (legal, architectural, lighting, etc.) as necessary.

vi) **Day to day operation – please indicate the occupational title and number of hours anticipated on a weekly basis for each staff member.** There is an exhibition committee that will plan and implement the exhibition schedule (as they already do now). Workshops and teaching will also require a committee as there will be more of these opportunities, and generally the hiring of quality workshop leaders and teachers must be done fairly far in advance. Right now all of this is done with volunteers and is likely to continue to be done so until it is determined that paid staff is required. Volunteers would need to be scheduled for all open hours of the gallery. The duties would include receiving artwork, packing and unpacking artwork, hanging artwork, adjusting lighting, labelling art, creating programs and signage for exhibitions, mailings, general clean up, assisting patrons, answering questions, setting up tables and chairs for classes, meetings and other activities, assisting with hospitality, answering phones, corresponding with artists, teachers, students, visitors and the NEWS Board. The Board, specifically the Treasurer, will be responsible for paying bills and maintaining financial solvency for daily expenditures. Should the gallery be open Wednesdays through Sundays in the hours indicated above in Question 5, Section I, staffing on site would be required weekly for approximately 32 hours. Possible job titles would be Gallery Manager, Gallery Director, Director of Development, Gallery Assistant, Docent, Teacher, Art Installer and Intern.
**If you anticipate that full or partial staffing will be provided by volunteers, please indicate job titles/duties performed and number of hours will be required on a weekly basis.**

B) **Operating Plan – Earned Income**

i) **Detail your anticipated sources of revenue.**
   
   Please see attached document prepared by Joan Griswold, Christopher Hale and Wendy Hale.
   
   Artwork sales
   Membership Dues
   Registration fees
   Rental Income for Gallery Spaces
   Workshops
   Stipends from various user groups
   Event Rentals
   Fundraising events/auctions
   Annual Appeals
   Cash donations
   Gift shop sales
   Classes
   In-kind contributions
   Crowd funding
   Grants
   Sponsorships
   Scholarships

   * List each source of income (fees, memberships, rental income, cash contributions, in-kind contributions, interest, etc.) as a separate line item.

ii) **Cite research which demonstrates that these income levels are feasible / achievable.** We have been researching other facilities in the region with similar and diverse arts programs and analyzing their income streams, evaluated their applicability to our potential programs and feel that we can confidently and creatively achieve our goals. We have many years of research with our own exhibits and workshops and their expenses and income.

iii) **Have you identified a cost basis for your program** Yes, we have researched similar programs.

C) **Operating Plan – Expenses**

i) **Detail your anticipated expenses.**

   * Use a separate line for each type of expense – rent/occupancy, personnel including salaries, wages and benefits, program materials/supplies, office supplies, hardware and software, utilities, marketing / pr staffing, material and delivery costs, tech support, cleaning, maintenance, etc. At this time we do not know these expenses from our own experience, but are compiling our research into a database that can assist us in creating a realistic estimation of anticipated expenses. Some costs will be one-time expenses (tables and chairs, security system), while others will be ongoing (replacing paper towels and toilet
We plan to conduct a sensitivity study, but anticipate that Director salaries are in the range of $40,000 - $80,000 locally, with approximately 30% more for benefits.

ii) How does your organization plan to manage ongoing capital / maintenance costs necessary to maintain the physical plant in good condition? We will build a capital expense budget into our annual operating costs, and we will acquire appropriate insurance to assist with routine issues as they arise. Major catastrophic events may require assistance from the Town of Weston or CPA, but those events could not be anticipated or planned for.

iii) Do you expect to operate at a profit or deficit? Please cite research that leads you to this conclusion. We would like to operate at a profit so that we had a cushion should leaner times arise when art sales, class and workshop attendance and rentals might be on the downswing as happened to many non-profit organizations in the economic conditions of 2008. We have continued to have success with our investments under the guidance of Joan Griswold, and we would expect to continue to grow our resources. That being said, most non-profit groups entering into a new venture such as this might expect to have several years when revenue did not quite keep up with expenses while the program was being built. We anticipate this, and will work to mitigate the deficit and stay in the most healthy fiscal position as we are able to.

