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*The*  
**WHITE PINE**  
SERIES OF  
*Architectural Monographs*

*Volume 1*

*Number 2*

NEW ENGLAND  
COLONIAL HOUSES

*With Introductory Text by*  
**Frank Chouteau Brown**

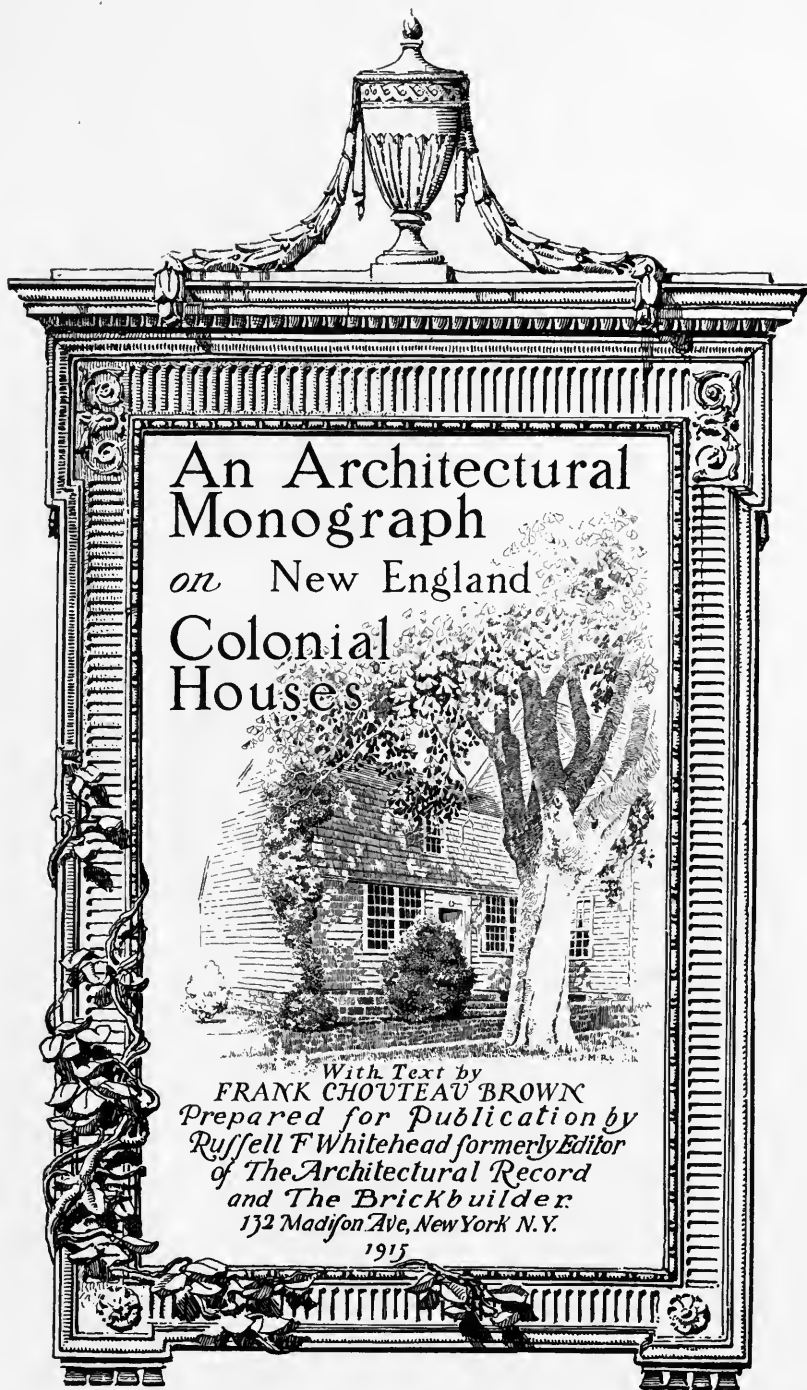
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WHITE PINE BUREAU  
SAINT PAUL, MINNESOTA



JULIAN A. BUCKLY

1872-1918

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An Architectural  
Monograph  
*on* New England  
Colonial  
Houses

With Text by  
FRANK CHOUTEAU BROWN  
Prepared for Publication by  
Russell F Whitehead formerly Editor  
of *The Architectural Record*  
and *The Brickbuilder*.  
132 Madison Ave, New York N.Y.

