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*The*  
**WHITE PINE**  
SERIES OF  
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*Volume III* *Number 2*

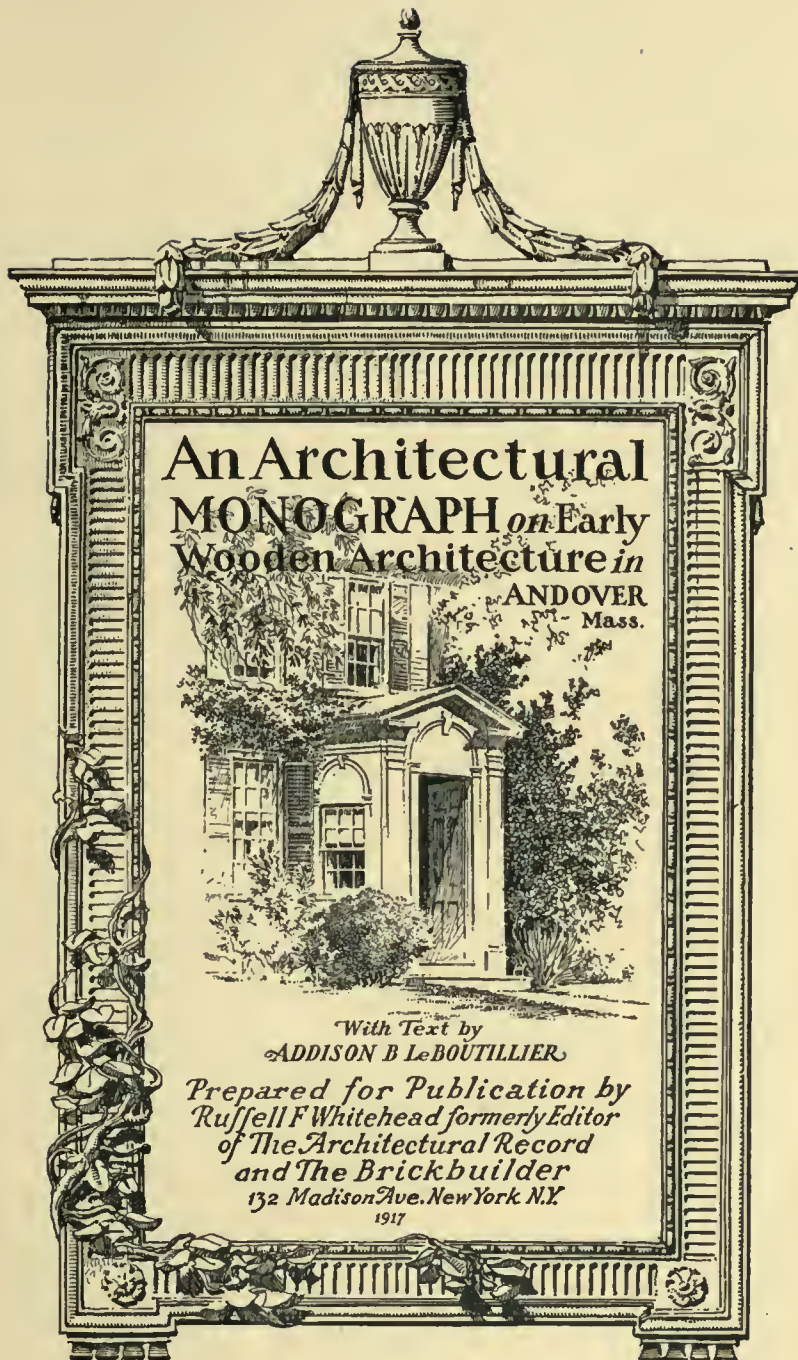
**THE EARLY WOODEN  
ARCHITECTURE *of* ANDOVER  
MASSACHUSETTS**

*Programme of Second Annual  
Architectural Competition  
on Pages Fifteen and Sixteen*