• Please forecast on an annual basis at least 5 years out. We cannot do that based on current information, but would expect that we would continue to cultivate our programming, membership, reputation and visibility while maintain and growing our investments to be in a very positive position in 5 years, achieving our annual fundraising goals and meeting the benchmarks we have set forth for our organization.

iv) How do you plan to cover any operating deficit? With funds from our investments.

• If you plan to ask for financial help from the Town of Weston, please explain what this help will consist of (reduced rent, help with maintenance costs, help meeting operating costs, for instance) and the level of funding you anticipate requesting from the town. We would like the Town of Weston/CPA to build out the interior and to provide NEWS with reduced rent.

• Please forecast on an annual basis at least 5 years out. We would expect that the relationship would continue and that NEWS would maintain the interior of the upper levels in a satisfactory way to best preserve the building and spaces.

D) Operating Plan – Marketing/Communication/Outreach

i) How do you plan to advertise your program(s)? We will continue to advertise and grow this outreach as we add programming to include outreach to our membership/associate membership, via our website, Facebook page, GoFish and other online resources, through a catalog, in print magazines and publications like Boston Magazine, the Boston Globe, Wellesley/Weston Magazine, in national magazines like The Artist’s Magazine, Watercolor Magazine, in Art New England and other publications we are already using. We also currently use direct mail, e-blasts, posters and other forms of outreach for our programs. We are considering creating a blog to provide education about watermedia techniques, entering exhibitions, properly framing and presenting art, reviews of art books and more. Increasingly,
online connection and contact is being utilized for arts programming, and we would expect to have a state-of-the-art online registration program in place by the opening. We already have moved our exhibition registration process online with the Smarter Entry portal. Our workshop registrations will be moving online, hopefully prior to our next upcoming workshop events in February of 2016.

ii) **How have you decided on this (these) avenues of outreach?** These methods are what have worked for us in the past, and what we foresee as working for us in the future. Increasingly, people are researching, registering and finding information about arts classes and events online, and via their phones. Our website has undergone a very recent major update by Steve Hamlin to make it mobile device-friendly. That will make it easier for people to find us, find out about our programs, register and visit our exhibitions.

iii) **Cite research that supports your conclusion that your marketing efforts will be successful.** It is working for us now, and we are working to stay on the cusp of what will work in the future. We also are researching what other regional art facilities are using for their outreach and registration to adapt our current methods to keep up with changing technologies.

iv) **How much do you anticipate spending on marketing?** Currently about $2000, we would expect that number to climb to possibly $5000.

9. **EXECUTION**

A) **What precisely will be required to make this concept into a successful reality?** An agreement with the Town of Weston would start the ball rolling. Once we had the agreement and an estimated timeline, we would begin to work backwards from the actual projected date of the facility opening to plan the activities that would be happening there, engaging workshop leaders, scheduling classes and exhibitions, reaching out to possible user groups and partners and fostering fundraising growth. We may seek to begin some programming now in a rented space, for instance, a NEWS watercolor class possibly at the First Parish Unitarian Universalist Church across the street or neighboring Saint Julia’s Parish to begin establishing our program. We already have some furnishing and fixtures, including gallery lighting, signage, demonstration models and workshop tables, and will continue to research quality furnishings and gallery accoutrements (hanging systems, model stands, and pedestals). We will seek to engage sponsors and donors in the region, and discuss the possibility of engaging our friends, supporters and members in capital outreach (buy a brick for the walkway, naming opportunities, corporate sponsorships etc.).

**Who will be responsible for each of these execution steps, and what resources will they require?** Right now, our board will be doing much of the heavy lifting. We will require lots of coffee and chocolate, a good sense of humor and the patience of Job. Plus money, good friends and the support of our membership and associates. We are hoping that the Community of Weston will join us in their support, and that we will continue to build our program and resources with the very attainable goal of establishing a wonderful, historic, community-building home for the New England Watercolor Society.

