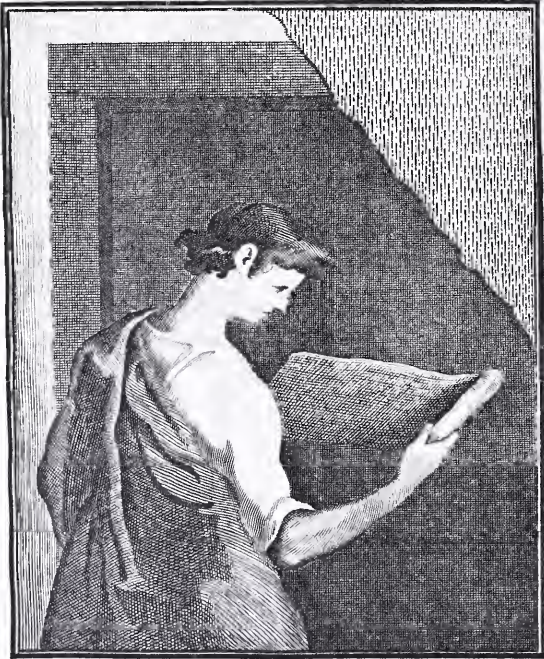


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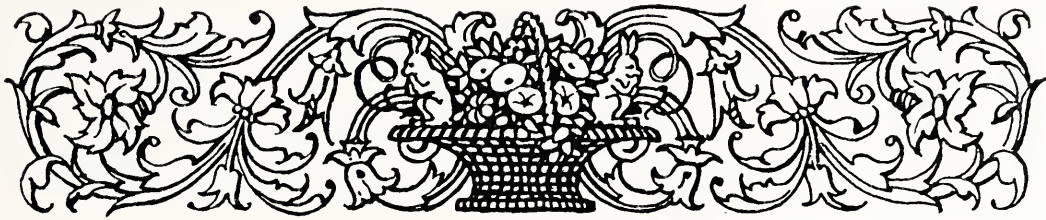
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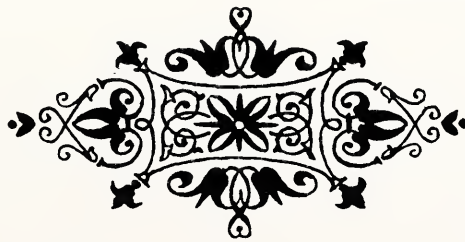


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*Prepared for publication by*  
*Russell F Whitehead formerly Editor*  
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*and The Brickbuilder.*  
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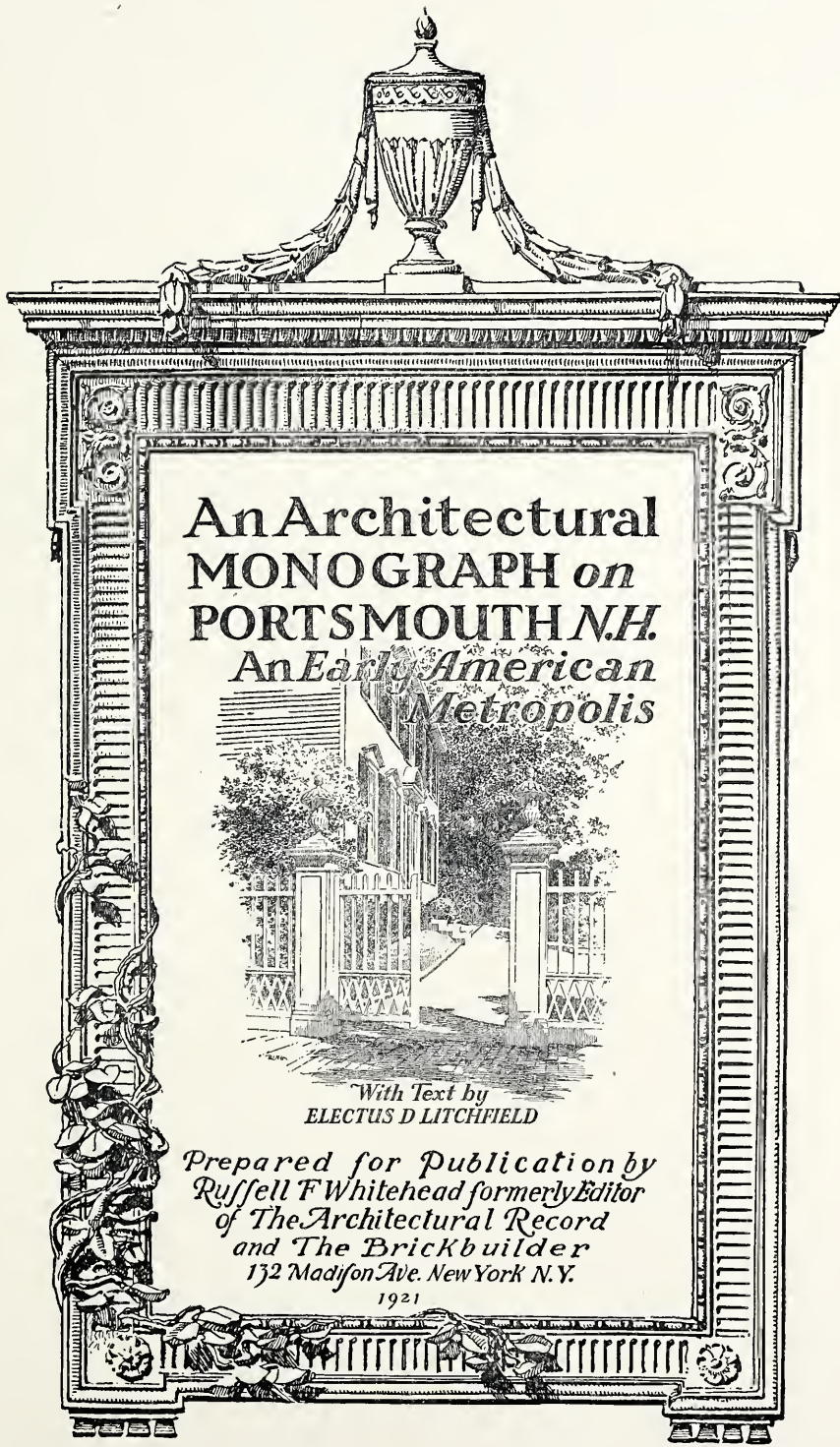
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An Architectural  
**MONOGRAPH** on  
**PORTSMOUTH N.H.**  
*An Early American  
Metropolis*



*With Text by*  
**ELECTUS D LITCHFIELD**

*Prepared for Publication by*  
**Russell F Whitehead** formerly Editor  
*of The Architectural Record  
and The Brickbuilder*  
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1921



THE TREADWELL HOUSE, PORTSMOUTH, NEW HAMPSHIRE. Built in 1750.

This number has been indexed VII-1

# 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. VII

FEBRUARY, 1921

No. 1

## PORTSMOUTH, NEW HAMPSHIRE AN EARLY AMERICAN METROPOLIS

By ELECTUS D. LITCHFIELD

PHOTOGRAPHS BY KENNETH CLARK

ANNO DOMINI 1630 saw the beginnings of Portsmouth. Twenty years after the first permanent settlement at Jamestown, and but ten years after the landing of the Pilgrims at Plymouth Rock, John Mason and his associates sailed into Portsmouth Harbor and established upon its shore the first settlement of the New Hampshire colony. No mere chance determined the site. The wooded and gently sloping shore of this beautiful and convenient harbor affording a safe haven for sailing craft on a "storm and rock-bound coast," was a logical selection. From a collection of a few small huts, the town grew and increased in importance for two hundred years. Time was when Portsmouth bid fair to be a commercial rival of New York, and in the early centuries of American history its part is written large upon the record. It reached the zenith of its development in the first years of the nineteenth century, but the invention of the steamboat and the coming of the iron-hulled deep-draft vessel marked the beginning of the end of Portsmouth's commercial supremacy. While from that time Portsmouth does not seem to have gone noticeably forward, perhaps because of the beauty of its location and the healthfulness of its climate, or because the Government continued to maintain there an important naval station, it nevertheless does not seem to have gone backward. It is to-day no decayed nor deserted city, but one which has seemed to hold miraculously unchanged the quiet and romantic character that it possessed as the home of many of the best and most distinguished citizens of our late Colonial and early Republican periods.

To the architect and the historian the city of

Portsmouth makes a special appeal. Other towns have retained much of their early flavor, but in none of them, as in Portsmouth, do we have a whole community the character of which has not really changed for a century. The summer tourist may think of Portsmouth only as a railway center from which he passes to Rye Beach or the Isles of Shoals, and remember alone the orange cake for which one of its modest confectioneries is noted; but to one whose eyes are open and whose mind is attuned to the memories with which its streets and docks and homes are filled, this old town has an enduring charm. For this ancient metropolis played a stirring part in our early history. It was here the expedition started which captured Louisburg, and high in the steeple of old St. John's Church still hangs the bell that pealed over that early capital of New France. Paul Revere was no stranger to the New Hampshire town, and an earlier ride of his, not chronicled in verse, provided powder and shot used at Lexington and Bunker Hill. Here lived Governor Langdon, that stalwart patriot who pledged all his money and a warehouse of Jamaica rum to provide uniforms and arms for Stark's Continentals, who at Bennington won lasting fame and saved Mollie Stark from widowhood. The docks of Portsmouth were no less familiar to John Paul Jones than the quarter-deck of the *Bonhomme Richard*, and on foggy nights his spirit and those of a galaxy of other gallant heroes still wend their way through its well-loved streets to the Yard. When the moon is just right you can see them: Hull of the *Constitution*, Decatur, Bainbridge, and the gallant Lawrence, and after they have passed, great men of a later day.—Franklin Pierce and Daniel

Webster, and a host of others. There are memories here, too, of statesmen of our own generation who met and signed the treaty which ended the Russo-Japanese War. Portsmouth has played no mean part in history, but, after all, it is not that which holds for us its greatest interest. It is because it stands to-day, just as it stood more than a hundred years ago, simple and unostentatious, and yet clearly the home

which must have been very gentle and very fine. They are still full of exquisite furniture and china which are the envy of collectors; portraits by Copley and other distinguished painters abound, and help us in imagination to see those gentlewomen of that early day with powdered hair and flowing silks, Colonial governors and other imposing dignitaries in velvets, young blades in knee-breeches and satin waistcoats,



THE GOVERNOR LANGDON HOUSE, PORTSMOUTH, NEW HAMPSHIRE  
Built in 1784.

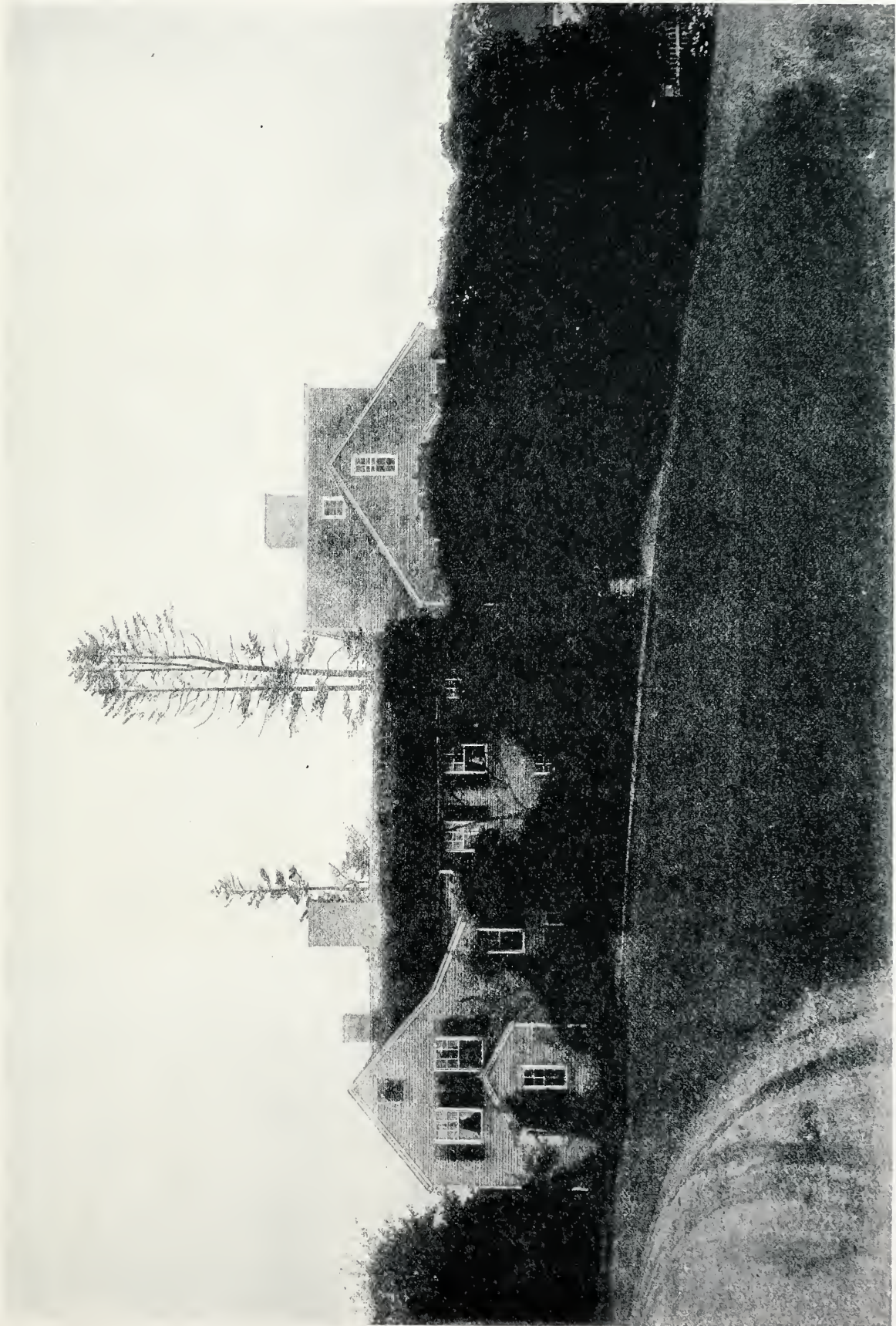
of an early American "Four Hundred." There is an atmosphere of elegance and refinement in the old city of Portsmouth not found often in America. The wealth of many other Colonial towns is physically more evident. Portsmouth has no street of wealthy "nabobs" like Chestnut Street in Salem; and even to such a discerning eye as that of George Washington, when he visited Portsmouth after his inauguration, the pine-built homes of Portsmouth seemed "inconsiderable," compared to the brick mansions of Virginia. But these houses stand to-day a unique record of a civilization and a culture

dining tables groaning under their weight of damask and silver, fine wines in glittering decanters, and the rarest of china from the Orient.

It is a snug and well built city. Twice or three times fire had swept across it, and, rebuilt, it seems to have been each time better than before. Not a city of great mansions with outbuildings for slaves and other retainers, but a city of homes of high-bred, God-fearing gentlemen; for if architecture can record, as it surely does, the character of a people, it writes large in Portsmouth the refinement and gentility of that early town.

The author regrets that an earlier *White*





THE GOVERNOR BENNING WENTWORTH HOUSE, LITTLE HARBOR, PORTSMOUTH, NEW HAMPSHIRE. Built in 1750.



THE BUCKMINSTER HOUSE, PORTSMOUTH, NEW HAMPSHIRE.  
Built in 1720 by Daniel Warner.

*Pine Monograph* told of the "Three-Story Colonial House in New England," and thus took from this paper the pictures of several of Portsmouth's most important houses. Nowhere as here was the three-story American house of wood so successfully and consistently developed. The Haven house, built about 1800, with its well designed fence, after the manner of McIntyre in Salem; the Governor Woodbury mansion, built in 1809 by Samuel Ham; the Langley Boardman house, with its charming palladian window and delightful semicircular porch, its unique mahogany door paneled with oval inserts or moldings in whalebone; the Ladd, or Moffit, house, with its magnificent interiors; and last, but not least, the John Pierce house on Court Street, with its well designed façade, its delightful stairway, and interesting plan, are all

distinguished examples of this unusual type.

It is characteristic of Portsmouth that its houses are essentially city houses, and not, as in so many other places, suburban dwellings swallowed up by the city. It is characteristic, too, of Portsmouth that, with but three important exceptions, its houses are uniformly of wood.

We are apt to remember of most of our New England towns, a few houses of special architectural merit which stand out against a background of others of the simplest character; but in Portsmouth the standard of all the houses is so high that it is a virtue that our illustrations are taken from the rank and file of its early buildings rather than those of special outstanding merit. Some of the most charming of them are of the Wendell house, built by Jeremiah Hill in 1789 at the cor-  
(Continued on page 10)



HOUSE AT 363 STATE STREET, PORTSMOUTH, NEW HAMPSHIRE.

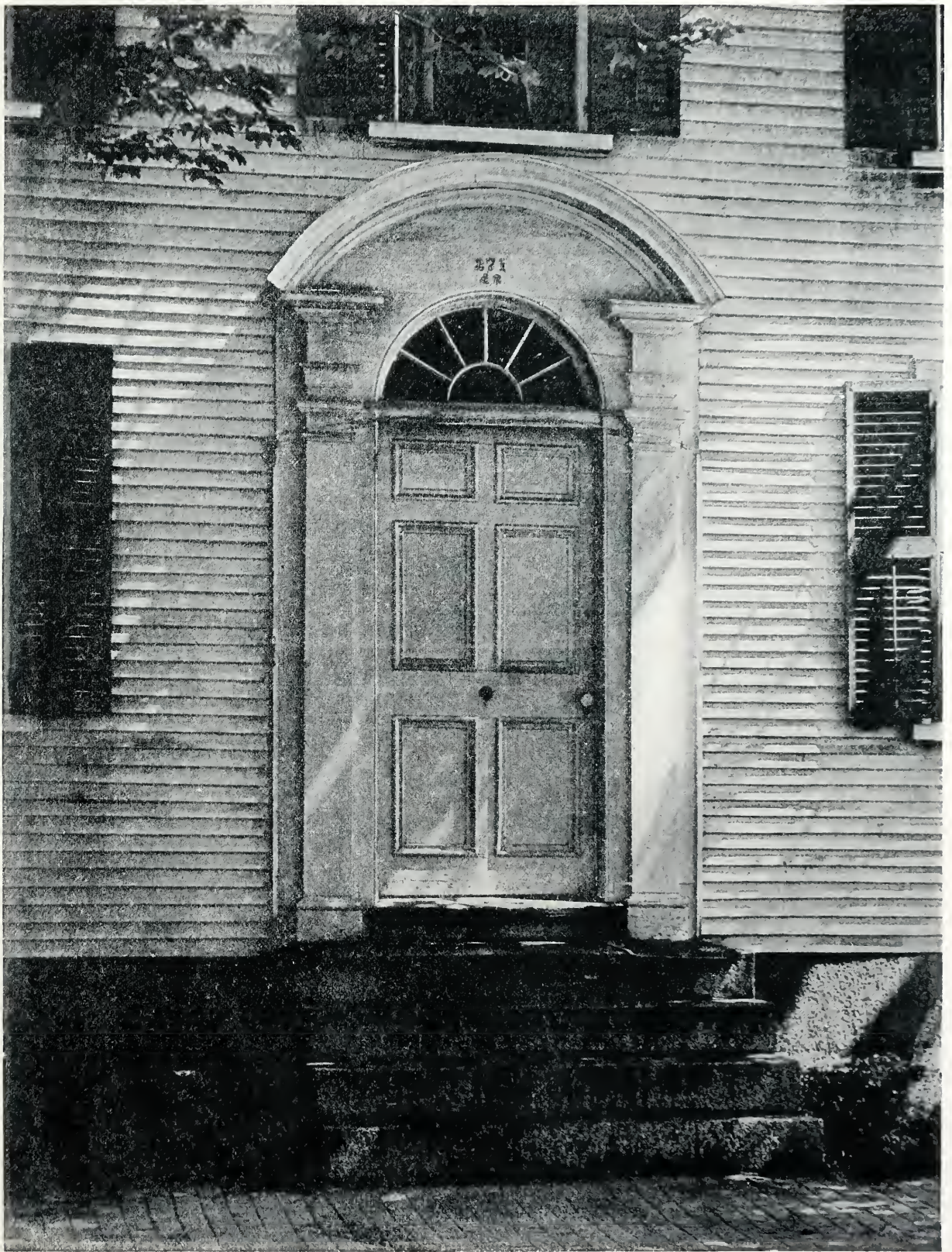


THE JACOB WENDELL HOUSE, PORTSMOUTH, NEW HAMPSHIRE.  
Built in 1789 by Jeremiah Hill.

*no photo  
27*



THE JACOB WENDELL HOUSE, PORTSMOUTH, NEW HAMPSHIRE.  
Entrance Detail—Built in 1789.



HOUSE AT 271 COURT STREET, PORTSMOUTH, NEW HAMPSHIRE.  
Entrance Detail.

ner of Edward and Pleasant streets. Its exterior is of clapboards set a few inches to the weather, like so many other houses of northern New England. It is delightful in mass as well as in detail. The door, of twelve panels, beautifully designed, carries, it would seem, the original knocker and an ancient door-plate, while in the broken pediment above is set a most interesting feature consisting of a whale-oil lamp carved in wood, set upon an ornamental base, suggesting the source of the wealth of its original owner. A

height and the detail of the iron posts and rails. It would have been so easy to have made the railing of the usual and accepted height, and to have missed the scale which it lends to the whole composition.

The little house at 314 Court Street is of piquant interest. The frame of the entrance door is delightfully original and interesting, but it is terribly marred in its effect by the modern door and transom within it. How many architects have passed this house and wished that



HOUSE AT 124 PLEASANT STREET, PORTSMOUTH, NEW HAMPSHIRE.

close examination of the detailed photograph will discover a repetition of the lamp motif in the pediments of the dormers. It is interesting to find this record of the owner embodied in the architecture of his house, and a pity it is, that one so seldom finds such a personal note. It is a pleasing indication of the early interest of architect and owner in the details of its construction; but wherever one turns in a careful study of this modest and unassuming structure there is found the evidence of the affectionate interest of its designer. Notice such seemingly unimportant things as the moldings at the chimney-caps, the sweep and proportion of the granite steps and copings, the

they might have the courage to ring the bell and ask its history, or to suggest the pleasure that it would give them to set inside that charming frame a door and fanlight which would be in keeping!

The houses at 124 Pleasant Street; Livermore Street; and the Samuel Lord House are quite of the general run of Portsmouth's houses. They are simple, straightforward buildings, two windows flanking on each side an interesting doorway in the first story, and with five windows across the front in the second, the roof being hipped or gambrelled, as the case may be, and, in the case of the Lord House now occupied by the

Portsmouth Historical Society, pierced with dormers. This house, historically as well as architecturally, is the most important of the three, as it was the home of John Paul Jones during his residence in Portsmouth.

The fence and fence-posts for all these houses are well designed, and recall those built in Salem during the same period. Those who planned them had no hesitancy in combining carefully cut granite bases and steps with wood fences and posts. It is of value to note that though built

the close-spaced clapboards, the studied disposition of windows and doors, together with the charming detail of its window heads, entrance door, and trim. It should be an incentive to the architectural draftsman of to-day to realize how much genuine pleasure there is in the contemplation of this studied, but simple, building. It is the sort of thing "anybody could do," yet almost nobody can. It has the qualities of great monumental architecture—correct proportion, simplicity, and interest.



THE SAMUEL LORD HOUSE, PORTSMOUTH, NEW HAMPSHIRE.

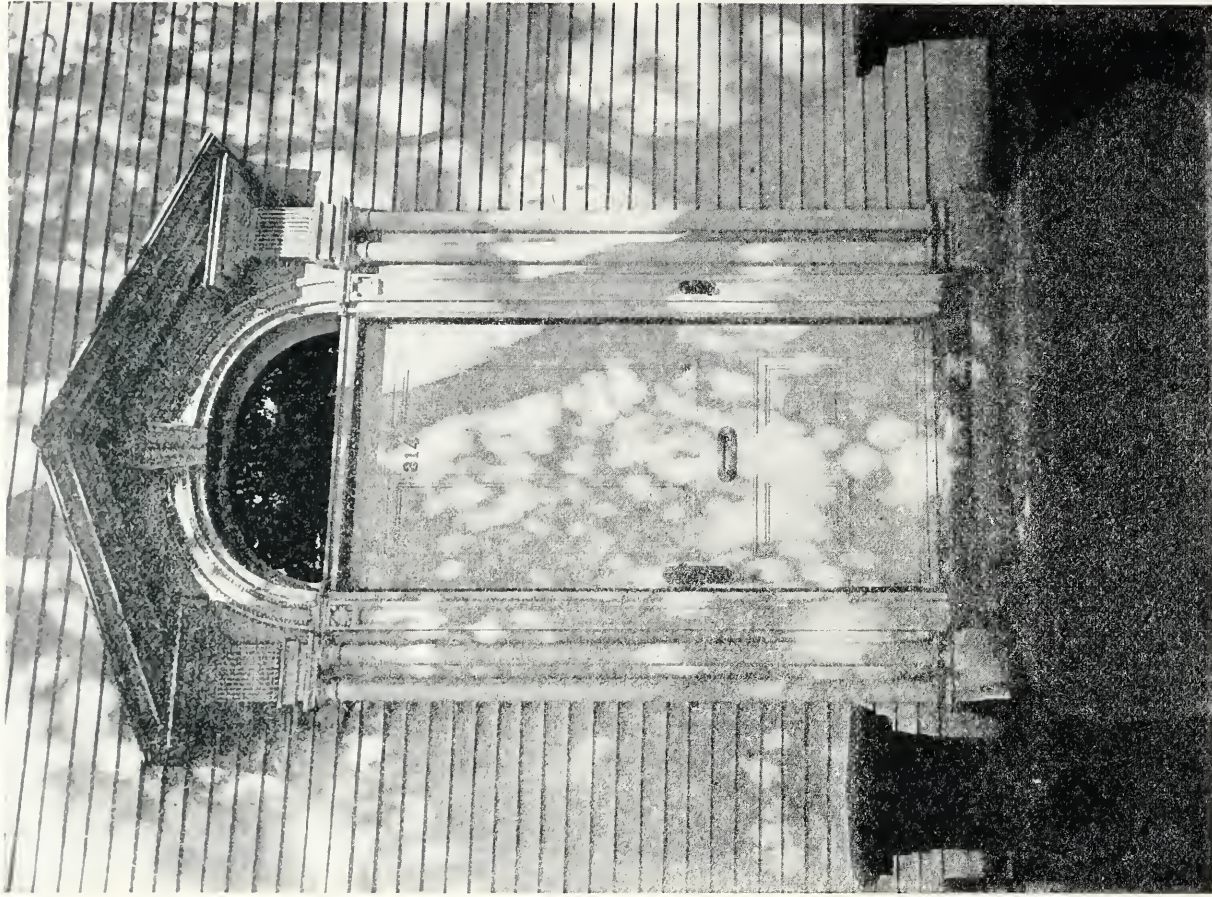
Built in 1730 by Captain Purcell. The home of John Paul Jones during his stay in Portsmouth.

more than a hundred years ago, the work in wood shows no greater signs of decay than the New Hampshire granite itself. The house at 363 State Street has a latter-day American basement effect, with its steps and entrance door recessed within the front wall. The Doric columns of its addition and the slight modifications in its detail would indicate that it was made some years after the building of the original house.

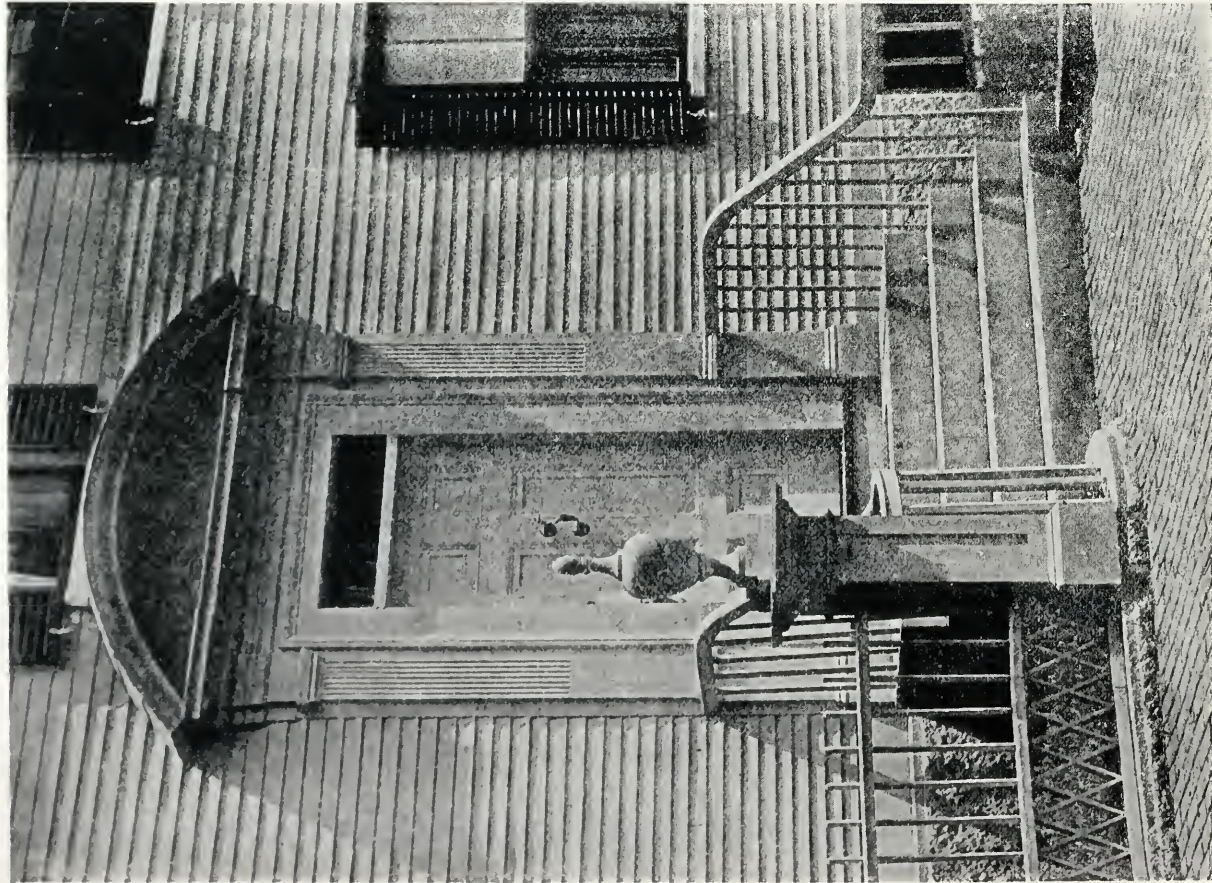
There is something delightfully satisfying about the old house on Meeting House Hill, and it is valuable to analyze its charm. It seems to consist in the fine texture given by

An interesting architectural fragment is shown on page nine of the doorway of 271 Court Street. Here is the rounded pediment found often in Portsmouth and traceable, perhaps, to French influences.

The Governor Langdon house, though not the largest, is perhaps the most pretentious of the wood houses of Portsmouth. We can believe that no money was spared in its construction, and it has suffered from the consequent over-richness of its design. Its Corinthian capitals are marvels of wood-carving and of preserva-



House at 314 Court Street.



House on Livermore Street.

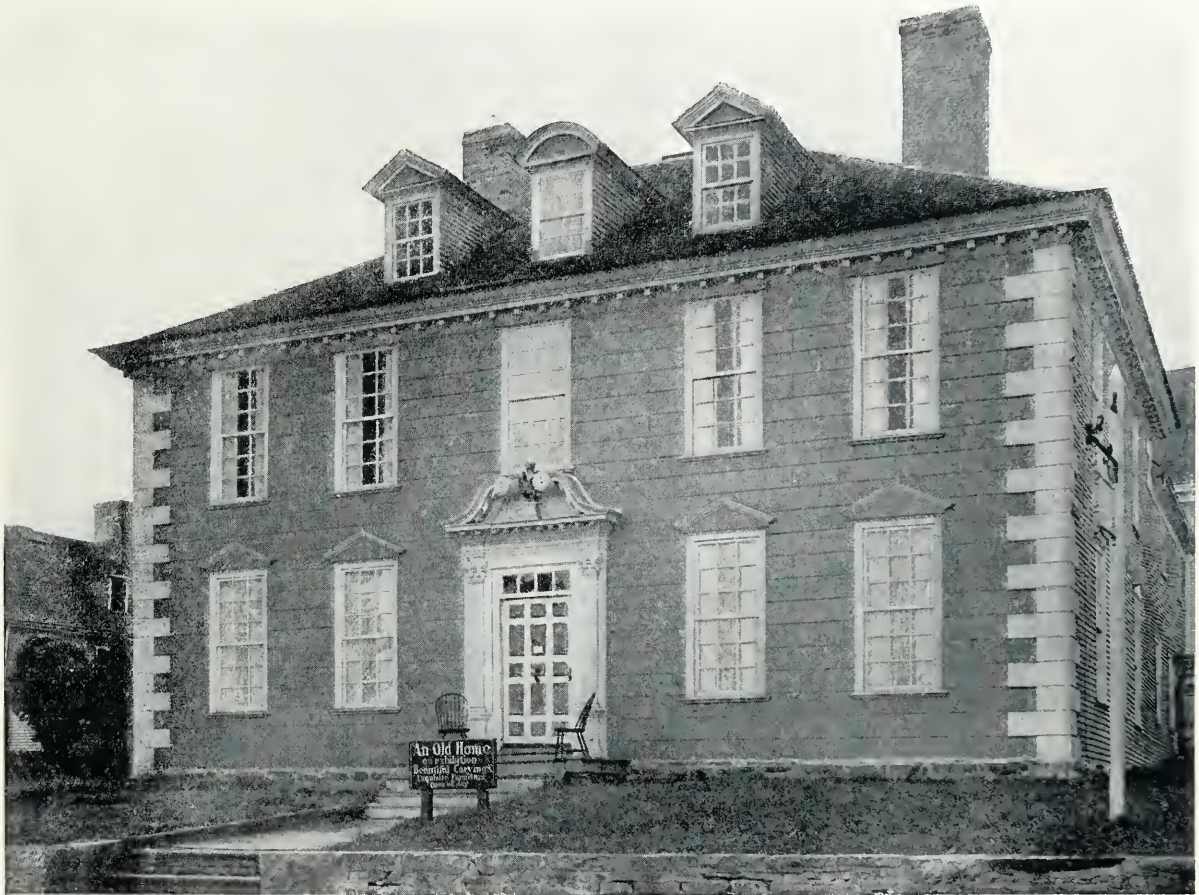
TWO DOORWAYS AT PORTSMOUTH, NEW HAMPSHIRE.



tion. This was the home of the early Governor of New Hampshire who pledged his means for the Continental cause, and within its walls have been entertained admirals, generals, and world-renowned statesmen of more than one generation.

The Wentworth-Gardner house stands upon a terrace shaded by a magnificent linden, and looks out across beautiful Portsmouth Harbor.

of stone ashlar, but might well pardon its architect when he studies its delightful proportions and details, both in exterior and interior. The house as photographed is not quite as it was built. Some of its interest is due to the fascinating doorway with scrolled pediment and gilded pineapple applied by its recent owner. There are not many towns where there is anything much finer than the interior of this house,



THE WENTWORTH-GARDNER HOUSE, PORTSMOUTH, NEW HAMPSHIRE.

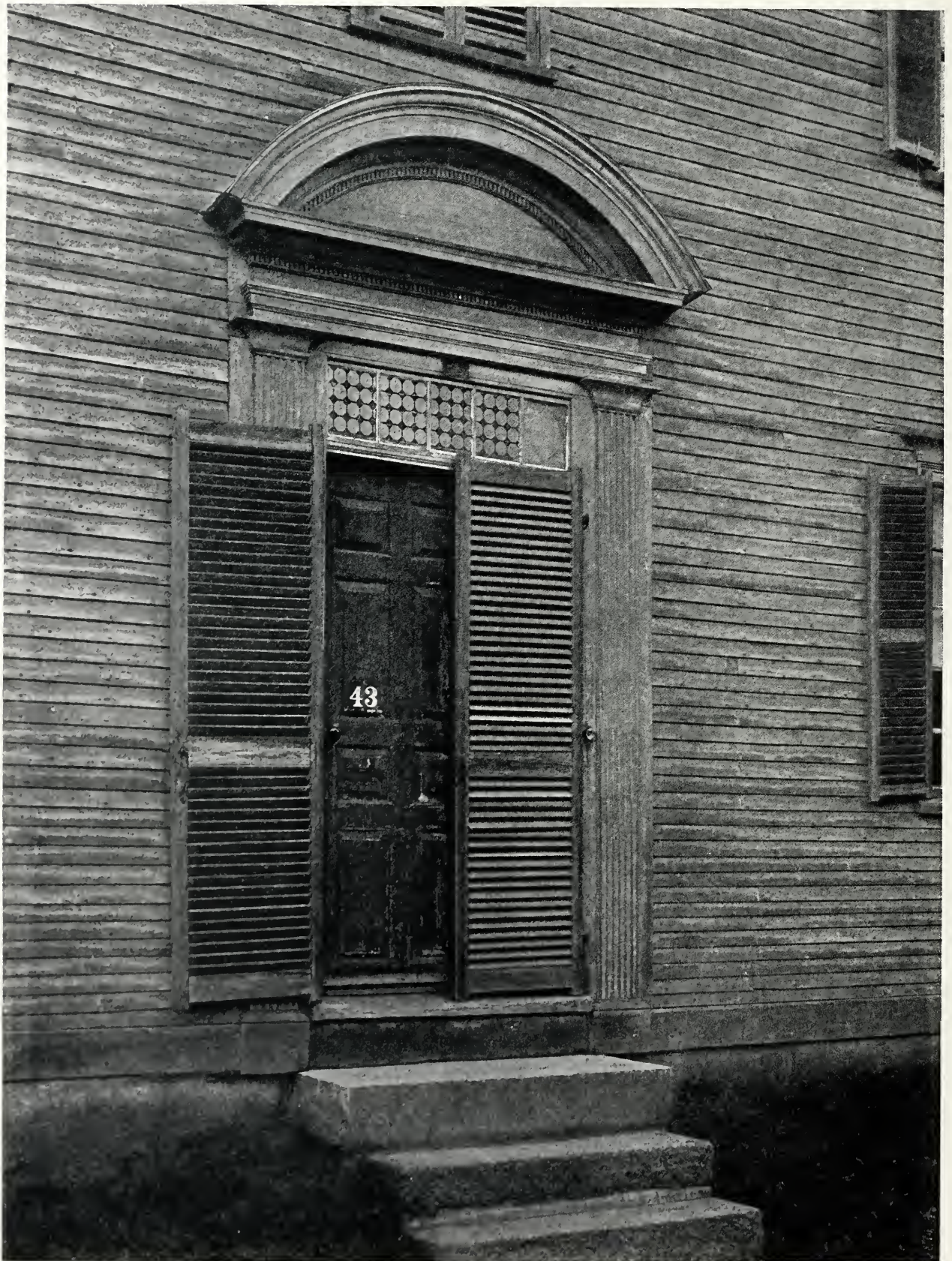
Built in 1760.

*done on 2 P 11*

It is with mixed feelings one learns that it has been bought by the Metropolitan Museum, and that perhaps even by this time its interiors have been transplanted to New York. Its location is quite apart from the other best residences of Portsmouth, and in a section of the town which perhaps most shows its age. One cannot help regretting that the house could not have been maintained, perhaps by the city of Portsmouth, or perhaps by the State of New Hampshire. A purist like Ruskin might criticize the design of the façade, made as it is in wood in imitation

but there are so many other towns where it seems so much harder to keep the fine old things, that one regrets that it is one of Portsmouth's houses that had to be taken.

Thus ends our little glimpse of this ancient metropolis. There is so much more to be said, and so much there to be seen, that this ending, like that of school, should be but the commencement. For the student of American architecture no sojourn will be happier or of more lasting value than the time he spends in this delightful city.



HOUSE AT 43 MEETING HOUSE HILL, PORTSMOUTH, NEW HAMPSHIRE.  
Detail of Doorway.

SIXTH ANNUAL ARCHITECTURAL COMPETITION

PROGRAMME FOR A THREE TEACHER RURAL SCHOOL  
WITH TEACHERS' COTTAGE  
OUTSIDE FINISH TO BE OF WHITE PINE

PRIZES AND MENTIONS

Design placed first will receive	-	-	\$750.00
Design placed second will receive	-	-	400.00
Design placed third will receive	-	-	250.00
Design placed fourth will receive	-	-	100.00

SIX MENTIONS

JURY OF AWARD

James O. Betelle	-	-	Newark
Wm. B. Ittner	-	-	Saint Louis
Guy Lowell	-	-	New York and Boston
Arthur I. Meigs	-	-	Philadelphia
Irving K. Pond	-	-	Chicago

Architects and Architectural Draughtsmen are cordially invited to compete

*Competition closes at 5 p.m., Monday, May 2, 1921*

*Judgment, May 13 and 14, 1921*

IN the center of a small but progressive community it is desired to erect a model school building to take care of the children in the elementary grades in the village and a number of children from the surrounding districts who will be transported to this school in the village by the means of motor buses over fine concrete roads.

It should be realized that education in the rural sections of our country has never before received the intelligent attention that is now being given it. The amount of illiteracy discovered among the drafted men during the war has spurred the Government and the various States into active educational campaigns. The typical rural school as it now exists, both from an architectural and a scholastic standpoint, is very lamentable and unattractive. We are concerned, however, only with its architectural aspect.

The progressive community in which this school is to be erected wants something more than merely four walls and a roof enclosing just sufficient class rooms for the number of pupils to be accommodated. They desire a building expressive of the purpose for which it is to be used, and one which will set a high standard of good taste and architectural beauty for the community. They desire to see abandoned several of the old one-room schools adjacent to the town and to build a model school building in the village which will consolidate a few of the schools in the outlying districts.

Rural school buildings in a village such as the one we are dealing with are no longer used but a few months in the year to teach the three R's. They are used as community centers throughout the entire year, and interest is created in the school and the education of the children by providing something of educational and social interest for the adults, and in this way making the parents feel that the school really belongs to them. This is done by providing facilities in connection with the school building for activities outside of strictly school work, such as a meeting place for the Parents' and Teachers' Association, for the local Grange, and the use of the building for entertainments, dances, and moving pictures. Modern movable desks are used for the pupils, so the center of the floor can be cleared when desired. Folding partitions are installed between class rooms so that the enlarged area

is available for the community activities. Besides the standard Class Rooms, the school should include a small Library, where current magazines are kept on file and from time to time packages of books are received from the central library in the adjoining city, which are loaned to the school children and their parents.

A child in the country needs to be taught many practical things besides his book studies, therefore a room is provided for the boys in which there is a work bench, a grind-stone, a cobbler's bench, a cabinet for tools, a long table for agricultural work, etc. A similar room for the girls, which contains a cook stove, a work table, laundry trays, dining-room table, sewing machine, etc. Since the ordinary teacher cannot handle all these special subjects, it is contemplated having a special teacher for the boys and a special teacher for the girls, who will have several schools in charge and visit each one possibly one day a week. These special rooms are also useful to the adults as demonstration places in modern agricultural methods and farm management for the men, and canning and cooking demonstrations for the women. Also as a place to prepare refreshments for entertainments and meetings and serving hot lunches to the pupils.

There should be play rooms which in rainy and winter weather the children could use during recess periods and before and after school.

It is desired to lay out the grounds with paths, shrubs, and trees in an attractive way so that it will be the pride of the community. A portion of the site is to be equipped with play-ground apparatus and space assigned for various games for use of the children and adults both during and outside of school hours. Part of the ground will also be devoted to a demonstration garden for the use of the pupils in connection with their studies in agriculture.

In order to obtain and keep well-trained teachers of a quality equal to the high standard set by the school building, it is necessary to provide some suitable living quarters for them. A highly educated teacher is not willing to make her home in the county hotel or usual boarding house, which may be quite a distance from the school and in other ways objectionable. To make the school plant complete in every respect a teachers' cottage will be built on the school property.

THE PROBLEM

A. The design of a three-room rural school building to be built of wood—all 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. The school property is level and contains about five acres. It is located on the east side of the main street of the village, which runs north and south, and between two minor

roads, making a frontage of the property of three hundred feet on the main street and a depth of seven hundred feet to a property line. The building is to be kept well back from the main street and the front portion of the property developed and used as a small Park or Village Green. The requirements are as follows:

Building to be one story with or without a basement, or with basement partially excavated for boiler and fuel rooms.

Three standard class rooms, each with an area of 720 square feet, and seating 40 pupils each. Two of these rooms separated by folding partitions.

Ceiling heights not less than 12' 0" in clear.

Class rooms lighted from left side only. Windows in one long bank. Heads of windows as close to ceiling as possible. Net glass area of windows to equal not less than 20% of the class room floor area.

Adjoining each class room shall be provided a coat room for the pupils' clothing.

An industrial art room shall be provided for boys, equal in area from  $\frac{1}{2}$  to  $\frac{3}{4}$  of a class room. Net glass area to be same proportion as called for in class room, but windows may be on one or two sides of the room.

A domestic science room for girls, equal in area from  $\frac{1}{2}$  to  $\frac{3}{4}$  of a class room. Net glass area to be same proportion as called for in class room, but windows may be on one or two sides of room.

A room for library, 150 to 200 square feet.

A teachers' room with toilet accommodations and about the same size as library.

Toilet room for boys, containing two W. C.'s and three urinals and two lavatories.

Toilet rooms for girls, containing four W. C.'s and two lavatories.

A play room for boys equal to about a class room in area.

A play room for girls, equal to about a class room in area.

These play rooms may be either in the basement or on main floor. In any case, they must be adjacent to and the toilet rooms made available, as these play rooms are used before and after school and in summer time when the main portion of school is closed. Toilet rooms should also be easily accessible from main part of school building. Play rooms must be directly accessible from outside of building and also accessible to main portions of building from the inside.

Two or more entrances must be provided.

A flag-pole, higher than the school building, must be located on the property in a dignified position.

The building will be heated and ventilated by a hot-air furnace or steam boiler. Therefore, a furnace room and a fuel room are necessary, also a small general storage room, janitor's room, etc.

Electricity, water and sewerage facilities are supplied by the village. For this reason the school will not have the usual outside drinking pumps, toilets, etc., but will have modern city conveniences.

The architectural style is optional.

**B.** The design of a teachers' cottage—construction materials similar to those of school building. The requirements are as follows:

Living room with fireplace, area 225 square feet.

Dining room, area about 150 square feet.

Kitchen and accessories, area about 130 square feet.

Three teacher's bedrooms with clothes closets, area about 125 square feet each.

Bath room; closet for trunks; and a porch.

The teachers' cottage may be one story or two stories in height, at the option of the designer. It should have a domestic character, but correspond in general architectural style to the school building.

**IT IS REQUIRED TO SHOW:** A pen and ink perspective of school building, projected from  $\frac{1}{8}$  inch scale plan, clearly indicating the character of exterior

finish. If teachers' cottage comes within the picture, it should be shown. A pen and ink bird's-eye perspective showing the entire property and including school building, teachers' cottage, layout of grounds, such as paths, drives, planting, vegetable garden, playground equipment, etc., projected from  $\frac{1}{32}$  inch scale plot plan. If all the rooms called for in school building are on one floor, only one floor plan is needed. If building has both basement and first floor, two plans will be needed, at  $\frac{1}{16}$  inch scale. Front and side elevation of school building, at  $\frac{1}{16}$  inch scale. Plan of each floor of Teachers' Cottage if more than one floor is contemplated at  $\frac{1}{8}$  inch scale. One elevation of teachers' cottage, at  $\frac{1}{8}$  inch scale. Detail drawings at  $\frac{3}{4}$  inch scale of main entrance feature of school and other details either of School, Cottage or Village Green embellishments to present the subject attractively.

**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 a wood-built building; the appropriateness of the design to the given site.

Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's ability if otherwise shown.

*The Jury positively will not consider designs which do not conform in all respects to the conditions of the Competition.*

**PRESENTATION:** Drawings are to be shown on two sheets only. Each sheet is to be exactly  $26 \times 34\frac{1}{2}$  inches. Plain border lines are to be drawn so that the space inside them will be exactly  $25 \times 33\frac{1}{2}$  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. There is to be printed on the drawings as space may permit: "DESIGN FOR A WHITE PINE THREE TEACHER RURAL SCHOOL." The drawings are to be signed by a *nom de plume* or device.

**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, and sent to RUSSELL F. WHITEHEAD, EDITOR, 132 MADISON AVENUE, NEW YORK, N. Y., to reach him on or before Monday, May 2, 1921. 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.

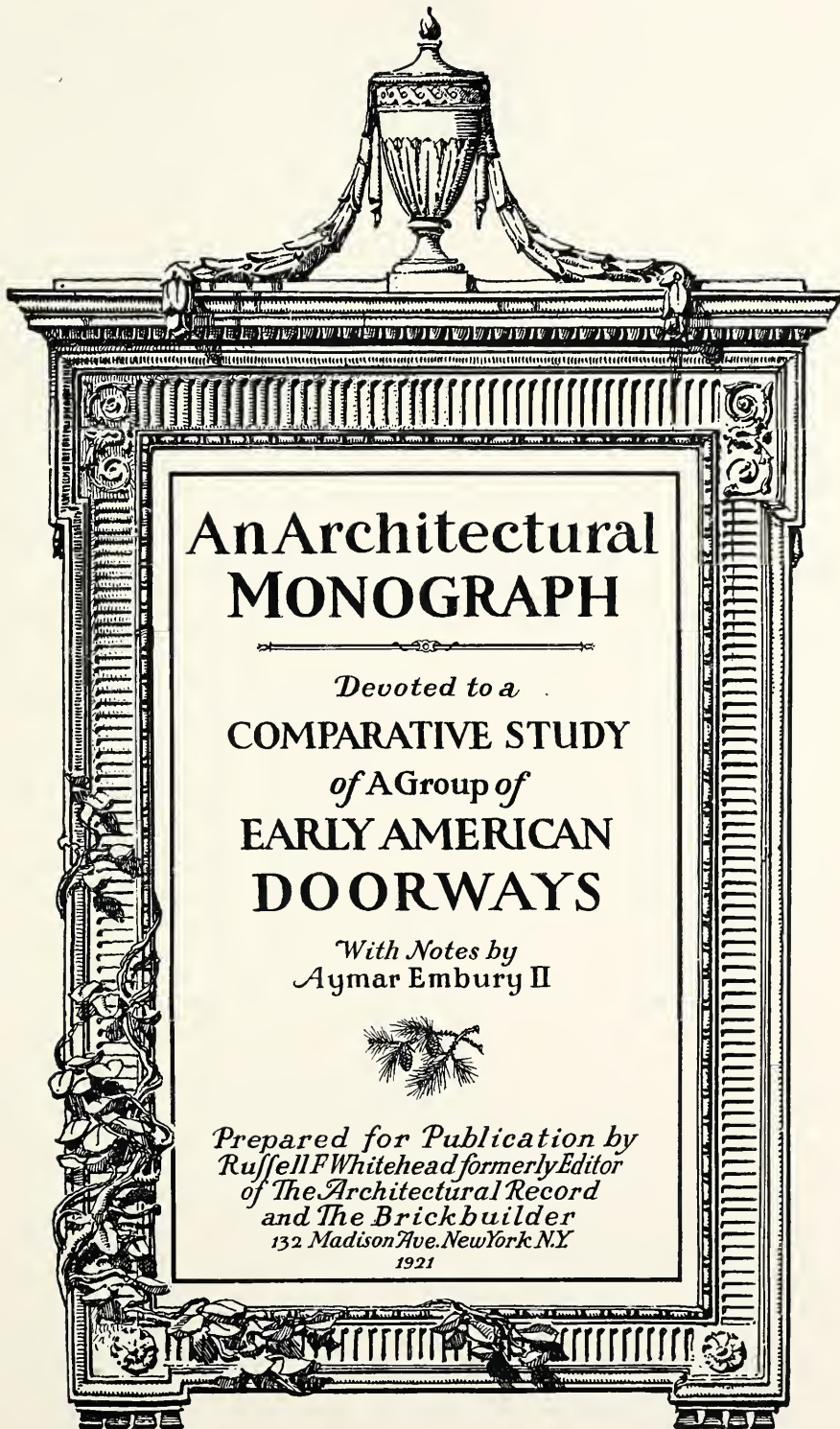
Drawings submitted in this Competition are at owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

**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 other drawings.

**PUBLICATION OF DESIGNS:** The Prize and Mention drawings will be published in the August, 1921, number of the Monograph Series; a copy of this issue will be sent to each competitor.

Where drawings are published or exhibited, the contestant's full name and address will be given and all inquiries regarding his work will be forwarded to him.

**RETURN OF DRAWINGS:** The authors of non-premiated designs will have their drawings returned, postage prepaid, direct from the Editor's office.



An Architectural  
MONOGRAPH

*Devoted to a*  
COMPARATIVE STUDY  
*of A Group of*  
EARLY AMERICAN  
DOORWAYS

*With Notes by*  
Aymar Embury II



*Prepared for Publication by*  
*Russell F Whitehead formerly Editor*  
*of The Architectural Record*  
*and The Brickbuilder*  
*132 Madison Ave. New York N.Y.*  
1921

5



HOUSE AT FARMINGTON, CONNECTICUT.

Doorway with circular pediment over square-headed opening. Built in 1690.

# 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. VII

APRIL, 1921

No. 2

## A COMPARATIVE STUDY OF A GROUP OF EARLY AMERICAN DOORWAYS

PART ONE

By AYMAR EMBURY II

PHOTOGRAPHS BY KENNETH CLARK

BECAUSE of my interest in Colonial work, I have watched closely the progress of the *White Pine Series of Architectural Monographs* and have seen them grow into the best reference work on Colonial architecture (especially of New England) that I possess; and I have suggested to Mr. Whitehead from time to time that the value of the Series to the architect might be increased by the inclusion of comparative studies of the several details of Colonial work, in addition to the regional studies of complete houses. His answer has been to turn over to me the collection of photographs of entrances to Colonial houses, with a request that I make my own comparative study.

The subjects resolve themselves into two categories: those which are mere ornamental frontispieces, applied to the buildings, and those in which the more complex treatment of a doorway sheltered by a porch is used. The illustrations are so numerous, so interesting, and in many cases so unfamiliar, that we have thought it best to devote two issues of the Monograph Series to the subject, especially as the doorways of the older houses were usually the focal points of their treatment, and upon them the designer was apt to concentrate all his skill, and to execute them to the utmost of his ability. The average Colonial house was a simple boxlike mass, relieved by decorative treatment of the door and cornice. The proportion of the mass, and the shape, placing and division of the windows were the only other features over which the builder had control to influence his design. His limits were therefore as narrow as those of the designer of a Greek temple, and like the Greek architects, our designers were able to perfect their art by repetition and comparison, the differences be-

tween buildings being in general so slight that the introduction of a curved pediment over a doorway was a genuine triumph in originality, although square-headed and pedimented doors appear contemporaneously in the earliest Colonial work.

Since this Monograph is intended to be a comparative study, the illustrations have been grouped in eight classes, in accordance with the simplicity of their design rather than in order of age, or grouped according to locality. Of these divisions the simplest is obviously the square-headed opening without transom or side lights, and without especial elaboration in the treatment.

None of the illustrations happen to show an example of extraordinary antiquity (for this country), the earliest being the doorway of the Anna Halsey house, at Water Mill, Long Island, built about 1690, in which a common enough pilaster and entablature treatment has been varied by replacing the shaft of the pilaster by a cut out pattern resembling lattice, and applied to the outside casing of the door frame. This might have been done at any time in Colonial architecture, for the frontispiece was very clearly comprehended by Colonial architects to be a decorative motive and not a structural one (although derived from structural forms), and they were therefore willing and accustomed to take liberties with *applied* motives which they never (or rarely) took with genuine structural members: which is to my mind an indication of genuine understanding of architecture, in contradistinction to the late Italian architects, who were accustomed to ornament and distort structural members so that they appeared, and sometimes were, unstable. A more significant in-

dication of the age of the doorway is the fact that the entire entablature is broken around the projection of the pilasters, for it will be found in all seventeenth-century work that there exists a tendency to break horizontal courses around all projections (compare the Deerfield door, page eight, and the Marblehead door, page ten) in a manner which can only be explained as a survival of the

Gothic habit of breaking every label mold and belt course around every vertical member, no matter how insignificant, instead of letting them be received one by the other, or by butting them in part and returning them in part. That the Gothic influence did persist to some little extent in the Colonies is obvious to the student of early American architecture; the oldest extant building of English origin in the United States is unmistakably Gothic (St. Luke's Church at Smithfield, Va.), and characteristic Gothic moldings and even flamboyant tracery are found in even late work of the Dutch colonists on the Hudson River. The tendency to break all moldings around projections common to all seventeenth-century work persisted until the beginning of the nineteenth century among the Dutch, as in the case of the exquisite doorway of the Vreeland house in Englewood, N. J., illustrated on this page, although in all work of the English colonists it had long disappeared, or is found in sporadic cases only. The development of ornamental detail in England presents an entirely analogous case, the complicated character of the early Renaissance under Elizabeth and James I merging into the broad simple treatment of the Georgian art. A better exposition of the development of Colonial art cannot be made than



DOORWAY, CHASE HOUSE, ANNAPOLIS, MARYLAND.  
Built in 1769.

exactly how Colonial architecture began to merge into the first of our long series of modern renaissances. The examples are in themselves comparatively unimportant; what they show is necessary to be known by every architect who hopes to approximate the beauty of Colonial work.

That square-headed doorways were susceptible of considerable variation within narrow limits is sufficiently proved by the next three pages of three plates each. What has before been said applies equally to them, from the quaint door of the Webb house at East Marion, L. I., to the door of the Bishop Porter house; this latter I regard as being as nearly perfect as architecture can be, the fine flower of two centuries of effort in a single style. Simple in the extreme, it resembles the English work of the Adam style with less ornament, but in proportion in scale and in detail it cannot be surpassed.

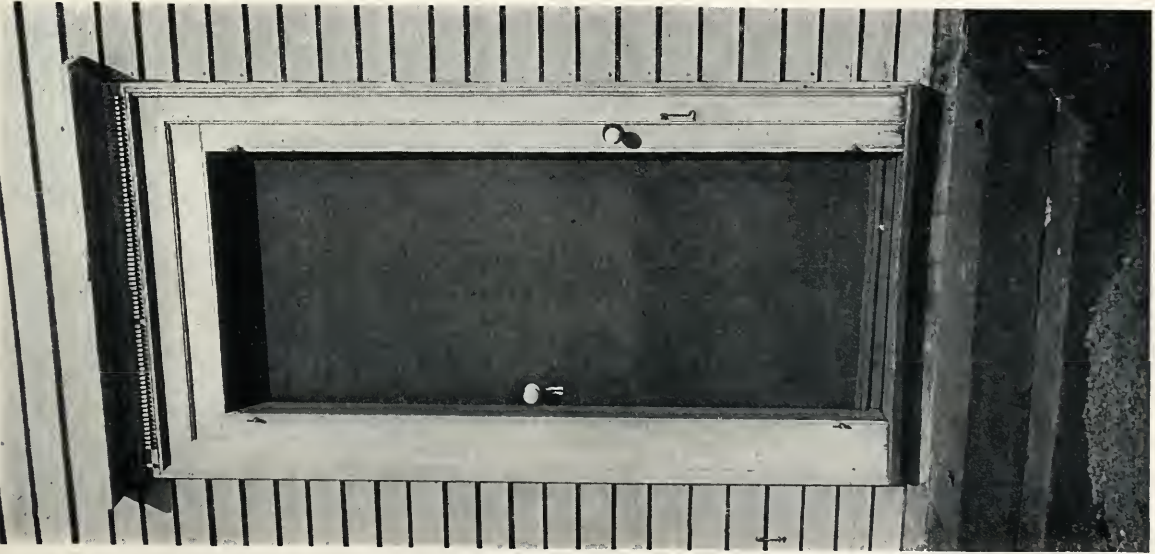


DOORWAY, VREELAND HOUSE, ENGLEWOOD, N. J.

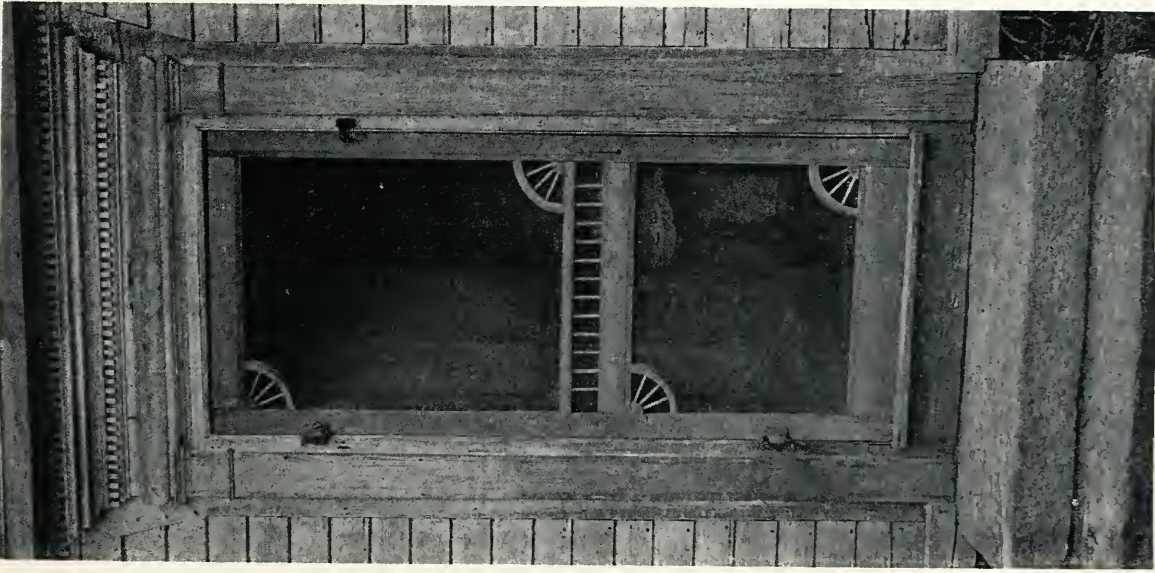
that offered by the three illustrations of these square-headed doorways: the earliest charming because of its naiveté, free and graceful; the Norwichtown doorway, equally simple, but sophisticated and skillful, obviously the product of an architect who "knew how"; the third, which combines the extreme attenuation of the latest Colonial work with the moldings of the Greek revival, shows

Of the pedimented doorways it is necessary to say but little. The cushion frieze was a marked feature of all early work, usually appearing before 1750 and rarely after that date. The Griswold house is a late example if the date is correct; but dates on most Colonial work must be regarded as approximations, for unless well authenticated records appear the present owners rely on tradition and frequently confuse dates of original construction

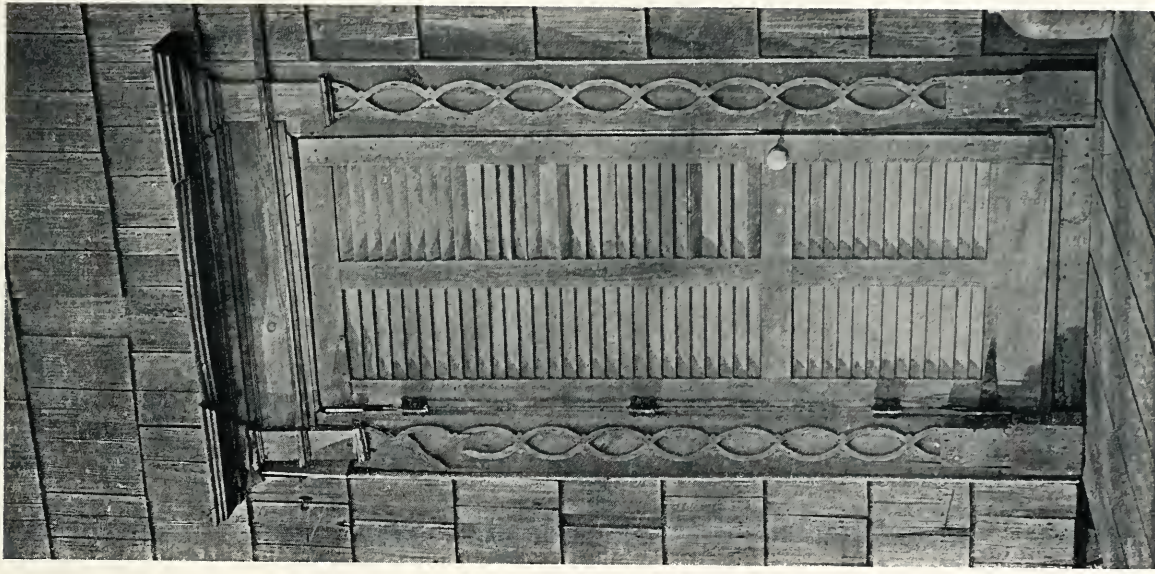




House in Norwichtown, Connecticut.  
1802.



House near Westbrook, Connecticut.  
1795.

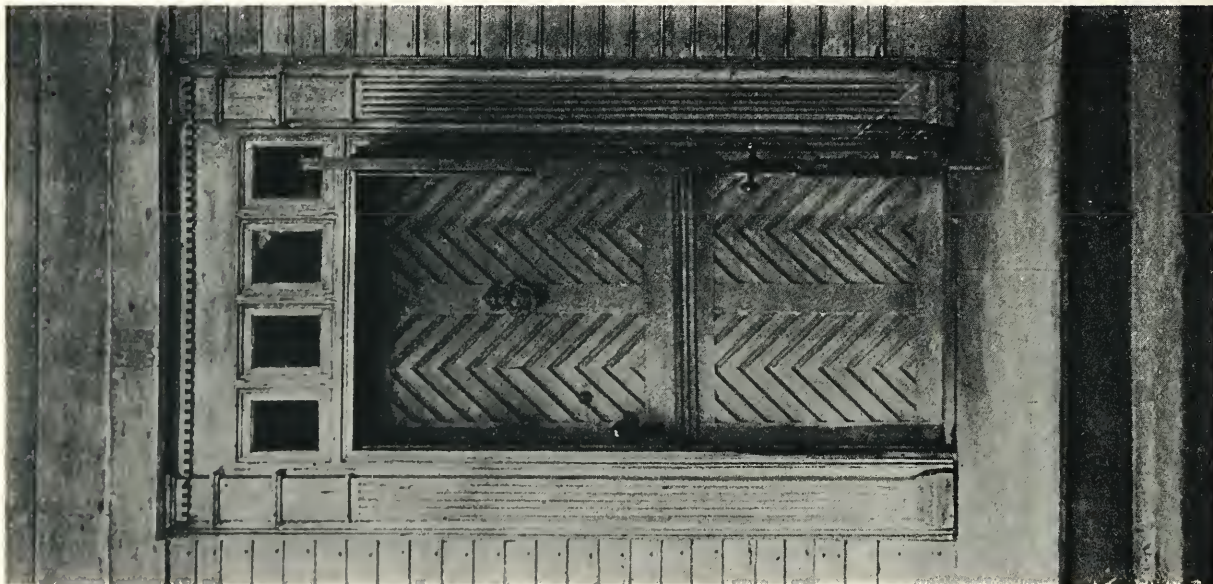


Anna Halsey House, Water Mill, Long Island.  
1690. *see v 3 p 14 F. 12*

DOORWAYS—GROUP "A"—SQUARE-HEADED OPENING WITHOUT TRANSOM OR SIDE LIGHTS.



House at Wells, Maine.  
Circa 1815.



Webb House, East Marion, Long Island.  
1702.

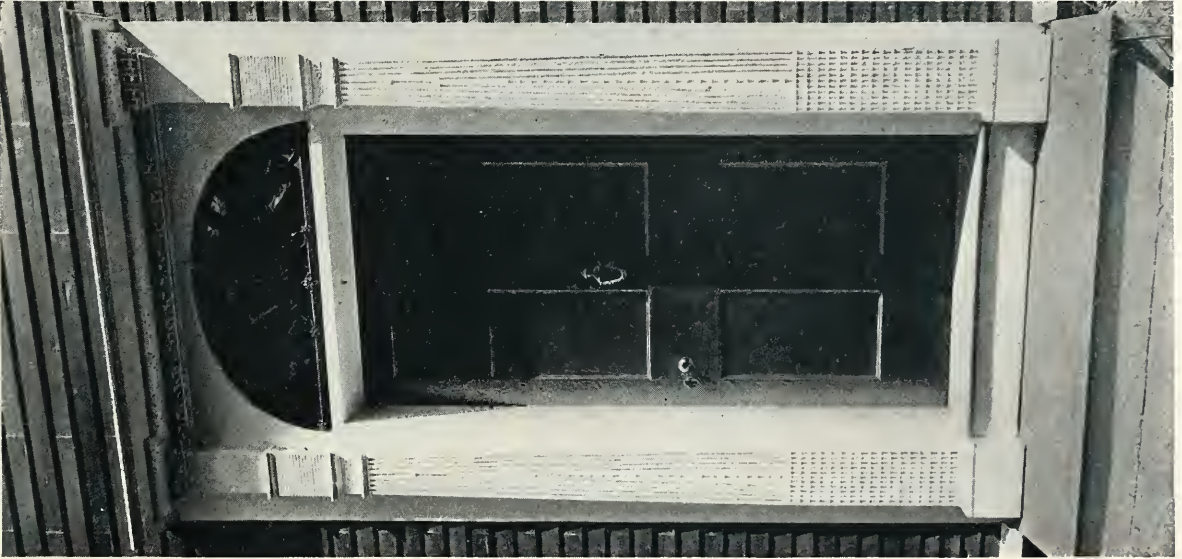


Stephen Bockers House, Norwich, Connecticut.  
1700.