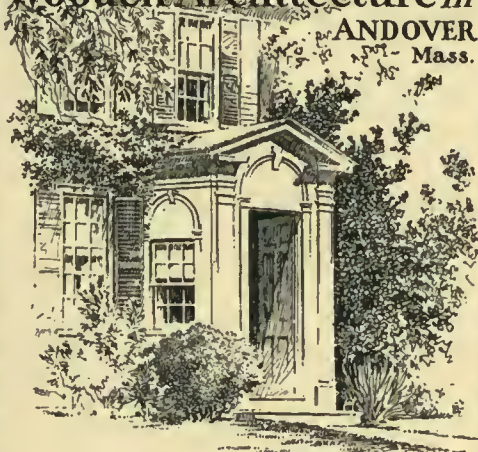
*With Introductory Text by  
Addison B LeBoutillier*

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WHITE PINE BUREAU  
SAINT PAUL, MINNESOTA





An Architectural  
MONOGRAPH on Early  
Wooden Architecture in  
ANDOVER  
Mass.



With Text by  
ADDISON B LeBOUTILLIER

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

1917



THE PHELPS HOUSE, ANDOVER HILL, MASSACHUSETTS. 1809-1812.  
Detail of Doorway and Entrance Porch.

This view shows the delicate detail of the fluted porch columns and architraves, the turned bed moulds and carved Doric entablature.



# 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. III

APRIL, 1917

No. 2

## THE EARLY WOODEN ARCHITECTURE OF ANDOVER, MASSACHUSETTS

By ADDISON B. LEBOUTILLIER

*Mr. Le Boutillier was born in the western part of New York State. He began his architectural practice in Chicago and did some work in connection with the World's Fair. He went to Boston and after practising for himself for a while became a member of the firm of Fisher, Ripley and Le Boutillier. Besides his architectural work he has done a number of interesting designs for book-plates, covers, etc., and since taking up his residence in Andover, several years ago, he has made a considerable study of the architectural history of this old Massachusetts town.—EDITOR'S NOTE.*

PHOTOGRAPHS BY JULIAN A. BUCKLY

THE towns of Andover and North Andover, situated in the valleys of the Merrimac and Shawsheen Rivers and occupying about one-sixth of the territory of Essex County, are historically and architecturally interesting, as since their foundation in 1646 they have been typical of New England tradition and civilization.

The early settlers, coming from Cambridge, Salem, Ipswich and Rowley, were a hardy, thrifty and pious people, many of whose dwellings fortunately remain to reflect their prosperity. Therefore, in this community may be traced, by existing examples, the development of New England wooden architecture, from the humble farm houses of the seventeenth century to the stately mansions of one hundred years ago.

From the original settlement of scattered farms the town grew and prospered, in spite of hardships, Indian wars and the witchcraft frenzy. Many of the citizens became rich, as riches were counted in those days, and with their wealth came comforts, leisure and learning of the true New England type. "The town had a grammar and district school, two churches that were crowded on Sunday and weekly lecture days. There was a social library in the North Parish and on the whole the town of Andover was as flourishing as any inland town of the Commonwealth."

In 1778 Phillips Academy was founded, and some years later Andover Theological Seminary. These were established upon Andover Hill, at that time a rocky upland pasture. Around this

nucleus there grew up in the space of fifty years a remarkable group of houses, whose occupants left names well known in history, literature and theology. Here, in 1782, Judge Phillips, the founder of the Academy, built his fine three-story "mansion house"—which, until its destruction by fire, was the finest house on the Hill. The finest remaining house, and one of the show places on the Hill, is the "President's House," built for Dr. Griffin, at that time president of the Seminary. It appears that the donor, Mr. William Bartlet, of Newburyport, gave Dr. Griffin *carte blanche*, and, happily for us, he took him at his word, for the result, as will be seen by the illustrations (frontispiece and page 9), is an exceptionally fine example of wooden architecture. Even the detail view of the porch and doorway gives little idea of the scale of this design. It may, perhaps, be partially grasped by noticing that the screen door is cut a couple of feet below the top of the opening—that being evidently considered as providing ample height for ordinary occupants to pass in and out—as indeed it does! The proportion of the house is so well kept, the detail of the porch and house cornice, the arched windows and doors, so delicate and beautiful, that the spectator is unable to realize the unusual height of the story—unusual even at the comparatively late date of this example.