B) **What’s practically and legally required (e.g., re-zoning, septic, parking, ADA, Historic New England, etc.)?** Complete restoration/renovation of the interior of the building, new, energy
efficient utilities and fixtures, updated walkways and entrances, ADA compliance, safety systems (fire, security), and landscaping. From NEWS, the building and growth of our programs, capital and operating fundraising, marketing and outreach. Legally, we would need to engage an attorney with experience in drafting and executing these sort of agreements, specifically with the skills and knowledge necessary for historic building re-use and arts non-profit organizations. We would need to research whether zoning regulations would need to be addressed (or if those questions have already been answered by studies already done for the JST/OL Working Group/Town of Weston).

C) Are there any important legal issues (beyond approval process) that need to be considered? Yes, the long-term agreement with NEWS.

D) What are your key assumptions going in? What will you need to discover or learn along the way? Our key assumption going in is that we can make this a very successful cultural arts destination. We know that others will be drawn to visit and use this space. We hope to see the Historic Society in the lower floor that appears to be ideal for their archival storage, preservation and display of artifacts that are important to the history of Weston, the Commonwealth of Massachusetts and the Nation, and this organization would have a very positive synergy with the goals and mission of NEWS. If there was another tenant, we would like to see an arts program like New Art Center of Newton as a very complimentary and synergistic partnership, offering classes for adults and children that are not within the scope or mission of NEWS, like pottery, oil painting, etc. We see that by providing a beautiful space for displaying and viewing art would be of great benefit to regional and local organizations like the Weston Society of Arts and Crafts, Depot Square Artists and other organizations who do not have a home of their own, and that we could provide the structure necessary to offer their programs within our space, further building the cultural significance of the facility. We hope most to cultivate and grow our own program to continue to celebrate the creation and appreciation of watercolor and all watermedia, with the quality and excellence we have provided to the craft in our 130 years of existence.

E) What will be needed from the Town, for initial set-up, and for ongoing operation and maintenance? We would need the town and the CPA to build out the space and update all systems. We would need to secure and sign all necessary agreements to move forward.

10. RISKS

A) What could go wrong and what would be the implications? There could be failures and issues with the renovations, there could be acts of God that could delay or damage the progress. Delays could happen as have happened with other similar projects, prices of materials could go up, the economy could go down. Getting the plan nailed down sooner rather than later and getting contracts with architects, contractors and materials suppliers as soon as reasonably possible will help with costs.

How can these risks be mitigated? We are currently insured for our activities and would update insurance to provide adequate coverage for circumstances we can control. Being as transparent as possible, engaging all town zoning boards, disability commissions, Historic New England and anyone else who might weigh in on renovations, signage, interiors and exteriors will help insure
that we will not make a mis-step along the way that could end up costing money and seriously delay the process.

**B) Will the Town of Weston have any contingent liability?** The town will be liable for outdoor safety, the sidewalks, crosswalks and walkways. They should be secure, made of durable materials to withstand New England winter and routinely inspected to insure safety. Interior safety and security would be the responsibility of the tenants in their spaces.

**What’s the probability and size of these risks?** The same risk as with any public walkway or area in the town, except that the town would have extra eyes looking over the property with an interest in keeping everything safe by the tenants.

**C) Against what, and how, will the ongoing operations be insured?** We will continue to provide adequate insurance for the activities of our organization in keeping with the spaces that we will occupy.

**D) What escape hatches will be required?** All parties should be able to dissolve the lease/agreements should one party not uphold their portion of the bargain. If the Town of Weston failed to keep the roof in good repair, artwork and equipment within the building could be damaged or destroyed, so assurances would need to be made that would not allow that to happen. If NEWS did not provide the programming we have promised or maintain the interior, there would be a clause that would release the Town of Weston from the lease. All issues would need to be dealt with within bounds of reason and recognizing that each party would have an opportunity to resolve any issues that arose before evictions began.

This letter of intent in subject to the support and a vote by the Membership and Associate Membership of New England Watercolor Society. It is contingent on the Town of Weston and CPA providing the interior renovations, restoration and utilities and that we have a nominal or reasonable annual rent (typically $1 per year) with a long-term (99 year) renewal agreement. Our revenues have matched our annual expenses, and we have carefully cultivated and grown our investments over many years. As we have not had our own structure we have a limited ability to demonstrate a large cash flow. We have seen other similar organizations with similar structures and missions able to raise operating funds, we are confident that we can do the same.