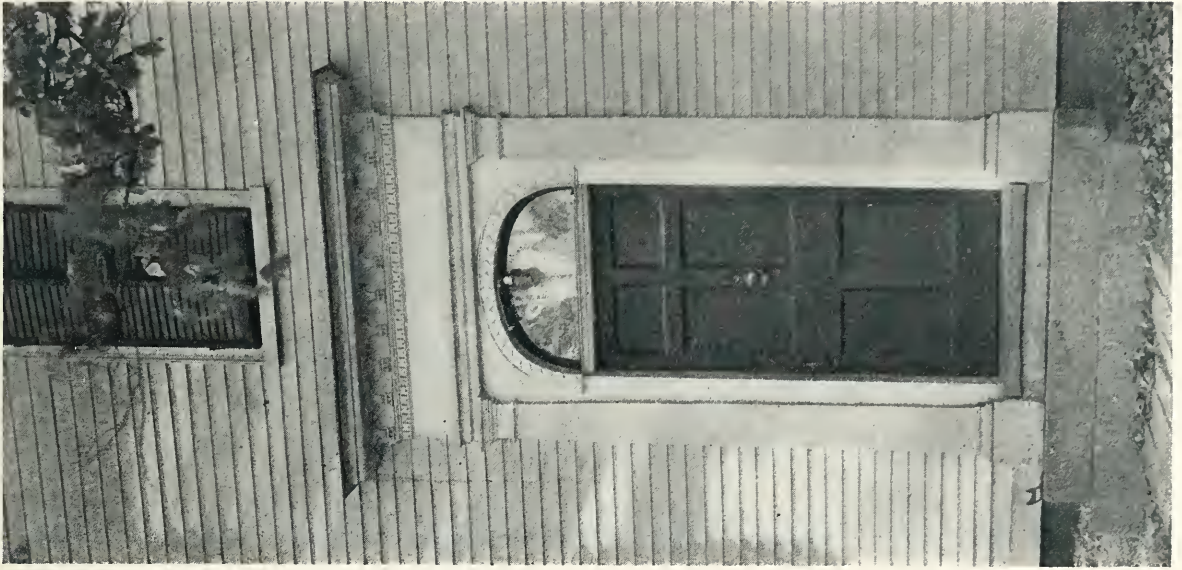
DOORWAYS—GROUP "B"—SQUARE-HEADED OPENING WITH RECTANGULAR TRANSOM.



Bishop Porter House, Deerfield, Massachusetts.  
1803.



Farm House at Milton, Massachusetts.  
1795.

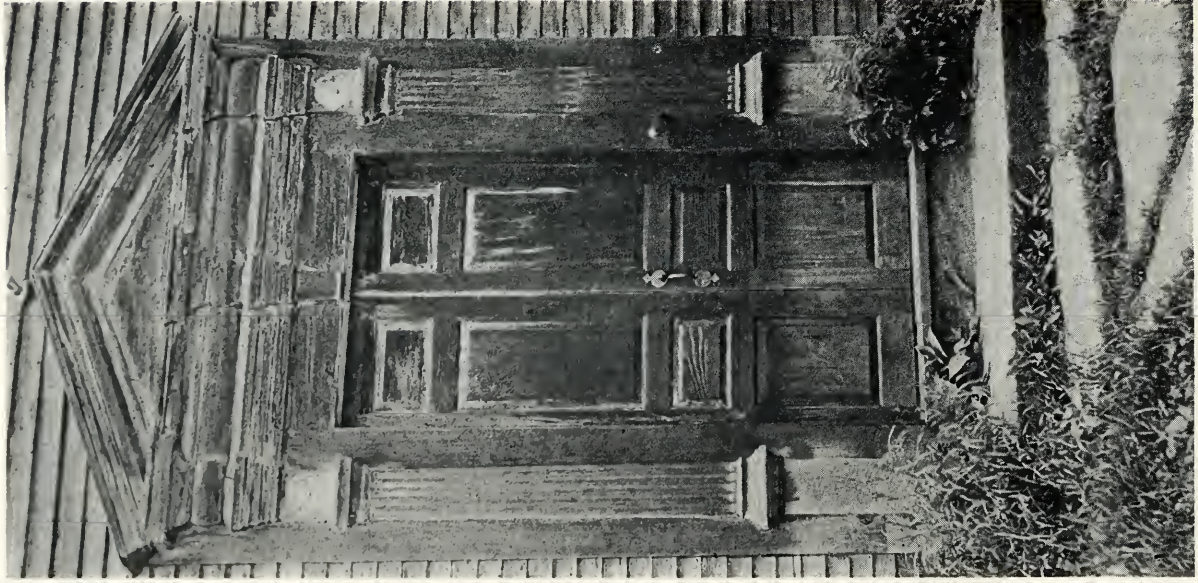


House at Wells, Maine.  
Circa 1815.

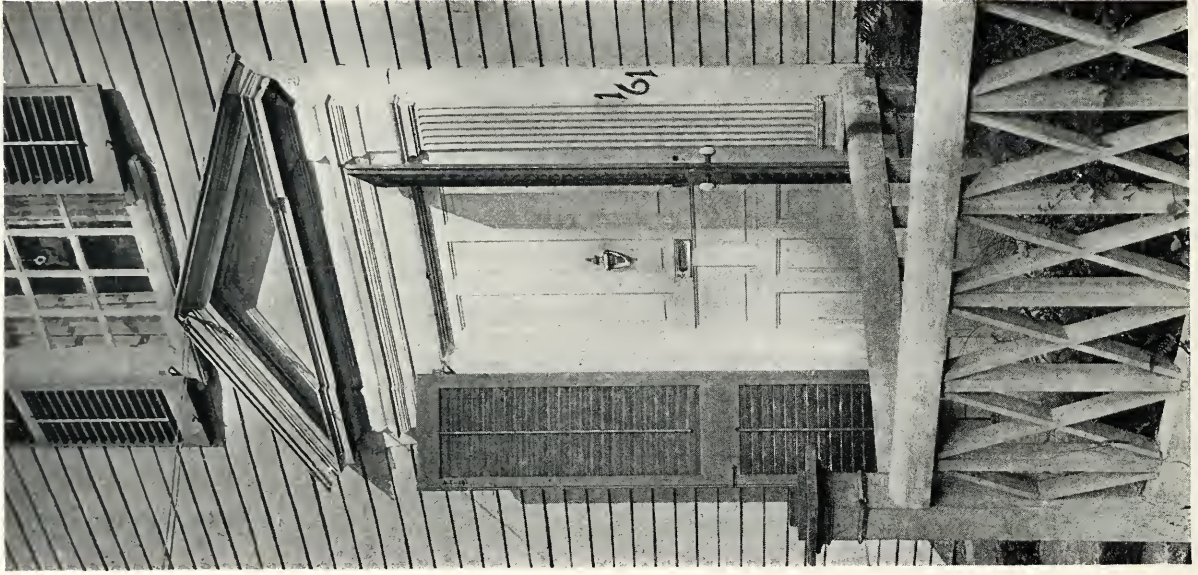
DOORWAYS—GROUP "C"—SQUARE-HEADED OPENING WITH CIRCULAR TRANSOM.



Miller House, Millers Place, Long Island.  
1700.

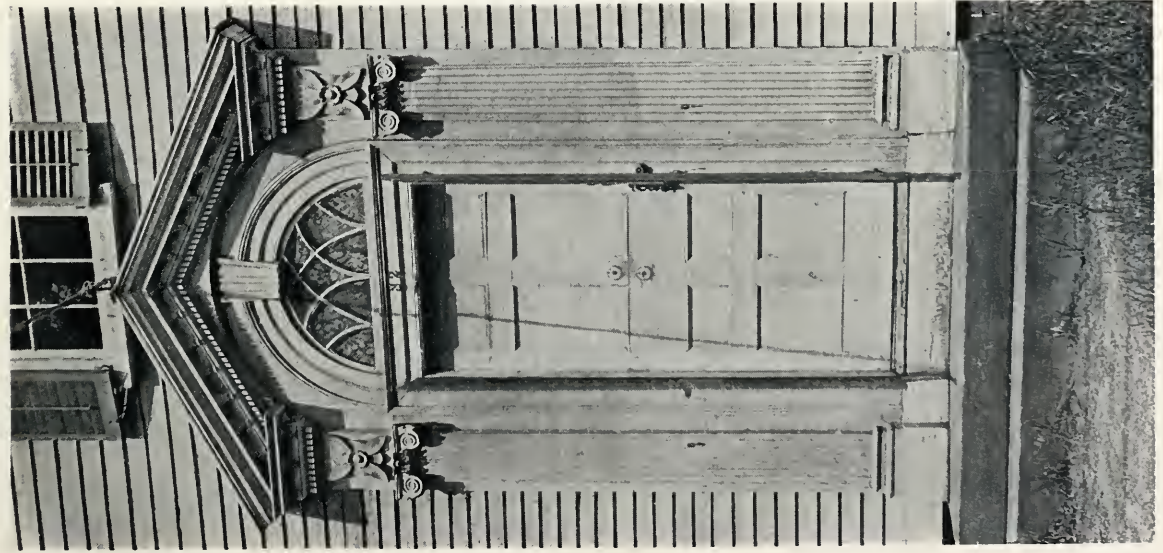


House at Deerfield, Massachusetts.  
Seventeenth century.



Griswold House, Guilford, Connecticut.  
Circa 1780.

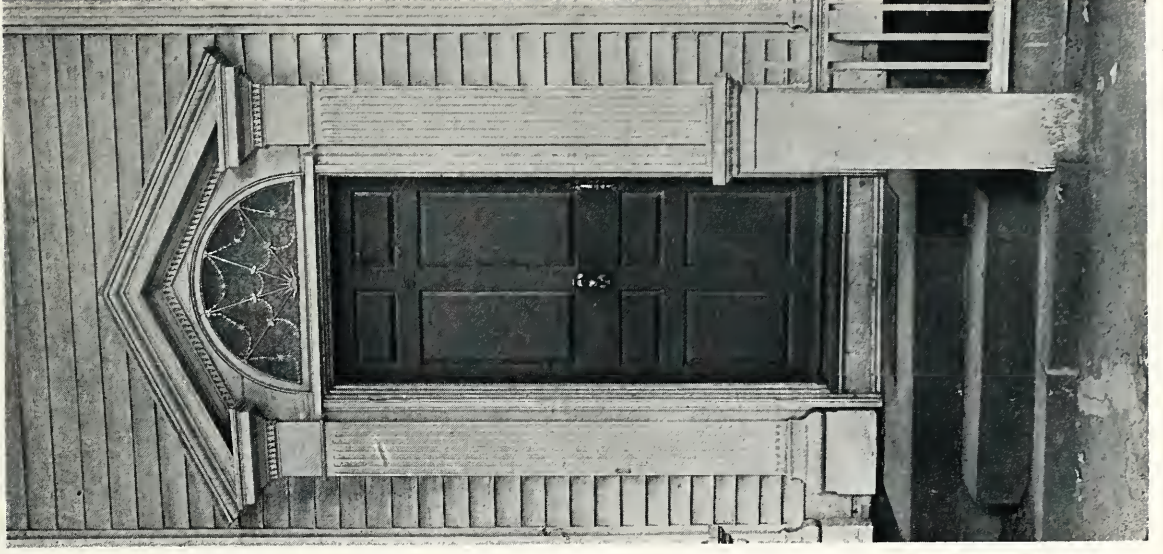
DOORWAYS—GROUP "D"—PEDIMENTED WITH SQUARE-HEADED OPENING.



House at Apponaug, Rhode Island.  
Circa 1800.

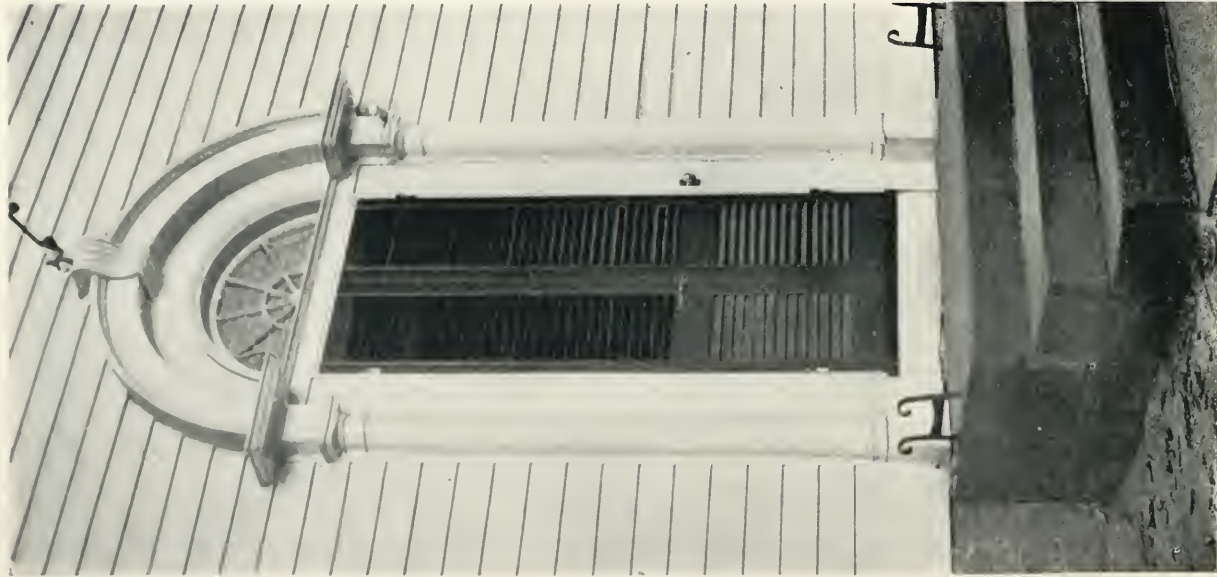


Stone House, Worthington, Massachusetts.  
1803.

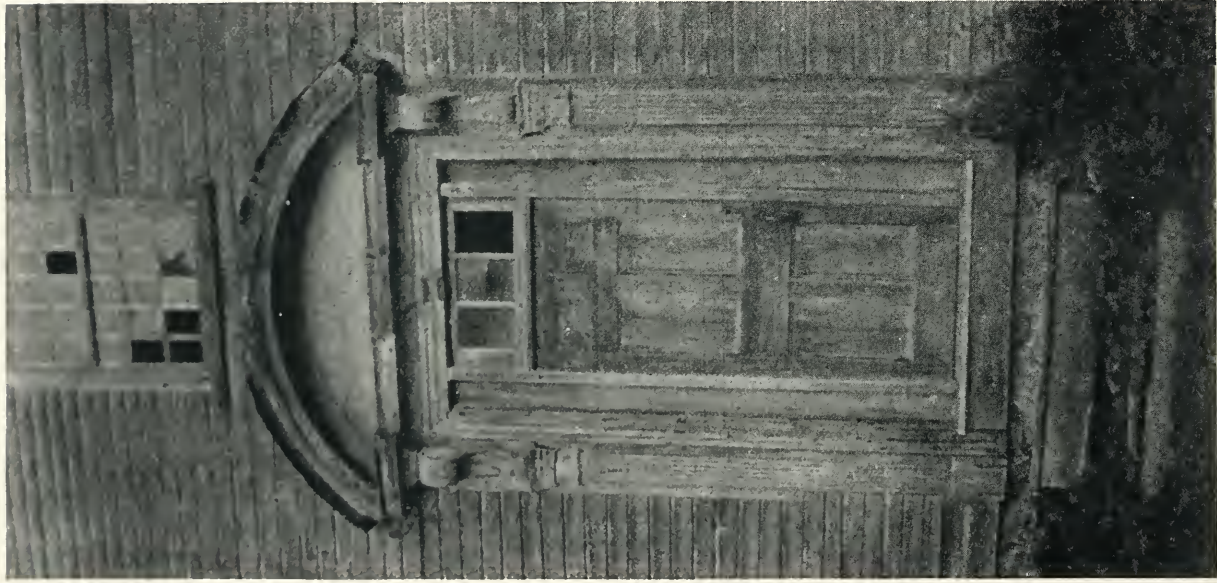


Colonel Smith House, Stonington, Connecticut.  
1800.

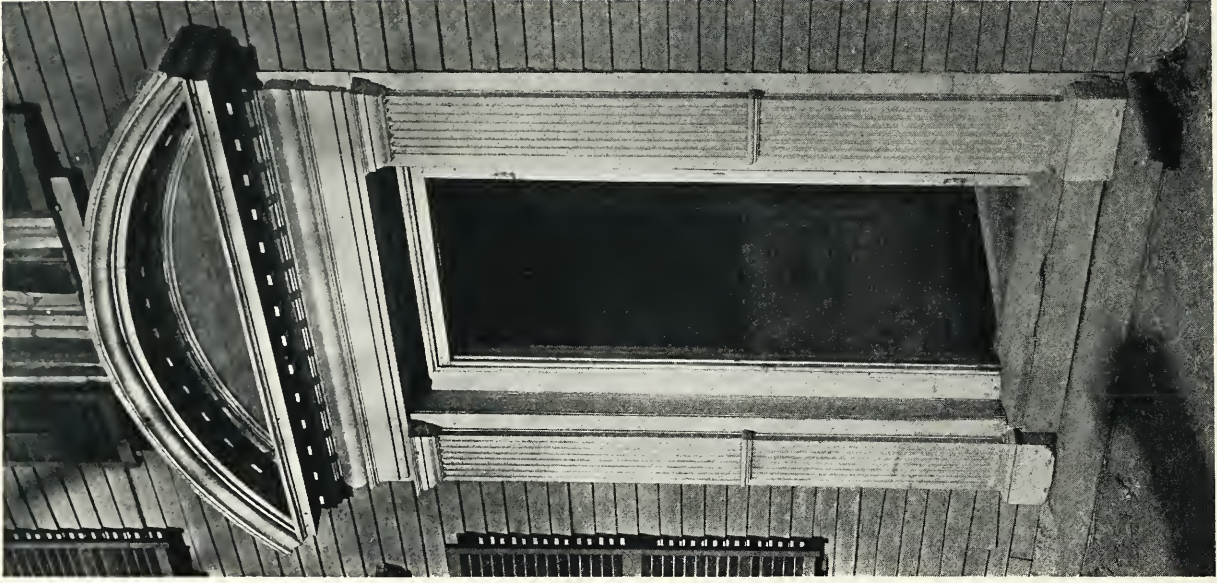
DOORWAYS—GROUP "E"—PEDIMENTED WITH CIRCULAR HEADED OPENING.



House at Bristol, Rhode Island.  
1810.

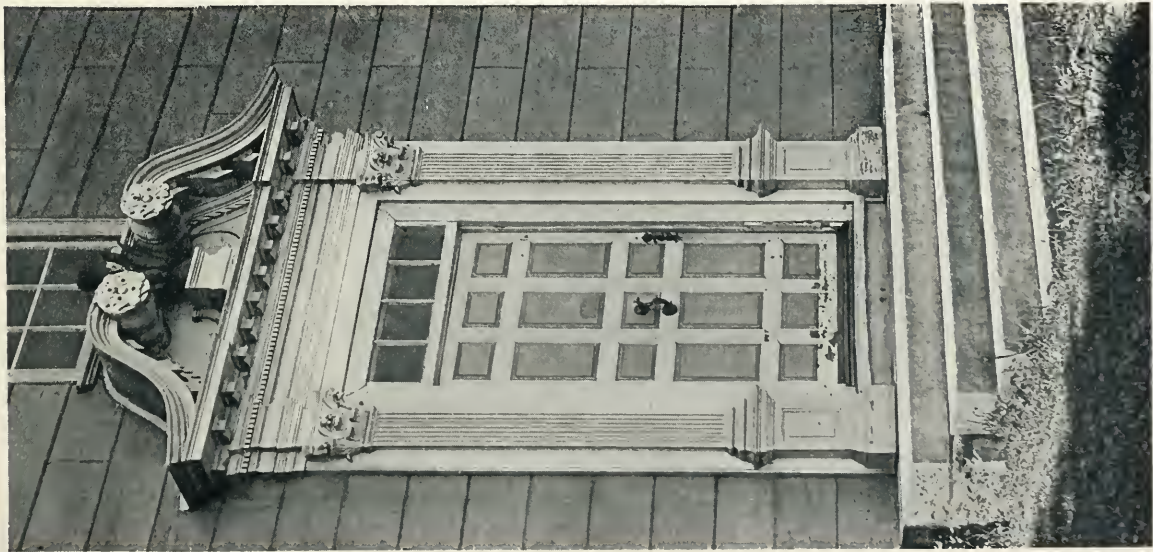


The Doak House, Marblehead, Massachusetts.  
1705.

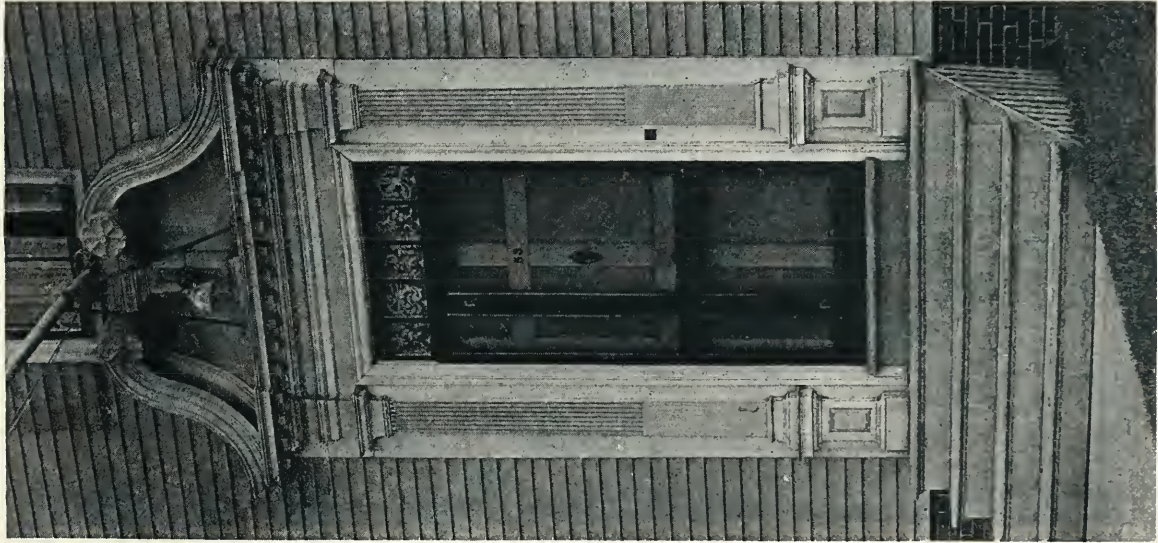


House at Marblehead, Massachusetts.  
Circa 1790.

DOORWAYS—GROUP "F"—CIRCULAR PEDIMENT WITH SQUARE-HEADED OPENING.



Wentworth-Gardner House, Portsmouth, N. H.  
1766.

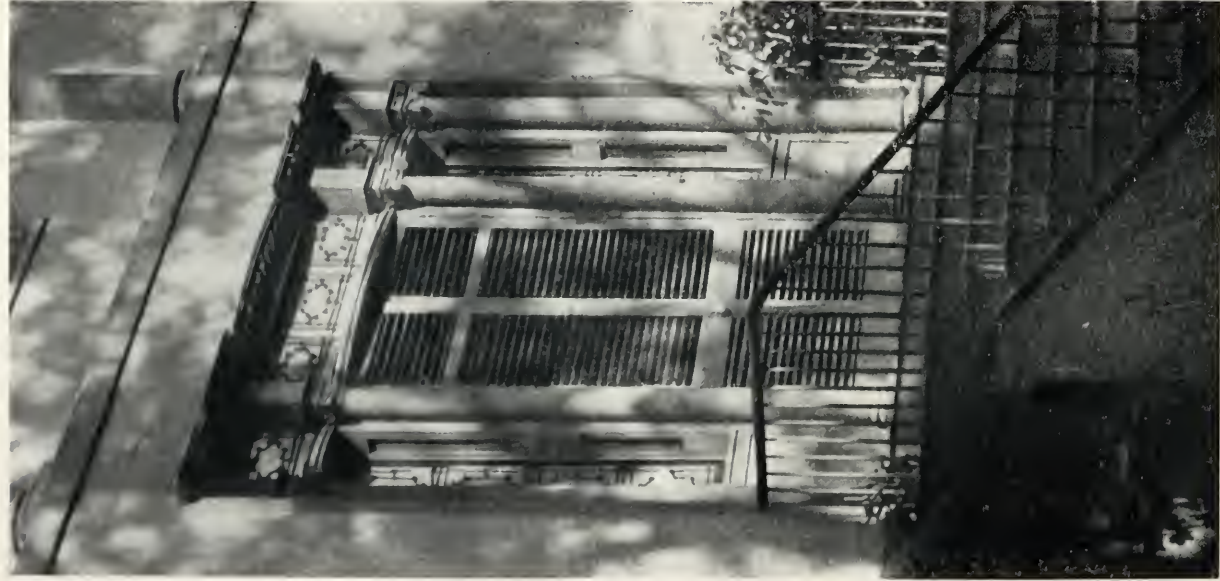


House at Saco, Maine.  
1790.

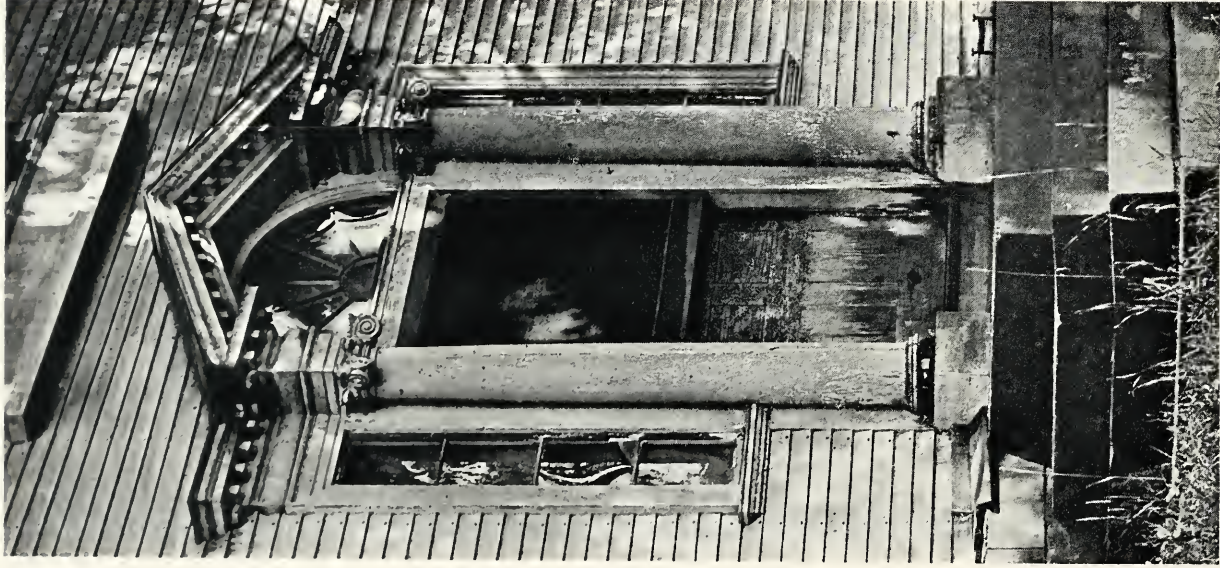


House at Norwichtown, Connecticut.  
Circa 1760.

DOORWAYS—GROUP "G"—BROKEN PEDIMENT WITH SQUARE-HEADED OPENING.



House at Fredericksburg, Virginia.  
Circa 1804.



House at East Windsor Hill, Connecticut.  
Circa 1800.



House near Aurora, New York.  
1830.

DOORWAYS—GROUP "H"—COMBINATION OF DOOR AND SIDE LIGHTS. Three Types.



and rebuilding, so that one can never be perfectly sure about any feature of a Colonial house unless it appears in some contemporary picture; and often assigned dates are obviously incorrect. However, in this Monograph, care has been taken to distinguish those dates which are reasonably certain from those which are doubtful. Thus a circular headed opening within an order is a late development, and when appearing (as it some-

The combination of door and side lights, or door side lights and transom, is again of late development, probably not occurring commonly in New England before 1760 or 1770, although in Maryland excellent examples of far earlier date occur.

To sum up: the earliest doorways now known were undecorated in any way; the first decorated doorways are comparable in design to English

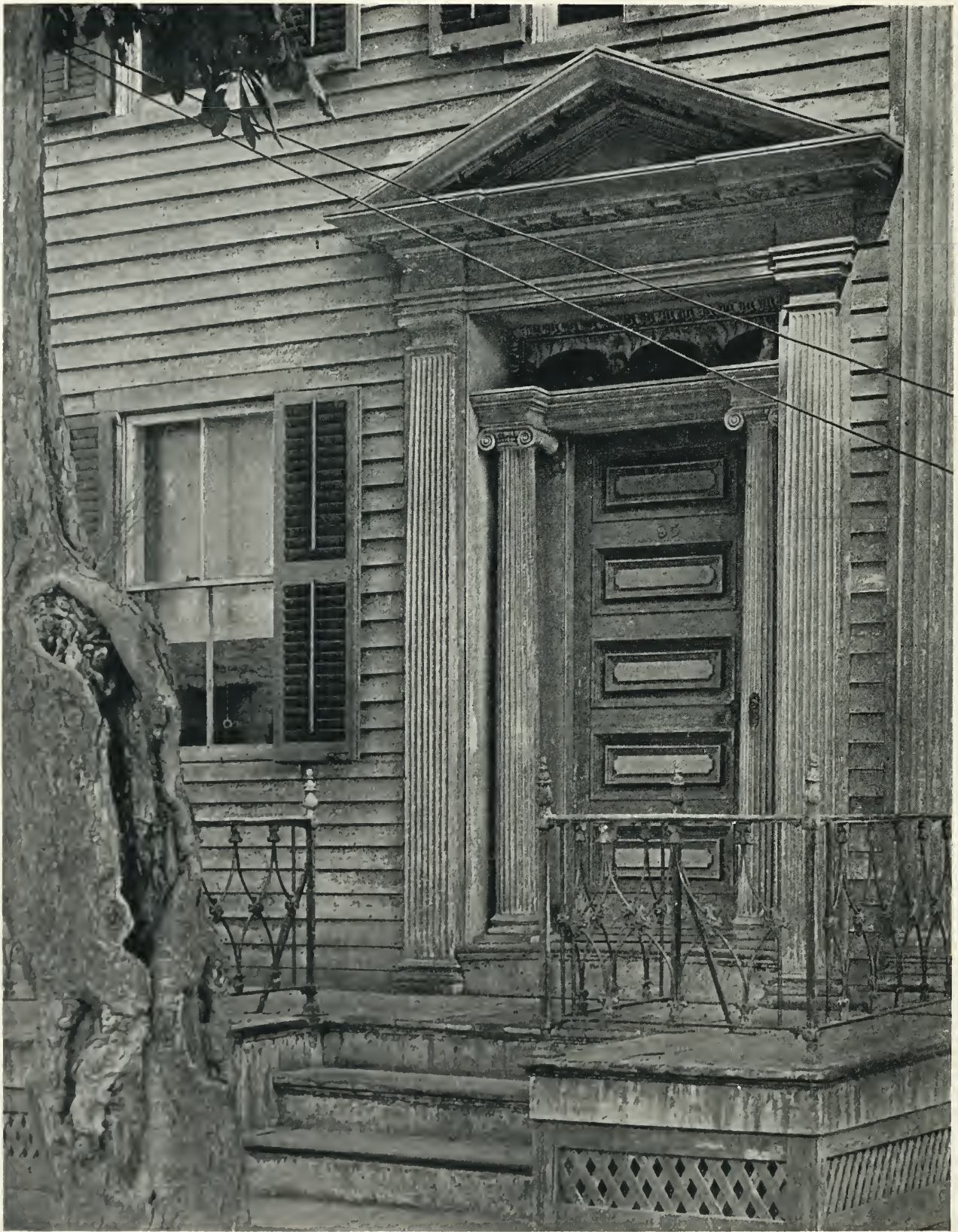


DETAIL OF DOORWAY. HOUSE AT APPONAUG, RHODE ISLAND.

Built circa 1800.

times does) on an old house must be regarded as an alteration, and not as dating from the original house, and while circular pediments undoubtedly occurred in every early work they were over square-headed openings. The broken pediment (of which three interesting examples are shown) was also of late date, that in Norwichtown, Connecticut, being perhaps the most interesting illustration in the Monograph, because of the curious series of breaks which are introduced into the moldings, both horizontal and rake, for no reason except their supposed decorative effect.

Jacobean, showing traces of Gothic influence in their transitional style; succeeding them came a great mass of work which was fairly close to book classic proportions, with detail copied, as nearly as the limitations of the workmen allowed, from Roman precedent; next the extremely attenuated architecture comparable to English Adam, although I think it to have been a parallel development and not a derivative; and last a mixture of this style with Greek moldings and detail. This is of course true of all Colonial work, but nowhere can its development be so clearly traced as in the doorways.



HOUSE AT STONINGTON, CONNECTICUT.

Pedimented doorway with square-headed opening.

## SIXTH ANNUAL ARCHITECTURAL COMPETITION

# PROGRAMME FOR A THREE TEACHER RURAL SCHOOL WITH TEACHERS' COTTAGE OUTSIDE FINISH TO BE OF WHITE PINE

### PRIZES AND MENTIONS

Design placed first will receive	-	-	\$750.00
Design placed second will receive	-	-	400.00
Design placed third will receive	-	-	250.00
Design placed fourth will receive	-	-	100.00

### SIX MENTIONS

### JURY OF AWARD

James O. Betelle	-	-	Newark
Wm. B. Ittner	-	-	Saint Louis
Guy Lowell	-	-	New York and Boston
Arthur I. Meigs	-	-	Philadelphia
Irving K. Pond	-	-	Chicago

Architects and Architectural Draughtsmen are cordially invited to compete

*Competition closes at 5 p.m., Monday, May 2, 1921*

*Judgment, May 13 and 14, 1921*

IN the center of a small but progressive community it is desired to erect a model school building to take care of the children in the elementary grades in the village and a number of children from the surrounding districts who will be transported to this school in the village by the means of motor buses over fine concrete roads.

It should be realized that education in the rural sections of our country has never before received the intelligent attention that is now being given it. The amount of illiteracy discovered among the drafted men during the war has spurred the Government and the various States into active educational campaigns. The typical rural school as it now exists, both from an architectural and a scholastic standpoint, is very lamentable and unattractive. We are concerned, however, only with its architectural aspect.

The progressive community in which this school is to be erected wants something more than merely four walls and a roof enclosing just sufficient class rooms for the number of pupils to be accommodated. They desire a building expressive of the purpose for which it is to be used, and one which will set a high standard of good taste and architectural beauty for the community. They desire to see abandoned several of the old one-room schools adjacent to the town and to build a model school building in the village which will consolidate a few of the schools in the outlying districts.

Rural school buildings in a village such as the one we are dealing with are no longer used but a few months in the year to teach the three R's. They are used as community centers throughout the entire year, and interest is created in the school and the education of the children by providing something of educational and social interest for the adults, and in this way making the parents feel that the school really belongs to them. This is done by providing facilities in connection with the school building for activities outside of strictly school work, such as a meeting place for the Parents' and Teachers' Association, for the local Grange, and the use of the building for entertainments, dances, and moving pictures. Modern movable desks are used for the pupils, so the center of the floor can be cleared when desired. Folding partitions are installed between class rooms so that the enlarged area

is available for the community activities. Besides the standard Class Rooms, the school should include a small Library, where current magazines are kept on file and from time to time packages of books are received from the central library in the adjoining city, which are loaned to the school children and their parents.

A child in the country needs to be taught many practical things besides his book studies, therefore a room is provided for the boys in which there is a work bench, a grind-stone, a cobbler's bench, a cabinet for tools, a long table for agricultural work, etc. A similar room for the girls, which contains a cook stove, a work table, laundry trays, dining-room table, sewing machine, etc. Since the ordinary teacher cannot handle all these special subjects, it is contemplated having a special teacher for the boys and a special teacher for the girls, who will have several schools in charge and visit each one possibly one day a week. These special rooms are also useful to the adults as demonstration places in modern agricultural methods and farm management for the men, and canning and cooking demonstrations for the women. Also as a place to prepare refreshments for entertainments and meetings and serving hot lunches to the pupils.

There should be play rooms which in rainy and winter weather the children could use during recess periods and before and after school.

It is desired to lay out the grounds with paths, shrubs, and trees in an attractive way so that it will be the pride of the community. A portion of the site is to be equipped with play-ground apparatus and space assigned for various games for use of the children and adults both during and outside of school hours. Part of the ground will also be devoted to a demonstration garden for the use of the pupils in connection with their studies in agriculture.

In order to obtain and keep well-trained teachers of a quality equal to the high standard set by the school building, it is necessary to provide some suitable living quarters for them. A highly educated teacher is not willing to make her home in the country hotel or usual boarding house, which may be quite a distance from the school and in other ways objectionable. To make the school plant complete in every respect a teachers' cottage will be built on the school property.

### THE PROBLEM

A. The design of a three-room rural school building to be built of wood—all 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. The school property is level and contains about five acres. It is located on the east side of the main street of the village, which runs north and south, and between two minor

roads, making a frontage of the property of three hundred feet on the main street and a depth of seven hundred feet to a property line. The building is to be kept well back from the main street and the front portion of the property developed and used as a small Park or Village Green. The requirements are as follows:

Building to be one story with or without a basement, or with basement partially excavated for boiler and fuel rooms.

Three standard class rooms, each with an area of 720 square feet, and seating 40 pupils each. Two of these rooms separated by folding partitions.

Ceiling heights not less than 12' 0" in clear.

Class rooms lighted from left side only. Windows in one long bank. Heads of windows as close to ceiling as possible. Net glass area of windows to equal not less than 20% of the class room floor area.

Adjoining each class room shall be provided a coat room for the pupils' clothing.

An industrial art room shall be provided for boys, equal in area from  $\frac{1}{2}$  to  $\frac{3}{4}$  of a class room. Net glass area to be same proportion as called for in class room, but windows may be on one or two sides of the room.

A domestic science room for girls, equal in area from  $\frac{1}{2}$  to  $\frac{3}{4}$  of a class room. Net glass area to be same proportion as called for in class room, but windows may be on one or two sides of room.

A room for library, 150 to 200 square feet.

A teachers' room with toilet accommodations and about the same size as library.

Toilet room for boys, containing two W. C.'s and three urinals and two lavatories.

Toilet rooms for girls, containing four W. C.'s and two lavatories.

A play room for boys equal to about a class room in area.

A play room for girls, equal to about a class room in area.

These play rooms may be either in the basement or on main floor. In any case, they must be adjacent to and the toilet rooms made available, as these play rooms are used before and after school and in summer time when the main portion of school is closed. Toilet rooms should also be easily accessible from main part of school building. Play rooms must be directly accessible from outside of building and also accessible to main portions of building from the inside.

Two or more entrances must be provided.

A flag-pole, higher than the school building, must be located on the property in a dignified position.

The building will be heated and ventilated by a hot-air furnace or steam boiler. Therefore, a furnace room and a fuel room are necessary, also a small general storage room, janitor's room, etc.

Electricity, water and sewerage facilities are supplied by the village. For this reason the school will not have the usual outside drinking pumps, toilets, etc., but will have modern city conveniences.

The architectural style is optional.

**B.** The design of a teachers' cottage—construction materials similar to those of school building. The requirements are as follows:

Living room with fireplace, area 225 square feet.

Dining room, area about 150 square feet.

Kitchen and accessories, area about 130 square feet.

Three teacher's bedrooms with clothes closets, area about 125 square feet each.

Bath room; closet for trunks; and a porch.

The teachers' cottage may be one story or two stories in height, at the option of the designer. It should have a domestic character, but correspond in general architectural style to the school building.

**IT IS REQUIRED TO SHOW:** A pen and ink perspective of school building, projected from  $\frac{3}{8}$  inch scale plan, clearly indicating the character of exterior

finish. If teachers' cottage comes within the picture, it should be shown. A pen and ink bird's-eye perspective showing the entire property and including school building, teachers' cottage, layout of grounds, such as paths, drives, planting, vegetable garden, playground equipment, etc., projected from  $\frac{1}{32}$  inch scale plot plan. If all the rooms called for in school building are on one floor, only one floor plan is needed. If building has both basement and first floor, two plans will be needed, at  $\frac{1}{16}$  inch scale. Front and side elevation of school building, at  $\frac{1}{16}$  inch scale. Plan of each floor of Teachers' Cottage if more than one floor is contemplated at  $\frac{1}{8}$  inch scale. One elevation of teachers' cottage, at  $\frac{1}{8}$  inch scale. Detail drawings at  $\frac{3}{4}$  inch scale of main entrance feature of school and other details either of School, Cottage or Village Green embellishments to present the subject attractively.

**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 a wood-built building; the appropriateness of the design to the given site.

Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's ability if otherwise shown.

*The Jury positively will not consider designs which do not conform in all respects to the conditions of the Competition.*

**PRESENTATION:** Drawings are to be shown on two sheets only. Each sheet is to be exactly  $26 \times 34\frac{1}{2}$  inches. Plain border lines are to be drawn so that the space inside them will be exactly  $25 \times 33\frac{1}{2}$  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. There is to be printed on the drawings as space may permit: "DESIGN FOR A WHITE PINE THREE TEACHER RURAL SCHOOL." The drawings are to be signed by a *nom de plume* or device.

**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, and sent to RUSSELL F. WHITEHEAD, EDITOR, 132 MADISON AVENUE, NEW YORK, N. Y., to reach him on or before Monday, May 2, 1921. 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.

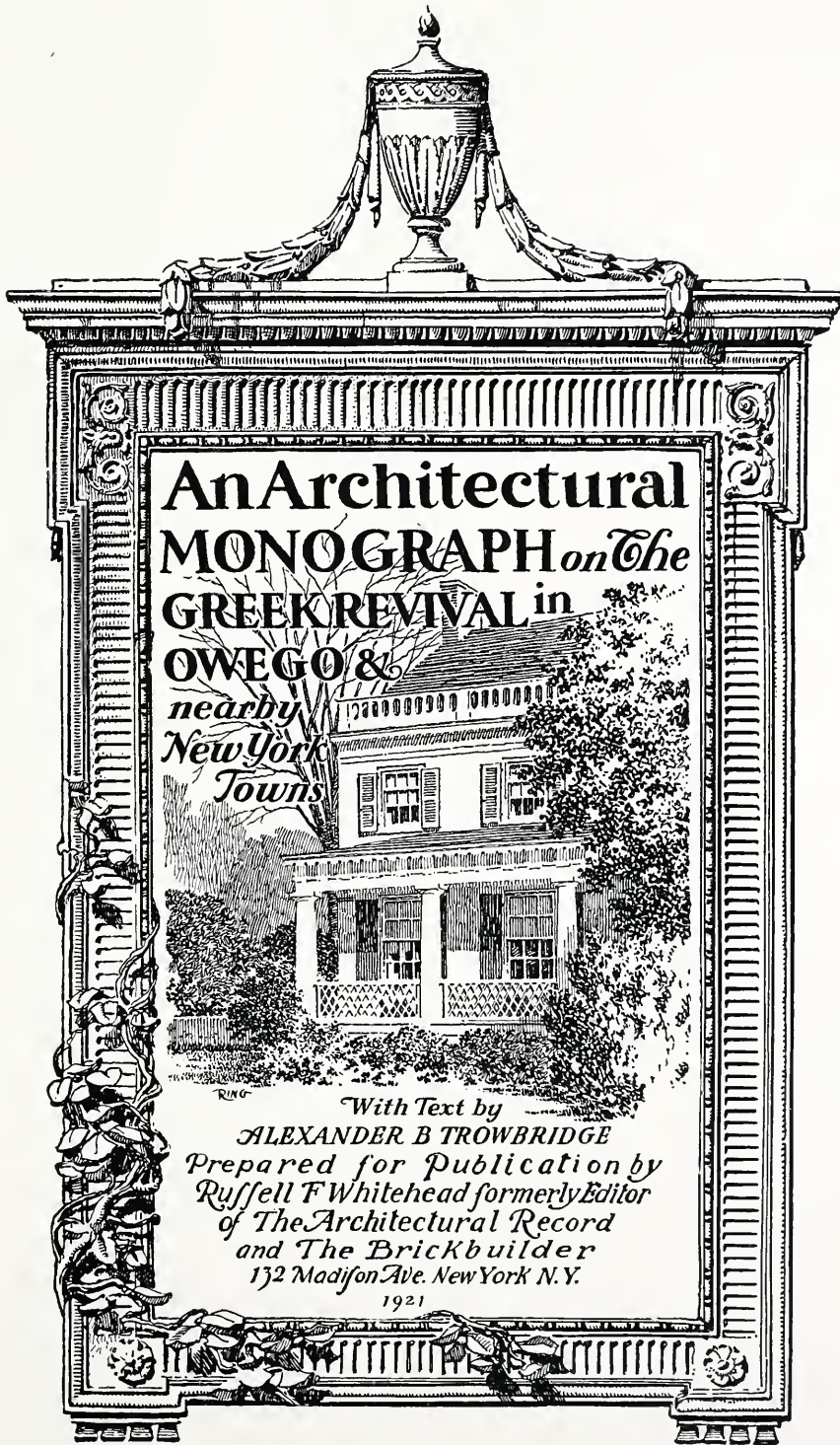
Drawings submitted in this Competition are at owner's risk from the time they are sent until returned, although reasonable care will be exercised in their handling and keeping.

**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 other drawings.

**PUBLICATION OF DESIGNS:** The Prize and Mention drawings will be published in the August, 1921, number of the Monograph Series; a copy of this issue will be sent to each competitor.

Where drawings are published or exhibited, the contestant's full name and address will be given and all inquiries regarding his work will be forwarded to him.

**RETURN OF DRAWINGS:** The authors of non-premiated designs will have their drawings returned, postage prepaid, direct from the Editor's office.



An Architectural  
MONOGRAPH on The  
GREEK REVIVAL in  
OWEGO &  
nearby  
New York  
Towns

With Text by  
ALEXANDER B TROWBRIDGE  
Prepared for Publication by  
Russell F Whitehead formerly Editor  
of The Architectural Record  
and The Brickbuilder  
132 Madison Ave. New York N.Y.

1921



"VESPER CLIFF," OWEGO, NEW YORK.

Johnson-Platt House, built circa 1830.

# 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. VII

JUNE, 1921

No. 3

## THE GREEK REVIVAL IN OWEGO AND NEAR-BY NEW YORK TOWNS

SOME SUGGESTED ANTIDOTES

By ALEXANDER B. TROWBRIDGE

PHOTOGRAPHS BY KENNETH CLARK

YOU may think it strange that one should hesitate to write for so excellent a publication as *The White Pine Series*, but possibly you have not fully taken in the title of this Monograph. I was asked to write about some old houses in Owego and near-by towns in the southern part of Central New York, and, frankly and architecturally speaking, I had never heard of them. To be sure, I knew there were some old residences in Owego, built in 1830 or 1840, but, in common with most of my professional colleagues, I had never given them more than a passing glance. We architects as a class are peculiar in that once we make up our minds that a certain style or period is discredited by the profession, we "praise it with faint damns," if we speak of it at all. It may be that we are snobs, professionally, in not taking up with the Greek Revival, for example, and trying to evolve from it a style or a treatment which, when purged of the faults which are so evident, might result in an attractive residence architecture.

The editor was clever in sending as his emissary a young lady whose family for generations had lived in Owego and who knew so much about these old houses that she made me feel that I ought to write about them for my own good. And so here I am driving away at an article, surrounded by notes culled from a ponderous volume on the History of Tioga County, and by numerous photographs of the early architecture of that section of New York State.

What a wonderful place is the big library! When an employee is engaged to give out books it must be that a clause is inserted in the agree-

ment stipulating "courtesy is the essence of this contract." As I handed in my application slip for a history of Tioga County, my thoughts naturally turned to the earlier, more inviting periods of American architecture, when men were courtly and dressed the part. Their homes harmonized with their costumes. The architecture and the accompanying furnishings seem at this distance to have been perfectly in keeping with the social life of the time. There was a dignity, a repose befitting the life of a country gentleman, which is expressed in those old homes of New England and Virginia. At any rate, as I was on my quest and was surrounded by thousands of cubic feet of condensed wisdom, I had forgotten for the moment my former reluctance to write this monograph and was on my toes with expectancy. Well—what did I find? Instead of the powdered wigs, the satin breeches, the big silver-buckled shoes, and "Zounds, Gadzooks," and all that sort of thing, I found—I might have known it if I had thought at all—the frock-coat donned for daguerreotypes, the heavy boots of native cobbling, and, most disconcerting of all, whiskers which the Goldberg type of humorist likes to draw. Here was a nice situation. Can any one write upon an architecture connected with so unlovely a period? Think how different it would be to descant upon the good old days when precious china graced the tea ceremonies, and lovely hand-wrought silver was no curiosity but held its dignified place in hundreds of charming homes. In those days they had perfectly trained servants who could mix as well as serve. Think what we have come to when we have difficulty in getting any kind of servants and are

not any longer permitted to mix! And they had their graceful and courtly minuet with its quaint music, which also seemed to fit perfectly the china, the furniture, the wall-papers, etc. Is it absurd to assert that all these elements combined to create a naïve charm which is, after all, the essence of American Colonial? In the big book on Tioga County there were no references to things graceful or courtly. It was a farming country, the kind which furnishes the backbone of America. And when Abraham Lincoln called for volunteers to defend the Union, Tioga County was one of those communities which came to the scratch. But farming and patriotism—even when they are of the highest order—do not necessarily produce good architecture, and the houses of 1830 or 1840 reflected, as architecture always does, the degree of development of the people of that place and period.

That portion of New York which we are to discuss was, in the beginning, the habitat of the Iroquois tribes, the Oneidas, Mohawks, Cayugas, Senecas, Onondagas, etc. Tioga, the county in which the town of Owego sleeps, was given an Indian name meaning "at the forks," and was pronounced Te-yo-ge-ga by the Mohawks. Simplified spelling—which many suppose is a modern science—came to the rescue in those early days, the latter part of the eighteenth century, and Ti-o-ga it has been ever since. If something like simplified spelling could be introduced into architectural design, how much better our modern buildings would be! At any rate, in 1785, when Thomas Jefferson in Virginia was experimenting with snake-like brick fences and was making a national reputation as an authority on classic architecture, the only habitation on the site of the present town of Owego was a log-cabin built and occupied by Amos Draper. Now, if I may be pardoned for reviving a painful subject, a distillery was erected in Tioga County in 1800, though it was not until forty-four years later that the first

temperance organization of that section came into existence. The history states that six hard drinkers became conscience-smitten and formed this society to protect the good name of the community. One authority declares they feared all the liquor would be consumed unless some one took steps to reduce the consumption of the public and private stock, and that this temperance society was the logical expression of this fear. These theories do not appeal to me, for I am convinced that the introduction of Greek ornament in the houses built about this time was



Detail of Doorway.  
THE HOLLENBECK HOUSE, FRONT STREET,  
OWEGO, NEW YORK.

the true cause of the temperance movement. If you study the embellishment on the Hollenbeck house on Front Street in Owego, you will see what I mean. The story goes that those same hard drinkers were returning one clear moonlight night from the "Lodge," and as they passed the Hollenbeck house they saw certain queer shapes frisking on the roof just above the eaves. Each one of the six was greatly startled but did not dare speak of the matter to any of the others. The next day they were all much relieved to note that what had frightened them so thoroughly was only a touch of the Greek Revival.

The experience sobered them and the temperance society followed. The two porches to the right and left of the portico were added later, and, while history says nothing about them, it is very clear that they were derived from the Teepee or wigwam style of architecture, doubtless as a compliment to the original owners of the land.

Why the citizens of this section of our country chose pseudo-Greek architecture translated rather unintelligently into wood is a secret that disappeared with the whiskers. It is clear, however, that the finest homes of that period indicated the approval of the Greek Revival by the best families.

Why does the average educated architect dismiss the Greek Revival with a shrug? Is it not because he notes that the translation from the



stone architecture of classic days to a white pine treatment was merely badly done? Porticoes and pediments were given the scale of stone architecture, and the instinctive feeling for good wooden scale seemingly did not exist. There is no reason why Greek mouldings and Greek ornament should not be charmingly used to-day in wood architecture if the same respect for materials is shown which controlled the builders of good Colonial houses. In Colonial work we are perfectly aware of the classic origin, but we are not conscious of imitation. The charm of that

examine these photographs, therefore, to see whether really useful ideas cannot be gleaned from them.

The Hollenbeck house would be greatly improved by removing entirely the meaningless ornament nailed to the roof as a kind of snow guard. An architect who was studying design in Paris about twenty years ago was heard to remark, "I believe we should decorate where there's something doing"—a slangy way of expressing a great truth. Surely the snow guard referred to does not illustrate this principle. The



THE HOLLENBECK HOUSE, FRONT STREET, OWEGO, NEW YORK.

style lies in the naïve adaptation of a masonry architecture.

Lest this article should take on the appearance of a little slam, let me state that I have no desire to be unkind to my subject. When, however, one sees a clumsy attempt to execute in painted wood the proportions and the details of the lovely creations of the Periclean age, one cannot resist the impulse to poke fun at it. But is it not possible that, following the lead of the Colonial architects, we might be able to evolve delightful wooden houses by a use of Greek mouldings and Greek ornament controlled by an intelligent respect for our material? Let us

two wigwam porches also could be removed, greatly to the enhancement of the ensemble. A careful study of the portico cornice discloses a group of clumsy mouldings. The use of the Greek ornament in a form suggesting a low pediment is not bad *per se*, but it appears beaten down and looks as though a restudy in its relation to the portico entablature would greatly improve its ornamental value, particularly if the entire entablature were reduced in both width and height. The architrave appears not to stand over the outer line of the column at the upper diameter, but projects beyond, Greek fashion, thereby producing a heaviness which is not



THE MACKAY HOUSE, WILSEYVILLE, NEW YORK.

pleasing. Here is where strict subservience to Greek methods was unwise and the Roman custom would have been preferable.

The Mackay house in Willseyville is a very good example of the Greek Revival at its best, *i.e.*, there are evidences of book knowledge of Greek proportions and Greek mouldings, but the scale is so heavy as to interfere with the home-like, domestic character which a residence should possess. Who wants to live in a Greek temple, anyway?

There are no interior photographs to accompany these views, but one can picture the haircloth sofas, the braided hair ornaments, the wax flowers in glass cases, the front parlor used only for funerals and weddings, the heavy walnut furniture, and the kerosene lamps everywhere! I see the frock-coat, the alfalfa whiskers, the Irish upper lip, and the stern insistence upon selected reading and no music on Sundays. This has nothing particularly to do with the merits and defects of these houses, except that the austerity of the architecture is without doubt a reflection of the stiffness of the social life.

Very likely the original owners of these formal and rather stately residences followed classical studies at Harvard or Yale or Union or Middlebury, and Greek architecture may have been the natural form of expression which followed those classical studies.

Suppose, now, we could redesign this house, without altering its plan. Would we not remove the immense entablatures on the wings, give a lighter touch to the main entablature of the portico, lighten somewhat the columns, refine the composition and the mouldings at the main entrance, and in every way give to the house a

wood scale? As the design now stands, it could be done in stone without these changes, and while a stone treatment would not result in a residential flavor, it would at least produce a more consistent architecture.

"Vesper Cliff" in Owego is saved by the splendid trees which shut out portions of the house and throw shadows of lovely pattern upon those portions which are exposed to view. It seems hypercritical to find fault with a picture

which has so much in it that is beautiful. But we must keep in mind that this is a residence, while it exhibits the solidity and the scale of a court house. The photograph discloses a custom which also appears in the Daniels house in Owego and in the Mill Street house in Ithaca, which the writer does not recall having seen in modern work, but which gives a certain charm in surprise, *i.e.*, the smooth surfaced wall behind the veranda columns, which contrasts in an interesting way with the clapboard treatment on the end. This is reversed in the Daniels house, where the smooth surface is on the end. In the Ithaca



THE DANIELS HOUSE, MAIN STREET,  
OWEGO, NEW YORK.

house a combination of the two is shown. Is there not in this little suggestion much that is fruitful? Is not the central motive of the Ithaca house greatly benefited by the framing which it receives from the horizontal lines of the clapboards on each side? In "Vesper Cliff" the writer prefers the shadows on the smooth wall to those which fall on the siding. They seem to present a decoration more happily than they do on the end where the leafy shadows are rudely cut by the horizontal lines of the clapboarding.

The Daniels house looks like something which started out to be dressed in the costume of the



HOUSE AT 106 WATER STREET, ITHACA, NEW YORK.



THE DOWNS HOUSE, FRONT STREET, OWEGO, NEW YORK.

Greek Revival, but weakened at the last moment and fell back upon pseudo-Colonial details. It would take a seer to trace the origin of the detail of the main pilasters. Perhaps the inspiration came from mantelpieces, for there are many which show this Egyptian-like group of stems. Has any one in modern times tried this detail on large pilasters filling the entire panel instead of merely the middle third? It might be made an effective substitute for the classic

tween Owego and Nichols, are curious and rather interesting examples of the influence of both Dutch and Colonial work. The elliptical arches are probably inspired from Dutch brick buildings built near Syracuse. The cornice and pediment in the Nichols house are near Colonial. The window trim in the latter house shows true Colonial origin though it has the scale of a bedroom mantelpiece. The rosettes at the necks of the pilasters have a true Colonial flavor. The



HOUSE ON ROAD BETWEEN OWEGO AND NICHOLS, NEW YORK.

flutings which are the resort of the unimaginative. The modillions are obviously too short to give the appearance of doing effectively the work entrusted to them. The rake mouldings of the pediment do not return on the side of the building and their place is taken by a metal gutter. It is, of course, possible that the original gutter was of wood and that the continued concentration of moisture rotted the gutter while other sections of the cornice remained intact.

The next two houses, built in the town of Nichols, Tioga County, and in the country be-

purist deplors the arch turned in wood, but there can be no real objection to a treatment of the kind shown when the thickness of the arch is obviously too thin for anything except wood. It might have been better if the space between the top of the arch and the bed moulding of the cornice had been a little greater in each of these houses, merely to satisfy the eye. The house at Nichols was built by settlers who emigrated from New England. This accounts for the excellence of the detail, which, while not up to the grade of the best Colonial work, is



HOUSE AT NICHOLS, NEW YORK.

much better than the average in Tioga County. The house between Owego and Nichols, while less good in its mouldings and smaller details, contains architectural workmanship superior to that of the Nichols house. Note the wider space between the two middle pilasters and compare it with the even spacing in the Nichols house. Note also the skilful way in which the corner is handled (see detail photograph on page thirteen), where surfaces are placed to receive re-

it do to try the smooth wall surface on the main front, particularly as a field or background to these rather delicate window trims? One more thing—in any treatment in which elliptical arches are to take the place, on the front, of what otherwise would be a nearly completed entablature, would it not look much better not to have this horizontal fascia with bed moulding carry clear across the building at its maximum projection? I would much prefer to reduce this



DETAIL, HOUSE AT NICHOLS, NEW YORK.

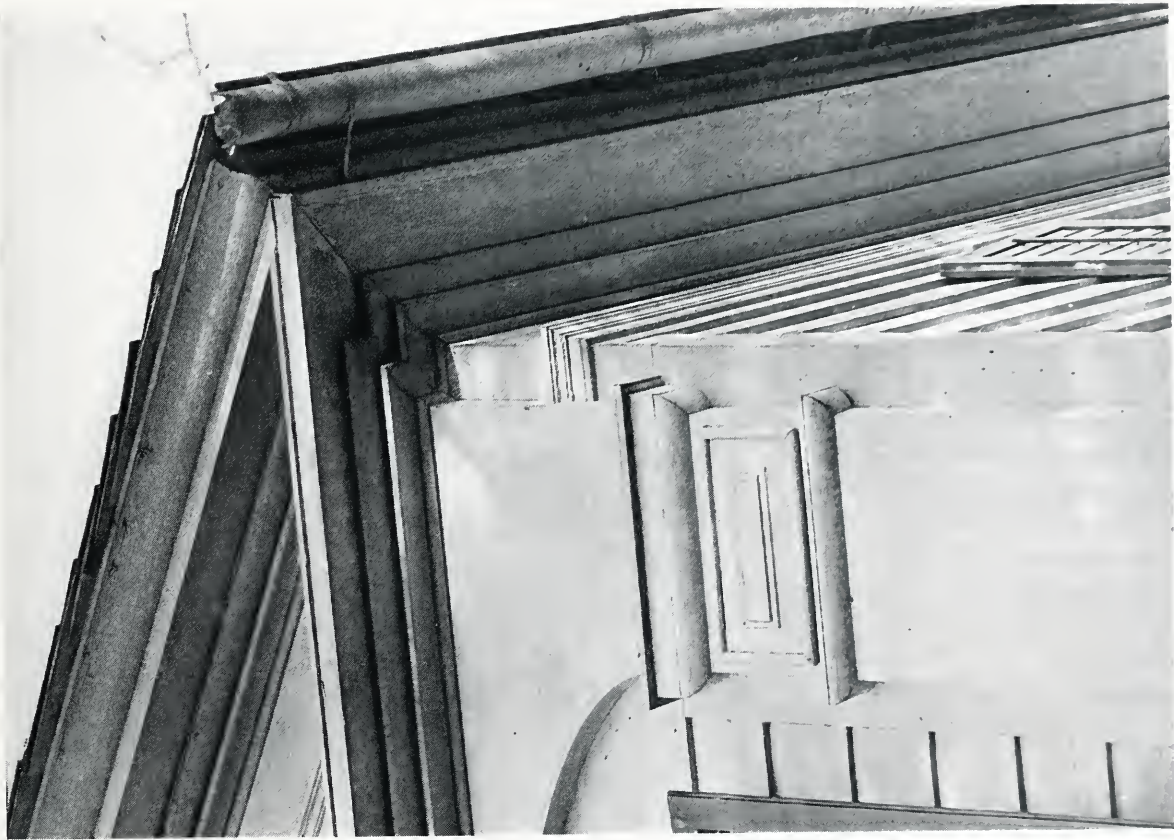
turning mouldings and clapboards, and things look thought out. Now why not venture a modern house on the following lines: A principal motive composed somewhat like the house last referred to. The general conception of the detailing would follow the detail photograph, but the mouldings of pilaster cap, of cornice, and of pediment would be studied from good Colonial sources. The space over the arches might be increased and the trim around the windows might follow the type shown in the Nichols house, increased a little, in scale. How would

cornice member to the point where it would merely act as a cap moulding to the surface which is arched. This can be accomplished by returning this cornice member to the wall shortly after it turns the corner.

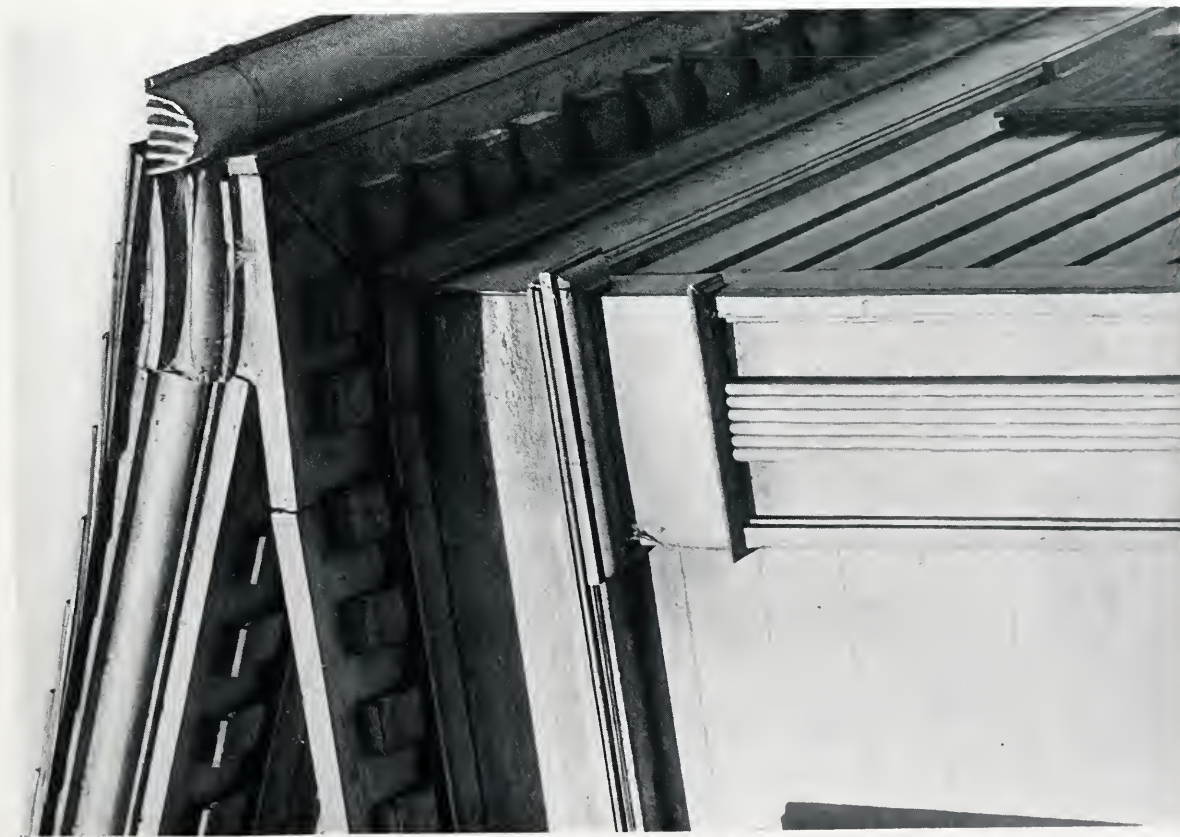
The Ithaca house has a charm all its own, but it lacks a setting. It needs trees and leafy shadows. The wood scale is delightfully felt and the contrast between the clapboards and the matched siding gives a happy effect. The window trim is nothing but a plain board which, when

*(Text continued on page sixteen)*

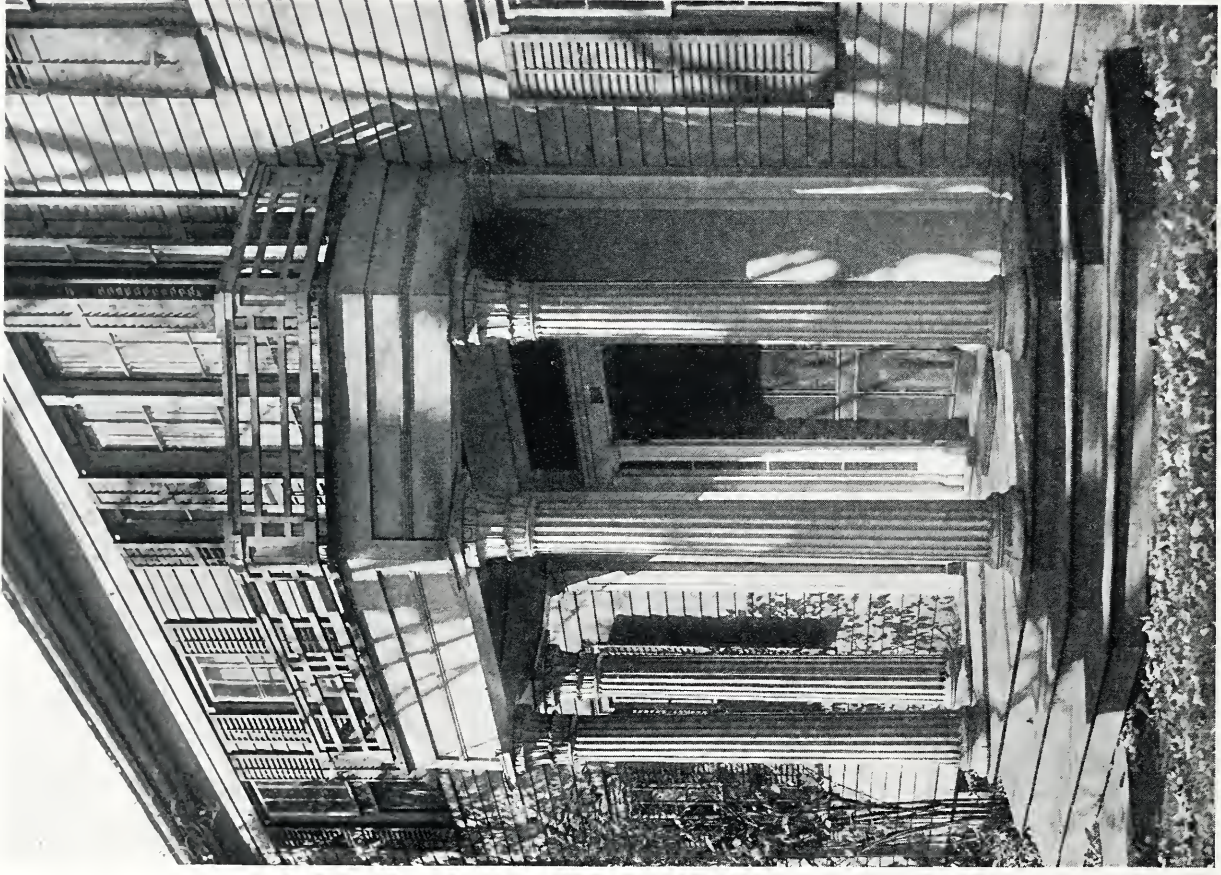




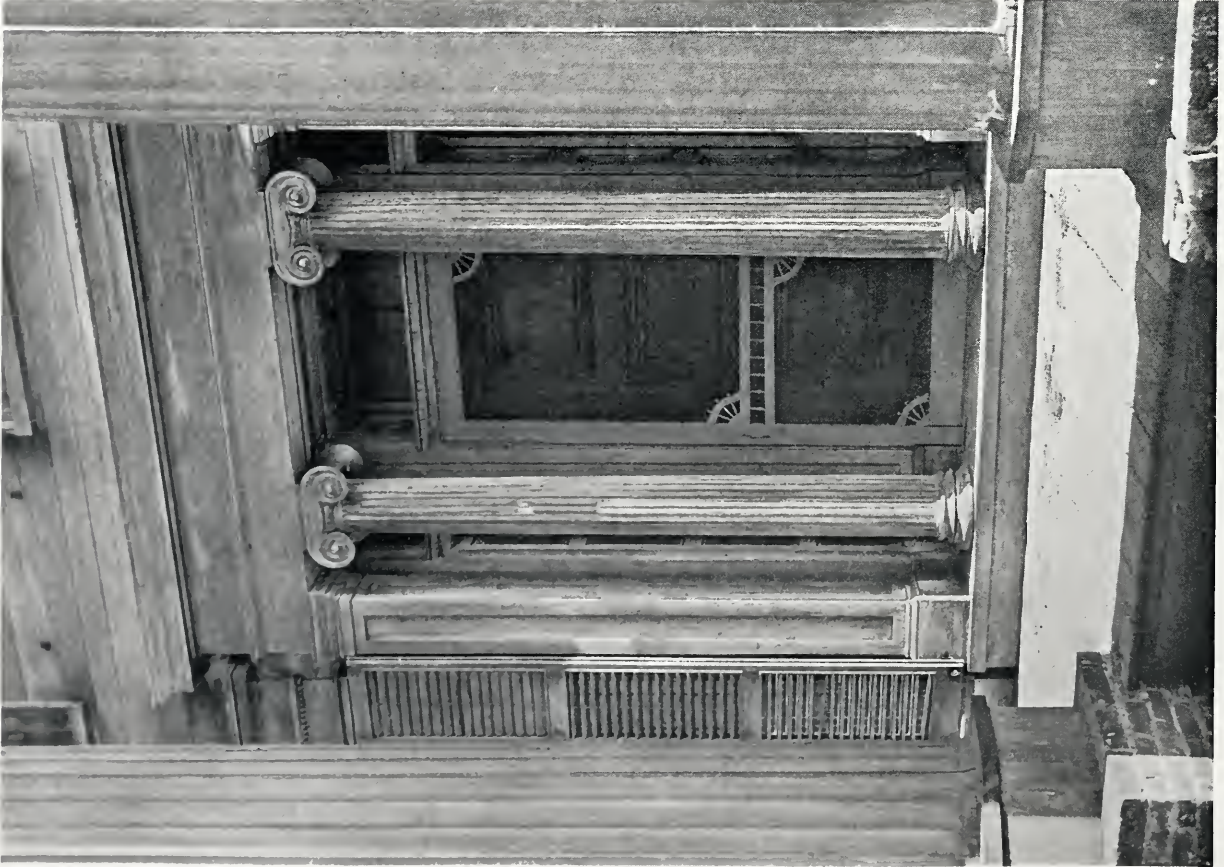
Detail of Pilaster and Pediment.  
HOUSE ON ROAD BETWEEN OWEGO AND NICHOLS, NEW YORK.