The two towns were formerly one (originally called "Cochichawicke"), the first settlements being at what are now called North Andover

and "Frye Village," where more examples of houses of the olden type are to be found.

Of course the "Governor Bradstreet House" in North Andover is one of the most famous of early Massachusetts dwellings. While many of its rooms have been repanelled and ceiled, one or two still retain the old English type of panelling that proves its great antiquity. Only its somewhat retired location prevents this house from being far better known than it is,—especially as it lies almost across the street from

the same year as the house, presumed to have been begun immediately after the former dwelling was destroyed by fire in July, 1666. Tradition states this was the home of Simon Bradstreet, who came to America with Governor Winthrop in 1630 and was one of the first settlers of Andover. He built the first mill on the "Cochituate," near its junction with the Merrimac River, in 1644, thus founding the milling industries of Lawrence, Massachusetts. He afterwards returned to Salem, when he is supposed to



"GOVERNOR BRADSTREET HOUSE," NORTH ANDOVER, MASSACHUSETTS.

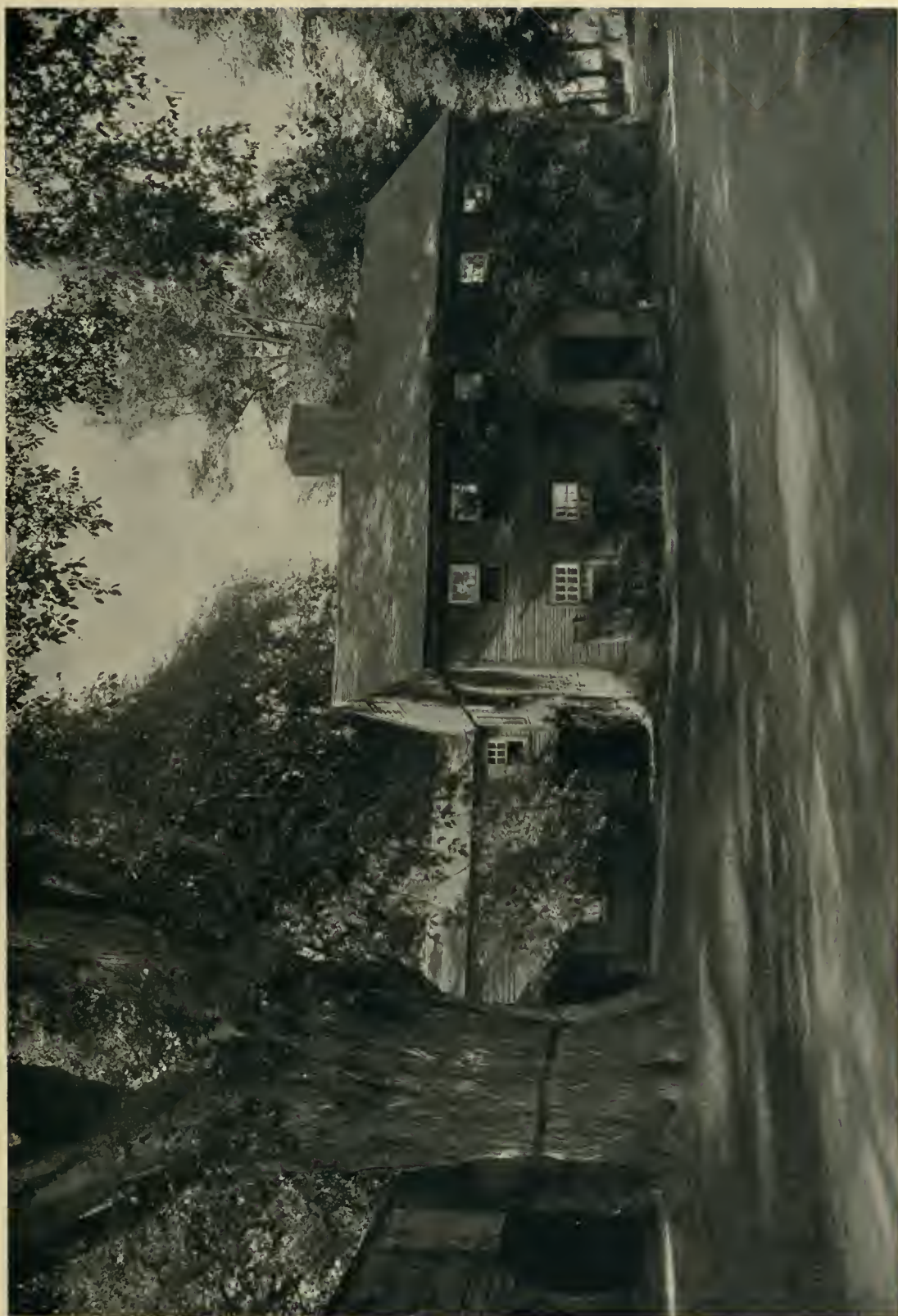
Built in 1667 by one of the first settlers of Andover, Simon Bradstreet, afterwards Deputy Governor and Governor. It was also the home of the first woman poet of America, Anne Bradstreet, and survived several Indian raids. The sash in the lower windows are not original.

