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The
WHITE PINE
SERIES OF
Architectural Monographs
Volume IX *Number 1*

Some *FORGOTTEN*
FARMHOUSES
on Manhattan Island

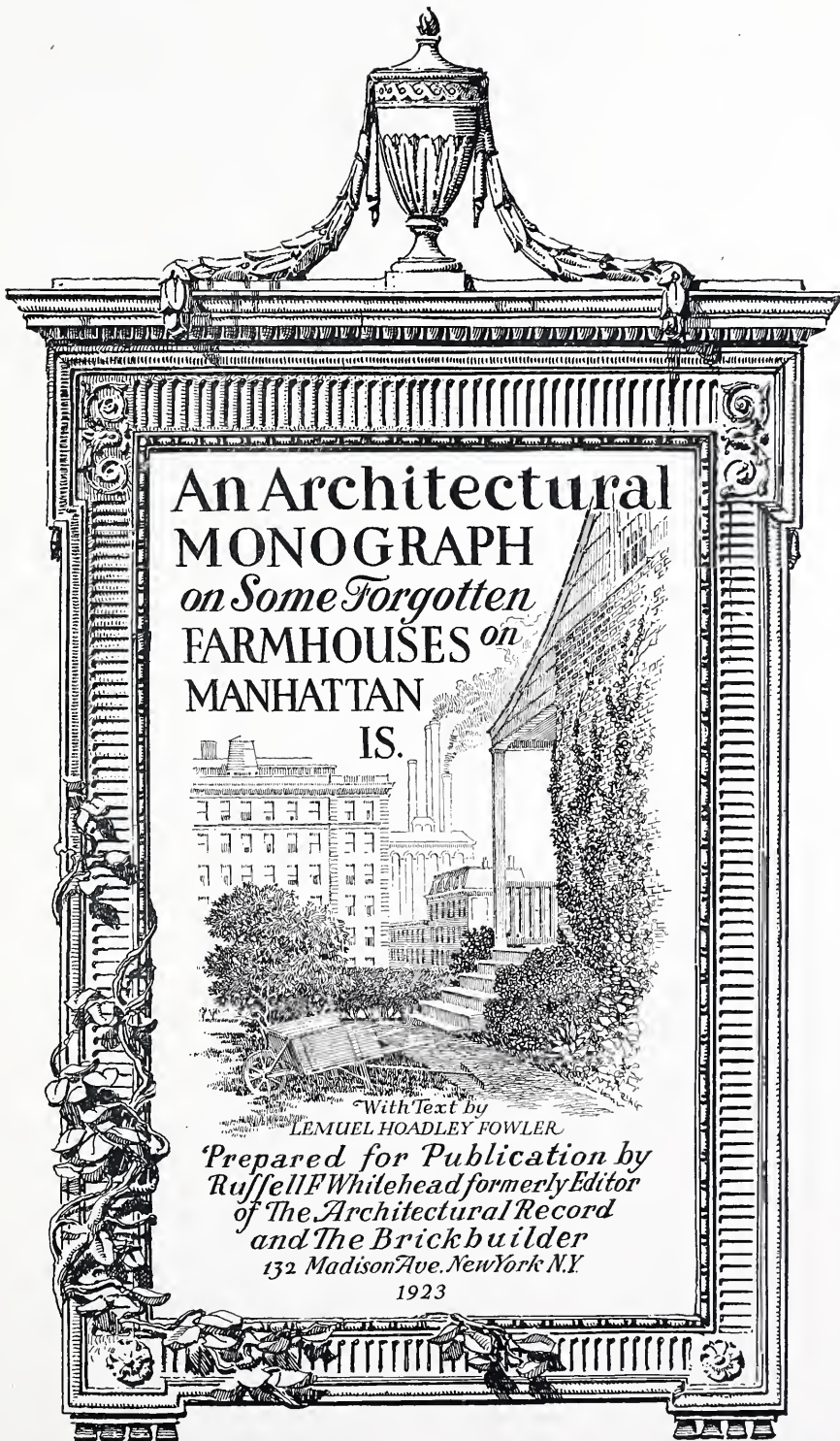
*Programme of Eighth Annual
Architectural Competition
on Pages Fifteen and Sixteen*

*With Introductory Text by
Lemuel Hoadley Fowler*

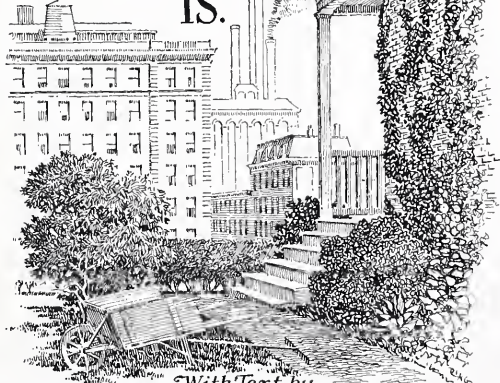
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An Architectural
MONOGRAPH
on Some Forgotten
FARMHOUSES *on*
MANHATTAN
IS.



With Text by
LEMUEL HOADLEY FOWLER
Prepared for Publication by
Russell F. Whitehead formerly Editor
of *The Architectural Record*
and *The Brickbuilder*
132 Madison Ave. New York N.Y.
1923



THE ROGER MORRIS OR JUMEL MANSION, NEW YORK, N. Y.

Built by Roger Morris in 1765. The house was bought by Stephen Jumel in 1810 and was then restored, not however as tradition has it, to the condition in Washington's time, but in the way most fashionable in his own day

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. IX

FEBRUARY, 1923

NO. I

Some Forgotten Farmhouses on Manhattan Island

By LEMUEL HOADLEY FOWLER

As a friend and contemporary of such men as Montgomery Schuyler, A. J. Bloor and E. L. Henry, the archaeologist-artist, Mr. Fowler was better known to an earlier generation of architects than to the younger men of the present day as one of the early enthusiasts for the Colonial Arts. At present he is spending the greater part of his time in connection with historical researches in New England.—EDITOR'S NOTE.

Photographs by KENNETH CLARK

EARLY "stranger's in America," those gentlemen who, in former years, came on flying trips and wrote long and uncomplimentary books about the citizens of these more or less United States, made many remarkable discoveries about us. All early travelers without exception noted with a disapproving eye the American country house. Even in recent years one stately and dignified English scholar said while lecturing here, "Your wooden houses, I can't understand. Why don't you put up something in stone and brick that will be solid at the end of three hundred years, as we do in England?" An American to whom the query was put, answered "It is because we don't want that kind of a house. Changes, improvements, new comforts of all sorts come so fast that we don't want a house to last too long. This house is what I want, but not what my children will want. Even I want to make some structural changes every ten years. I can now do it without being ruined, as I could not do in one of your three-century dwellings." "Bless my heart," replied the visitor, "I never thought of that. You want houses that will easily take on improvements as they come, and be free to build a new and better one every generation, if you want to."

While this explanation of the use of wood in building is, to a certain extent, ingenuous, it is,

to say the least, misleading. It does, however, suggest a reason for the small number of Colonial houses of outstanding importance that are still in existence in Greater New York. Each succeeding generation took little interest in the parental home of previous times, and the place more often than not fell into strange hands; was altered, changed, and finally was torn down to make room for some newer manifestation of architectural ingenuity.

There is not, I suppose, a man alive today, who remembers the New York that was, as Henry James said, a "small but promising capital which clustered about the Battery and overlooked the Bay, and of which the uppermost boundary was indicated by the grassy wayside of Canal Street."

At the beginning of the nineteenth century there were on Manhattan Island, not one enormous city, but ten or more comparatively small settlements; each, in all respects, an individual, independent town. The "capital" at the lower end of the island was of course, the most important; but many conditions helped the growth of the other places from time to time. The yellow fever epidemic of 1822, for instance, did more for the fame and for an enlarged population of Greenwich Village—which, even in 1720 had been a town of considerable size—than have even

the "villagers" of the present day. At the time of Lafayette's visit to the United States, one citizen informed the visitor at a reception that "I live on Varick Street, in the aristocratic ninth ward, where all our best families dwell."

Prominent among other settlements were the Bowery Village, Corlaers Hook, Chelsea, Murray Hill, Bloomingdale; and still further north were Manhattanville, Kips Bay, New Harlem, Kingsbridge and others. Each was a town of fair size and each reproduced the essential features of the

Van Winkle-wise, he would have found sad havoc and confusion. Enormous, ugly brownstone "flats" were rearing their galvanized cornices in the air on every hand. The few scattered farm lots that remained seemed waiting in a sullen kind of way for the time when they too should be absorbed in the mad rush of flimsy, unsanitary Jerry-building.

My recollections of the upper end of Manhattan Island in the eighties are of a place that was neither city, suburb, or country. There were old



THE POE COTTAGE, KINGSBRIDGE ROAD, BRONX, NEW YORK, N. Y.

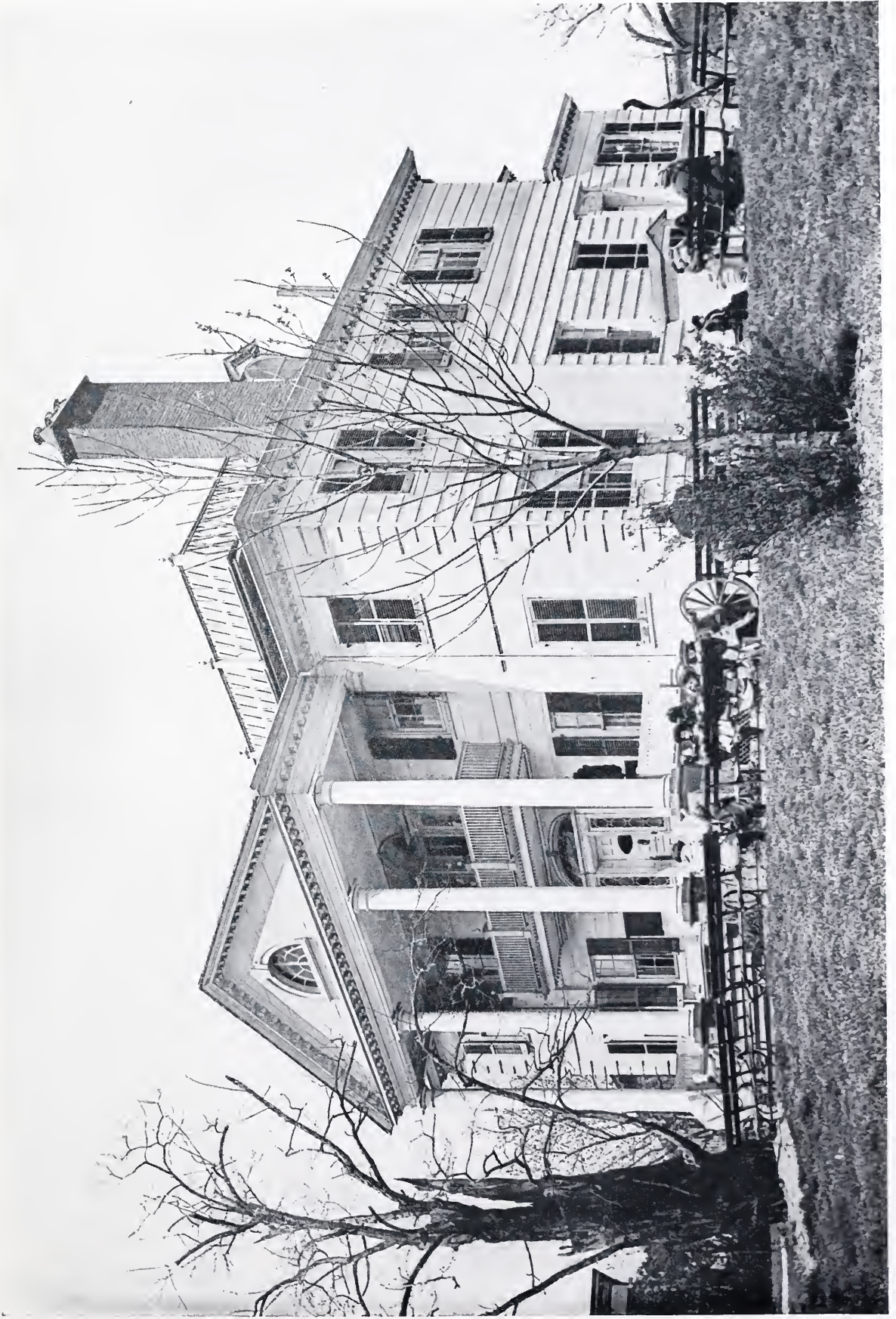
Described during the poet's occupancy as—"so neat, so poor, so unfurnished and yet so charming a dwelling I never saw."

typical villages of New England. Each had its outlying farms, long tree-lined main street or its village green, its stores, church or churches, its village doctor, blacksmith, etc.

I suppose, in most cases, if one of the original settlers had wandered back to any of these places sixty years ago, that settler would have found it but little changed; possibly a little larger, but in other respects the same. In my own time, however, in the eighteen eighties, when I first began to hunt out what was left of the houses of old New York, if that old citizen had returned Rip

houses to be found, tumbling down from neglect, like the Apthorp Mansion, but still, like that place, showing in spite of all neglect, some faint suggestion of their former fine style. Just when the Apthorp house was torn down I do not remember, but the loss of it was a serious one to the historian of American architecture.

You probably remember what Dr. Johnson said about woman preachers—"I told him" said Boswell, "that I had been that morning at a meeting of the people called Quakers, where I had heard a woman preach. Johnson said: 'Sir, a woman's



THE ROGER MORRIS OR JUMEL MANSION, NEW YORK, N. Y. Built in 1765
This general view shows the original boarding on the front of the house and the corner quoins. The east side is shingled

preaching is like a dog walking on his hind legs—it is not done well, but you are surprised to find it done at all.”

The same thing—but necessarily with some slight changes, it is true, might be said of these few old farm houses on Manhattan Island. Some of them are not given proper care and their preservation has been awkwardly managed, but you are surprised to find them on Manhattan Island at all.

When they were new, and for many years after, these old places were owned by the farmers

whose acres stretched out between the two rivers, on both sides of the single highway leading into the “Cittie of Nu Iarck,” and the larger ones were the residences of wealthy New Yorkers of that day, who built their “country seats” in the open and undeveloped regions which, at the beginning of the nineteenth century were far from the roaring city that lay between the Bowling green and the new (John McComb’s and Joseph Mangin’s) City Hall.

Wood, naturally enough, has played an important part in the architectural development of American building. Except during the first years of Dutch predominance, most houses in New York were frame. And even during the days when that influence was still strong, one visitor (Peter Kalm) in 1648 wrote, “The roofs are commonly covered with tiles or shingles; the latter of which are made of the white fir tree, or *Pinus Strobus*, which grows higher up in the country. . . .” etc. The first Trinity church was frame, and going to the other possible extreme of use, so was the first theater in New York. And so, too, was the later Chappel Street theater, a frame building painted—so tradition says—an unbelievably bright red.

Practically all the farm-houses that are to be seen in the City of New York today are of distinct importance as examples of the planning and design of the best types of building erected during widely different periods in the development of Colonial and early Republican architecture.

Two extremely important frame houses are Alexander Hamilton’s “Grange” and



DETAIL OF THE ROGER MORRIS OR JUMEL MANSION,
NEW YORK, N. Y.

A side door, put in place during the restoration work by Jumel in 1810

the Gracie House. Allan McLean Hamilton in his *"Life of Alexander Hamilton"* states (page 338) that the "Grange" was "designed by John McComb, one of the leading architects of the time.

No authority is given by the author for this statement, and he adds the rather disconcerting news, to McComb enthusiasts, that "McComb's excellent work which remains today is the old City Hall which shows the artistic *influence of Sir Christopher Wren*," (The italics do not appear on the original, they are my own) and he adds a note, more unaccountable still, to say that "The design was that of Major L'Enfant." This very definite lack of understanding of the entire situation shown by the author of the *"Life"* and evidenced by his confusion of two buildings of entirely dissimilar design, neither of which can be said, even remotely, to show the "influence of Wren," and far distant in their date of erection; would seem to be sufficient ground for questioning his statement of the authorship of the design.

Fiske Kimball in discussing the "Grange" in his recent (and remarkably satisfying) *American Domestic Architecture of the American Colonies and the Early Republic*, apparently accepts McComb's connection as designer of this house on the evidence of the *"Life."* He may, also, have seen in the McComb collection in The New York Historical Society, a plan marked "Hamilton's Country Seat" which I have an indistinct recollection of having seen among the McComb papers. Mr. Kimball adds, also, "that the square headed doorway with side lights, and usually a transom, made their ap-

pearance; first, perhaps, in McComb's house for Alexander Hamilton, the 'Grange,' in 1801."

Judging simply from the design, without any documentary evidence, many facts such as the general form of the plan and many of the details give sufficient reason for supposing this house to have been the work of the architect of the New York City Hall.

I use the word "architect" here only after careful consideration, and in the strictest 18th and early 19th century meaning of the word—that of "one who builds" or who "superintends the con-



DETAIL OF THE ROGER MORRIS OR JUMEL MANSION, NEW YORK

One of the original side doors, the only original exterior door in the house dating from 1765



THE DYCKMAN HOUSE, BROADWAY, CORNER OF 204TH STREET, NEW YORK, N.Y. Built in 1787

One of four typical New York farmhouses recently and most skilfully restored



THE PRINCE HOUSE, NEAR BRIDGE STREET, FLUSHING, NEW YORK, N. Y.

The pediment and the railed walk give distinction to the façade

struction of a building." It was undoubtedly in that sense, without reference to McComb as having created the design, that the word was used on the cornerstone of the City Hall. The question of the respective merits of the claims for Joseph Mangin and John McComb as designers of the City Hall are discussed at length by I. N. Phelps Stokes in his monumental work on New York, "*The Iconography of Manhattan Island.*"

The Gracie house, in Carl Schurz Park is an extremely fine one in its details, general proportion and design. It is now owned by the City, and is practically in original condition and needs nothing but proper repair and furnishing to make it one of the most popular museum-landmarks of the city.

Archibald Gracie, the builder, was, in his day, one of the most eminent New York merchants, and his house may be considered as an example of the best type of fine country houses of its period. It is just such a fine square building as we would imagine our forefathers to have occupied in the "glorious sea masters days," and like all

early New York houses, the location upon which it stands is excellent.

Further uptown, near the northern end of the Island, is the Morris House, which was built, in 1765, by Roger Morris. This gentleman, a colonel in the British army and a staunch Loyalist, found it convenient at the outbreak of the Revolution to remove himself to other parts of the American continent. Washington occupied the estate in 1776.

Various rapid changes followed until the house eventually came into the possession of Stephen Jumel, who modernized the building in many particulars, according to early nineteenth century standards of modernization, and left it practically as it now stands. A few years ago the building was purchased by the city and is now a museum.

Of all the houses illustrated in this issue of *The White Pine Monographs* this, perhaps shows most evidence of carefully studied architectural design and suggests on the part of the unknown designer, a definite understanding of the proper handling of the means toward a definite end in



AN EARLY 19TH CENTURY FARMHOUSE AT ELMHURST, NEW YORK, N. Y.
The pediment, semi-circular window, etc., are typical of the first years of the last century



A GAMBREL ROOF HOUSE IN FLUSHING, NEW YORK, N. Y.

The house dates probably from about 1820

the solution of the architectural problems involved.

The porch columns running through two stories are important documents in the history of Colonial Architecture. Prof. Fiske Kimball, in his articles on *The Study of Colonial Architecture* in *The Architectural Review* in 1918 calls attention to the fact that "No domestic example of the free-standing colossal order has yet been proved to be of pre-Revolutionary date." If the columns that form the Jumel portico are part of the original building—and there is every indication that they are part of the intention of the original designer—the building is, as far as is known, an almost unique instance of the two story column in American domestic architecture dating from the historically accurate Colonial period.

Rawson W. Haddon in an article on this house, printed in the *Architectural Record* in July and August, 1917, has determined that the house was undoubtedly completed between May and October, 1765. As "a portico supported by pillars, embellished and finished in character" is included

in a description of the house in 1791 and as no important changes had been made in the structure between this date and the time that the Morris family left the house, there is every reason to assume the present porch to be a part of the house as it was built.*

In discussing the design of this house Mr. Haddon makes a suggestion of no great direct importance in connection with the Morris house, but of distinct interest as an addition to our knowledge of the small details of early history, that "as to design, there would have been no excuse for haphazard method in laying out the building, for architects, if not numerous, were at least not unfamiliar persons in the city. Indeed, in the year of Colonel Morris's marriage, one Theophilus Hardonbrook, who has some excellent designs to his credit, was practicing in the city as "Architect" and in looking for a possible designer for the Morris house it is not stretching the point too far to suggest one or the other

* More recently, in his *American Domestic Architecture*, Kimball states that the Morris House is the only known example of the pre-Colonial two-story free-standing column.

of the two gentlemen who announced themselves as architects in the local papers just a month before Morris probably bought the property upon which the house now stands. In the *New York Mercury*, on April 8, 1765, "DOBIE and CLOW, Builders, In Division Street, TAKE this Method of informing the Public, that they undertake to build . . . , after the London Taste. Any Gentlemen who please to employ

William Dyckman's house at 204th Street and Broadway stands on the site of a farmhouse built by his grandfather in 1666 and which was burned during the Revolution. The present house was erected in 1783. If the loss of the earlier building deprives us of a good example of the type of house occupied by the average farmer during the late seventeenth century, it is altogether probable that in its general plan the present



OLD HOUSE AT THE BRIDGE, ELMHURST, NEW YORK, N. Y.

The house closely approximates the state of neglect that was typical of many New York farmhouses forty years ago

them, may depend upon having their Work so done, as to bear the nicest Scrutiny. If required they will also give in Plans and Elevations, with Estimates of the Whole, in Squares, Rods and Yards, together with the Quantity of Materials Buildings of any Dimensions will take, in such a Manner as any Gentleman may know his certain cost before he begins to build." While there is no reason to suppose any connection between Dobie and Clow and the Morris house, the employment of an English architect or builder would explain these columns.

building is not entirely unlike the earlier one.