We respectfully submit this letter of interest to the Town of Weston and the Josiah Smith Tavern/Old Library Working Group and hope that you find our program and mission in keeping with the town’s desires and interest in restoring this extraordinary facility and creating a cultural destination for the community.

Warmest Regards,

Dawn Evans Scaltreto
New England Watercolor Society President

Enclosures: Financial Information, Robery Y. C. Hsiung’s Architectural Plans
Sources of estimated yearly income:

- Commission from art sales $1000
- Membership dues -$75 x 150 = $11,200 > $13,200 Associates - $20 x 100 = $2,000
- Entry fee for 4 member shows $10 x 50 = 500 $2000
- Rental fee for 4 outside group shows @ $500 $2000
- Workshops (3-4 day) 4 @ $3000 $12,000
- Event rentals @ average $75 x 10 $750
- Fund raising events (auction, concert) $5000
- Annual donation appeal letter $4000
  (join with downstairs tenant – Hist. Soc.)
- Sales from gift shop $1000
- Ongoing series of weekly classes $1000

Total estimated income for year: $41,000

As become established in community, rentals, classes and other revenues will grow.
**Operating Plan – Expenses**

*Estimated yearly expenses:*

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<tr>
<th>Item</th>
<th>Year 1</th>
<th>Ongoing</th>
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</thead>
<tbody>
<tr>
<td>Insurance</td>
<td>$4000</td>
<td>$4000</td>
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<tr>
<td>Utilities</td>
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<tr>
<td>Snow removal (or Town?)</td>
<td>$2500</td>
<td>$2500</td>
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<tr>
<td>Maintenance</td>
<td>$2500</td>
<td>$2500</td>
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<tr>
<td>Cleaning</td>
<td>$1000</td>
<td>$1000</td>
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<tr>
<td>Initial furniture (chairs, table, desk, display)</td>
<td>$10,000</td>
<td>0</td>
</tr>
<tr>
<td>Alarm system (installation, then yearly contract)</td>
<td>$5,000</td>
<td>$500</td>
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<tr>
<td>Office supplies</td>
<td>$500</td>
<td>$500</td>
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<tr>
<td>Exhibition (6) expenses – PR, reception</td>
<td>$5000</td>
<td>$5000</td>
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<tr>
<td>Administrative: Volunteers</td>
<td>0</td>
<td>0</td>
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<tr>
<td>(Staff – <em>Gallery Manager - as revenue stream grows, will hire a Manager</em> ($40,000) in 3-5 years)</td>
<td></td>
<td></td>
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<tr>
<td>Internet / phone</td>
<td>$1200</td>
<td>$1200</td>
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<td>Office equipment (initial purchase)</td>
<td>$2000</td>
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<tr>
<td>Webmaster</td>
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<td>$3500</td>
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<tr>
<td><strong>Total estimated yearly expenses:</strong></td>
<td><strong>$48,000</strong></td>
<td><strong>$31,000</strong></td>
</tr>
</tbody>
</table>

(*Including future Manager: *$71,000*)

**NEWS** general operating funds will cover initial expenditures on furnishings, office equipment, display (not general) lighting, movable display panels.
Dear Directors:

I’m pleased to present the following study of Weston’s New Art Center at the Old Library building, with New England Watercolor Society as its major tenant. I’ve visited the Old Library and studied the previous proposals for its reuse, and worked out a program for NEWS’ spatial needs from my experience with its current and past activities. This study aims to show how NEWS’ needs can be met in the Old Library; and, with proper renovation, how we can contribute to Weston’s vision of historical preservation and public access.

The following are some of my conclusions and observations:

1) NEWS can satisfy its current needs by using only Upper Level and Mezzanine Level, leaving Lower Level entirely for other tenants, plus making the multi-functional Old Reading Room available for other users.
2) NEWS requires very modest demolition and addition.
3) NEWS has self-interest to keep the building open for public during gallery hours.
4) NEWS offers potential synergy in operation and staffing with other tenants.
5) NEWS’ artistic persona, as one of the most venerable watercolor societies in the US, is a near perfect complement to the excellent historical architecture of the Old Library.
6) NEWS’ longevity and its regional and national artistic outreach and recognition can contribute to a sustained success of the New Art Center.