the old Phillips House, with its entrance doorway set off-center of the façade, and its unusually capacious and hospitable gambrel slopes,—a dwelling which would be of interest to many tourists because of its associations with Phillips Brooks. To architects it may—perhaps—serve as some palliation to record that the present end veranda was added by the late H. H. Richardson.

The Bradstreet House is the only dwelling now existing from the first fifty-year period of Andover's settlement. Its frame is of massive timbers, its walls are lined with brick, and the two huge elms in front are supposed to date from

have relinquished this house to his son, Col. Dudley Bradstreet, as the dwelling was certainly known to belong to him until his death in 1702.

In the "South Parish," now the town of Andover, is the Abbot farm house, standing beside the old brook—and the newer railroad embankment—at the left of the track just as the train approaches the Andover station. With its service courtyard thrown out around the wonderful old elm that overhangs the road, it makes as beautiful and picturesque an old New England farm house as can anywhere be found—despite the fact that the old brick of the



THE OLD ABBOT FARM HOUSE, ANDOVER, MASSACHUSETTS. Dating from 1685.

chimney has since been plastered and the old window sash removed or changed.

Of the gambrel roof type of house this locality furnishes numerous examples, many of them with that short upper slope which seems always to provide a certain quaintness of aspect. This is to be noted in three or four of the present illustrations—in one case, at least, in the earlier type with small windows, and in another and later example (shown on page 7) with an unusually fine and sturdy hand-worked cornice.

Even the small Colonial cottage is represented

along the range of sheds added at the rear. This Swift House is itself a particularly sturdy and successful example of later Colonial type, with its interesting monitor roof treatment and virile detail. The same sturdy character of detail appears in the Abbot House doorway on Central Street, with the Greek fret worked into the soffit of the pediment of the cornice and its squat bellying frieze. The Newman House, on Andover Hill, possesses an especially well worked out order, and the entrance and second-story Palladian window archway are enriched by



THE PHILLIPS HOUSE, NORTH ANDOVER, MASSACHUSETTS.