Detail of Pilaster and Pediment.  
DANIELS HOUSE, OWEGO, NEW YORK.



Detail of Doorway.  
THE DOWNS HOUSE, OWEGO, NEW YORK.



Detail of Doorway.  
MACKAY HOUSE, WILLSEYVILLE, NEW YORK.



HOUSE AT 106 WATER STREET, ITHACA, NEW YORK. Detail of Doorway.

the blinds are open, is mainly covered up. This plain trim is entirely effective, for the proportions of the windows are good and a more elaborate trim is not required. An examination of the detail photograph on page fifteen of the entrance discloses a quaint scheme of carrying the flutes of the pilasters into the archivolt. The recessed door gives a sense of solidity to the construction, which almost looks like a trick to imitate stonework. It was undoubtedly derived from stone or brick architecture and is saved by the way the wood is treated on the face and in the jambs.

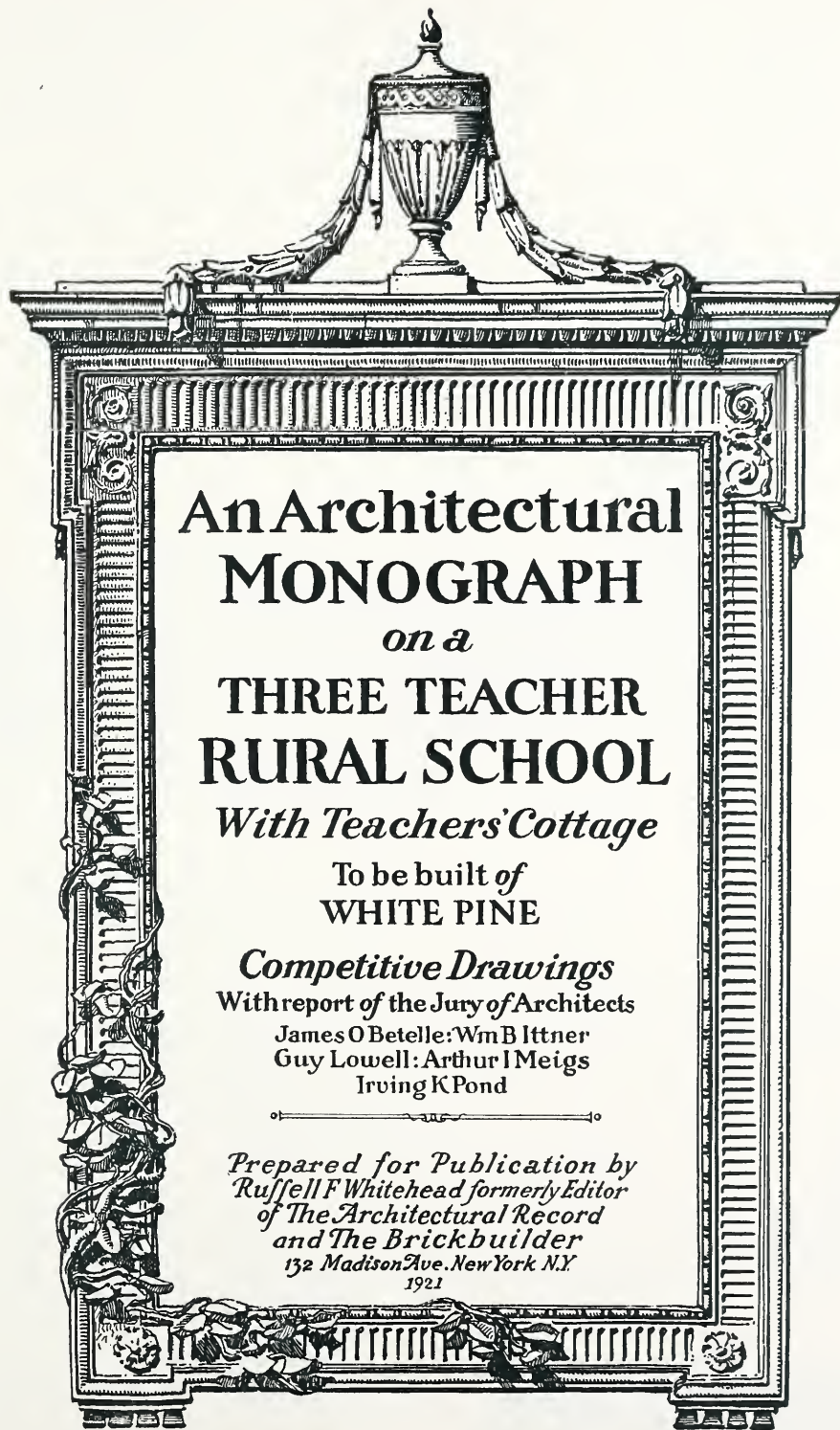
The Downs house in Owego is the last one to be mentioned, perhaps from an instinctive habit of reserving the best for the last. Here is a house which contains that subtle charm arising from good proportion which is a thing not to be defined or formulated. When it is done we pick out the things which explain the happy result—such as an entablature which is just right for wood architecture. The windows are grouped so as to give good sturdy corner wall spaces. The window trim is ornamented only at the top—where the trim shows. The roof is unspoiled by dormer windows and therefore helps to accentuate the simplicity of the whole. I would add that the portico is not worthy of imitation. The capitals suggest the Greek Revival, as if the house is, in the main, much older

than the porch. The entablature and railing of the portico are crude, and the two outer columns do not seem properly related to the corners of the half octagon which they support. The portico entablature suggests, however, the very great relief to be found in devising this element of the building without resort to the cut-and-dried architrave frieze and cornice. A simple architrave for structural appearance, a modified frieze, and a very much modified cornice consisting of bed mould and a projecting drip moulding, are all that the portico needs, to give it its proper relative importance. As it now stands, the portico is a bit out of scale with the rest of the house, and not as well worked out.

We may assume that those houses having entrances at one side have stairs also at the side and a hall bedroom over the entrance hall. Those like the Downs house very probably have the hall running through the house with a door on the rear end opening into a garden. This type of plan was commonly used at the beginning of the nineteenth century, and is most livable and homelike if appropriately furnished. It is doubtful if we could learn much even if we had plans drawn to scale, for the plan arrangements would in no sense be different from hundreds of other houses of the period, and not as good as the Colonial places evolved a half-century earlier.



"VESPER CLIFF," OWEGO, NEW YORK.



An Architectural  
MONOGRAPH  
*on a*  
THREE TEACHER  
RURAL SCHOOL  
*With Teachers' Cottage*

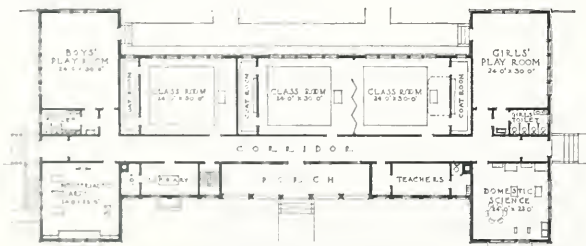
To be built of  
WHITE PINE

*Competitive Drawings*

With report of the Jury of Architects

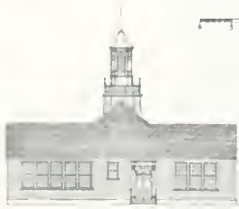
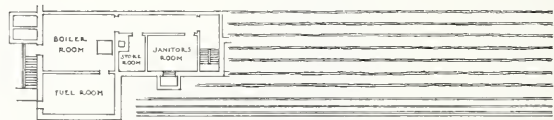
James O Betelle: Wm B Ittner  
Guy Lowell: Arthur I Meigs  
Irving K Pond

Prepared for Publication by  
Russell F Whitehead formerly Editor  
of *The Architectural Record*  
and *The Brickbuilder*  
132 Madison Ave. New York N.Y.  
1921



PLAN OF SCHOOL

Scale  
 1" = 10' 0"



SIDE ELEVATION

*Design for*  
**A WHITE PINE  
 THREE TEACHER  
 RURAL SCHOOL**

*Submitted by* 



FRONT ELEVATION



*Scale of Detail*  
 1" = 1' 0" ENTRANCE FEATURE OF SCHOOL

**FIRST PRIZE DESIGN**

Submitted by Antonio DiNardo and W. Frank Hitchens, Pittsburgh, Pa.

# 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. VII

AUGUST, 1921

No. 4

## A THREE-TEACHER RURAL SCHOOL

### WITH TEACHERS' COTTAGE

REPORT OF THE JURY OF AWARD OF THE SIXTH ANNUAL  
WHITE PINE ARCHITECTURAL COMPETITION

*Judged at Yama Farms, Napanoch, N. Y., May 6 and 7, 1921*

**PROBLEM: A.** The design of a three-teacher rural school building to be built of wood—all outside finish to be of White Pine. The school property is level and contains about five acres. It is located on the east side of the main street of the village, which runs north and south, and between two minor roads, making a frontage of the property of three hundred feet on the main street and a depth of seven hundred feet to a property line. The building is to be kept well back from the main street and the front portion of the property developed and used as a small Park or Village Green. The requirements are as follows:

Building to be one story with or without a basement, or with basement partially excavated for boiler and fuel rooms.

Three standard class rooms, each with an area of 720 square feet, and seating 40 pupils each. Two of these rooms separated by folding partitions.

Ceiling heights not less than 12' 0" in clear.

Class rooms lighted from left side only. Windows in one long bank. Heads of windows as close to ceiling as possible. Net glass area of windows to equal not less than 20% of the class room floor area.

Adjoining each class room shall be provided a coat room for the pupils' clothing.

An industrial art room shall be provided for boys, equal in area from  $\frac{1}{2}$  to  $\frac{3}{4}$  of a class room. Net glass area to be same proportion as called for in class room, but windows may be on one or two sides of the room.

A domestic science room for girls, equal in area from  $\frac{1}{2}$  to  $\frac{3}{4}$  of a class room. Net glass area to be same proportion as called for in class room, but windows may be on one or two sides of room.

A room for library, 150 to 200 square feet.

A teachers' room with toilet accommodations and about the same size as library.

Toilet room for boys, containing two W. C.'s and three urinals and two lavatories.

Toilet rooms for girls, containing four W. C.'s and two lavatories.

A play room for boys, equal to about a class room in area.

A play room for girls, equal to about a class room in area.

These play rooms may be either in the basement or on main floor. In any case, they must be adjacent to and the toilet rooms made available, as these play rooms are used before and after school and in summer time when the main portion of school is closed. Toilet rooms should also be easily accessible from the main part of school building. Play rooms must be directly accessible from outside of building and also accessible to main portions of building from the inside.

Two or more entrances must be provided.

A flag-pole, higher than the school building, must be located on the property in a dignified position.

The building will be heated and ventilated by a hot-air furnace or steam boiler. Therefore, a furnace room and a fuel room are necessary, also a small general storage room, janitor's room, etc.

Electricity, water and sewerage facilities are supplied by the village. For this reason the school will not have the usual outside drinking pumps, toilets, etc., but will have modern city conveniences.

The architectural style is optional.

**B.** The design of a teachers' cottage—construction materials similar to those of school building. The requirements are as follows:

Living room with fireplace, area 225 square feet.

Dining room, area about 150 square feet.

Kitchen and accessories, area about 130 square feet.

Three teachers' bedrooms with clothes closets, area about 125 square feet each.

Bath room; closet for trunks; and a porch.

The teachers' cottage may be one story or two stories in height, at the option of the designer. It should have a domestic character, but correspond in general architectural style to the school building.

THE programme for the Sixth Annual Architectural Competition, instituted by the Editor of *The White Pine Series of Architectural Monographs*, called for a school building and teachers' cottage, to be erected in a progressive community, where the desire was for buildings which would be expressive of the purpose for which they were to be used, and which would set a high standard of good taste and architectural beauty.

The author of the programme realized that this type of building was one not often en-

countered in the average architectural practice, and that, therefore, the contestant would have to exercise a greater degree of ingenuity than when working out a problem for which there was ample precedent. The specific conditions of the problem, therefore, necessarily were made fairly precise and definite. If it had been possible to make the programme a little "looser," and thereby have allowed a greater latitude of thought and a greater degree of imagination, perhaps it might have made for an even more interesting problem. If the somewhat inelastic

terms of the programme intimidated a number of possible contestants, or if the majority of designers lack initiative to solve an unfamiliar problem, we would consider it a most unfortunate augury for the future of the architectural profession.

Eighty-four sets of drawings were submitted in the competition, and, while none of the designs was highly imaginative in conception nor strikingly original in character, yet a fair average in plan and elevation was maintained, making the task of differentiation a not altogether agreeable or satisfying one to the Jury of Award, but making it a pleasure for the Jury to comment favorably upon several designs, which, in the process of selection, did not fall into the "Premiated" nor "Mention" classes.

**FIRST PRIZE DESIGN.** Submitted by Antonio DiNardo and W. Frank Hitchens, of Pittsburgh, Pa. Architecture, being a three-dimensional subject, cannot be considered otherwise, and, therefore, it becomes not a question of plan *or* elevation, but a question of plan *and* elevation. This design had a well articulated plan which functioned admirably, and an elevation possessing the charm of light and shade and shadow. The "porch," both as a practical and as an æsthetic feature, is attractive.

**SECOND PRIZE DESIGN.** Submitted by William D. Foster, of New York, N. Y. As between the design placed first and that placed second, there was no great difference in merit. The ample sunlit corridor presents an attractive feature excelled by no competitor. The plan turns the most attractive elevation of the building away from the Village Green. The location of the play rooms and their correlation with the out-of-door play spaces and toilets, the location of the special rooms with respect to the class rooms, are admirable features of this fine open plan.

The one-story teachers' cottage is attractive exteriorly, but not well studied as to plan, the living room being turned, necessarily, into a runway, interfering with its use as a center of social life. The kitchen is not any too well equipped with pantries or storage closets.

**THIRD PRIZE DESIGN.** Submitted by Chauncey F. Hudson, of Buffalo, N. Y. This plan fell into the interior corridor type, and so loses somewhat of the attractiveness of the first and second prize designs. Nor do the toilet and play rooms, as to arrangement, quite reach the standard set by those designs. The location of the special rooms—industrial arts and domestic

science—is not as good as in the two preceding plans. The character of the exterior is rich in quiet, rural charm, lacking in too many of the designs submitted.

**FOURTH PRIZE DESIGN.** Submitted by Robbins L. Conn, of New York, N. Y. Like the design placed third, a long interior corridor was introduced into this design. The relation of the play rooms and toilets to the special rooms is good, as is also the correlation of the library and of the teachers' room with the class rooms. Also, like the third prize design, the elevations adequately express that which is most characteristic of rural surroundings, a leisurely charm.

**FIRST MENTION.** Submitted by Alfred Cookman Cass, of New York, N. Y.

**SECOND MENTION.** Submitted by David W. Carlson and Emil A. Lehti, of New York, N. Y. Of the designs to receive Mention, of which there were six, two seemed worthy of being given a definite place, and the Jury takes pleasure in according them this recognition. The First Mention is quite "academic" in design, that is, suggestive of the old "academies," yet rural in character; while the Second Mention has a decidedly free and picturesque quality. The interior toilet in connection with the teachers' room in this design is a blemish in the plan which a bit of practical surgery might remove. The setting of the "academic" design is attractive.

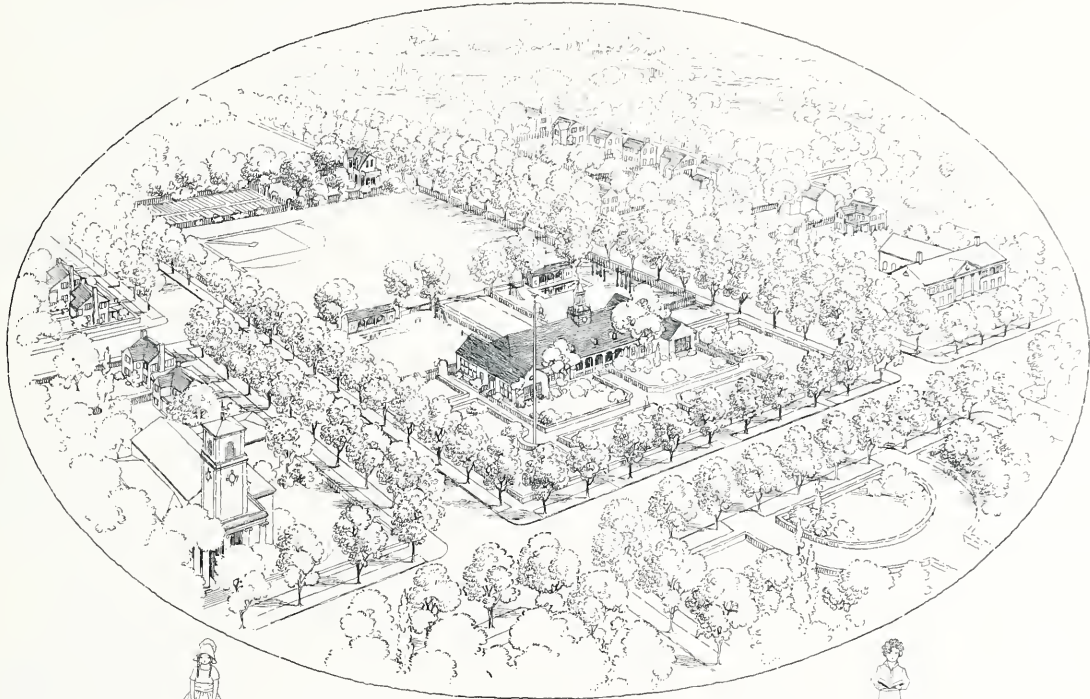
**MENTIONS.** The four remaining designs to receive mention were submitted by William J. Mooney and Harold A. Rich, of Boston, Mass.; Charles H. Dornbusch and Erick N. Kaeyer, New York, N. Y.; Leon H. Hoag, Bloomfield, N. J.; and Paul Hyde Harbach, Buffalo, N. Y.

The design submitted by Messrs. Mooney and Rich was the simplest and most appropriate of the designs which featured a tower, of which there were six in the competition. The plan is compact and well arranged, its principal weakness, except for the cramped vestibule, lying in the dark corridor terminating in the toilet rooms rather than in points of light. An otherwise dark corridor may be saved and even made attractive by opening up the ends to the light.

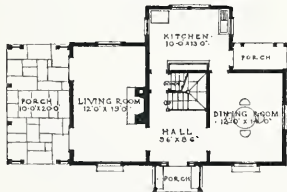
The design submitted by Messrs. Dornbusch and Kaeyer, while extremely attractive in its terraced approaches, suffers from a lack of relationship between the wings, and a central feature which is attenuated and inadequate. The corridor is satisfying. Mr. Harbach's design is good of its type, with a well considered plan, and an

(Continued on page twenty-four)





*Bird's Eye Perspective of the Property*




FIRST FLOOR PLAN  
TEACHERS' COTTAGE



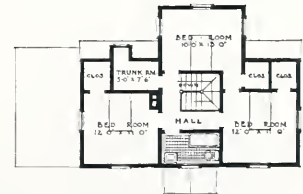
FRONT ELEVATION  
TEACHERS' COTTAGE

*Design for.*  
A WHITE PINE  
THREE TEACHER  
RURAL SCHOOL

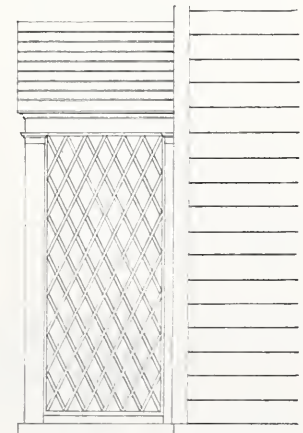
*Submitted by* 



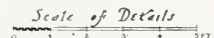
FRONT ELEVATION  
OF COTTAGE ENTRANCE



SECOND FLOOR PLAN

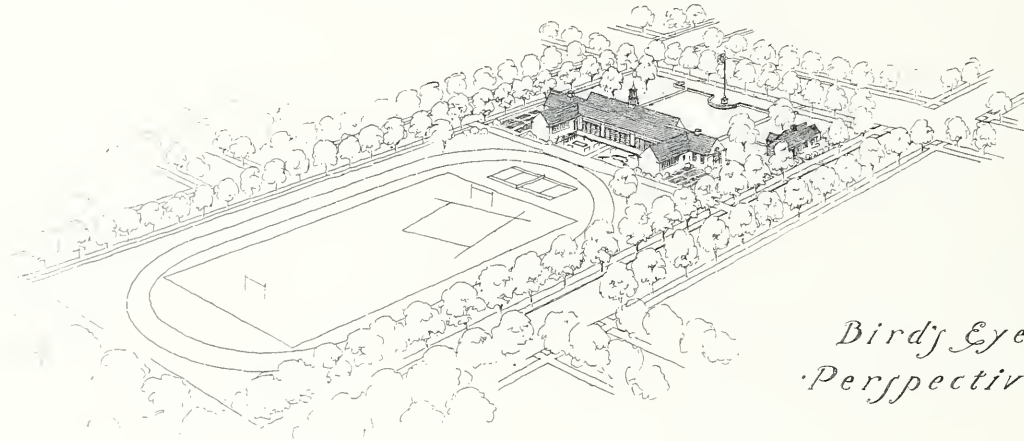


SIDE ELEVATION



FIRST PRIZE DESIGN, Detail Sheet

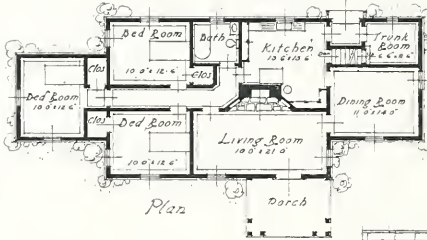
Submitted by Antonio DiNardo and W. Frank Hitchens, Pittsburgh, Pa.



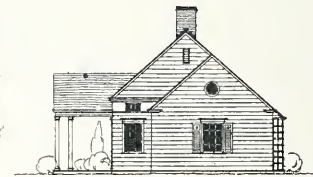
*Bird's Eye ·  
·Perspective·*



*South Elevation*

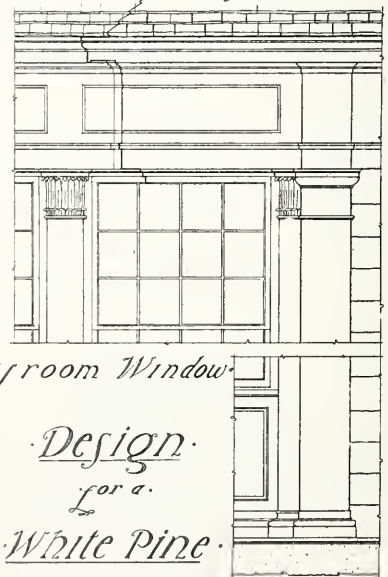


*Plaza*



*East Elevation*

*Teachers' Cottage·*



*·Classroom Window·*

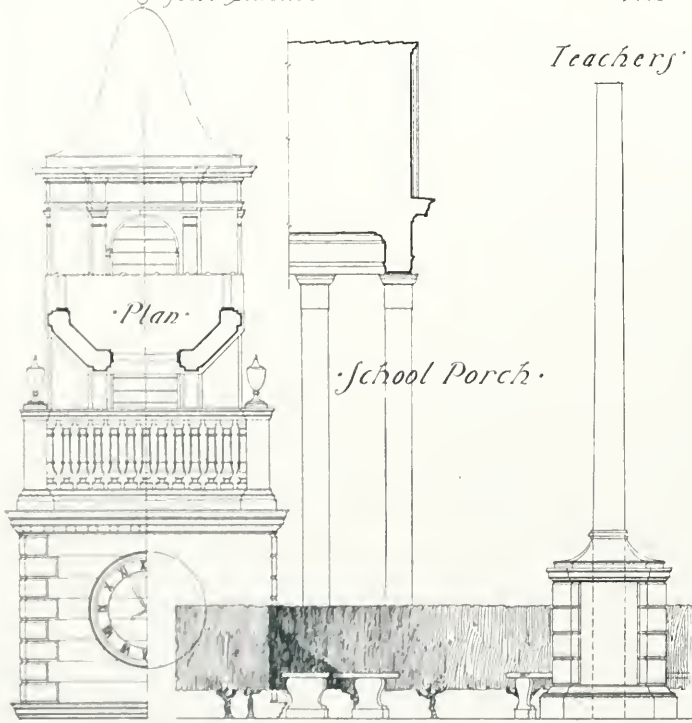
*·Design·  
for a·*

*·White Pine·*

*Three Teacher Rural School*

*Plans & Elevations·*      *Scale*      *·Detail·*

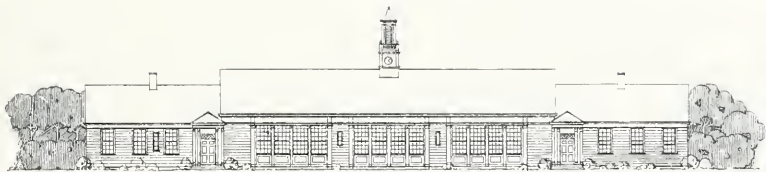
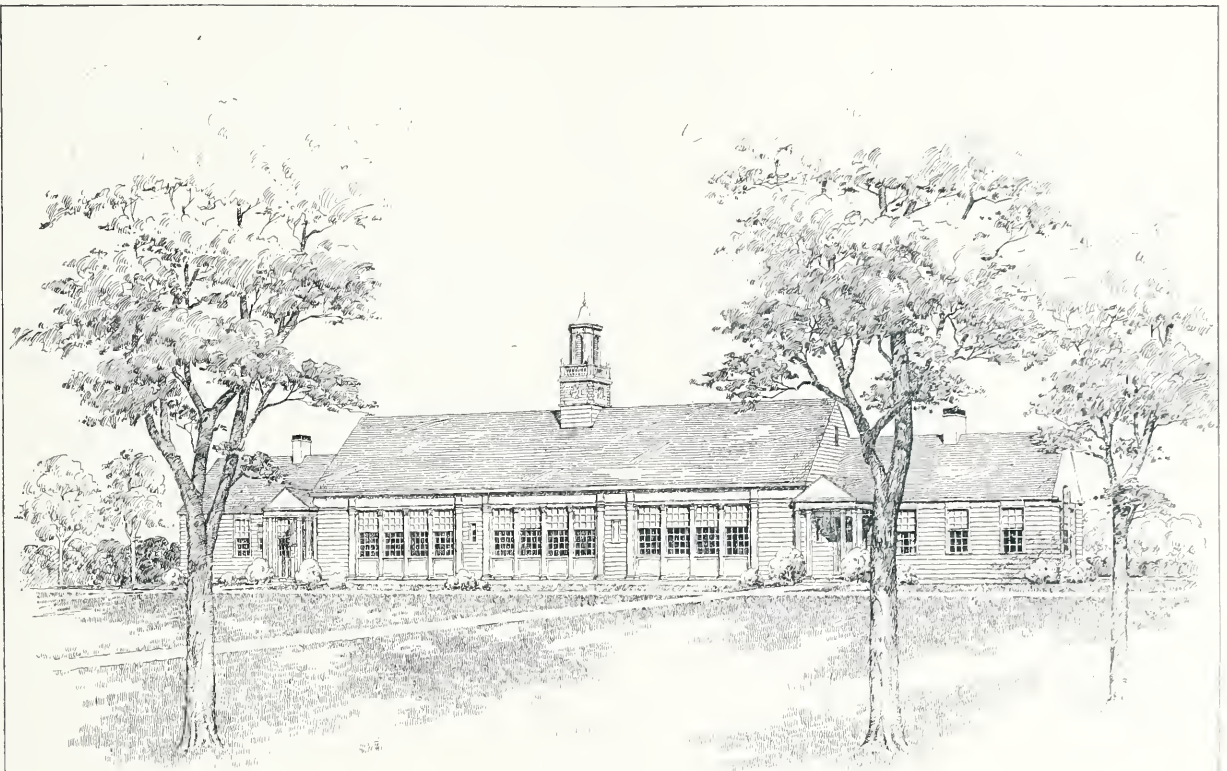
*·Submitted by·*



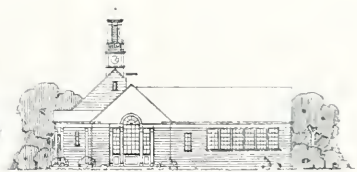
*Cupola*

*·School Porch·*

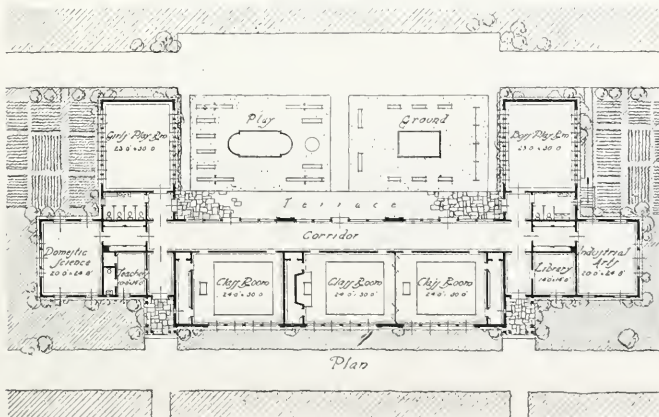
*·Flagpole·*



West Elevation



South Elevation



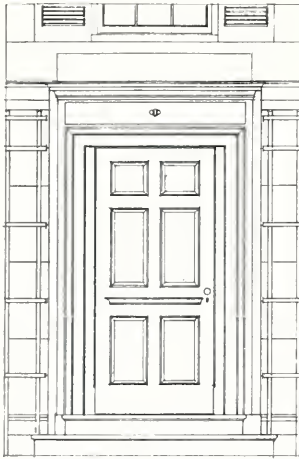
Plan

*Design*  
for a  
*White Pine*  
*Three Teacher Rural School*

SCALE  
*Scale*



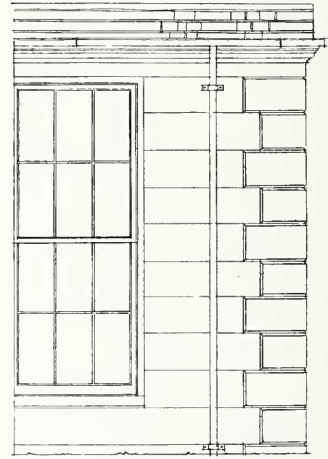
SECOND PRIZE DESIGN  
Submitted by William D. Foster, New York, N. Y.



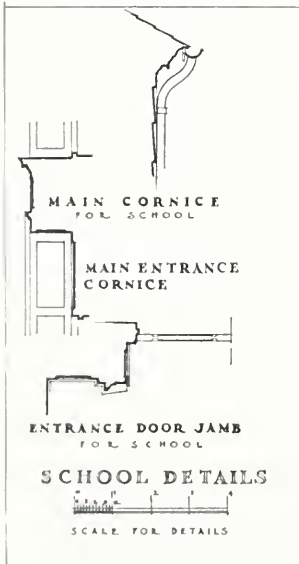
ENTRANCE  
TEACHERS COTTAGE



NORTH ELEVATION



DETAILS  
QUOINS WINDOWS ETC



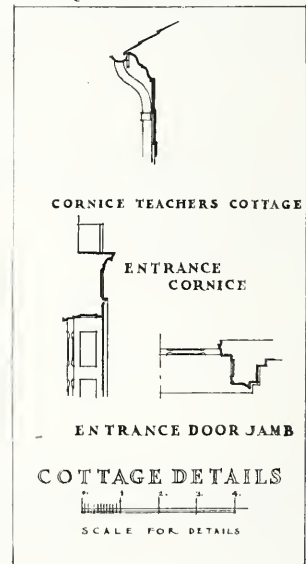
MAIN CORNICE  
FOR SCHOOL

MAIN ENTRANCE  
CORNICE

ENTRANCE DOOR JAMB  
FOR SCHOOL

SCHOOL DETAILS

SCALE FOR DETAILS



CORNICE TEACHERS COTTAGE

ENTRANCE  
CORNICE

ENTRANCE DOOR JAMB

COTTAGE DETAILS

SCALE FOR DETAILS



ELEVATION OF ENTRANCE



SUBMITTED BY



APRIL 1921

SUBMITTED BY



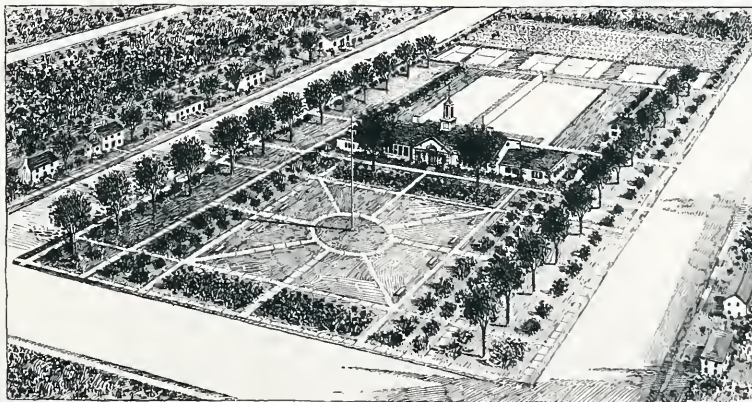
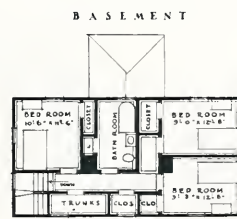
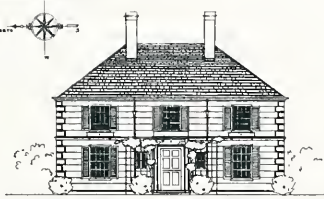
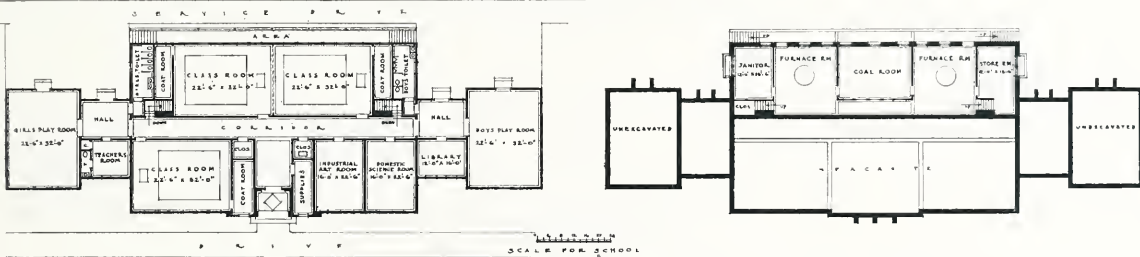
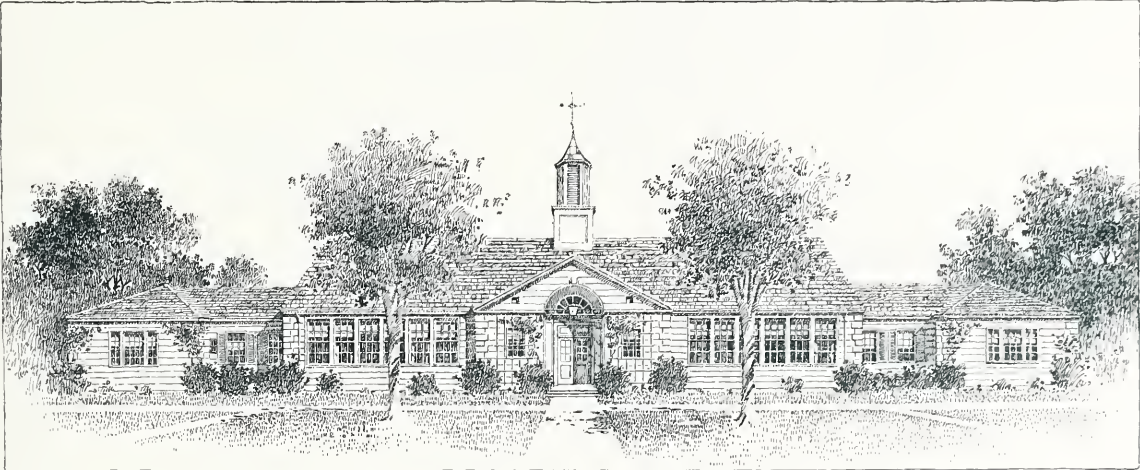
APRIL 1921

WEST ELEVATION



DESIGN FOR A WHITE PINE THREE TEACHER  
RURAL SCHOOL

THIRD PRIZE DESIGN, Detail Sheet  
Submitted by Chauncey F. Hudson, Buffalo, N. Y.



SUBMITTED BY



APRIL 1921

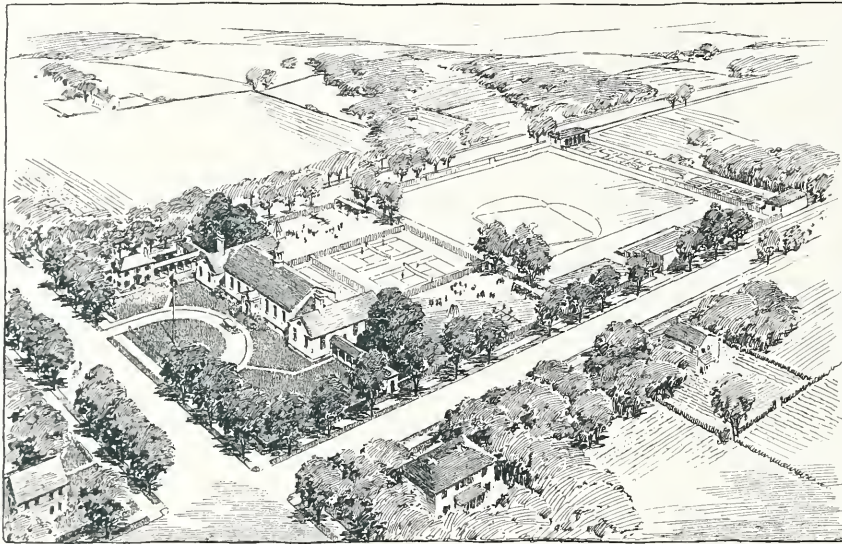
SUBMITTED BY



APRIL 1921

DESIGN FOR A WHITE PINE THREE TEACHER RURAL SCHOOL

THIRD PRIZE DESIGN  
Submitted by Chauncey F. Hudson, Buffalo, N. Y.



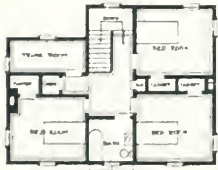
BIRD'S EYE VIEW



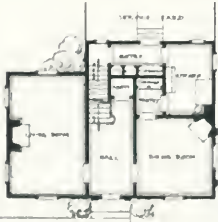
MAIN ELEVATION OF TEACHER'S COTTAGE



SIDE ELEVATION OF SCHOOL



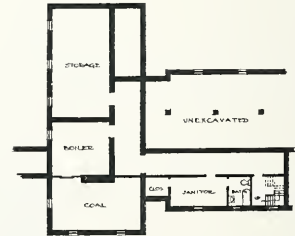
SECOND FLOOR PLAN



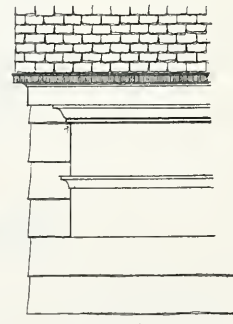
FIRST FLOOR PLAN



ELEVATION OF ENTRANCE



BASEMENT PLAN OF SCHOOL

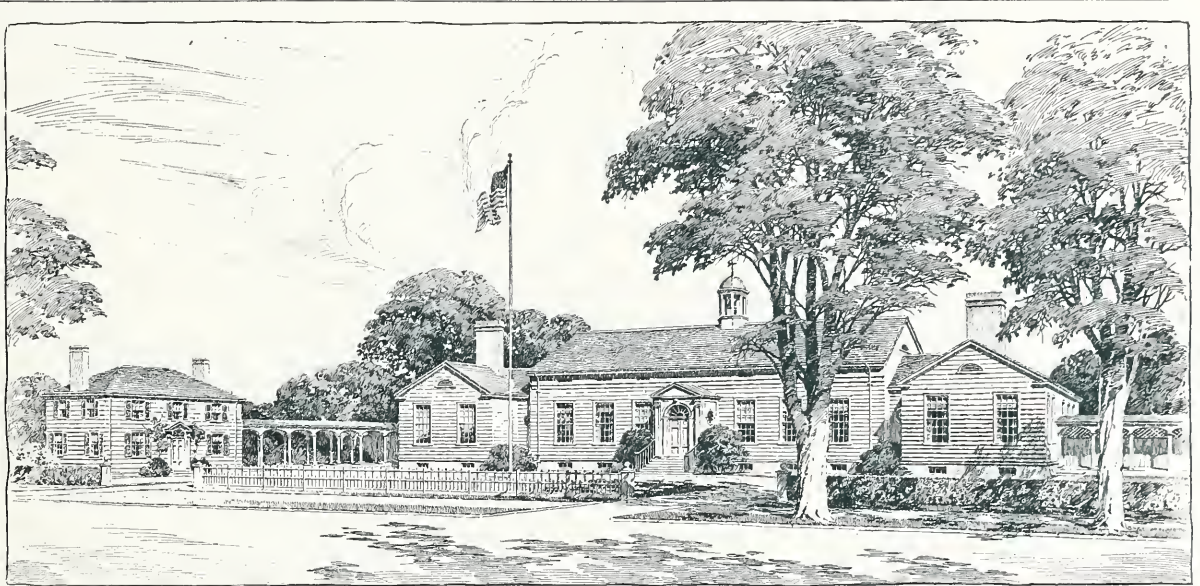


DETAIL OF MAIN CORNICE

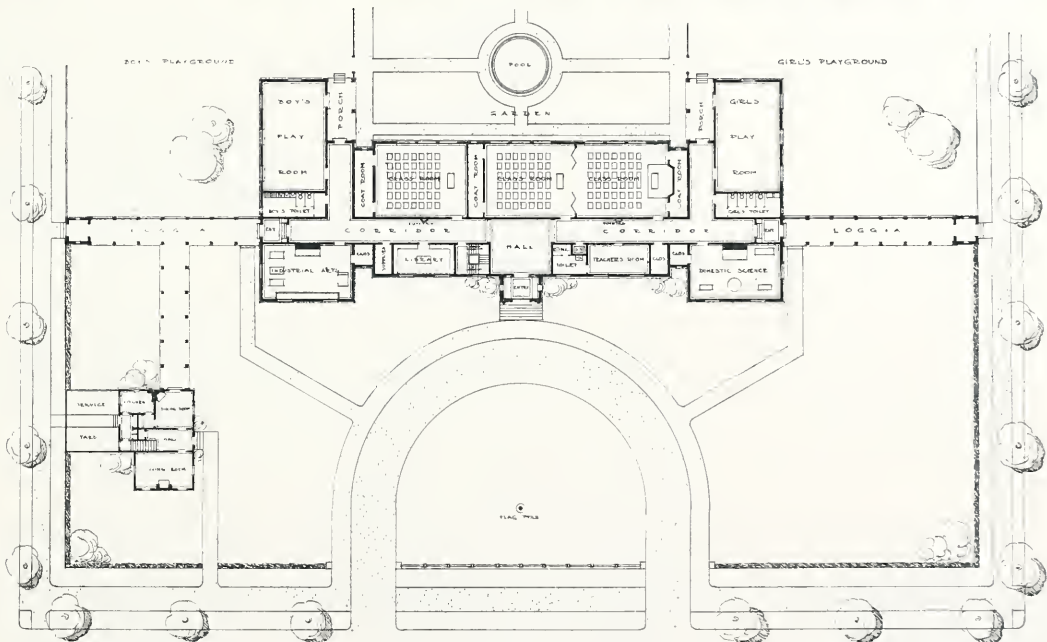
SUGGESTED BY  
PASTEUR

# DESIGN FOR A WHITE PINE THREE TEACHER RURAL SCHOOL

FOURTH PRIZE DESIGN, Detail Sheet  
Submitted by Robbins L. Conn, New York, N. Y.



PERSPECTIVE



PLAN

SUGGESTED BY  
PASTEUR

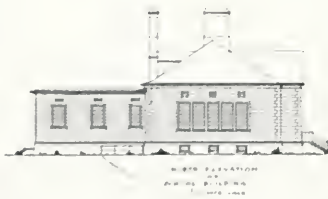
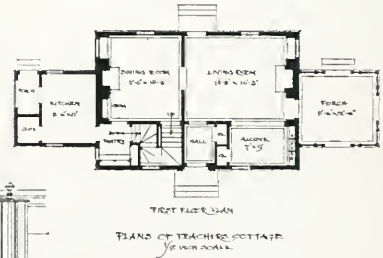
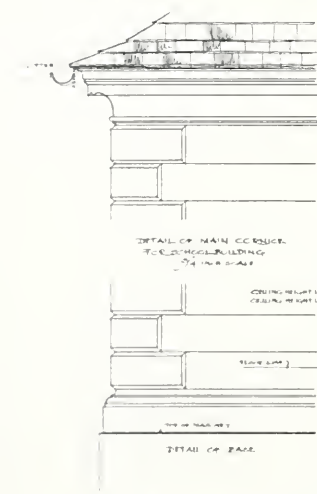
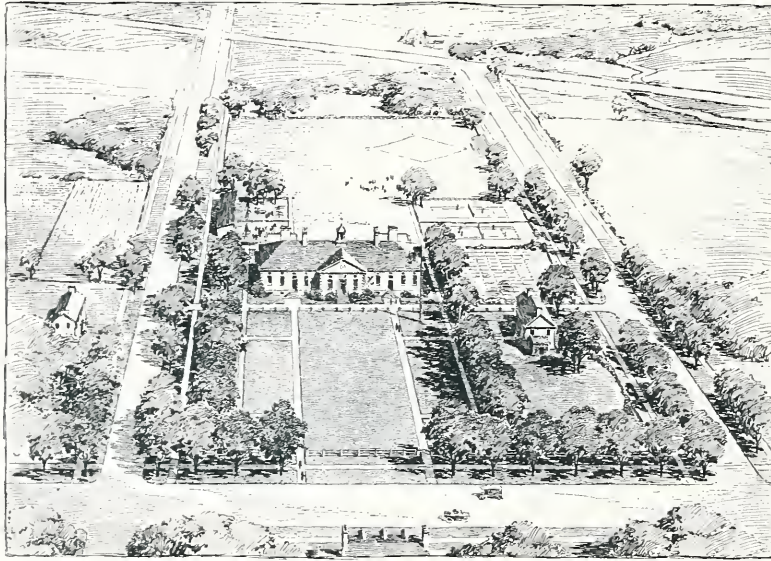


ELEVATION

DESIGN FOR A WHITE PINE THREE TEACHER RURAL SCHOOL

FOURTH PRIZE DESIGN

Submitted by Robbins L. Conn, New York, N. Y.



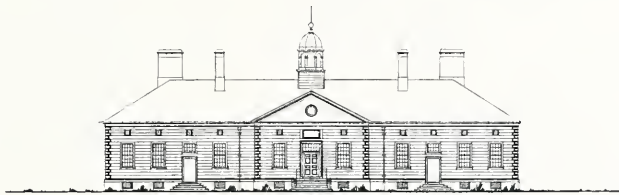
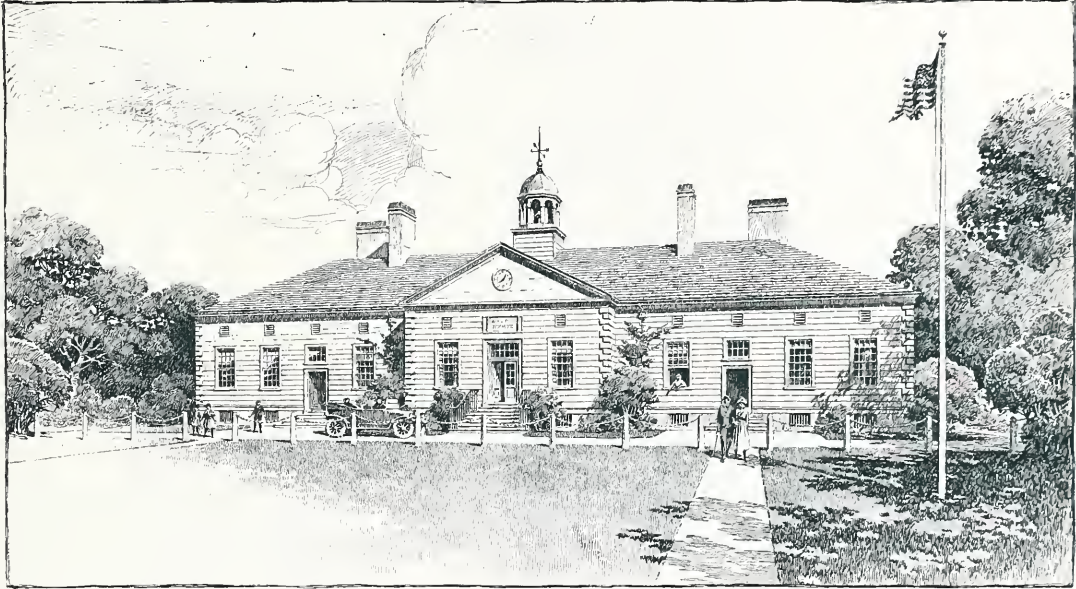
DETAIL OF MAIN ENTRANCE 1/4" = 1'-0" SCALE

# DESIGN FOR A WHITE PINE THREE TEACHER RURAL SCHOOL

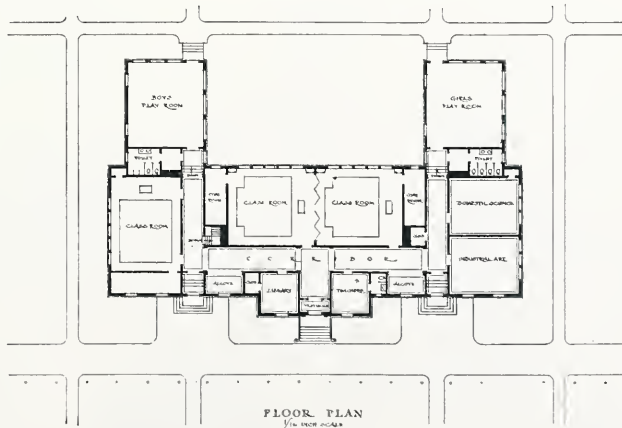
SUGGESTED BY R.R.R. MAY 2, 1901

FIRST MENTION, Detail Sheet Submitted by Alfred Cookman Cass, New York, N. Y.





FRONT ELEVATION  
1/4" = 1'-0" SCALE



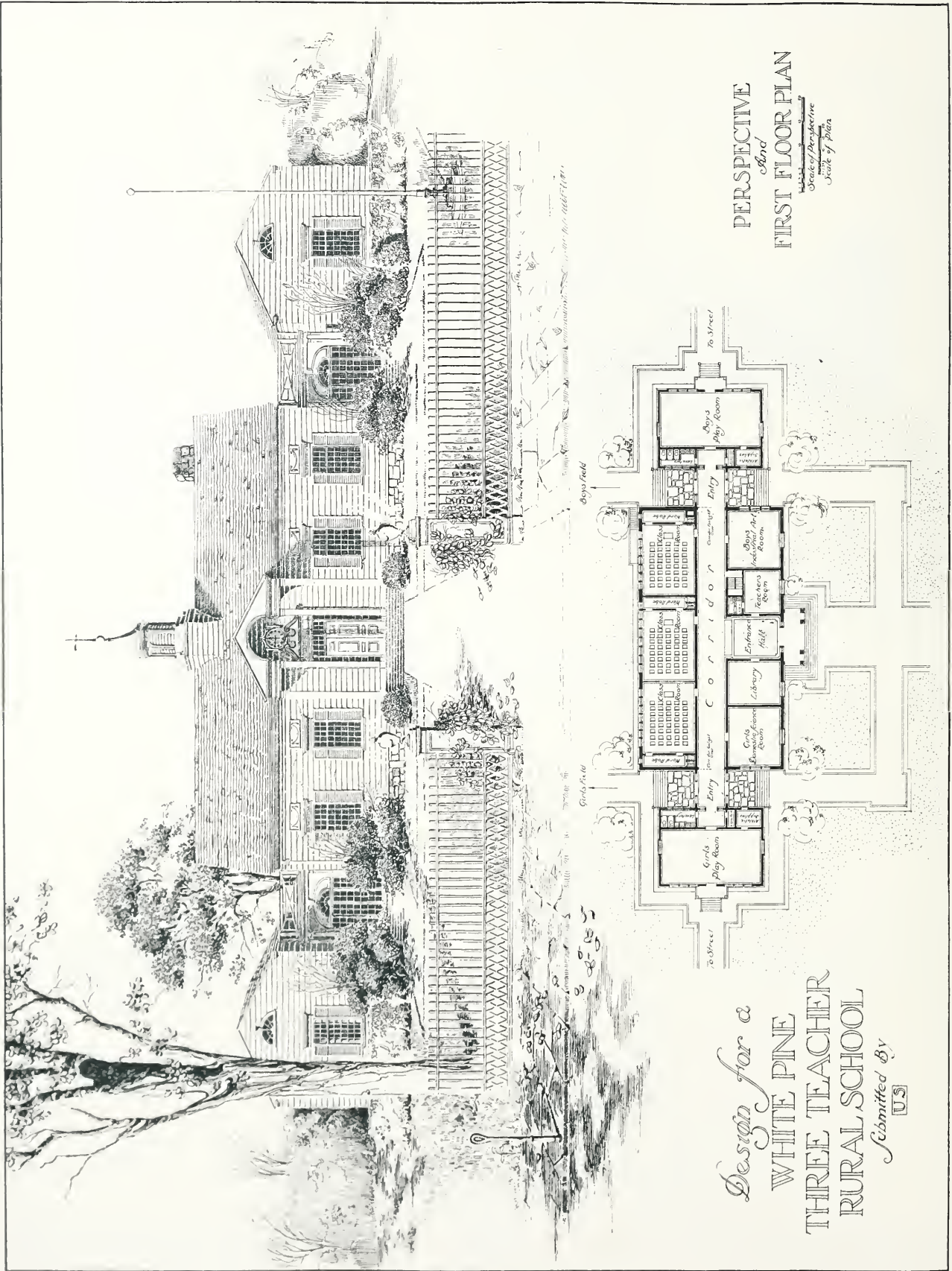
FLOOR PLAN  
1/4" = 1'-0" SCALE

DESIGN FOR A WHITE PINE  
THREE TEACHER RURAL SCHOOL

SUGGESTED BY  
R-R-R  
MAY 27, 1921

FIRST MENTION

Submitted by Alfred Cookman Cass, New York, N. Y.



PERSPECTIVE  
and  
FIRST FLOOR PLAN  
Scale of Perspective  
Scale of Plan

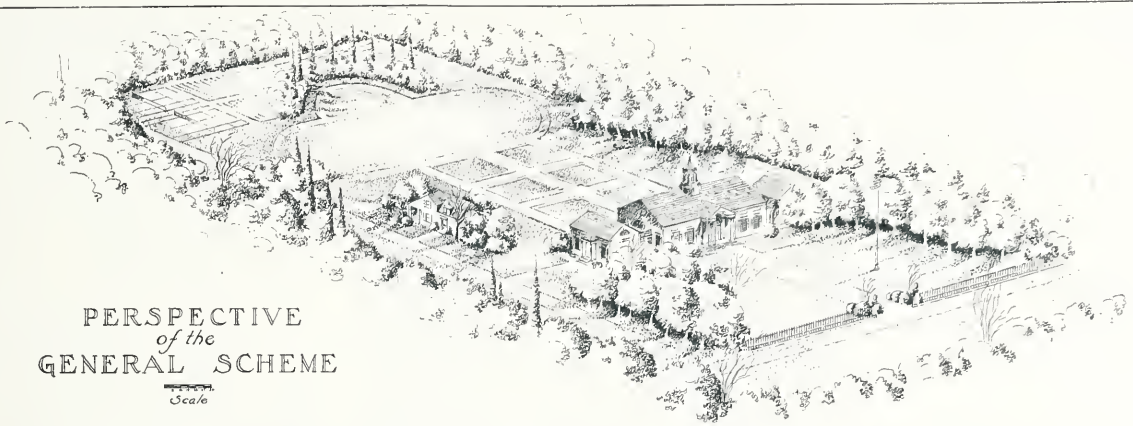
*Design for a*  
WHITE PINE  
THREE TEACHER  
RURAL SCHOOL  
*Submitted By*  
[US]

SECOND MENTION

Submitted by David W. Carlson and Emil A. Lehti, New York, N. Y.

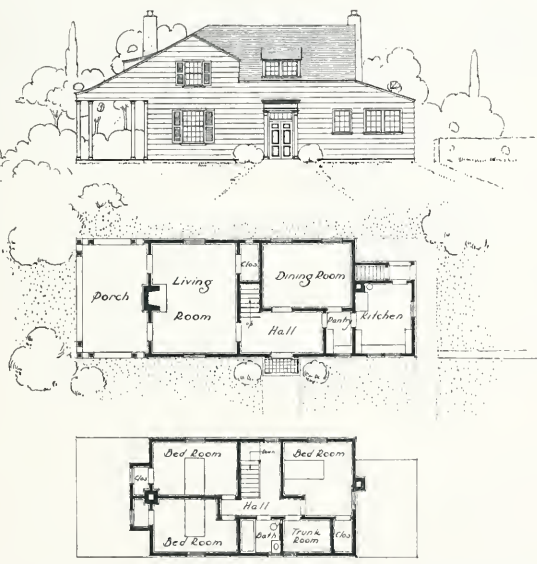
PERSPECTIVE  
of the  
GENERAL SCHEME

Scale



ELEVATION and PLANS  
of  
TEACHERS' COTTAGE

Scale



DETAIL  
of  
MAIN ENTRANCE

Scale



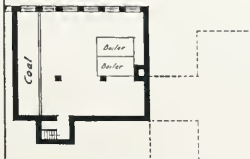
FRONT and SIDE ELEVATIONS  
of  
SCHOOL BUILDING

Scale



PART BASEMENT PLAN

Scale

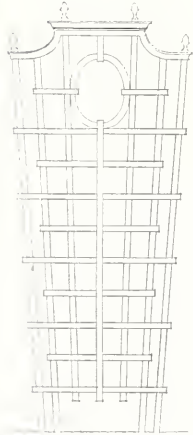
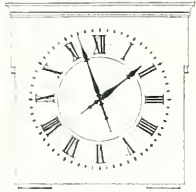


*Design for a*  
**WHITE PINE**  
**THREE TEACHER**  
**RURAL SCHOOL**

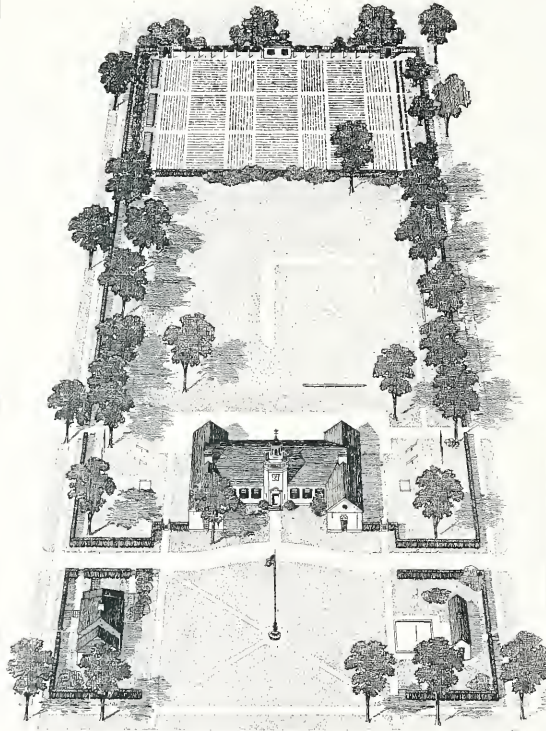
Submitted by  
**US**

SECOND MENTION, Detail Sheet

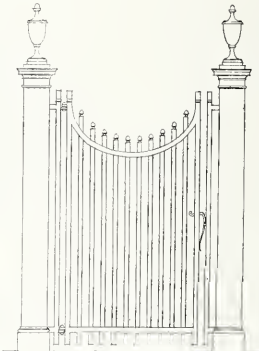
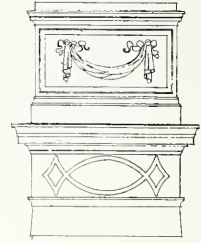
Submitted by David W. Carlson and Emil A. Lehti, New York, N. Y.



Details



Birds-Eye Perspective



Details

Scale of Details



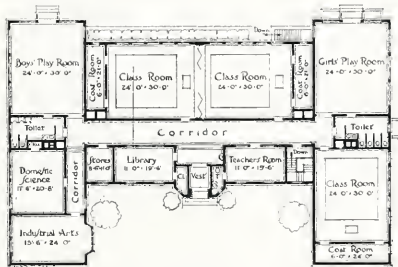
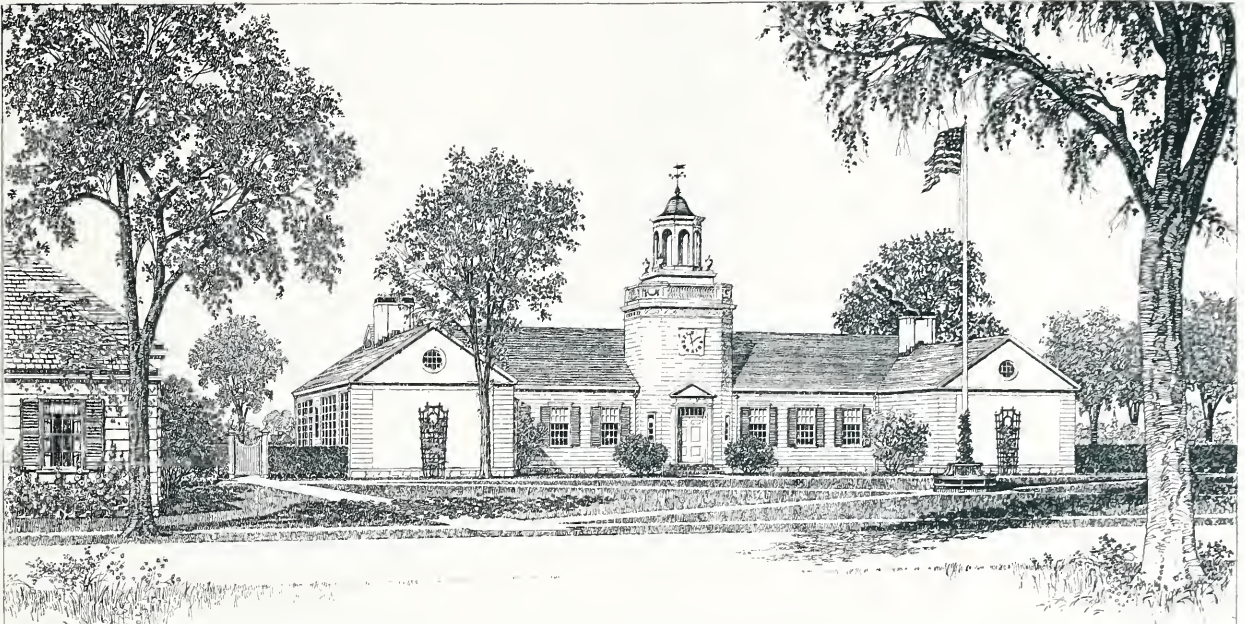
Main Entrance



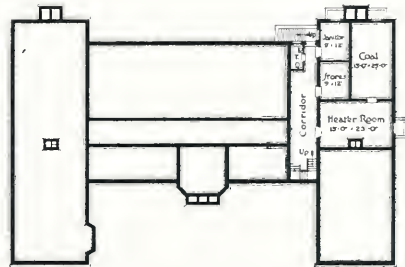
# Design for a White Pine Three Teacher Rural School

MENTION, Detail Sheet

Submitted by William J. Mooney and Harold A. Rich, Boston, Mass.