The detail, however, and the appearance of the gambrel roof, and the design of the interior finish show us in all particulars what was usual during the last years of the eighteenth century. This house, still in possession of the Dyckman family, has been restored, furnished with much of the furniture used in the building when it was new, and opened to the public as a museum. The obligation thus bestowed upon the general house building public is a great one. The good that should result from this opportunity of studying

an early house properly restored and furnished should dispel much of the confusion about architectural and decorative periods in America, which quite naturally, results from the usual ignorant policy in so-called Colonial Museums of filling rooms with a heterogeneous mass of furnishings covering a period of almost two hundred years and allowing it to be known indiscriminately as "Colonial."

few years the restoration of the house has been carried on with great care and is now well on its way toward completion.

In more distant parts of Greater New York the proportion of old houses that have escaped destruction is naturally much greater than in those parts nearer the centers of activity. In Flushing, for instance, among many others, there is the Prince House. The house has so many points of



THE TOM PAINE COTTAGE, NEAR THE NEW YORK CITY BOUNDARY

Old country houses and old farmhouses on Manhattan Island are disappearing, and disappearing rapidly, it is true. But many are still to be found in more distant parts of the city. In the Bronx there are many interesting old houses, though none, perhaps, can boast the interest that naturally attaches itself to the tiny Poe Cottage, where the poet lived during the years 1846 to 1849 and where he wrote "Annabel Lee", "Ulalume" and "Eureka." The little house today looks more nearly as it did in the Poe days than at any time since he left it. During the last

interest, both in plan and design that a carefully measured set of drawings of it would be of distinct interest to the architectural profession.

In Elmhurst, you can find a farmhouse or two if you want to live a farmer's life and still be within the limits of Greater New York.

Daniel Denton wrote of them as early as 1670: "Though their low-roofed houses may seem to shut their doors against pride and luxury, yet how do they stand wide open to let charity in and out, either to assist each other, or to relieve a stranger."



THE ROGER MORRIS OR JUMEL MANSION, NEW YORK, N. Y

This beautifully designed doorway is part of the work added during the "restorations" of 1810

The White Pine Monograph Series

EIGHTH ANNUAL ARCHITECTURAL COMPETITION

PROGRAMME FOR A RURAL LIBRARY BUILDING

Outside Finish to be of White Pine

By JOHN ADAMS LOWE



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

David Adler	-	-	-	-	Chicago
William Boyd	-	-	-	-	Pittsburgh
Richard H. Dana, Jr.	-	-	-	-	New York
H. Louis Duhring	-	-	-	-	Philadelphia
Hubert G. Ripley	-	-	-	-	Boston

Architects and Architectural Draughtsmen are cordially invited to compete

Competition closes at 5 p. m., Tuesday, May 1, 1923

Judgment, May 11 and 12, 1923

THE present seems to be the psychological moment for directing attention to the opportunity of public service in designing better buildings for libraries in the rural communities. In the days just past little thought seems to have been given to the problem of making these buildings homelike and attractive to booklovers. Repellent exteriors and inconvenient interiors suppressed any possible lure which the books might have or any temptation to read which comfortable surroundings foster. Too often buildings have been planned by the local contractor who understood construction better than design.

But in many rural communities people are awake to the opportunities and advantages of their urban neighbors and are anxious to make them available for themselves and their children. There is a genuine and growing interest in well planned library buildings and in well directed library service.

Forward-looking people who live in open country, outside city walls, are coming to see that a library plan which follows the "Treasure House," "Storage Warehouse" or "Monumental" type is not suitable for the use of a small group of people. They insist that Greek temples and Italian palaces executed in ordinary brick and poorly mixed concrete, ornamented with ill-shaped, crudely painted iron have no right to pose as library buildings in modest, domestic, homeloving neighborhoods. Indeed, they do not demand that a library building necessarily be fireproof. They remind us that their homes are in houses differing in character as much as their occupants and not in marble cliff dwellings, built on one pattern for the block. They are not accustomed to lofty halls, divisions of columns with carved capitals, and overdecorated ceilings. Iron shelving in aisles too narrow to permit the use of the lower ones and too high for the upper ones to be reached are not like anything they use anywhere else except at the library. They are not happy in making themselves conspicuous by climbing up a broad flight of stone steps. No, they tell us the rural community needs for its library a building which all the people can use and understand and respect. In a well planned building they find satisfaction from its proportions, charm from its design, convenience in its arrangement and complete adaptability to its use.

Library service in a wideawake, rural community today touches the interest of every individual who can read. Aside from the ordinary fiction reader, the farmer, the merchant, manufacturer, teacher, doctor, preacher, come to study books borrowed from the State Library, the State University, or other large circulating libraries. Teachers gather in the building to learn for themselves the book resources of the library. They bring their pupils in groups to be taught how to use books and library tools. Story-hours are conducted for the children, and similarly book review meetings for busy adults. The library organizes reading clubs for boys and girls, men and women; current events clubs, forums and debating societies. Not infrequently Boy Scouts and Girl Scouts hold their meetings at the library and make books a part of their program. Lectures on every subject that may interest the community are held in the Assembly Hall. Picture collections are made available for schools and other study purposes. Exhibitions of art in advertising, birds and bird houses, textiles, local industries, town history, the fauna and flora of the neighborhood, canning demonstrations are held in the library and even poultry shows are not unknown. Groups of foreign-speaking citizens meet in classes to study English, sewing, cooking and the manners and customs of America. Any activity or interest in the community which can in any way be connected with books becomes a legitimate part of library service in a rural community.

PROBLEM: The design of a Rural Library Building, for a progressive and growing community with a present population of 2000, located "somewhere in the United States." The lot is on a corner with a frontage of 100 feet on the main street and 200 feet on the secondary street. The land is level. Main Street runs north and south. The location is convenient to the bus terminal, the post office, stores, church and central school.

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

The building must be one that can be constructed for \$10,000 and the design must, therefore, be of such a character that there may be no doubt about its cost.

The competitor shall design an appropriate sign for the building, which, drawn to a scale of $\frac{1}{2}$ inch to the foot, shall be his *nom de plume* or device.

All the outside finish for the building, including siding and corner boards, window sash, frames and casings, outside blinds, cornice boards, brackets, ornaments, mouldings, etc., *not* including shingles, is to be of White Pine.

The Library Building shall contain: Delivery Room (not less than 225 square feet), Adult Reading Room (not less than 375 square feet, seating capacity 20), Reference Room (not less than 275 square feet, seating capacity 6), Children's Reading Room (about 475 square feet, seating capacity 20), Librarian's Office and Work Room (175 to 200 square feet, capacity 500 volumes), space for Auditorium uses with small platform (seating capacity 125). By "Room" is meant space devoted to the purpose designated rather than an area enclosed within partitions. Shelving shall be provided for 8000 volumes, either in a Book Room or on wall and floor bookcases in the Reading Room, or by a combination of both methods.

If consistent with the design, attic space may be devoted to a Local Historical Museum (not less than 400 square feet).

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 and janitor's work room. There should be a storage room for books not in constant use, and a toilet room and lavatory for the use of the Librarian and her staff. No public toilets and no drinking fountains will be required.

The Librarian's Office shall contain ample space for a desk and table, a wash basin, coat closet, supply cupboard, wall shelving, and a lift from the unpacking room in the basement. Privacy must be secured by shutting this room off from the rest of the building.

There must be good, natural light at all points and especially at the Loan Desk in the Delivery Room where most of the clerical work is done. Avoid skylights.

Not more than two persons, and usually only one, will be responsible for the supervision of the entire library when it is open to borrowers and readers. In many recent successful buildings partitions have been omitted and low bookcases have served to mark divisions.

A part of the building must be devoted entirely to the children. For a limited number of hours much of the activity of the library focuses in the Children's Room. The books, the card catalogue, and reference or school collection will be assembled here. Shelving must be adapted to their convenience. A bulletin board, a few shelves behind glass doors for the exhibit of 50 to 100 beautifully illustrated books are desirable features for a Children's Room. A fire place may be planned in this room if it is in keeping with the general scheme of the room.

Quiet must be provided for throughout the building. This is especially true of the Reference or Study Room.

Space must be provided for a general bulletin board, the card catalogue, a magazine rack, conveniently accessible to the public.

Two or more entrances should be provided.

Electricity, water and sewerage facilities are supplied by the Town.

JUDGMENT: The Jury of Award, in making its decisions, will determine the relative importance of the several elements of the problem, taking into consideration: *First:* The architectural merit of the design, to which expression of the character and spirit of the problem; the imagination and good taste shown in mass and detail; the fitness

of the design to express a wood-built building; and compliance with the spirit of the cost element contribute. *Second:* The ingenuity shown in the development of the plans to assure economical administration, convenience in arrangement and inexpensive construction costs. *Third:* The intelligence shown in placing the building and planning the grounds.

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.

IT IS REQUIRED TO SHOW: A pen and ink perspective of the Library Building, accurately projected from the plans and elevations and clearly indicating the character of the exterior finish. Plans of each floor at $\frac{1}{8}$ inch scale, blacked in solid, with the name and dimensions of each "room" lettered and figured at a size which can be easily read when the drawings are reduced for publication. A front elevation and one side elevation of the building at $\frac{1}{8}$ inch scale. A longitudinal section at $\frac{1}{8}$ inch scale, showing all heights and indicating the interior details. A key plot plan, showing the scheme for the development of the entire property. Detail drawings at $\frac{3}{4}$ inch scale of such features of the design as the contestant may select to exhibit his ability and taste. Profiles of exterior details at 3 inches to the foot, in sufficient number adequately to present the subject.

Graphic scales must be shown in all cases.

PRESENTATION: Drawings are to be shown on two sheets, assembled in such a manner as to facilitate the Judges in their comprehension of the contestant's solution of the problem. Each sheet is to be exactly 26 x 34 $\frac{1}{2}$ inches. Plain border lines are to be drawn so that the space inside them will be exactly 25 x 33 $\frac{1}{2}$ inches. Whatman or similar *white* paper is to be used. Bristol board or thin white paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in BLACK ink. Diluted black ink is 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 Rural Library Building." The sign devise will serve to identify the authors of the designs.

DELIVERY OF DRAWINGS: Drawings submitted are to be addressed to Russell F. Whitehead, Editor, 132 Madison Avenue, New York, N. Y., and delivered to that address by mail or otherwise before five o'clock on Tuesday, May 1, 1923. The drawings are to be rolled in a strong tube, not less than 3 inches in diameter, or packed flat and adequately protected to prevent breaking. The true name and address of the contestant must be enclosed in a sealed envelope, bearing on the outside his chosen device; this envelope is to be enclosed with the drawings.

Reasonable care will be exercised in the handling of all drawings, and in returning those to which prizes are not awarded. It is understood, however, that the contestants submitting designs assume all risk of loss or damage to their drawings.

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, 1923, 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 concerning his work will be forwarded to him.

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

IT IS UNDERSTOOD that all contestants agree to the conditions outlined above and that the decisions of the Judges shall be final.

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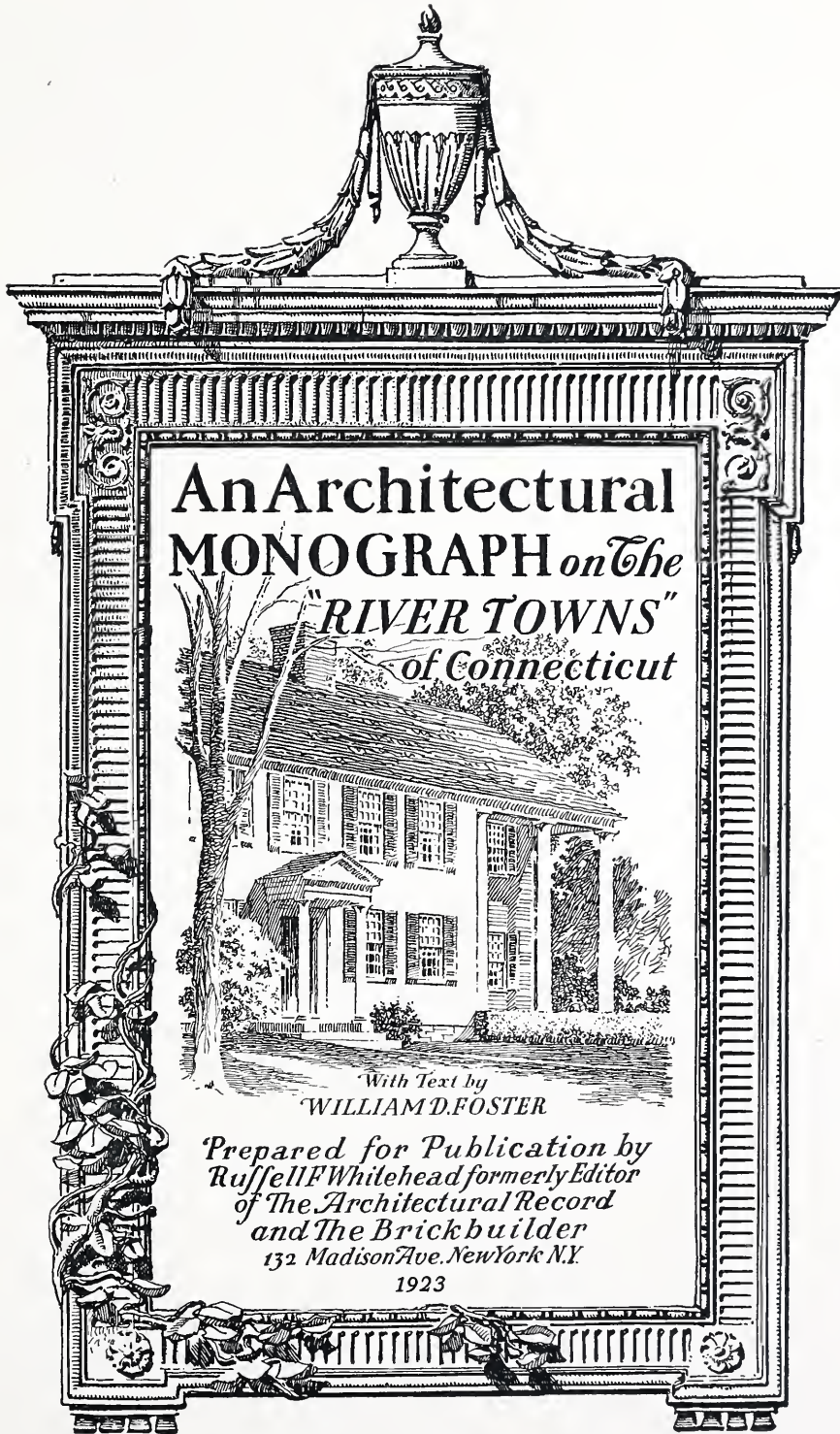
The
WHITE PINE
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Architectural Monographs
Volume IX *Number 2*

The
"RIVER TOWNS"
OF CONNECTICUT

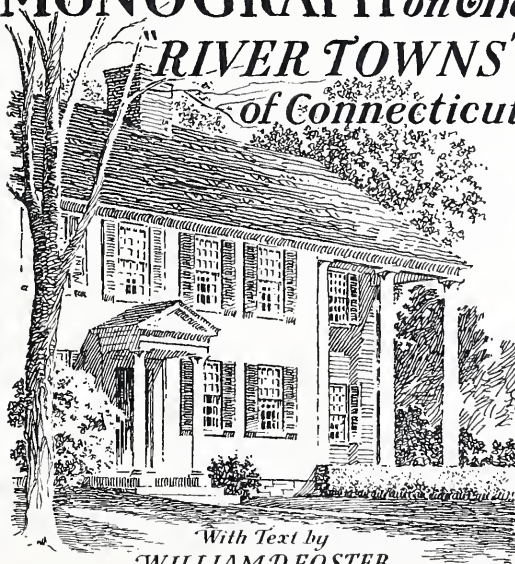
*Programme of Eighth Annual
Architectural Competition.
on Pages Fifteen and Sixteen*

*With Introductory Text by
William D. Foster*

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THE MARCHBANKS PRESS, NEW YORK



An Architectural
MONOGRAPH on The
"RIVER TOWNS"
of Connecticut



With Text by
WILLIAM D. FOSTER

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

1923



HOUSE AT WINDSOR, CONNECTICUT

*Windsor, with Hartford and Wethersfield, formed the famous early
"River Towns" of the Connecticut Valley*

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. IX

APRIL, 1923

NO. 2

The "River Towns" of Connecticut

By WILLIAM D. FOSTER

With a Connecticut Valley ancestry and architectural training at the Massachusetts Institute of Technology, Mr. Foster, of the firm of Foster & Vassar, is one of the younger architects whose interest in Colonial architecture has led him to measure and study examples in various sections of the country.—EDITOR'S NOTE.

Photographs by KENNETH CLARK

IN the early days of the Massachusetts Colony, there were a number of the colonists who felt that the district around Boston was becoming too thickly settled for them, as well as that the religious and political attitude of their neighbors was too strict, and accordingly, with what possessions they could manage, little groups set off westward into the unexplored wilderness, without any idea of their destination and with no knowledge of the country, other than various tales of the Indians to be found there. Eventually, these courageous explorers reached the Connecticut River, and there, where the valley invited settlement, not only with water and meadows, but also with exposure to the sun and a pleasant climate afforded by its north and south direction they founded a straggling line of towns, which extended for nearly a hundred miles in length.

Among these towns were Windsor, Hartford and Wethersfield, the so-called "River Towns" of Connecticut. The other groups of settlements in Connecticut were those around New Haven and those of New London. The "River Towns," however, were the earliest, Hartford having been settled in 1636 by Hooker and his group of one hundred emigrants from Cambridge, while Windsor and Wethersfield were established by others from Watertown and Dorchester.

These settlers underwent great struggles for existence during the first years in their new homes; the Indians, who were friendly at first,

soon took to the war path and an almost interminable struggle began. It was also a long way to their base of supplies, a trip by boat around Cape Cod, through the Sound and then up the river, a trip that was fraught with hazards. Accordingly, the first houses that were built, after the period of simple abris which served as preliminary shelters, were quite simple and somewhat crude. The plans were generally of one or two rooms on each floor with a central chimney, and the entry and stairs in the space in front of this. The next step in planning was the lean-to which provided a kitchen and bedroom, but during the last quarter of the century, this became not only a usual part of the house, but part of the original plan. The lean-to was pretty generally abandoned for the full two stories during the early 18th Century, and with the increased depth of the house, the simple gable roof was frequently changed to a gambrel, and the long slope over the lean-to ceased to exist.

During this time, when the typical plan was changing, materials were becoming more plentiful, and undoubtedly the process of building was becoming more familiar, so that larger and more substantial houses were being erected; small "estates" were being established along the broad streets of the towns, the houses at the road, with meadows and farm land extending back in the valley to the foot-hills. With this increasing comfort and security more attention began to be

paid to the ornamental features of the houses, to the doorways, the window trims, and the cornices, which were executed more or less crudely from the memory of the English work the builders had seen.

It is generally with the houses of this period that the interest in Colonial architecture as prototypes for present-day work begins, and I sometimes think it would be fortunate for modern domestic architecture if our interest had ceased with that period. The widely distributed general familiarity with the later and more ornate forms have led to the achievement of much "Colonial" work today which is only a collection of tricks, with small scale detail generously distributed, making fussy compositions, regardless of the authenticity of the various elements. To study these 18th Century houses with their simple masses and their decorative features well placed, though frequently crude, is a pleasure, and gives one a sense of the solidity and virility that is essential in real architecture, a sense that even the most untutored layman unconsciously feels and which makes him admire and desire the



DETAIL OF DOORWAY
HOUSE AT WINDSOR, CONNECTICUT

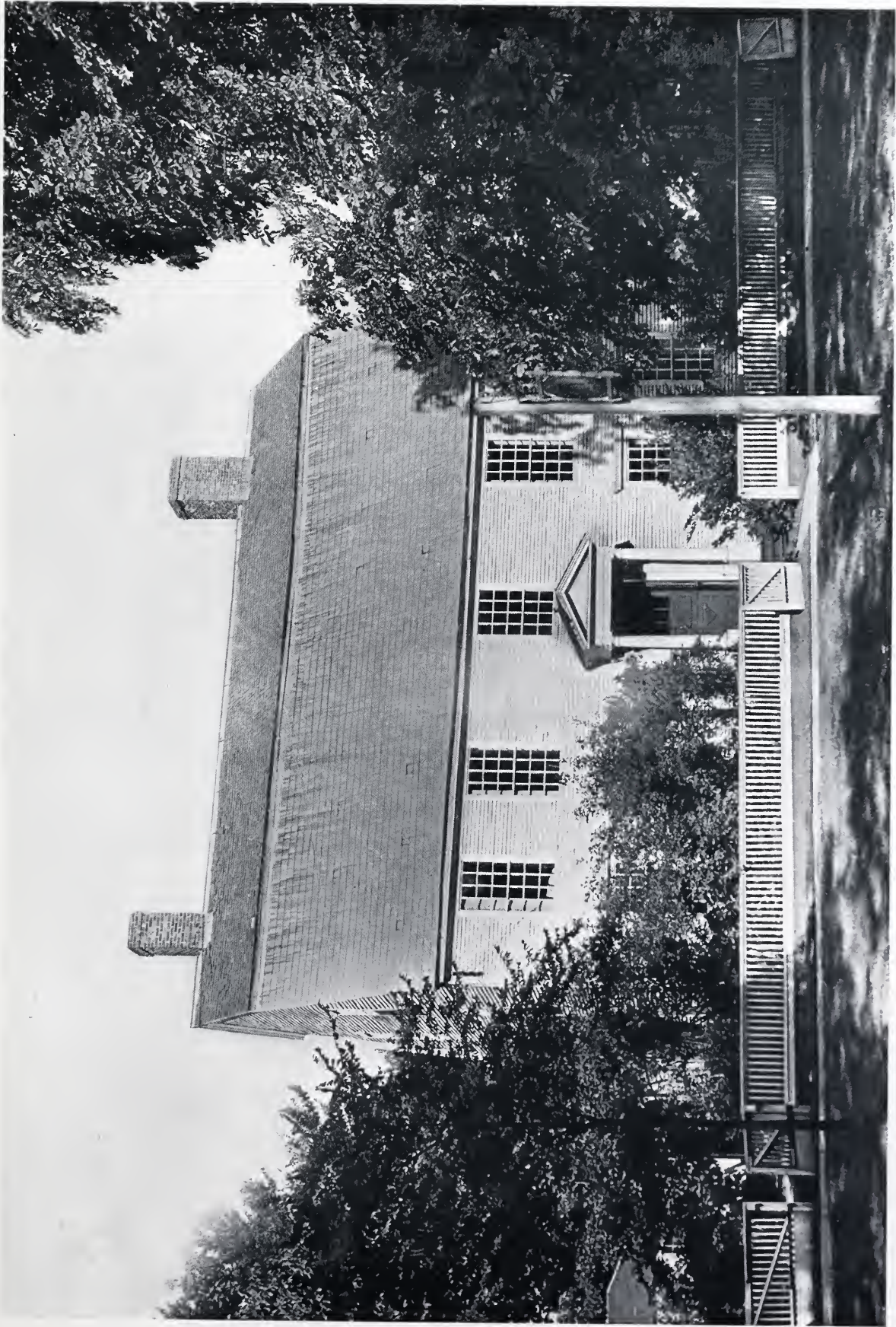


DETAIL OF DOORWAY
THE WEBB HOUSE, WETHERSFIELD, CONNECTICUT

old houses of New England. The houses illustrated in this issue of the *White Pine Monograph Series* are all of the general 18th Century period. They are typical of the "River Towns" and of the Massachusetts part of the valley, and yet they are also typical of the other Connecticut settlements. The other groups, New Haven and New London, did not vary greatly in their political forms from the "River Towns," and neither did they vary greatly in their use of architectural forms. There was the same general plan; the differences were differences of detail.