Built by the Honorable Samuel Phillips in 1752. The porch covers two end doorways, both with pediments and toplights. The one in the center of the gable had also pilasters and supporting brackets. The smaller door, just at the back wall, had only a surrounding architrave but boasted eight panels.

by a charming example—now a tea-room—in Andover village; while the old Abbot tavern, with its historical associations, although it has now little of the exterior aspect of its previous use, yet preserves two examples of that particular local type of outer vestibule, frequently to be found in Andover, where, apparently, the side arched window was a favorite touch of some late Colonial builder.

Not only this tavern but the little tea-room and the old Swift House on Central Street both carry this type of arch at the sides of the vestibule. In the latter house it is also worked into the pediment over the entrance door, as well as

ornamental patterns carefully grooved by a carpenter's gouge in the way that is often found in local work.

Andover also provides several examples of the three-story house type, of which the Kittredge House is the only instance that has been utilized in this Monograph. At the time of its construction this house had no equal for elegance in the whole "North Parish," and it was rivalled only by Judge Phillips's mansion, then recently built—and since destroyed—in the "South Parish." "The lofty ceilings, great hall and broad staircase, heavy door and ponderous brass knocker, the avenue of trees leading

to the front entrance, still mark it as a stately home, of a courtly period when the aristocratic ideas of old-country traditions still held in the style of living and social customs of the Colonies."

Oddly enough, despite the fact that there still exist in Andover so many old dwellings, no one of the several early houses of worship built by the settlers has come down to the present day. The first "meeting house" is supposed to have been built near the old "North Burying Ground," where in 1669 a "new meeting house" was built "with upper and lower galleries," and another church was built in 1709 in the Andover "South Parish." This last church stood until 1734, when a second building was erected and occupied until 1787, along with a parsonage—a gambrel roof house now occupied as a private residence. Although not illustrated in this Monograph, its quaint construction long made it one of the most interesting of old Andover houses. Unfortunately, this meeting house was demol-

ished in 1835, the porch removed to the manufacturing village near the Merrimac and fitted up as part of a dwelling house, while the pew walls made a unique fence in the front yard of a neighboring house, west of the common.

However, all the old churches have disappeared, and so only the old dwellings of the town—many more examples than it was possible to illustrate in these pages—remain to provide an architectural background into which can be read the history of a New England farming community and its gradual progression from prosperous early Colonial to more recent times. Fortunately, the modern tremendous milling industries that settled in this district—making Lawrence so famous and ugly!—chose newer sites, and so the portly old farm houses of the several earlier scattered settlements have been spared to delight us with a virile architectural beauty that we can appreciate even while we fail in equalling it to-day!



THE COL. JAMES FRYE HOUSE, NORTH ANDOVER, MASSACHUSETTS. Built about 1730.

The windows, and perhaps the porch, are more modern. A huge elm—a famous landmark planted in 1725 by Chaplain Frye—stood near this house until quite recently.



THE OLD ABBOT "TAVERN," ANDOVER, MASSACHUSETTS. Reputed to have been built about 1740.

"Deacon Isaac Abbot's Tavern on the Haverhill Road, where Washington breakfasted on the morning of November 5, 1789." The two vestibules, of the peculiar type locally so prevalent in Andover, are, of course, later additions.



PHELPS HOUSE (OR "PRESIDENT'S HOUSE"), ANDOVER HILL, MASSACHUSETTS.

A stately and refined dwelling built by William Bartlett, of Newburyport. Begun in 1809, finished in 1812.



THE MANNING HOUSE, ON PORTER ROAD, ANDOVER, MASSACHUSETTS. Built in 1758.



"COL. SAMUEL JOHNSON HOUSE," NORTH ANDOVER, MASSACHUSETTS.  
This house was built by Capt. Timothy Johnson, and by him given in 1771 to Col. Samuel Johnson, his son.





OLD HOUSE AT ANDOVER, MASSACHUSETTS

Squire Jno. Kneeland occupied this house about 1796. Exact date of building unknown. It is a charmingly informal cottage, now known as the "Rose Cottage Tea Room."



THE KITTREDGE HOUSE, NORTH ANDOVER, MASSACHUSETTS.