1915



THE SHUTE HOUSE AT HINGHAM, MASS. Detail of Side Entrance

*Photograph by Julian Buckley*

A house of unusual type, built about 1702.



# The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

A BI-MONTHLY PUBLICATION SUGGESTING THE  
ARCHITECTURAL USES OF WHITE PINE AND ITS  
AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. I

NEW ENGLAND COLONIAL HOUSES

No. 2

## IN ACKNOWLEDGMENT

IT surely has been both encouraging and gratifying to have received written assurances from so many members of the architectural profession throughout the United States in commendation of the first number of the *White Pine Series of Architectural Monographs*, and we take this opportunity to most sincerely thank you for your kind appreciation of our efforts to interest you. Three thousand five hundred and ten architects out of a mailing list of fifty-five hundred in the White Pine consuming territory, or nearly 64%, have already expressed their approval of and interest in the first Monograph on Colonial Cottages. A record quite without precedent!

These thoughtful expressions of appreciation have created an atmosphere of enthusiasm among those responsible for bringing to your attention, by means of this Monograph Series, the fact that White Pine is not exhausted, and that there is still an abundance of this wood obtainable in all markets, and their receipt has given added stimulus and direction to our work.

It is a further pleasure to learn from the many comments received that the architects of the country have been successfully reached through these Monographs. We are frankly trying to interest you and tell you, not that White Pine, as a building material, is good—you know that—but that it is still abundantly available for your use, and we are very glad to have discovered that the method we have chosen meets with your approval and commendation.

We hope that the profession will agree with the architect whose sentiments we quote:

“The Monograph Series is timely—useful—valuable and educational—preserving to us much of the best of the early domestic architecture built of White Pine, which has remained in an excellent state of preservation for over two hundred years. Our cities, towns and villages must shortly take on an improved appearance through your intelligent advertising.”

The first number has indicated the general character of the publication which we think will be useful to you as well as to us. In no case will we publish material valueless from the point of design just because it is constructed of wood. There is an enormous amount of beautiful domestic architecture in this country which has either not yet been published, or has been published only in a fragmentary way, and for several years we intend to continue the publication of such work in the Monograph Series in a form which will be compact and definite.

These Monographs will, we hope, be more than nominally monographs: each number will be a very fully illustrated description of some phase of our architecture in which White Pine (of course it is to our interest to emphasize this material) may be used. The text for each issue will be written by an architect of wide reputation who has made a special study of the selected subject.

The criticisms and suggestions brought forth by the first Monograph of the series have been gratefully received, and have proven of distinct value. In future issues we will profit by this good counsel, which has made it possible for us to better cover the field in which this publication is unique.

Our first number described the very beginnings of domestic architecture in this country, and the present issue illustrates its development in New England during the early portion of the 18th century. The third issue will discuss the domestic architecture which was developed by the Dutch in their colony of New Netherlands synchronous with that of New England. Mr. Aymar Embury II, an architect who is both familiar with and interested in this subject, will contribute the text.

We hope that the current number and the succeeding ones will convince you that we are endeavoring to be worthy of the very kind recognition which you accorded the first number.



*Photograph by Julian Buckley*

THE ISAAC ROYALL HOUSE AT MEDFORD, MASS.

The East Front, now facing the street. Built in 1732 along the lines of a "nobleman's house" in Antigua. An unusual feature is the horizontal emphasis obtained from the treatment of the windows.