It’s a win-win scenario, an exciting rarity in my 50 years as an architect. I sincerely hope that we can help Weston to make the New Art Center a reality and a success, and find ourselves a new home.

Sincerely,

Robert Y. C. Hsiung, FAIA
Figure 49: Existing upper level plan.
Figure 48: Existing lower level plan.
LEGEND

A EAST/CENTRAL WING
B OLD CHILDREN'S ROOM

COMMENTS

- OLD CHILDREN'S AREA:
  - PRESERVE VAULTED CEILING & ARCADES
- EAST/CENTRAL WING:
  - GUT DEMOLISH
- REUSE EXISTING OPEN STAIR
- NO CHANGE IN STRUCTURE

NEW ART CENTER AT OLD LIBRARY - PRESERVATION & REUSE - WESTON, MA - PROPOSAL BY NEW ENGLAND WATERCOLOR SOCIETY
ROBERT Y. C. HSIUNG, FAIA, ARCHITECT, NEWTON, MA  8/1/15
NEW UPPER LEVEL PLAN - MAIN FLOOR

LEGEND
1. ENTRY
2. VESTIBULE
3. LOBBY
4. RECEPTION/GIFT STORE
5. NEW MULTIFUNCT'N HALL/OLD READ'G ROOM
6. NEW ART GALLERY FOR NEWS
7. MOVABLE DISPLAY WALL PANELS
8. STORAGE
9. PANTRY
10. TOILETS
11. MAIN STAIR (EXISTING)
17. NEW EXTERIOR EGRESS STAIR

COMMENTS
- RESTORE OLD ARCH-TECTURAL FEATURES
- REUSE ALL HISTORICAL SPACES
- MINIMIZE NEW ADDITIONS TO ESSENTIALS ONLY
- STORE MOVABLE DISPLAY WALL PANELS ALONG WALLS, AS SHOWN
- REUSE OPEN STAIR FOR FREE INTERACTION
- CONSTRUCT NEW EXTERIOR STAIR AS SECOND MEANS OF EGRESS, DESIGNED AS LANDSCAPE FEATURE
- OLD READING RM - MULTI-FUNCT'N L - GALLERY - ±52 PAINTINGS, IN SINGLE ROW
- WORKSHOPS, MEETINGS
- PERFORMANCES, WEDDINGS...
- OLD STACKS RM - NEWS GALLERY
- ±101 PAINTINGS, INCLUDE HALLWAY AND STAIR LANDINGS
- PANTRY & CENTRAL STORAGE

NEW ART CENTER AT OLD LIBRARY - PRESERVATION & REUSE - WESTON, MA - PROPOSAL BY NEW ENGLAND WATERCOLOR SOCIETY
ROBERT Y. C. HSUANG, FAIA, ARCHITECT, NEWTON, MA
8/1/85
NEW MEZZANINE LEVEL PLAN

LEGEND
3 LOBBY BELOW
5 MULTIFUNCTION
7 HALL BELOW
7 MOVABLE DISPLAY
8 WALL PANELS
8 STORAGE
10 TOILET
11 NEW STAIR TO
BALCONY AT MEZZ.
MAIN STAIR BELOW
13 OFFICE - EXISTING
MEZZANINE
14 NEW BALCONY

COMMENTS
- NEW BALCONY WITH
  OPEN RAILINGS:
- CLASSES (±10 WORKSHOP
  STATIONS)
- SPECIAL SHOWS (±23
  PAINTINGS
- SPECIAL FUNCTIONS
- TEMPORARY STORAGE
- MEETINGS

NEW ART CENTER AT OLD LIBRARY - PRESERVATION & REUSE
WESTON, MA - PROPOSAL BY NEW ENGLAND WATERCOLOR SOCIETY
ROBERT Y. C. HSJUNG, FAIA, ARCHITECT, NEWTON, MA
8/1/15
NEW LOWER LEVEL PLAN - OPTION A
(NO RENTAL SPACE FOR NEW ENGLAND WATERCOLOR SOCIETY)