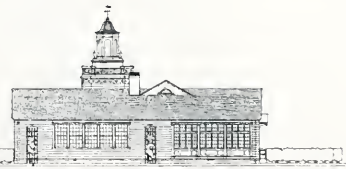
First Floor Plan



Basement Plan



Front Elevation



Side Elevation

Scale of Schoolhouse



First Floor Plan



Street Elevation

Scale of Teachers Cottage

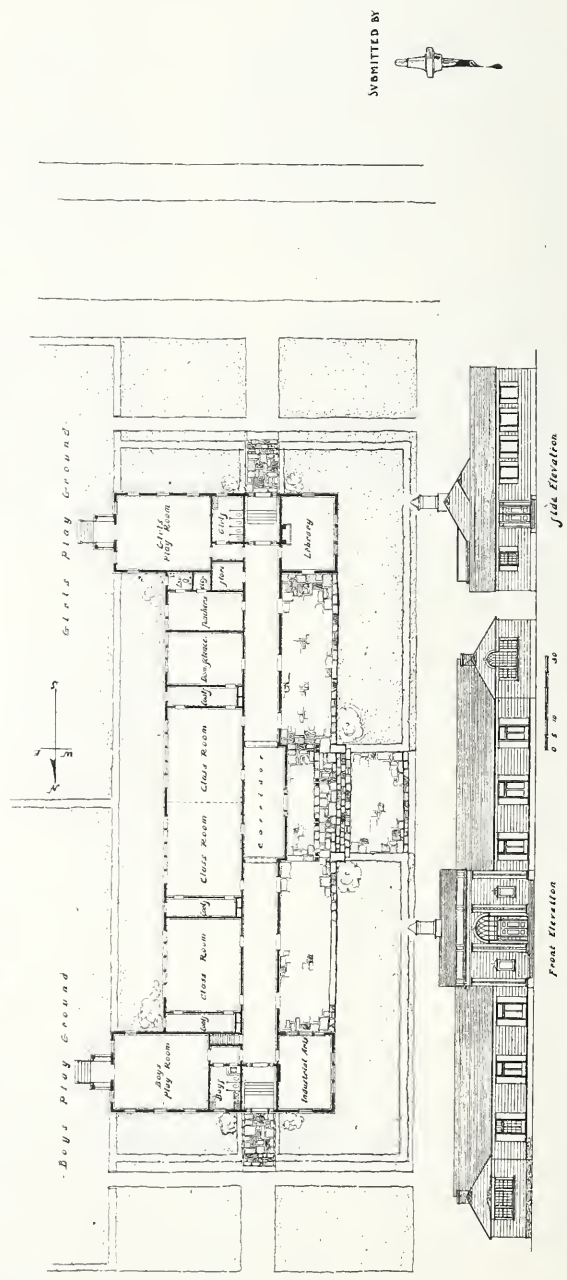
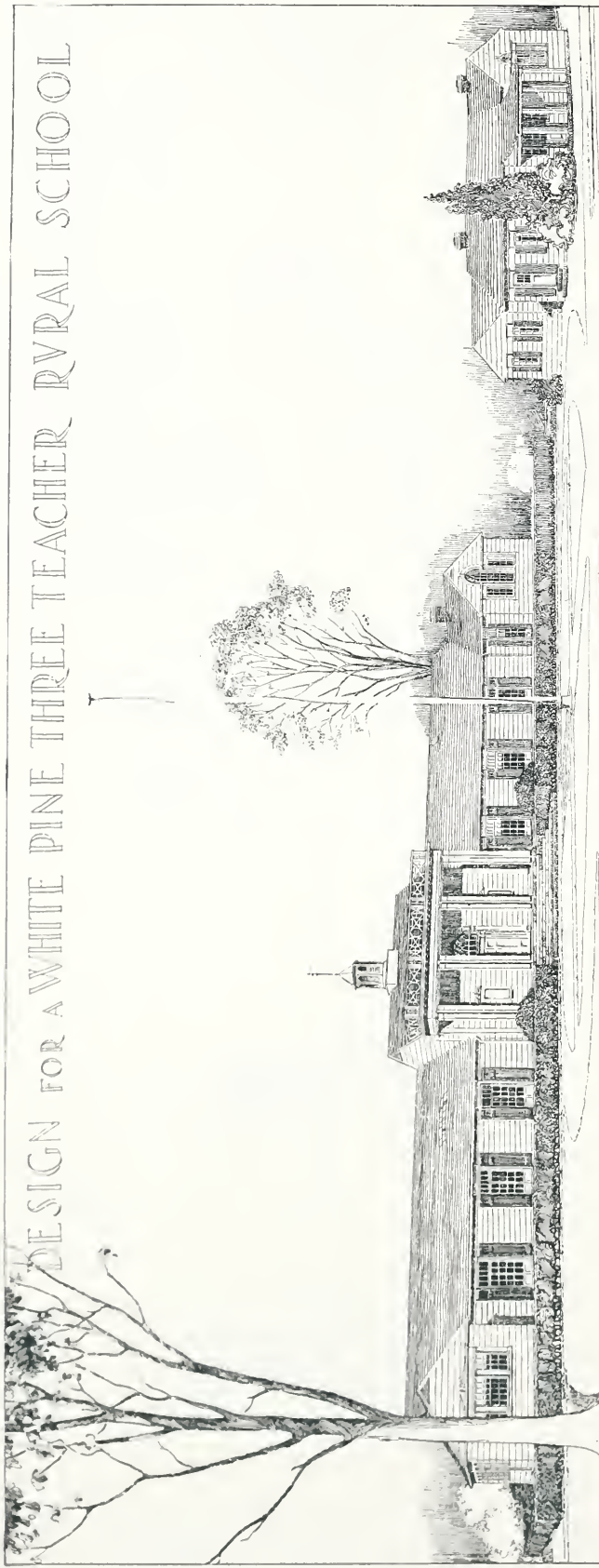



# Design for a White Pine Three Teacher Rural School

## MENTION

Submitted by William J. Mooney and Harold A. Rich, Boston, Mass.

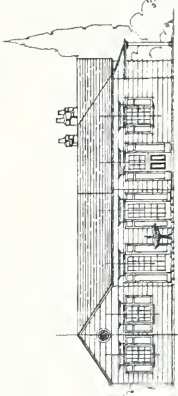
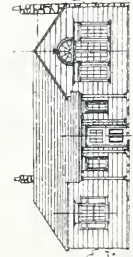
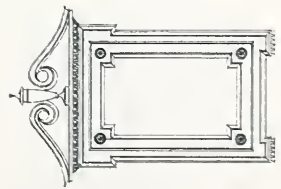
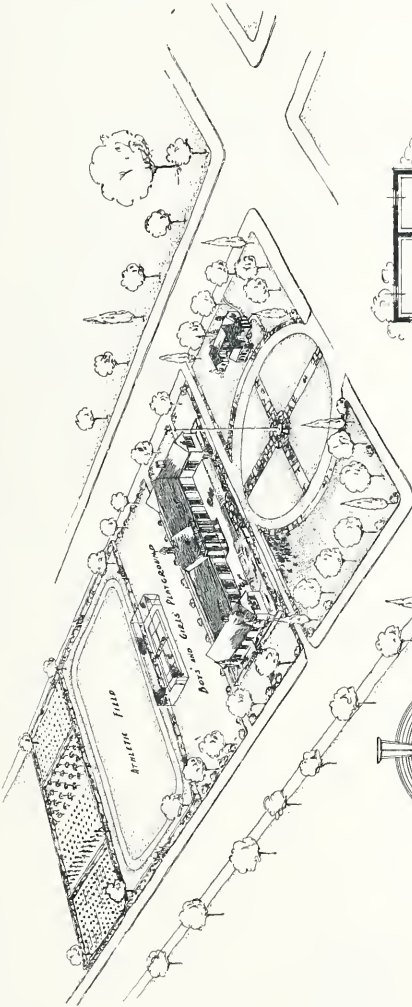
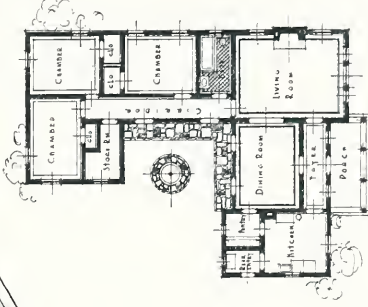
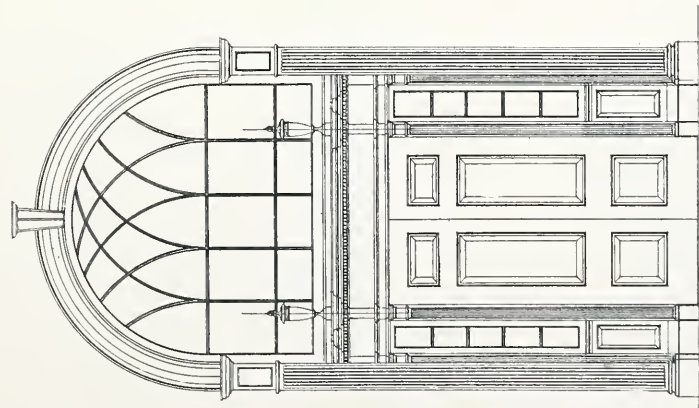
DESIGN FOR A WHITE PINE THREE TEACHER RURAL SCHOOL



SUBMITTED BY 

MENTION

Submitted by Charles H. Dornbusch and Erick N. Kaeyer, New York, N. Y.



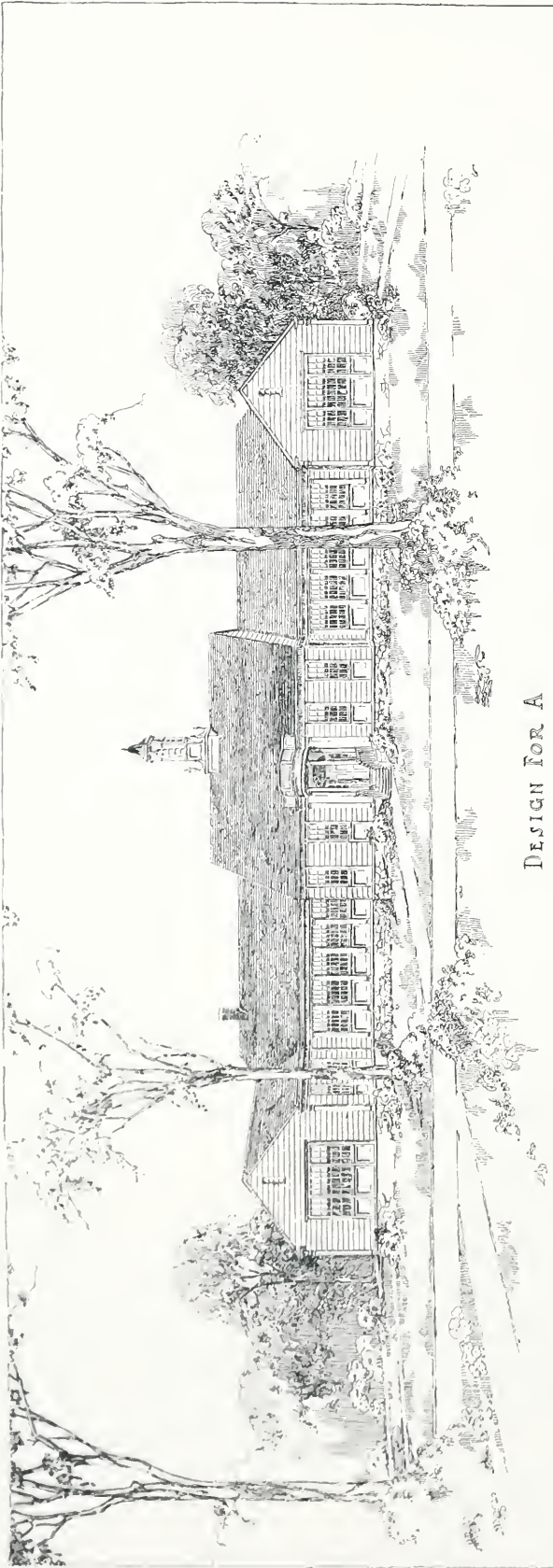
SUBMITTED BY



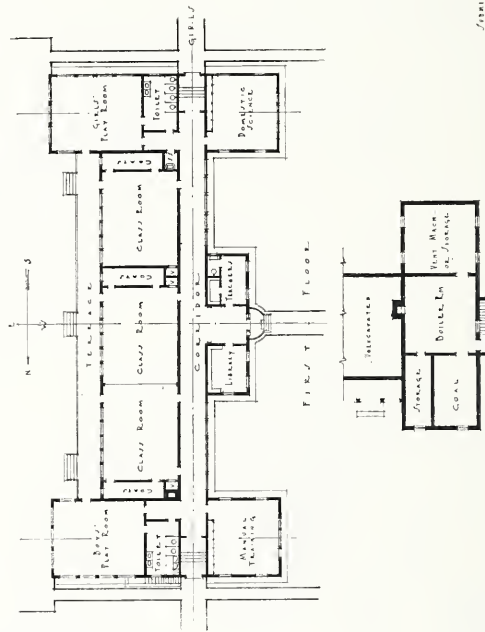
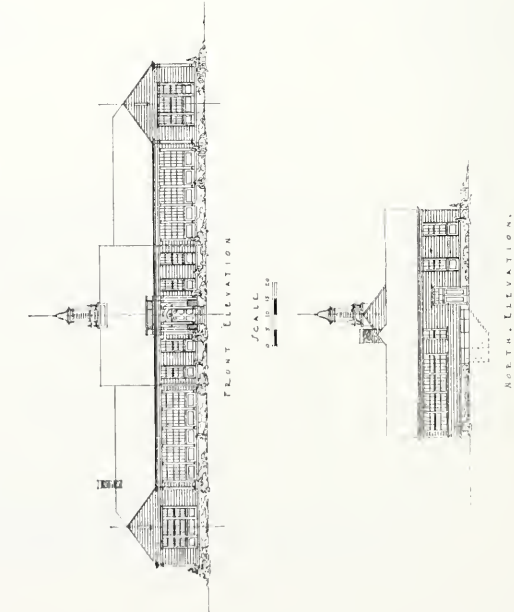
DESIGN FOR A WHITE PINE THREE TEACHER RURAL SCHOOL.

MENTION, Detail Sheet

Submitted by Charles H. Dornbusch and Erick N. Kaefer, New York, N. Y.



DESIGN FOR A  
WHITE PINE THREE TEACHER RURAL SCHOOL



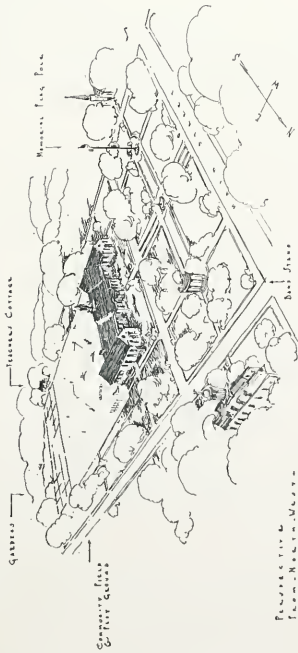
G. E. L. V. A. P. Co.  
WHITE PINE, N. J.

Illustrated by

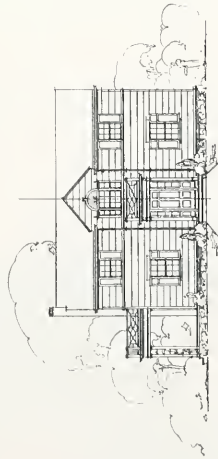
MENTION

Submitted by Leon H. Hoag, Bloomfield, N. J.

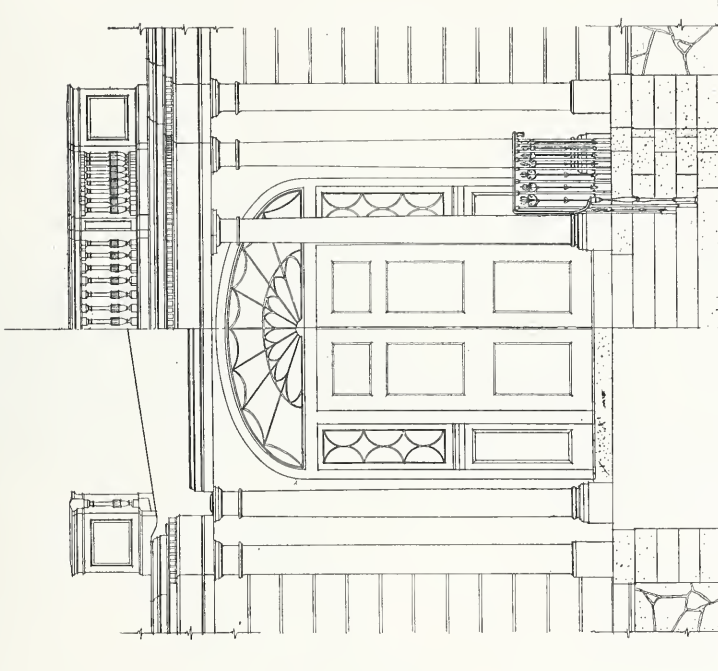
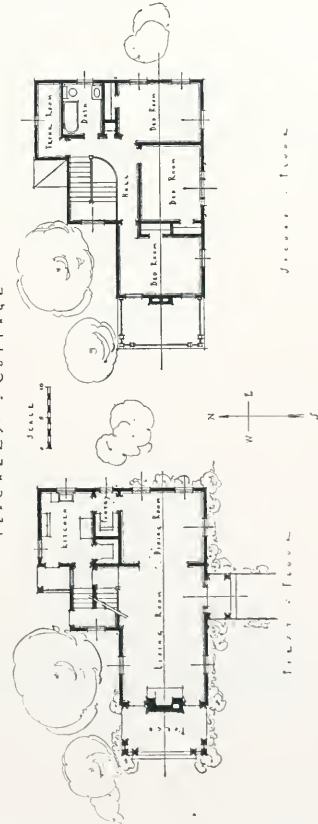




DESIGN FOR A  
WHITE PINE THREE TEACHER RURAL SCHOOL



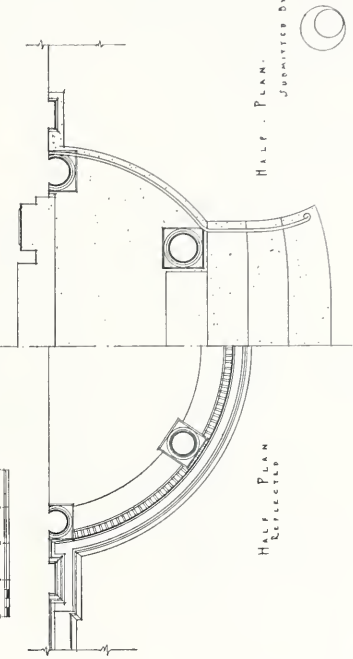
PERSPECTIVE ELEVATION  
TEACHERS' COTTAGE



HALF ELEVATION

HALF SECTION

SCALE IN FEET

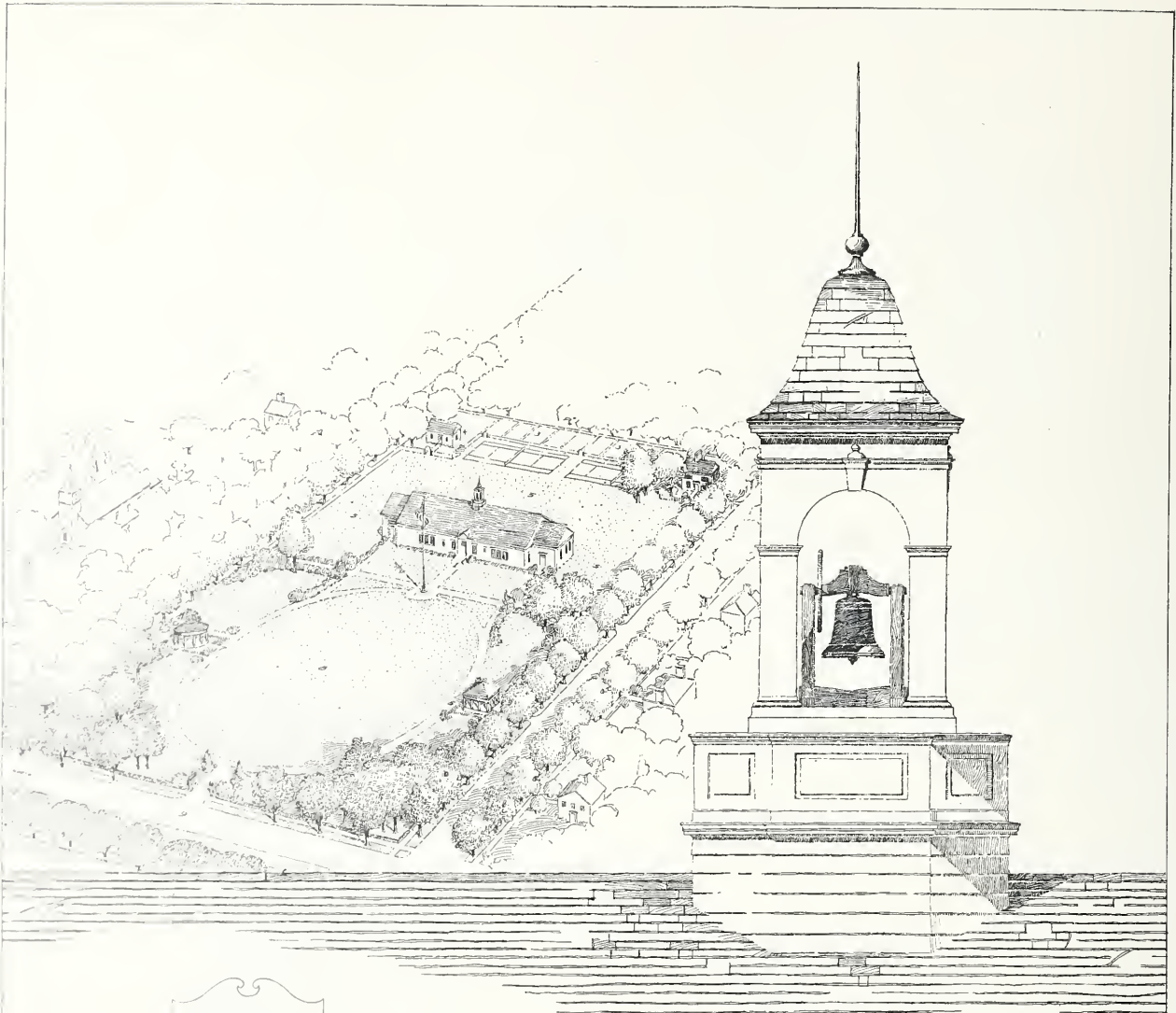


HALF PLAN

HALF ELEVATION

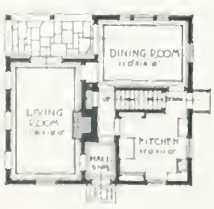
DESIGNED BY





- PLOT PLAN KEY  
 1 SCHOOL BUILDING-1  
 2 TEACHERS COTTAGE-2  
 3 MODEL GARDENS-3  
 4 GARDEN TOOL HOUSE-4  
 5 PLAYGROUND-SIZES 5  
 6 CONCESSION STAND-6  
 7 SHELTER PAVILION-7  
 8 THE GREEN-8  
 9 MAIN STREET-9

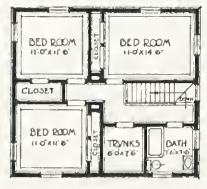
*Design for a*  
 WHITE PINE THREE TEACHER RURAL SCHOOL



FIRST FLOOR PLAN

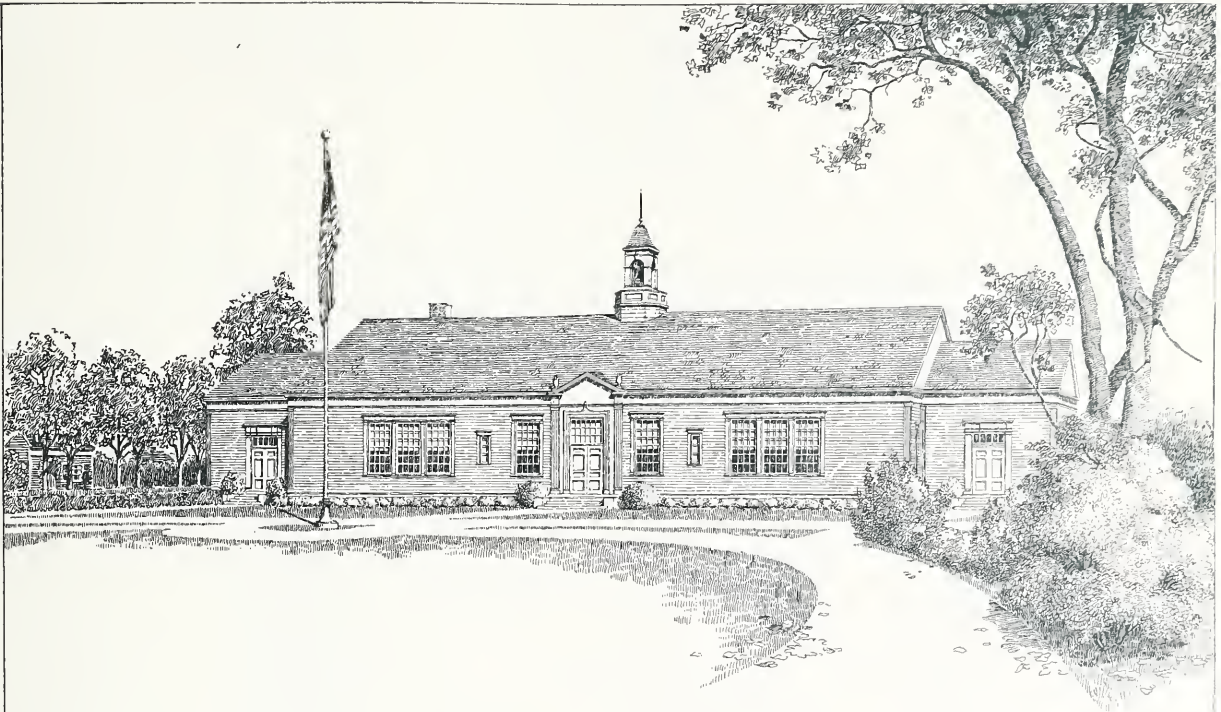


TEACHERS COTTAGE

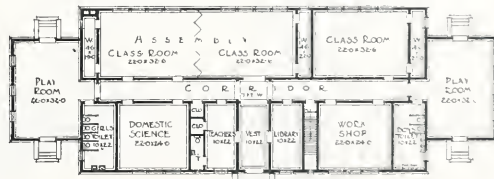


SECOND FLOOR PLAN

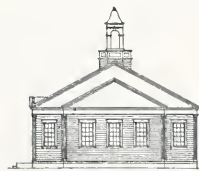
MENTION, Detail Sheet  
 Submitted by Paul Hyde Harbach, Buffalo, N. Y.



*Design for a)*  
 WHITE PINE THREE TEACHER RURAL SCHOOL



FLOOR PLAN



SIDE ELEVATION



FRONT ELEVATION

MENTION

Submitted by Paul Hyde Harbach, Buffalo, N. Y.

exterior well balanced, but not too replete with points of interest. Mr. Leon H. Hoag's design, concluding the list of those to receive mention, has many good points in plan, together with an exterior which would have been much more attractive and effective had its rather ænemic porch been made to hold its own with the unnecessarily expansive grouped windows of the corridor.

These ten designs noted above and recognized with prizes and mentions were not alone in merit among the eighty-four exhibits. It may not be invidious to mention certain others, which, while not reaching the standard set by the "Premiated" and "Mentioned" designs, in the matter of exterior treatment and in the character of the block plans present school-house and cottage plans almost, if not quite, on a par with those submitted by their more fortunate competitors. Thus, the design submitted by Ralph H. Hannaford, of Boston, Mass., presents a plan with a sunlit corridor and terraced forecourt which functioned most satisfactorily. Its exterior seemed to be too monumental in character to fit the material and the conditions. A plan in a manner similar, though not so attractively presented nor conceived, was submitted by George Marshall Martin, of Louisville, Ky. Messrs. Wicks and Hopkins and Ernest Crimi, of Buf-

falo, N. Y., submitted a compact plan, with an interior corridor, which develops into a too austere and shadeless exterior. The scheme presented by Messrs. Ralph T. Walter and Fred R. Lorenz, of New York, N. Y., has an interior, end lighted, spacious corridor, with well arranged rooms. The open porches in connection with the play rooms might well have been adopted by others. The absence of a teachers' toilet, called for in the programme, is a fault.

A review of the designs discloses the fact, or the seeming fact, that previous issues of the White Pine publications have been studied to some effect. What has been presented in previous competitions, as well as what has been built of white pine from Colonial times down, has made its impress. The general uniformity in the designs betokens a subservience to tradition which rather has hindered the flow of originality which competitions of this character might well be counted upon to bring out.

JAMES O. BETELLE

WM. B. ITTNER

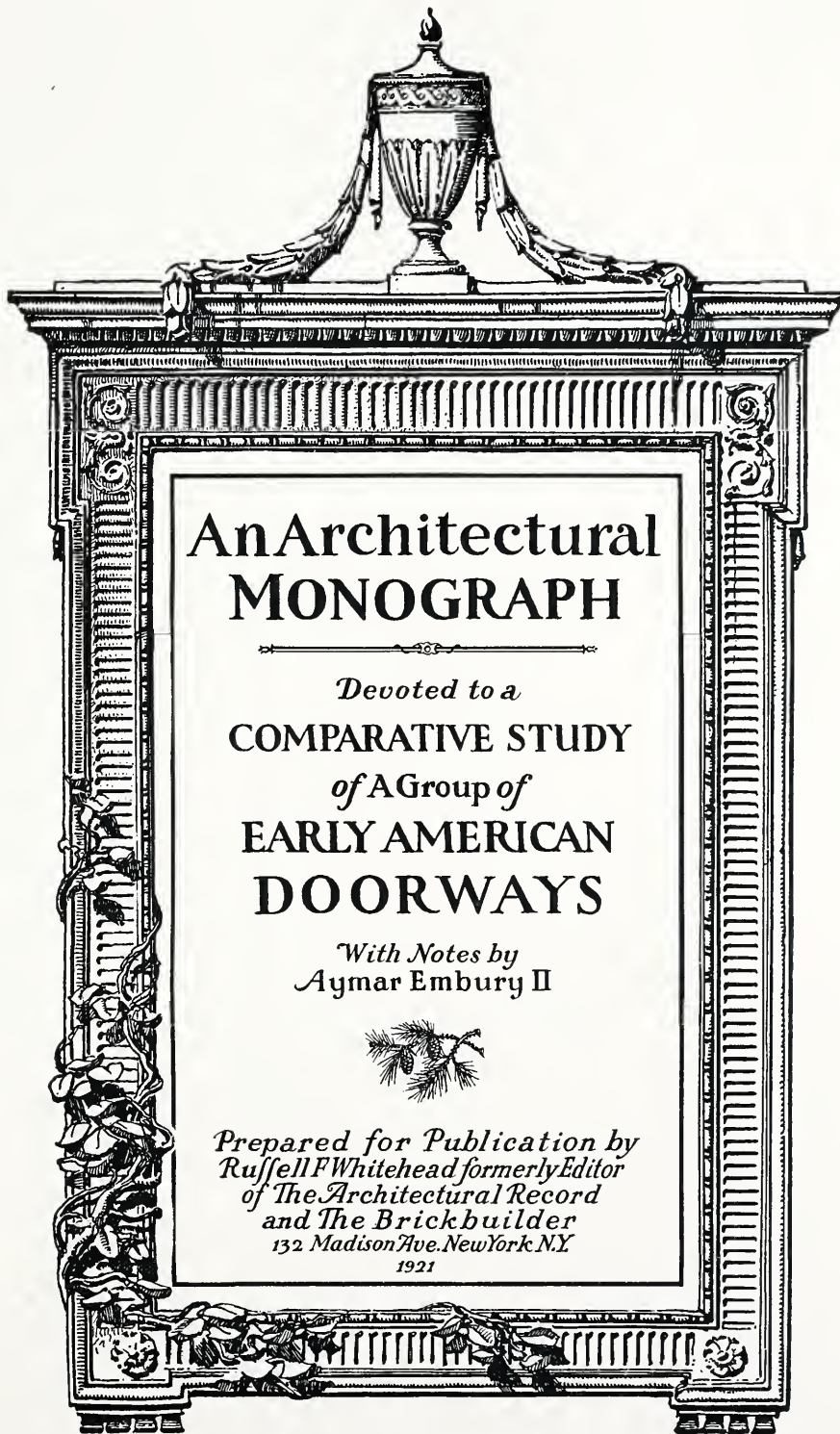
GUY LOWELL

ARTHUR I. MEIGS

IRVING K. POND, *Chairman*

} *Jury*  
} *of*  
} *Award*





# An Architectural MONOGRAPH

Devoted to a  
COMPARATIVE STUDY  
of A Group of  
EARLY AMERICAN  
DOORWAYS

With Notes by  
Aymar Embury II



Prepared for Publication by  
Russell F Whitehead formerly Editor  
of *The Architectural Record*  
and *The Brickbuilder*  
132 Madison Ave. New York N.Y.  
1921



THE COWLES HOUSE, FARMINGTON, CONNECTICUT. Built circa 1790.

The most highly developed form of Colonial Entrance.

# 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. VII

OCTOBER, 1921

No. 5

## A COMPARATIVE STUDY OF A GROUP OF EARLY AMERICAN DOORWAYS

PART TWO—PORCHES

*By* AYMAR EMBURY II

PHOTOGRAPHS BY KENNETH CLARK

THE earliest American homes had no porches; a natural thing since English cottages of that time were often without porches, the entrance being directly into the hall or living room of the house, from an unsheltered doorway. It is a little surprising that such should have continued to be generally the case in Europe to this day, for although the climate of England and France does not approach ours in severity of temperature, rain is even more frequent, and one would think the advantages of a porch around the doorway would have made themselves more apparent than appears to be the case. Certainly no very old American house had a porch, and while I do not like to speak too positively, I am inclined to think that the earliest porch is probably not older than 1750, for I have never seen a porch or a photograph of one which bore internal evidence of having been constructed before that date.

Further negative evidence may be assumed from the fact that Asher Benjamin gives a number of designs for frontispieces but none for porches in his earliest work, and though designs are given for quite elaborate country houses, none of them includes porches. This was as late as 1796, so I think it safe to assume that it was only at the very end of the 18th century that the front porch became a common factor in house design.

It is probable that the earliest porches were simply a moving forward of the frontispiece, with a roof between it and the house, and that porches of varied types appeared about simultaneously may be explained by the fact that the frontispiece had been very fully developed before porches were used at all, so that there was

no gradual evolution from the simple pedimented hood supported on a column at each of the outer corners, to the more complex type with groups of columns supporting balconies, or broken pediments. I think the very fact that certain of the old porches, as, for example, the Bacon house of Kent, illustrated on page five, and that of the house at Litchfield, Connecticut, illustrated on page five, had roofs so thin that to construct them stably was excessively difficult, proves not that they were the last word in the art of porch construction, but that they were attempts to make a decorative motive become a structural one. I know that two old houses which I have restored had porches of this type in which the roofs had sagged, pushing the columns apart and out of plumb, and that we were compelled to use steel shapes to hold them even approximately in place. I therefore cannot believe that architects or builders who were skilled in the construction of porches would not have known enough to build them sufficiently heavy to be stable, and am inclined to think that without much experience in the security of pitch roofs and with little or no understanding of the theory of thrusts (trusses were not invented until the 19th century), they thought that nails would probably hold the roof together, and let it go at that.

Yet if this be true, it is at least remarkable that such full and rich architectural composition as is found in the Deming house at Litchfield (see page fourteen) and the Cowles house at Farmington, shown in the frontispiece, both houses built before 1800, should have been nearly contemporary with the earliest use of porches of any type. Perhaps the explanation is that the combination of the doorway and the

window above had already been carried pretty far by the Colonial designers, and that to push forward an already designed applied feature, two stories high, was simpler than it looks. Certainly the use of the Palladian motive as a treatment of the central opening in the second story was already very common, and had become perhaps a standard motive for the elaborate house.

Unfortunately the Colonial plan did not usually call for anything but a room or hall with the floor at the second story height over the entrance, and as the cornices were placed low over the windows of the second story (their hoods being frequently blended with the cornice treatment) there was not height enough to use the motive properly, so that in most cases the Palladian motive is distinctly out of scale with the rest of the building. In the Deming house at Litchfield the loss of scale is very apparent. One of the few instances where the scale has been preserved is the Cowles house at Farmington, and here by dropping the sill of the windows. This is very unusual, the Colonial architect evidently preferring to lose scale rather than to break the strong horizontal line of the second story sills.

In contrast with early forms of frontispiece, the flat roof was a comparatively late form, evidently because metal roofing for a flat roof was scarce and little understood in country districts until about 1800. We can therefore regard all

flat roofed porches as being of late development, although the earliest frontispieces were probably square headed. Likewise we find that circular or segmental porches, such as those on page eight, were late forms, both because we know these and other examples to be of late date, and because they are not forms derived from frontispieces but are distinctly porches and nothing else.

The inclusion of a frontispiece *within* a porch is not common in the first examples of porches. Apparently the early designers felt that if they built a porch they had decorated an entrance enough, and were content to leave the doorway with a simple molded architrave; this is of course sufficient even to our modern eyes in narrow porches; but in wide ones, such as that of the house at Sharon, we would attempt to introduce sidelights and a continuation by pilasters of the order; here a mere variation of the clapboards was made to serve as a decorative motive. Our treatment would be more like that of the beautiful examples of the Greek revival in Baltimore, which are illustrated on page



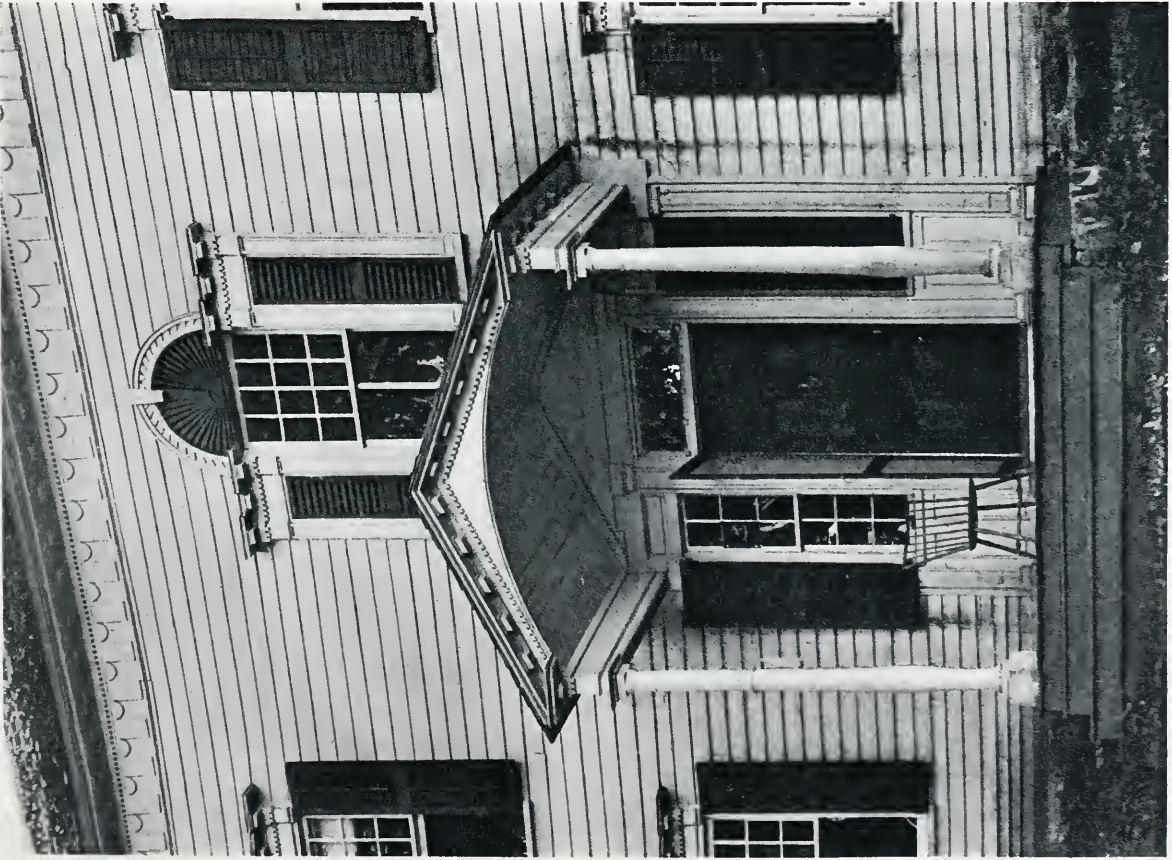
THE WEBB HOUSE, WETHERSFIELD, CONNECTICUT.

This appears to be a porch superimposed on an old frontispiece.

eleven, built probably in 1830.

Another curious feature of the late Colonial work was the construction of a sort of outside vestibule in place of a porch, a motive which has not found particular favor with modern designers, but which is susceptible of very interesting treatments, as may be seen from the examples on pages six and seven. Here again are cases





THE BACON HOUSE, KENT, CONNECTICUT.



THE SANFORD HOUSE, LITCHFIELD, CONNECTICUT.

EXAMPLES OF ORNAMENTAL FRONTISPIECES PULLED FORWARD TO MAKE PORCHES.

where frontispieces are simply pushed away from the main building and the space between roofed over and enclosed.

Perhaps the least common form of porch which was developed in this country in Colonial times was the recessed porch with the frontis-

piece pushed back into the hall, thus leaving a space two or three feet deep to shelter people at the front door. Porches of this kind are not uncommon in all countries; although their customary construction is to move the door itself to the back of the thick masonry wall, leaving the depth of the porch equal to the reveal of the stonework. A highly developed example is in the common type of cathedral door, where magnificently decorated recessed porches are an invariable decoration of the entrance. An example which will occur to most architects in this country is "Wyck," Germantown, where the glazed doors are on a line or a little behind the line of the back of the wall. It is therefore easy to understand the derivation of this

motive, but one fancies that the Colonial builders must have run into a sufficiently difficult, practical problem when this treatment was attempted in a frame building, because the thickness of the foundation wall was not ordinarily enough to extend the full depth of the recessed porch, and even had this been the case

it must have been very hard to make the junctions between the frame walls and the masonry floors water-tight. I suppose that our Colonial ancestors were not so fussy about a little water in the cellar as most clients are to-day; but even so, the hard northern winters with their

driving snow-storms must have made this recessed porch construction a good deal of a nuisance at times, which probably accounts for the scarcity of existing examples. Purely from the point of view of design the recessed porch is a difficult one because the proportion between the width and the height is fundamentally incorrect. In order to include a door and sidelights the recessed porch had to be made fairly wide, and since the story heights in Colonial houses were never very great, the height of the vestibule was invariably less than its width, and no decorative treatment in the Colonial scale could be made heavy enough adequately to support the bulk of the house above.

The piazza, or porch, as it was indifferently called in country districts in the

United States up to within a few years ago, is, of course, a distinctly American development and of later date than most of the Colonial houses. The earliest examples are probably from the far Southern cities, New Orleans, Charlestown, and their neighborhoods, imported from the West Indies; but I am inclined to

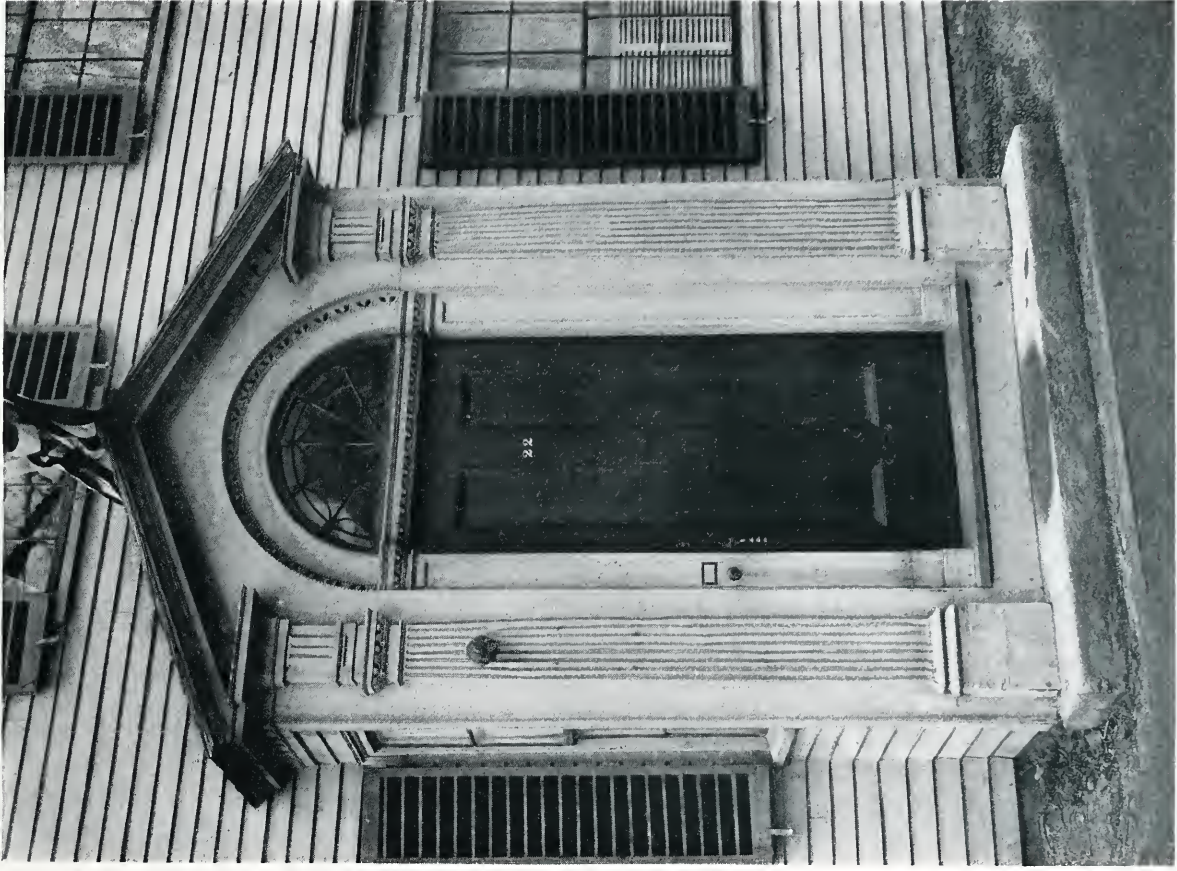


THE WHEELER HOUSE, OXFORD, NEW HAMPSHIRE.

Simple circular-headed vestibule. The metal roof denotes early nineteenth century.



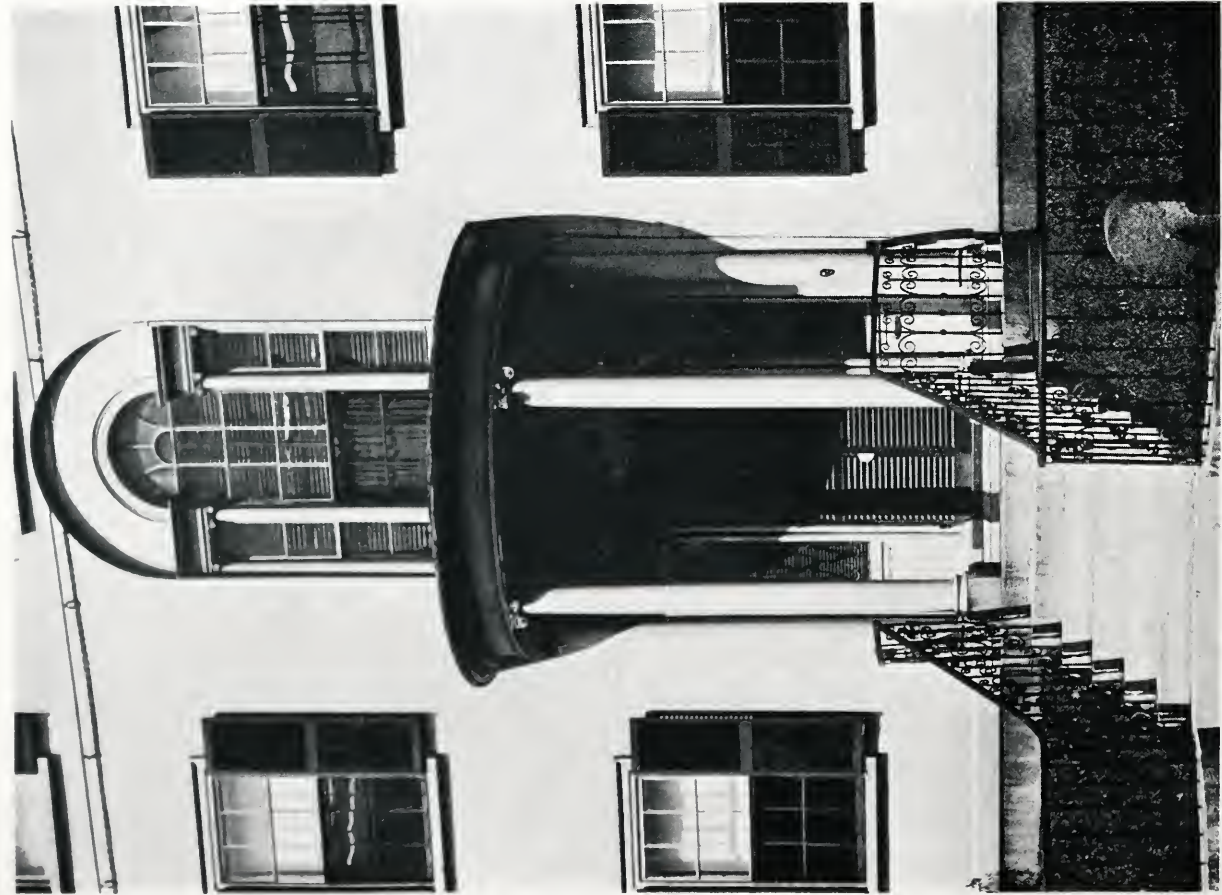
THE BENNETT HOUSE, WAYLAND, MASSACHUSETTS.



THE CHASE HOUSE, NEWBURYPORT, MASSACHUSETTS.

EXAMPLES OF VESTIBULES WITH FRONTPIECES.

Note that the vestibule is not tied to the building by any architectural treatment.



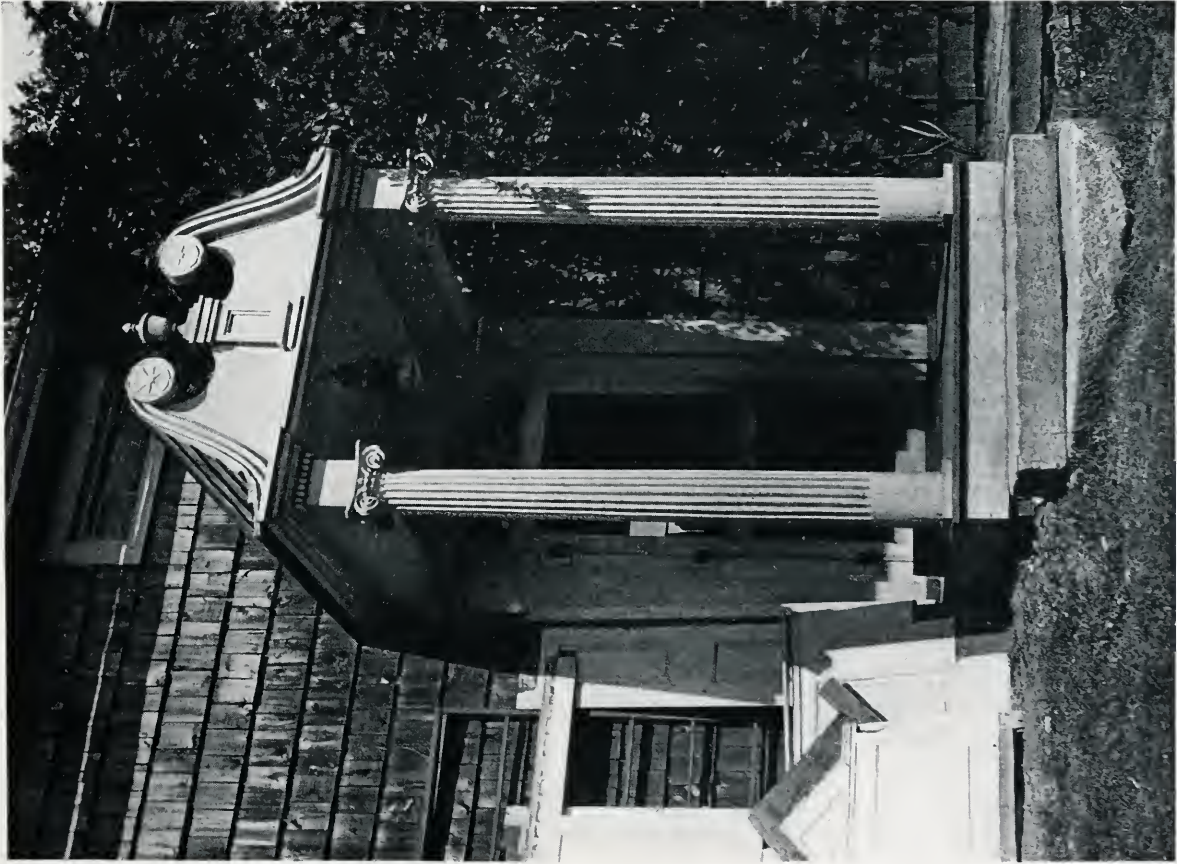
THE BOARDMAN HOUSE, PORTSMOUTH, NEW HAMPSHIRE.



THE CROWNINGSHIELD HOUSE, DANVERSPORT, MASSACHUSETTS.

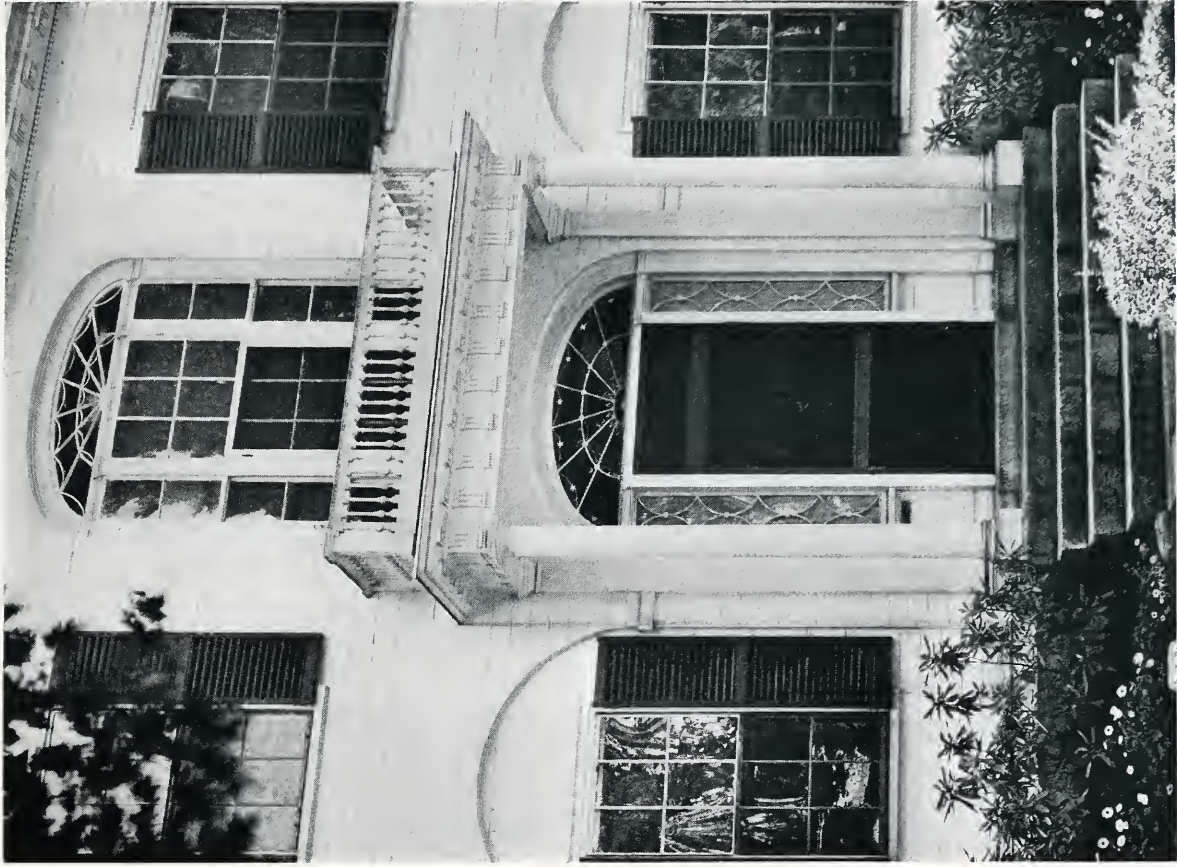
EXAMPLES OF FLAT ROOF PORCHES OF ORNAMENTAL PLAN.

Note the difference in scale between the porches and Palladian windows over them.



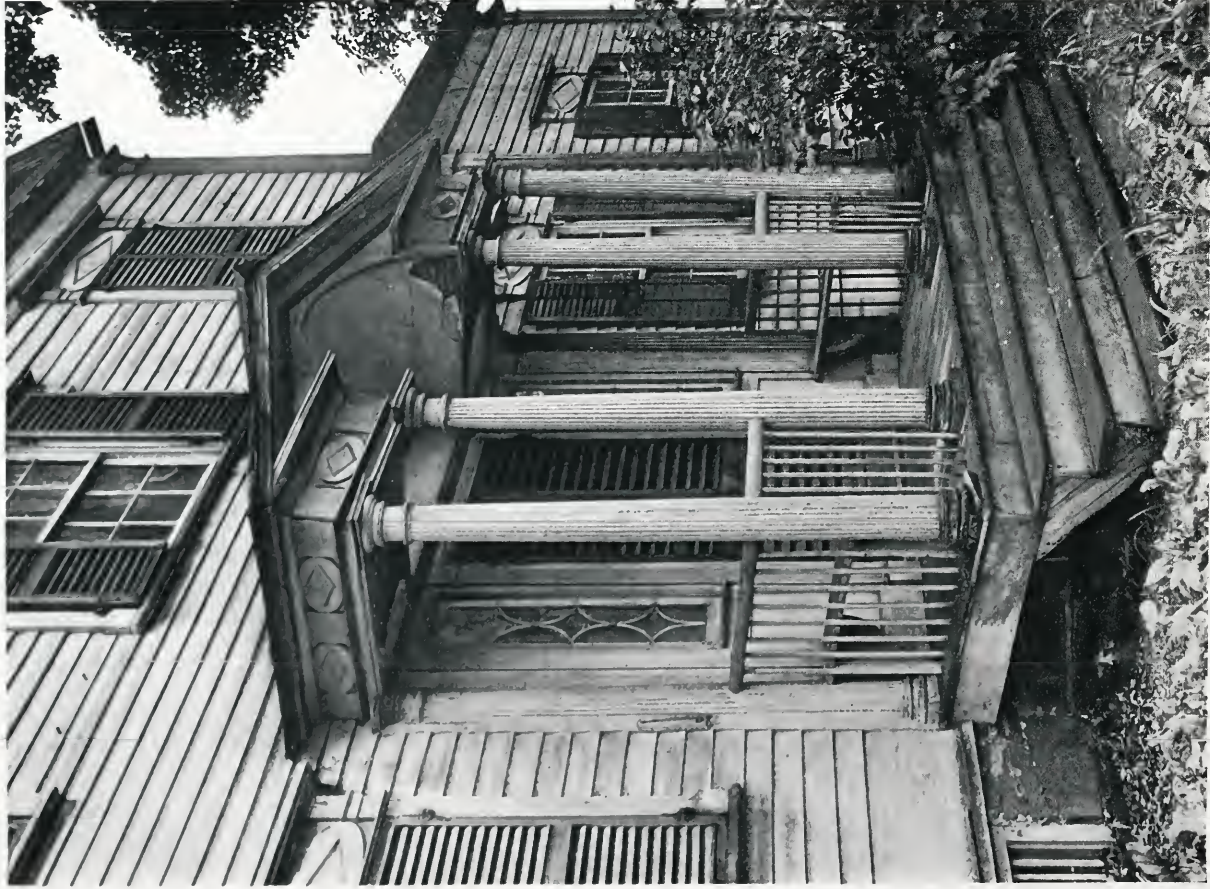
COLONIAL MUSEUM, DANBURY, CONNECTICUT.

Distinctly a frontispiece and not a porch motive.



THE PHELPS HOUSE, ANDOVER HILL, MASSACHUSETTS.

Even in this late example, circa 1820, the porch is applied around rather than a part of the doorway treatment.

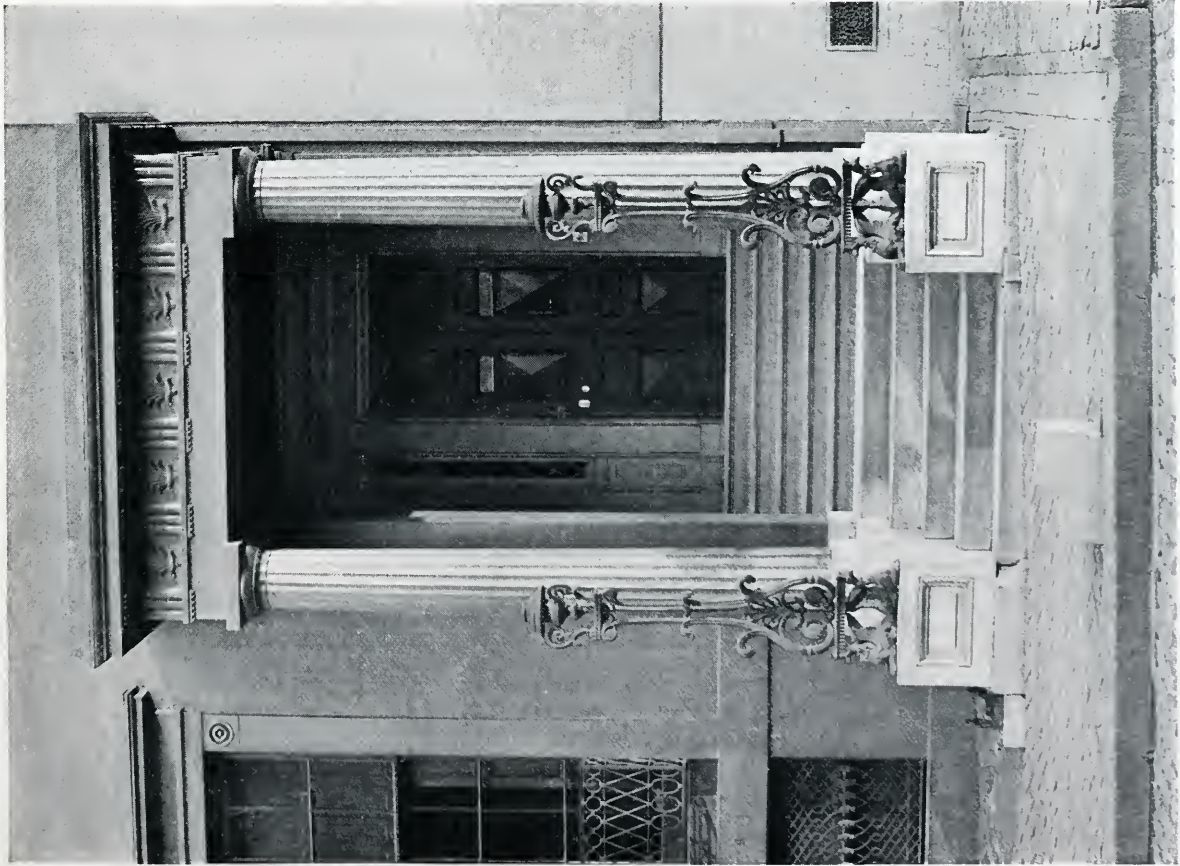
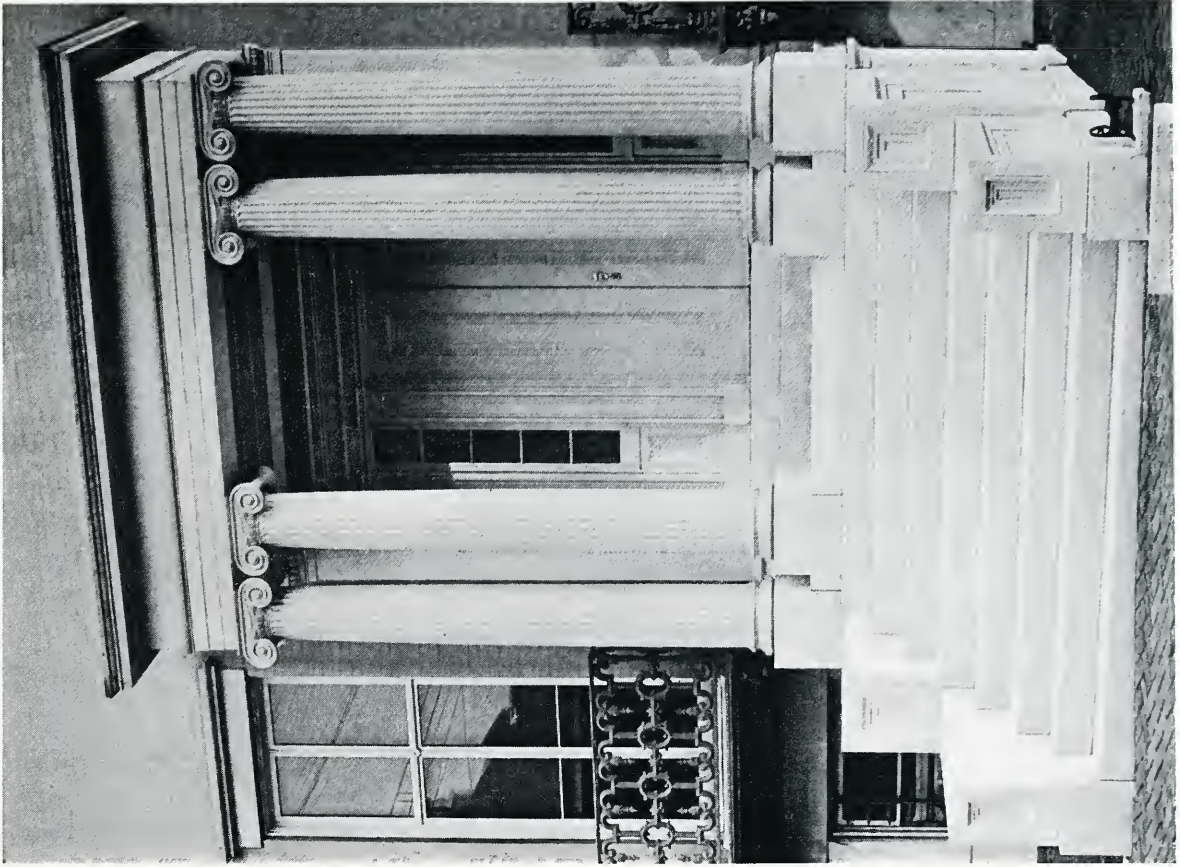


HOUSE AT CHATHAM CENTER, NEW YORK.

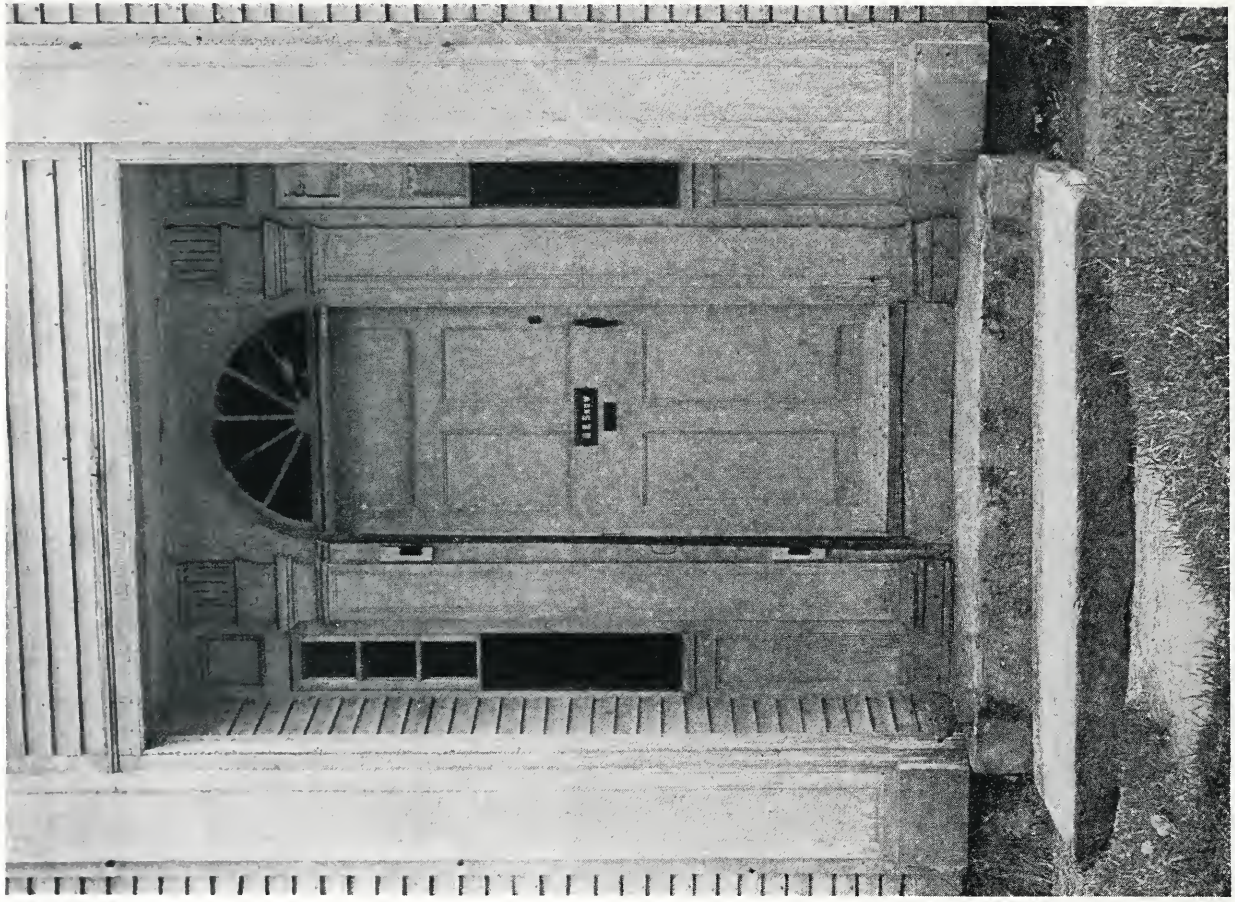


WILBUR HOUSE AT CHATHAM CENTER, NEW YORK.