# NEW ENGLAND COLONIAL HOUSES OF THE EARLY PORTION OF THE EIGHTEENTH CENTURY

By FRANK CHOUTEAU BROWN

*Since coming to Boston from the Northwest in 1895, Mr. Brown has made a special study of Colonial Architecture. He had charge of the restoration of the "Norfolk House" at Dedham and the Southborough farmhouse. He is the author of several books, his "Letters and Lettering" being recognized as the standard text-book on the subject. He is an authoritative writer on architectural subjects, besides being Editor of "The Architectural Review" since 1907.—EDITOR'S NOTE.*

PHOTOGRAPHS BY IULIAN BUCKLY

THE early architecture of New England is, for the most part, distinctive for its simplicity and economy, both of plan and construction. It was based, in the first instance, upon rooms of small size and low height, and was as easy to erect and furnish as to heat and defend from enemies, climatic and human. The construction was a simple framework, whose principal supports—generally either of oak or white pine—were hewn from native timber and framed in the fashion the early colonists previously had been accustomed to in England. These timbers were also spaced with an economy in use that permitted the spaces between to be spanned with small irregular pieces of timber and boarding; just as the non-supporting partitions were, in turn, most frequently composed of roughly shaped plank. These heavy timbers once settled into place, the walls could be strengthened against arrows or cold by a further protective filling of brick or tile, so often disclosed when old dwellings are torn down. In one place only was the scale invariably ample and generous; and this was around the central chimney, always the feature of the house.

In the early Colonial cottage again, little, if any, attempt was made for mere ornament or decoration. Recollections of Euro-

pean craftsmanship were adapted to new conditions with little apparent trouble, and with what we now realize to have been greatly successful common sense. When these structures have remained unaltered by succeeding generations, they are rarely anything but beautiful in their direct outlines and sturdy proportions; the composition of sky-line and chimney with the ground contour, and the grouping and proportions of the wall openings being always notably successful. Occasionally these early carpenters, in an entrance doorway, a mantel, or perhaps in the staircase, would seize the chance to apply their craft-knowledge with a little more freedom from restraint, and while the results may sometimes seem to us perhaps a bit *naïve* or quaintly obvious, at other times one cannot help but acknowledge they display as superb an acquaintance with, and appreciation of, beauty in line, detail and in the placing and modeling of

ornament as any inventions of other and more sophisticated days.

The earliest type of plan had undoubtedly a room on each side of an entrance, a staircase placed in front of a central chimney, and a kitchen, located perhaps partly in a rear shed or ell.

Such an arrangement is ordinarily regarded as of the "farmhouse" type, and is sufficiently familiar hardly to



ENTRANCE DETAIL



FRONT ELEVATION. THE DOAK HOUSE, MARBLEHEAD, MASS.

require illustration. If such is to be supplied, a typical example is found in the Cushing House at Hingham, or the old "Tyler House" at Wayland, standing on the old prehistoric Indian "Bay-Path." This latter house dates from the early part of the 18th century (sometime previous to 1725) and is now deserted. At the rear the roof of this house now sweeps down, nearly to the ground, in the usual fashion, being unbroken for any purposes of light or ventilation. As originally built, the house undoubtedly consisted of four rooms only: two below and two above. As it now stands, the kitchen runs the full width of the ell, and is located exactly in the center, behind the chimney, with a small room behind the front room on the left of the entrance; the