The house at Windsor, which is shown as the frontispiece, is one of the unusual examples where the gable end faces the street, so that practically all of the decorative effect is on this one façade which gives almost a public character to the building. It is one of the later houses, and the detail has become quite accurate, though not over-elaborate. The fence is particularly good in design, adding a great deal to the charm of the composition and becoming an essential part of the design, when the house stands so near the street.

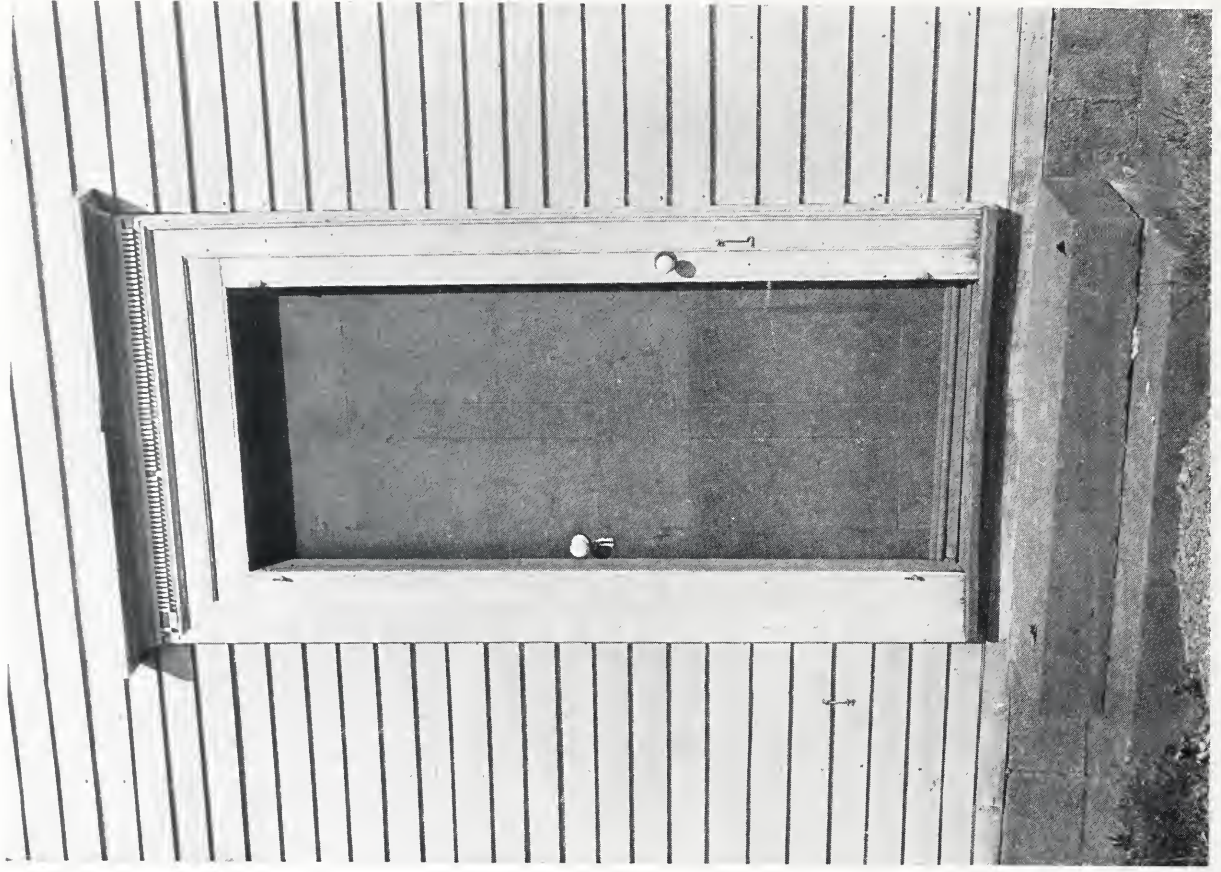
(Text continued on page 10)



THE WEBB HOUSE, WETHERSFIELD, CONNECTICUT



HOUSE AT WINDSOR, CONNECTICUT



HOUSE AT ROCKY HILL, CONNECTICUT

Two of the Types of Doorways found in "River Towns"



WAREHAM WILLIAMS HOUSE, NORTHFORD, CONNECTICUT



HOUSE AT WINDSOR, CONNECTICUT

Two of the Types of Doorways found in "River Towns"



THE WAREHAM WILLIAMS HOUSE, NORTHFORD, CONNECTICUT



THE OLIVER ELLSWORTH HOUSE, WINDSOR, CONNECTICUT

The Webb House in Wethersfield is undoubtedly the best known in that locality, not only because of its architectural qualities, but also because of the national historical interest which it bears. It was there, during the time when it was Joseph Webb's Tavern, that Washington and Rochambeau held a council and decided on the plans for the Yorktown campaign. Obscured by the trees in our photograph is an ell which extends behind the main portion of the house and at right angles to it; this was the original early house, with a second story overhang it was moved back from the street in 1750 to allow the larger house to be built. The façade is very well proportioned, and has excellent fenestration; the large windows, with their twenty-four panes, giving remarkable dignity. While the porch, as it exists, may be later, it undoubtedly replaced one of practically the same design and proportion.

In construction, the Webb House has a certain archaeological interest as it marks the transition in this district from the early to the later method of framing for the floor joists. The left hand portion has the early method where the "summer" runs parallel with the ridge, while the other half of the house, though certainly built at the same time, has the later method of running the "summer" from the header at the chimney to the front wall, parallel with the end walls. The Wareham Williams House in Northford is of the same general type again, but the doorway places it as ear-

lier than the Webb House. This doorway, with the one at Windsor, shown on page 7, and the doorway from the Silas Deane House at Wethersfield, shown on page 14, are quite typical of the Connecticut Valley work for the first half of the 18th Century. They show clearly that the precedent

for applied features was English; the general forms are distinctly English, adapted to wood, while the moldings follow the classic, that is, the classic as debased in the English Renaissance, as nearly as memory and the tools at hand would permit. Crude though they may be, they possess a fine vigor and a sense of scale which is usually appropriate.

Judging from the differences in window trim, it would seem that the Oliver Ellsworth House, at Windsor, is one of the typical houses which was later enlarged. The two



THE WATSON HOUSE, EAST WINDSOR HILL, CONNECTICUT

chimneys mark the ends of the original house, a well proportioned façade not unlike many others, but with the addition of the two storied porch, and the lengthening of the house, it takes on much of the character of the Litchfield houses, and is rather unique for the "River Towns" district.

The three-story houses which were built in Salem and Providence between 1780 and 1820 are not found much in Connecticut and the Watson House at Windsor Locks is one of the few that were built. The doorway shows a great deal more sophistication and finesse than the earlier work, while the Ionic caps and the Palladian motive over the doorway bespeak a greater knowledge of de-

tails and a greater effort at design than is shown in the simpler houses. In the Old Inn on the Hartford Road we see the same attempt to achieve an architectural effect.

The long first story windows in the house at Windsor Hill, shown on page 13, rather mar the Colonial feeling of an otherwise pleasing elevation. Almost mid-Victorian in their proportion, it is probable that they were enlarged sometime after the original construction. The doorway is extremely interesting, and very much like those on the Stebbins House in Deerfield; the small arched, Palladian-like panes in the transom have a decided Georgian feeling, and form another link in this close relationship between the architecture of the two countries.

In the farmhouse at Rocky Hill, once part of Wethersfield, we find the overhang at the second floor on the front, while on the gable end it occurs at both the second and third stories. This slight overhang was used on many of the houses of the early part of the century, and is all that remains of the greater projections which occur on the 17th Century houses, where they were frequently ornamented with large carved drops. What the origin of the overhang was, is a question that has been much discussed. Some writers have maintained that the large early projections were to afford space for loopholes through which the occupants could offer resistance to attacking parties of Indians or other enemies. This premise, on the face of it, seems somewhat absurd,

as the protection afforded would be against only those who had reached the walls of the house.

The most reasonable supposition for the unusual framing would be that the carpenter-architects were using the English methods with which they were familiar. That is, in certain parts of the west of England, there are various examples of timber construction where the overhangs were formed by cutting large pieces of timber down to the size of the corner posts for the first story, and the upper end left larger, forming the projection to carry the posts above. In many cases this was then repeated for the next story as well. In the case of the English work, where the surfaces of this type of construction were generally covered with stucco, these overhangs served the purpose of protecting the walls below from the weather; they also afforded on the upper floors a little more space than was permitted on the street floors. From the fact that we know that certain of the settlers of Connecticut came from those parts of England and that some of the same group were around Ipswich, where the second story overhangs also occur very frequently, it seems quite logical to assume that they were simply following the methods with which they were most familiar.

On our Colonial houses the overhangs were only decorative and were gradually reduced until the projection was only a few inches, or room for a series of moldings, as seen in this example at



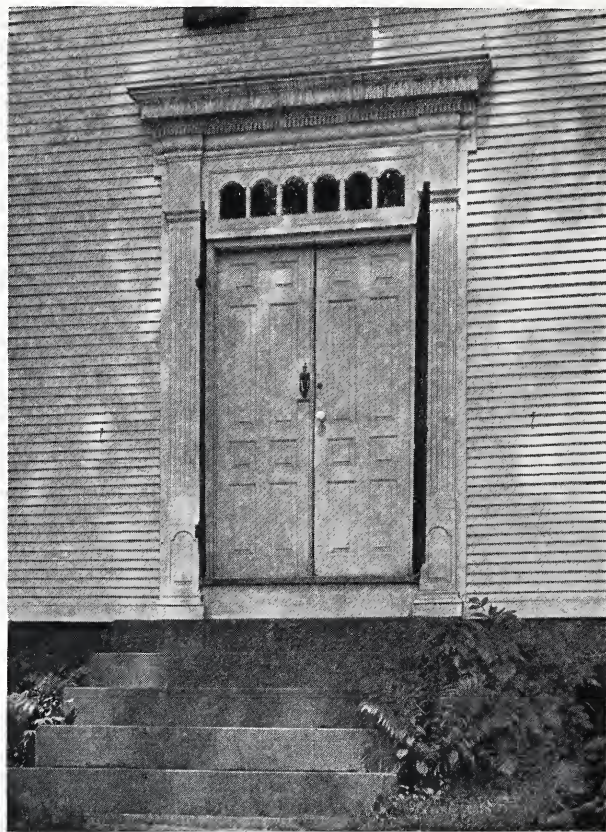
OLD INN, HARTFORD ROAD, CONNECTICUT

Rocky Hill. The doorway here has been worked into the projection very knowingly, the moldings lining up with the bed molds of the cornice; but in the case of the doorway at Windsor, shown on page 6, the builder naively solved his problem simply by breaking out the trim at the overhang, rather than by trying for an architectural solution.

The difference between the houses of the first part of the 18th Century and the latter part was largely due to the Revolution, and its effects on the general population. Just as in the case of the Great War, building in general was pretty much at a standstill during the Revolution, and afterwards it was found that, while many persons had lost their money, others had accumulated fortunes from the industries that were built up by the war. And so we find that more pretentious houses were demanded. With this general activity came the publication of books, both in England and in America, concerning architectural forms and details, chief among them being Asher Benjamin's "Country Builder's Assistant," published at Greenfield in 1797. These books gave



DETAIL OF DOORWAY
FARMHOUSE, ROCKY HILL, CONNECTICUT



DETAIL OF DOORWAY
HOUSE AT WINDSOR HILL, CONNECTICUT

more accurate details of the Classic and Renaissance periods and actually started the study of architecture in this country. Accordingly, architects appeared whose individuality marked their work from that of others, bringing their names with their designs down to the present time.

The study of the Classic forms soon started the Greek Revival, the next step in our architectural development, which, in turn, was followed by the "Queen Anne" cottages and the Victorian era of bad taste. Organized architectural education, both here and abroad freed us somewhat from these "Styles," took us through the French influence of the '90's and brought us to the present period of such complete information that to-day we are able to design in any style the client may request with more or less success.

However, through all this confusion, there still persists a very genuine interest and appreciation of our first American architectural period and for the architect who would achieve the restful simplicity of the work of the truly Colonial times, the simple, well-proportioned houses of the 18th Century will continue to be an inspiration and delight.



A FARMHOUSE, ROCKY HILL, CONNECTICUT



A HOUSE AT WINDSOR HILL, CONNECTICUT



DETAIL OF DOORWAY
SILAS DEANE HOUSE, WETHERSFIELD, CONNECTICUT

The White Pine Monograph Series

EIGHTH ANNUAL ARCHITECTURAL COMPETITION

PROGRAMME FOR A RURAL LIBRARY BUILDING

Outside Finish to be of White Pine

By JOHN ADAMS LOWE



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

David Adler	-	-	-	-	-	Chicago
William Boyd	-	-	-	-	-	Pittsburgh
Richard H. Dana, Jr.	-	-	-	-	-	New York
H. Louis Duhring	-	-	-	-	-	Philadelphia
Hubert G. Ripley	-	-	-	-	-	Boston

Architects and Architectural Draughtsmen are cordially invited to compete

Competition closes at 5 p. m., Tuesday, May 1, 1923
Judgment, May 11 and 12, 1923

THE present seems to be the psychological moment for directing attention to the opportunity of public service in designing better buildings for libraries in the rural communities. In the days just past little thought seems to have been given to the problem of making these buildings homelike and attractive to booklovers. Repellent exteriors and inconvenient interiors suppressed any possible lure which the books might have or any temptation to read which comfortable surroundings foster. Too often buildings have been planned by the local contractor who understood construction better than design.

But in many rural communities people are awake to the opportunities and advantages of their urban neighbors and are anxious to make them available for themselves and their children. There is a genuine and growing interest in well planned library buildings and in well directed library service.

Forward-looking people who live in open country, outside city walls, are coming to see that a library-plan which follows the "Treasure House," "Storage Warehouse" or "Monumental" type is not suitable for the use of a small group of people. They insist that Greek temples and Italian palaces executed in ordinary brick and poorly mixed concrete, ornamented with ill-shaped, crudely painted iron have no right to pose as library buildings in modest, domestic, homeloving neighborhoods. Indeed, they do not demand that a library building necessarily be fireproof. They remind us that their homes are in houses differing in character as much as their occupants and not in marble cliff dwellings, built on one pattern for the block. They are not accustomed to lofty halls, divisions of columns with carved capitals, and overdecorated ceilings. Iron shelving in aisles too narrow to permit the use of the lower ones and too high for the upper ones to be reached are not like anything they use anywhere else except at the library. They are not happy in making themselves conspicuous by climbing up a broad flight of stone steps. No, they tell us the rural community needs for its library a building which all the people can use and understand and respect. In a well planned building they find satisfaction from its proportions, charm from its design, convenience in its arrangement and complete adaptability to its use.

Library service in a wideawake, rural community today touches the interest of every individual who can read. Aside from the ordinary fiction reader, the farmer, the merchant, manufacturer, teacher, doctor, preacher, come to study books borrowed from the State Library, the State University, or other large circulating libraries. Teachers gather in the building to learn for themselves the book resources of the library. They bring their pupils in groups to be taught how to use books and library tools. Story-hours are conducted for the children, and similarly book review meetings for busy adults. The library organizes reading clubs for boys and girls, men and women; current events clubs, forums and debating societies. Not infrequently Boy Scouts and Girl Scouts hold their meetings at the library and make books a part of their program. Lectures on every subject that may interest the community are held in the Assembly Hall. Picture collections are made available for schools and other study purposes. Exhibitions of art in advertising, birds and bird houses, textiles, local industries, town history, the fauna and flora of the neighborhood, canning demonstrations are held in the library and even poultry shows are not unknown. Groups of foreign-speaking citizens meet in classes to study English, sewing, cooking and the manners and customs of America. Any activity or interest in the community which can in any way be connected with books becomes a legitimate part of library service in a rural community.

PROBLEM: The design of a Rural Library Building, for a progressive and growing community with a present population of 2000, located "somewhere in the United States." The lot is on a corner with a frontage of 100 feet on the main street and 200 feet on the secondary street. The land is level. Main Street runs north and south. The location is convenient to the bus terminal, the post office, stores, church and central school.

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

The building must be one that can be constructed for \$10,000 and the design must, therefore, be of such a character that there may be no doubt about its cost.

The competitor shall design an appropriate sign for the building, which, drawn to a scale of $\frac{1}{2}$ inch to the foot, shall be his *nom de plume* or device.

All the outside finish for the building, including siding and corner boards, window sash, frames and casings, outside blinds, cornice boards, brackets, ornaments, mouldings, etc., *not* including shingles, is to be of White Pine.

The Library Building shall contain: Delivery Room (not less than 225 square feet), Adult Reading Room (not less than 375 square feet, seating capacity 20), Reference Room (not less than 275 square feet, seating capacity 6), Children's Reading Room (about 475 square feet, seating capacity 20), Librarian's Office and Work Room (175 to 200 square feet, capacity 500 volumes), space for Auditorium uses with small platform (seating capacity 125). By "Room" is meant space devoted to the purpose designated rather than an area enclosed within partitions. Shelving shall be provided for 8000 volumes, either in a Book Room or on wall and floor bookcases in the Reading Room, or by a combination of both methods.

If consistent with the design, attic space may be devoted to a Local Historical Museum (not less than 400 square feet).

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 and janitor's work room. There should be a storage room for books not in constant use, and a toilet room and lavatory for the use of the Librarian and her staff. No public toilets and no drinking fountains will be required.

The Librarian's Office shall contain ample space for a desk and table, a wash basin, coat closet, supply cupboard, wall shelving, and a lift from the unpacking room in the basement. Privacy must be secured by shutting this room off from the rest of the building.

There must be good, natural light at all points and especially at the Loan Desk in the Delivery Room where most of the clerical work is done. Avoid skylights.

Not more than two persons, and usually only one, will be responsible for the supervision of the entire library when it is open to borrowers and readers. In many recent successful buildings partitions have been omitted and low bookcases have served to mark divisions.

A part of the building must be devoted entirely to the children. For a limited number of hours much of the activity of the library focuses in the Children's Room. The books, the card catalogue, and reference or school collection will be assembled here. Shelving must be adapted to their convenience. A bulletin board, a few shelves behind glass doors for the exhibit of 50 to 100 beautifully illustrated books are desirable features for a Children's Room. A fire place may be planned in this room if it is in keeping with the general scheme of the room.

Quiet must be provided for throughout the building. This is especially true of the Reference or Study Room.

Space must be provided for a general bulletin board, the card catalogue, a magazine rack, conveniently accessible to the public.

Two or more entrances should be provided.

Electricity, water and sewerage facilities are supplied by the Town.

JUDGMENT: The Jury of Award, in making its decisions, will determine the relative importance of the several elements of the problem, taking into consideration: *First:* The architectural merit of the design, to which expression of the character and spirit of the problem; the imagination and good taste shown in mass and detail; the fitness

of the design to express a wood-built building; and compliance with the spirit of the cost element contribute. *Second:* The ingenuity shown in the development of the plans to assure economical administration, convenience in arrangement and inexpensive construction costs. *Third:* The intelligence shown in placing the building and planning the grounds.

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.

IT IS REQUIRED TO SHOW: A pen and ink perspective of the Library Building, accurately projected from the plans and elevations and clearly indicating the character of the exterior finish. Plans of each floor at $\frac{1}{8}$ inch scale, blacked in solid, with the name and dimensions of each "room" lettered and figured at a size which can be easily read when the drawings are reduced for publication. A front elevation and one side elevation of the building at $\frac{1}{8}$ inch scale. A longitudinal section at $\frac{1}{8}$ inch scale, showing all heights and indicating the interior details. A key plot plan, showing the scheme for the development of the entire property. Detail drawings at $\frac{3}{4}$ inch scale of such features of the design as the contestant may select to exhibit his ability and taste. Profiles of exterior details at 3 inches to the foot, in sufficient number adequately to present the subject.