EXAMPLES OF THE PALLADIAN MOTIVE ADAPTED TO PORCH CONSTRUCTION.



TWO NEO-GREC DOORWAYS IN BALTIMORE, MARYLAND. Built circa 1830. In each case the doorway and the porch was designed as a unit, more skilfully than in Colonial times.



HOUSE AT CHAPLIN, CONNECTICUT.



HOUSE AT CLARKS CORNERS, CONNECTICUT.

EXAMPLES OF RECESSED ENTRANCES.



think that the piazzas of the New England and Dutch Colonies were developed without reference to the Southern examples. The origin of the narrow piazza across the front of the gambrel roof house is obvious. The builders found that the wide projection made a house which was cooler in summer and protected the stone-

work from driving rain; it very soon became simpler to support this great overhang by columns than to cantilever or bracket it out, and the advantage of the piazza having been discovered, it was retained as a feature even on later houses of two full stories. The early Colonial porches were never very wide and were usually placed with the broad side to the street, although the habitual method in South Carolina was to place them end to the street, with the principal entrance from the end of the porch to the door near the center of the house. The doorways themselves continued to be ornamented with frontispieces as if the piazza did not exist, thereby differing from the treatment of the doorway on a

porch, a feature which is, to me at least, a proof that the Colonial builders and architects felt that the piazza was distinctly a part of outdoors and not what we to-day regard it—as an open part of the house. On the other hand, they did seem to feel that the small narrow porch was actually the beginning of the house itself and that once upon it you were, in some measure, within the building. The necessity of decorat-

ing the frontispieces within the porches seemed therefore a matter of interior treatment, and it will be found in most cases that the decoration corresponds in scale and design to the interior work of the building rather than to other parts of the exterior.

The various types of porches common in early

American work have been illustrated by the examples in this number. Many have been left undated, sometimes because we know the porch to have been a later addition, and sometimes because we suspect it was; however, I think it can safely be said that every example falls within the half-century from 1780 to 1830, a sufficient proof that the porch is a late feature of American work.

Yet within this half-century we are presented with a remarkable number of types to use as precedents. This half-century saw the final flowering of our Colonial style and its supersession by the Greek revival. Our Colonial work never decayed; its long course, lasting for nearly two centuries, was one of development; of climbing to a peak



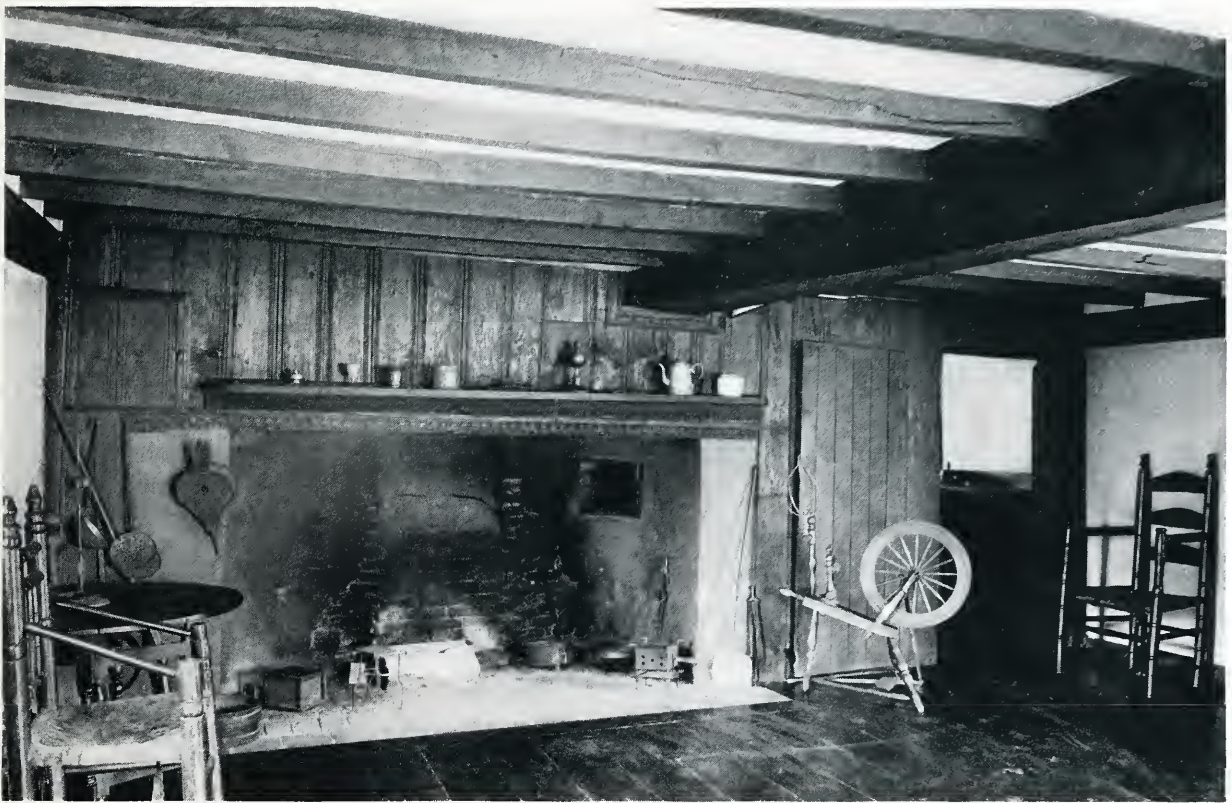
THE "KING" CAESAR HOUSE, DUXBURY,  
MASSACHUSETTS.

as our designers increased in number, improved in technique, and at last, learning to suit the traditional design to their materials, acquired a power and a sureness of grasp that have not been equalled in our country and our time. From a point near perfection there was no decadence, no coarseness and loss of feeling, but a quick and complete change to a radically different style, that of the Greek revival; and Colonial art ceased.



THE DEMING HOUSE, LITCHFIELD, CONNECTICUT. Built in 1793.

Like the Cowles house, shown as frontispiece, this is another example of the most highly developed form of Colonial Entrance.



INTERIOR, THE SALTONSTALL-WHIPPLE HOUSE, IPSWICH, MASSACHUSETTS.

## WHITE PINE—AND WHERE TO USE IT VII—INTERIOR WOODWORK

*Preceding articles in this Series\* have given the detailed specifications for White Pine. This and subsequent articles will discuss the reasons for the superiority of White Pine—and fitness of particular grades—in those uses for which it has been recommended.—EDITOR'S NOTE.*

**W**HITE PINE places no limitation upon the imagination or self-expression of the architect when designing the interiors of his houses. There is no other material which is as flexible or which is more responsive to his will. He can have it any shape, mould it, twist it, or bend it into a curve. Its scope ranges from the plain smoothed board to crisply cut mouldings, to the carvings of Grenling Gibbons, bewildering in their intricacy. Hardness and obstinate cross grain are not encountered. White Pine is soft, its grain smooth and yielding. The wood-carver, cabinet-maker, and pattern-maker choose it for the most exacting uses to which wood can be put.

While it has always been emphasized that White Pine's greatest usefulness and economy is obtained as an exterior finish wood, it must be conceded that it has no superior for any of the special or specific requirements demanded in house construction, either inside or outside. Substitute woods may be satisfactory in protected

places, but when a thoroughly excellent result is desired, there should be no question about the use of White Pine. Doors and windows will not shrink and swell; paneling will not check or crack; and mouldings will not split, twist, or warp when once the wood is in place.

The use of White Pine should not be limited to doors and windows and moulded trim. Walls entirely or partially paneled in wood offer a medium for a great variety of decorative treatment. Mantelpieces of White Pine readily assume the form and decorative appearance that best expresses the character of those who congregate before them. The inviting staircase with its ornamental newel, turned balusters, and carved string-piece, unconsciously presents itself to the mind's eye as being of White Pine.

White Pine seasons quickly and thoroughly; it is light and yet strong. There is little danger of nails or screws splitting the finest member, as the wood offers only the slightest resistance and then closes in and holds them fast. It is an easy wood to work and fit, and can be finished pleasingly in various ways.

White Pine takes and holds paints and stains

\* Volume IV, Number 5, October, 1918; Volume IV, Number 6, December, 1918; Volume V, Number 1, February, 1919; Volume V, Number 5, October, 1919; Volume VI, Number 5, October, 1920; and Volume VI, Number 6, December, 1920.

perfectly because of its close grain and freedom from objectionable acids and oils. Smooth satin-like surfaces are obtained easily without laborious and time-consuming scraping and sandpapering. There is absolutely no trouble with raised grain after paint is applied. The finishing of White Pine often displays an utter lack of individuality. The question may be asked "Why always white paint or enamel?" "Natural finish" is a common expression, but really how often does one see a truly "natural finish"? White Pine has a color inherently its own, and when nothing was done to its surface in the seventeenth-century houses, it took on beautiful new hues and tones with age. This rich coloring which long aging brings to White Pine can be reproduced in new work by the use of chemical baths.

White Pine has proved its qualities from the very beginning of American architecture. The same wood is, and will be, available for years to come. The trees that yielded the good lumber in bygone days have changed only in their location. The Eastern forests have naturally be-

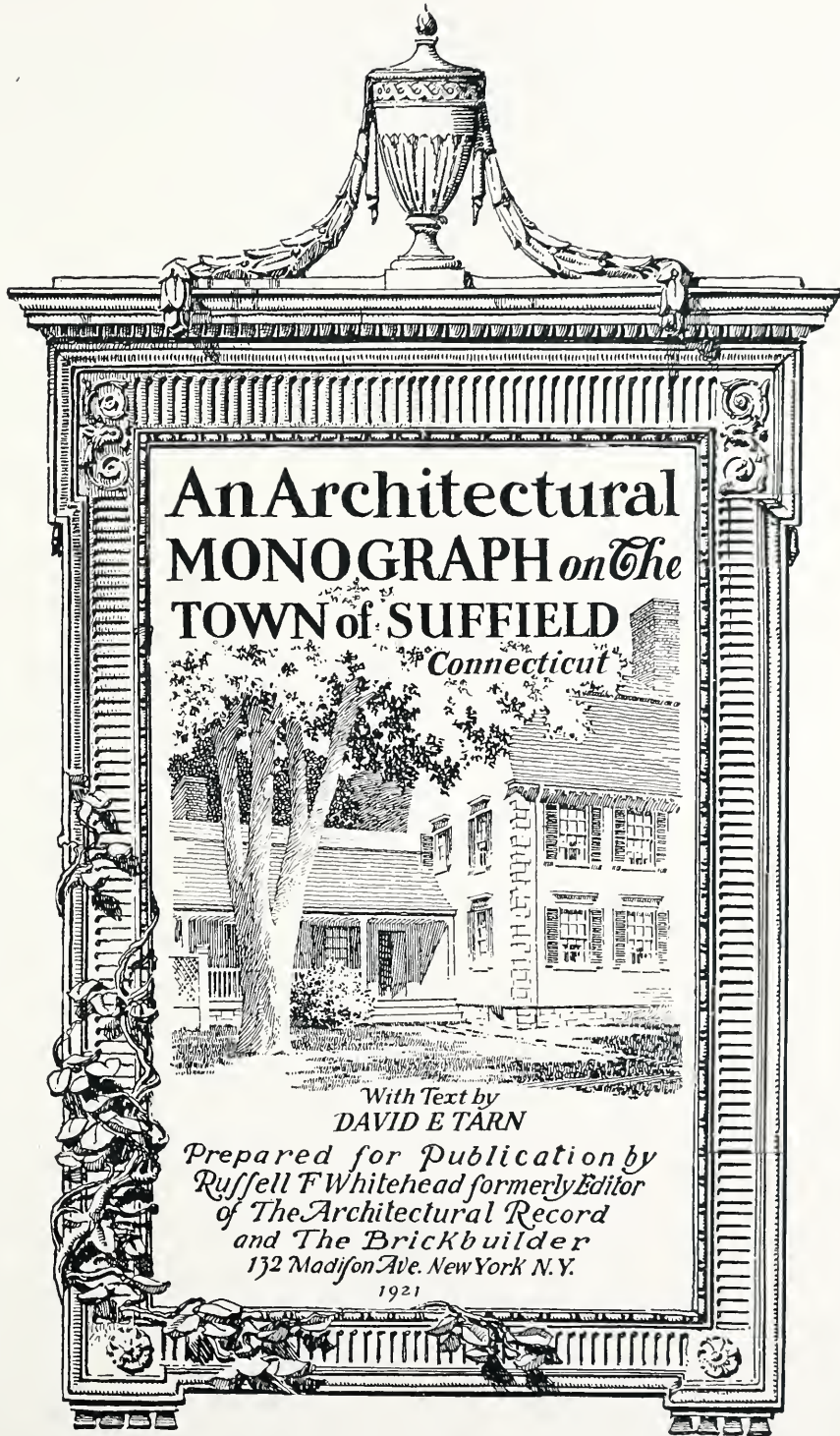
come of less commercial importance, but, thanks to our remarkable railroad and shipping facilities, the same White Pine, botanically identical, is purchasable in almost every market of the country.

The architect's specifications should be explicit to insure obtaining real "White Pine," and to avoid confusion with some of the species sometimes erroneously delivered as "White" Pine. It is not enough to say "The woodwork is to be of White Pine of grades specified." Specifications should read, "The woodwork to be Northern White Pine (*Pinus Strobus*) or Idaho White Pine (*Pinus Monticola*)." These are not "trade names," but a description of the real White Pine. Their use will give the architect a standing in court if he has occasion to dispute the interpretation of his specifications and insure the owner getting the material for which he is paying.

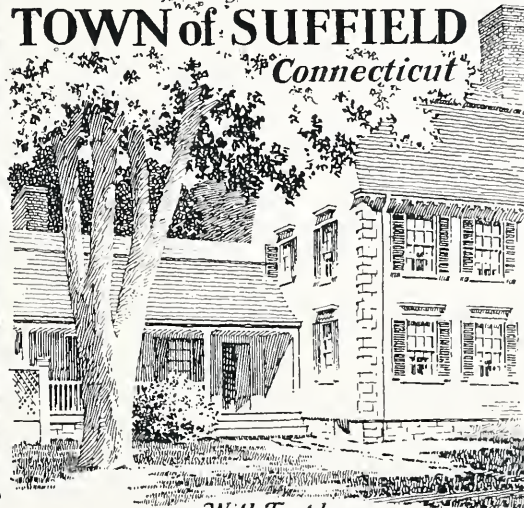
For interior woodwork the specifications should call for Northern White Pine or Idaho White Pine "Shop Lumber," "Moulding Stock," or the better "Select" finishing grades.



INTERIOR, THE COWLES HOUSE, FARMINGTON, CONNECTICUT.



An Architectural  
MONOGRAPH *on The*  
TOWN of SUFFIELD  
*Connecticut*



With Text by  
DAVID E TARN

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

1921



HOUSE AT SUFFIELD, CONNECTICUT. Detail of Doorway.

# 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. VII

DECEMBER, 1921

No. 6

## THE TOWN OF SUFFIELD, CONNECTICUT

By DAVID E. TARN

PHOTOGRAPHS BY KENNETH CLARK

THE villages and towns of New England, elm-shaded, with glimpses of white houses through the green, seem always to have deep roots in our national traditions and consciousness. And New England, too, has associations even more intimate in the minds of most of us, for there are few American families who cannot trace an ancestor who came from a village or town of New England. There is a spirit, certainly, of these early settlers which has widely affected our whole national temperament; New England is our point of departure, no matter how far from its elm-shaded streets many ambitious pioneers have moved and settled.

And it is New England that gives us, as the symbol and type of the American home, the old, familiar "white house with the green blinds." Regardless of the many and varied kinds of houses we build, to satisfy architectural whims, that early tradition of the "white house with the green blinds" is never entirely absent from our thoughts or from our instinctive desires.

New England possesses, in a subtle but compelling way, a complete difference from any other part of the country. Although its spirit is manifest in our national temperament, and in much of our national instinct, New England lies very definitely on the Connecticut side of a State line and New York on the other. The demarcation is almost as distinct as the difference in color on the map.

In Connecticut there are many quiet inland villages and towns which easily escape discovery by the architectural explorer. They are off the beaten track, and have none of the wide familiarity of the well known seaport towns and much visited inland places of Massachusetts and Rhode Island.

Driving from Hartford to Springfield, follow-

ing the Connecticut River northward, and north from Windsor Locks, the road will run through the old town of Suffield, which was founded in 1670. Proud of its Pilgrim pedigree, the people of Suffield produced an elaborate historical pageant in October, 1920, in commemoration of the settlement, and recalled the dauntless band of Pilgrims who came from Leyden in Holland, whither they had fled to escape persecution in England. Their leader, Major Pynchon, bought the land for the settlement for thirty pounds from the local Indian chieftain, Pampunkshat, and the first Suffield Town Meeting was held in 1682.

A typical bit of New England history, this brief chronicle of the achievement of a group of determined colonists, who turned a wilderness into a town in less than twelve years. They wrought industriously and untiringly with their hands, and must have possessed a will to survive and to progress almost unbelievable in our present era of easy methods and ready-made necessities.

And what, besides their share of colonizing New England and their share in the immortal spirit of New England, did they leave for us to look upon to-day?

The first houses, of course, have disappeared, replaced by their builders and their children as prosperity increased and the struggle for mere existence became less engrossing. One of the oldest houses in Suffield is the Gay Manse, which bears the date 1742, a sturdy, gambrel-roofed house of the old New England type that followed those earliest ones, in which sharply pointed roof and overhanging second story were features brought directly over from Elizabethan England. Few of that earliest type remain, and relatively few of the first gambrel-roofed New

England houses such as this relic of old Suffield.

The Gay Manse is an unusually good example of its type, in proportion, in the contour of its roof, and in the spirit of its detail. The doorway, surmounted by a broken cyma pediment, is in admirable scale with the entire building, and, as a study by itself, reveals no less nicety of scale in its mouldings and parts. The incised "stone joints" of the jambs and lintels suggest the manner of the old State House in Newport, Rhode Island, as well as the graceful pediment, and it is by no means improbable that Newport may have been the source of inspiration. It is even possible that the pilasters, pediments, and mouldings may have been made in Newport, for there were many skilled woodworkers there whose doorways and mantels are found throughout Rhode Island. Be its origin what it may, it is a fine doorway, perhaps the most perfect, architecturally, in all Suffield.

Along the shaded main street there stands another gambrel-roofed house, known to have been built about 1736 by Captain Abraham Burbank. It is a little more pretentious than the old Gay Manse, more elaborate in its detail. It has wooden quoins after the manner of many of the finer houses of Salem and Newport. The main cornice is elaborated with block modillions and the first-story window-heads are elaborated with a moulded entablature, with dentils, and a convex frieze. Two entrances afford further opportunity for studying detail. The first is a plain pediment porch, on Tuscan columns, with a triglyph frieze, apparently older than the entrance in the wing, which has a pediment over

a fanlight, on Composite columns and side lights. The treatment of the entablature of this second door, however, is identical with that of the windows, which contradicts to some extent the theory of its later date. The entablature, of course, could have been copied, or, if both doors actually were built at the same time, there is nothing in precedent to say that it would have been impossible for one to have been designed

with Tuscan and the other with Composite columns.

The wing to the left is apparently a later addition, but even the Dutch Colonial appearance of its roof does not detract from the essentially New England look of the Burbank house. It is a typical example of its style, conservative, dignified, and very expressive of simple domesticity.

The third gambrel-roofed house illustrated is the Thomas Archer Place, built about 1795. It is a far more modest affair than the Burbank house, but offers a considerable architectural enigma. The location of the two doors by no means suggests a ra-

tional plan within, and the doors themselves seem to be a part of some much more pretentious house. The door on the end with no steps or approach, or any other apparent reason for being so strangely placed, is in itself a distinguished piece of design, beautiful in detail and exceptionally fine in proportion. The entablature of this doorway, as well as that of the windows, is very similar to the window entablature of the Burbank house, and its date of building must fall nearly in the same year.

Another half-century saw marked differences in the Suffield citizens' idea of a suitable house. Again the name of "Gay," this time in the local



Detail of Doorway.

THE GAY MANSE, SUFFIELD, CONNECTICUT.





THE GAY MANSE, SUFFIELD, CONNECTICUT. Built in 1742.



Detail of Window.  
THE GAY MANSE,  
SUFFIELD, CONNECTICUT.

designation of "Gay Mansion," built by Ebenezer King in 1795. Much more sophistication is evident; the builder was by no means unfamiliar with the "grand houses" of Salem and Newburyport.

An architrave and frieze make, with the cornice, a complete entablature, which carries around the building, and tall paneled pilasters, two stories high, support it. The main evidence of a greater sophistication is seen in the Palladian window, which was evidently so highly regarded by the builder that he was inspired to somewhat destroy its scale and importance as a feature by making a very much smaller one in the pediment, where there was only room for a fanlight. Both entrances are very like the second doorway of the Burbank house, and there is also practically an identity in the architraves of the windows on the first floor. This whole house, substantially four-square and dignified, is "New England" architecturally personified.

A third type of roof is seen in the Captain Phelps house, also built in 1795. It is the plain "barn roof," the characteristic Connecticut roof, of which so many are to be seen in Litchfield and elsewhere throughout the State. The Phelps house acquires dignity by means of

the tall corner pilasters, and centers its architectural interest mainly in its porch and Palladian window. The porch is a simple Ionic one, with interesting mouldings in its entablature and pediment. The Burbank house would seem to have set a style in window-heads, for here, again, are the same convex frieze and the same mouldings.

The Charles Shepard house is distinguished by its very graceful porch, of which the balustrade, however, would appear to be a later addition. The general proportions of this house, and especially the pitch of the roof, are distinctly of Connecticut.

Another interesting house (again with the Burbank house window-heads) shows a quaint delusion on the part of its builder, who evidently believed that if one porch is desirable, two would be doubly so, which led him to pile one on top of the other. The effect is not a happy one, and destroys the unity which the street front would have if the builder had not been so mistakenly profuse. This house, built by Harvey Bissell in 1815, eighty years after the Burbank house, also has rusticated wooden quoins, and, as above mentioned, the same win-

*(Text continued on page ten)*

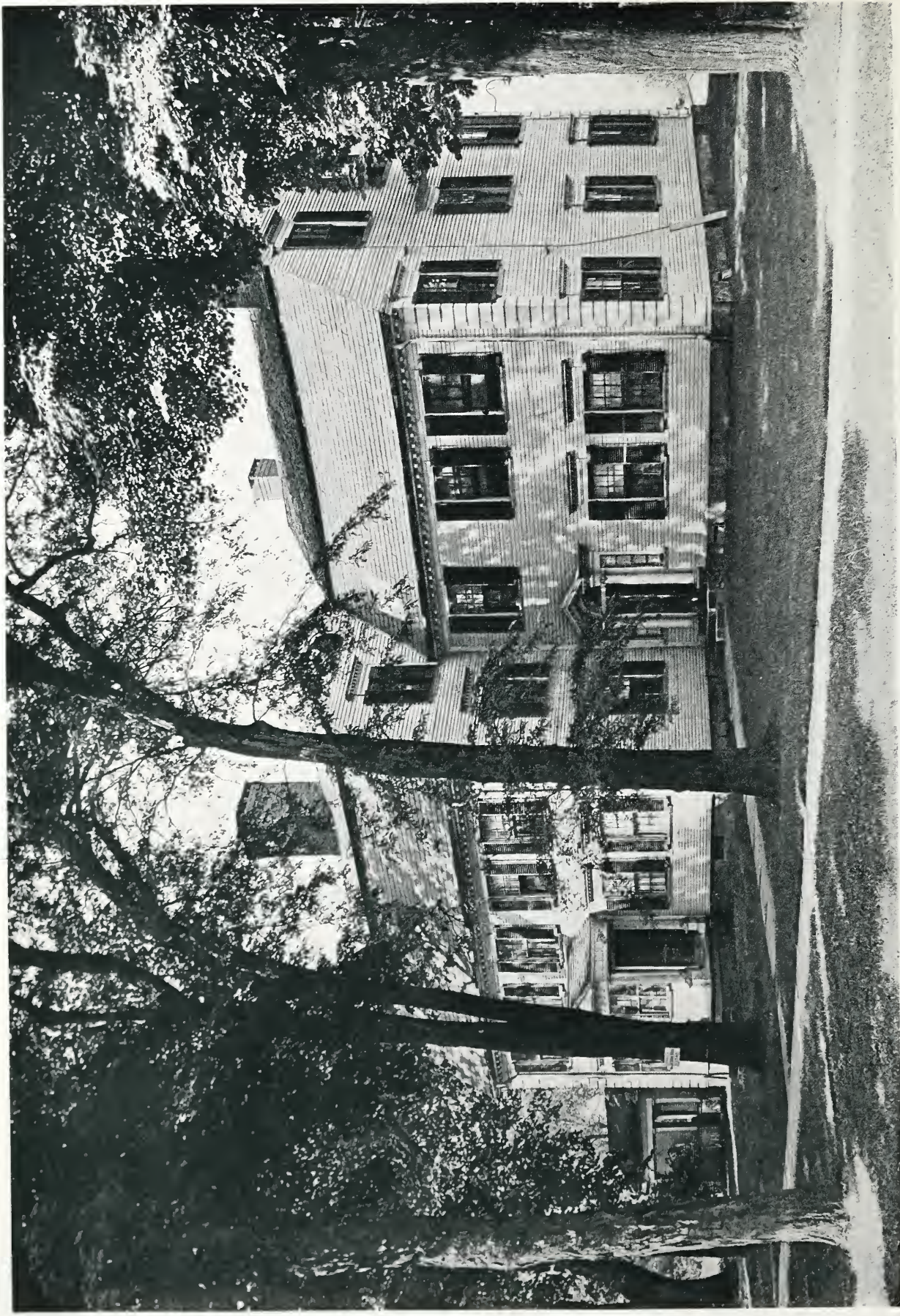


Detail of Window.  
THE HARVEY BISSELL HOUSE,  
SUFFIELD, CONNECTICUT.

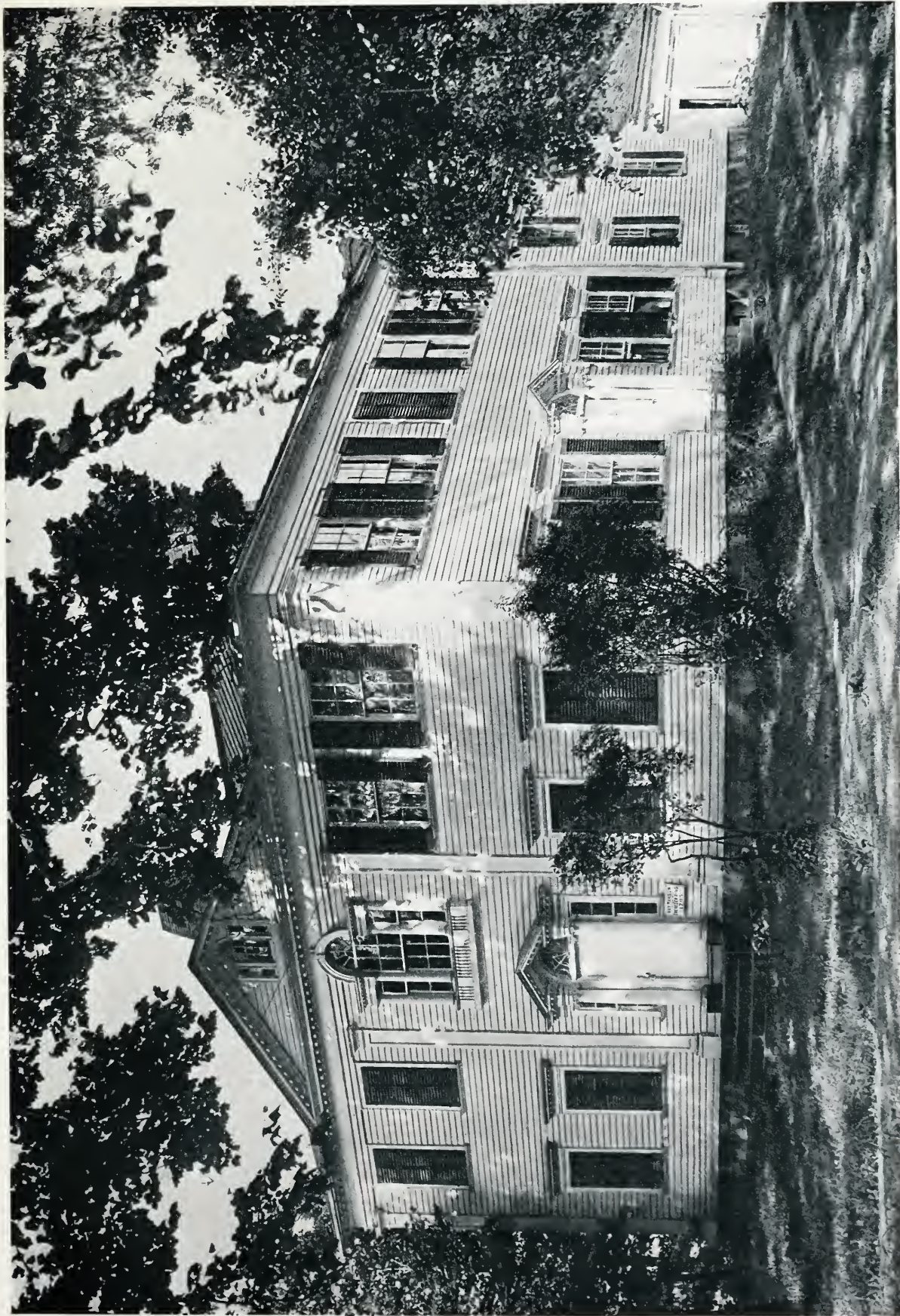


THE THOMAS ARCHER PLACE, SUFFIELD, CONNECTICUT.

Known to have been lived in by Thomas Archer in 1795.



THE CAPTAIN ABRAHAM BURBANK HOUSE, SUFFIELD, CONNECTICUT. Built about 1736.



"THE GAY MANSION," SUFFIELD, CONNECTICUT. Built by Ebenezer King in 1795.

dow-heads. The portecochère at the left is very evidently an addition of the "Chamfered Corner" period of the '80's. In 1812 gambrel roofs had given place to the plain "barn roof," but the device of carrying the clapboard side walls down to the grade with no foundation exposed is a much earlier and very characteristic New England custom.

There is an interesting quality in nearly all the early houses of Connecticut which differentiates them from those of other parts of New England, especially from the Massachusetts houses near Boston and the Rhode Island houses near Newport and Providence. The early Connecticut builders were very unsophisticated, and worked with far less actual knowledge of architectural detail than many of their contemporaries elsewhere. It is easy, for this reason, to find many mistakes and solecisms, but these seem more often to add interest to than to detract from their work.

Architecture in the United States enjoyed, in its early days, certain advantages which do not exist to-day. Natural limitations of stylistic influence existed, and while many may think of Colonial and early American builders as de-



Palladian Window.

THE GAY MANSION, SUFFIELD, CONNECTICUT.



Front Entrance.

THE GAY MANSION, SUFFIELD, CONNECTICUT.

prived of the many sources of inspiration which are available in this age of photography and printing, they are to be congratulated on having less distraction. The very limitations of their architectural knowledge made for a fundamental quality of consistency in their works.

A relative limitation which further aided the consistency of builders' and architects' work in the early days of this country lay in the natural limitations of manufacturing mouldings and ornamental detail. Similarity of ideals and the primitive state of mill machinery made for a natural simplicity which to-day is only the result of conscious study and effort. To-day we try to keep our detail simple by referring back to early American work; the early American architect, who was also carpenter and builder, kept his detail simple because he did not know any other kind, and could not have gotten it made if he had known.

Practically every detail was derived from one of the few available books of the time, and these books, for the most part, contained only good and consistent Georgian details. It is interesting to notice in many



THE HARVEY BISSELL HOUSE, SUFFIELD, CONNECTICUT.  
Built about 1815



THE CHARLES SHEPARD HOUSE, SUFFIELD, CONNECTICUT.  
Built in 1824.



Porch Detail.

THE HARVEY BISSELL HOUSE,  
SUFFIELD, CONNECTICUT.

New England towns how successive builders conferred the highest form of flattery upon neighbors and fellow-townsmen by imitating some detail which seemed attractive. The treatment of windows in the town of Suffield will be observed from the illustrations to show this imitative tendency. Whether executed by the same builder or by different builders, it is apparent that a good piece of detail was appreciated and duplicated in successive houses.

There were stylistic fads in those days, too, but they differed from our stylistic fads in that they came in waves, and not all at once, as ours do. There was, for instance, the Classic Revival, also called the "American Empire," style, which came in after 1812—but the architects, builders, and owners in early American days did not have to worry about Italian villas, French châteaux, English country houses, and California Mission houses all at the same time. They concerned themselves only with the thing that was engaging popular fancy at the time, and even more often they concerned themselves only

with immediate local precedent. It is this latter circumstance that makes the old New England village what it is—a page of architectural history rather than a page out of an architectural scrap-book.

Besides the natural similarity in stylistic inspiration in the average New England village, their charming consistency was further aided by a general similarity in building materials, and the difficulty of securing materials alien to the immediate locality.

Several considerations other than its wide availability made white pine one of the most extensively used of early American building materials. The ease with which white pine can be worked, run in mouldings, and carved made it attractive to carpenters, whose tools, in many instances, were few and primitive. No one attribute of white pine, probably, so popularized it with our early builders as its ready workability, for they did know, when they built, that

*(Text continued on page sixteen)*



Porch Detail.

THE CHARLES SHEPARD HOUSE,  
SUFFIELD, CONNECTICUT.





THE CAPTAIN TIMOTHY PHELPS HOUSE, SUFFIELD, CONNECTICUT.  
Built in 1795.



THE CAPTAIN TIMOTHY PHELPS HOUSE, SUFFIELD, CONNECTICUT.  
Entrance Detail. Built in 1795.



KENT-HARMON HOUSE, SUFFIELD, CONNECTICUT.



EARLY GAMBREL-ROOF HOUSE, SUFFIELD, CONNECTICUT.

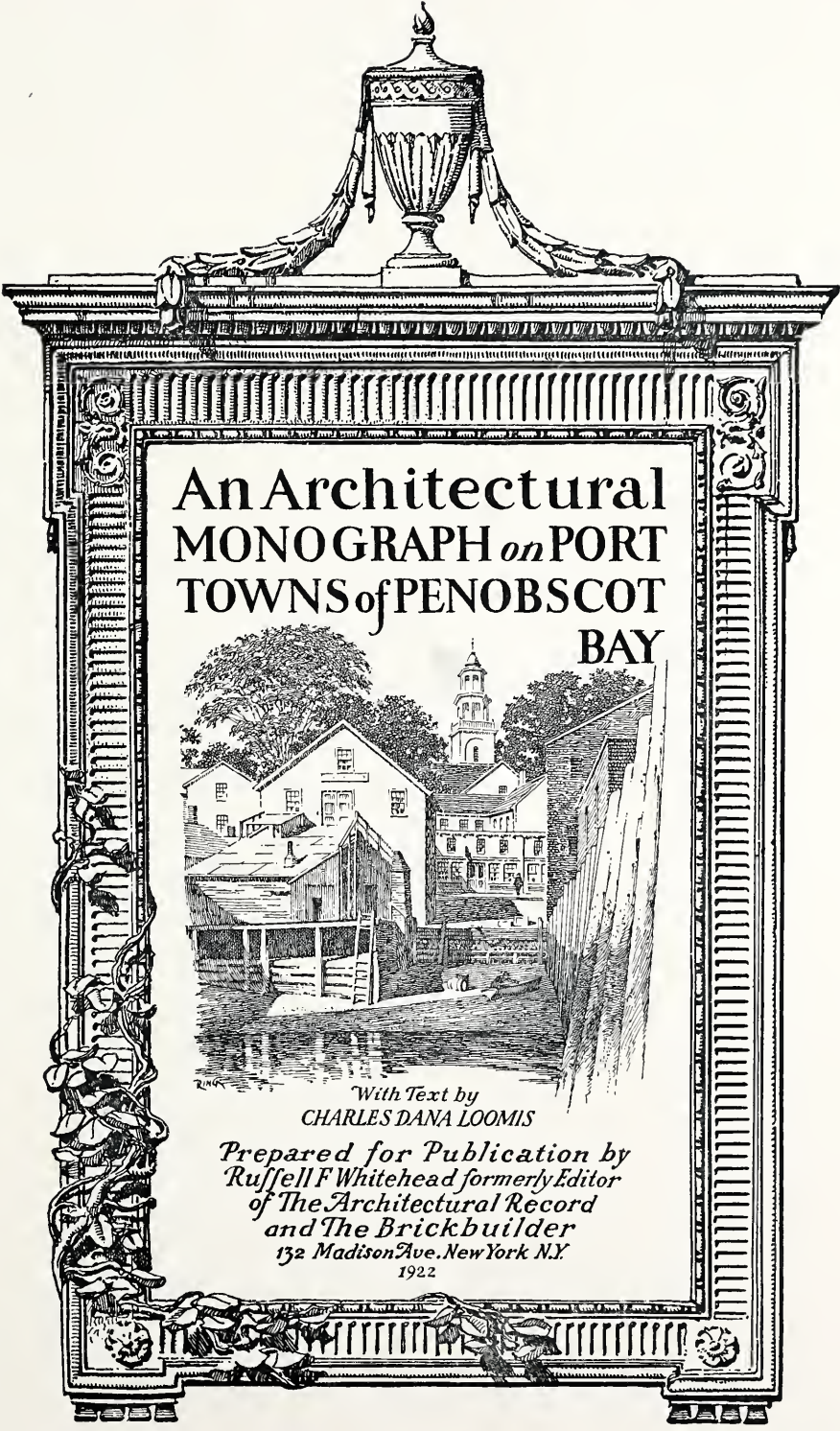
their houses would stand, even without the protection of frequent painting, for hundreds of years.

And, whatever may have been their limitations, they all had the inestimable virtue of simple sincerity. The houses which they built

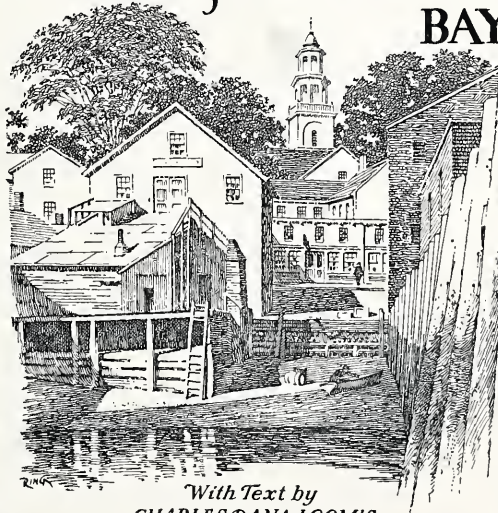
were homes, the foundation of our country today, and their architecture, because it was a sincere effort toward better things, plays its part in our great national architectural heritage, handed down from the first colonists and the first Americans.



THE THOMAS ARCHER PLACE, SUFFIELD, CONNECTICUT.



An Architectural  
MONOGRAPH *on* PORT  
TOWNS of PENOBSCOT  
BAY



*With Text by*  
CHARLES DANA LOOMIS

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

1922



CHESTNUT STREET, CAMDEN, MAINE.

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ARCHITECTURAL USES OF WHITE PINE AND ITS  
AVAILABILITY TODAY AS A STRUCTURAL WOOD

Vol. VIII

FEBRUARY, 1922

No. 1

## PORT TOWNS OF PENOBSCOT BAY

By CHARLES DANA LOOMIS

PHOTOGRAPHS BY THE AUTHOR AND DOROTHY ABBOT LOOMIS

**D**OWN EAST! How many people in these United States think at once of the rustic paraphernalia of our famous drama. But east of Boston rather than "north of Boston" lies territory rich in the history of our country. East again of the Kennebec, the traveler will find places that can still show him how the country became great, provided he turn thoughtful eyes upon them.

Three names of Maine towns on Penobscot Bay will have a familiar sound to very many ears—Camden, Belfast, Castine. It was to see for ourselves what these names were attached to that we sailed up the coast from Boston, and climbed onto the little pier under the Camden hills in very good time for the last of a remarkably fine sunrise. The rugged, barrier hills behind, the little harbor below, were a delight to the eye, but the gigantic tops of serried elms climbing away to right and left along the foreshore, the peeping white gables, and jutting massive chimneys, spoke so eloquently of old days and a long past that all doubts were gone, and we could concentrate on breakfast reassured and expectant.

After the fashion of the eighteenth-century novelist, we will leave the travelers to their refreshment and rest, and moralize at our leisure. Here is the place to make it clear that what we hoped to find were old pine-built houses worthy of record in the *White Pine Series*, and to picture what we found as monuments to a fine past and lessons for a worthy future, if you please. Looking over the whole collection of pictures, and condensing all our impressions, a general character of houses seemed so apparent that we have sought the why and wherefore, and want to try to picture this character as it was borne out by

the stories of our towns, and the lives of the people who built our houses, and the kind of world they lived in.

Names have a very effective way of cutting through the layers of time to the little kernel of event that matters, and here are three names that hint at stories: Camden; there is a Camden-town in London to-day. Belfast; Irish linen, shipyards, and Orangemen. Castine; Mediterranean, Latin, French, certainly not Anglo-Saxon; and there we have stories well begun.

Penobscot Bay was early known as a splendid waterway, marvelously timbered and desirable, which lay so midway between French Acadia and English Virginia that no man could safely say that King James or King Louis was lord of the realm. Its waters were explored first in 1605. France established a trading-post in 1629, at Bagaduce, which later became Castine. This they counted as their western outpost, and claimed all to the east of the bay as French. Later they found the Penobscot River was the great winter highway from Quebec to the Atlantic, so that the English coveted Castine, at the mouth of the river, and at last closed this door to France.

The Council of Plymouth received title to all the western shores of the bay from James I, and from this original grant, through inheritance and deed, title passed to a group of heirs. These gentlemen had great difficulties with one David Dunbar, "Surveyor of the king's woods," who requisitioned the entire coast for trees to make masts for the English navy, and forcibly stopped all colonization. The upshot of the matter was that Waldo went to London for the grantees and the Waldo Patent was confirmed in 1731. It was in 1769 that the first settler was given pos-

session here at Camden by the "Twenty Associates," as the company of heirs was called. The town had already been named after Lord Camden, Waldo's "friend at court" during the action for the grant. The place was a hamlet when the Revolution came, and the settlers must have been terribly isolated. Small British privateers, known as "Shaving Mills," swept the coast and raided Camden, sometimes with success but often the honors did not go to the king's men.

At this time Belfast also had been settled, not like Camden, by individuals sent out by a com-

enterprising soldier of fortune. He was a power with his Indian allies, and is said to have married among them. As governor or commandant of what must have been a mere trading-post and fort, he at least left his name for the place, which was later abandoned by the French, and finally resettled by the English in 1761. The French name does not appear to have been used until after the Revolution. The fate of the Bagaduce expedition by the Americans against this British fort may have led the townspeople to seek a name of better omen when their liberty had been won.



THE CARLETON HOUSE, CAMDEN, MAINE.

pany, but by a group of people whose fathers fifty years before, in 1718, had fled from North Ireland to Boston, settled Londonderry, N. H., and started the Irish potato in New England with poetic justice to become one of Maine's chief industries. A man, by name John Mitchell, came to the Belfast district, saw, and returned, to bring thirty-five of his friends, who promptly bought the site and petitioned for their ancestral name to be given it.

Castine, which now bears the name of a Count de Castine, a family since wiped out in France by the Revolution, was for a long time known as Bagaduce. The gentleman whose name it now bears was evidently an adventurous and

All this is to paint our picture of coast villages, kept from growing to towns first by the unpleasant relations of French and English and then by our own war for independence. So it was that most of our houses had to wait for their builders until the Revolution had been fought, and we can see what sort of towns the Yankees could, by sheer grit, bring into being during our lean and hungry "critical period" from 1790 to 1812. For these houses must have echoed to the rumors and alarms of the War of 1812.

Compared to most of the material that the *White Pine Series* has published, these buildings are definitely simple and austere. The character of the times is written broadly across their al-



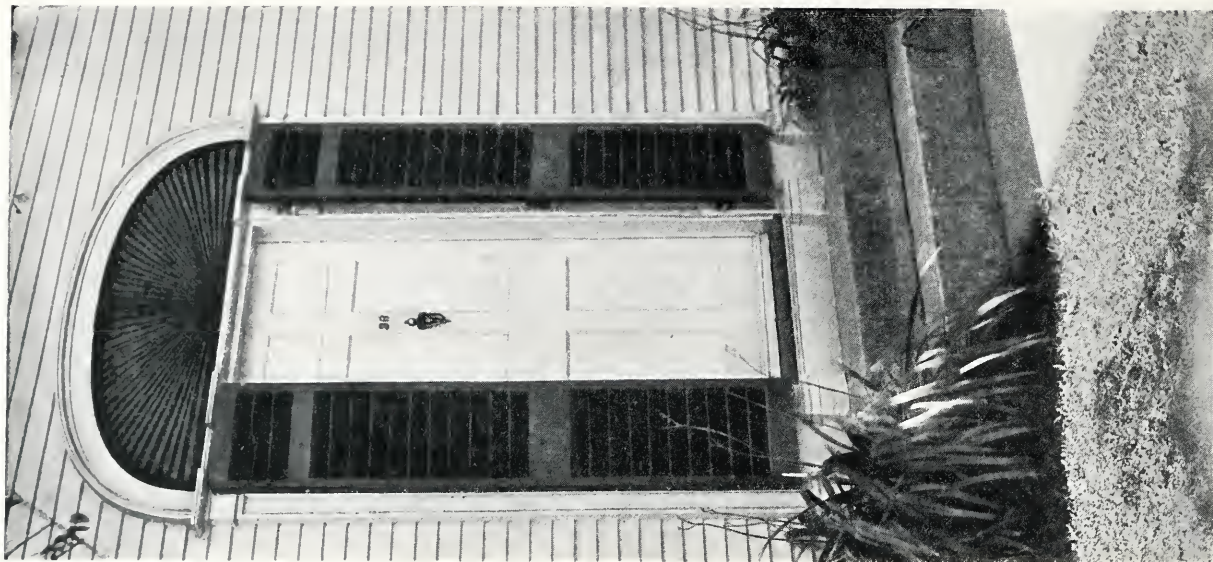


Detail of Doorway.



Detail of Main Façade.

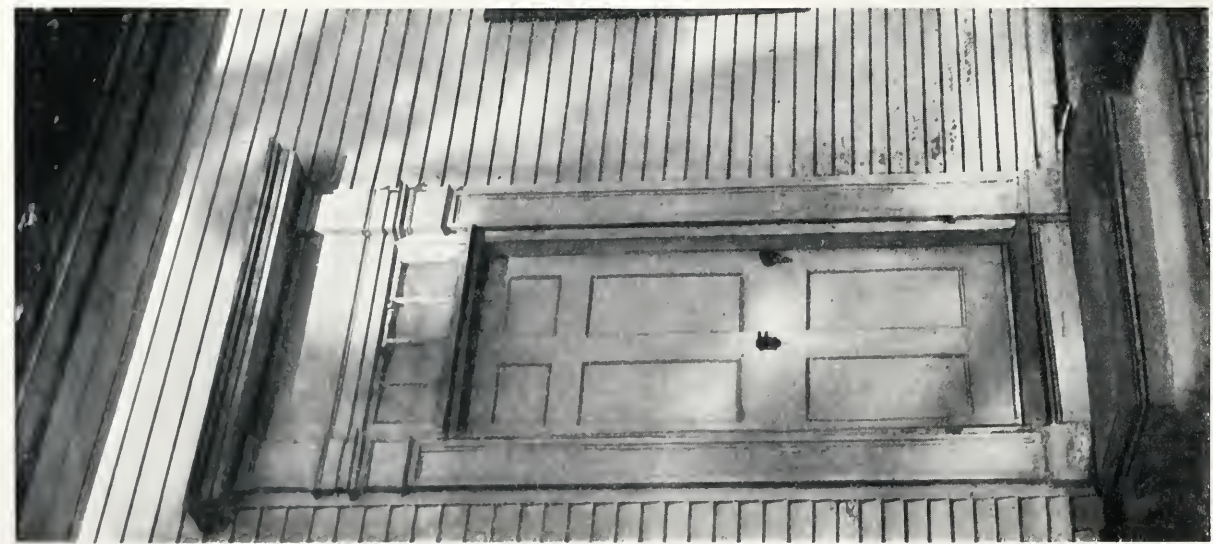
THE CARLETON HOUSE, CAMDEN, MAINE.



Miss Smart's Cottage, Chestnut Street.



The Metcalf Cottage, Elm Street.



Cottage on Mountain Street.

THREE DOORWAYS IN CAMDEN, MAINE.

most gaunt faces. But, nevertheless, there is a real charm and an admirable character to such gauntness, especially when it is a characteristic developed on a face where inheritance and breeding are fine. That these builders were men of Massachusetts, with the background of Salem, Newburyport, Boston, Plymouth, and the settled stateliness of the Old Colony, there can be no doubt. It is interesting to see what they retained

was the best known of the three during the days of the American sailing ships, and was the home of a fleet of merchant sailors who made every port from Liverpool to Bangkok. "Castine" was painted under the stern of many a wind jammer known in the Indies and the China Seas.

Though our houses must have been nearly coeval, they divide into three general types: the one-story cottage, the two-story gabled farm-



HOUSE ON CHESTNUT STREET, CAMDEN, MAINE.

of their birthright, and what their modest means obliged them to forego.

In Camden the simpler types prevail and there is little rich detail. In Belfast a large number of Neo-Grec or Classic Revival houses complicate the situation. They give the town an air almost of opulence, and date its heyday thirty years later than Camden, in the time when whaling and lumber were beginning to make men's fortunes. All this work we have purposely omitted and stuck to the houses of earlier date. In Castine, both the fullness of detail and its very "colonial" character point both to an earlier date and a less limited financial condition. This town

house, and the square, hipped-roof mansion, with interior chimneys.

In Camden we have the three types all well represented. Of the cottage types only the doorways have been chosen for reproduction, but the pictures on page six give one a fair idea of the height of the façade, the ample wall, and widely spaced windows. The very considerable height from window head to cornice should be noted. This logical result of a good half-story under the roof is often slighted in our modern adaptations, to the detriment of the façade. All these cottages were originally built with a large central chimney, and a minute stairway, built between



THE SMALL HOUSE, BELFAST, MAINE.



THE STEVENS HOUSE, BELFAST, MAINE.

chimney and front door, in a tiny entrance hall. Of the gabled farm-houses, two in Camden, one shown in the frontispiece and one on page seven, and a fine example in Belfast, on page eight, with arched entrance doors both on the street and in the gable end, illustrate this more commodious type of dwelling enlarged from the cottage. They still have considerable length of plan and the great central chimney.

The more well-to-do citizens, however, seem to have universally seized on the square plan, with two chimneys built into the cross wall di-

Castine, these houses all show decidedly the thrice removed influence of the illustrious Adam brothers. The universally over-delicate mouldings, the lack of projection of the cornices, the very delicate sash and window frames, the almost universal frontispiece door, in preference to a porch, point not so much to poverty as to the following of a model. The model is not hard to find in Massachusetts, where the Adam influence came by way of the handbooks from England. These books are well known, and were the usual guides of the carpenter designers. The

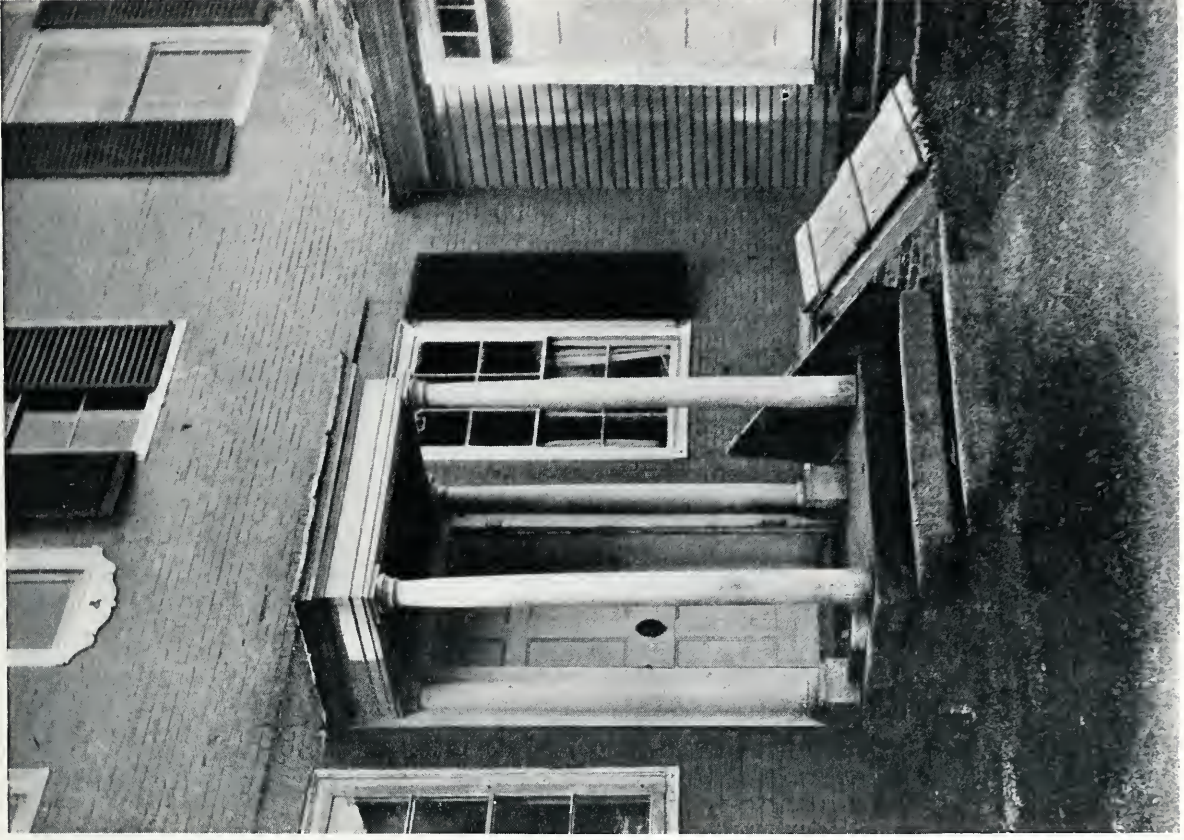


THE BENJAMIN FIELD HOUSE, BELFAST, MAINE.

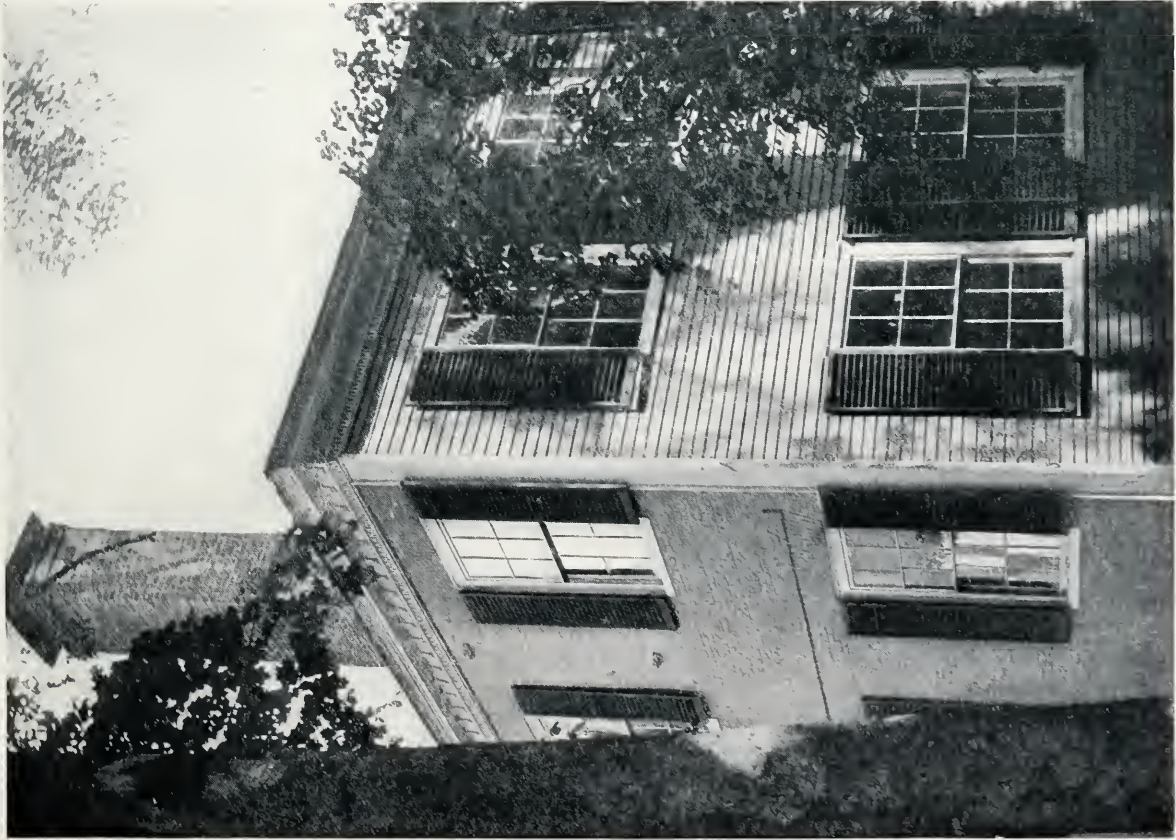
viding the front from the back rooms. The great depth of plan resulting from such a scheme necessitated the hip roof, and the pitch seems to have been flattened through economy even lower than the Massachusetts prototype. In every case the fenestration is excellent, the openings broad and ample, and the wall spaces kept even wider than the windows, commonly by grouping the side windows in pairs and thus gaining exterior wall surface even when the shutters were open. With no exceptions the windows were kept well away from the corners, and all the houses show a fine wide corner "pier" and have a resulting air of solidity.

With the possible exception of those in

restraint of this work in Maine cannot be entirely ascribed to poverty, for the mouldings are good in profile, the doorways well designed, and the finish never stinted. It would have cost no more to coarsen all the detail, or to misplace the motives of the composition. They succeeded in achieving a grand manner in the most straightforward way. They stuck to good proportion, they used forms throughout which had been demonstrated successful for execution in wood, and they erred on the side of simplicity and thinness of details, both admirable faults in buildings built of wood. Clapboards were kept uniformly very narrow, and even the side and cross rails of the shutters were made narrow on



Detail of Side Porch



Detail of Corner.

THE JOINSON HOUSE, CASTINE, MAINE.

the face, to keep in scale with the other detail: no attempt was made to use stone derived quoins, cornices, or pilasters, and the frontispiece doorways were so refined and attenuated as to lose their stone-cut character. These are as frankly wood built houses as could be asked for.

A few of the details are worth notice. The frontispiece doorways nearly all have the overhead fanlight in form of an arch either round or elliptical, sometimes glazed, sometimes filled with a wooden slab fan. Is it not possible that

photograph of the Johnson house in Castine, page eleven, are frequent and deserve respectful study for their wooden scale and richness combined with simplicity. Notice, too, in this picture the thoroughly workmanlike and pleasing way in which the brick end has been joined with the clapboarded front. It becomes frankly a brick end due to two enormous end chimneys, and not a brick house finished with wood, as sometimes appears when the thickness of the brick wall shows on the front. The little side porch of this house is mainly wood—no attempt



THE PERKINS HOUSE, CASTINE, MAINE. Built 1769.

the absence of porches is partly due to the extremely mild summers, and the dark winters, requiring maximum light in the stair hall entry? It is noticeable that the doors are frequently fitted with slat shutters, which again shows the desire for a modified ventilation in the breezy summer afternoons. It is a pity that so many of the present owners have painted their sash black or dark green. The loss of the sparkle of the brilliant muntins in the dark openings is a serious one. Screens and screen doors are accursed by photographers of architecture. Some one can make a fortune by the invention of an invisible screen door, but not too invisible.

Cornices of the general type shown in the

here to ape stone forms. The cap is gotten out of one stick with the shaft, and the diminution and entasis result. The stable wing of the Adams house at Castine, shown on page thirteen, is certainly playful enough use of stone forms. This is not a "functional arcade," but it is good carpentry, and pretty good composition too.

Lack of space forbids the reproduction of the little church on the green at Castine. It is a smaller scale variant of the Belfast church (suggested in the drawing on the title page), and the latter was probably built afterward, and is doubtless an echo. It is certainly more successful as far as the tower goes, and shows improvements in detail but lacks the charm of the little





DOORWAY,  
THE PERKINS HOUSE, CASTINE, MAINE.

one-story structure, which, without galleries, can have a fine side-window motive.

The Perkins house at Castine must be placed in a paragraph by itself. It stands alone among our collection as a pre-Revolutionary example. The mass and the character are frankly English, foursquare, and solid. It is evident that the ell toward the road is an addition, in fact the patching of the clapboarding is visible in the photograph. Neither Asher Benjamin nor Batty Langley had anything to do with this house. The steep pitch of the roof, the heavy solid frames of the windows, moulded and doweled, projecting far outside the clapboards, the unevenly divided sash with twenty lights, the blunt cornice, nowhere show the Adam influence. In fact the date of the original house is 1769, and the addition can have been but little later. The vestibule porch is comparatively modern, but is well handled and adds materially to the general effect of the house.

The detail photograph of the doorway gives one also a fair idea of the window frames and sash, and the unusual location of the glass practically on the same plane as the clapboards. This detail also occurs in the oldest house in Camden, otherwise ruinously altered. It may be a stretch of the imagination, but in contrast to all our

other doorways this seems to be much more obviously of stone origin. Its wide, flat faces and broad, well-curved mouldings and thick fillets are much more early Georgian than what we usually call Colonial. Perhaps the model came rather from Sir William Chambers than Robert Adam. Notice, too, the excessive entasis of the pilasters.

That no one ever reads an architectural article to the bitter end is a commonplace among architects, so perhaps we are safe in stepping out before the falling curtain and speaking an epilogue to the empty house. Let us be as old-fashioned as our houses, and point a moral.

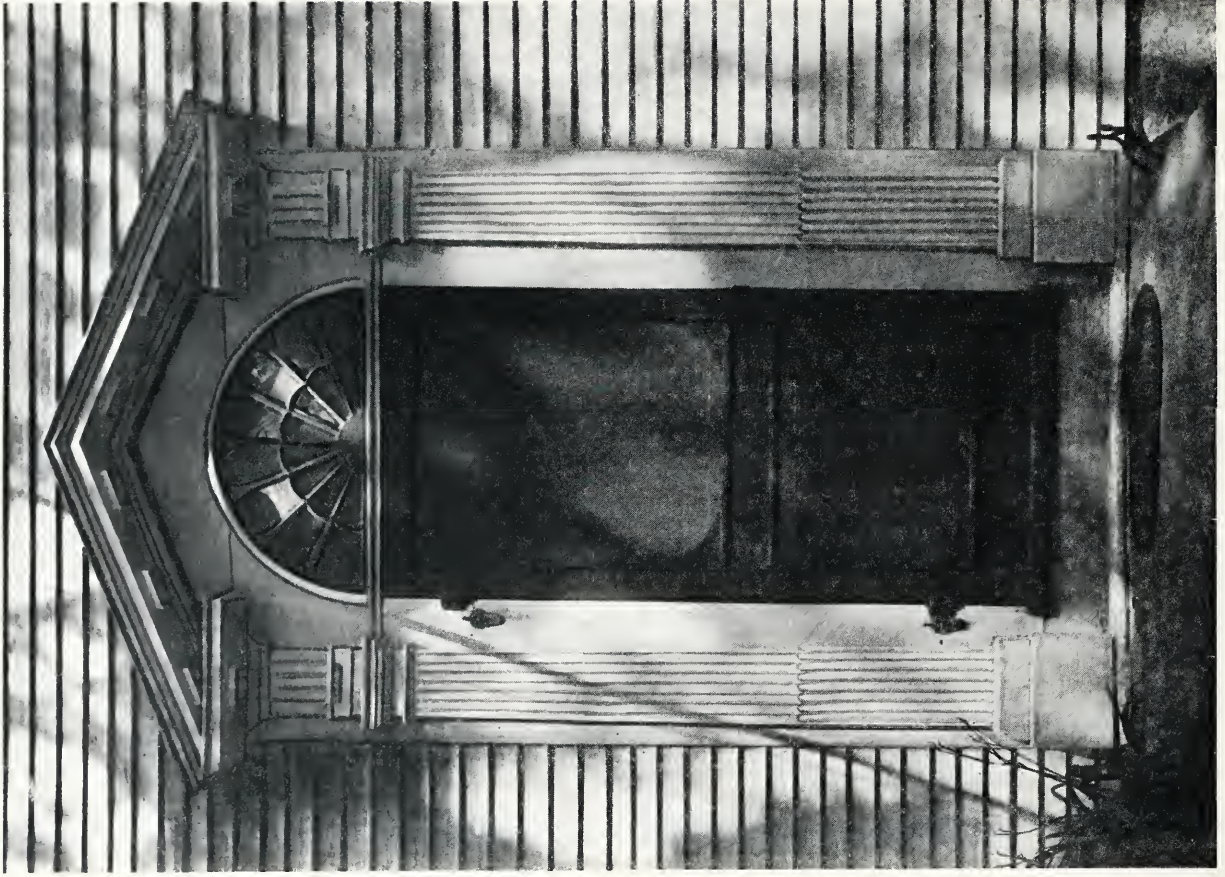
In these days, when financial solons cry to the world, "Work and save," and the man in the street sees dollars grow as big as harvest moons, the simple house of wood is suddenly a thing of virtue, preaching economy by the roadside. These Penobscot houses, simple to baldness, built in similar stringent times, embody all the virtues we would like to practise: rigid economy, dignity, good taste, good proportion, refinement, honesty, and, in spite of austerity, charm. If any of our pictures or any of our words help toward these results in the plain houses of today, this article has not been amiss.



STABLE WING,  
THE ADAMS HOUSE, CASTINE, MAINE.



The Stevens House.



The Tilden House (Built 1796).

TWO DOORWAYS AT BELFAST, MAINE.

SEVENTH ANNUAL WHITE PINE ARCHITECTURAL COMPETITION

PROGRAMME FOR  
A COUNTRY CHURCH AND SUNDAY SCHOOL BUILDING  
WITH RESIDENCE FOR THE MINISTER

By E. DONALD ROBB

PRIZES AND MENTIONS

Design placed first will receive - - \$750.00  
Design placed second will receive - - 400.00  
Design placed third will receive - - 250.00  
Design placed fourth will receive - - 100.00

SIX MENTIONS

JURY OF AWARD

Bertram G. Goodhue - - - New York  
Edward B. Green - - - Buffalo  
Thomas R. Kimball - - - Omaha  
Charles T. Maginnis - - - Boston  
C. C. Zantzingler - - - Philadelphia

Architects and Architectural Draughtsmen are Cordially Invited to Compete

*Competition closes at 5 p.m., Monday, May 1, 1922*

*Judgment, May 12 and 13, 1922*

THE revival of the stone Gothic church in the early years of the nineteenth century put a temporary check to the traditional American custom of building churches of wood, after the manner of Trinity Church, Newport, R. I., and the First Congregational Church at Lyme, Conn.

Although the architectural fashion changed, the use of the earlier material persisted for a long time into the Victorian Gothic days, and the distinctively wooden architecture of the century before gave place to the style characterized by the boxed buttress and pinnacle, and the furred and plastered vault. Very little attention was paid to the relation of the material to the design, an indigenous architectural style was abandoned, the noble Gothic was burlesqued, and a valuable local building material misused by those unthinking builders of the nineteenth century.

Having passed with more or less safety through the Era of Bad Taste, we are now observing a general revival of the use of White Pine for exterior trim in those architectural forms employed by the early American builders. The early churches of the Colonial days offer a prototype which is peculiarly suited to the non-liturgical services of many Protestant denominations. As compared with the more solemn Gothic, it has the advantage of being less expensive to build—it is much easier to produce a satisfying result with a small outlay—the problem of seeing and hearing is more easily solved, and, when well done, it blends more harmoniously with the average American landscape.

— is a small New England village which, until quite recently, has been almost entirely ignored by the chorographers. Although its history dates back to early Colonial days, this charming little community might never have arrived on the map had it not been for the sudden advance in the price of potatoes, during the early days of the World War. This important commodity has for generations been raised in large quantities by the natives; and not

only has it been their chief source of income, but it has furnished them with an inexhaustible topic of conversation during the long winter days and evenings while they foregathered around the stove in the General Store. With the increase in the price of these the chief product of their labors, wealth began to flow into the village; its shabby and weatherworn cottages began to appear in white and green; its ancient Dobbins gave place to flivvers; and its sons and daughters were sent off to the colleges to complete their education. In fact, the whole aspect of the place changed with the advent of prosperity; that is, the aspect of everything except the village church on the Main Street near the watering trough. This church, dating from 1850 and the principal church in the community, began to seem strangely ill at ease and out of place among the bright little houses that began to display their pleasing proportions along Main Street.