Built by Dr. Thomas Kittredge, surgeon in Col. Frye's regiment, in 1784. Attributed to Samuel McIntyre. At the time the walls of this house were "raised," Dr. Kittredge had colored slaves as servants.



Doorway.  
THE GEORGE ABBOT HOUSE, ANDOVER, MASSACHUSETTS.  
1796.



Entrance Porch.  
THE MARK H. NEWMAN HOUSE, ANDOVER HILL, MASSACHUSETTS.  
1824.



**OLD SWIFT HOUSE, ANDOVER, MASSACHUSETTS. Built in 1795.**

“Mr. Swift has raised his house and partly boarded it, which is all that’s new among us that I can think of.”

Extract from a letter of 1795 that establishes the date of this structure.



THE OLD SWIFT HOUSE, ANDOVER, MASSACHUSETTS. Built in 1795.  
Detail of Side Doorway and Vestibule.

An unusually fine example of the type of vestibule, with its small overarched side window, that is distinctive of, and local to, the town of Andover.

# THE SECOND ANNUAL WHITE PINE ARCHITECTURAL COMPETITION

(Programme reprinted on following page)

THE creative faculties of the architectural designer are appealed to at once by a competition for a house to be built of White Pine. There are limitless possibilities afforded to express one's individuality when working with White Pine, which has been known for centuries as a building material which lends itself very readily to all outside uses in house construction, and can be easily worked into many attractive forms, mouldings and other embellishments. We trust therefore that the problem which is presented here will awaken the imagination and ingenuity of the contestants, and that the resulting designs may set a new standard of excellence.

It is the desire of the Editor of the White Pine Series of Architectural Monographs to present a problem which may not be considered too easy, yet which is just the sort of building that one encounters in every-day practice.

It is hoped that the solution of this problem will be of genuine practical interest to architects all over the country, as well as of great benefit to the contestants. It is not the intention of the White Pine Bureau to publish the drawings submitted in the competition in such form that people will be tempted to try to build without the services of an architect. The prize and mention drawings, however, will be published in the August, 1917, number of the

Monograph Series, and a copy of this issue will be sent to each competitor. Following the precedent established last year, an exhibition of the drawings will be held in some of the

larger cities, if the architectural standard of the designs warrants it. One of the leading architectural journals will also present a selected number of the most interesting drawings. Where drawings are exhibited or published, the contestant's full name and address will be given, and all inquiries regarding his work will be forwarded directly to him.

The competition of 1916 showed that the contestants felt that designs following, on the whole, old Colonial work would alone be acceptable to the jury. We wish to assure intending competitors that this was by no means the case, nor should it be so considered at this time, although we believe that the possibilities of wooden architecture have in no other historic style been

so fully exploited as in the Colonial. We wish to assure all competitors that originality of treatment will not be regarded with disfavor by the jury, but that the contrary is the case, and any variation of treatment from the traditional which is sound architecture and shows a proper regard for the qualities of the material will be welcomed.

The Jury of Award will meet at "The Greenbrier," White Sulphur Springs, West Virginia, May 18th, to judge the submitted designs.