Graphic scales must be shown in all cases.

PRESENTATION: Drawings are to be shown on two sheets, assembled in such a manner as to facilitate the Judges in their comprehension of the contestant's solution of the problem. Each sheet is to be exactly 26 x 34 $\frac{1}{2}$ inches. Plain border lines are to be drawn so that the space inside them will be exactly 25 x 33 $\frac{1}{2}$ inches. Whatman or similar *white* paper is to be used. Bristol board or thin white paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in BLACK ink. Diluted black ink is 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 Rural Library Building." The sign devise will serve to identify the authors of the designs.

DELIVERY OF DRAWINGS: Drawings submitted are to be addressed to Russell F. Whitehead, Editor, 132 Madison Avenue, New York, N. Y., and delivered to that address by mail or otherwise before five o'clock on Tuesday, May 1, 1923. The drawings are to be rolled in a strong tube, not less than 3 inches in diameter, or packed flat and adequately protected to prevent breaking. The true name and address of the contestant must be enclosed in a sealed envelope, bearing on the outside his chosen device; this envelope is to be enclosed with the drawings.

Reasonable care will be exercised in the handling of all drawings, and in returning those to which prizes are not awarded. It is understood, however, that the contestants submitting designs assume all risk of loss or damage to their drawings.

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, 1923, 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 concerning his work will be forwarded to him.

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

IT IS UNDERSTOOD that all contestants agree to the conditions outlined above and that the decisions of the Judges shall be final.

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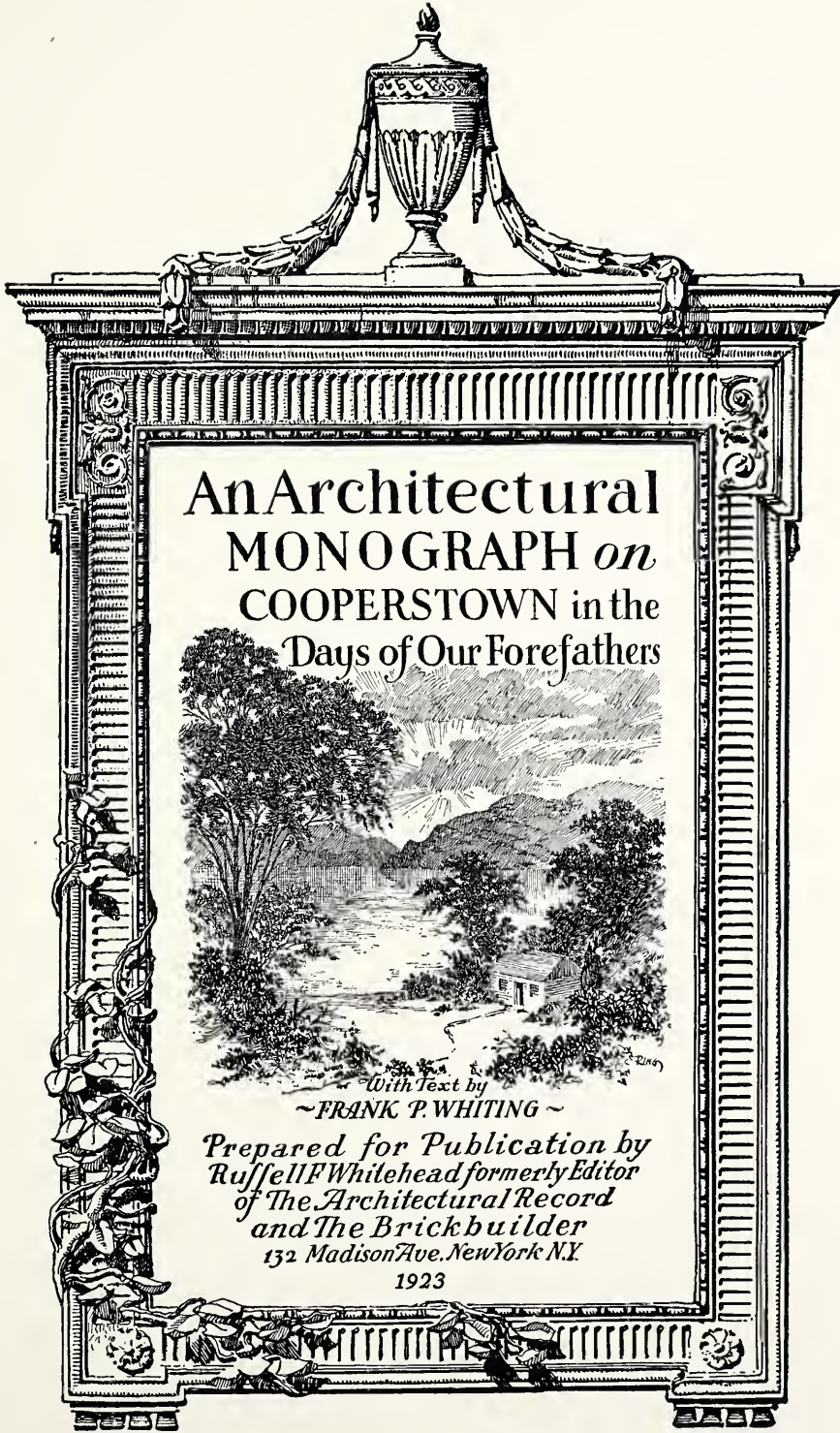
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The
WHITE PINE
SERIES OF
Architectural Monographs
Volume IX *Number 3*

COOPERSTOWN
in the Days of Our
Forefathers

With Introductory Text by
~ Frank P. Whiting ~

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An Architectural
MONOGRAPH *on*
COOPERSTOWN in the
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With Text by
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1923



THE LYMAN HOUSE, COLLIERSVILLE, NEAR COOPERSTOWN, NEW YORK
Detail of one of the three entrances. Built in 1816

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VOL. IX

JUNE, 1923

NO. 3

Cooperstown In the Days of Our Forefathers

By FRANK P. WHITING

Photographs by DeForest Coleman and Kenneth Clark

THE beauty of the country surrounding Cooperstown has been immortalized in the works of James Fenimore Cooper, eleventh child of William Cooper, the founder of the town which bears his name. The dwellings of the early inhabitants were worthy of their glorious setting, but as yet their history is little known.

In a letter written some years after his first journey into this forest region of pines and hemlock and green waters, William Cooper describes his lonely venture: "In 1785 I visited the rough and hilly country of Otsego, where there existed not an inhabitant nor any trace of a road. I was alone, three hundred miles from home without food, fire and fishing tackle my only means of subsistence. My horse fed on the grass that grew by the edge of the waters. I laid me down to sleep in my watch coat, nothing but the wilderness around me. In this way I explored the country and formed my plans for future settlement and meditated upon the spot where a place of trade or a village should be established."* Evidently from the chronicles written by and of William Cooper, he was a much traveled man, and was more satisfied with the beautiful country around Otsego Lake than with Pennsylvania and New Jersey, from whence he came.

There is a fascination peculiar to this region which one does not find in many places. It is

practically away from any main line railroad, midway between the Mohawk River and a valley traversed by the Delaware and Hudson Railroad. For this reason, it has kept to a great degree the old-fashioned spirit both in its manners and customs and in its architecture.

The questions suggest themselves at once how, in a country so far (at that time) from the general lines of travel, such well designed houses were erected and to whom should be attributed their originality. The only record that I can find is of one Hooker, to whom is attributed "Hyde Hall" at the head of the Lake. Possibly the following quotation may shed light on the matter: "During the summer of 1787 many settlers arrived, a good part of them from Connecticut and most of the land on the patent was taken up. Several small log tenements were constructed on the site of the village, and the permanent residents numbered about twenty souls. Meantime, Cooper had been extending his holdings in adjacent patents until he had most of the neighboring country under his control. Toward the end of his life, he had settled more acres than any man in America. It is more than probable that among the settlers from Connecticut and the southern part of New York there were new craftsmen who brought some knowledge of design and building which, if they had no opportunity of showing during their generation, was certainly embued into their descendants."

One may assume that the influence of William

* Quotations throughout are from "The Story of Cooperstown" by the late Ralph Birdsell, formerly Rector of Christ Church. The author is indebted to this book for much of his information.

Cooper and James Fenimore Cooper was shown as the guiding hand to these craftsmen and their descendants in the design and planning of their houses. I judge this from the beautiful design of Otsego Hall, which is said to have been designed and built by William Cooper in 1799. No doubt these men, whose tastes were of the finer kind, took as much pride in the appearance of their homes as they did in the polish and finesse of their writings. Otsego Hall, (judging from the model now in the village library), was a very pretentious home for those times, and in fact might far surpass many present-day houses of the same size. Its dignity of exterior and the proportions of the rooms and halls cannot be criticized.

This region, at the time of the building of many of the early houses, abounded in the finest growth of virgin pines, growing to great heights and of ample diameters for all building purposes. This, together with a native stone which quarries like elongated brick, and other quarries at the head of the Lake, where hard limestone was plentiful, must have thrilled even the humblest craftsman in his line to make and fashion from these wonderful native materials, mouldings and forms and combinations which grew more pretentious and refined as house succeeded house. Note that in all the illustrations shown, there is not one design identical with another. Many have the same outline and slope of roof, but are varied so that each has individuality.

In 1769 Richard Smith from Burlington, New Jersey, traveled up the Hudson to Albany, thence along the Mohawk Trail to Canajoharie, thence to Cooperstown. His journal, also, contains many interesting incidents relative to Otsego County: "24th: Rained again. The elevated hills of this country seem to intercept the flying vapors and draw down more moisture than more humble places. . . With three carpenters felled a white pine tree and began a canoe. . . Some trout were caught this morning 22 inches long. . . And I approached near to one rabbit whose face appeared to be of a black color. 25th: We finished and launched our canoe into the lake. She is 32' 7" in length and 2' 4" broad."

The carpenters in those days doubtless were more than willing workers, for, judging from the

journal, from the 24th to the 25th they finished a canoe 32 feet long. However, strange as this may seem, the easy working of this soft wood might make such a thing possible. I have seen the most clear-grained planks, soft and of a color like rich cream, some 24 inches wide and 3 to 4 inches thick, come from some of the local sawmills. Through the thoughtfulness of the Clark family, who now own a majority of the woodlands surrounding the Lake, the cutting of these and other trees has been stopped, so that a great deal of the virgin woodland remains.

The homes and houses of a village or community show more than all else the character of the inhabitants and they remain unspoken histories of their builders, for in those times men built their own houses under a guiding craftsman. Without some interesting incident or history connected with each, its individuality is lost, and it becomes simply a good-looking house.

In 1769 Clinton's army camped near the Susquehanna River, at its source, and it was here that the Clinton Dam was built which was to hold back the waters of Otsego Lake until they should be released to allow the boats containing the troops and supplies to be carried some number of miles down the river. Upon the encampment site was built in 1790 what is now the oldest house still standing in Cooperstown. It was built by one Benjamin Griffen. The porch, with its Victorian detail, was probably added later. This house is in perfect repair, very livable and of charming proportions.

The old Otsego County Bank, built in 1831 and now known as the Clark Estate Office, occupies a position adjacent to the site of the Grogan hut, one of the first dwellings erected when Cooperstown was a straggling settlement. The Greek portico, with its beautiful two-storied columns, entablature and pediment, is of white pine, in perfect proportion and excellent detail.

At Oaksville, a hamlet of two or three houses and a country store, about four miles from Cooperstown, we find a house where the Classic order has been used, probably inspired by the Otsego County Bank. Its builder must have been a well-to-do farmer and a man of considerable good taste. The walls are of stone in variegated colors of beautiful hues, laid at random with



THE GRIFFEN HOUSE, COOPERSTOWN, NEW YORK

The oldest house in Cooperstown, now standing. Built in 1790

wide white joints. Except for the blinds and casings, none of the woodwork has ever been painted, a practice characteristic of the Cooperstown re-

gion. The pediment and columns are without embellishment, deriving their undoubted beauty from exquisite proportions and from the soft



THE OLD OTSEGO COUNTY BANK, COOPERSTOWN, NEW YORK

Built in 1831. Now known as the Clark Estate Office

weathered color of aged white pine so evident even in the illustration. Altogether, this is a most interesting and unusual old house. Besides its architectural charm, it has a melancholy beauty that carries a hint of tales of ghosts and of witchcraft.

Interesting, not only architecturally, but also historically, is "Fenimore," the one-time home

slender columns of the main façade, the simple pediment and the old-fashioned downstairs kitchen, however, are typical of the houses of the comfortably-off farmers of the region and period.

Quoting an interesting incident that occurred shortly after Cooper lived at "Fenimore": "While alterations were in progress at Otsego Hall, Cooper had as his guest Samuel F. B. Morse,



HOUSE AT OAKSVILLE, FOUR MILES FROM COOPERSTOWN, NEW YORK

of James Fenimore Cooper, famous chronicler of Mohican legends and lore. It is not in Cooperstown proper, but on the shore of Otsego Lake, and is still in the possession of the present James Fenimore Cooper. Sometime after his marriage, the writer moved into Otsego Hall, in the village. "Fenimore" has undergone a change that is detrimental to its otherwise quaint and pleasing character—the porch overlooking the lake is a later and not too well considered addition. The

who assisted him in carrying out his orders for the reconstruction of the Hall and drew designs which gave it more the style of an English country house. The local gossips said that Morse aspired to the hand of his friend's eldest daughter. Cooper had no mind to yield so fair a prize to an impecunious painter, a widower and almost forty-three; Morse was at this time experimenting with the telegraph instrument which was afterward to bring him wealth and fame as an inventor



THE PRESTON HOUSE, COLLIERSVILLE, NEW YORK

Built by Col. Alfred Mumford in 1827

and to overshadow his reputation as an artist.”

The Worthington Homestead, on Main Street, built in 1802, was known at that time as “The White House.” It differs greatly in style from any of its neighboring contemporaries. Interest in Greek forms as precedents for American

domestic architecture was at its height in 1830—this house had embodied the best forms of the Revival a quarter of a century earlier than did many houses built elsewhere and for this reason “The White House” of Cooperstown is unique.

“A country house of classic poise and sym-



“FENIMORE”—ONE-TIME RESIDENCE OF JAMES FENIMORE COOPER, NEAR COOPERSTOWN



“FENIMORE”—RESIDENCE OF JAMES FENIMORE COOPER, COOPERSTOWN



“HYDE HALL”—ON OTSEGO LAKE, SEVEN MILES FROM COOPERSTOWN



"TIN TOP"—GATE LODGE OF "HYDE HALL"



"HYDE HALL"—AT THE HEAD OF OTSEGO LAKE, SEVEN MILES FROM COOPERSTOWN

metry was designed in 1829 when Eben B. Morehouse purchased a few acres from the Bowers estate, on the side of Mt. Vision, at the point where the old state road made its first turn to ascend the mountain, and there erected the dwelling called 'Woodside Hall.' For many years an Indian wigwam stood on the site now occupied by 'Woodside.' This old stone house, set on

lost in the grounds of 'Woodside.' It was in 1839 when Judge Morehouse gave a large evening reception for President Martin Van Buren. After the reception, when the guests had departed, Mr. Van Buren and a friend who accompanied him became separated from their companions, and lost their way in attempting to find the gate tower. For a long time they wandered and groped



"THE WHITE HOUSE"—WORTHINGTON HOMESTEAD—MAIN STREET, COOPERSTOWN, NEW YORK
Built in 1802

the hillside against a background of dense pine forest, has an air of singular dignity and repose. Standing at the head of the ascending road which continues the main street of the village, 'Woodside,' with its row of columns gleaming white amid the living green of the forest, may be seen from almost any point along the main thoroughfare of Cooperstown.

"A President of the United States was once

about in the darkness of the grounds, finally returning to the house for a guide and a lantern, just as the family were going to bed."

The columns and entablature of "Woodside" are beautiful in detail and execution and are probably the most perfect in scale of any in Cooperstown. The columns are reeded and terminate in graceful Ionic capitals. Reeded columns seem to have been used frequently in this local-



THE ROBERT CAMPBELL HOUSE, LAKE STREET, COOPERSTOWN, NEW YORK
Built in 1807



"WOODSIDE HALL," COOPERSTOWN, NEW YORK
Built in 1829



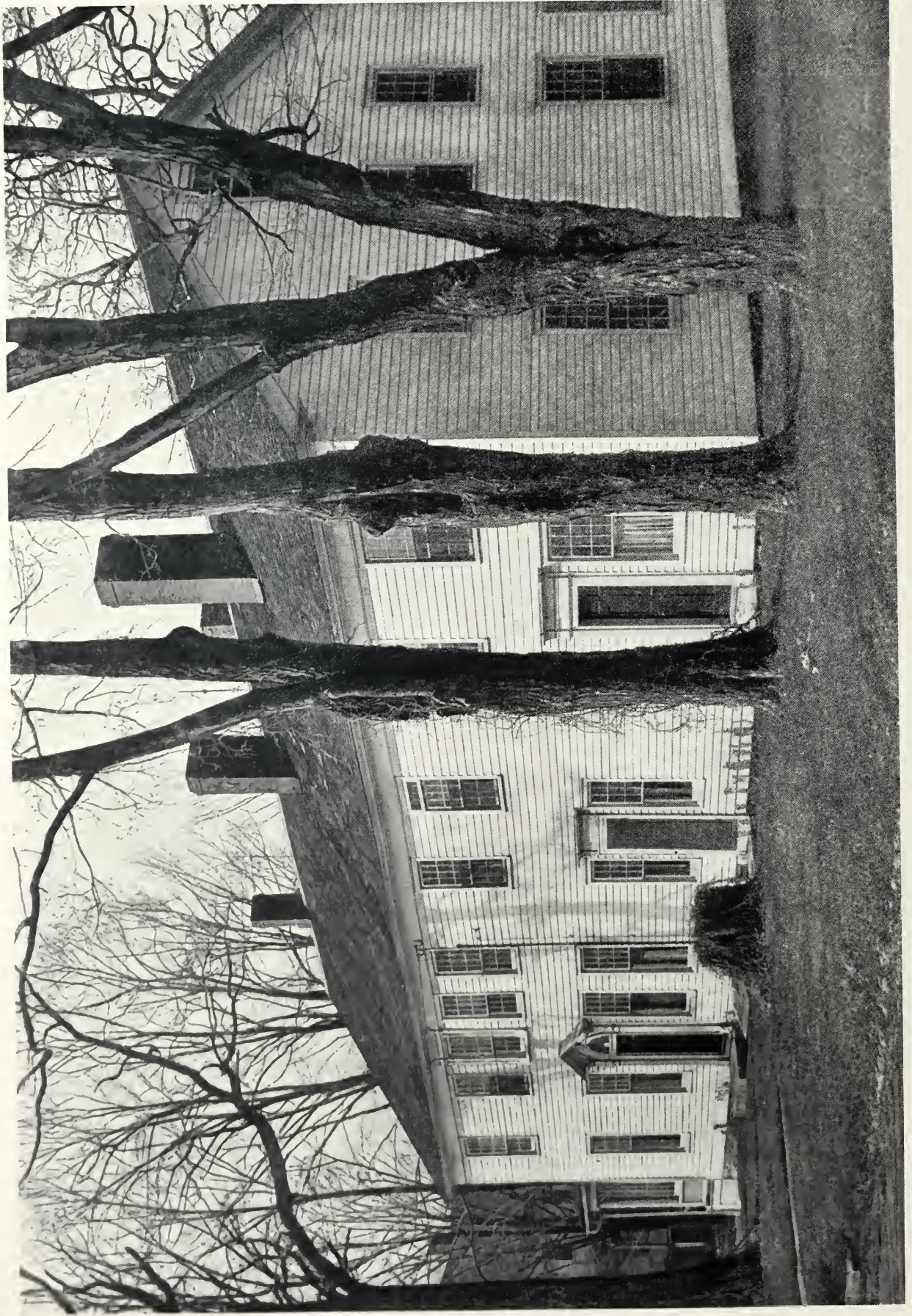
THE PRESTON HOUSE, COLLIERSVILLE, NEW YORK

Built in 1827

ity, a treatment quite as effective as fluting. The doorway is of later design, and, as seems to be true of all later additions to these stately houses, is not as interesting as the rest of the house.