The sons and daughters of the village, returning, diplomas in hand and brimful of culture, denounced the building as an eyesore, its tottering pinnacles and sand-encrusted battlements not worth repairing. A "drive" was started for funds with which to build a new structure which would be an ornament to the town and a worthy center for its religious life. As the site was the best in the village, and commanded a fine view down the road to the saw-mill, it was decided to raze the old building to the ground and rebuild on the same property, without regard, even, to the old foundations.

It was just at this point that the Methodists, being without a minister and having under consideration an offer from a motion picture concern for the purchase of their property, decided to combine with the Congregationalists and thus promote the interests of Christian unity. A joint building committee having been formed, it was found that their needs resolved themselves into the following:

PROBLEM

A Church building proper to seat approximately 350 and to contain a gallery large enough to accommodate a double quartette. This gallery may be at either end of the auditorium. Convenient to the Choir Gallery, a Choir Practice Room with coat room and toilets for men and women. A Minister's Room, 150 sq. ft., should adjoin the Chancel and be provided with coat closet and toilet.

A Sunday School Building directly connected with the Church, but not necessarily arranged to open into it. Main Auditorium to seat approximately 225, with stage suitable for simple entertainments. Eight classrooms, 100 sq. ft. each, will be needed for the various grades of the Sunday School. These may be partitioned from the main seating space by curtains or by folding screens, or may be in separate rooms.

In addition to this, a Kindergarten, 350 sq. ft., with a sunny exposure; a room of approximately the same size, which may be used both as a Men's Bible Class Room and as a Parish Parlor. Toilets and coat rooms for men and women. A Kitchen and Pantry, 800 sq. ft., connected with the Auditorium.

A Manse, or residence for the minister, to contain, on the ground floor, Living Room, Study, Dining Room, Kitchen and Pantry. On the second floor, four Bedrooms and two Baths. The attic will be unfinished but should be large enough for one Bedroom and Bath and a small Storeroom. A one-car garage.

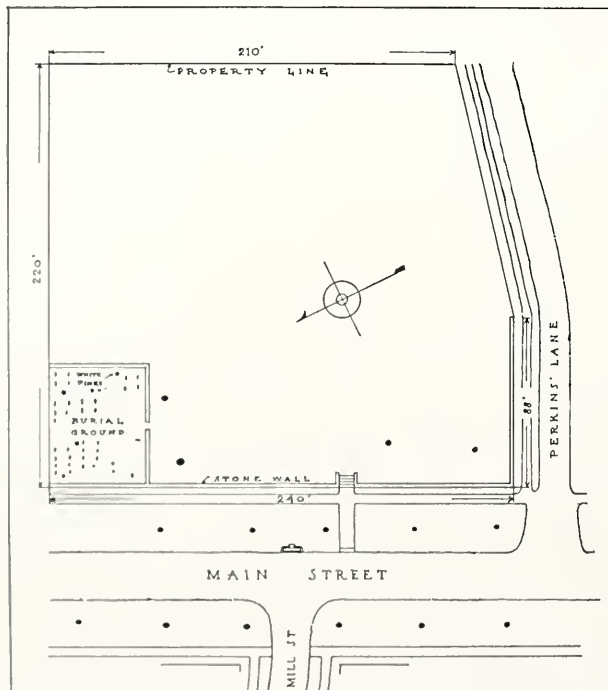
All the outside finish for the three buildings, including siding and corner boards, window sash, frames and casings, outside blinds, all exposed porch and balcony lumber, cornice boards, brackets, ornaments, mouldings, etc., *not* including shingles, is to be of White Pine.

The ancient burial ground at the corner of the property, although not now in use, should not be disturbed; and the competitor is requested to spare as many of the fine elms and white pines as possible.

Accommodations for automobiles should be provided at the rear of the lot.

As the site is an important one and the church the principal one in the village, it is suggested that a tower, with or without a spire, be incorporated in the design.

A plot plan of the property is shown below. The grade is approximately level and about 2½ ft. above the sidewalk. All corners of the lot are right angles except the two on Perkins' Lane. The stone retaining wall on two sides of the property is to be kept, but the entrance steps may be moved if the competitor so desires.



PLOT PLAN OF PROPERTY.

**IT IS REQUIRED TO SHOW:** A pen and ink perspective of the entire group projected from a 1/8th inch scale plan and clearly indicating the character of the exterior finish.

A plot plan at 1/32nd inch scale.

A first floor plan of the Church and Sunday School Building at 1/16th inch scale.

A second floor plan of such portions of the Church and Sunday School Building as may be necessary to illustrate the scheme, at 1/16th inch scale.

A front elevation and one side elevation of the Church at 1/16th inch scale.

A cross section through the Church at 1/16th inch scale.

Plans of two floors of the Minister's Residence at 1/8th inch scale.

A front and one side elevation of the Minister's Residence at 1/16th inch scale.

Detail drawings at ¾" scale of such features of the group as the contestant may select to exhibit his ability and taste, and to present the subject 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 a wood-built building; the appropriateness of the design to the given site. Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's ability if otherwise shown.

*The Jury will positively not consider designs which do not conform in all respects to the conditions of the Competition.*

**PRESENTATION:** Drawings are to be shown on two sheets only. Each sheet is to be exactly 26" x 34½". Plain border lines are to be drawn so that the space inside them will be exactly 25" x 33½". 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 ink is particularly *prohibited*. Color or wash on the drawings will not be permitted. There is to be printed on the drawings as space may permit: "DESIGN FOR A WHITE PINE COUNTRY CHURCH." The drawings are to be signed by a *nom de plume* or device.

**DELIVERY OF DRAWINGS:** The drawings are to be rolled in a strong tube, not less than 3" in diameter, or enclosed between stiff corrugated boards, and sent to Russell F. Whitehead, Editor, 132 Madison Ave., New York, N. Y., to reach him on or before Monday, May 1, 1922. 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.

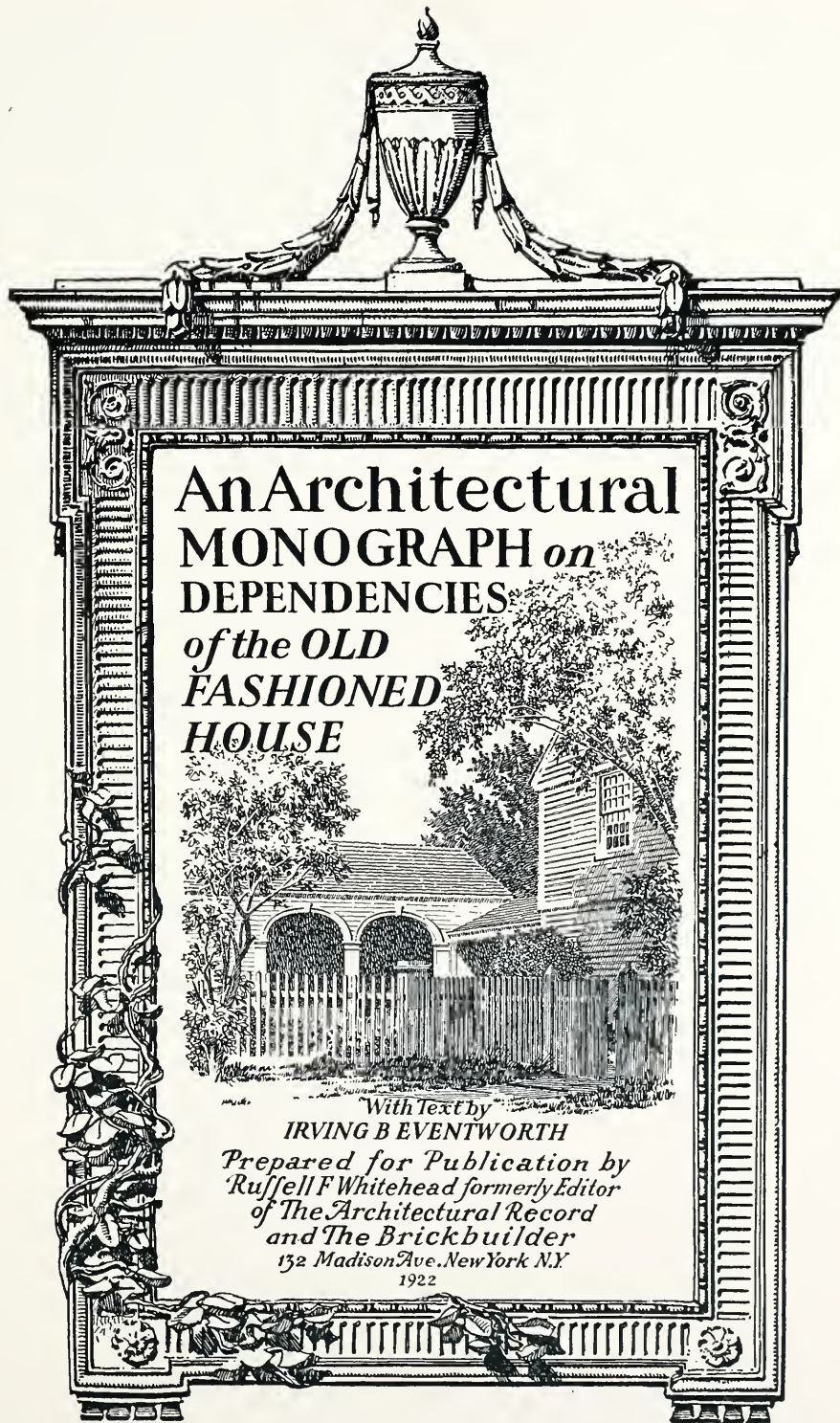
Drawings submitted in this competition are at the owner's risk from the time they are sent until they are returned, although reasonable care will be exercised in their handling and keeping.

**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 any or all of the other drawings.

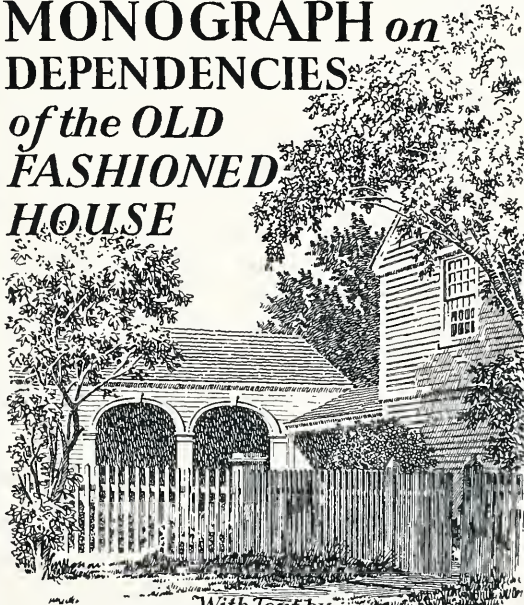
**PUBLICATION OF DESIGNS:** The Prize and Mention drawings will be published in the August, 1922, number of the Monograph Series; a copy of this issue will be sent to each competitor.

Where drawings are published or exhibited the contestant's full name and address will be given and all enquiries regarding his work will be forwarded to him.

**RETURN OF DRAWINGS:** The authors of non-premiated designs will have their drawings returned, postage prepaid, direct from the Editor's office.



An Architectural  
**MONOGRAPH** *on*  
**DEPENDENCIES**  
*of the OLD*  
**FASHIONED**  
**HOUSE**



*With Text by*  
**IRVING B EVENTWORTH**  
*Prepared for Publication by*  
*Russell F Whitehead formerly Editor*  
*of The Architectural Record*  
*and The Brickbuilder*  
*132 Madison Ave. New York N.Y.*  
1922



BARN AND WOODSHED, THE CAPTAIN ABRAHAM BURBANK HOUSE,  
SUFFIELD, CONNECTICUT. Built about 1790.

# 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. VIII

APRIL, 1922

No. 2

## DEPENDENCIES OF THE OLD-FASHIONED HOUSE

By IRVING B. EVENTWORTH

LIVING in the country a hundred years or more ago was by no means the simple matter that it is to-day. The farmer generally raised most of his own living on his own farm; he didn't buy it from the corner grocery store, and in consequence he needed a number of small buildings for storage and for the simple manufacturing processes of the farm which have now become obsolete. Nowadays practically the only dependencies on the small country place are the garage and such ornamental structures as may be needed to accentuate the features of the garden. Formerly the well equipped small farm had an extensive stable, cow barns, carriage house, sheds for tools and vehicles, a smoke-house, a summer kitchen, corn-cribs, summer-houses, chicken coops, well-heads, and another type of structure which I can best describe by telling how some elderly aunts of mine in remodeling an old farm-house (being delicately minded) talked to the contractor of the "cabinet"; when he made his drawings they were much surprised to find "cabin B" out in the back yard.

The quality and design of all these dependencies naturally varied very greatly with the means and tastes of the owners, but it is not infrequent to find small outbuildings in which the design is quite as careful as that of the house, and in complete conformity to its style. This was especially true of those outbuildings which were erected in the immediate vicinity of the house and were intimately related to the activities of the house. Stables for the owner's driving horses, for example, were usually placed near the house, often connected to it, especially in the northern part of New England, and were treated in much the same style as that of the house, although with a less degree of ornament.

A curious feature of these dependencies in Colonial times was that their design showed a

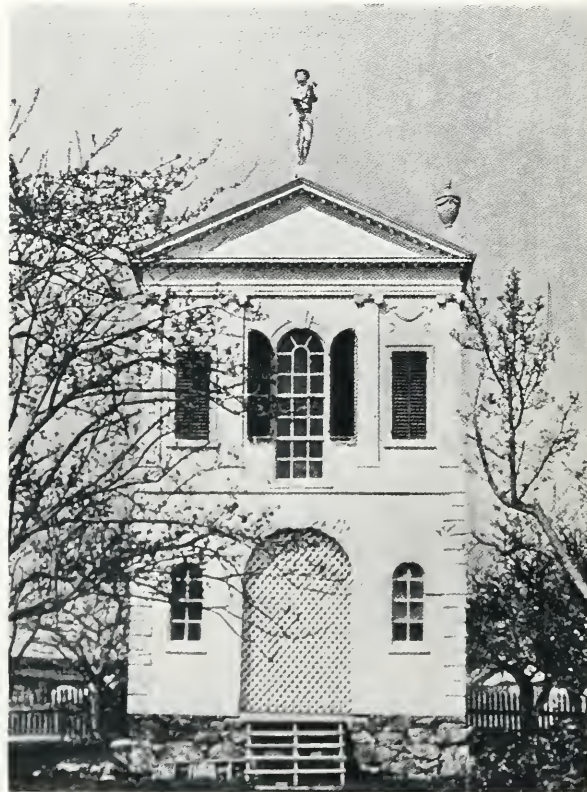
surprising lack of adaptation to their purposes and little expression of the uses of the buildings. Certain features, notably the well-heads and summer-houses in the garden, were of such shapes and of such requirements that it was impossible, or at least difficult, to reproduce miniature houses. A trellised arbor, for example, in a garden is necessarily open to the breezes on all sides, and must afford a support for vines in order that it may properly fulfil its function. Summer-houses, therefore, have compelled the designers to display originality and ingenuity beyond the point they reached in many of the other buildings. Even in these garden-houses there is a tendency to reproduce buildings or portions of buildings in miniature. This is not surprising if one stops to consider the methods of design in Colonial times. The architect as we know him to-day was practically non-existent, and for the most part the delightful Colonial houses were not drawn at all, but were just built, with the ornamental features such as doorways, cornices, windows, porches, etc., copied out of one of the books then in use, such as "Palladio Londinienses," or, later, Asher Benjamin's "Country Carpenter's Assistant." The men who were doing these houses had learned their mass proportion by experiment, the size of their windows was determined by available glass sizes, and all ornament copied, so that they probably used drawing instruments with difficulty, or not at all; and nobody can design without a pencil. Therefore, when they were forced to build garden structures of small size and without precedent or available designs, they copied either a small portion of some design at hand or reduced the scale of the book design to the required size. A notable example is the gazebo of the Royall house at Medford, Massachusetts, which was nothing but the crowning member of a church spire or the

cupola of a public building set upon a raised mound. It is extremely entertaining, but one unquestionably has the feeling that the building upon which it rests has disappeared into the earth through some cataclysm of nature, and one would expect to be able to excavate a buried Pompeii or a New England city of Ys from the ground below. One of these garden structures which is doubtless perfectly familiar to every architect is the tea-house of the Derby estate. Naturally a little building so amusing and so characteristically Colonial as this would not escape frequent publication, but since its design illustrates so well the point I want to make, I cannot refrain from mentioning it in this sketch. The first floor of the building was intended for the storage of tools, and the second floor for a summer-house or tea-house, but the design is really that of a public building for a colony of dolls rather than of a garden structure pure and simple.

Toward the end of the Colonial period our ancestors began using little models of Greek temples for houses, and obsessed with the idea that one must have a Greek temple or nothing, they built even their dependencies in this characteristic fashion. The spring-house of the Goodloe Harper



Gazebo of the  
ROYALL HOUSE, MEDFORD, MASSACHUSETTS.



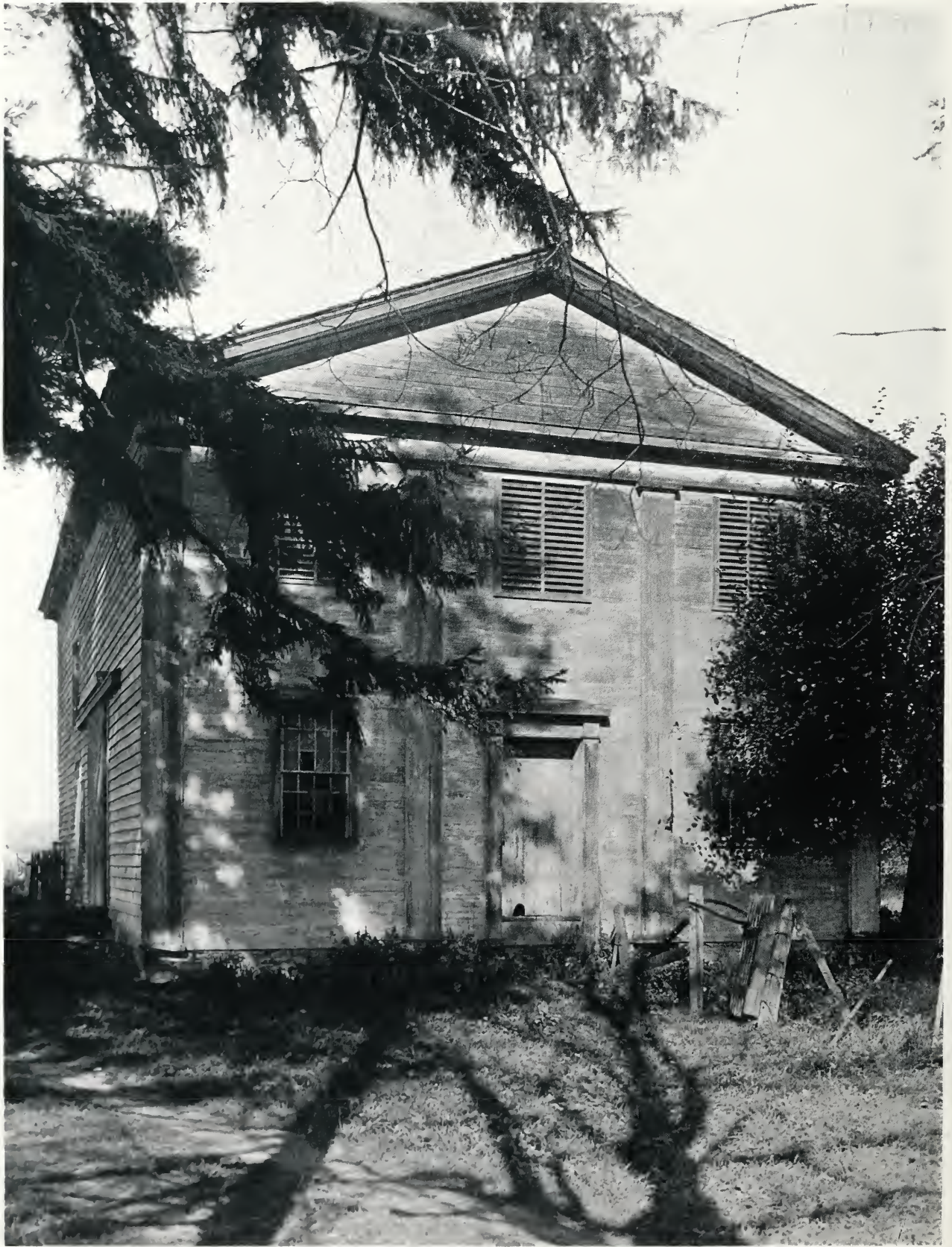
THE ELIAS H. DERBY TEA-HOUSE AT  
PEABODY, MASSACHUSETTS.

house, near Baltimore, Maryland, is a most excellent example; and on the North Country Road near Massapequa, Long Island, there is a very pleasant Greek temple house with a sort of baby temple alongside, the baby temple having been used as an office for the owner of the estate. It is curious among early architects, as illustrated in this Massapequa house, to find that a considerable alteration of scale apparently troubled the designer not at all. What he was after was a similar design regardless of the scale, and very frequently we find cases of similar treatment of different sizes of buildings. The barn of "Vesper Cliff," at Owego, New York, might be taken for a small church if one didn't know that it was used for a barn, but on the other hand the barn of the Burbank house, at Suffield, Connecticut, has been designed with large entrances, is in scale with the house, and is a mighty attractive building as well. Designs such as this were the exception rather than the rule with the early architects; at least I have seen comparatively few examples either in reality or in photographs; which probably accounts for the familiarity of the few remaining examples, such as the stable of the Pierce-Nichols house, at Salem, a





SPRING-HOUSE AND DAIRY, ESTATE OF GOODLOE HARPER,  
BALTIMORE COUNTY, MARYLAND. Built about 1800.



BARN AT "VESPER CLIFF," OWEGO, NEW YORK,  
JOHNSON-PLATT HOUSE. Built about 1830.

very pleasant piece of architecture; and very distinctly a stable, although quite at one in character with the house to which it is attached. A similar instance will occur to the members of the American Institute of Architects in the stable of the Octagon, at Washington.

The stable of the Pierce-Nichols house is the only country example which occurs to me of the common European stable form, in which the stable was built around a central court, and there existed even in the cities comparatively few examples of this pleasant form of construction.



Detail of "Cabin B"  
THE ROCKWELL HOUSE, WINSTED, CONNECTICUT.

Its origin was doubtless due to the medieval necessity for protection against enemies, but our climate is quite as great an enemy as a band of robbers, and one which is always with us, so it is surprising to find so few instances of large stable groups planned in this logical and traditional fashion. Its obvious advantages of the protection against wind and snow would seem sufficient so that our Colonial ancestors, with their many horses and cattle, would have selected

it for much country work, instead of planning their farm buildings in a row, as was usually the



DEPENDENCIES OF THE ANDREW B. HARRING HOUSE  
AT NORTHVALE, NEW JERSEY.



BARN OF THE CAPTAIN ABRAHAM BURBANK HOUSE, SUFFIELD, CONNECTICUT. Built about 1790.



DEPENDENCIES OF THE ROCKWELL HOUSE, WINSTED, CONNECTICUT. Built in 1813.



Dependencies of the  
BACON HOUSE, KENT, CONNECTICUT.

case. Nor was its size alone sufficient to cause its relinquishment; most farms needed sufficient buildings to enclose a court, and my only explanation is that the Colonial farm groups were in most cases aggregations of buildings erected when necessity impelled, rather than designed or even mentally provided for in advance by the owners.

In buildings of the farm-house type it was very common to place certain dependencies in a wing of the building or in a separate structure attached to the main building by a covered passageway. Many of the quaintest and most attractive old Dutch farm-houses were treated in this manner, the Andrew B. Harring house, at Northvale, New Jersey, being a typical Middle States example, partially of stone and partially of wood; while the Bacon house, at Kent, Connecticut, is typical of New England. It may be said in general that the farther north one goes the more frequently these dependencies were connected to the house by an interior passage, and what was occasional in Connecticut became customary in New Hampshire and Vermont. One of the most amusing

perhaps of all these examples is that at Winsted, Connecticut, where a little group, consisting of the carriage house and "cabin B," was built at the rear of the farm-house, the farm-house cornice being followed at the same scale on the carriage house, and same design duplicated at a reduced scale carried on pigmy pilasters on the "cabin."

There was a certain class of dependencies which has not been previously mentioned but which had a real bearing on modern architecture, and that is the slave quarters, common throughout the South and even fairly frequent in the Middle States and New England. I imagine that most Northern people and many Southern people do not realize that the last slaves held in the United States were in the State of Delaware in 1867, and that slavery in Connecticut was not abolished until some years after the Revolution. These slave quarters were, especially in the Northern States, often of substantial and attractive construction, suitable for precedent for the small country cottages of to-day, and a sort of natural ancestor of



Courtyard.  
THE PIERCE-NICHOLS HOUSE, SALEM, MASSACHUSETTS.

the superintendent's or gardener's cottage of large estates. The example illustrated at Woodbury, Connecticut, is now used as a tea-house, and is interesting as showing not only the house itself but also an amusing example of a well covering, although the well covering has no claims to architectural merit. I am sorry to see the old well-head disappear, although I am glad that our drinking water no longer comes from the wells; but such a one as that of East Greenwich, Rhode Island, illustrated on page fourteen, is an extremely picturesque feature of the

country place, and one which we are, alas, no longer called upon to design. The Colonial designer of this well-head was able to free himself from the desire to duplicate in miniature the motives of the house. The building is of course not much bigger in size than the largest piece of Colonial furniture, and in design the designer has considered furniture precedent rather than outdoor construction. The cornice resembles the cornice of the old kitchen cabinets or of corner cupboards rather than that of a house, and is,



Stable and Woodshed.  
HOUSE AT PORTSMOUTH, NEW HAMPSHIRE.

of course, much better adapted in scale and in profile to act as a crowning mass than would be the typical classic cornice. The well-head in this country never reached the interest and beauty of many of the European examples, in which masonry and wrought-iron work were so freely employed, but our old well-heads did have a quality of their own, and the fact that they were constructed of wood painted white, very often with green louvers, gave one a feeling that the water within was pure, cool, and sparkling, such as no nickel-plated faucet or white lavatory can inspire. It is too bad that the old quaint customs were so often inconvenient or unsanitary, and that as most well-heads covered dug wells of little depth the water was often apt to be polluted from the drainage of the house.

Of the many charming examples of garden architecture left to us from Colonial times it seems unnecessary to speak at length. There was a surprising similarity in their design from Maine to South Carolina. The use of trellised arches for roses and other climbing vines was a common feature to mark



Old Slave Quarters of the  
BACON HOUSE, WOODBURY, CONNECTICUT.

the entrance to the garden. The turns of the paths were very frequently covered by summer-houses of square or octagonal shape, with ingenious variations in the trellis and treatment of the hoods. These were sometimes open and trellised, sometimes closed and shingled, and in some cases portions of the roof were left open while the center part was covered. They became almost automatically a feature of every Colonial garden; sometimes only a place on which flowers or grapes could be grown and sometimes a genuine gazebo, but always



Outhouse.  
FORT JOHNSON HOUSE, AMSTERDAM, NEW YORK.

the interest of the gardens of which they formed a part was greatly enhanced by their white-painted or whitewashed outlines gleaming through the shrubbery and flowers. They are the best evidences, I think, that our ancestors were able to design in a more or less playful spirit and that the dour New England conscience was unable to resist the pleasure and brightness of its gardens. New Englanders were flower lovers, if we ever had flower lovers, and it is a pleasant thing to remember, especially in these days when the New England con-



Stable and West Approach.  
THE DE WOLF-MIDDLETON HOUSE, PAPASQUE NECK, BRISTOL, RHODE ISLAND.





SUMMER-HOUSE AT NEWBURYPORT, MASSACHUSETTS.

science has become a thing to be ashamed of rather than admired.

One dependency of the Colonial house I do not find among this collection of illustrations, the grape arbor. Our Colonial ancestors not only liked flowers, but also, I am pleased rather than regretful to say, liked the pressed juice of the grape after it had been kept for a while and put in casks or bottles; so to the Italian pergola precedent we have added the American grape arbor as a boundary motive to our estates or gardens.

As in Colonial work in general, we find a rather narrow range of architecture in the dependencies of the Colonial houses. I always think of Greek and Colonial architecture as having in common that both styles were perfected within narrow limits, set possibly by their ignorance of many precedents, possibly by the purity of their tastes. As the Colonial builders and the Greeks alike were compelled to use ornament sparingly, its use became quite an event, and its design and execution were thoroughly studied. Again the architecture of both periods depends upon the masses of the structures and the refinement and position of their moldings rather than upon elaborate composition or complicated detail; so we find in Colonial as in Greek a

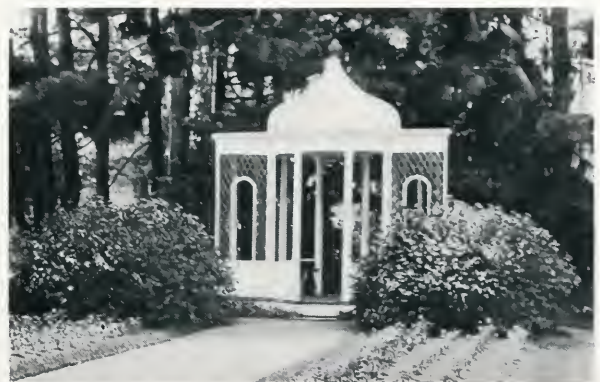
purity and refinement of composition together with great ingenuity in making slight fundamental variations of design.

When one considers the variety of uses to which the dependencies of Colonial buildings were put, one is surprised to find their design so generally similar to that of the dwelling-house. It would seem that the very factors which made for the extraordinarily high quality of taste in ornament and of correctness in mass in Colonial work tended to confine the imagination of the Colonial designers. It is well to remember that architectural design is necessarily limited within rather narrow bounds by the limitations of tradition and precedent; that in Colonial days there

were few precedents; and that the knowledge of precedent, other than Classic, was practically none. So, in judging the work of the early American designers we must realize that their minds ran in narrow but exceedingly deep grooves of tradition, and we should not be surprised that their work was so uniform, either in the type of design or in its quality. We are accustomed to attribute to these early American designers a greater average ability than they possessed, because their work was so consistently excellent.



Old Terraced Garden, back of the Barn.  
THE PIERCE-NICHOLS HOUSE, SALEM, MASSACHUSETTS.



SUMMER-HOUSE IN THE ENDICOTT GARDEN,  
DANVERS, MASSACHUSETTS.



WELL-HEAD AT EAST GREENWICH, RHODE ISLAND.

SEVENTH ANNUAL WHITE PINE ARCHITECTURAL COMPETITION

PROGRAMME FOR  
A COUNTRY CHURCH AND SUNDAY SCHOOL BUILDING  
WITH RESIDENCE FOR THE MINISTER

By E. DONALD ROBB

PRIZES AND MENTIONS

Design placed first will receive	- - \$750.00
Design placed second will receive	- - 400.00
Design placed third will receive	- - 250.00
Design placed fourth will receive	- - 100.00

SIX MENTIONS

Architects and Architectural Draughtsmen are Cordially Invited to Compete

*Competition closes at 5 p.m., Monday, May 1, 1922*

*Judgment, May 12 and 13, 1922*

JURY OF AWARD

Bertram G. Goodhue	- - -	New York
Edward B. Green	- - -	Buffalo
Thomas R. Kimball	- - -	Omaha
Charles T. Maginnis	- - -	Boston
C. C. Zantzing	- - -	Philadelphia

THE revival of the stone Gothic church in the early years of the nineteenth century put a temporary check to the traditional American custom of building churches of wood, after the manner of Trinity Church, Newport, R. I., and the First Congregational Church at Lyme, Conn.

Although the architectural fashion changed, the use of the earlier material persisted for a long time into the Victorian Gothic days, and the distinctively wooden architecture of the century before gave place to the style characterized by the boxed buttress and pinnacle, and the furred and plastered vault. Very little attention was paid to the relation of the material to the design, an indigenous architectural style was abandoned, the noble Gothic was burlesqued, and a valuable local building material misused by those unthinking builders of the nineteenth century.

Having passed with more or less safety through the Era of Bad Taste, we are now observing a general revival of the use of White Pine for exterior trim in those architectural forms employed by the early American builders. The early churches of the Colonial days offer a prototype which is peculiarly suited to the non-liturgical services of many Protestant denominations. As compared with the more solemn Gothic, it has the advantage of being less expensive to build—it is much easier to produce a satisfying result with a small outlay—the problem of seeing and hearing is more easily solved, and, when well done, it blends more harmoniously with the average American landscape.

— is a small New England village which, until quite recently, has been almost entirely ignored by the chorographers. Although its history dates back to early Colonial days, this charming little community might never have arrived on the map had it not been for the sudden advance in the price of potatoes during the early days of the World War. This important commodity has for generations been raised in large quantities by the natives; and not

only has it been their chief source of income, but it has furnished them with an inexhaustible topic of conversation during the long winter days and evenings while they foregathered around the stove in the General Store. With the increase in the price of these the chief product of their labors, wealth began to flow into the village; its shabby and weatherworn cottages began to appear in white and green; its ancient Dobbins gave place to flivvers; and its sons and daughters were sent off to the colleges to complete their education. In fact, the whole aspect of the place changed with the advent of prosperity; that is, the aspect of everything except the village church on the Main Street near the watering trough. This church, dating from 1850 and the principal church in the community, began to seem strangely ill at ease and out of place among the bright little houses that began to display their pleasing proportions along Main Street.

The sons and daughters of the village, returning diplomas in hand and brimful of culture, denounced the building as an eyesore, its tottering pinnacles and sand-encrusted battlements not worth repairing. A "drive" was started for funds with which to build a new structure which would be an ornament to the town and a worthy center for its religious life. As the site was the best in the village, and commanded a fine view down the road to the saw-mill, it was decided to raze the old building to the ground and rebuild on the same property, without regard, even, to the old foundations.

It was just at this point that the Methodists, being without a minister and having under consideration an offer from a motion picture concern for the purchase of their property, decided to combine with the Congregationalists and thus promote the interests of Christian unity. A joint building committee having been formed, it was found that their needs resolved themselves into the following:

PROBLEM

A Church building proper to seat approximately 350 and to contain a gallery large enough to accommodate a double quartette. This gallery may be at either end of the auditorium. Convenient to the Choir Gallery, a Choir Practice Room with coat room and toilets for men and women. A Minister's Room, 150 sq. ft., should adjoin the Chancel and be provided with coat closet and toilet.

A Sunday School Building directly connected with the Church, but not necessarily arranged to open into it. Main Auditorium to seat approximately 225, with stage suitable for simple entertainments. Eight classrooms, 100 sq. ft. each, will be needed for the various grades of the Sunday School. These may be partitioned from the main seating space by curtains or by folding screens, or may be in separate rooms.

In addition to this, a Kindergarten, 350 sq. ft., with a sunny exposure; a room of approximately the same size, which may be used both as a Men's Bible Class Room and as a Parish Parlor. Toilets and coat rooms for men and women. A Kitchen and Pantry, 800 sq. ft., connected with the Auditorium.

A Manse, or residence for the minister, to contain, on the ground floor, Living Room, Study, Dining Room, Kitchen and Pantry. On the second floor, four Bedrooms and two Baths. The attic will be unfinished but should be large enough for one Bedroom and Bath and a small Storeroom. A one-car garage.

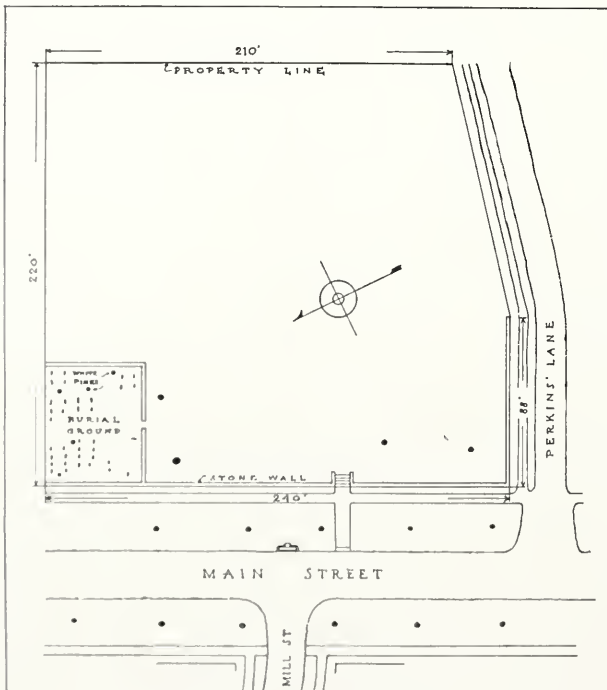
All the outside finish for the three buildings, including siding and corner boards, window sash, frames and casings, outside blinds, all exposed porch and balcony lumber, cornice boards, brackets, ornaments, mouldings, etc., *not* including shingles, is to be of White Pine.

The ancient burial ground at the corner of the property, although not now in use, should not be disturbed; and the competitor is requested to spare as many of the fine elms and white pines as possible.

Accommodations for automobiles should be provided at the rear of the lot.

As the site is an important one and the church the principal one in the village, it is suggested that a tower, with or without a spire, be incorporated in the design.

A plot plan of the property is shown below. The grade is approximately level and about 2½ ft. above the sidewalk. All corners of the lot are right angles except the two on Perkins' Lane. The stone retaining wall on two sides of the property is to be kept, but the entrance steps may be moved if the competitor so desires.



PLOT PLAN OF PROPERTY.

IT IS REQUIRED TO SHOW: A pen and ink perspective of the entire group projected from a 1/8th inch scale plan and clearly indicating the character of the exterior finish.

A plot plan at 1/32nd inch scale.

A first floor plan of the Church and Sunday School Building at 1/16th inch scale.

A second floor plan of such portions of the Church and Sunday School Building as may be necessary to illustrate the scheme at 1/16th inch scale.

A front elevation and one side elevation of the Church at 1/16th inch scale.

A cross section through the Church at 1/16th inch scale.

Plans of two floors of the Minister's Residence at 1/8th inch scale.

A front and one side elevation of the Minister's Residence at 1/16th inch scale.

Detail drawings at ¾ inch scale of such features of the group as the contestant may select to exhibit his ability and taste, and to present the subject 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 a wood-built building; the appropriateness of the design to the given site. Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's ability if otherwise shown.

*The Jury will positively not consider designs which do not conform in all respects to the conditions of the Competition.*

**PRESENTATION:** Drawings are to be shown on two sheets only. Each sheet is to be exactly 26" x 34½". Plain border lines are to be drawn so that the space inside them will be exactly 25" x 33½". 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 ink is particularly *prohibited*. Color or wash on the drawings will not be permitted. There is to be printed on the drawings as space may permit: "DESIGN FOR A WHITE PINE COUNTRY CHURCH." The drawings are to be signed by a *nom de plume* or device.

**DELIVERY OF DRAWINGS:** The drawings are to be rolled in a strong tube, not less than 3" in diameter, or enclosed between stiff corrugated boards, and sent to Russell F. Whitehead, Editor, 132 Madison Ave., New York, N. Y., to reach him on or before Monday, May 1, 1922. 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.

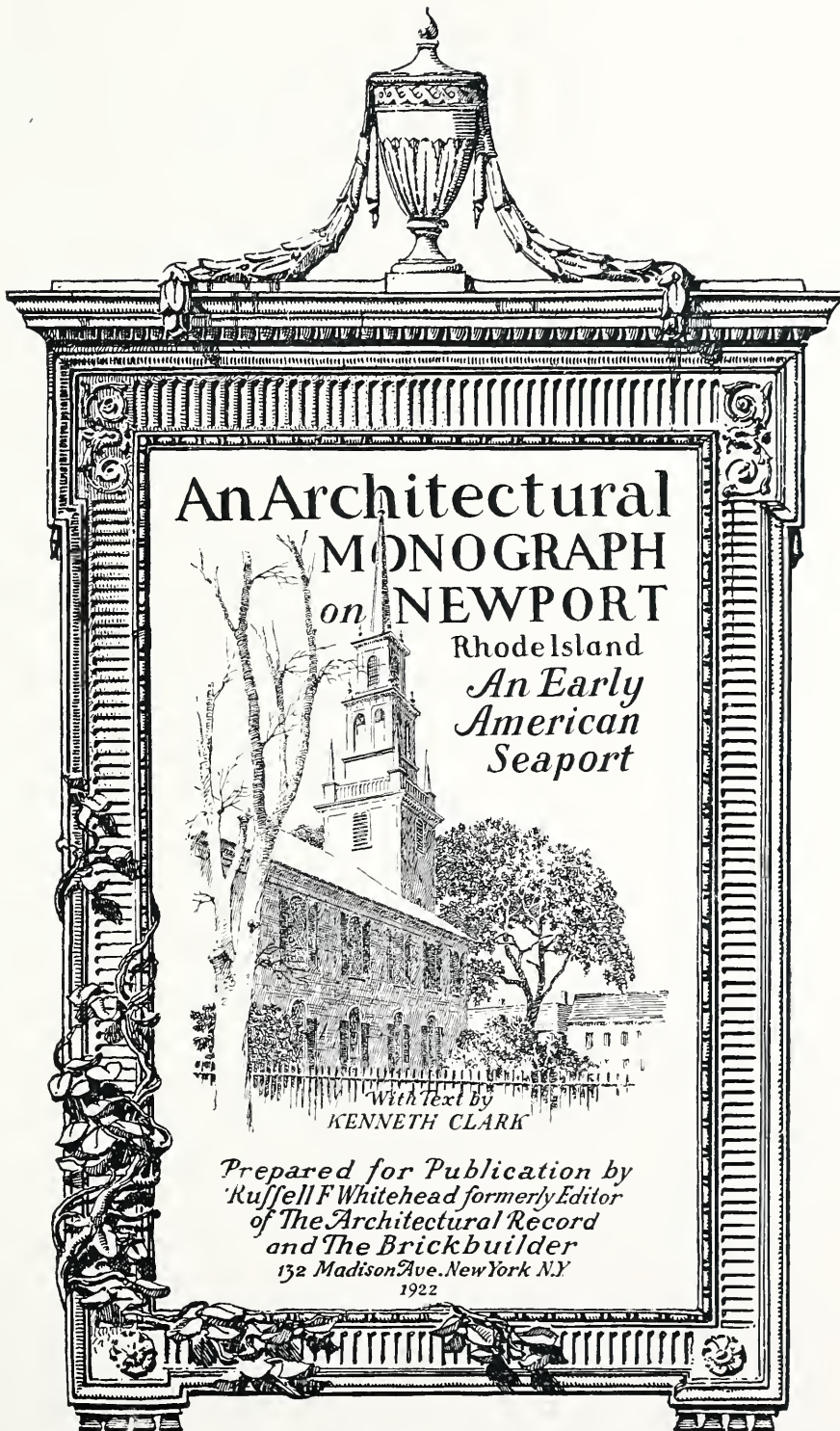
Drawings submitted in this competition are at the owner's risk from the time they are sent until they are returned, although reasonable care will be exercised in their handling and keeping.

**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 any or all of the other drawings.

**PUBLICATION OF DESIGNS:** The Prize and Mention drawings will be published in the August, 1922, number of the Monograph Series; a copy of this issue will be sent to each competitor.

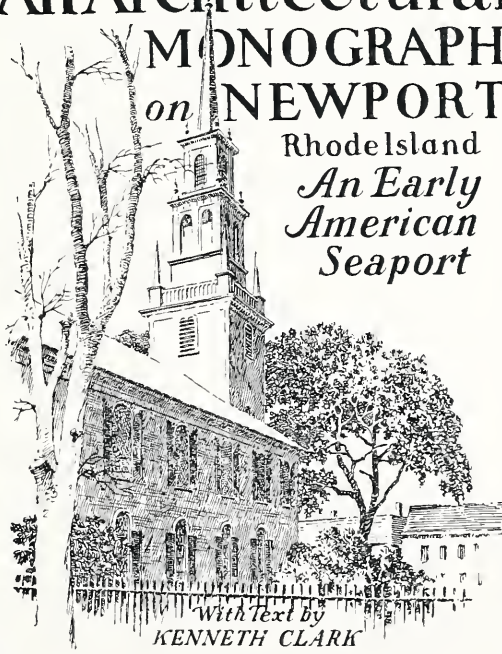
Where drawings are published or exhibited the contestant's full name and address will be given and all enquiries regarding his work will be forwarded to him.

**RETURN OF DRAWINGS:** The authors of non-premiated designs will have their drawings returned, postage prepaid, direct from the Editor's office.



An Architectural  
MONOGRAPH  
on NEWPORT

Rhode Island  
*An Early  
American  
Seaport*



With text by  
KENNETH CLARK

Prepared for Publication by  
Russell F Whitehead formerly Editor  
of *The Architectural Record*  
and *The Brickbuilder*  
132 Madison Ave. New York N.Y.  
1922



DUKE STREET, NEWPORT, RHODE ISLAND.  
House at Number 5 in the foreground.

# 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. VIII

JUNE, 1922

No. 3

## NEWPORT—AN EARLY AMERICAN SEAPORT

By KENNETH CLARK

*It may not come as a surprise to our readers to know that Mr. Clark is not only the official photographer for THE WHITE PINE MONOGRAPH SERIES, but that he is also an architect. To his appreciation of architectural composition and to his understanding of mouldings and their light values, may be attributed much of his unquestioned success in architectural photography.—EDITOR'S NOTE.*

PHOTOGRAPHS BY THE AUTHOR

TO most people Newport means nothing more than the summer playground of the very rich and socially prominent. The mere mention of this Rhode Island watering-place calls up a conglomerate vision of Society, with a capital "S," Bailey's Beach, the Casino, and The Breakers. While it is true that one part of Newport is occupied by the "show places" which have given the town its reputation for smartness and palatial residences, there is another interest for the architect, that to be found in the old town, full of memories and associations of a former and simpler age.

Newport was once America's foremost seaport, far outstripping New York in volume of shipping and commerce. It boasted a line of vessels sailing direct to London, carrying the sperm-oil, candles, woolen goods, and farm produce which the colony exported, as well as the more prosperous citizens as passengers.

The old town lies along the harbor and originally consisted of two streets, Thames Street and Spring Street, paralleling the shore-line and terminating in the parade now known as Washington Square. The town was originally settled by Nicholas Easton and his two sons, who, coming from the Massachusetts Bay Colony, landed May 2, 1639. Other colonists soon joined them, a town was laid out, and a new American commonwealth was begun.

For more than a hundred years the town prospered in peace and plenty, until the mutterings of rebellion were heard, and in 1769, six years before the battle of Lexington, there

occurred here the first act of open rebellion against the mother country. The British ship *Liberty* was seized and scuttled as an act of revenge for outrages perpetrated upon the population by her officers and crew. In 1772 another outbreak occurred, when some townsmen, in retaliation for British oppression, put out in boats and attacked the King's ship *Gaspé*, burned her, and severely wounded her commander. This attack resulted in the first bloodshed in the American war for liberty, and was the first armed resistance to the British navy by the Colonies. After the outbreak of the Revolution the sturdy seafarers of the town furnished four thousand men to help man the ships of the new American navy, and from the battle of Lexington to the surrender at Yorktown the men of Newport played a prominent part in all branches of the service. Washington complained that, owing to their hot-headed zeal, the Rhode Island troops gave him more trouble than any others, to which their commander, Colonel Olney, replied, "That is what the enemy says."

In 1776 a British fleet arrived before the town and landed one thousand men, who were quartered in the houses of the citizens. General Prescott was assigned to the command, and he made an imperishable name for himself as a bully and tyrant. His headquarters were the house at the corner of Spring and Pelham streets, which is still standing, unaltered. This unpopular officer was captured during a period of revelry by a detachment of Continentals under Colonel William Barton. The British forces

evacuated Newport on October 25, 1779, after a carnival of destruction that left the town almost in ruins. The occupation by the French forces, under the Comte de Rochambeau, occurred shortly after, and they were gladly welcomed by the long-suffering townspeople.

In the narrow, quaint streets of the town along the waterfront there remain many houses of the Revolutionary and pre-Revolutionary period, some sadly in need of repair, and many mutilated beyond restoration. Unfortunately modern Newport does not seem to regard with proper reverence these souvenirs of her greater days, and with a few exceptions



Window Detail.  
OLD COMMUNITY HOUSE, NEWPORT, RHODE ISLAND.

they are fast going to rack and ruin; many of them have been altered for commercial use, and others, fine mansions of a former day, now house foreign laborers, and are little more than tenements.

Many fine houses, however, remain, and few sections of New England can boast of better individual examples. The general impression of architectural type that is gained in the course of a walk about the streets is one of smallness of scale and refinement of detail, essentially domestic in feeling and character. Many of the doorways are rich in a peculiarly naïve ornamental treatment, with Corinthian caps that never graced



WANTON-LYMAN-HAZARD HOUSE, NEWPORT, RHODE ISLAND.





THE OLD BULL MANSION, NEWPORT, RHODE ISLAND.

Classic tradition was more accurately followed in Massachusetts, but the craftsmen and designers, though their knowledge of their elements was more manifest, showed no superiority in the actual execution than did those of Newport. There is a certain quality about some of the Newport work that is hard to classify, yet which adds an interest that the more conventional work lacks.

Perhaps the most conventional house in Newport, and one of the best preserved, is the Vernon house, at the corner of Clark

and Mary Streets. It is in excellent condition and remains as it was in pre-Revolutionary days. It was built in 1758 by one Metcalf Bowler, and in 1773 it came into the possession of William Vernon, a wealthy merchant and ship-owner, and remained in the family until 1872. This

the pages of Vignola or Buhlmann, but are nevertheless beautiful in their expression of the work of the master craftsman of that day, who, perhaps deficient in knowledge of the pure classic detail that the work of the Massachusetts coast boasts, has, however, evolved a somewhat primitive expression of it that abounds in originality and is well worth study.

The architecture of our old coast towns, Newburyport, Salem, Marblehead, Portsmouth, and Newport, all these and others, built and lived in by seafarers, seem to bear the mark of a culture that is not easily accounted for, except as the expression of an innate refinement, broadened by contact with the Old World. In the Massachusetts towns the detail is more refined and seemingly more intimately related to that of the mother country than it is in Newport.

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THE JOHN BANNISTER HOUSE, NEWPORT, RHODE ISLAND.

house was occupied by the Comte de Rochambeau during his stay here as commandant of the allied forces in 1780. During this period many brilliant fêtes and balls were given by the Comte in honor of distinguished visitors and townspeople. Here the victorious General

throughout, and questionable as this treatment may be for wood, from the standpoint of theoretical design it seems well excused in this instance, for the house is a very perfect example of its kind, and the rustication is carefully studied in its relation to the openings and to the



Detail of Doorway.

THE JOHN BANNISTER HOUSE (PRESCOTT HEADQUARTERS),  
NEWPORT, RHODE ISLAND.

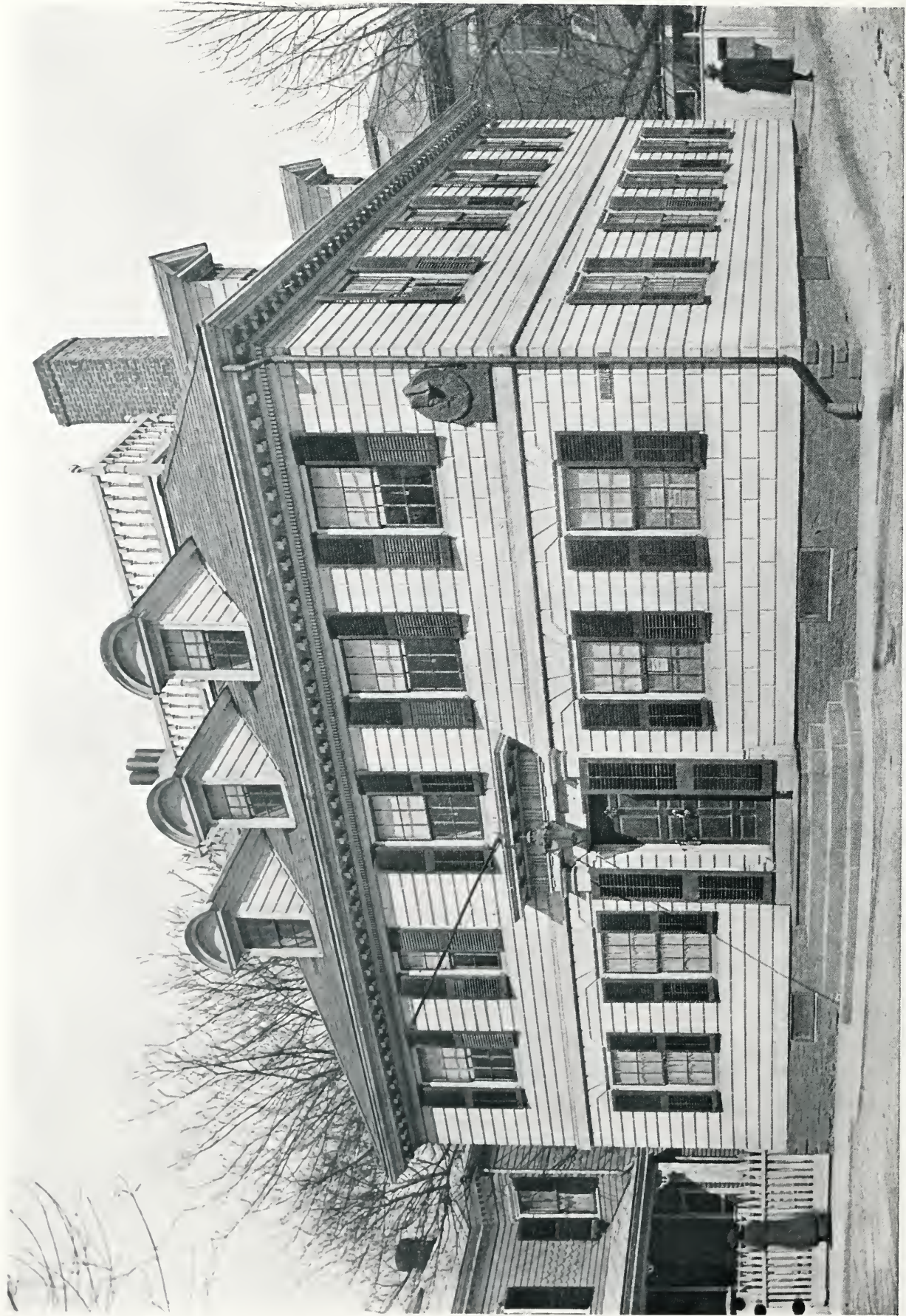
Washington was welcomed on March 8, 1782. The story of eye-witnesses says that he wore the insignia of a Maréchal of France, and was received with all the pomp and display of a royal visitation.

The walls of the Vernon house are rusticated

scale of the façades. The details of the front door and cornice are pure Georgian, well executed, and the fenestration is particularly happy. The rear elevation is as interesting as the front, with its low door under the stair-landing and the finely proportioned arched



THE VERNON HOUSE (ROCHAMBEAU HEADQUARTERS), NEWPORT, RHODE ISLAND. General view of the rear.



THE VERNON HOUSE (ROCHAMBEAU HEADQUARTERS), NEWPORT, RHODE ISLAND.



HOUSE AT NUMBER 228 SPRING STREET, NEWPORT, RHODE ISLAND.

window, looking out to a space where there was formerly a garden. Though of less magnificent proportions, this house seems well worth ranking with the "great" houses of similar type of Marblehead and Newburyport.

The Wanton-Lyman-Hazard house, at the corner of Broadway and Stone Street, is one of Newport's earliest examples that remains in anything like its original condition. Local tradition dates this house "before 1700," and



DETAIL OF DOORWAY—NUMBER 27 CHURCH STREET.

the primitive traming showing in the interior of the attic story seems to substantiate this claim, as does the coved plaster cornice of the façade, a treatment which is most unusual and of which there are few remaining examples.

Sadly enough, this Newport house is doomed to destruction, for, standing as it does on a very valuable corner lot on Broadway, it will soon have to surrender to commercial necessity and go the way so large



DETAIL OF DOORWAY—NUMBER 228 SPRING STREET, NEWPORT, RHODE ISLAND.



HOUSE AT NUMBER 36 CHURCH STREET, NEWPORT, RHODE ISLAND.

Revival, which ran its course with such dire results in the early nineteenth century. The monitor treatment in this example is very well done, and it seems strange that this feature is not used more in modern work, giving as it does a practically full third story without adding to the height of the façade; it would seem to solve the dormer problem in a most satisfactory way.

At 228 Spring Street, on the corner of Leovin Street, there stands a fine type of Newport house. It still retains a front yard which was formerly much larger, but the encroachments of commerce have reduced it to its present dimensions. The elevation facing Spring Street has many fine qualities: the window spacing is excellent and the corner-boards, with their

a number of its contemporaries have gone.

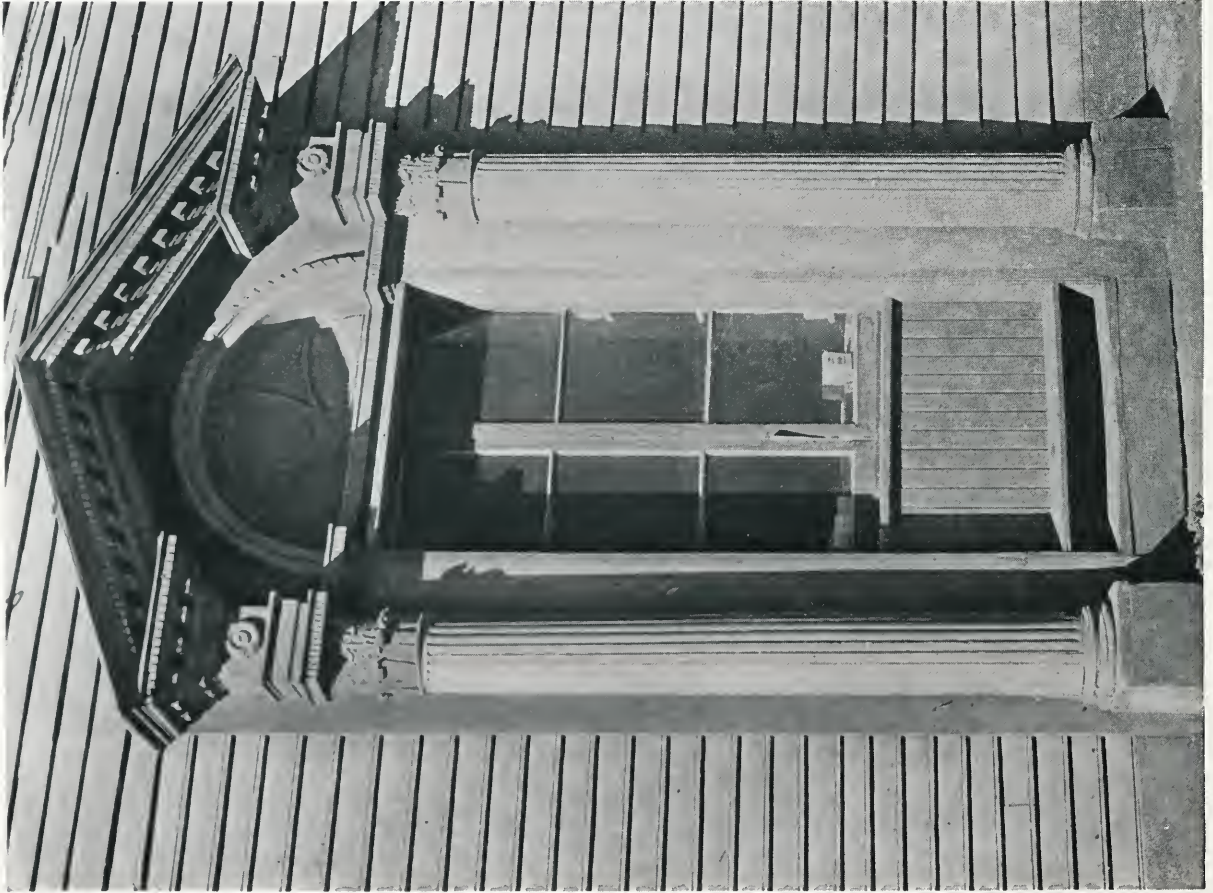
The old Bull mansion, situated at the "First Mile Stone," on Broadway, is a fine foursquare manor-house of the 1750 period. Its walls are rusticated, and a beautifully proportioned roof with an embryo "monitor" break in it has much character. The addition of a porch, of much later date than the house, has ruined the general effect, but an idea can be obtained from the end elevation before the porch was added. The roof is odd in that it has both dormers and a monitor break in which there are no windows. Judging from its detail the roof construction is of the same date as the main house.

There are several houses here with full monitor roofs, of the typical Rhode Island type so familiar in Providence and Bristol. The house at 115 Pelham Street is one of the best of these, but of a later date, and shows in the details the beginnings of the influence of the Greek

simple, sunk panel, form a fine termination to the horizontal lines of the clapboarding, and add a semblance of strength at the corners that has a



HOUSE AT NUMBER 27 CHURCH STREET, NEWPORT, RHODE ISLAND.



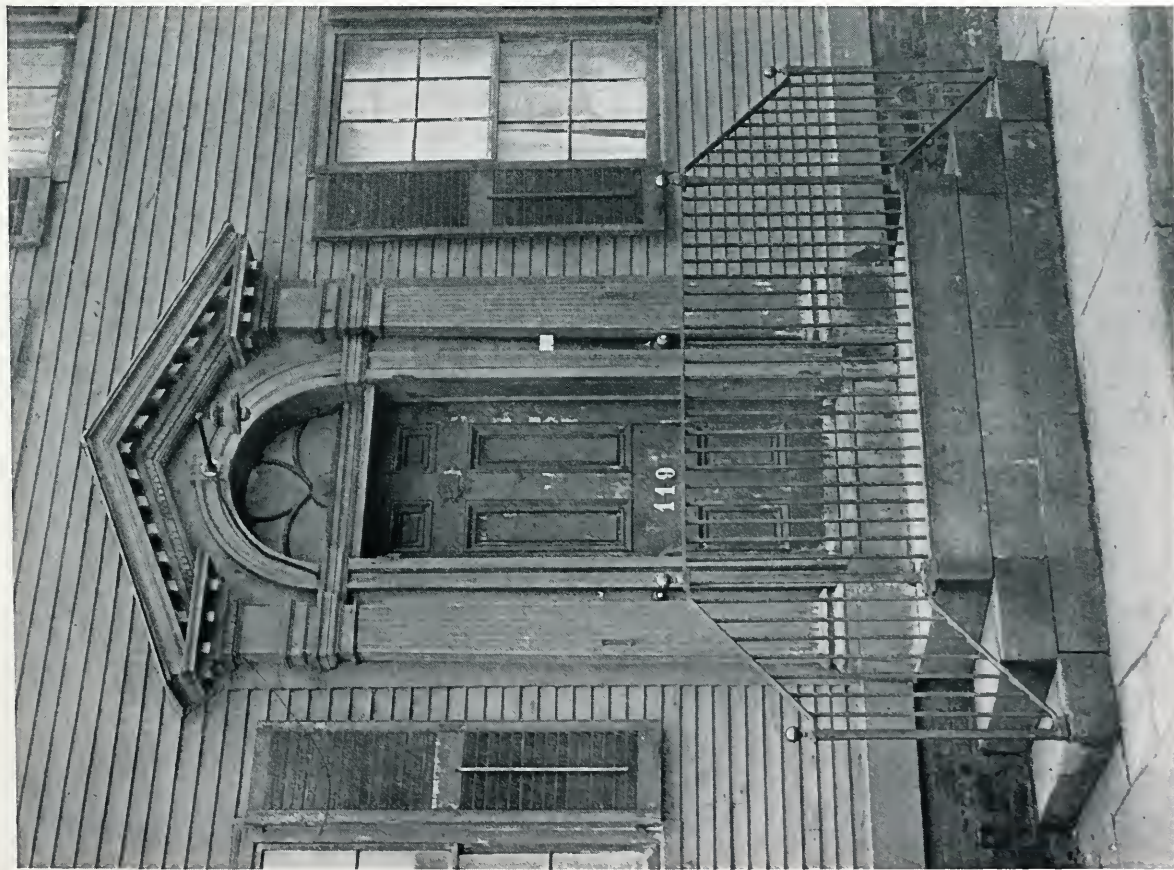
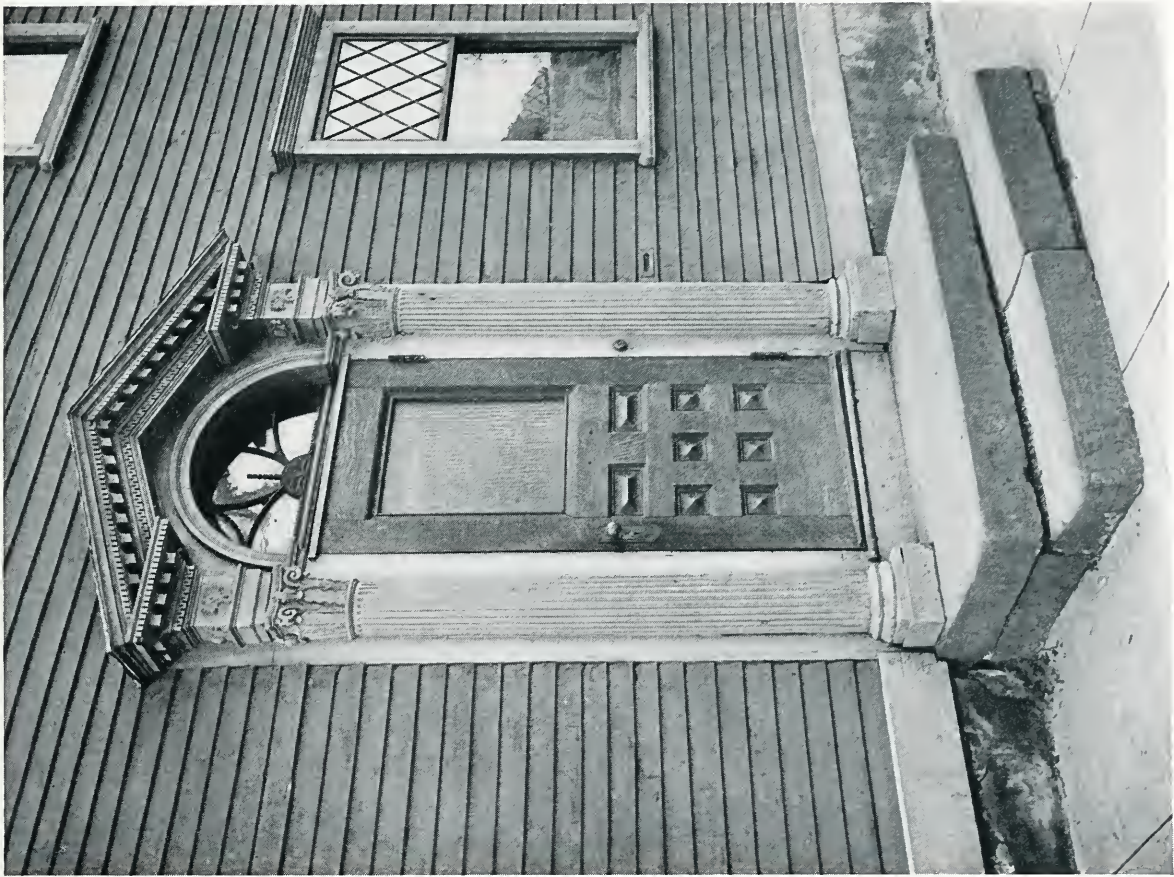
THE MASON HOUSE.

TWO DOORWAYS IN NEWPORT, RHODE ISLAND.



NUMBER 5 DUKE STREET.





NUMBER 19 SPRING STREET.  
ST. JOSEPH'S SCHOOL.  
TWO DOORWAYS IN NEWPORT, RHODE ISLAND.



HOUSE AT NUMBER 228 SPRING STREET, NEWPORT, RHODE ISLAND.  
Detail of Doorway.

satisfying effect. The entrance is most interesting; a decided originality shows in the use and execution of the details. The pediment, slightly too low for ideal proportions, is embellished with rosettes and modillions on its soffit, and the peculiar abacus of the Corinthian cap, with its flowing curves in plan, is unique. It will be noted that the moldings of the abacus carry across the door lintel and form a tie between the two columns, which otherwise would look rather loose and unconnected. The clapboarding is uniformly spaced through the whole height of the façade and its edge is molded. There are

fascia of the cornice has been denticulated and the faces of the modillions bear a panel with a rosette. The soffit has a strap ornament of interlaced pattern, instead of rosettes, which looks more finished. The house itself is well proportioned with a simple ridge roof. An interesting detail is the method by which the cornice has been made and its relation to the upper part of the corner-board, and the moldings over the second-story window heads.

The John Bannister house (now called "The Prescott," because it was once the headquarters of General Prescott), at the corner of Pelham



WHITEHORSE TAVERN, NEWPORT, RHODE ISLAND.

evidently two levels on the ground floor, for the windows of the side street elevation are stepped up with the grade of the street, which is considerable.