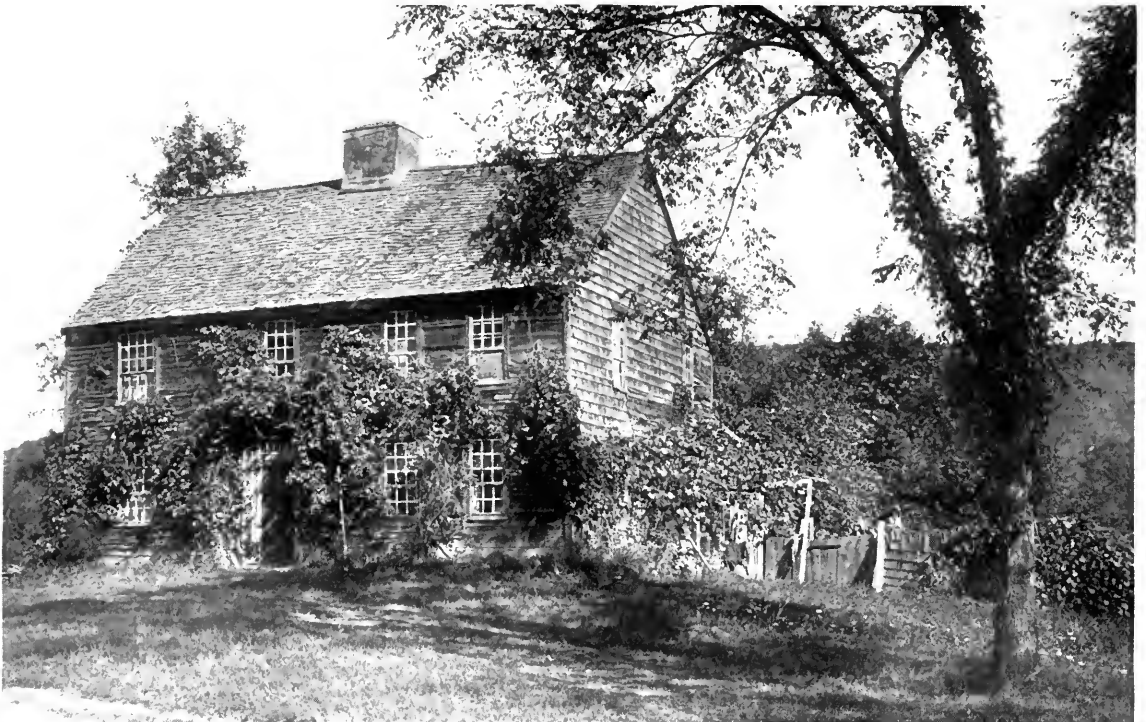


WINDOW DETAIL. JUDGE JOSEPH LEE HOUSE.  
CAMBRIDGE, MASS.

the center, leaving but one room across the front. Such a type appears in the little Southborough house, where the typical projected

space at the right being taken up by closets and the side entrance. The original frame is of hewn oak, covered with one thickness of weather-boards beveled on the edges to overlap without lathing or plastering, but with the timber frame filled in with soft burned brick. Another indication of the age of this house is the abrupt "over-hang" or projection at the eaves line, without soffit molding or any other suggestion of the later "cornice" treatment.

There are to be found only a very few instances of a house of interestingly different type, where the chimney and staircase occur at one end instead of in



A GOOD EXAMPLE OF AN EARLY FARMHOUSE, NEAR BOSTON, MASS.

Illustrating shingle ends combined with clapboarding on the front.

face-gable showing at the end indicates how naturally the early builders adapted their plan to get the outlook and sun desired in rear rooms.

In this house there existed a curious detail of construction in the window-caps, intended to protect the top of the window-case, which was projected beyond the frame of the building and applied to its face in the old-fashioned way. These molded caps were crowned by a sloping member, carefully hewn and shaped from one heavy log of wood so as to provide a sloping "wash" across the top and front and returned on the two ends; while the carpenter took pains to leave a standing flange at the back over which the siding was broken, thus providing a sort of flashing, but executed entirely in wood!



OLD FRONT DOOR, SHUTE HOUSE.  
HINGHAM, MASS.

Later in the 18th century, the American builders began to secure the "Carpenter's Handbooks," first published in England about 1756, and from these they developed new details far more easily, merely adapting them to the somewhat simplified conditions and requirements of the American village or town in which they lived and worked. Later, the demand for these practical builders' assistants became so great that at least one volume was reprinted in this country; being compiled and issued by a certain Asher Benjamin, an architect in Greenfield, Massachusetts, in 1797.