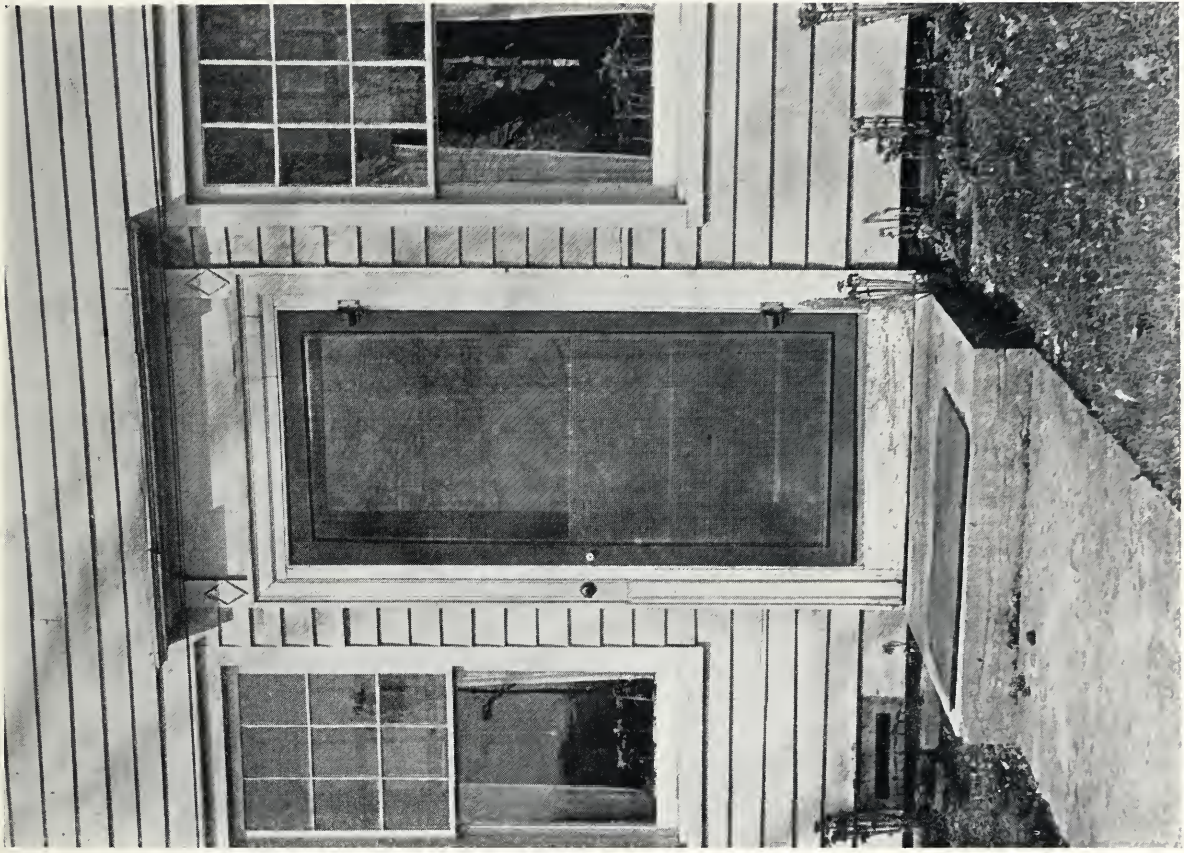
Taken as a whole, "Woodside" is a particularly happy example of what can be achieved from a well designed combination of wood and stone.

Seven miles from Cooperstown at the head of



THE LYMAN HOUSE, COLLIERSVILLE, NEAR COOPERSTOWN, NEW YORK

Built in 1816



MIDDLE DOORWAY

THE LYMAN HOUSE, COLLERSVILLE, NEAR COOPERSTOWN, NEW YORK



END DOORWAY

Otsego Lake, and half a mile from both the east and the west roads around the Lake, is "Hyde Hall." In all America there is no more unique country-seat. The estate is entered through a gate house, called "Tin Top" because of its gilded tin dome surmounting the arched opening which connects two small, charming cottages. Some distance beyond, at the foot of a wooded hill, "The Sleeping Lion," is the house. The original house was completed by native workmen in 1815. Seventeen years later it was enlarged and a huge hall, with a dining room on one side and a drawing room on the other, was added. The workmen undoubtedly lived in or near the house while it was building, as all the work, from quarrying the stone to cutting and sawing the logs for doors and windows, must have been done on the premises.

The spirit of the true English manor house pervades the entire place, and is maintained in the interior. The main hall as I remember is paved with stone and there ascends from it a circular staircase of solid mahogany. The woodwork throughout the adjoining rooms is also of mahogany, and over the stately mantels are portraits in oil. The long halls and alcoves, the paved courtyards and the old-time kitchens, with cranes and spits, are in perfect keeping. Much might be said of this grand house, and many interesting stories told in connection with it if space would permit.

George Clark, the builder of "Hyde Hall," was the grandson of George Clark, Colonial governor of New York from 1737 to 1744, and inherited a portion of his grandfather's vast estate in Cooperstown.

"When Ambrose Jordan began the practice of

law in Cooperstown, he planted an elm tree on Chestnut Street, in front of his house, at the northwest corner of Main Street. This elm, grown to mighty proportions, celebrated its one hundredth birthday in 1913. Within a few paces of the corner, facing on Main Street, and in the rear of the dwelling which fronts Chestnut Street, stands the small building that Jordan occupied as an office. This is one of the few remaining examples of the detached law offices which were common in Cooperstown, as in other villages, in early days, and often stood in the dooryard of a lawyer's residence, apart from the dwelling."

Robert Campbell, of the well-known Cherry Valley family, built for his residence, in 1807, the house that still stands on Lake Street; one façade, overlooking an old-fashioned garden, commands a beautiful view of the lake. The proportions of the house are pleasing; its cornice is ornamented by a row of triglyphs, exceptionally refined in detail. This treatment is also repeated over the windows.

All these dwellings which were built in Cooperstown in the late 18th and early 19th Centuries remain today to perpetuate the spirit of the region. As a rule, the old wood-built houses have outlived the stone ones. This may be attributed to the fact that the lime mortar has given way where exposed to frost and rain.

In conclusion, let me say that if the introduction of the Mansard roof and ugly brick fronts with arched windows had never pervaded Cooperstown, we would still have a village where both the commercial buildings and private dwellings were in perfect harmony.



OTSEGO LAKE FROM COOPERSTOWN, NEW YORK

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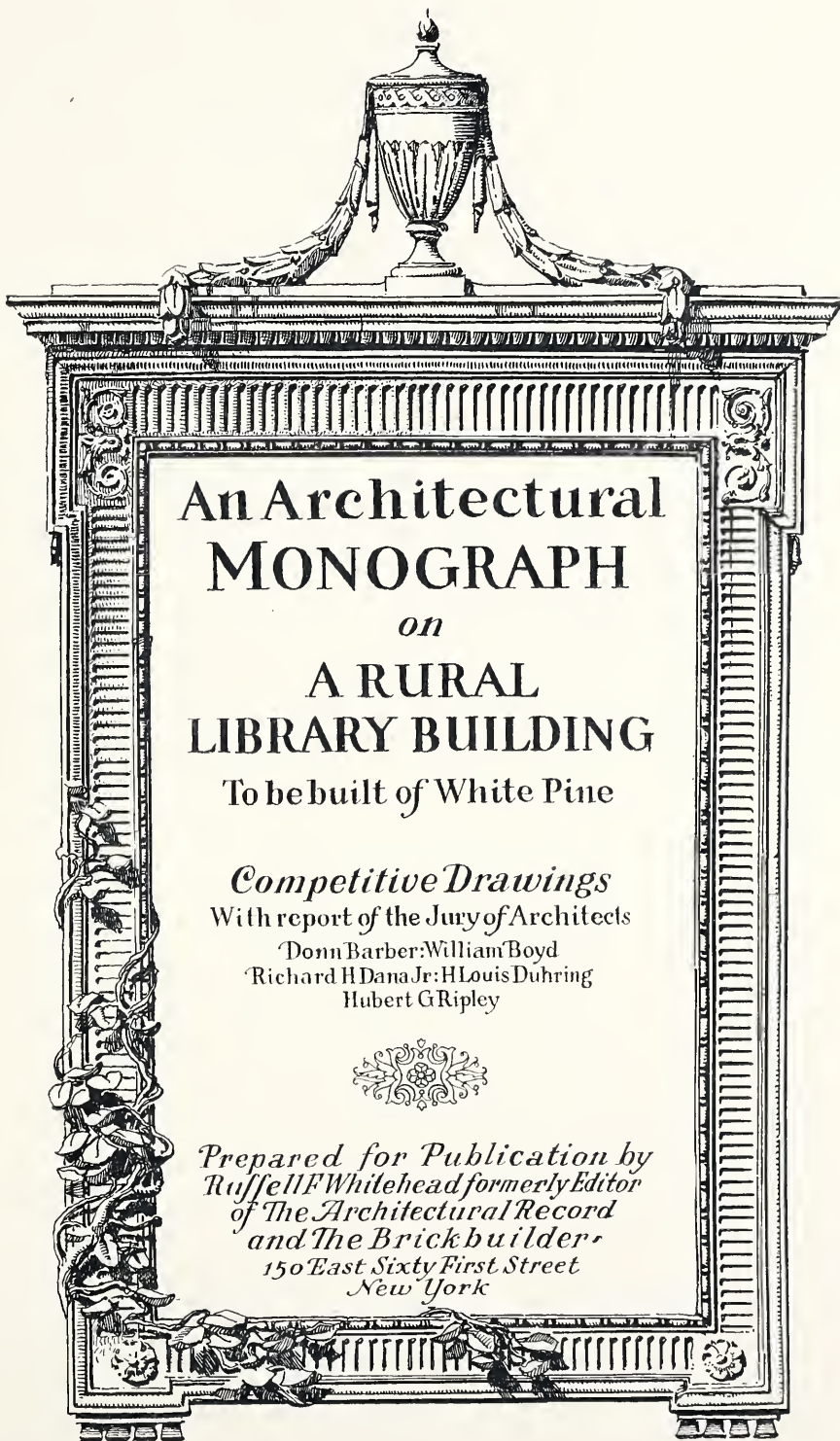
DESIGNS FOR A
RURAL LIBRARY
BUILDING

To be built of
WHITE PINE

With report of the Jury of Architects

*Donn Barber : William Boyd
Richard H Dana Jr : H Louis Duhring
Hubert G Ripley*

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An Architectural
MONOGRAPH

on

A RURAL
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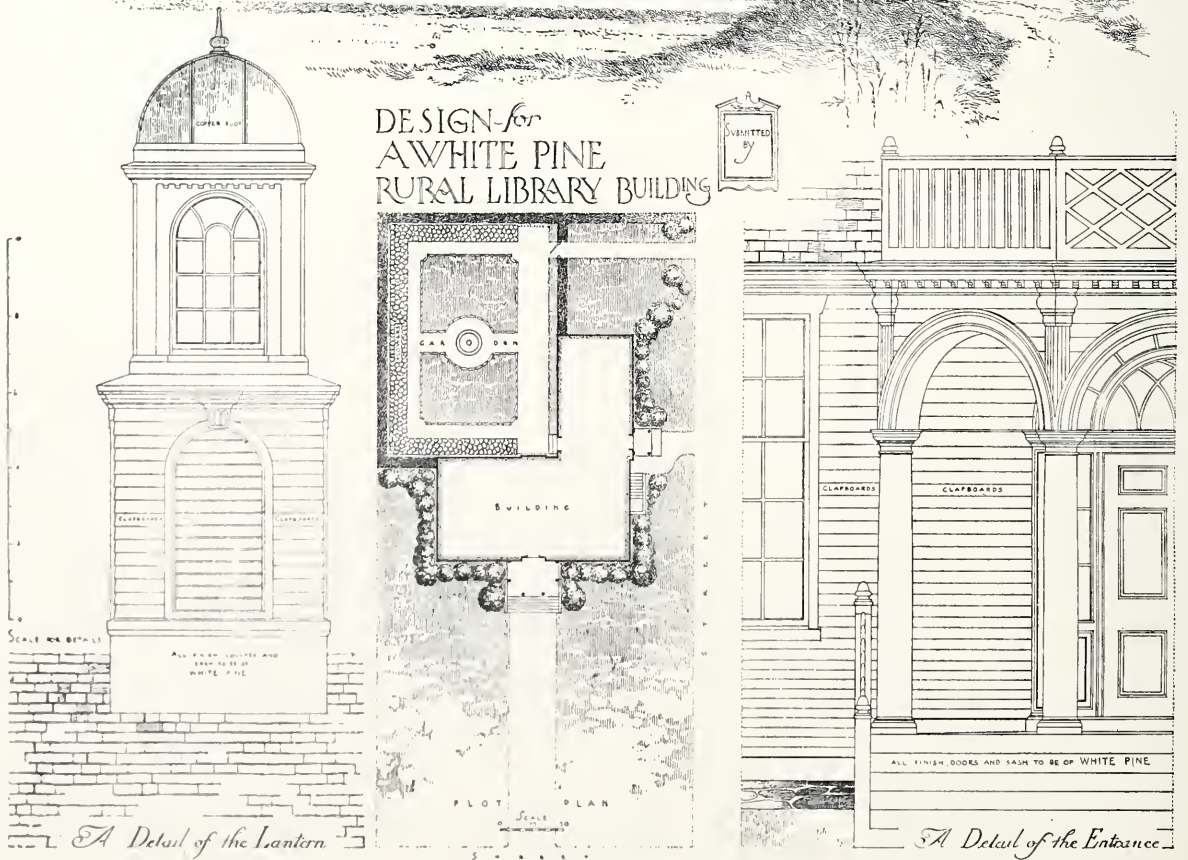
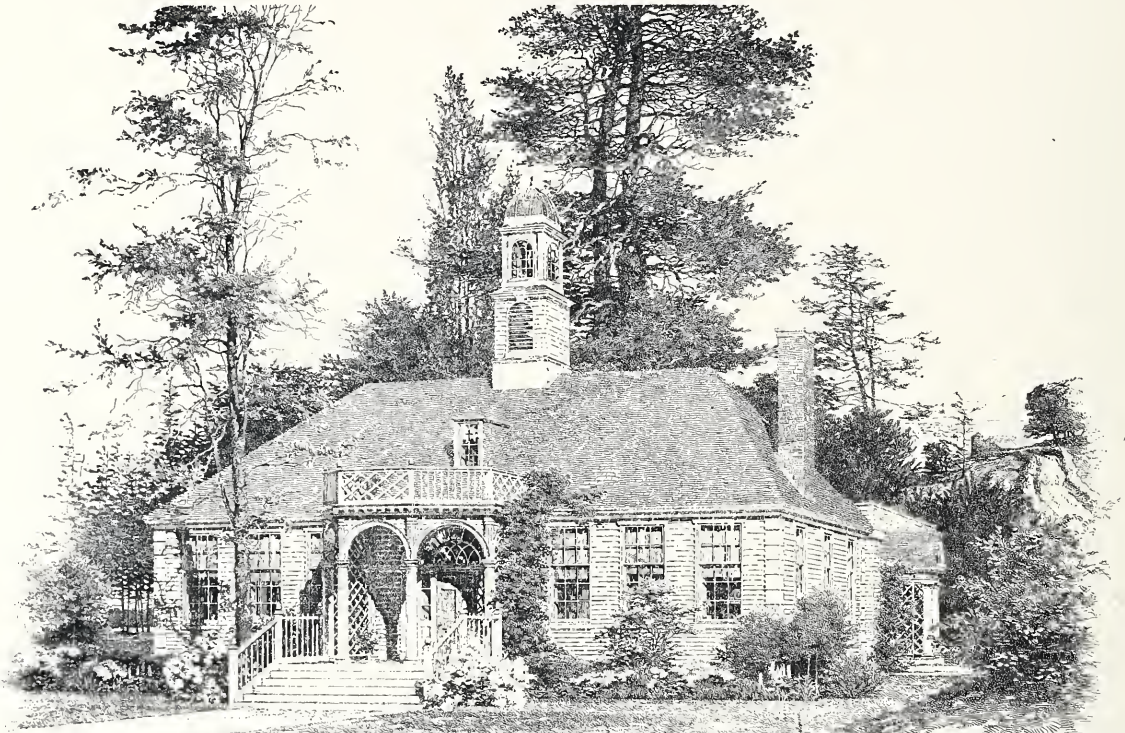
Competitive Drawings

With report of the Jury of Architects

Donn Barber: William Boyd
Richard H Dana Jr: H Louis Duhring
Hubert G Ripley



*Prepared for Publication by
Russell F Whitehead formerly Editor
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and The Brickbuilder
150 East Sixty First Street
New York*



FIRST PRIZE DESIGN

Submitted by Richard M. Powers and Albert C. MacLellan, Boston, Massachusetts

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. IX

AUGUST 1923

NO. 4

A Rural Library Building

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

Judged at Yama Farms, Napanoch, New York, May 13 and 14, 1923

PROBLEM: The design of a Rural Library Building, for a progressive and growing community with a present population of 2000, located "somewhere in the United States." The lot is on a corner with a frontage of 100 feet on the main street and 200 feet on the secondary street. The land is level. Main Street runs north and south.

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

All the outside finish for the building, including siding and corner boards, window sash, frames and casings, outside blinds, cornice boards, brackets, ornaments, mouldings, etc., *not* including shingles, is to be of White Pine.

The Library Building shall contain: Delivery Room (not less than 225 square feet), Adult Reading Room (not less than 375 square feet, seating capacity 20), Reference Room (not less than 275 square feet, seating capacity 6), Children's Reading Room (about 475 square feet, seating capacity 20), Librarian's Office and Work Room (175 to 200 square feet, capacity 500 volumes), space for Auditorium uses with small platform (seating capacity 125). By "Room" is meant space devoted to the purpose designated rather than an area enclosed within partitions. Shelving shall be provided for 8000 volumes, either in a Book Room or on wall and floor bookcases in the Reading Room, or by a combination of both methods.

If consistent with the design, attic space may be devoted to a Local Historical Museum (not less than 400 square feet).

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 and janitor's work room. There should be a storage room for books not in constant use, and a toilet room and lavatory for the use of the Librarian and her staff. No public toilets and no drinking fountains will be required.

The Librarian's Office shall contain ample space for a desk and table, a wash basin, coat closet, supply cupboard, wall shelving, and a lift from the unpacking room in the basement. Privacy must be secured by shutting this room off from the rest of the building.

There must be good natural light at all points and especially at the Loan Desk in the Delivery Room. Avoid skylights.

Not more than two persons, and usually only one, will be responsible for the supervision of the entire library when it is open to borrowers and readers. In many recent successful buildings partitions have been omitted and low bookcases have served to mark divisions.

A part of the building must be devoted entirely to the children. For a limited number of hours much of the activity of the library focuses in the Children's Room. The books, the card catalogue, and reference or school collection will be assembled here. Shelving must be adapted to their convenience. A bulletin board, a few shelves behind glass doors for the exhibit of 50 to 100 illustrated books are desirable features for a Children's Room. A fireplace may be planned in this room if it is in keeping with the general scheme of the room.

Space must be provided for a general bulletin board, the card catalogue, a magazine rack, conveniently accessible to the public.

Two or more entrances should be provided.

The competitor shall design an appropriate sign for the building, which, drawn to scale of $\frac{1}{2}$ inch to the foot, shall be his *nom de plume*.

THE material submitted in this year's competition was of unusual and encouraging merit. One hundred and one sets of drawings in all were received and judged. These came from all sections of the country; twenty-four states being represented. There were also several submissions from Canada. The percentage of really good designs was much higher than in former competitions, well over one-half being worthy of the most careful consideration and study.

The general high standard and good taste displayed particularly in the large scale details were remarkable. These were thoroughly consistent with

the style and period chosen. Many of them showed a real knowledge and experience. The usual following of dull "cold Vignola" seems to have been purposely avoided, and a lively interest and distinction given by a refreshing individuality of treatment. A study of many of these details would be rewarding to any practising architect.

The plot plans, as a whole, were also of an exceedingly high standard. The treatment in most cases being thoughtful, distinctive and sympathetic. The buildings generally were set far back from the main street to insure quiet. The development of the rear of the lot into an intimate

secluded garden for out-door reading in warm weather being admirably arranged. The general indication of paths, trees and planting showed a surprising understanding of landscape facility.

The standard of the perspectives, as a whole, was less good than the details and plot plans, although often a part of the same drawing.

The rural character called for in the problem was considered by the Jury to be of major consequence. Quite a number of otherwise able and attractive designs failed to produce this essential quality, being frankly urban or suburban. The Jury felt that they could not make an award to what was in effect a two-story town residence or to very formal types of architecture, better suited to stone treatment and more appropriate for location in the wealthy suburbs of some large city.

The intensive use of a small compact plan, capable of easy supervision by one person, was considered the second essential. There were a number of rambling "country club" schemes with alluring porticos and arcades that failed to satisfy this fundamental requirement.

FIRST PRIZE DESIGN: A very simple and admirable plan. Of all the plans submitted this seemed to the Jury to best meet the requirements of the programme. It is practical, convenient and easily supervised. The auditorium annex could easily be omitted, if for reasons of economy it be considered not essential, without impairing the design or the general effect of the building. The basement space could then become valuable and the building would probably be better served if it were wholly utilized. The exterior possesses a high degree of both beauty and form in its ensemble and in all its naïve details and the scale is highly consistent. A study of these details discloses a rare choice of simple forms suitable for execution in wood. The wood pickets beside the steps, the lattice, the profile of mouldings, the detail of the lantern and the direct way in which these forms are used make a pleasing variety and a harmonious design.

The rendering of the perspective, while not affecting the award, is commended by the Jury as a most delightful example of draughtsmanship; marvelous understanding and beautiful work.

SECOND PRIZE DESIGN: An excellent plan, very similar to that of the First Prize, with

just a shade less suavity. The basement is utilized to good advantage and the attic space is adapted for a small historical museum. The design meets the requirements of the programme to a marked degree. The exterior, highly appropriate for a rural community, is original in treatment, of good proportions and simple in detail. The very frank use of one-inch boards gives an "early American" feeling to the whole composition. The groups of high windows over the bookcases give excellent light and add to the character of the building. The lighting of the museum by large studio windows in each gable is efficient and sensible. The chimney, which can be made a feature of prime interest, does not appear and the iron railing on the front steps seems a little out of keeping with the agricultural character of the building. The spirit of this design breathes economy and husbandry.