It is interesting to compare the doorway of the house at 228 Spring Street with that of the house at 27 Church Street, which is somewhat similar in general design but totally different in detail. The capitals in the latter are of Doric-Corinthian combination that has almost the character of an Adam detail, and the proportion of the entablature and its component parts is much better, more refined, and in accordance with accepted proportions: but even here the originality of the craftsman has made itself evident, for the

and Spring streets, has a gambrel roof of rather fine proportions, with three well designed dormers. The recessed entrance motive is a feature rare in Newport, and its treatment here with colonnettes and elliptically arched head is well thought out. The moldings of the cornice supporting the soffit are beautifully profiled, and form an interesting contrast to the stubby crown molding with its narrow fascia just above it.

At 5 Duke Street is a fine doorway with excellent detail; brackets, beautifully designed, supporting a pedimented door-head. This is the only example of this type in Newport, and seems to bear the mark of a more sophisticated hand than the average work.

There are other examples in Newport worthy of detailed description, but to do this would unduly prolong the text, and is unnecessary, for many of them are illustrated herein.

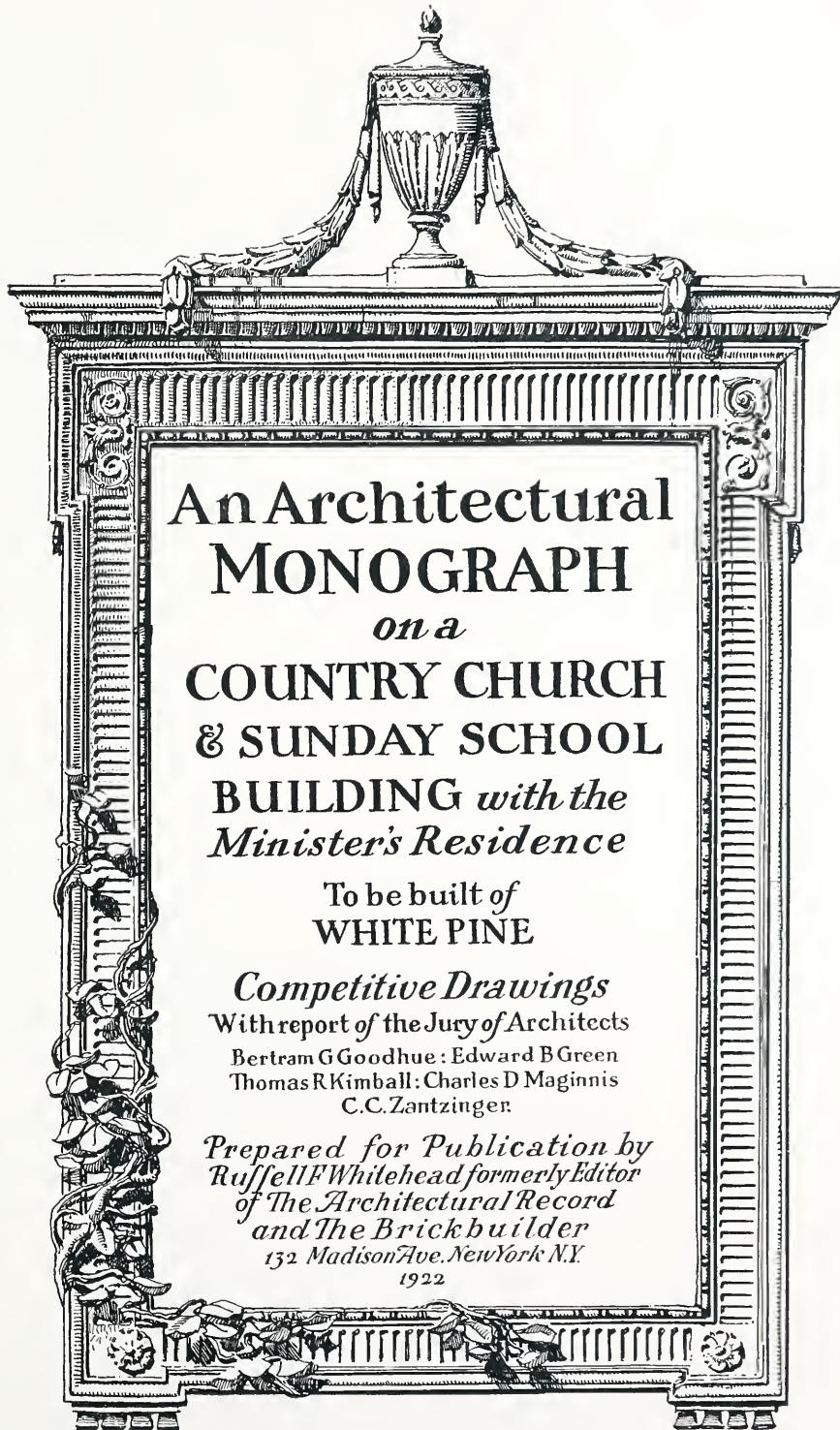
The old houses of Newport, because of their location in the heart of the business section, are being menaced; in all probability they will

soon be torn down or unrecognizably altered. Architecturally speaking, old Newport is too little known, and this photographic record of its early achievement should be a valuable contribution to the history of early American domestic architecture.

*Subjects of Previous Numbers of*

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Vol. VI,	No. 5.	Old Deerfield, Massachusetts	-	-	-	-	-	-	-	Rawson W. Haddon
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Vol. VII,	No. 5.	Comparative Study of a Group of Early American Doorways, Part Two	-	-	-	-	-	-	-	Aymar Embury II
Vol. VII,	No. 6.	The Town of Suffield, Connecticut	-	-	-	-	-	-	-	David E. Tarn
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Vol. VIII,	No. 2.	Dependencies of the Old-Fashioned House	-	-	-	-	-	-	-	Irving B. Eventworth



An Architectural  
MONOGRAPH

*on a*

COUNTRY CHURCH  
& SUNDAY SCHOOL  
BUILDING *with the*  
*Minister's Residence*

To be built of  
WHITE PINE

*Competitive Drawings*

*With report of the Jury of Architects*

Bertram G Goodhue : Edward B Green

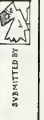
Thomas R Kimball : Charles D Maginnis

C.C. Zantzinger

*Prepared for Publication by*  
*Russell F Whitehead formerly Editor*  
*of The Architectural Record*  
*and The Brickbuilder*

*132 Madison Ave. New York N.Y.*

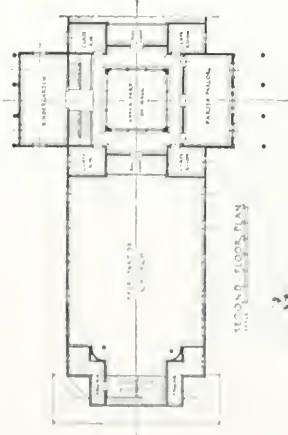
1922



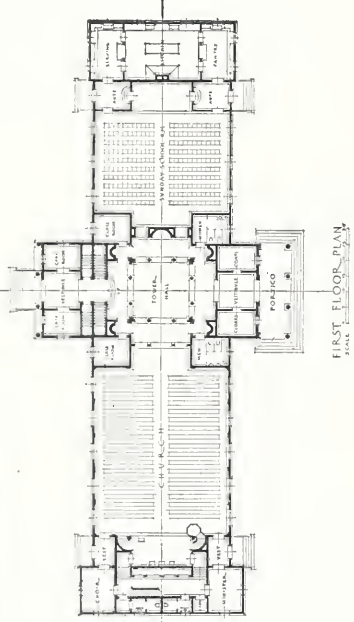
DESIGN FOR A WHITE PINE COUNTRY CHURCH

FIRST PRIZE DESIGN

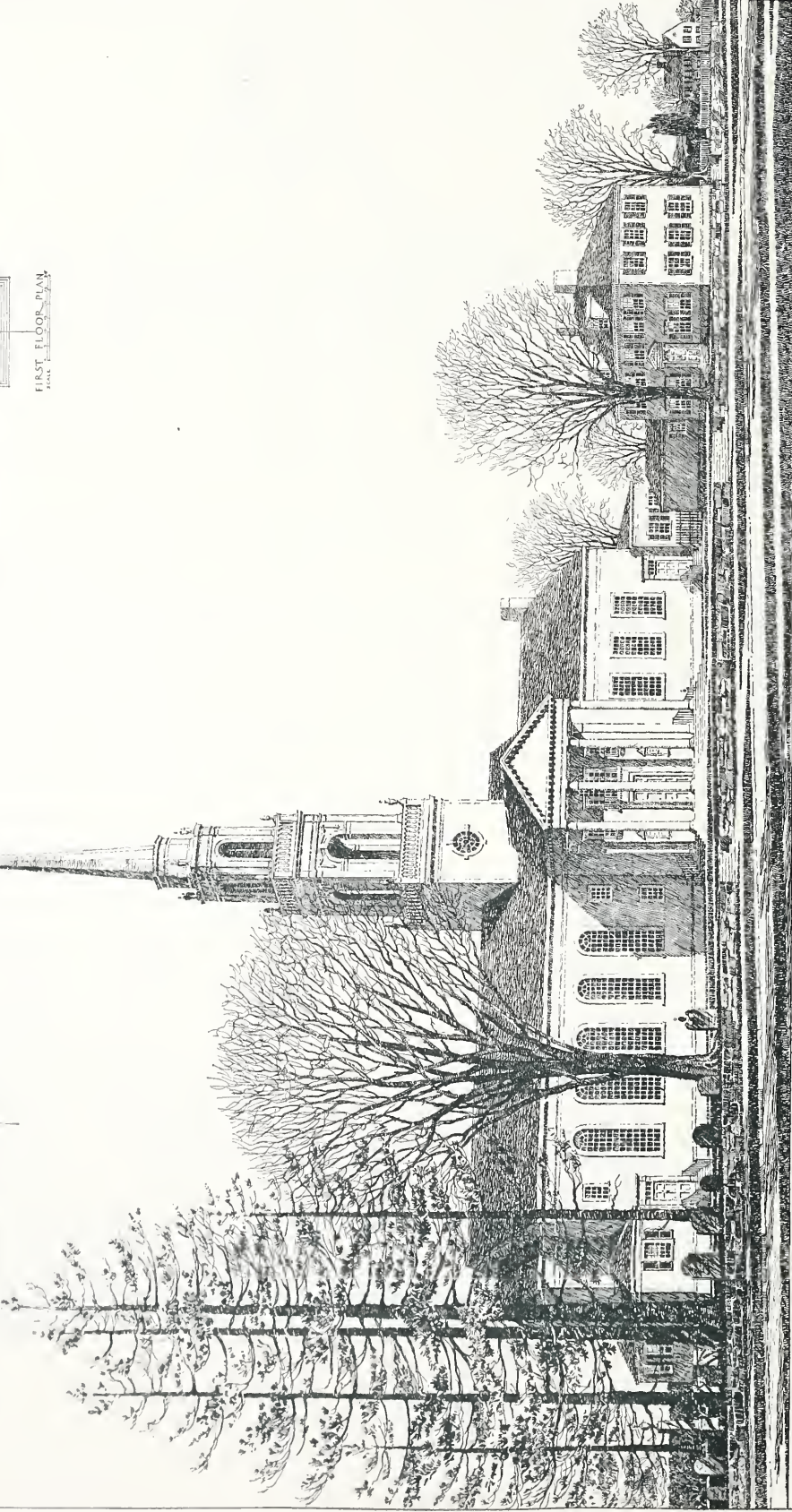
Submitted by Ralph H. Hannaford and Hampton F. Shirer, Boston, Massachusetts



SECOND FLOOR PLAN



FIRST FLOOR PLAN



# 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. VIII

AUGUST, 1922

No. 4

## A COUNTRY CHURCH AND SUNDAY-SCHOOL BUILDING

WITH RESIDENCE FOR THE MINISTER

REPORT OF THE JURY OF AWARD OF THE SEVENTH ANNUAL  
WHITE PINE ARCHITECTURAL COMPETITION

*Judged at Yama Farms, Napanoch, N. Y., May 12 and 13, 1922*

**PROBLEM:** A Church building proper, to seat approximately 350, and to contain a gallery large enough to accommodate a double quartette. This gallery may be at either end of the auditorium. Convenient to the Choir Gallery, a Choir Practice Room, with coat room and toilets for men and women. A Minister's Room, 150 square feet, should adjoin the Chancel and be provided with coat closet and toilet.

A Sunday-school Building directly connected with the Church, but not necessarily arranged to open into it. Main Auditorium to seat approximately 225, with stage suitable for simple entertainments. Eight classrooms, 100 square feet each, will be needed for the various grades of the Sunday-school. These may be partitioned from the main seating space by curtains or by folding screens, or may be in separate rooms. In addition to this, a Kindergarten, 350 square feet, with a sunny exposure; a room of approximately the same size, which may be used both as a Men's Bible Class Room and as a Parish Parlor. Toilets and coat rooms for men and women. A Kitchen and Pantry, 800 square feet, connected with the Auditorium.

A Manse, or residence for the minister, to contain, on the ground floor, Living-room, Study, Dining-room, Kitchen, and Pantry. On the second floor, four Bedrooms and two Baths. The attic shall be unfinished, but should be large enough for one Bedroom and Bath and a small Store-room. A one-car Garage.

All the outside finish for the three buildings, including siding and corner boards, window-sash, frames and casings, outside blinds, all exposed porch and balcony lumber, cornice boards, brackets, ornaments, mouldings, etc., *not* including shingles, is to be of White Pine.

The ancient burial-ground at the corner of the property, although not now in use, should not be disturbed; and the competitor is requested to spare as many of the fine elms and white pines as possible.

Accommodations for automobiles should be provided at the rear of the lot.

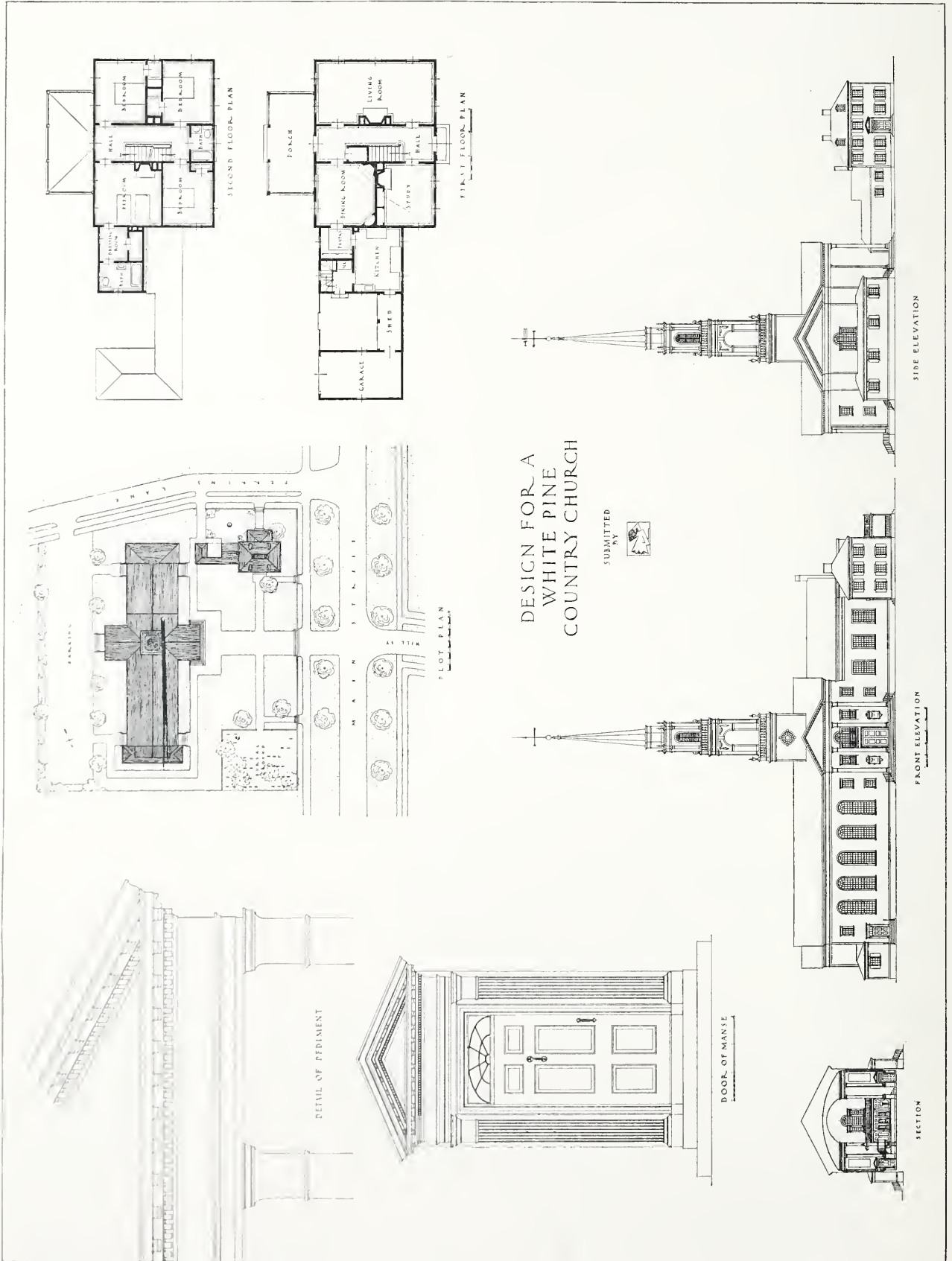
As the site is an important one and the church the principal one in the village, it is suggested that a tower, with or without a spire, be incorporated in the design.

The grade is approximately level, and about 2½ feet above the sidewalk. All corners of the lot are right angles except the two on Perkins' Lane. The stone retaining-wall on two sides of the property is to be kept, but the entrance steps may be moved if the competitor so desires.

**A**N unusually small number of designs, less than fifty, were entered in the latest of the admirable and enterprising competitions conducted by the Editor of *The White Pine Series of Architectural Monographs*. Possibly the programme was thought to be difficult, or else it was perceived as especially challenging to ecclesiastical draughtsmen, which would be an unhappy conclusion, for it is proper to record the Jury's disappointment at the comparatively inferior standard of the work. It might even be recorded that for a time there was question of the propriety of withholding certain of the prizes.

The adoption of the Colonial style was not

a mandatory requirement of the programme, though it appears to have been so regarded, one competitor only having had the temerity to try his luck with a very flamboyant scheme of Gothic clapboarding. The approach to the problem has been distinctly timid and unventuresome, in spite of what appeared to be an unusual opportunity for an interesting exploitation of a very charming historical architecture. The pervasiveness of familiar towers, cupolas, and façades throughout the designs was anticipated, but the Jury was over-sanguine in expecting that a nice feeling for the genius of the material might have had a larger exercise in modifying the



FIRST PRIZE DESIGN, Detail Sheet  
 Submitted by Ralph H. Hannaford and Hampton F. Shirer, Boston, Massachusetts



archæology of these examples. One design, that awarded Fourth Prize, had recourse to the earlier and more naïve phases of the tradition, and a more interesting handling of this would have placed it high in the award.

The problem consisted in the bringing of three unequal and traditionally self-contained units of a formal architecture into picturesque and convincing composition. Seldom was this accomplished with high measure of success. The relation of the secondary mass to that of the church was particularly troublesome. The Sunday-school building was frequently introduced so as to mask by its awkward bulk the perspective view of the church. Occasionally, recourse was had to the gambrel-roof for a lower and less competitive sky-line. The organic relation of these two elements in one architectural unit was rarely tried, and yet a successful attempt at this made for the quiet composition which finally won the first place in the Jury's opinion.

The competitors were obviously embarrassed by the implications of "Perkins' Lane," which promised dignified presence for the church, while its southerly situation no less invited the rectory. Considerable ingenuity seems to have been expended in the effort to provide a corner lot for both.

Only a few found suggestion in the burying-ground, which lies, therefore, as an unrelated incident on most of the plans, making little direct contribution to the general effect. The design placed second, however, is notable for the very effective way in which this important asset of the problem has been persuaded to an architectural result of singular picturesqueness.

**FIRST PRIZE DESIGN.** A bold "orientation," but fairly vindicated. The correlation of church and Sunday-school on the same axis, if unusual and somewhat reminiscent of medieval types on exterior, is in principle thoroughly straightforward and logical, and in full accord with the programme. What with the tower, which arises out of the common foyer, and the portico at its base with axial outlook in Mill Street, the chief interests of the problem are already satisfied and simplicity of composition assured. The manse has a full Colonial dignity, and is well set in pleasing and agreeably distant opposition to the cemetery. There is a certain gaucherie, however, about its effort to effect actual contact with the church by means of the low ell and fence, and, however good the intention, this is the weakest part of the design. A less rigid plan of its upper stage would give the tower a decided gain in gracefulness. Whatever minor shortcomings there may be in the design

would undoubtedly be disclosed in the south elevation of the Sunday-school, where, for instance, the lowered ridge line would undoubtedly suggest also a slight narrowing of its plan, were it only to permit of its cornice being received within the line of the church. As detailed, the portico is rather bald, and dry in character.

**SECOND PRIZE DESIGN.** Reference has elsewhere been made to the charming way in which the approach to the church has here been contrived. A free and interesting type of portico, which deserves to be surmounted by a better tower. The applied arcade on the Sunday-school recognizes a problem without successfully solving it. The school is still short of successful relation either with the church or the rather involved rectory.

**THIRD PRIZE DESIGN.** A quaint and interesting type of church, but the Sunday-school across the rather contracted court is poorly conceived. The juncture with it of the connecting cloister (in itself a good feature) is unsatisfactory, and only aggravates the fact that the large auditorium mass had no special relation with anything. At least a hint of the manse should have appeared in the perspective of the church.

**FOURTH PRIZE DESIGN.** This design, which in spirit is so thoroughly admirable, has been referred to elsewhere. Its author has an excellent feeling for the limitations of his material.

When he eschews the sophisticated types of Colonial for this early phase, it is a pity that something of this refinement of feeling does not appear in the presentation, which does something less than justice to its merit. Intrinsicly, the design has decided faults; the plan encroaches too far on the east line of the property. Were this line only farther away, so as to permit of the manse being pushed fifty feet farther back, its askewness, which is now somewhat gratuitous, would be admirable in character. Its present placing is objectionable.

The fenestration of the Sunday-school might be improved. The exterior generally, which would be appropriately rendered in stain rather than in paint, has a certain hardness which could readily be eliminated by study of detail.

**FIRST MENTION.** One of the very few good renderings. No more beautiful belfry tower than this could have been employed. The continuity of the series of square gallery windows around the façade of the church is unfortunate.

*(Text continued on page twenty-four)*

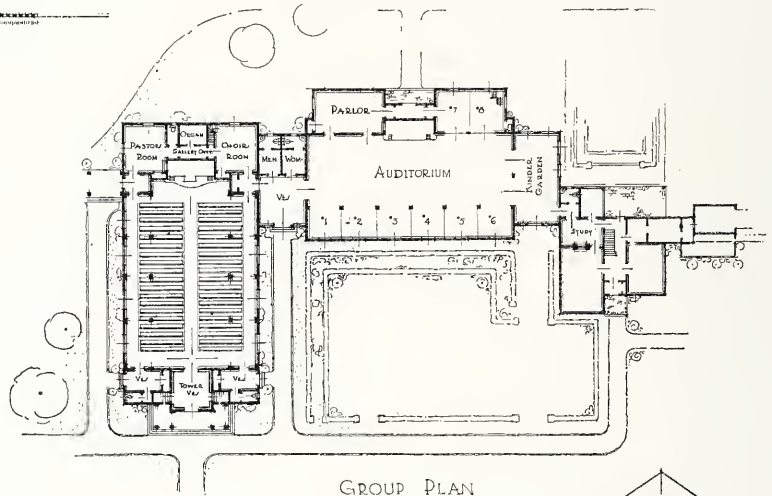


SIDE ELEVATION

FRONT ELEVATION

*Design for a*  
**WHITE PINE**  
 COUNTRY CHURCH

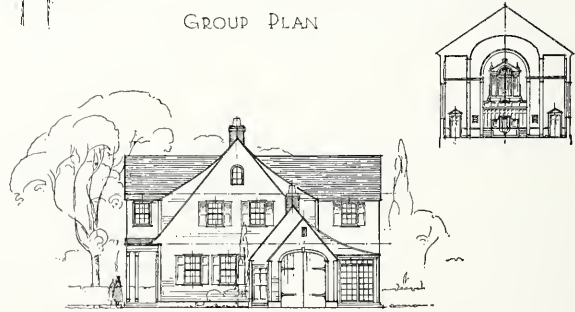
*Submitted by*



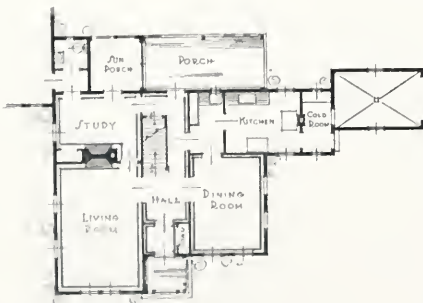
GROUP PLAN



FRONT ELEV.



SIDE ELEV.



FIRST FLOOR PLAN

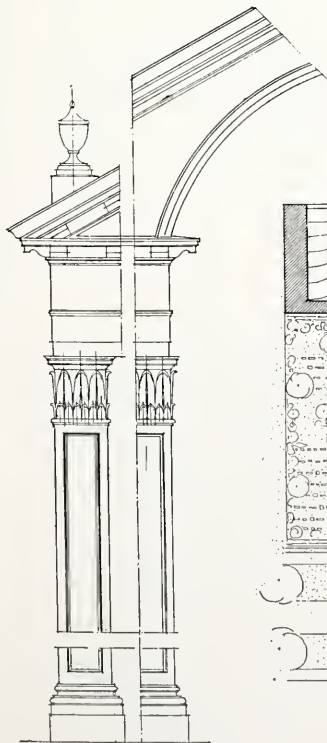


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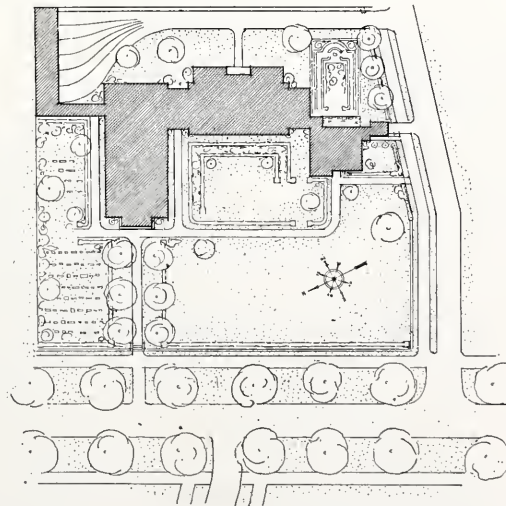
SECOND PRIZE DESIGN, Detail Sheet  
 Submitted by Paul Forrester Taylor, Philadelphia, Pennsylvania



PERSPECTIVE OF GROUP



PLOT PLAN



*Design for a*  
*WHITE PINE*  
COUNTRY CHURCH

*Submitted by*

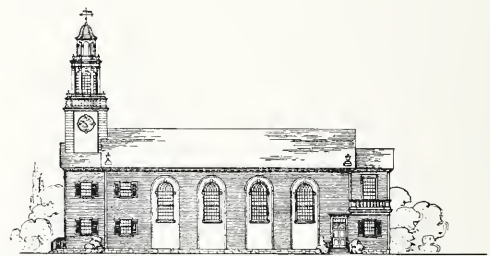


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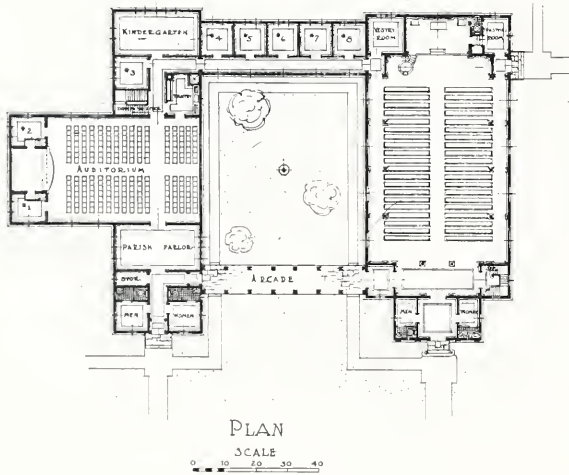
Submitted by Paul Forrester Taylor, Philadelphia, Pennsylvania



FRONT ELEVATION

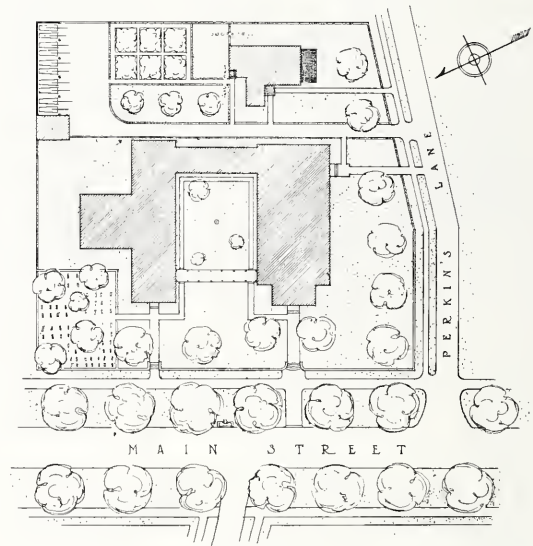


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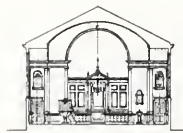
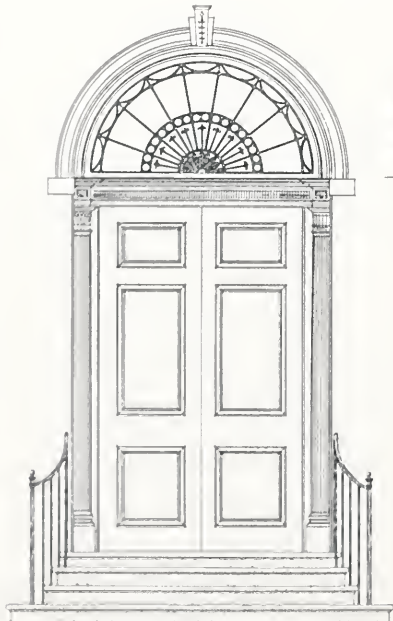
PLAN

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PLOT PLAN

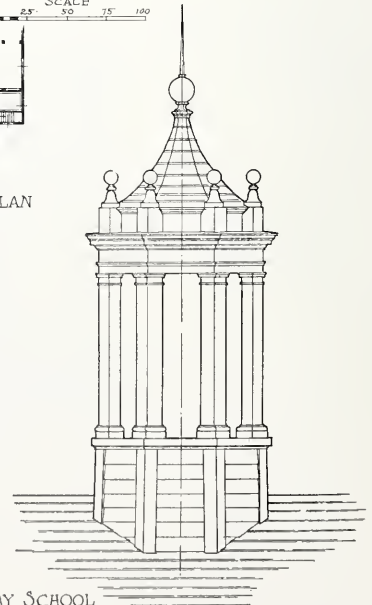
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SECTION



GALLERY PLAN



*Design for a  
WHITE PINE  
COUNTRY CHURCH*

*Submitted By*  


*MISCELLANEOUS DETAILS*

SCALE  
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 MAIN ENTRANCE DOOR — LANTERN ON SUNDAY SCHOOL



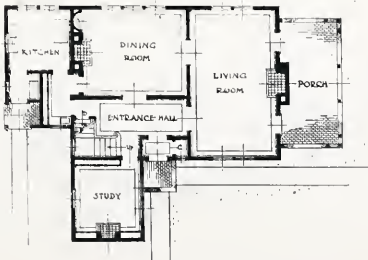
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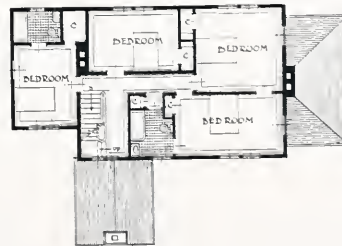
SIDE ELEVATION

THE  
MINISTER'S RESIDENCE

SCALE  
1" = 16'



FIRST FLOOR PLAN



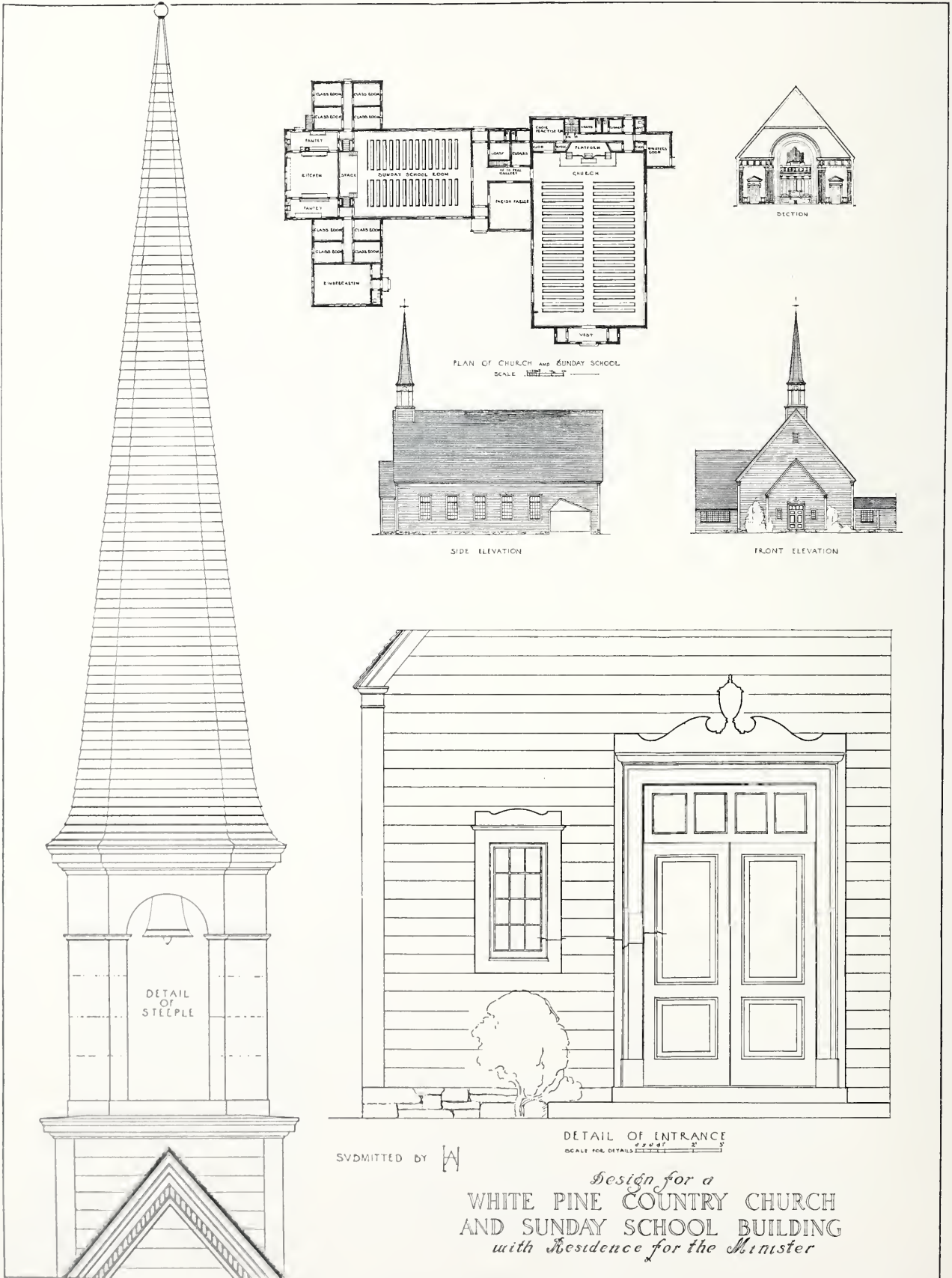
SECOND FLOOR PLAN

*Design for a  
WHITE PINE  
COUNTRY CHURCH*

Submitted By

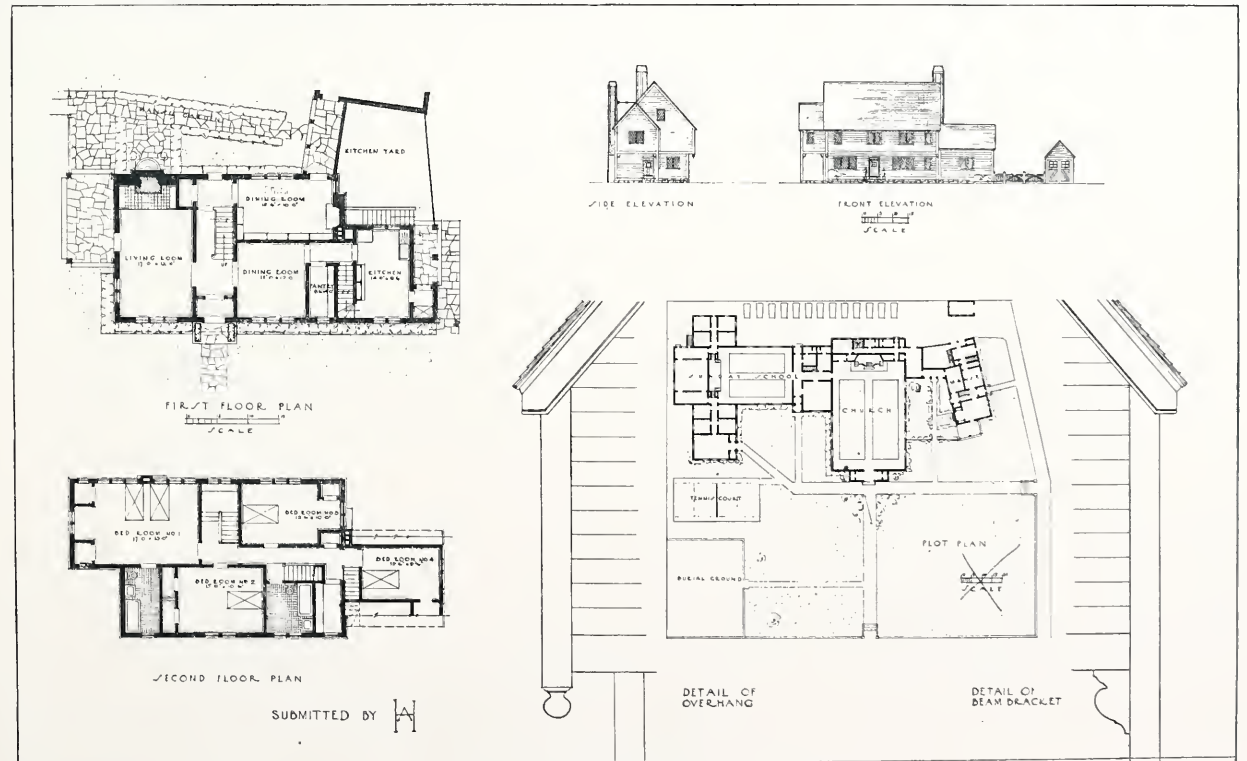
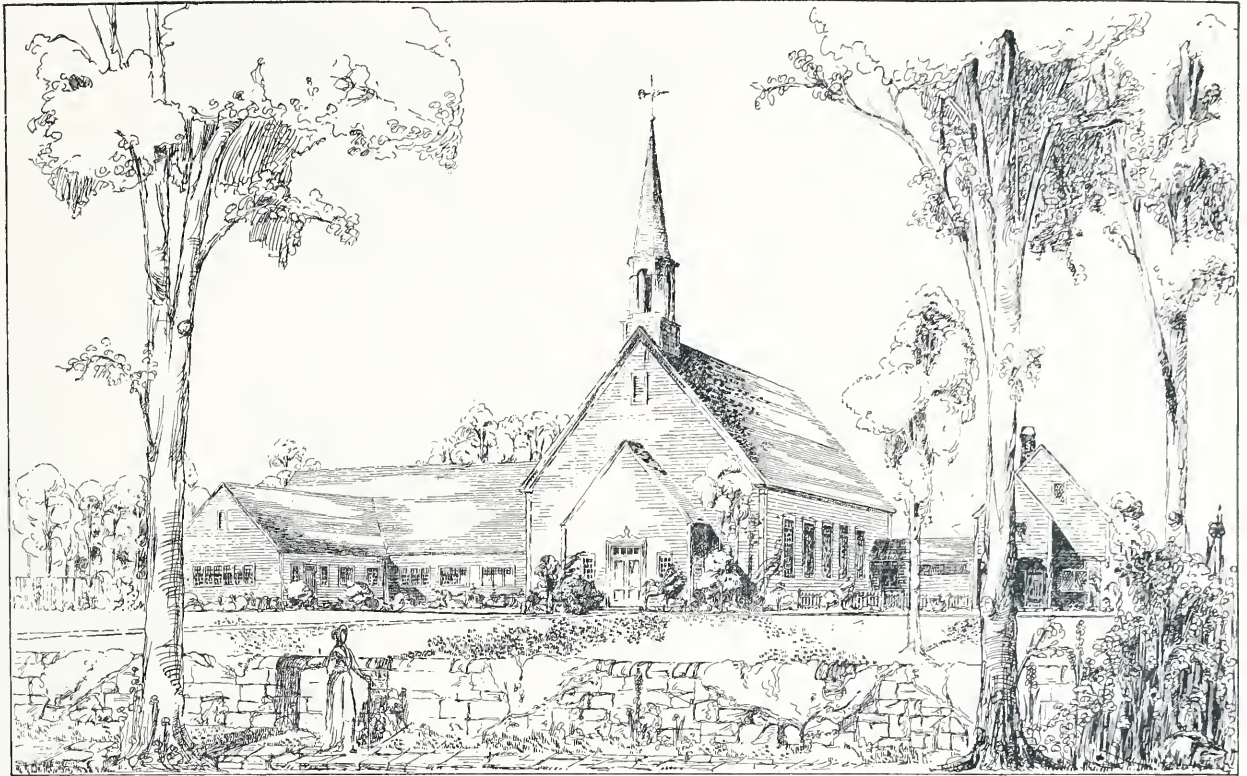
THIRD PRIZE DESIGN

Submitted by D. R. Cochran, Boston, Massachusetts



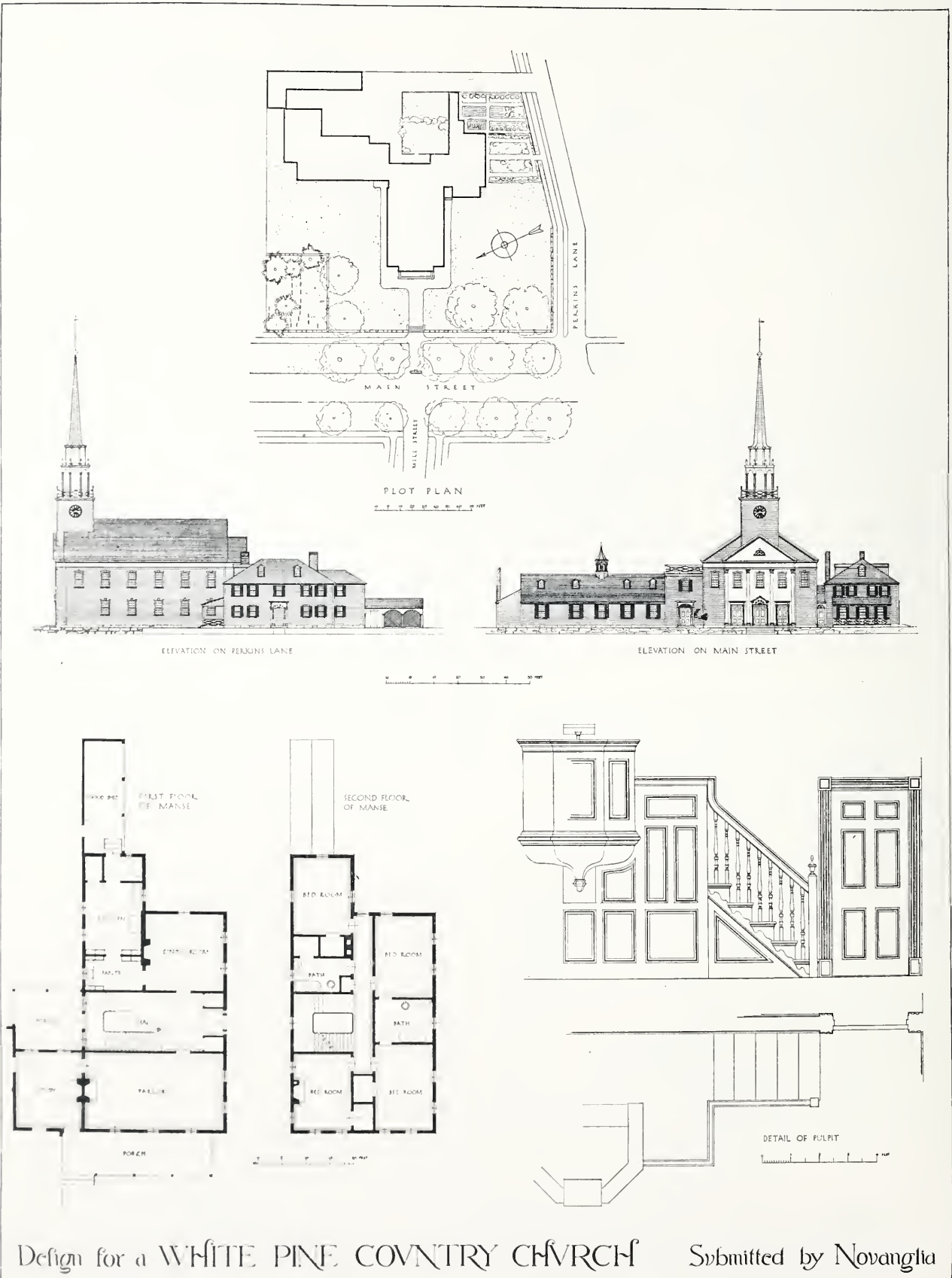
*Design for a*  
**WHITE PINE COUNTRY CHURCH**  
**AND SUNDAY SCHOOL BUILDING**  
*with Residence for the Minister*

FOURTH PRIZE DESIGN, Detail Sheet  
 Submitted by Duke W. Rowat, New York, N. Y.



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**WHITE PINE COUNTRY CHURCH AND SUNDAY SCHOOL BUILDING**  
*with Residence for the Minister*

**FOURTH PRIZE DESIGN**  
 Submitted by Duke W. Rowat, New York, N. Y.

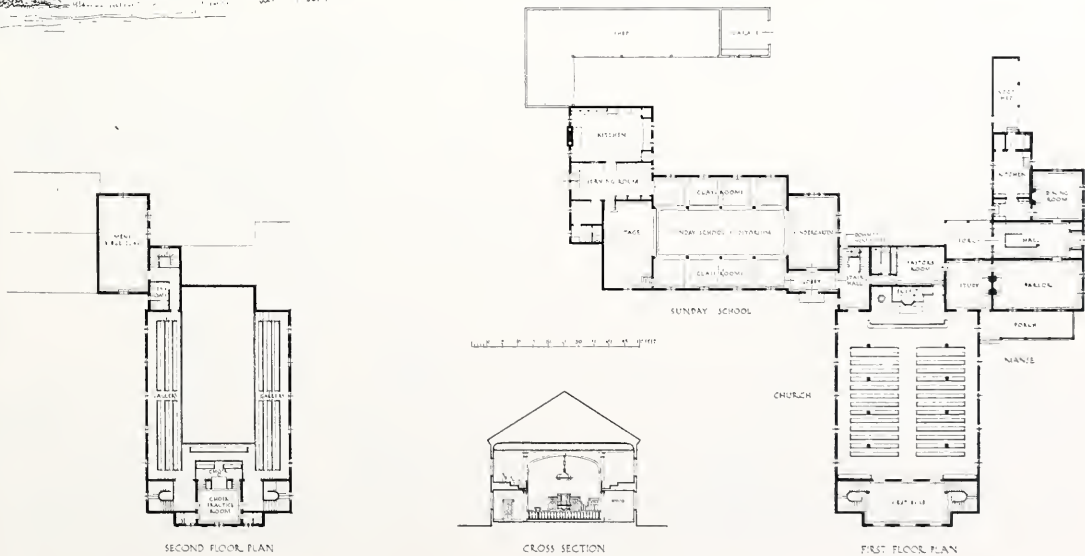
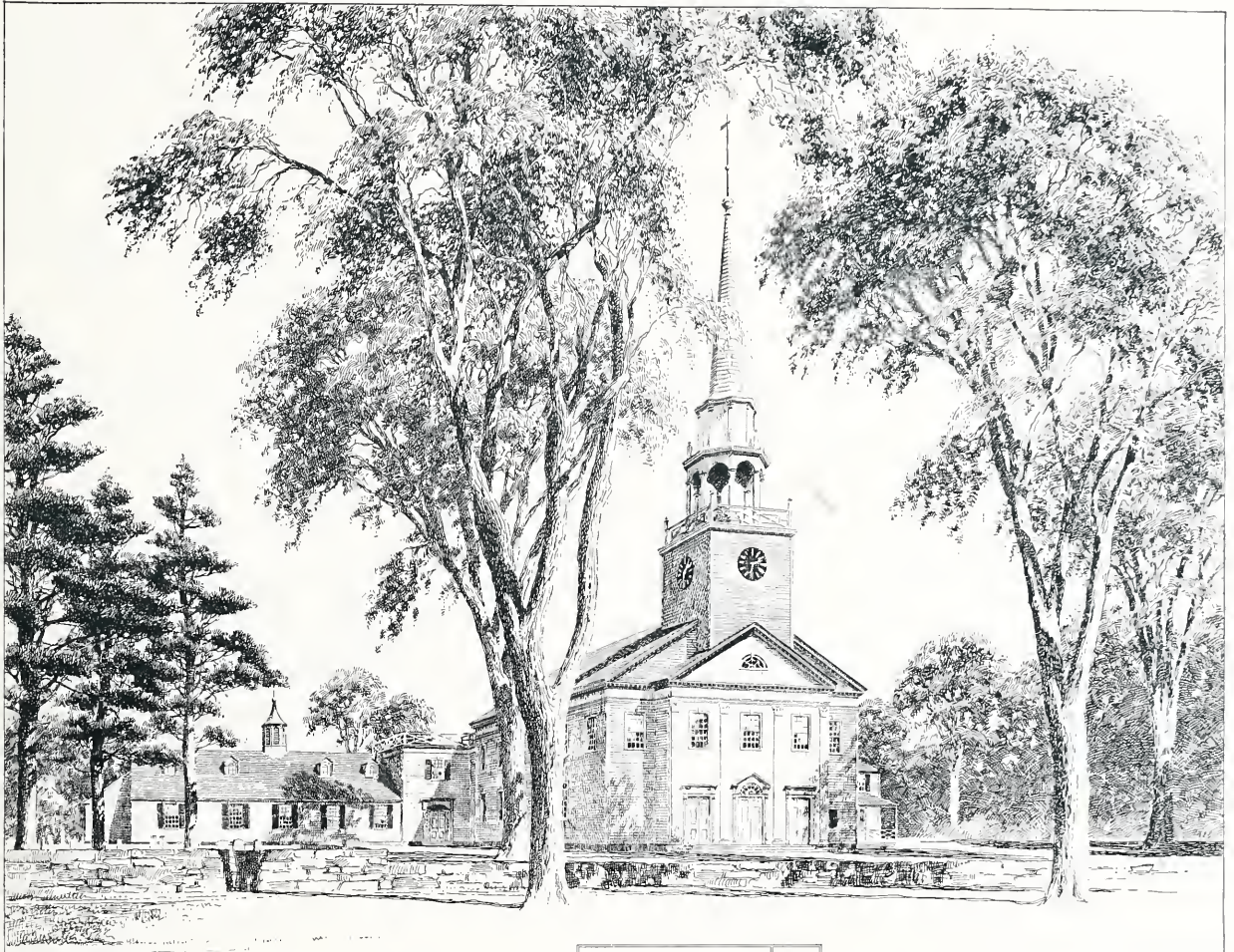


Design for a WHITE PINE COVNTRY CHVRCH Submitted by Novanglia

FIRST MENTION, Detail Sheet

Submitted by O. H. Murray, James Perry Wilson, and Felix Wedgwood Bowen, Newark, New Jersey

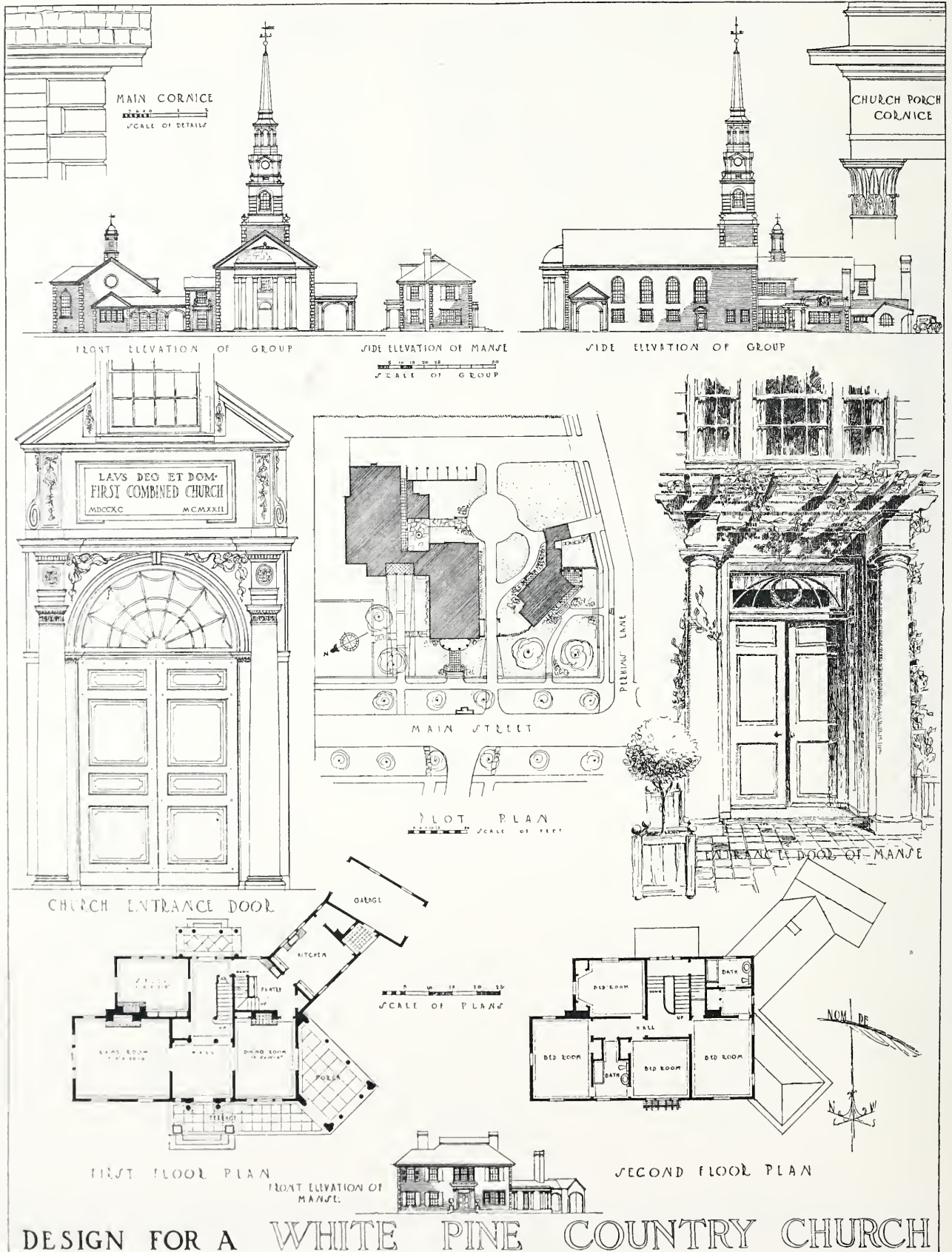




Design for a WHITE PINE COVNTRY CHVRCH Submitted by Novanglia

FIRST MENTION

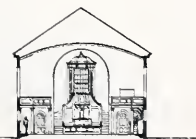
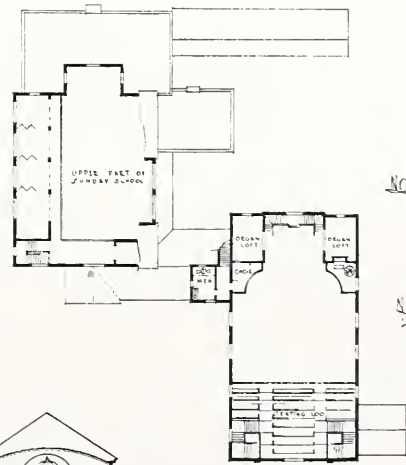
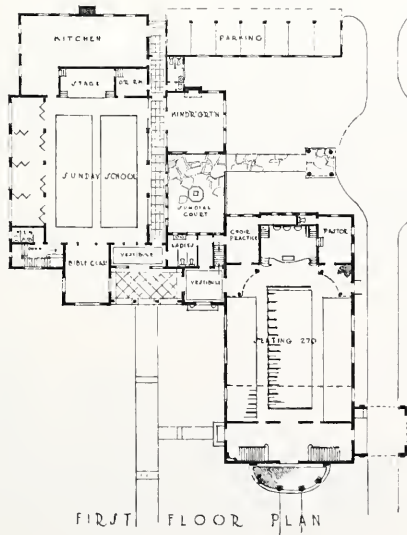
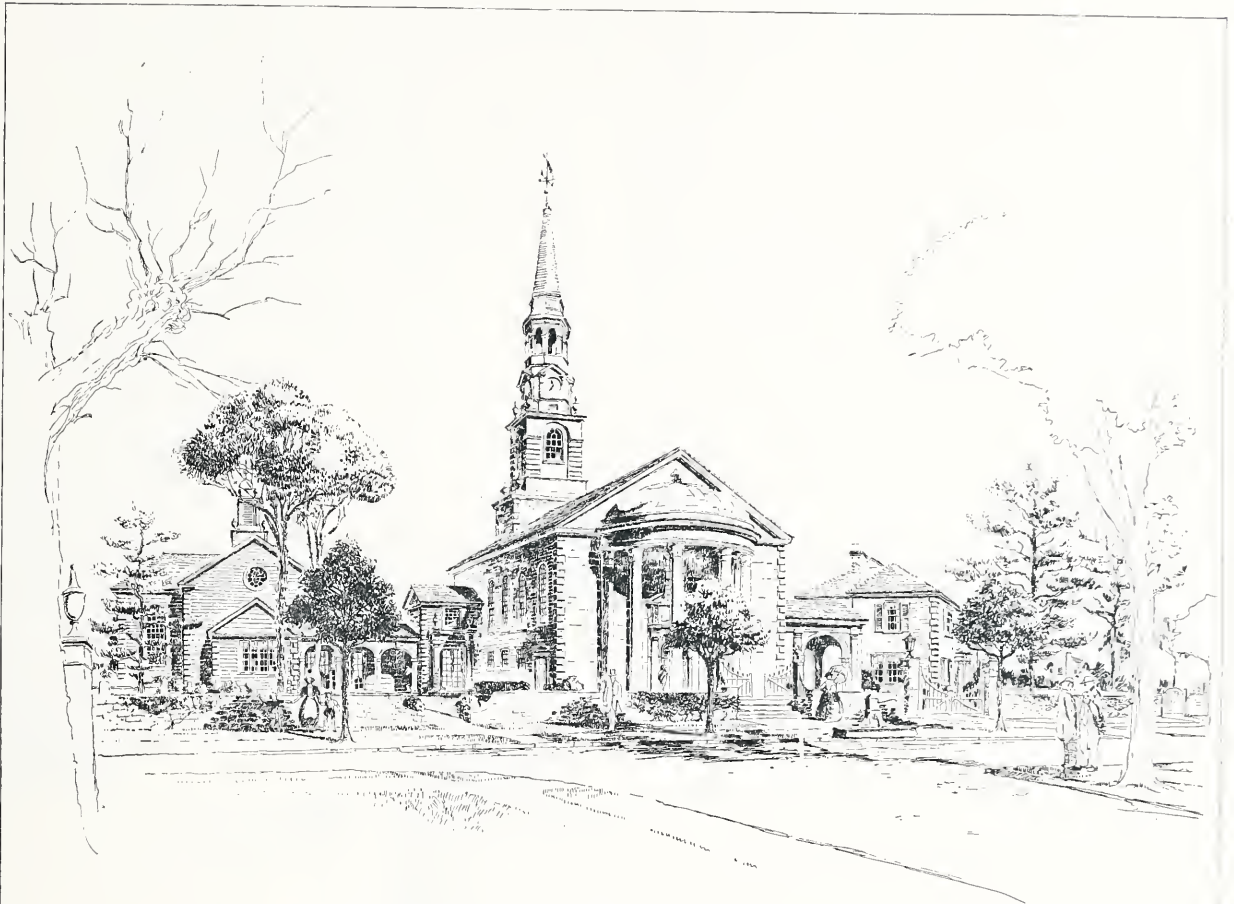
Submitted by O. H. Murray, James Perry Wilson, and Felix Wedgwood Bowen, Newark, New Jersey



# DESIGN FOR A WHITE PINE COUNTRY CHURCH

SECOND MENTION, Detail Sheet

Submitted by Leroy J. White and Reah deBourg Robinson, Wilmington, Delaware

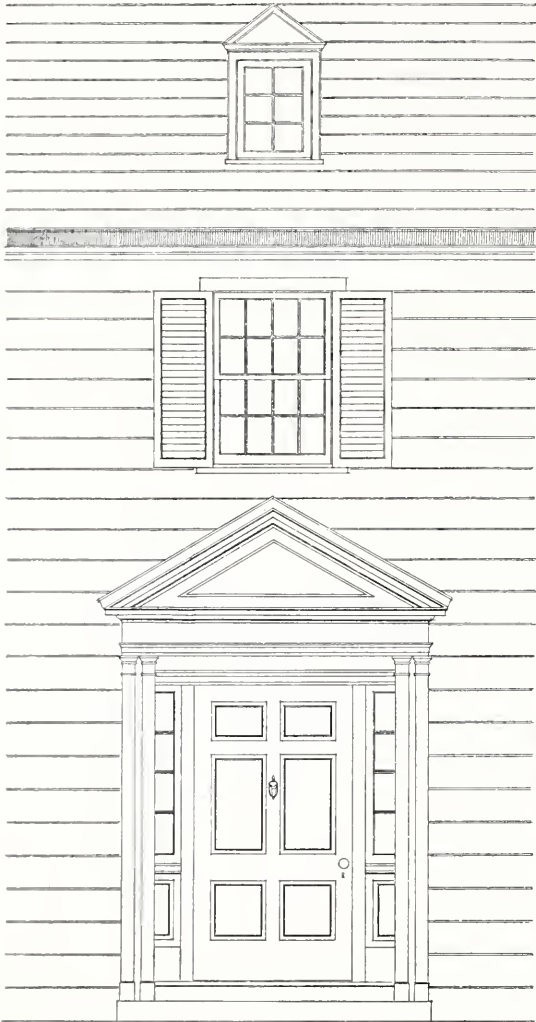


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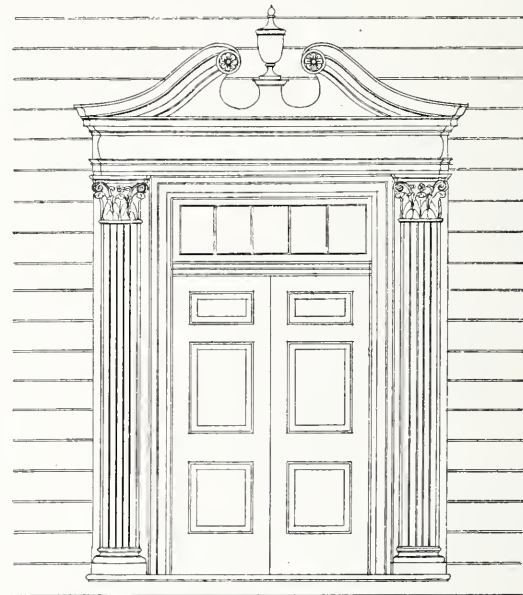
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SECOND MENTION

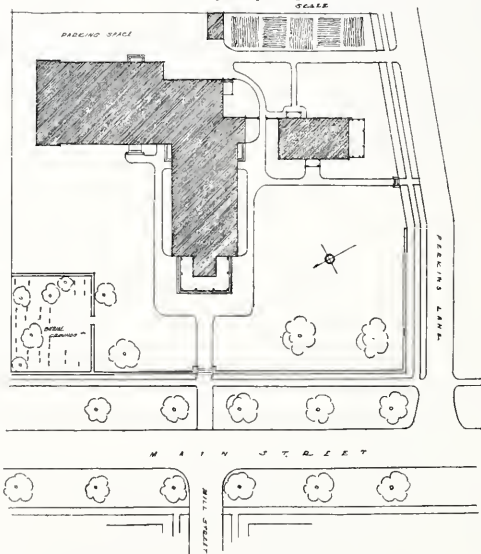
Submitted by Leroy J. White and Reah deBourg Robinson, Wilmington, Delaware



FRONT ELEVATION OF RESIDENCE ENTRANCE



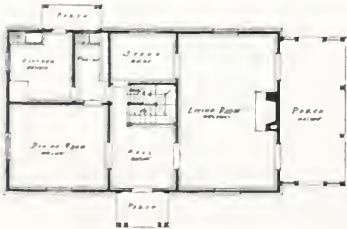
MAIN ENTRANCE TO CHURCH DETAIL



PLOT PLAN

*Design for a  
WHITE PINE  
COUNTRY CHURCH*

SHOWN AT 1/4" = 1'-0"



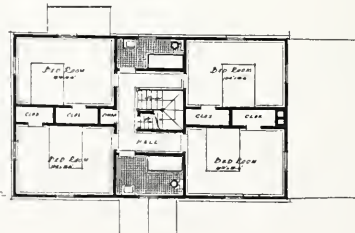
FIRST FLOOR PLAN

SCALE FOR FIRST FLOOR PLAN 1/4" = 1'-0"



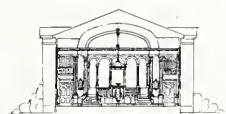
FRONT ELEVATION

SIDE ELEVATION

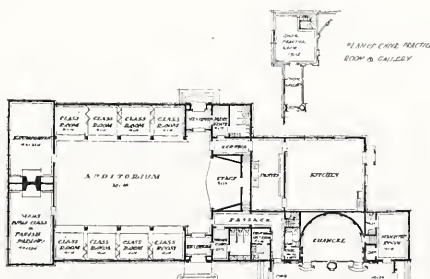


SECOND FLOOR PLAN

SCALE FOR SECOND FLOOR PLAN 1/4" = 1'-0"

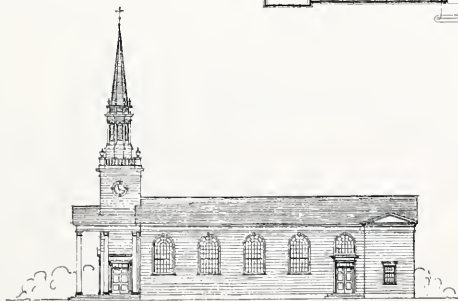


CROSS SECTION



*Design for a  
WHITE PINE  
COUNTRY CHURCH*

SUBMITTED BY NEWFAED



SIDE ELEVATION



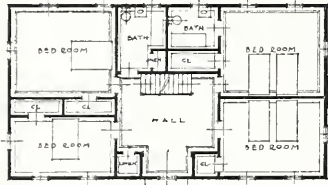
FIRST FLOOR PLAN



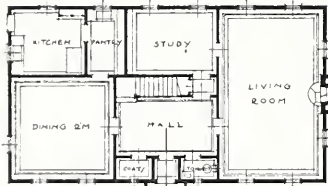
FRONT ELEVATION

THIRD MENTION

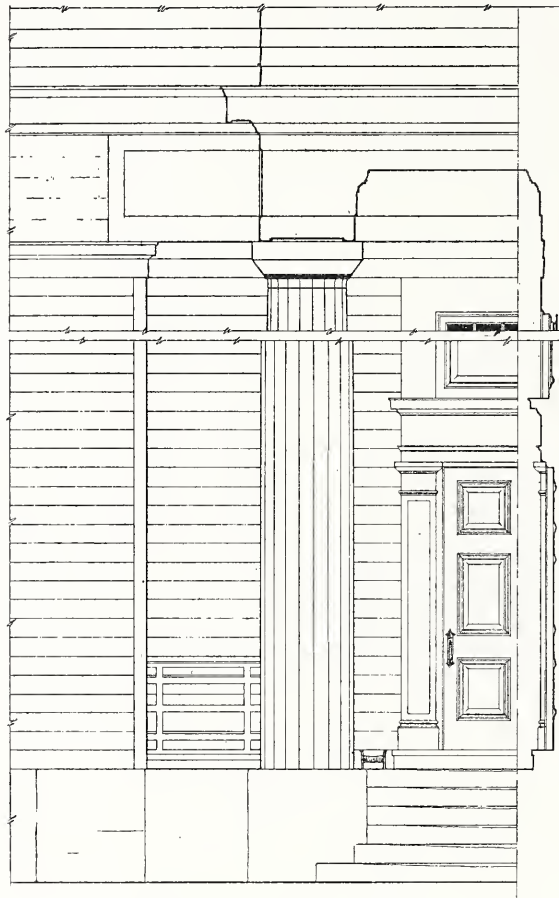
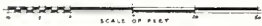
Submitted by F. E. Brinkmann, Columbus, Ohio