LEGEND

8 STORAGE
10 TOILETS
11 MAIN STAIR
   (EXISTING)
12 LOWER LOBBY
13 NEW TENANT AREA
   - OLD CHILDREN'S ROOM
14 NEW TENANT AREA
   - EAST/CENTRAL WING
15 MECHANICAL RM
16 EXITS & ENTRIES
   (EXISTING)
17 NEW EGRESS STAIR

COMMENTS

- RESTORE VAULTED CELLS & ARCADE IN OLD CHILDREN’S ROOM
- MAXIMIZE RENTAL AREA
- OLD CHILDREN’S ROOM:
  - ARTS & CRAFTS?
  - WESTON HISTORICAL SOCIETY?
- EAST/CENTRAL WING:
  - WESTON HISTORICAL SOCIETY?
  - (VAULT STORAGE ALONG INSIDE WALL?)

NEW ART CENTER AT OLD LIBRARY - PRESERVATION & REUSE - WESTON, MA - PROPOSAL BY NEW ENGLAND WATERCOLOR SOCIETY
ROBERT Y. C. HSUANG, FAIA, ARCHITECT, NEWTON, MA 8/1/15
NEW LOWER LEVEL PLAN - OPTION B
(News in East/Central Wing for possible future expansion)

LEGEND

8 STORAGES
9 KITCHENETTE
10 TOILETS
11 MAIN STAIR (EXISTING)
12 LOWER LOBBY
13 NEW TENANT AREA - OLD CHILDREN'S ROOM
14 LOWER GALLERY FOR NEWS & WORKSHOP
15 MECHANICAL RM
16 EXISTING ENTRIES (EXISTING)
17 NEW EGRESS STAIR

COMMENTS

- East/Central Wing:
- News Lower Gallery:
  ± 61 Paintings, in single row
- ± 26 Workshop Stations
- News Storage & Kitchen

NEW ART CENTER AT OLD LIBRARY - PRESERVATION & REUSE
WESTON, MA - PROPOSAL BY NEW ENGLAND WATERCOLOR SOCIETY
ROBERT Y. C. HSIUNG, FAIA, ARCHITECT, NEWTON, MA
8/1/15
<table>
<thead>
<tr>
<th>DIVISION</th>
<th>KANG 2008</th>
<th>WESTON 2017</th>
<th>COMMENTS</th>
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<tbody>
<tr>
<td>2 DEMOLITION</td>
<td>110975</td>
<td>55000</td>
<td>Assume 1/2 in scope</td>
</tr>
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<td>2 EXCAVATION</td>
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<tr>
<td>3 CONCRETE</td>
<td>3900</td>
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<td>None needed</td>
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<tr>
<td>4 MASONRY</td>
<td>59125</td>
<td>0</td>
<td>Exterior work already done</td>
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<tr>
<td>5 METAL</td>
<td>40600</td>
<td>40600</td>
<td>Mezzanine, new stairs</td>
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<td>6 WOOD &amp; PLASTICS</td>
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<td>7 THERMO/MOISTURE PHN</td>
<td>140175</td>
<td>10000</td>
<td>Interior only</td>
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<tr>
<td>8 DOORS &amp; WINDOWS</td>
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<td>70000</td>
<td>Interior only</td>
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<td>9 FINISHES</td>
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<td>11 EQUIPMENT</td>
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<td>Pantry kitchen</td>
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<td>12 FURNISHINGS</td>
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<td>13 SPECIAL CONSTRUCTION</td>
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<td>No fire-rated vault for Hist. Soc.</td>
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<tr>
<td>14 CONVEYING SYSTEMS</td>
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<td>No elevator</td>
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<td>15 FIRE PROTECTION</td>
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<td>Div. 15-16, total mechanical cost = 51.57% of total constr.</td>
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<td>15 PLUMBING</td>
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<td>15 HVAC</td>
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<td>No special A/C system for History Society's vault</td>
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<td>16 ELECTRICAL</td>
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<tr>
<td><strong>SUBTOTAL BUILDING</strong></td>
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<td>1079101</td>
<td>News = 68.6% of Kang</td>
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<tr>
<td>2 SITE WORK &amp; SITE UTILITIES</td>
<td>106700</td>
<td>106700</td>
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<tr>
<td><strong>SUBTOTAL CONSTRUCTION</strong></td>
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<td>1185801</td>
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<tr>
<td>1 GENERAL CONDITIONS</td>
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<td>68.6% of Kang</td>
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<td>ESCALATION (2008-2010)</td>
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<td>Separate calculation for escalation 2008-2017</td>
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<td>12.5% DESIGN CONTINGENCY</td>
<td>281419</td>
<td>193053</td>
<td>68% of Kang</td>
</tr>
<tr>
<td>10% CONSTRUCTION CONTINGENCY</td>
<td>253277</td>
<td>173748</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL CONSTRUCTION COST</strong></td>
<td>2786048</td>
<td>1911178</td>
<td>News total in 2008 dollars</td>
</tr>
<tr>
<td><strong>TOTAL 2017 CONSTRUCTION COST</strong></td>
<td>2478370</td>
<td>2478370</td>
<td>Assume 4% annual escalation - 9 yrs</td>
</tr>
</tbody>
</table>