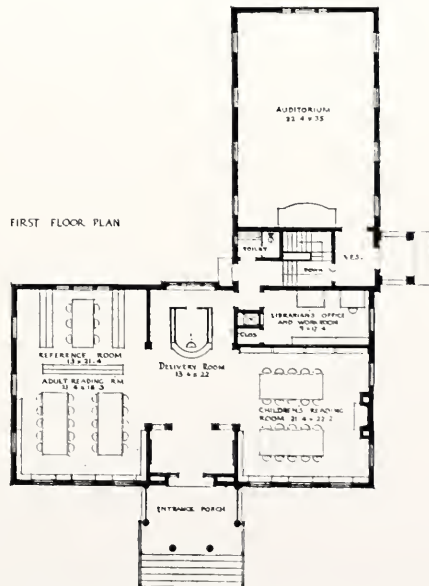
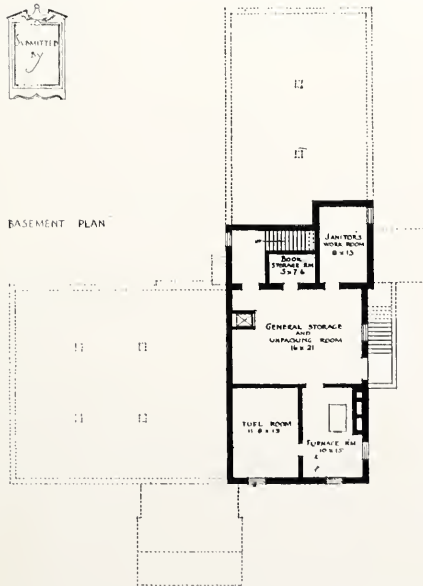
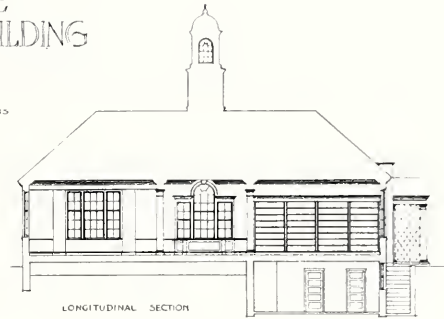
THIRD PRIZE DESIGN: A very lovely design which combines with its distinctly rural quality an admirable dignity. The plan, while simple and well arranged, suggests a larger building than called for by the programme. Its outline redeems this fault in part, the simplification of certain details with which the plan appears crowded would tend to bring the design into scale. The presentation, while admirable, does not sufficiently focus the mind on the essentials. The large scale details are beyond criticism; and the elevations, save a slight forcing of the scale, are in the best of 18th Century taste.

FOURTH PRIZE DESIGN: The plan of this building appealed very strongly to the Jury. In some ways perhaps an ideal solution of the problem. Excellent judgment is displayed in its location on the lot and in its unsymmetrical arrangement, constituting its chief charm. The large well designed windows are varied to fit the needs of the rooms; the bay window and long window to the floor making the children's room very cheerful and attractive. The separate entrance to the basement auditorium, the placing of the book room, storage and heating apparatus are carefully worked out and the first floor plan is ideal in every respect. The exterior is simple and dignified, although one feels that too much emphasis is given to the roof. The details lack a certain *savoir faire*. [Continued on page twenty-four]



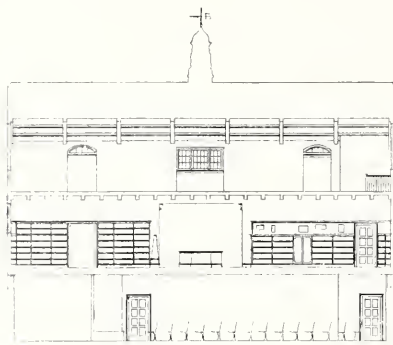
DESIGN for
A WHITE PINE
RURAL LIBRARY BUILDING

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SCALE FOR PLANS ELEVATIONS AND SECTIONS

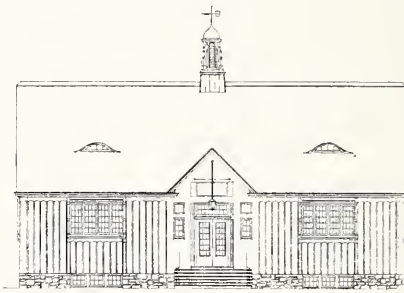


FIRST PRIZE DESIGN, Detail Sheet

Submitted by Richard M. Powers and Albert M. MacLellan, Boston, Massachusetts



SECTION



FRONT ELEVATION

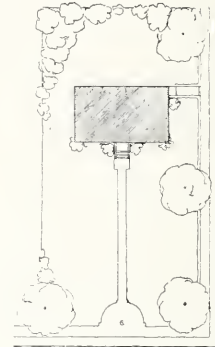


SIDE ELEVATION



SIGN

DESIGN FOR
 WHITE PINE
 RURAL LIBRARY BUILDING

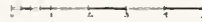


PLOT PLAN



SIDE ENTRANCE

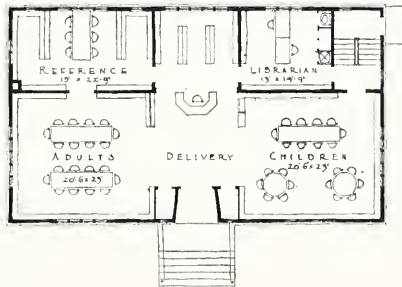
SCALE DETAIL OF FRONT ENTRANCE



SECOND PRIZE DESIGN, Detail Sheet
 Submitted by H. A. Salisbury and Frederick S. Stott, Omaha, Nebraska

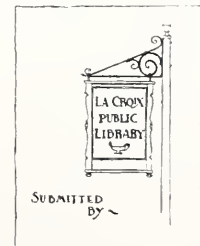
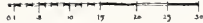


DESIGN for a
WHITE-PINE
RURAL LIB-
RARY BUILD-
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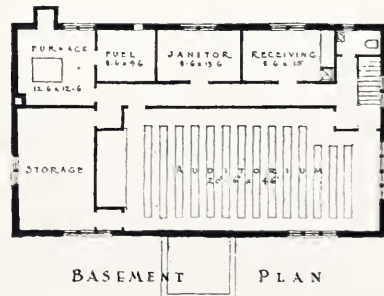


FIRST FLOOR PLAN

SCALE FOR PLANS



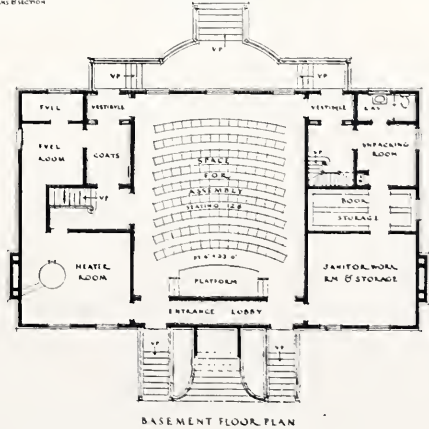
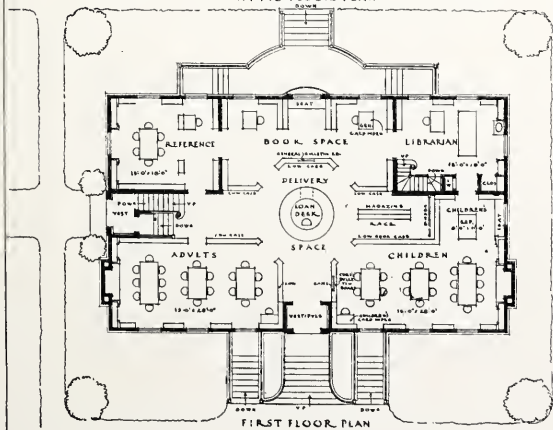
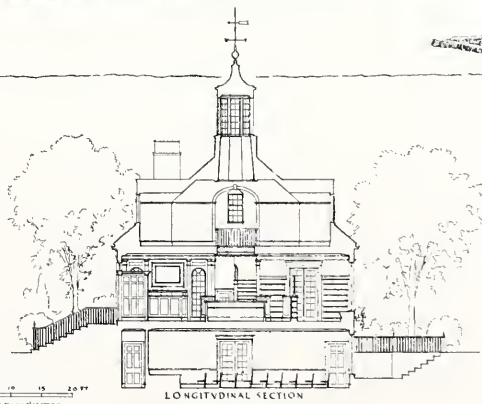
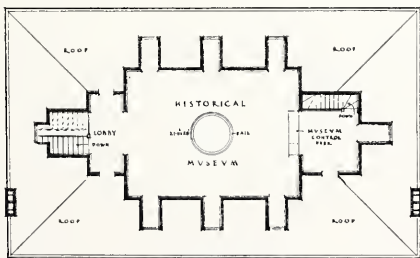
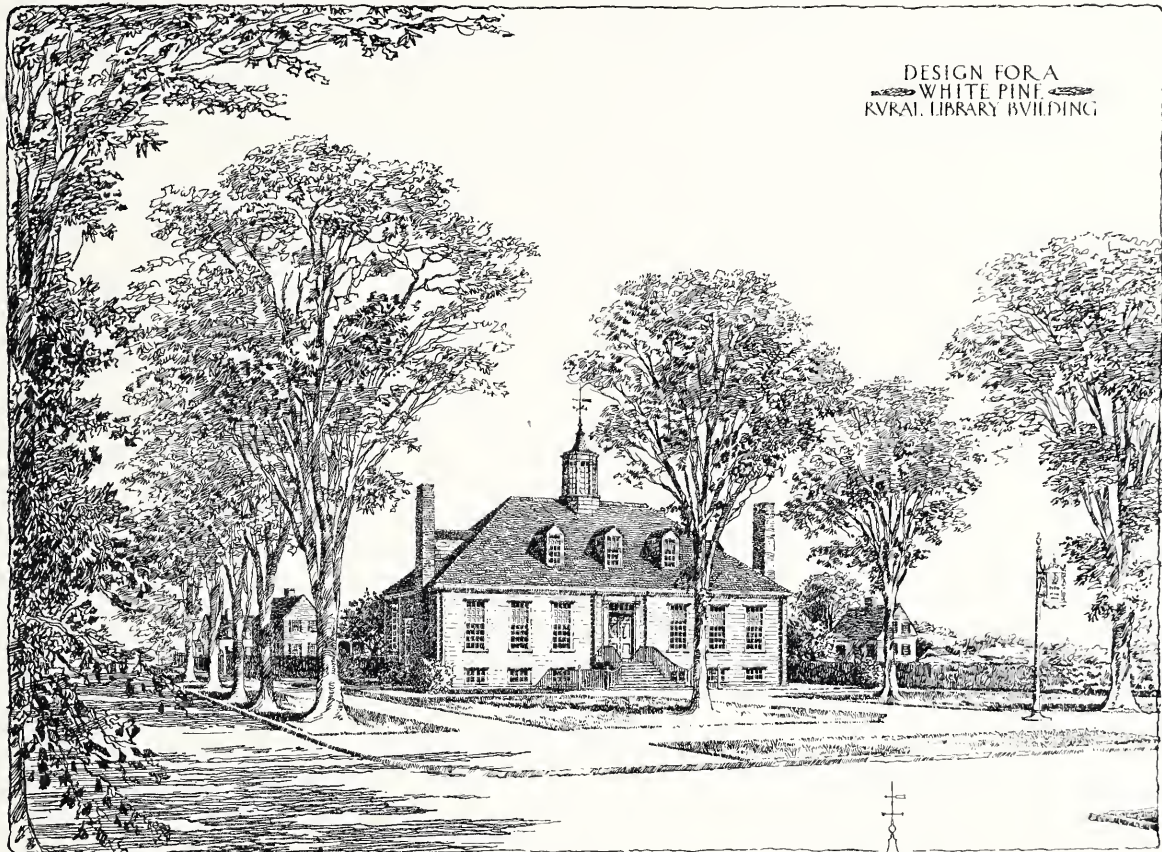
ATTIC PLAN



BASEMENT PLAN

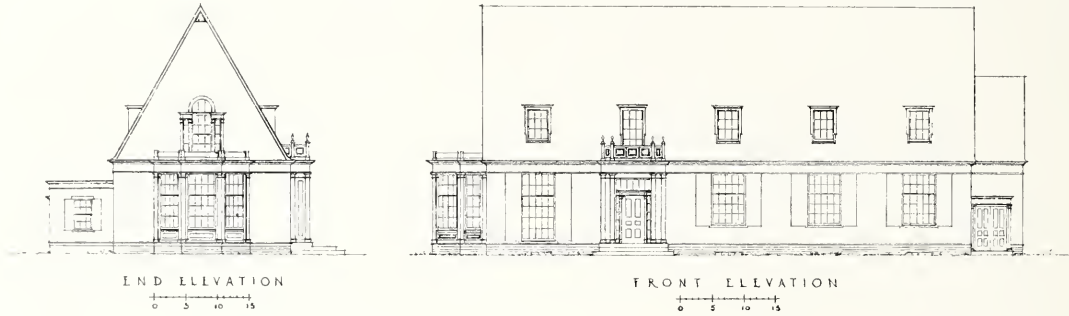
SECOND PRIZE DESIGN

Submitted by H. A. Salisbury and Frederick S. Stott, Omaha, Nebraska

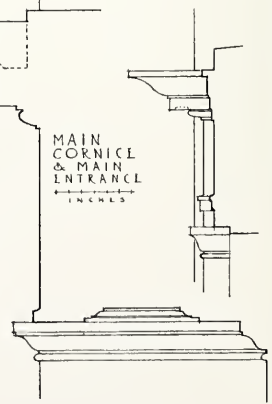
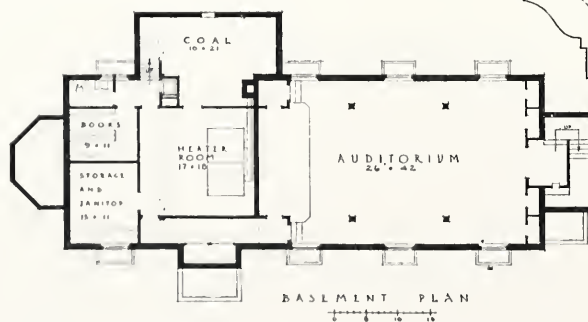
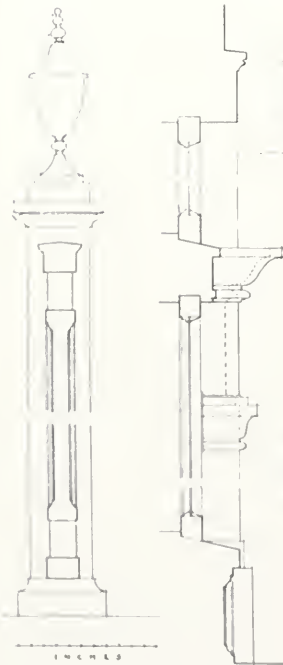
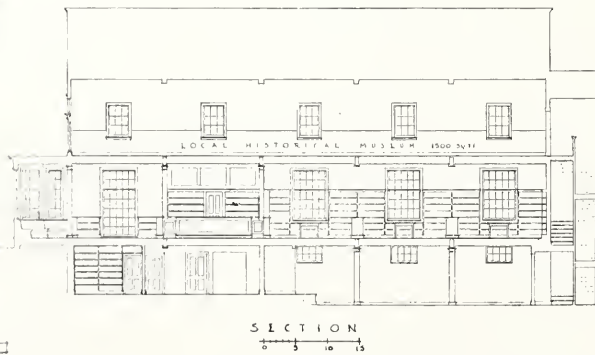
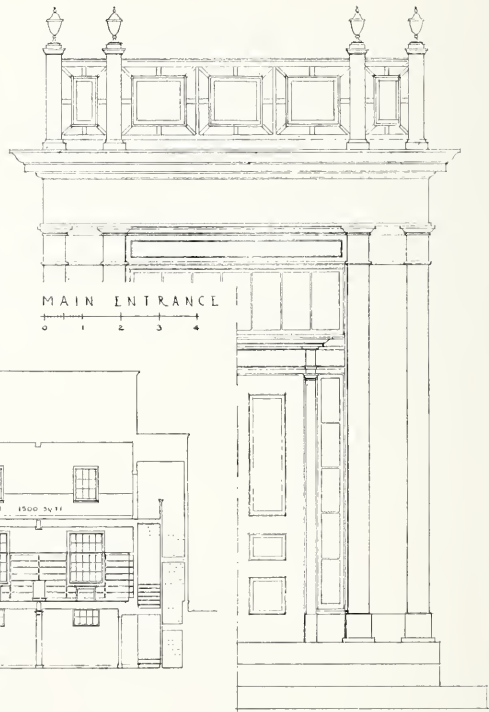
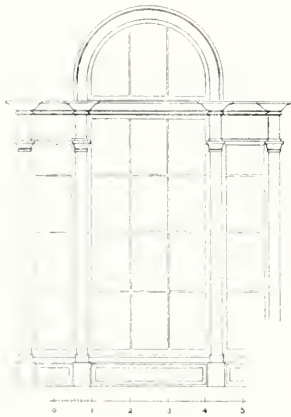


THIRD PRIZE DESIGN

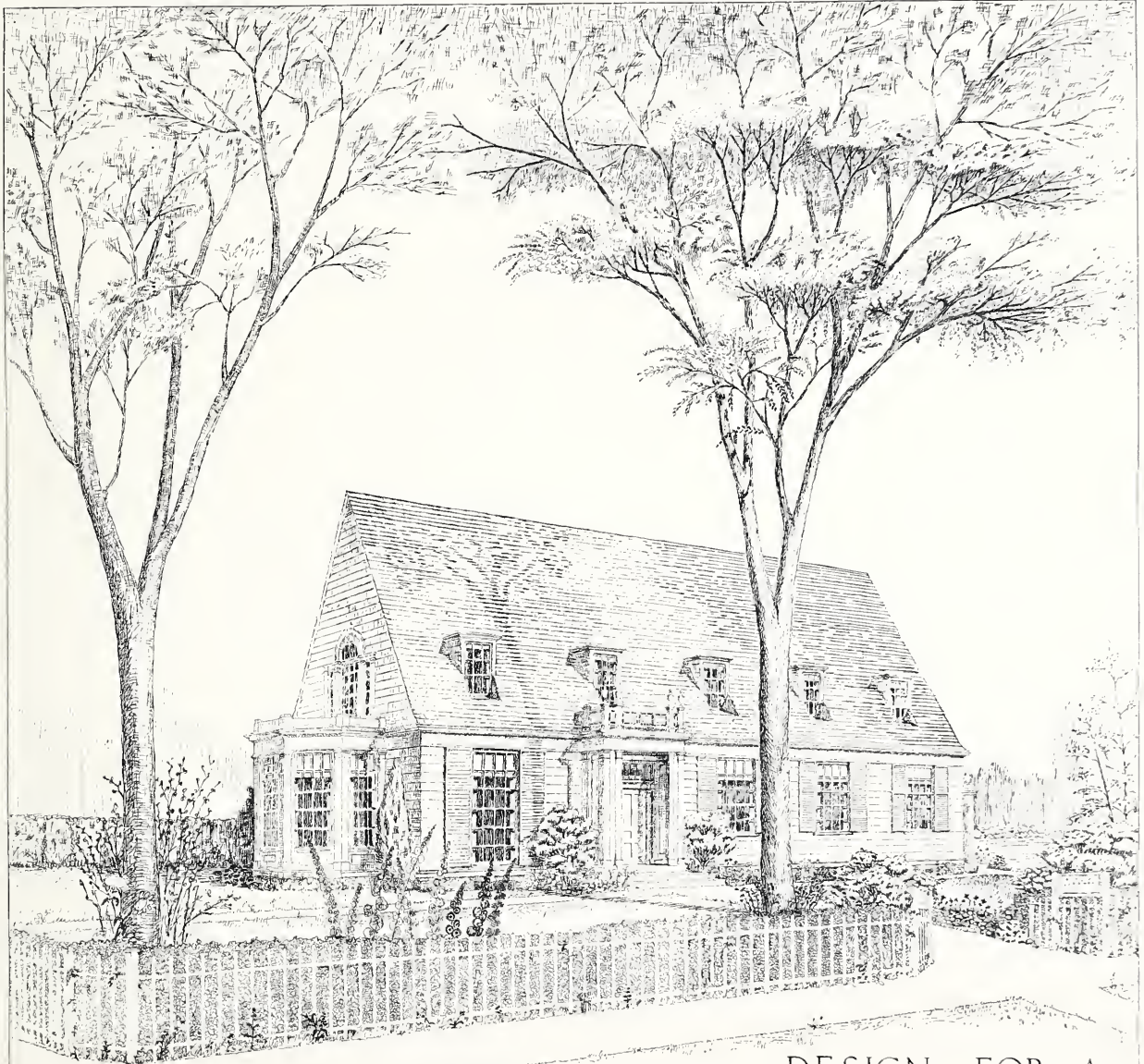
Submitted by Ralph H. Hannaford, Boston, Massachusetts



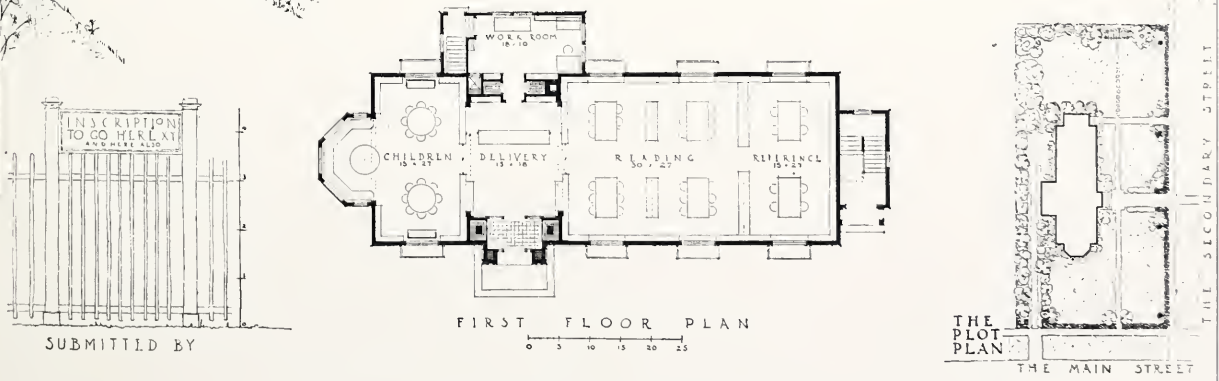
DESIGN FOR
A WHITE PINE
RURAL LIBRARY
BUILDING



FOURTH PRIZE DESIGN, Detail Sheet
Submitted by Merton G. Kingsley, Lakewood, Ohio