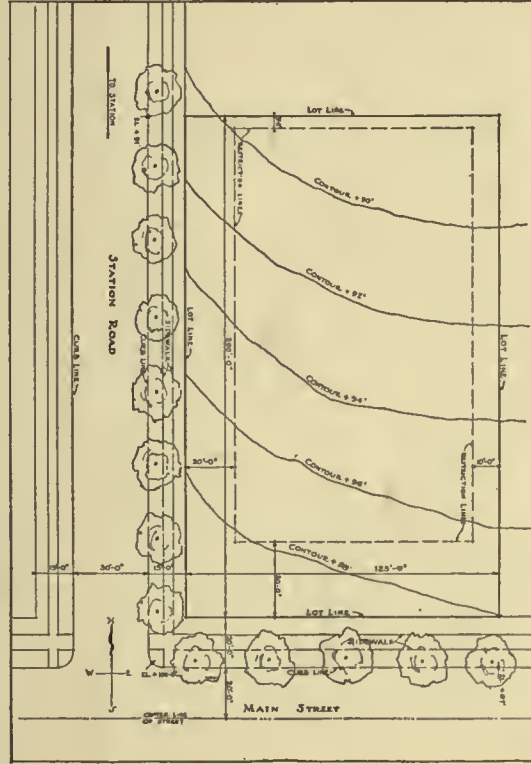


DIAGRAM OF PLOT

The subject of the twelfth Monograph will be *Old Homes of Newburyport, Massachusetts*  
With text by RICHARD ARNOLD FISHER, Architect

Subjects of Previous Numbers of

## THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

Vol. I, No. 1.	Colonial Cottages	-	-	-	-	-	-	-	-	Joseph Everett Chandler
Vol. I, No. 2.	New England Colonial Houses	-	-	-	-	-	-	-	-	Frank Chouteau Brown
Vol. I, No. 3.	Farm Houses of New Netherlands	-	-	-	-	-	-	-	-	Aymar Embury II
Vol. II, No. 1.	Houses of the Middle and Southern Colonies	-	-	-	-	-	-	-	-	Frank E. Wallis
Vol. II, No. 2.	Domestic Architecture in Massachusetts	-	-	-	-	-	-	-	-	Julian Buckley
Vol. II, No. 3.	Early Houses of the Connecticut River Valley	-	-	-	-	-	-	-	-	Richard B. Derby
Vol. II, No. 4.	A Suburban House and Garage	-	-	-	-	-	-	-	-	Report of Jury of Award
Vol. II, No. 5.	Old Woodbury and Adjacent Domestic Architecture in Connecticut	-	-	-	-	-	-	-	-	Wesley S. Bessell
Vol. II, No. 6.	Colonial Architecture of the Eastern Shore of Maryland	-	-	-	-	-	-	-	-	Charles A. Ziegler
Vol. III, No. 1.	Three-Story Houses of New England	-	-	-	-	-	-	-	-	Frank Chouteau Brown

PROGRAMME FOR A HOUSE TO COST \$12,500

OUTSIDE FINISH TO BE OF WHITE PINE

PRIZES AND MENTIONS

Premiated Design will receive	-	-	\$750	Jury of Award	{ Charles A. Platt John Russell Pope Aymar Embury II Charles Barton Keen Wilson Eyre
Design placed second will receive	-	-	\$400		
Design placed third will receive	-	-	\$250		
Design placed fourth will receive	-	-	\$100		
1st, 2nd, 3rd, 4th, 5th, and 6th Mention					

All Architects and Architectural Draftsmen are cordially invited to enter this Competition

Competition closes at 5 p.m., Tuesday, May 1, 1917

**PROBLEM:** The design of a residence, to be built of wood (all the outside finish, consisting of siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and mouldings, etc., *not* including shingles, to be of White Pine), for all-year-round occupancy by an American family with an annual income of \$5,000. The competitor shall assume that the family is of average size and is one of taste and refinement, and shall provide appropriate accommodations including out-of-doors sleeping quarters.

The architectural style is optional and the plan arrangement left to the ingenuity of the designer.

The house is to be located on a rectangular lot at the northeast corner of two streets (see diagram on preceding page). The lot measures 125'-0" on the Main street, which runs east and west, and 200'-0" on the Secondary street, which leads to the railroad station. It is assumed that there is a restriction which provides that the house shall not be erected nearer than thirty feet from the Main and twenty feet from the Secondary highway property line, and that no building may be placed within ten feet of the east or five feet from the north lot line. The outlook is equally desirable in all directions and the neighboring houses of the usual heterogeneous character of design obtaining in towns, small cities or suburbs of large cities. Contestants are referred to the diagram on page 15 for the various grade levels of the lot.