**NOTE:** Kang's cost estimate taken from http://www.weston.govoffice.com-feasibility study for the reuse of the JST and Old Library. Final report by Kang Assoc. Kang's building plans are attached at the end of this study pp 3-4. Weston 2017 plans are the proposed plan on this study, (8 of 8)
### Analysis of Probable Cost - Update Soft Cost of 2012 Proposal "Town Oriented Use."

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost 2012</th>
<th>Cost 2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architect &amp; Engineers</td>
<td>130,000</td>
<td></td>
</tr>
<tr>
<td>Historical Consultant</td>
<td>20,000</td>
<td></td>
</tr>
<tr>
<td>Survey</td>
<td>7,500</td>
<td></td>
</tr>
<tr>
<td>Civil Engineer</td>
<td>35,000</td>
<td></td>
</tr>
<tr>
<td>Landscape Design</td>
<td>25,000</td>
<td></td>
</tr>
<tr>
<td>Code Review</td>
<td>5,000</td>
<td></td>
</tr>
<tr>
<td>Estimate</td>
<td>5,000</td>
<td></td>
</tr>
<tr>
<td>Project Manager</td>
<td>120,000</td>
<td></td>
</tr>
<tr>
<td>Test &amp; Inspection</td>
<td>10,000</td>
<td></td>
</tr>
<tr>
<td>Permit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interest &amp; Financing Fees</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bank Appraisal</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Legal &amp; Accounting</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Property Tax/Insurance</td>
<td>5,000</td>
<td></td>
</tr>
<tr>
<td>Other Consultants</td>
<td>20,000</td>
<td></td>
</tr>
<tr>
<td>Marketing</td>
<td>5,000</td>
<td></td>
</tr>
<tr>
<td>Misc + Contingency (6%)</td>
<td>24,000</td>
<td></td>
</tr>
<tr>
<td><strong>Total Soft Cost</strong></td>
<td>424,000</td>
<td>515,860</td>
</tr>
<tr>
<td><strong>Total Soft Cost for 2017</strong></td>
<td>515,860</td>
<td>515,860</td>
</tr>
</tbody>
</table>

*Summary of Probable Cost*

<table>
<thead>
<tr>
<th>Description</th>
<th>Cost 2012</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hard Cost (Total Construction Cost)</strong></td>
<td>247,8370</td>
</tr>
<tr>
<td><strong>Soft Cost</strong></td>
<td>515,860</td>
</tr>
<tr>
<td><strong>Total Cost</strong></td>
<td>299,4230</td>
</tr>
</tbody>
</table>

*[^][^]http://www WESTON.goYoffice.com - JUNE 2013 SPECIAL TOWN MEETING*
Figure 51: Scheme A1 upper level plan.
Figure 50: Scheme A1 lower level plan.