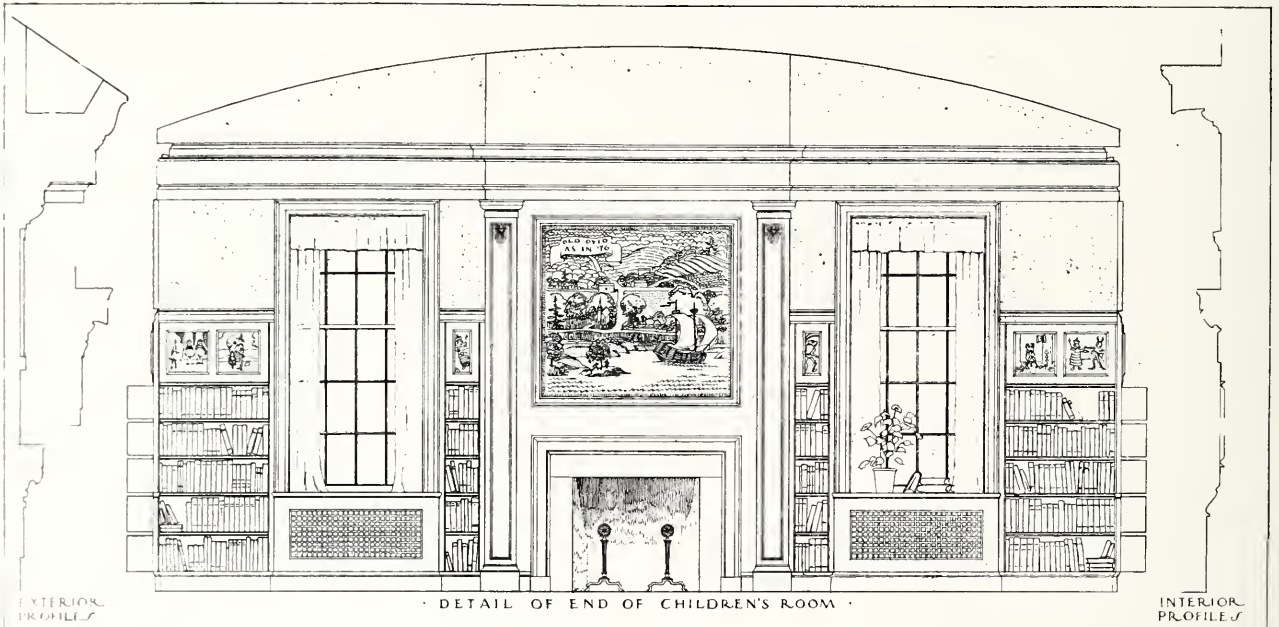


DESIGN FOR A
WHITE PINE RURAL LIBRARY BUILDING

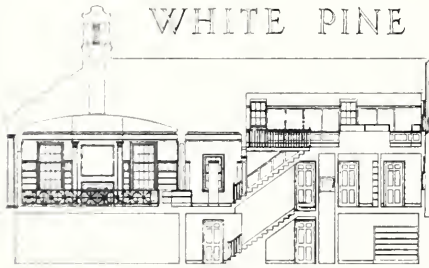


FOURTH PRIZE DESIGN

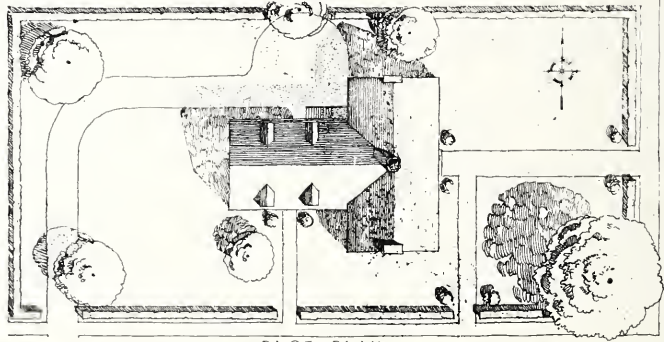
Submitted by Merton G. Kingsley, Lakewood, Ohio



Design for a
WHITE PINE RURAL LIBRARY BUILDING



CROSS SECTION



PLOT PLAN

SUBMITTED BY



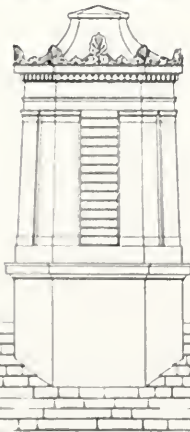
SCALE OF SECTION

SCALE OF PLOT PLAN

SCALE OF SIGN

SCALE OF PROFILES

SCALE OF DETAILS

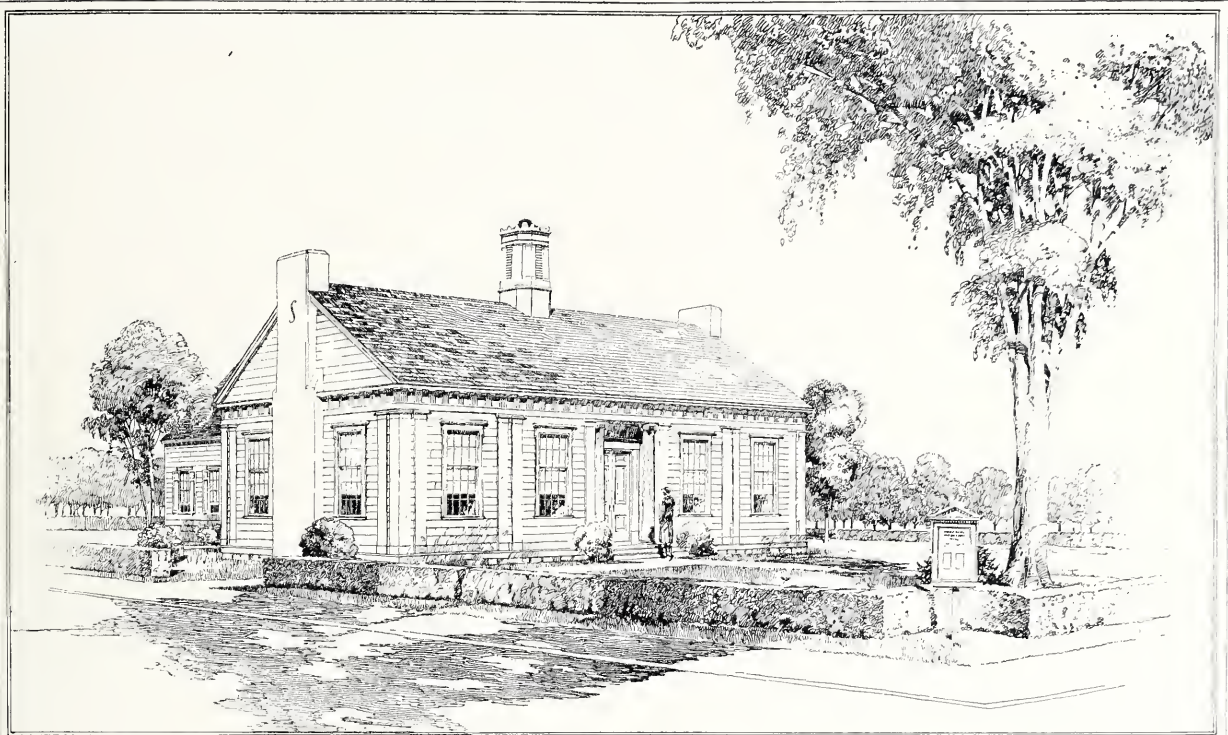


CUPOLA

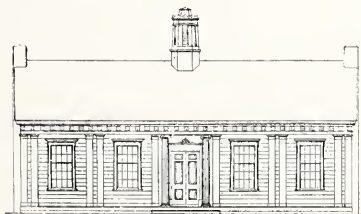


DETAIL OF MAIN ENTRANCE

FIRST MENTION DESIGN, Detail Sheet
Submitted by Charles M. Stotz and Milton B. Steinman, New York, N. Y.



Design for a
WHITE PINE RURAL LIBRARY BUILDING



FRONT ELEVATION

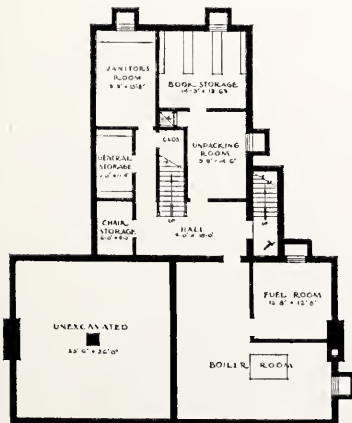
SUBMITTED BY



SCALE OF SIGN
 1" = 1'-0"



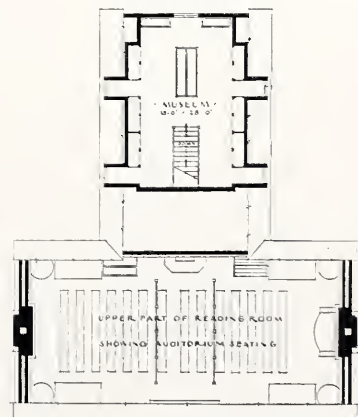
SIDE ELEVATION



BASEMENT PLAN

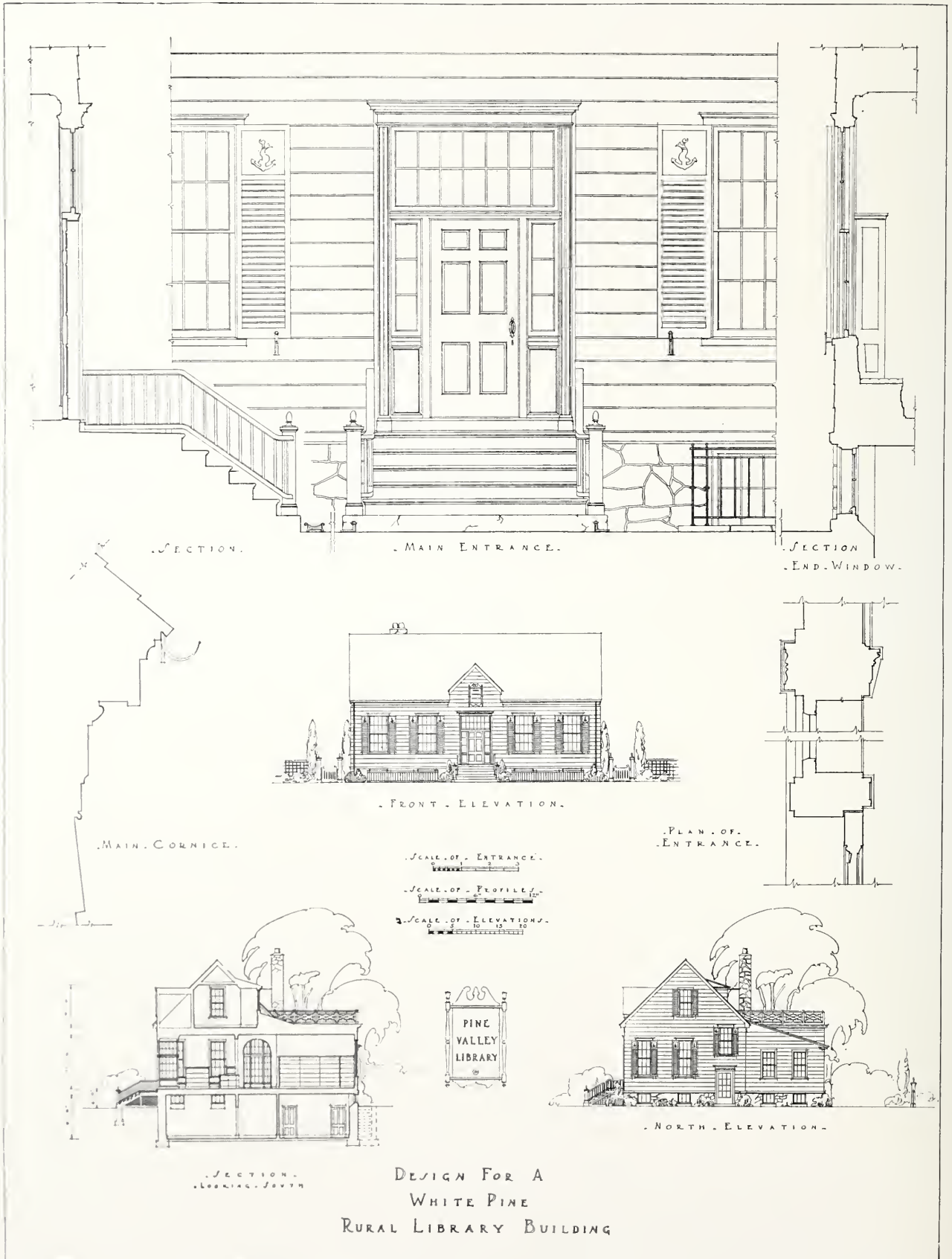


MAIN FLOOR PLAN



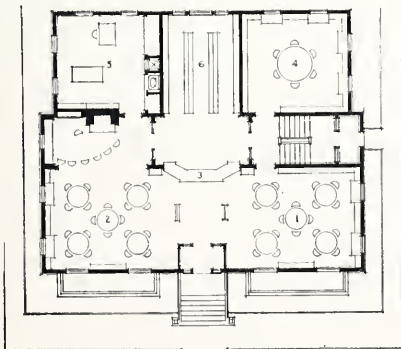
MUSEUM PLAN

FIRST MENTION DESIGN, Detail Sheet
 Submitted by Charles M. Stotz and Milton B. Steinman, New York, N. Y.



DESIGN FOR A
WHITE PINE
RURAL LIBRARY BUILDING

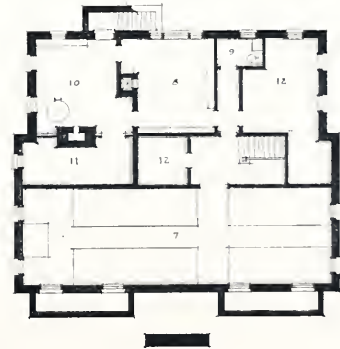
SECOND MENTION DESIGN, Detail Sheet
Submitted by Leon H. Hoag, Bloomfield, New Jersey



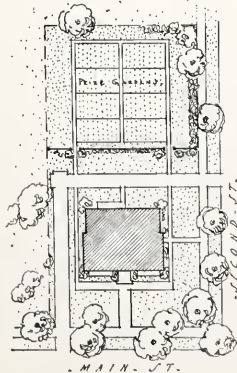
FIRST FLOOR - PLAN

SCHEDULE OF ROOMS

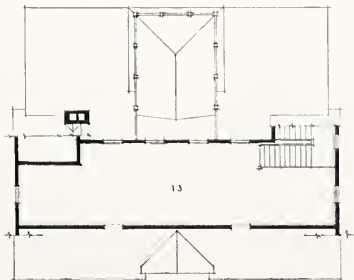
1	ADULTS READING ROOM	17'-0" X 22'-0"
2	CHILDRENS ROOM	8'-0" X 18'-0" 17'-0" X 22'-0"
3	DELIVERY ROOM	8'-0" X 13'-0" 8'-0" X 14'-0"
4	REFERENCE ROOM	14'-0" X 17'-6"
5	LIBRARIANS OFFICE	14'-6" X 15'-0"
6	STACK ROOM	12'-6" X 16'-6"
7	AUDITORIUM	16'-6" X 38'-0"
8	WORK ROOM	12'-6" X 15'-0"
9	STAFF TOILET ROOM	3'-0" X 7'-6"
10	BOILER & JANITORS WORK ROOM	13'-0" X 16'-0"
11	COAL STORAGE	8'-0" X 18'-0"
12	STORAGE ROOMS	8'-0" X 8'-0" 11'-0" X 10'-0"
13	HISTORICAL MUSEUM	14'-0" X 32'-0"



BASEMENT PLAN



MAIN - ST.



SECOND FLOOR - PLAN

SCALE OF PLANS

SCALE OF DETAILS

1" = 1'-0"



DESIGN FOR A
WHITE PINE
RURAL LIBRARY BUILDING

SECOND MENTION DESIGN
Submitted by Leon H. Hoag, Bloomfield, New Jersey



SIDE ELEVATION
SCALE FOR ELEVATIONS & SECTION



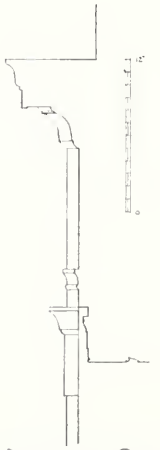
FRONT ELEVATION



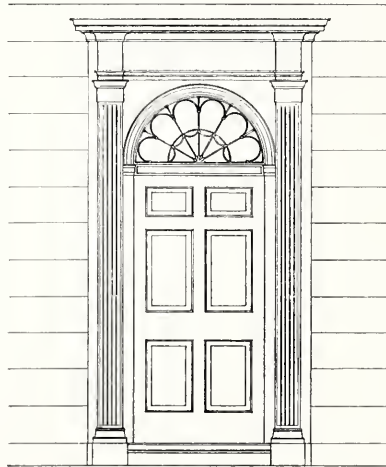
SECTION



SIGN

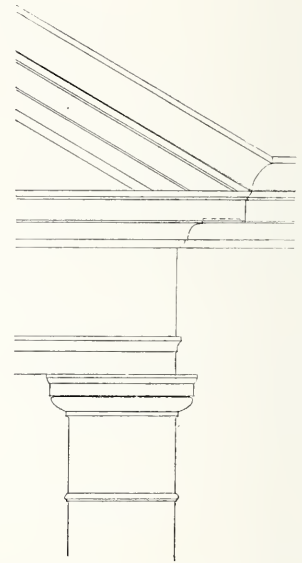


PROFILE OF
MAIN ENTRANCE

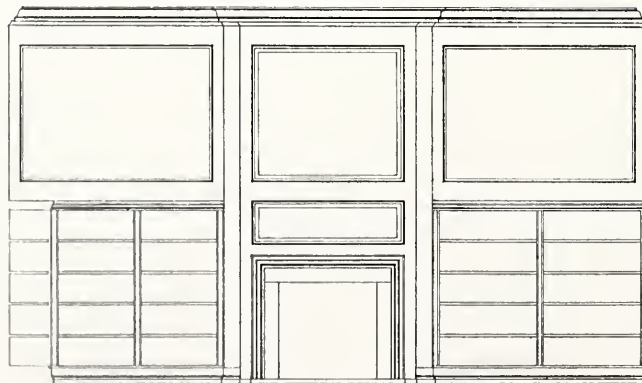


MAIN ENTRANCE

SCALE FOR DETAILS



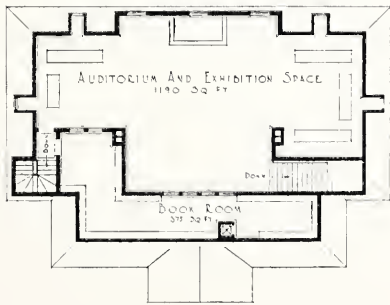
PROFILE OF PORTICO
AND MAIN CORNICE



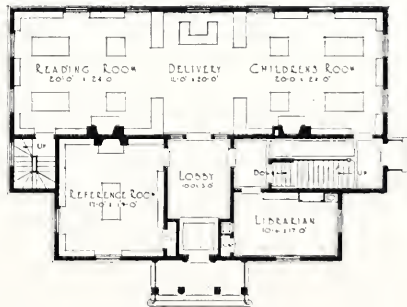
END OF REFERENCE ROOM

DESIGN FOR A WHITE PINE RURAL LIBRARY BUILDING

THIRD MENTION DESIGN, Detail Sheet
Submitted by Frank C. Burke, Watertown, Massachusetts

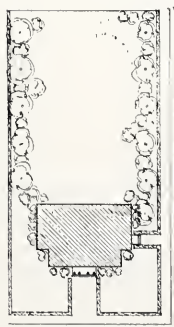


SECOND FLOOR PLAN



FIRST FLOOR PLAN

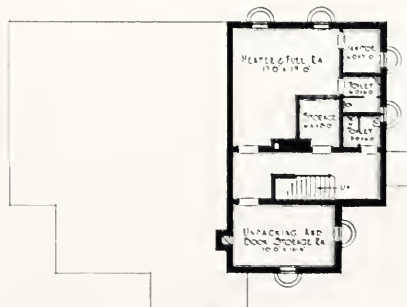
SCALE FOR PLANS



PLOT PLAN



SIGN



BASEMENT PLAN

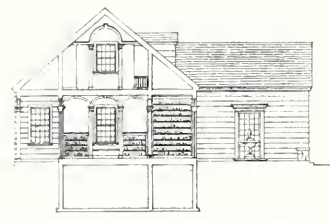
DESIGN FOR A WHITE PINE RURAL LIBRARY BUILDING

THIRD MENTION DESIGN

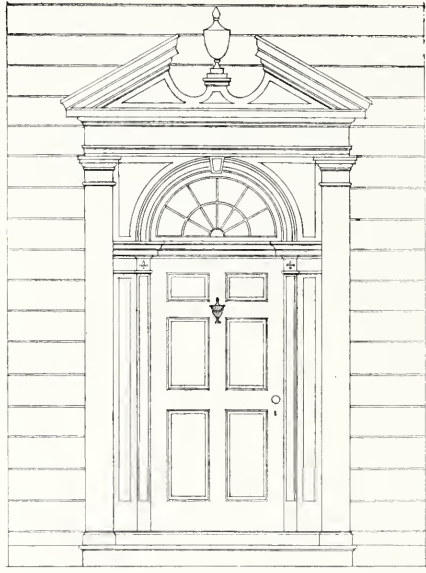
Submitted by Frank C. Burke, Watertown, Massachusetts



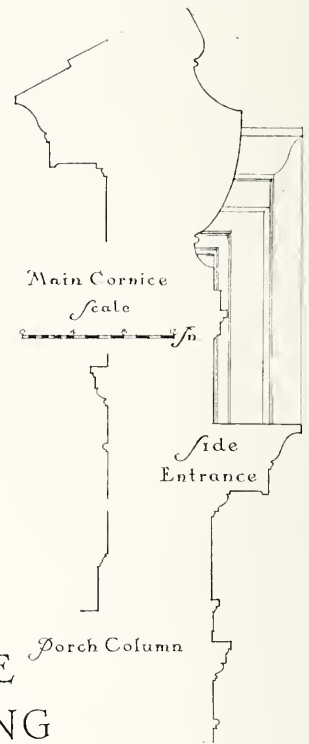
Side Elevation
Scale
0 5 10 15 20 25 30 ft