*The total cubage of the house and porches must not exceed 55,000 cubic feet.*

The house must be one that can be built for \$12,500, and the design must therefore be of such character that there may be no doubt about its cost.

**IT IS REQUIRED TO SHOW:** A pen-and-ink perspective of the subject at 1/4 inch scale clearly indicating the character of the exterior finish. Plans of the first and second floors at 1/8 inch scale, blacked in solid, with the dimensions of each room given in good-sized figures. Two elevations at 1/8 inch scale. A cross section at 1/8 inch scale showing height from basement floor through all roofs. A key plot plan at small scale showing what is in the contestant's mind as the desirable development of the entire property. Detail drawings at 3/4 inch scale of the entrance feature and of the fireplace side of the dining-room. Profiles of the exterior details at 3 inches scale, in sufficient number to present the subject adequately and attractively. Graphic scales must be shown in all cases.

**JUDGMENT:** The Jury of Award will consider the architectural merit of the design and the ingenuity shown in the development of the plans; the fitness of the design to express the wood-built house; the appropriateness of the design to the given site, and whether, even if the house is within the prescribed cubage, it can be built for \$12,500.

**PRESENTATION:** Drawings are to be shown on two sheets only. Each sheet is to be exactly 23 x 30 inches. Plain border lines are to be drawn so that the space inside them

will be exactly 21 1/4 x 27 1/2 inches. Whatman or similar *white* paper is to be used. Bristol board or thin paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in BLACK ink. Diluted black ink is particularly prohibited. Color or wash on the drawings will not be permitted. All detail drawings are to be shown on one sheet. It is especially required that the perspective be accurately plotted. There is to be printed on the drawings as space may permit: "DESIGN FOR A WHITE PINE HOUSE TO COST \$12,500." The drawings are to be signed by a *nom de plume* or device. On the sheet containing the floor plans, in a space measuring 4 x 5 inches, enclosed in a plain border, is to be printed the contestant's calculation of the total cubage.

There is no limit to the number of designs that may be submitted by a contestant.

**COMPUTATIONS:** The cubage of the house shall be the actual number of cubic feet shown by the design, computed from the basement floor to the full height of flat roofs; or, if pitch roofs, the finished portions of the attic should be included, or those parts which might be finished. All measurements are to be taken to the outside of the walls and foundations. One-story open porches shall be figured at 1/4 actual cubage above ground level. One-story wings or bays, however, or enclosed sleeping porches two stories high shall be figured at the actual cubage.

The cubage of each design will be carefully checked by an architect and a contractor engaged by the Editor. *The jury will positively not consider designs which exceed 55,000 cubic feet or which do not in all other respects conform to the conditions of the programme.*

**DELIVERY OF DRAWINGS:** The drawings are to be rolled in a strong tube not less than 3 inches in diameter, or enclosed between stiff corrugated boards, securely wrapped and sent to RUSSELL F. WHITEHEAD, EDITOR, 132 MADISON AVENUE, NEW YORK, N. Y., to reach him on or before Tuesday, May 1, 1917. Enclosed with the drawings is to be a sealed envelope bearing on the outside the chosen *nom de plume* and on the inside the true name and address of the contestant. Drawings sent by mail must be at the first-class postage rate as required by the Postal Regulations.

**RECEIPT OF DRAWINGS:** Designs will be removed from their wrappers by the Editor, who will place a number upon each drawing and the corresponding number on the enclosed sealed envelope for purposes of better identification. The envelopes will be placed in the custody of the Editor, and will not be opened until after the awards have been made.

**THE PRIZE DESIGNS** are to become the property of *The White Pine Series of Architectural Monographs*, and the right is reserved by this publication to publish or exhibit any or all of the others.

**RETURN OF DRAWINGS:** Unsuccessful contestants will have their drawings returned, *postage prepaid*, direct from the Editor's office.

Contestants are referred to the preceding page for plot diagram and other particulars

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