For a number of years the plan developed few changes, except in so far as they were demanded by special or larger requirements imposed by the owner. The house on page 6 is of this



THE JOHN DOCKRAY HOUSE, WAKEFIELD, R. I.

Built in the early part of the 18th century.

*Photograph by Frank Cousins*



THE TYLER HOUSE AT WAYLAND, MASS. Built previous to 1725  
A typical example of a farmhouse with a room on each side of entrance and a central chimney.



THE CUSHING HOUSE AT HINGHAM, MASS.  
Built in the early part of the 18th century, probably in 1730; a good example of the simple farmhouse type.



THE OLD BEMIS HOUSE, WATERTOWN, MASS.

Built about 1750



THE STEARNS HOUSE, BEDFORD, MASS.

Built from a design by Reuben Duren, Architect.

simple type, save that it presents the less usual composition of one window on one side the center door balanced by two upon the other; the single window being four lights wide (or twenty panes in all) where the others are of three wide, or fifteen lights.

A very ancient house indeed was the old Doak house at Marblehead, which unfortunately has disappeared. Aside from the simplicity—almost the crudity—of the execution of its architectural details, the age of this building is evidenced by many other indications only to be recognized by the architect or antiquarian. Nevertheless, its definite attitude of dignity, of aloofness, should be apparent to any passer-by, and it is this quality, sometimes, as much as any other, that arouses our admiration for these early Colonial masterpieces. They achieve so perfect, if unconscious, a relation of parts—the proportion of opening to wall space and of glass division; the architraves around the opening to window area; the cornice to the roof design and the wall height—that it often seems impossible to improve the structure as a whole. Even though single details sometimes appear crudely executed by local workmen, it yet remains an open question whether mere improvement in execution or in refinement—if attempted—would be as well related, and harmonize as well with the complete design.

The gambrel roof type—always difficult to proportion—was used by the early builders with the greatest freedom, and with a perfect sense for the right relation of parts. Sometimes the gambrel is flattened and ample in proportion, at others the gable appears more restricted and the proportions made for greater dignity and height. It is this latter aspect that is more appropriately found on the larger houses to which this variation of the roof of Mansart was occasionally applied, although undoubtedly it was then, as now, best adapted to enlarge the living space available on the second floor.

The Wadsworth House, sometimes called the President's House, on the grounds of Harvard University, while of much larger size—crowding three stories and an attic under its capacious roof beams—has a gambrel of very nearly the proportion of the modest cape cottages. The walls of this house were "raised" on May 24, 1726, although the side doorway, the ell, and the two one-story additions made on each end are of later dates.

In the very well known Royall House in Medford were, besides the slave quarters and the portion shown in the photographs, two ells, one of which may have been the earlier farmhouse that stood upon this site. One of these ells was burned only a few years ago. It is supposed that the original farmhouse built here by Governor Winthrop, soon after the settlement of Medford in 1630, was incorporated into the dwelling later built by John Usher, after he came into possession of the place in 1677.

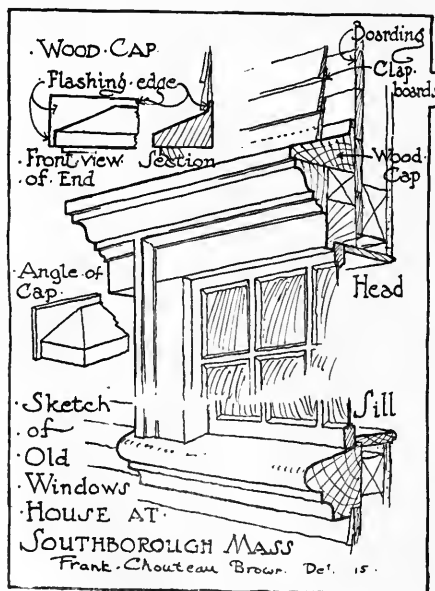
Despite its unaccustomed surroundings, the Shirley-Eustis Home in Roxbury stands, only slightly removed from its original site, as dignified today as when it was first built. An old newspaper of 1865 proclaiming a sale of the house's contents gives the date as 1743; and adds the information that it was built of oak framed in England and of imported brick—although three different sizes are now to be found. The house was purchased by Governor Eustis in 1819, and it may be that he added the two porches at either end which have now disappeared, but which were