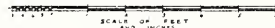
Second Floor Plan of Manse



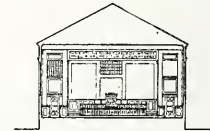
First Floor Plan of Manse



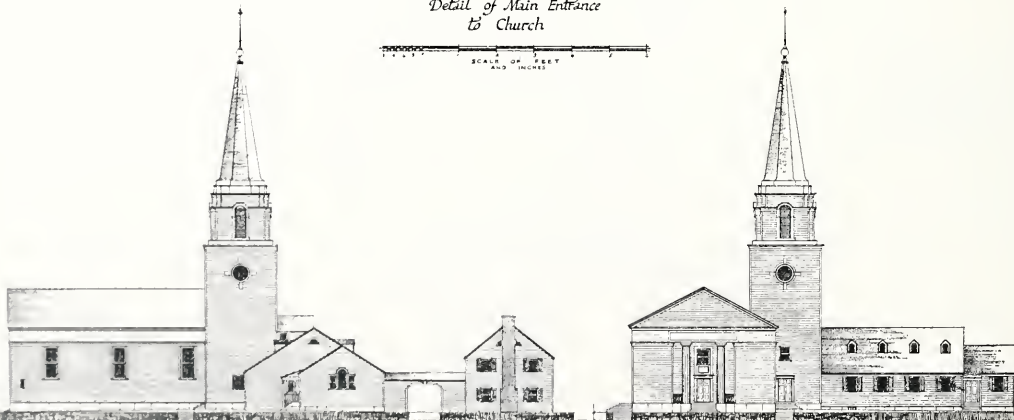
Detail of Main Entrance to Church



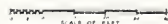
Front Elevation of Manse



Cross Section thro. Church



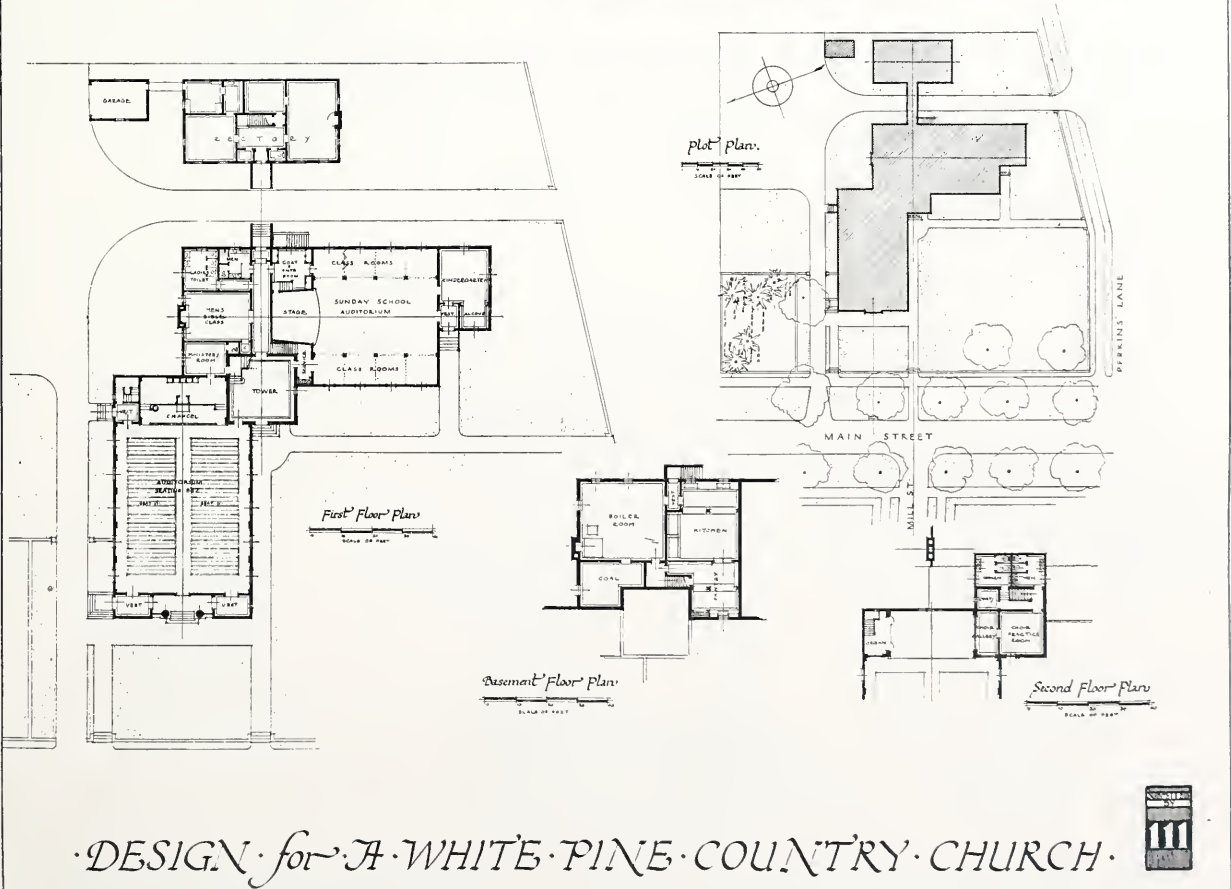
Side Elevation



Front Elevation

DESIGN for A WHITE PINE COUNTRY CHURCH





DESIGN for A WHITE PINE COUNTRY CHURCH



FOURTH MENTION

Submitted by Elliott L. Chisling and George C. Stiles, Brooklyn, New York



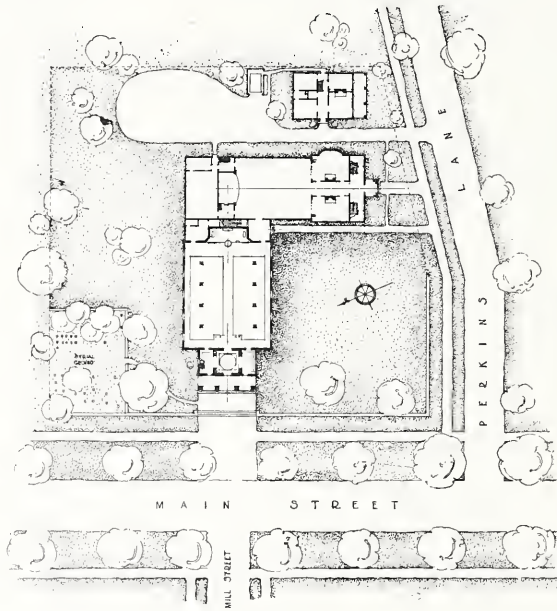
MAIN ELEVATION OF MANSE



STREET ELEVATION OF MANSE



MAIN CORNICE PROFILE OF MINISTERS MANSE



MAIN STREET

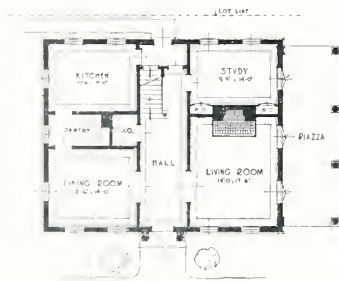
PERKINS LANE

MILL STREET

PLOT PLAN

SCALES

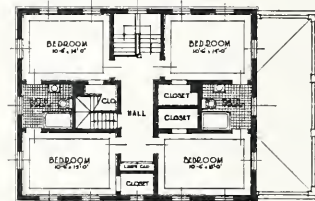
- FOR ELEVATIONS 1" = 8'-0"
- FOR PLANS 1" = 16'-0"
- FOR DETAILS 1" = 4'-0"
- FOR PROFILE 1" = 8'-0"
- FOR PLOT PLAN 1" = 16'-0"



FIRST FLOOR PLAN

DESIGN FOR A WHITE PINE COUNTRY CHVRCH

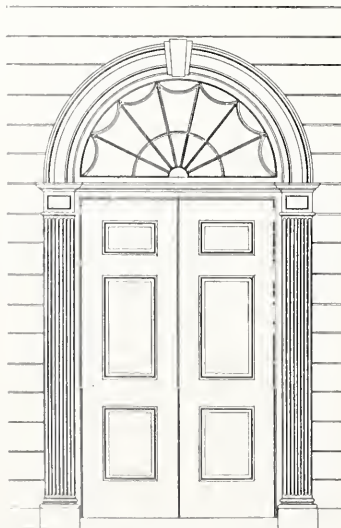
BY [architect's symbol]



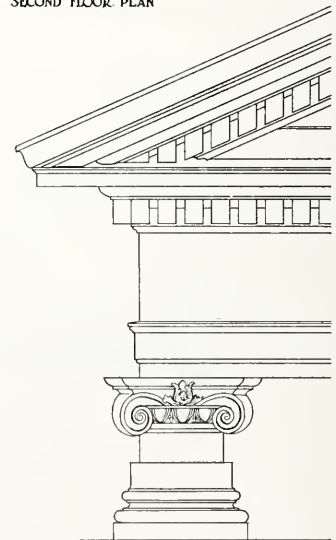
SECOND FLOOR PLAN



DETAIL OF MANSE



MAIN ENTRANCE TO CHVRCH

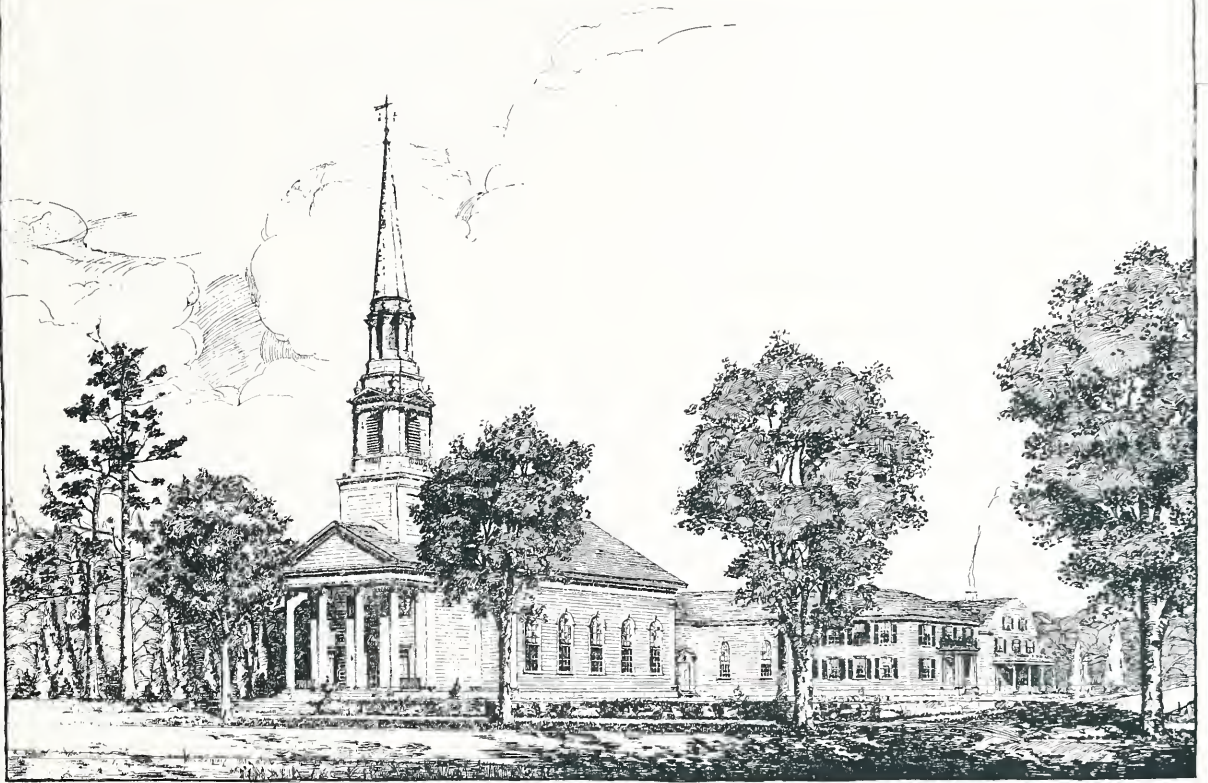


DETAIL OF PORTICO

FIFTH MENTION, Detail Sheet

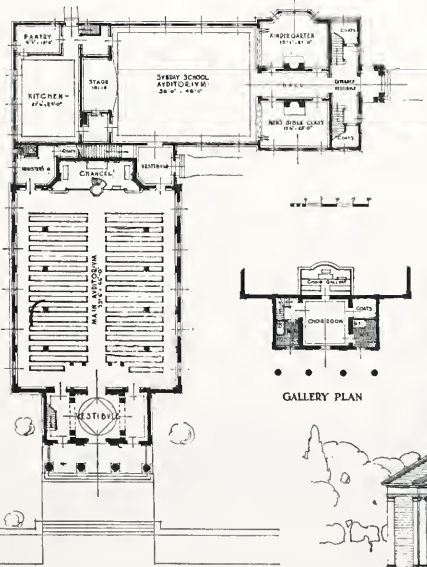
Submitted by Florian A. Kleinschmidt, Boston, Massachusetts



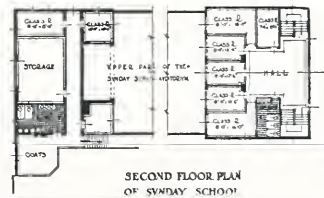


DESIGN FOR A WHITE PINE COUNTRY CHVRCH

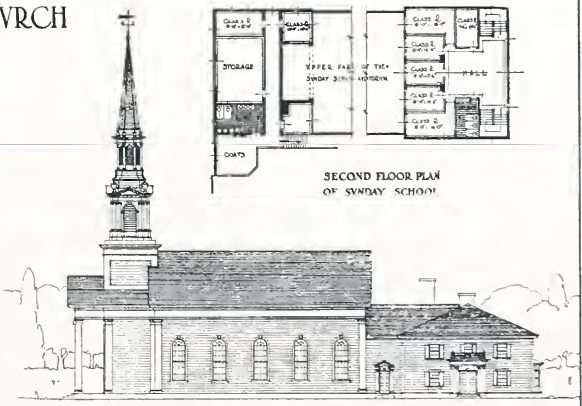
BY 



FIRST FLOOR PLAN



SECOND FLOOR PLAN OF SUNDAY SCHOOL



SIDE ELEVATION



FRONT ELEVATION

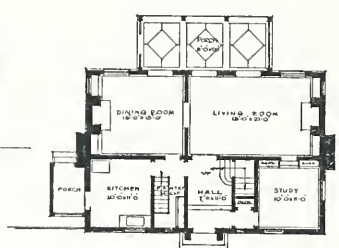
SECTION

FIFTH MENTION

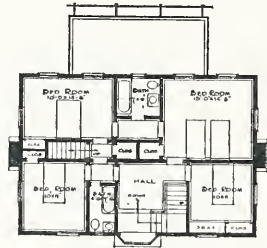
Submitted by Florian A. Kleinschmidt, Boston, Massachusetts



FRONT ELEVATION  
SCALE



~FIRST FLOOR PLAN~



~SECOND FLOOR PLAN~



~SIDE ELEVATION~

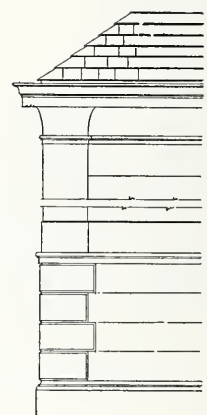
~MANSE~  
SCALE



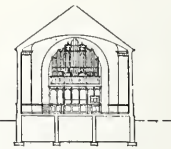
ENTRANCE OF MANSE  
SCALE



ELEVATION OF ENTRANCE  
SCALE



DETAIL AT CORNER  
SCALE



CROSS SECTION  
THROUGH CHURCH  
SCALE



SIDE ELEVATION  
OF CHURCH  
SCALE

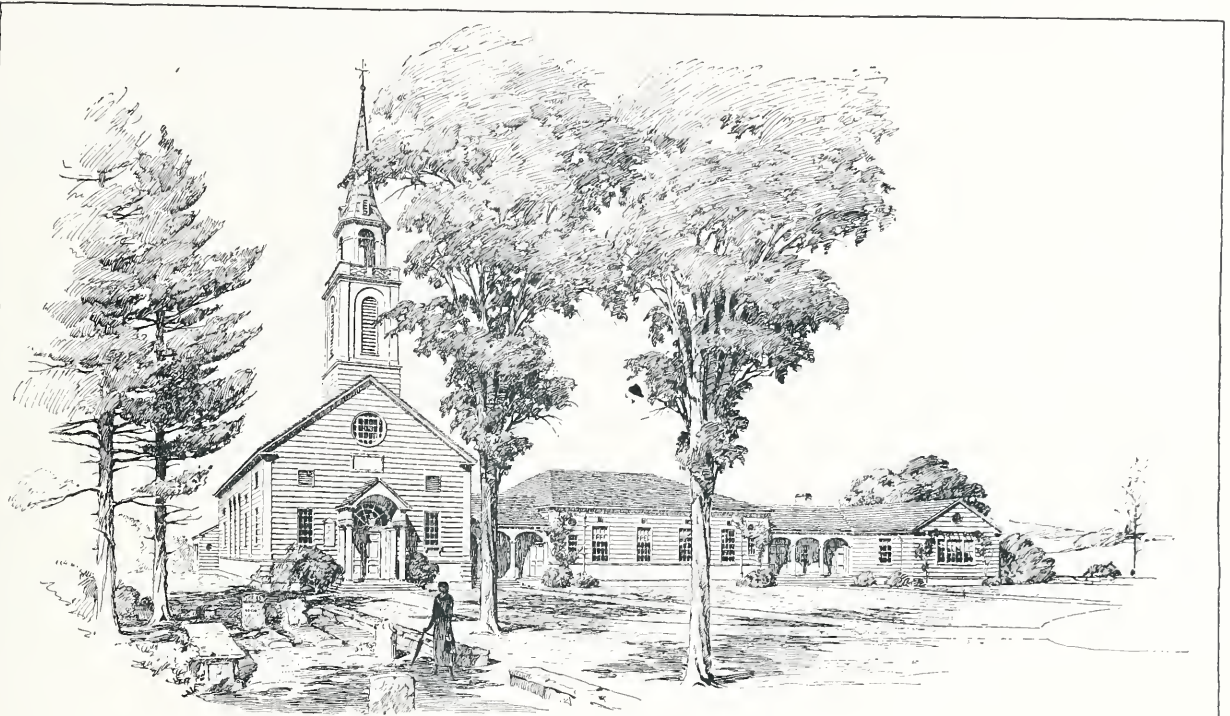


FRONT ELEVATION  
OF CHURCH  
SCALE

DESIGN FOR A WHITE PINE  
COUNTRY CHURCH

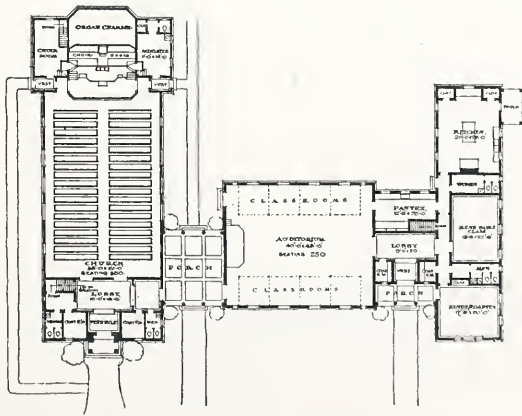
Submitted by

SIXTH MENTION, Detail Sheet  
Submitted by Daniel Neilinger, New York, N. Y.

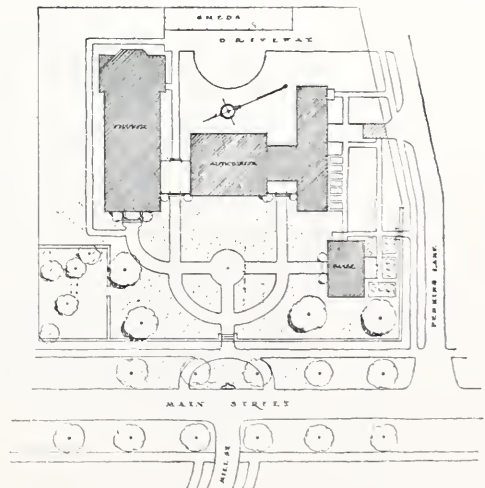


DESIGN FOR A WHITE PINE  
COUNTRY CHURCH

*Submitted by*



FLOOR PLAN  
SCALE  
1/8" = 1'-0"



PLOT PLAN  
SCALE  
1/8" = 1'-0"

SIXTH MENTION

Submitted by Daniel Neilinger, New York, N. Y.

The manse is not successfully related, and, on the north side, the composition tapers off rather weakly.

SECOND MENTION. Too sophisticated for the programme. Suggests a brick group of a London suburb. The manse is not agreeably placed, is not of agreeable form, and cuts off an important perspective of the church.

THIRD MENTION. The upper part of tower is poor and the lower has too many entrances. The gables at the end of the Sunday-school and church are weak and the latter quite meaningless.

FOURTH MENTION. This shows a nice feeling for the composition, but is the work of one unfamiliar with the implications of the clapboard and the tenpenny nail, which is, here at least, so far a pity that, if given its right rendering, so admirable a plan would have made the

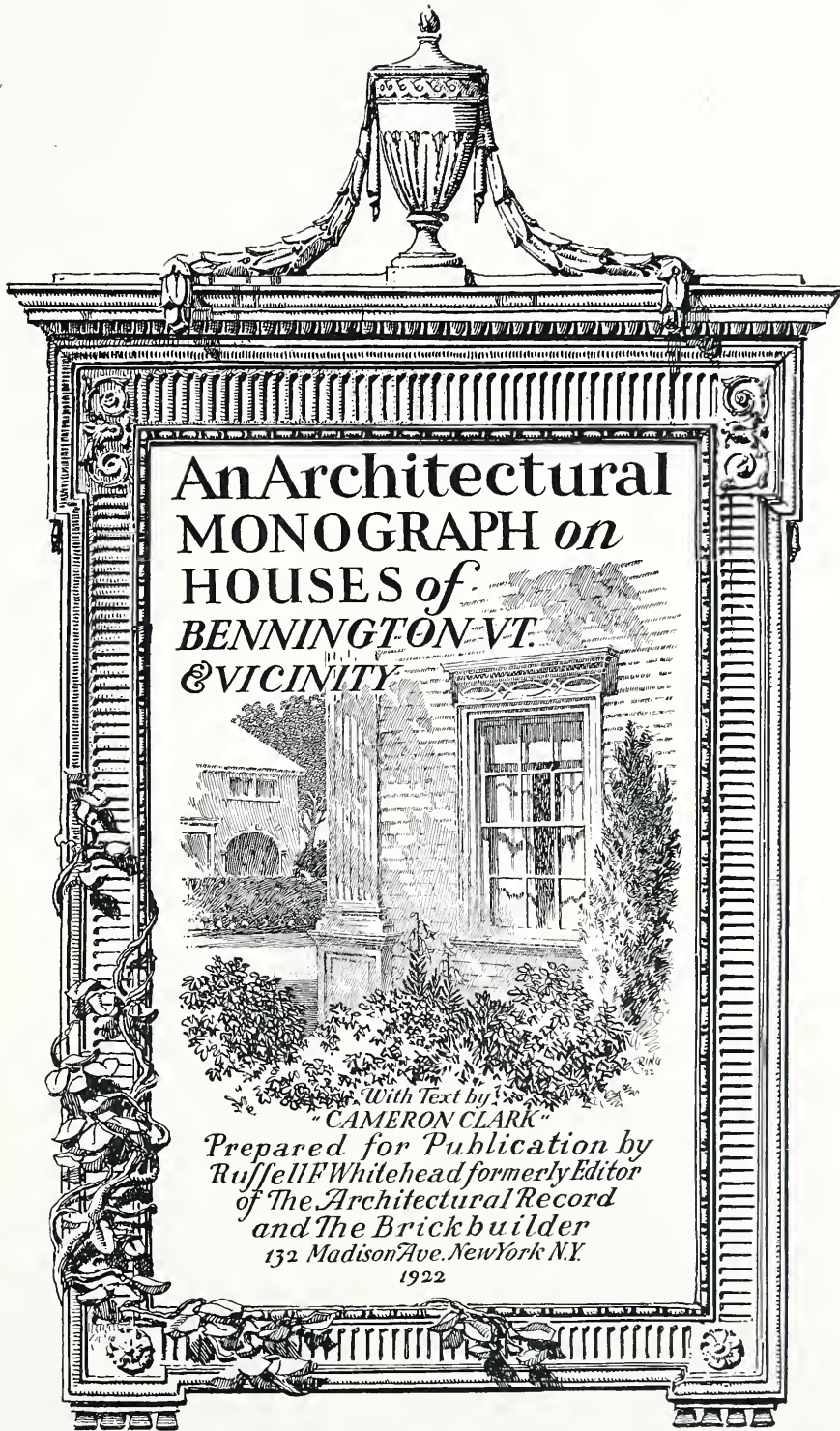
going for first prize much harder. As it is, the design is too suggestive of stone architecture.

FIFTH MENTION. The treatment of the Sunday-school wing is unsatisfactory, giving it the suggestion of a manse, and this places the minister at the disadvantage of appearing to occupy a neighbor's house.

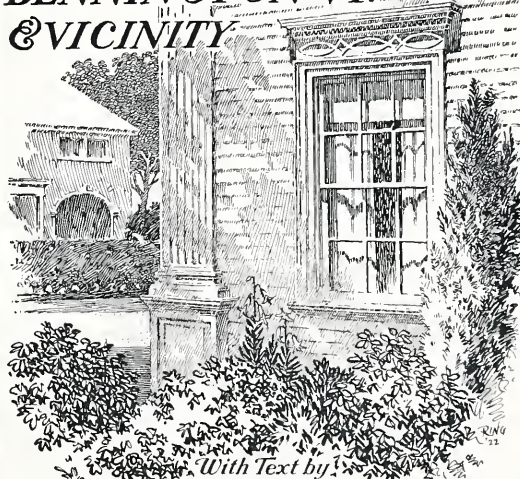
SIXTH MENTION. Exterior in modest vein, and so far excellent. The advanced plane of the Sunday-school distinctly takes from the emphasis of the church in perspective, without itself being sufficiently ingratiating to justify its axial position. The effort, moreover, to establish the right relation of this plane between the Sunday-school and church is labored and unconvincing.

BERTRAM G. GOODHUE	} <i>Jury</i> <i>of</i> <i>Award</i>
EDWARD B. GREEN	
THOMAS R. KIMBALL, <i>Chairman</i>	
CHARLES D. MAGINNIS, <i>Secretary</i>	
C. C. ZANTZINGER	





An Architectural  
MONOGRAPH on  
HOUSES of  
BENNINGTON-VT.  
& VICINITY



With Text by  
"CAMERON CLARK"

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

1922



THE GENERAL DAVID ROBINSON HOUSE, OLD BENNINGTON, VERMONT.  
A unique adaptation of the Palladian window  
used frequently in the vicinity of Bennington.

# 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. VIII

OCTOBER, 1922

No. 5

## HOUSES OF BENNINGTON, VERMONT, AND VICINITY

*Used as a Study of Colonial Textures*

By CAMERON CLARK

*Although having spent several years traveling in Europe as a Rotch Scholar and as an Alumnus of the American Academy in Rome, Mr. Clark, of Clark & Arms, Architects, still retains a deep admiration for our Colonial architecture as the style for American homes.—EDITOR'S NOTE.*

*Photographs by* KENNETH CLARK

WE are continually reading more or less romantic tales of early Colonial life woven in and about houses with low-ceilinged rooms whose adze-hewn beams, dark with time and cavernous fireplaces, bring forth memories of a past filled with the simplicity of a cheerful hospitality. These descriptions, while adequate and true as to detail in recalling the past, seldom fail to include the time-worn brocade "They knew how to build in those days." So naturally one might be led to believe that here is the reason for the present revival of interest in Colonial architecture. But if this were true we would see at every hand replicas of this wonderful era, having true beamed ceilings and corner posts with braces projecting into the room. This is not the case, however, and it is not because of plumbing, wiring, or the other practical necessities of a modern house, but for the simple fact that the present-day builder asks for the Colonial style because of its exterior beauty rather than for any merits of good old-fashioned construction.

The secret of this desire for the Colonial has been the result of an unconscious appreciation of the color and texture as well as the form of these early houses. The motorist, passing through one of the quiet old villages with its ancient elms shading the beautiful old houses, cannot but retain delightful impressions of their simplicity and charm, and carry away with him a desire to recreate for himself something of that same potent quality which lingers in his mind.

The dark roofs with their huge old chimneys, the green shutters, hung against broad white clapboards, shingled or weather-beaten surfaces, as well as the perfect detail of the ornament used on old doorways, cornices, and porches, serve to create an impulse for better building and unconsciously cause a truer appreciation of the relative value of textures, color, and form.

While methods of construction are, to-day, slightly different, due to the change in conditions and in the variety of inventions, still the results may readily be, to all intents, identical. The material is always the same, though the near-by forest is changed to the near-by lumber-yard. The old beams, so readily felled, squared with an adze, and hoisted into place to bear the weight of construction, are substituted to-day by beams of a uniform size, sawed by mechanical means and of an adequate strength for the load they are to bear. And so on through the details of construction, for what we emphasize as accounting for the charm and permanency of old work can be as readily obtained to-day should we so desire. We need not necessarily follow the early methods, if the proper relation of values in the Colonial detail is understood and studied in the design. The early builders did their work in the simplest and most practical way possible to them—if we were to employ their methods we should have no better results than by using modern methods, and would only incur an unnecessary amount of labor and expense.

There are such a variety of details to be understood. Take, for example, the clapboards; their width or exposure to the weather is of vital importance, their edges may be rounded by many coats of paint, or possibly they may have little half round beading at the drip edge. What is their relation to the cornice boards, door and window frames? How do they meet the underside of the cornice and finish at the base? Are they surrounded by a plain or molded surface? What about the width of these clapboards? It is the finesse thus displayed by the early builder

took on a more studied and classical character, recalling in a thoroughly adequate manner the most perfect Georgian and Adam detail. As the early craftsmen designed they had always the actual structure in mind, a light here and a shadow there, the suitability of the detail they adapted, and they were not fooled as many of our modern designers have been by the sparkle achieved by lines crossed at the ends, inevitable axis lines and facile swerves of the pencil on paper. Modern American architecture has often been cursed because of clever draughtsmen who



THE HINSDALE HOUSE, NORTH BENNINGTON, VERMONT.

Another example of the use of the adapted Palladian window.

that causes us to exclaim as we approach and study his work. It is these things that combine to make his achievement pleasing.

As time went on the early builder developed more studied and elaborate detail; this, added to his already beautiful use of plain surfaces, served to enhance the proportion of his doors, windows, and cornices. The early examples were naturally quaint and rather archaic, with odd curves and shapes, and were only a step removed from the forms of the old world which they were trying to recall and emulate. Documents were gradually assembled and the designs

see only the paper in front of them rather than the structure beyond.

There are other weaknesses that our draughtsmen must overcome before we achieve that atmosphere of repose and respectability associated with the old houses. For instance the proneness to indulge in petty conceits, sprinkling them liberally over the design; working all of their pet motifs into the one before them. They should be more conservative and use possibly two in an effective manner, thereby adding visibly to the result and gaining a design of a more restful and pleasing character. Among the





THE HENRY HOUSE, NORTH BENNINGTON, VERMONT. Built in 1769.

little conceits referred to are the multitude of flower pot, singing bird, and new moon patterns that are cut in shutters, wrecking completely the exquisite, soft, velvety texture of the molded panel. Then, not infrequently, we see a recurrence of the fad of projecting the rafter ends to the underside of the cornice, and, still more, the exotic cut-outs on latticework, the overdoing of shutter fasts, hanging door lamps, queer ironwork, and patterned brick porches and steps, instead of the old, weathered stone ones or soft, rich, thin bricks laid without mortar.

Bennington, Vermont, and the neighboring

Before entering into a discussion of the characteristics of the Vermont houses, there is one of a more unusual type which demands attention. This is the Henry house at North Bennington, built in 1769 (shown on page five). The porch, with its square columns, gives an atmosphere unique in houses of the north. Its proportions are generous, the roof lines simple, chimneys good, the detail, especially of the columns, slightly crude. Such little touches as the wooden benches and long slanting leader give an added quaintness. The clapboards are wide and the corner boards, as well as the corners of the



THE GOVERNOR GALUSHIA HOUSE, SOUTH SHAFTSBURY, VERMONT.

towns were on the edge, the frontier of colonization, while the sea-coast towns were quite the center of it. One does not find in these examples the perfection which might have been achieved if they had been in the center of a greater field of activity and experiment, yet several interesting motifs have been developed in Vermont, not to be found in other localities.

The type of house to be found near Bennington seems to be similar to that built in great numbers in the north Connecticut valley. It is narrow and rectangular in plan. Some are merely box-like structures, but well proportioned with excellent window and door openings.

square columns, have beaded edges. Our modern work often forgets the edges, one of the little refinements which make us enthusiastic and pleased with the old. Analyzing the general scheme we find it a large proportion of gray in the clapboards, a dark space in the shade of the porch relieved by the white of the columns. The doors and windows with the accompanying deep-colored shutters are placed casually, giving an air of comfortable informality.

The Henry house, although of early date, has a more home-like and hospitable atmosphere than some of the later and more typical rectan-

*(Text continued on page ten)*



THE HAWKINS HOUSE, SOUTH SHAFTSBURY, VERMONT.



THE HAWKINS HOUSE, SOUTH SHAFTSBURY, VERMONT.



THE GENERAL DAVID ROBINSON HOUSE, OLD BENNINGTON, VERMONT.

gular houses of this section. They were box like in shape, ornamented at the doors, windows, and cornice. The carpenter builders became more skilful as they created new structures from year to year, although several houses are very similar.

A detailed triple window has been used over front entrances several times. This form is adapted from the Palladian window and is the unusual feature of some of the houses illustrated in this Monograph. Instead of the entablature being placed above the pilasters the central semi-circular architrave rests directly on the caps. The remainder of the cap is taken up by the architrave of the smaller arches. The sills return around the plinth and have small molded brackets supporting the pilasters. Appearing as this motif does three times in the



Porch Detail.  
THE GENERAL DAVID ROBINSON HOUSE,  
OLD BENNINGTON, VERMONT.

houses illustrated, they must have been built by the same carpenter, or else this feature was one of the earliest stock details. The Colonial builders always had difficulty in placing such details as Palladian windows because they endeavored to build them into the usual plain front, without considering their relation to the windows on each side. They placed the meeting rail in an awkward manner, making unpleasant divisions of glass. This is an important point, since many good designs are spoiled because panes of different sizes are used throughout a house.

The Palladian window in the Hinsdale house has been regrettably changed by the removal of the original sash. It is not as much in character with the surrounding detail as is the one in the Governor Galusha house at South Shaftsbury,



HOUSE AT WEATHERSFIELD, VERMONT.

and yet it in turn is not as interesting as the remarkable window in the house of General David Robinson at Old Bennington. Realizing the weakness of this feature in the Governor Galusha house the carpenter builder applied pilasters to the main wall of the Robinson house, thereby separating it from the side windows and linking it with the entrance porch.

Studying these three houses, the Hinsdale house is consistent and good in scale, except for the aforementioned triple window. The rich gray clapboards, strengthened at the corners by

This is unfortunate, for you will find that the most satisfying designs are ones having uniform sizes of glass. The size of glass in the triple window is perfect, and it is regrettable that this size was not used over the entire house. The chimneys are not large enough to be consistent in design with the other details of the house.

The General David Robinson house has the most developed treatment of texture, the strong whites of the porch against the gray of the clapboards, pilasters, and wall, with the exquisitely divided sash softening the dark openings flanked



THE GALUSHA HOMESTEAD, SOUTH SHAFTSBURY, VERMONT.

the nicely proportioned quoins capped by the sturdy cornice with delicate dentil-like brackets and relieved by the very simple and rich architraves of the window, denote it as the work of a skilful designer. The door detail is quite in harmony.

Of the Governor Galusha house much might be said about the porch; well might we remember this example when designing for a client who demands a wide generous entrance. Unfortunately the main roof has not its generous spread. The cornice is good in itself but it lacks the feeling of support and the window-sash have been changed to panes of a larger glass size.

by shutters. The detail throughout is delightful in scale. This house is perhaps one of the most beautiful of the examples in this Monograph.

A house with a similar *partis* but weak in the duplication of pediments and stronger than the General Robinson house in the pilaster treatment is the Hawkins house at South Shaftsbury. Here, instead of stopping over the front, they carry around and become definite supporting corners to the design. The play of light and shade is masterly, the soft velvety whites of the pilaster, pediment, and window heads, the background of gray and the well-shaped dark openings make it perhaps the most balanced ex-

ample of texture, but lacking a predominant feature such as exists in the General Robinson house. The double columned entrance is seldom found, though it might have been more satisfying to have projected the columns farther and separated them slightly to give a deep shaded entrance.

The other two groups, with Palladian windows, with and without pilasters but possessing gable-ends, have combined motifs to make the General Robinson house. We then find a third

curved brackets, while the Norwich house repeats the window-frieze design very happily in the frieze of the main cornice. The door of this house is perhaps a bit small in size and too intimate in detail, although in itself a most beautiful bit.

As descendants show a likeness to their forebears with here and there a peculiar outcropping of curious characteristics, so in these homes there are the fortunate few having all the refinement of the examples inspiring their chief character-



THE SAYWOOD HOUSE, WOODSTOCK, VERMONT.

group of rectangular houses with very flat hip roofs, such as the house at Weathersfield, illustrated on page ten, still showing signs of its previous refinement, and the house at Norwich combining characteristics with the Governor Galusha house and the Hawkins house to give us the Leach house at Pawlett, illustrated on page sixteen. This may not have been what happened, but it was some similar series of events. In the first two Adam details have been used to ornament the frieze over the first-story windows, the Weathersfield house having a door rather common to this type and a boxy cornice with small

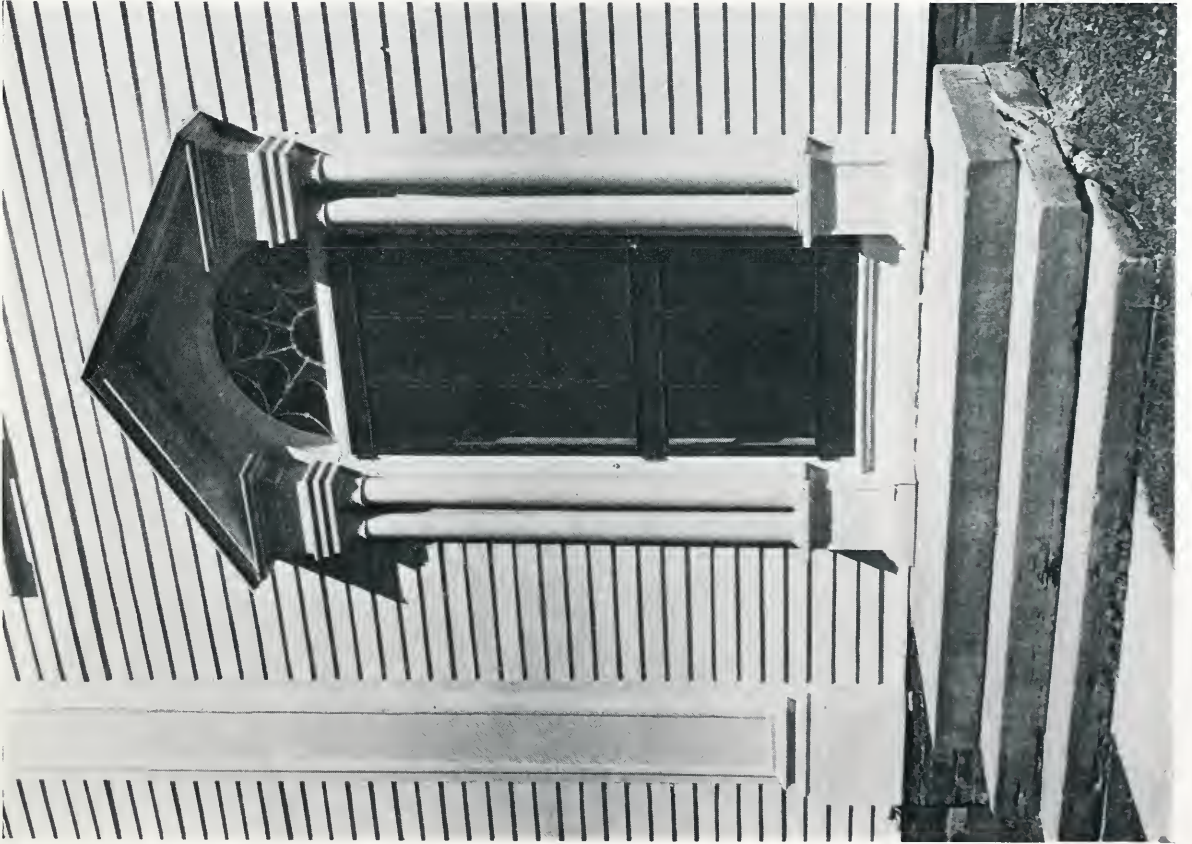
istics while occasionally one finds odd off shoots not wholly explainable. There is the long and narrow form represented by the Saywood house at Woodstock, Vermont, with a none too exciting door, while the large and cumbersome type includes the Kneeland house at Hartford, Vermont, illustrated on page fourteen. The example with the broad tendencies, placing all the interest toward the street, is shown in the illustration on page eleven of another Galusha homestead.

In writing for this Monograph an article dealing with texture and color, although the examples have been unusually interesting in themselves





THE KNEELAND HOUSE, HARTFORD.  
TWO DOORWAYS IN VERMONT.



THE HAWKINS HOUSE, SOUTH SHARFESBURY.

there has not been the variety quite necessary to illustrate fully the points in discussion. One would have to select from up and down the Atlantic coast to show the variety necessary.

We could start with the Saltonstall-Whipple house (illustrated in Volume I, Number I, of the Monograph Series) and the house of Seven Gables in Massachusetts as examples of clapboard grays, the John Howard Payne and the Anna Halsey houses on Long Island (illustrated

grounds, wholly unequaled by any other type of Colonial architecture.

After running through this sequence of development and being analytically inclined one might separate the houses into groups, according to their texture and color values rather than to any peculiarities of plan and construction. The Whipple house might be taken as an example, studied carefully and then compared with the other Colonial houses. Could one possibly mis-

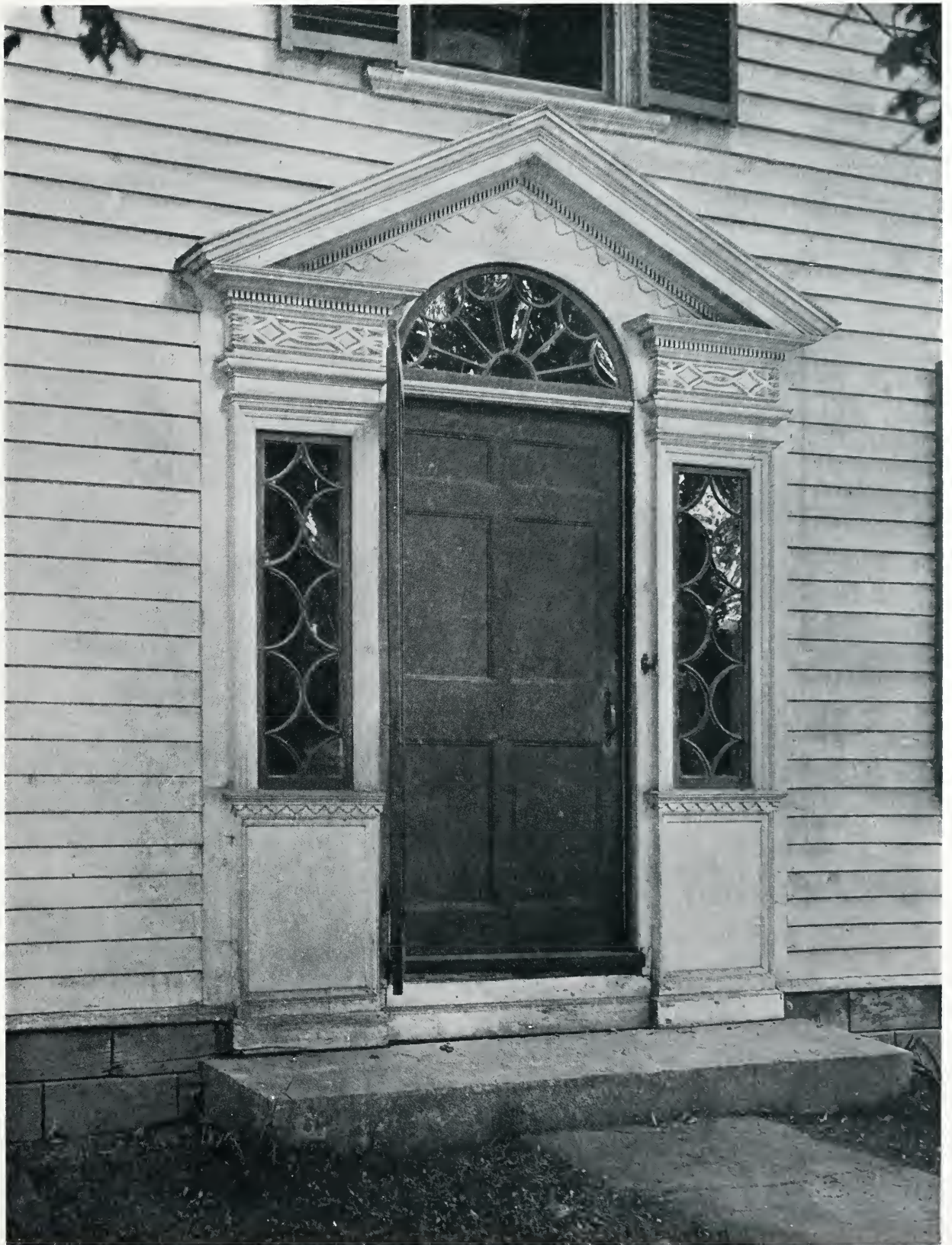


THE KNEELAND HOUSE, HARTFORD, VERMONT.

in Volume V, Number 2) as shingle grays, then a step forward to the clapboard grays with the beautiful divided double-hung sash of early Connecticut work, the addition of shutters and entrance details to the very height of skill in combining grays, whites, and darks as shown in the houses about Litchfield (illustrated in Volume V, Number 3), with an attempt at all white in the use of smooth matched siding in the W. H. Sanford house. The Litchfield types have a sparkle, set off by beautiful trees as back-

take it as coming later than the houses mentioned? It would be placed in the period of plain grays, then others in a period of grays and whites, and so on to the later periods of many contrasts and perfect details, with the last group the plain whites. The general effect of the early group is simple and unassuming, while the later is complex and distinguished.

The present-day architect is grasping some of the necessary information he must have either to approximate the old or adapt it as we have seen our predecessors do in the several groupings



ENTRANCE DETAIL—HOUSE AT NORWICH, VERMONT.

of the Bennington houses. The requirements of present-day home life complicate the composition, and it is only by application and persistence that the designer finally composes a sleeping-porch or persuades an owner that if he has divided upper sash he must have the same in

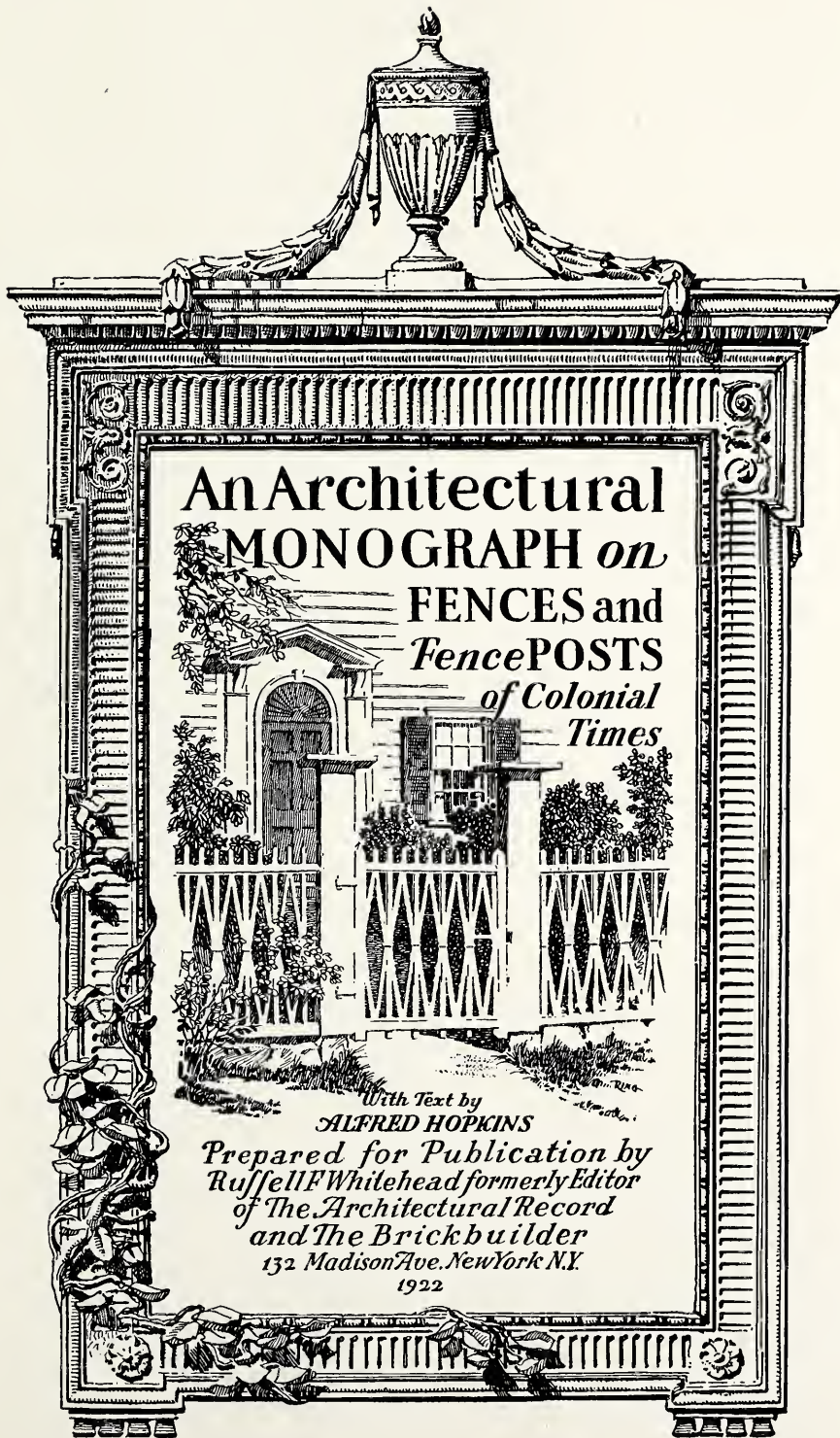
the lower sash. It will be a rocky road for any one who endeavors conscientiously to combine the many desires of the client and at the same time secure for him in the new house the qualities that he unconsciously had admired in the old ones.



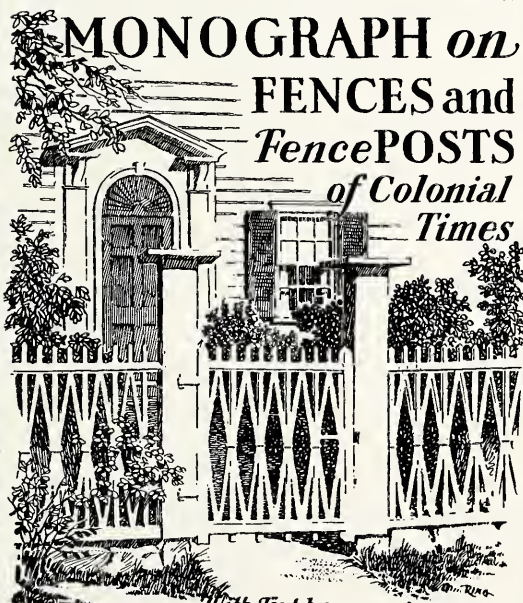
THE LEACH HOUSE, PAWLETT, VERMONT.



HOUSE AT NORWICH, VERMONT.  
*Entrance Detail Shown on Page Fifteen.*



An Architectural  
**MONOGRAPH** *on*  
**FENCES** and  
*Fence***POSTS**  
*of Colonial*  
*Times*



*With Text by*  
**ALFRED HOPKINS**

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*of The Architectural Record*  
*and The Brickbuilder*  
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1922



URN AND FENCE POST, THE PIERCE—NICHOLS HOUSE, SALEM, MASSACHUSETTS,  
Built in 1782. Samuel McIntyre, Architect

# 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

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## FENCES AND FENCE POSTS OF COLONIAL TIMES

By ALFRED HOPKINS

*While practising as an architect in New York for many years, Mr. Hopkins has designed public buildings, banks and country houses, and has taken time to make a particular study of agricultural work. He has achieved much success with his farm buildings, for he has given them a proper architectural character. His book on 'Farm Buildings' and his writings on this and other subjects are well known.—EDITOR'S NOTE*

WHEN Mr. Whitehead asked me to write an article on old picket fences for the very interesting and instructive *White Pine Series of Architectural Monographs*, I accepted the task with alacrity, because it gave me an opportunity of venting in public print a view which I have frequently had to repress in private, that of all the various problems submitted by the layman to the architect for his suggestion, the subject of the fence, as it is generally presented, is the most inane and uninteresting. Every architect, I take it, can recall the incident of the smiling and vain-glorious purchaser of a piece of country real estate breezing into his office, and, with a self-sufficient air, saying that he has secured a wonderful site, that he wants to do the perfect piece of architecture, some day,—but not now—and that he is very anxious to discuss just what type of fence ought to be put up in the interim. It is then that I wish breezy people would not think about fences, and would permit me to oc-

cupy my mind with thoughts which better please my fancy.

But, in looking over the Editor's delightful collection of photographs of Early American fences and fence posts, many of which have been selected to illustrate this article, it is very easy to be led into a discussion of them, and a first impulse is to incline one to the opinion that all the possible forms for the American fence have been devised, and that it is only the province of the present-day architect to make a judicious selection; this certainly is the view evidenced by the most casual student of furniture design. We

do not have time in our hurried life to take pains with the little things, and that is the principal reason why so much of our modern architecture is crude and ill-considered.

There is perhaps not so much to learn from European countries with respect to fence design as there is from our own Colonial period, which was rich in this particular. England has given us excellent examples



FENCE AND GATEWAY, HOUSE AT LAUREL, LONG ISLAND



CHESTNUT STREET FROM NO. 10, LOOKING WEST, SALEM, MASSACHUSETTS





FENCE DETAIL  
House in Newburyport, Massachusetts

of the ambitious iron fence, but it has had no very great development here. In rare instances, our architects have designed fine iron fences, but more often they have failed, and the usual flamboyant structure of this variety serves only to enclose the palace of a billionaire, a building usually so turbulent and ill at ease in architectural outline, that one feels it might somehow, wriggle out of its environment, unless the site was securely enclosed in an iron construction.

Once upon a time, when our ancestors spoke of their "defences," they referred to the great walls and battlements which protected them against their warlike neighbors; but, nowadays our neighbors are more neighborly, and the "defences" have dwindled down to "fences." The evolution of the fence has proceeded in accordance with the nature of the marauders to be shut out; the utmost that is required of a fence in this day and country is a stout resistance to little boys, cows or chickens.

The tall solid masonry walls of the Continental estate are not friendly in America, nor are they desirable or necessary here, where we have endless land and comparatively little population. The impulse for privacy on the part of the well-to-do is just as insistent today as ever, or the owner of a newly bought piece of property would not rush into an architect's office and ask for something arresting in the way of fence design. In crowded Europe, however, the solid wall was frequently the only thing which gave privacy, but for America I have always felt, that, as a general principle, a fence which was not absolutely necessary had better be done away with altogether, although, if the conditions actually required such protection, it should not obstruct the landscape, but rather give the passerby as extended a view of Nature's loveliness as is possible. It is astonishing, where, in a rocky country, the farmers have laid the stones into many fences, how much these barriers interfere with the view of the



FENCE DETAIL  
House in Newburyport, Massachusetts

landscape. To prove the statement, it is necessary only to take down these crisscross scars on the green-sward, as the author has done many times, to see how the view is opened up thereby, and how the land leaps out in acreage before you. Even on an estate's outside edge, I have always resented the intrusion of a high stone fence as being unfriendly and unneighborly, and usually, I find, that it is better manners and better architecture to do away with such unsightly obstructions. The traveller in Spain will see the gigantic cactus frequently planted in rows as a fence, and it makes a



FENCEPOST, NEWBURYPORT, MASSACHUSETTS

decidedly effective barrier. We have varieties of thorns which will do equally well and in fact the whole idea of using planting as a means of designating boundaries or creating barriers is an ingratiating one, and we hope our *confrères*, the landscape architects, may take it up and develop it. As for ourselves, we have not been very much encouraged by the way the suggestion has been received by the laity. Iron, stone or wood as a material are what drift into the mind of the average man when he is inspired by the thought that the time has come when he must begin to build fences.



FENCE AND FENCE POSTS IN NEWBURYPORT, MASSACHUSETTS

All this, however, has to do with present-day problems, in the great American republic in the year of our Lord, 1922. Let us proceed to a less fatiguing prospect and try to adjust our imaginations to how engaging life may have been in the pleasant town of Salem, as depicted by the photograph of Chestnut Street. Here we have fence design in its most beautiful and appropriate flowering. Here are privacy and a proper regard for one's neighbors, expressed in faultless fashion.

What is true of Chestnut Street, Salem, is also true of High Street in Newburyport. In both



FENCE POST, NEWBURYPORT, MASSACHUSETTS

of these Massachusetts towns the fence is often an integral part of the approach, an introduction, as it were, to the motifs to be found in the decoration of the porches and of the house itself.

Nothing could be better architecture than the types of fence and fence posts shown in the illustrations on pages five, six and seven. What could be more in keeping than the old house and the fence at Laurel, Long Island, illustrated on page three, though the gateposts have a strong suspicion of the influence of the Victorian Era? This is the simplest type of fence conceivable, but it is



FENCE OF THE HAVEN HOUSE, PORTSMOUTH, NEW HAMPSHIRE



THE JUDGE HAYES' HOUSE AND FENCE, SOUTH BERWICK, MAINE



FENCE AND FENCE POSTS, THE WENTWORTH HOUSE, PORTSMOUTH, NEW HAMPSHIRE



HOUSE ON OUTSKIRTS OF BOSTON, MASSACHUSETTS

TWO FENCES AND FENCE POSTS OF COLONIAL TIMES



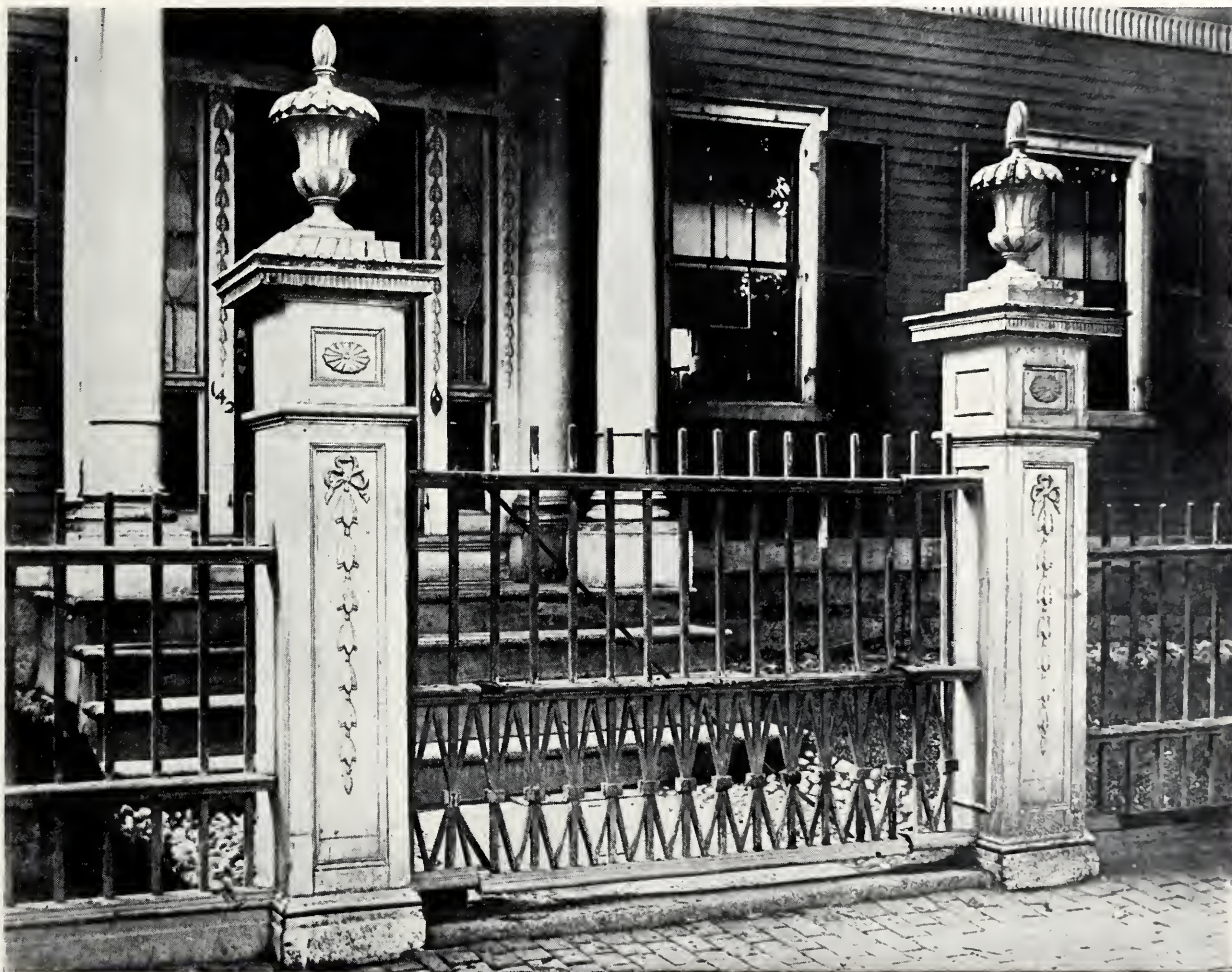
328 ESSEX STREET, SALEM, MASSACHUSETTS

good American architecture, nevertheless, and we cannot help calling attention to Nature's most delightful bit of architecture, shown in the branches of the old apple tree in the foreground.

For a perfect example of a Colonial fence, we call attention to the illustration on the upper half of page ten and the upper right hand corner of page thirteen, showing the fence in front of the Loring-Emmerton House, at 328 Essex Street,

which well illustrates the general principles enunciated above. The horizontal rails of the fence have been moulded, to lighten their effect, and the base has been kept low. The detail of the post is delicate and refined, and the urn on the top is perhaps the only feature which needs to be reduced in the scale of its ornamentation, but that only very slightly.

A type of fence which is both effective and al-



GATEPOSTS AND GATE, THE H. K. OLIVER HOUSE, SALEM, MASSACHUSETTS, BUILT ABOUT 1799  
The Urns and Gateposts were originally part of the palatial home constructed by the mariner, Elias H. Derby.

Salem, Massachusetts. The pickets are exactly right in size, and it is easy for the architect to imagine how much heavier they would be had they been left to modern draughting room methods of detailing. The whole design is of absorbing interest in showing how every part has been treated to conform to the designer's feeling for lightness and grace. Perhaps his thought was to obstruct the view of the landscape as little as possible; at any rate, here is an old-time essay

ways satisfactory for use as a street boundary is the one on High Street, Newburyport, Massachusetts, shown at the bottom of page five. Its design is frequently repeated in present-day fences, but often the fine proportions of the old-time one are lost, because the modern tendency is to make it all too heavy.

In the old fence in front of the Wentworth House, Portsmouth, illustrated on page nine, is seen such a pleasant combination of the open and

the closed fence, that in regard to the solid portion, we are quite willing to withdraw what we have written about obscuring the landscape and being unneighborly. Let us hope that something unseemly is kept from the public view, in which case we can stick to our principles, without being embarrassed by having to admit an exception.

The gateway, shown on page sixteen, of the Admiral Cowles House, at Farmington, Connecticut, built about 1790, is very effectively and unusually well designed and would lend itself

the corners, between which is a semi-circular fencing, with the smaller gate posts between them. In the present instance, however, the urns, while generally in keeping, may possibly be revised copies of excellent originals.

The fence shown on page eight of Judge Hayes' House, South Berwick, Maine, is effective in that it accentuates the posts by keeping the fencing between them very light. The elevated position of the house on the terrace, the garden spot to the right, are all very attractive and very



GATEWAY AND FENCE, HOME OF JAMES RUSSELL LOWELL, CAMBRIDGE, MASSACHUSETTS

particularly well to garden gate design, rather than as precedent for a main entrance gate; although here it serves its aesthetic and practical purpose well.

At Stamford, Connecticut, and at Vergennes, Vermont, we have fencing which is more similar to modern methods of design, and the increased weight of the parts is not to its advantage, though the fence posts are well done.

In the picture of the fence and gateway of the "King" Caesar House, at Duxbury, Massachusetts, is shown a simple, usual and effective way of accentuating the entrance, by main posts at

typical of the hill country, and the house shown is a distinctive example of architecture and planting as exemplified in the American home.

We are happy to draw to a conclusion in the contemplation of so much good taste as was shown by the early craftsman who built this house in Maine, and we do so with an earnest appeal to those interested in early American architecture—White Pine architecture, if you will,—for it was that—to study this illustration well. Here is the perfect piece of architecture which our vain-glorious friend is going to build on his newly acquired parcel of real estate, but never does,





SALEM AND NEWBURYPORT FENCE POSTS AND URNS



FENCE OF THE LEWIS HOUSE, BROOKFIELD, MASSACHUSETTS



FENCE AND GATEWAY—THE "KING" CAESAR HOUSE, DUXBURY, MASSACHUSETTS



GATEWAY, THE JUDGE SMITH HOUSE  
Vergennes, Vermont

and I will venture the statement, as a fact, that this owner did not commence his home-building by surrounding the vacant property with the finely designed fence which has called forth our approbation!

No—by no means did the Colonial architect do his work in that back handed manner. The fence that surrounded the house or at least that shut it off from too direct contact with every casual passerby on the street must have been more than a mere inconsequential detail to him.

It must have been, I have always felt, quite as important a part of the entire design as the entrance doorway, the interior panelling or the exquisitely designed window frames that the Colonial architect used whenever the opportunity presented itself.

Indeed it seems that there is hardly space in one number of this Series to discuss to any satisfactory extent the total possibilities of the "Fences and Fence Posts of Colonial Times."

As a matter of fact, there would be no great risk in suggesting that the entire development of Colonial architecture unfolds itself to a large extent in matters even so small as the general attitude of the designer to the slightest detail connected with the Colonial fence.

One can see how it would be possible to reconstruct from the documents that are furnished us by the matter under consideration at this time an history of all the salient characteristics of Colonial design; just as it is possible for the anthropologist to reconstruct from a few scattered fragments of the skeleton of some pre-historic animal, a complete and accurate model of every detail of that animal's appearance.

If we, as I have said, do not have time in our hurried life to take pains with little things, the Colonial designer, fortunately, had the necessary time and, what is even better, the determination and inclination to do his best in even the smallest and most inconsiderable details in connection with the work at which he was engaged.

If one were placed as Michelangelo was during the building of St. Peter's at Rome, and could say to his client as Michelangelo did to the Cardinals who were determined to dictate to him in matters of design that "your duty, Gentlemen,"—or as the architect would say to his twentieth century client, "your duty sir,"—"is to furnish me with the money to pay for the building; and my duty is to design that building," many things might be more popularly and more successfully managed.

Some one has suggested that we may follow the



GATEWAY  
House Near Stamford, Connecticut

entire economic history of American agriculture in the fences that surround the American farm, just as I have suggested, that we may follow the history of American architecture in the Fence Posts of Colonial times. For is it not true that such primitive and economical fences as that in the house at Laurel, Long Island, are quite as typical of the general process of thought of the back woods farmer as are the splendidly designed gate posts of the Oliver House in Salem, a typical example of what the conscientious architect would wish to produce, even under the most unsatisfactory conditions, and which fortunately he

can produce on those happy occasions when the right conditions present themselves?

One thing at least is illustrated by the examples shown in this issue of the Monograph Series, and that is the happy faculty possessed by the Colonial architect of breaking up the monotony of his work by a few well chosen spots of ornament. The illustrations show us, too, how the Colonial architect heeded the admonition of an early writer on architecture who in the middle of the 17th century expressed the warning to his readers, "to use, and still be sparing of antik ornaments."



ENTRANCE GATEWAY  
The Admiral Cowles House, Farmington, Connecticut





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