so seldom found on early houses in the New England Colonies. This house also has two fronts; and, as in the Royall House, the driveway front again proves to be of the more interest architecturally.

Although a little later than the middle of the century, the Shute House at Hingham is so interesting a type as to require consideration here. The lot was bought in 1754 and the house built by 1762, and the ell is of later date.



OLD FARMHOUSE, SOUTHBOROUGH, MASS.







FRONT ELEVATION



SIDE ELEVATION

THE WADSWORTH HOUSE, CAMBRIDGE, MASS. Built in 1726

The way the front clapboards extend by and beyond the clapboarding across the end gable, without corner boards or other finish of any kind, should be noted.



Entrance Detail

WADSWORTH HOUSE, CAMBRIDGE, MASS. Built in 1726



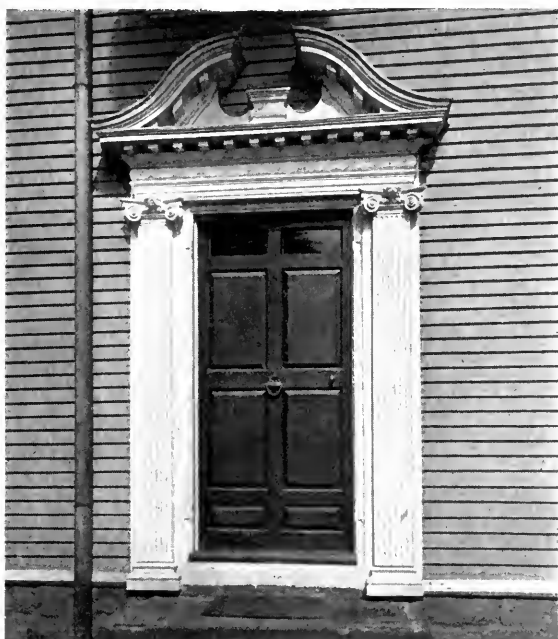
Pilaster and Cornice Detail

SHIRLEY-EUSTIS HOUSE, ROXBURY, MASS. Built about 1750



THE SHIRLEY-EUSTIS HOUSE, ROXBURY, MASS.

Built by Governor Shirley, about 1750. This house has two fronts—the principal one originally facing the water; the south-side fronts upon the driveway turn and approach.



West Doorway

"THE LINDENS," DANVERS, MASS. Built in 1745



Front Doorway

AN OLD HOUSE, HINGHAM, MASS. Built about 1760



THE ISAAC ROYALL HOUSE AT MEDFORD, MASS. Built in 1732

A small part of this house, built in 1631, is the oldest section of any house now standing in America. The principal portion of the mansion was not, however, built until 1732. The exterior of the front and back of this house is in the original White Pine.



*Photograph by Julian Buckley*

THE ROYALL HOUSE, MEDFORD, MASS. Entrance detail. Built in 1732

This door opened on the carriage courtyard, facing toward the old summer-house.



THE SHUTE HOUSE, HINGHAM, MASS.

## HOW PROPERLY TO SPECIFY WHITE PINE

### A BOOK OF WHITE PINE GRADING RULES

AS a result of requests that have come from a number of members of the architectural profession, a Book of Specifications covering White Pine is now being prepared for publication, and will soon be ready for distribution, by the White Pine Bureau, which represents the Northern Pine Manufacturers' Association of Minnesota, Wisconsin and Michigan, and the Associated White Pine Manufacturers of Idaho. This book will describe the various grades of White Pine under the grading rules applying thereto, and will set out in concise form, carefully indexed for quick reference, such practical information as will be helpful in properly specifying White Pine in each separate territory of the United States.

Appreciating that each locality has, to some extent, its own local manner of lumber grading, and that it would be impractical to endeavor to

include in any one book of specifications all of these localisms, it was first learned, resulting from a wide range of inquiry, that there are three fundamental or basic sets of White Pine grading rules which apply to all sections of the United States, one at least of which is applicable to the entire White Pine consuming territory. These three sets of grading rules are those used by the Northern Pine Manufacturers' Association, with offices at Minneapolis, Minnesota, which cover the product of Minnesota, Wisconsin and Michigan; the Western Pine Manufacturers' Association, with offices at Spokane, Washington, which cover the product of Idaho; and the White Pine Association of the Tonawandas, with offices at North Tonawanda, New York, which cover the product of Minnesota, Wisconsin, Michigan and Idaho, and also the White Pine product of Canada.

By the use, therefore, of these three sets of grading rules, all local lumber dealers, though perhaps using local grades, will be familiar with one or more of these three sets of grading rules and can intelligently furnish White Pine lumber to the architect whose specifications are written under them. In their application it will only be necessary to first learn from any local lumber dealer which one of the three sets of grading rules applies to your particular territory, and then write the specifications in accordance with the grading rules applying thereto.

To further facilitate the architect's interpretation of these grading rules, the Book of White Pine Specifications will contain half-tone illustrations of each separate grade, these half-tones being sufficiently large and sharp in detail as to make it really possible to choose the grade desired from the half-tone reproduction rather than having it necessary to see the lumber itself. As no grade of lumber can be definitely represented by a single board, each grade will be illustrated by using from six to eight representative boards, twelve inches wide and sixteen feet long, or their equivalent, placed side by side and cleated for ease in photographing, in this way insuring the showing of a really representative grade.

The book will further suggest the approximate basic difference in price between the grades for purposes of being helpful to the architect in making the proper selection as to cost, and will recommend from a practical standpoint what each grade is best adapted for, or in other words for what purpose it should be used.

The desirability and usefulness of such a book, painstakingly compiled as it will be, we believe will be at once pertinent to all architects, and will be most appreciatively received by them.

Of late there has become prevalent an impression that the supply of White Pine is practically exhausted, and that what little remains can be purchased only at exorbitant prices. Our purpose in bringing these Monographs and the forthcoming Book of White Pine Specifications to you is to help us dispel this illusion, and to assure the architectural profession that White Pine is still abundantly available to-day, as it always has been, and that it can be purchased in all markets, with the possible exception of the Pacific Coast States and the Southern States, at a reasonable cost, when taking into consideration its remarkable qualities as a structural wood. Architects generally, we believe, know of White Pine's qualities, but not of its availability.

For the outside covering of a house, even after years of exposure under most exacting climatic conditions, it lasts almost forever, and does not shrink, swell, check, split, twist or warp, all of which, when analyzed, means that White Pine is the one perfect structural wood.

A copy of this Book of Specifications covering White Pine will, when published, be sent to all architects receiving this magazine, and to any others making request for it.

WHITE PINE BUREAU,  
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WHITE PINE MANUFACTURERS OF IDAHO.

*The subject of the third monograph will be the domestic architecture developed by the Dutch in their colony of New Netherlands, with descriptive text by Aymar Embury II*

*Subject of Previous Number of*

THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

No 1. Colonial Cottages. Text by Joseph Everett Chandler

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monograph series

*The*  
**WHITE PINE**  
SERIES OF  
*Architectural Monographs*  
Volume I Number 3

**FARM HOUSES *of*  
NEW NETHERLANDS**

*With Introductory Text by*  
**Aymar Embury II**