Section



Side Entrance
Scale



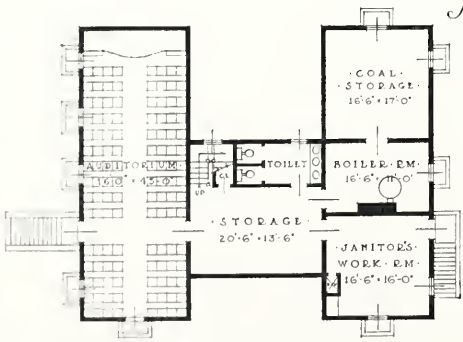
Main Cornice
Scale

Side Entrance

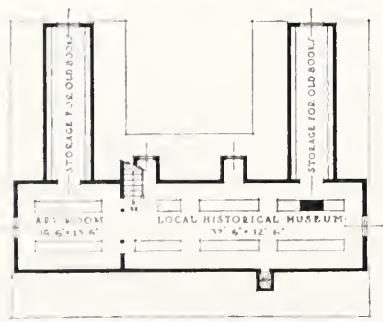
Porch Column

Design for a WHITE PINE RURAL LIBRARY BUILDING

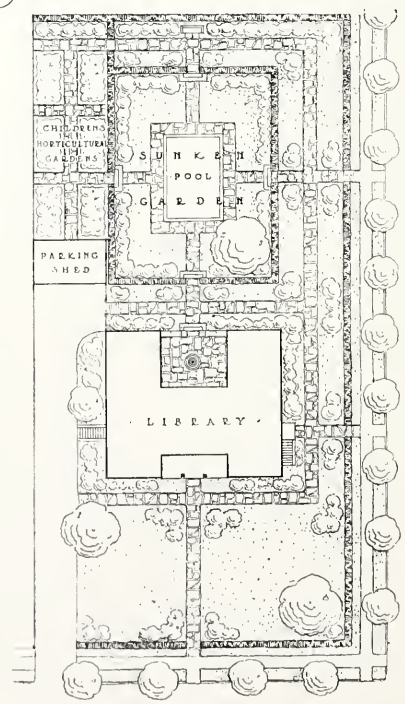
submitted by



Basement Plan



Attic Floor Plan
Scale of Plans
0 5 10 15 20 25 30 ft

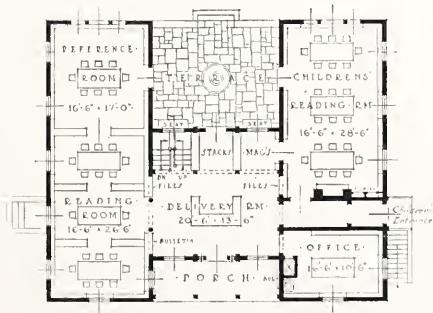


Plot Plan
Scale
0 10 20 30 40 50 60 70 80 ft



Design for a WHITE PINE
RURAL LIBRARY BUILDING

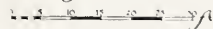
Submitted by



First Floor Plan



*Front Elevation
Scale*

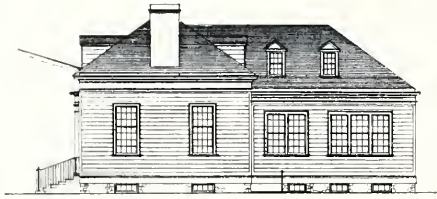


*Front Entrance
Scale*

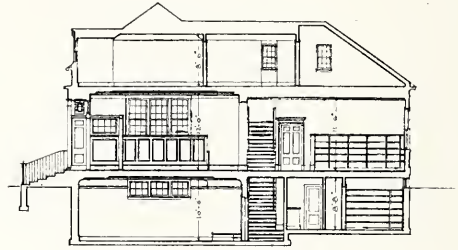


FOURTH MENTION DESIGN

Submitted by Leslie W. Devereux and Almus Pratt Evans, New York, N. Y.



Side Elevation

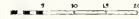


Section



Front Elevation

Scale for Elevations & Section



Design for
A WHITE PINE
Rural Library Building



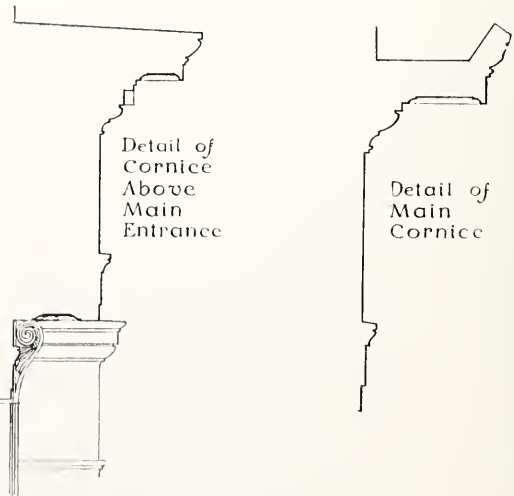
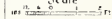
Detail of Main Entrance

Scale



Sign

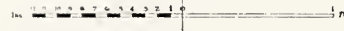
Scale

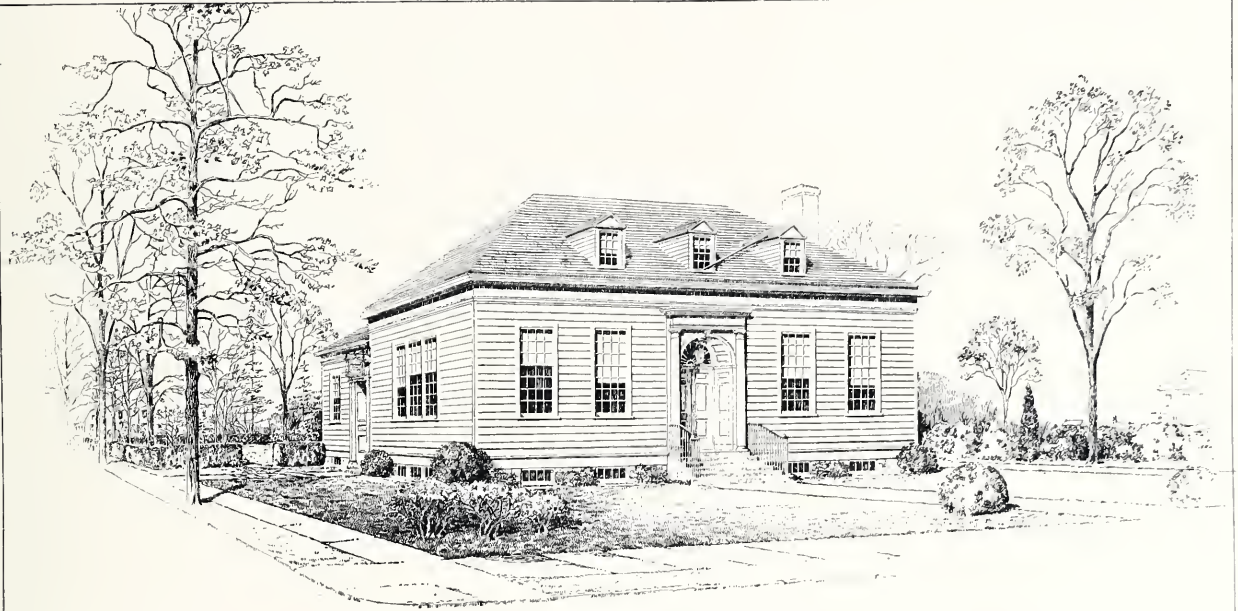


Detail of
Cornice
Above
Main
Entrance

Detail of
Main
Cornice

Scale for Details

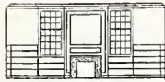




Scale for Plans

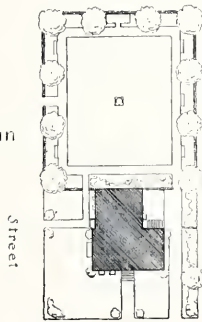


Scale for Plot Plan



Elevation of Childrens Room towards Fireplace

Plot Plan

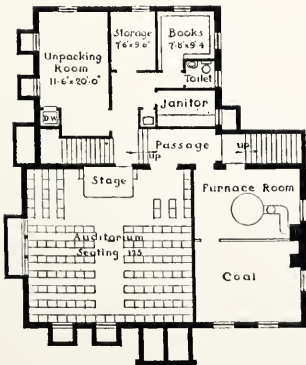


Main Street

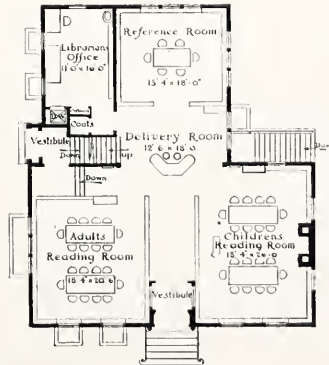
Design for
A WHITE PINE
Rural Library Building



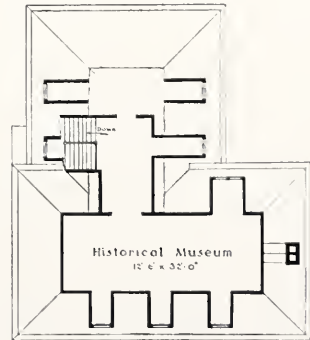
Sign
Scale 1" = 3'



Basement Plan



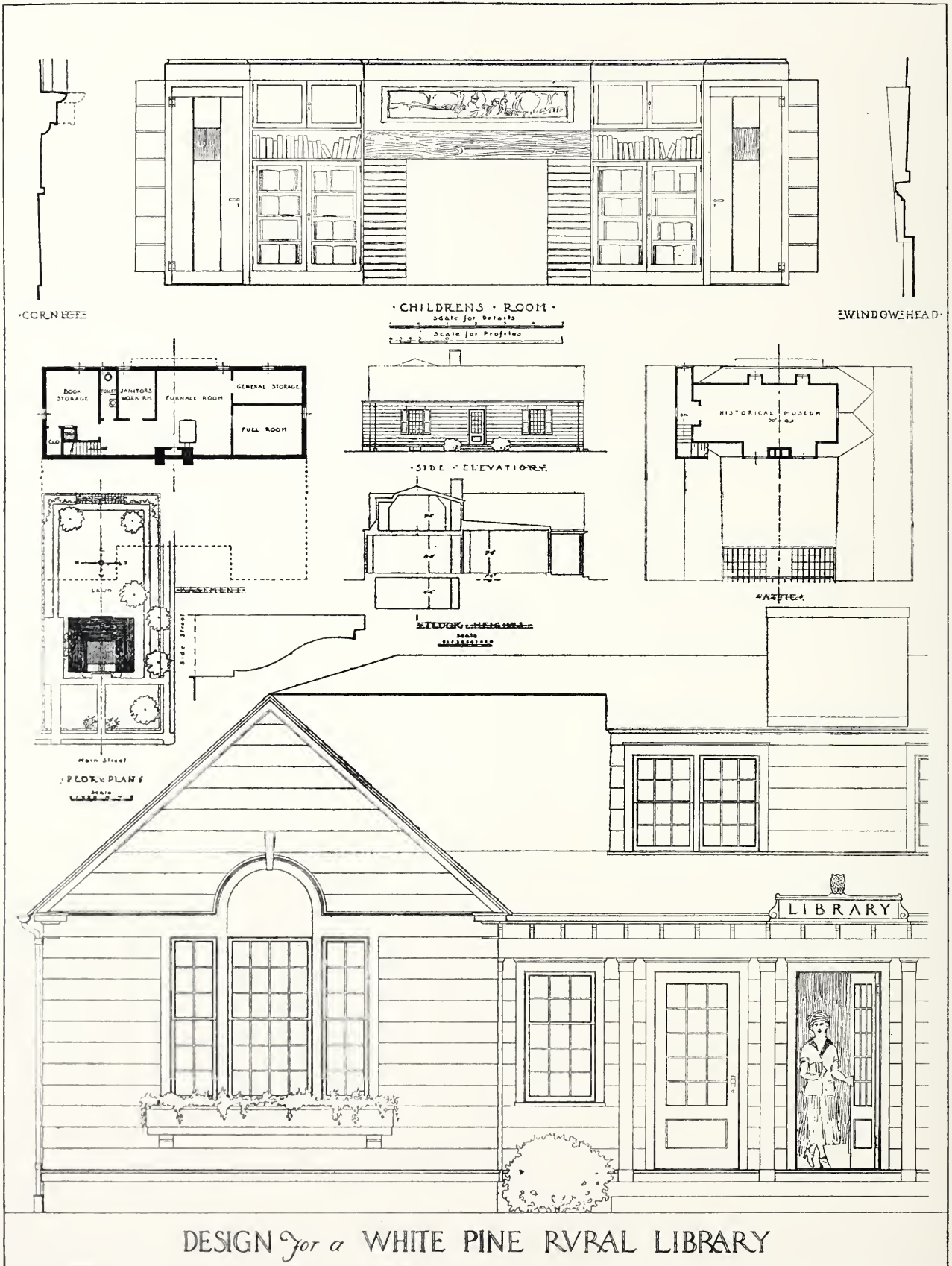
First Floor Plan



Attic Plan

FIFTH MENTION DESIGN

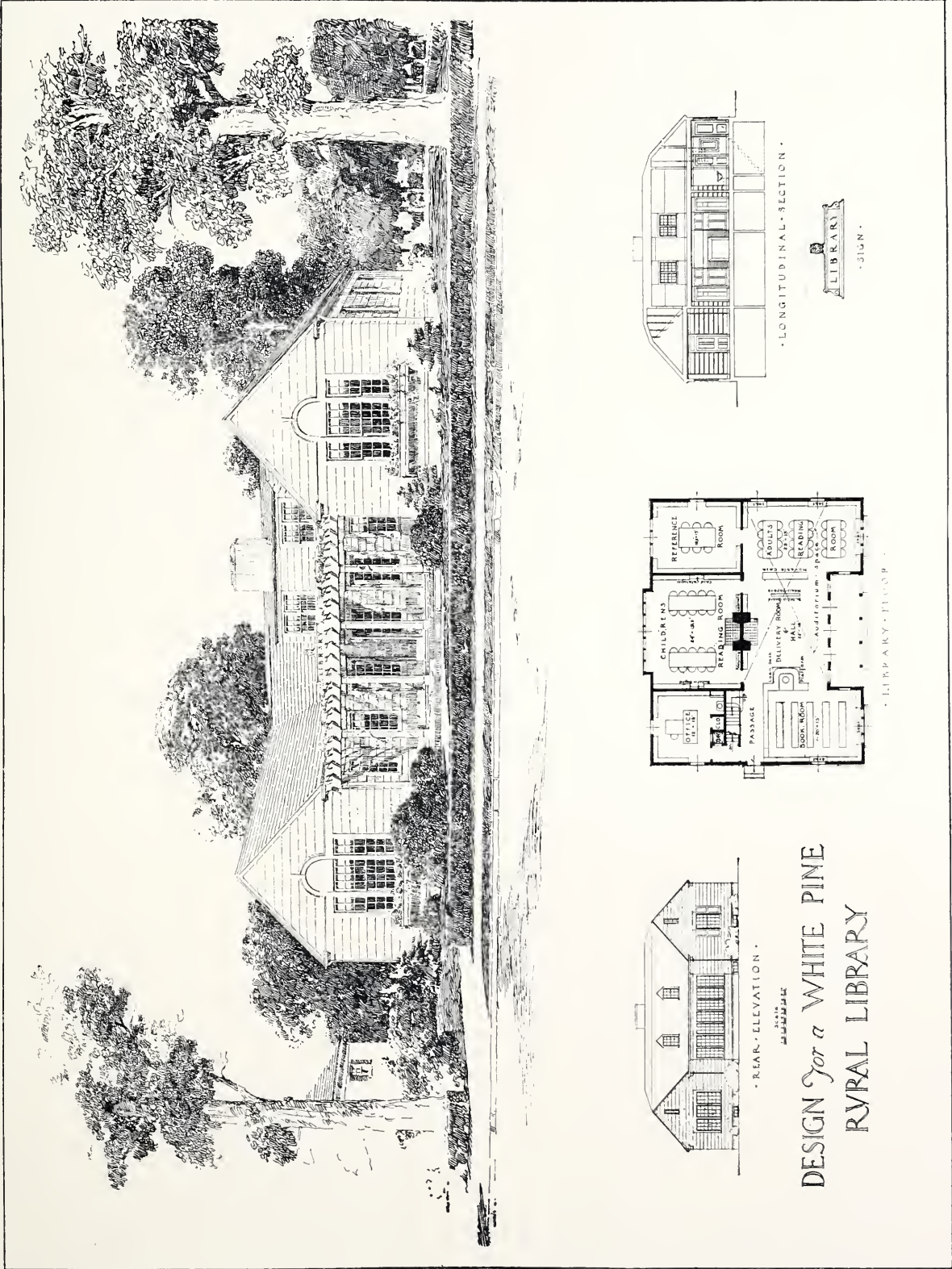
Submitted by William Rankin and Charles Kenneth Clinton, New York, N. Y.



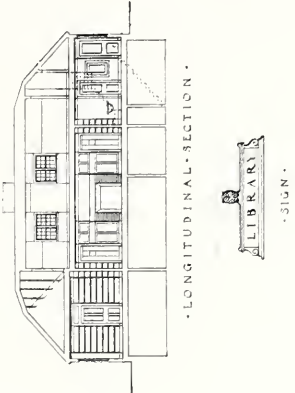
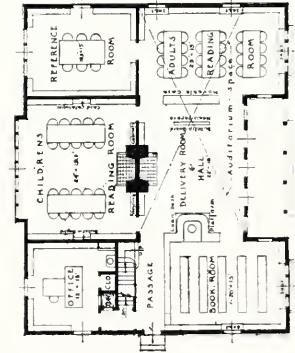
DESIGN for a WHITE PINE RURAL LIBRARY

SIXTH MENTION DESIGN, Detail Sheet

Submitted by Einar A. Wikander and John Floyd Yewell, New York, N. Y.



DESIGN for a WHITE PINE
RURAL LIBRARY



SIXTH MENTION DESIGN
Submitted by Einar A. Wikander and John Floyd Yewell, New York, N. Y.

FIRST MENTION: This is a very good building indeed, quite in character with the spirit of the programme. It would be appropriate to many villages and towns in the east and middle west, which were built-up in the middle of the Nineteenth Century. The plan, however, is too large in scale and a modification of the rear wing, especially where it seems to overpower the main building, would be desirable. A few changes, here and there, in no wise affecting the scheme, would remedy this fault. It is refreshing to see an 1830 neo-Grec design as well done as this one is. The detail sheet will repay careful study, both for the exterior and interior. There is a sort of academic severity that suggests scholarly study by the light of whale-oil lamps, most fitting for an athenaeum.

SECOND MENTION: This is the cottage type of library building. The plan is well arranged and the lot is treated in a manner in keeping with the building. The children's room has an ingle-nook with chairs set for storytelling. Possibly this feature would appeal more to the retired old sea-dogs, in which case, rooms one and two could be re-lettered. Excellent light is provided for the basement auditorium and the service portion of the building is planned with discernment. The exterior, while domestic in character, has a small gable over a heavily transomed door which comes just right for the sign board, thus lifting the building out of the residence type.

THIRD MENTION: A most attractive building, somewhat domestic in character, but distinctive. The plan is so arranged that the rooms for reading and study are placed at the back. While this has several merits, the first floor is not as capable of easy supervision as is the case in the other plans. Too much importance has been given to the auditorium and its location has made somewhat difficult the simplicity of plan that is essential for the sake of economy. The exterior is refined and well proportioned. There is, however, a slight lack of scale between the portico and the windows, either the main entrance door is too small or the side windows are too large. The ensemble is alluring.

FOURTH MENTION: The plot plan of the design is very attractively presented and the sunken garden and paved terrace most inviting. The plan, however, is a trifle suggestive of a clubhouse; and while well balanced, there are more

features than necessary to express the simple character of a rural library. Two important entrances are hardly necessary, even though they be drawn and detailed in the best 18th Century manner. The exterior is attractive and of good proportion.

FIFTH MENTION: Here is a nice simple building, a trifle scholastic in character and somewhat reminiscent of the mid-Victorian period. The authors have attempted to do a little too well by the programme and give a few more things than really needed or expected. The first story plan is simple, capable of easy supervision; the exterior lacks a certain *je ne sais quoi*, although there is an austere purity in its parts that is a trifle too insistent.

SIXTH MENTION: A hint of Dutch feeling is evident in the low lines of the building. The plan is frankly too large for the scope of the programme and a larger corps of attendants would be necessary than in the prize design plans. The perspective view is most bewitching and the rendering is of a high order. The chimney, (*nota bene*) is well placed and forms an integral part of the design.

The Jury has seriously attempted to place the premiated designs in a logical order of sequence, showing to what extent the various designs seem to have reflected and solved the given conditions of the programme, so that the competitors may gather for future guidance what appeals and what does not to the average disinterested jurymen. The architectural competitions which are conducted by the Editor of THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS are for the purpose of developing an appreciation for and the use of a beautiful material, and the judgment is based, not wholly on academic principles, such as obtain in the architectural schools, but rather on the different interpretations of the solutions of the problem as they appeal to men in actual practice. Directness, commensurateness, simplicity, knowledge of scale and the logical use of materials invariably count most.

DONN BARBER

WILLIAM BOYD

RICHARD H. DANA, JR., *Chairman*

H. LOUIS DUHRING

HUBERT G. RIPLEY

} *Jury*
of
} *Award*

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Merchants Bank Building, Saint Paul, Minnesota

Representing

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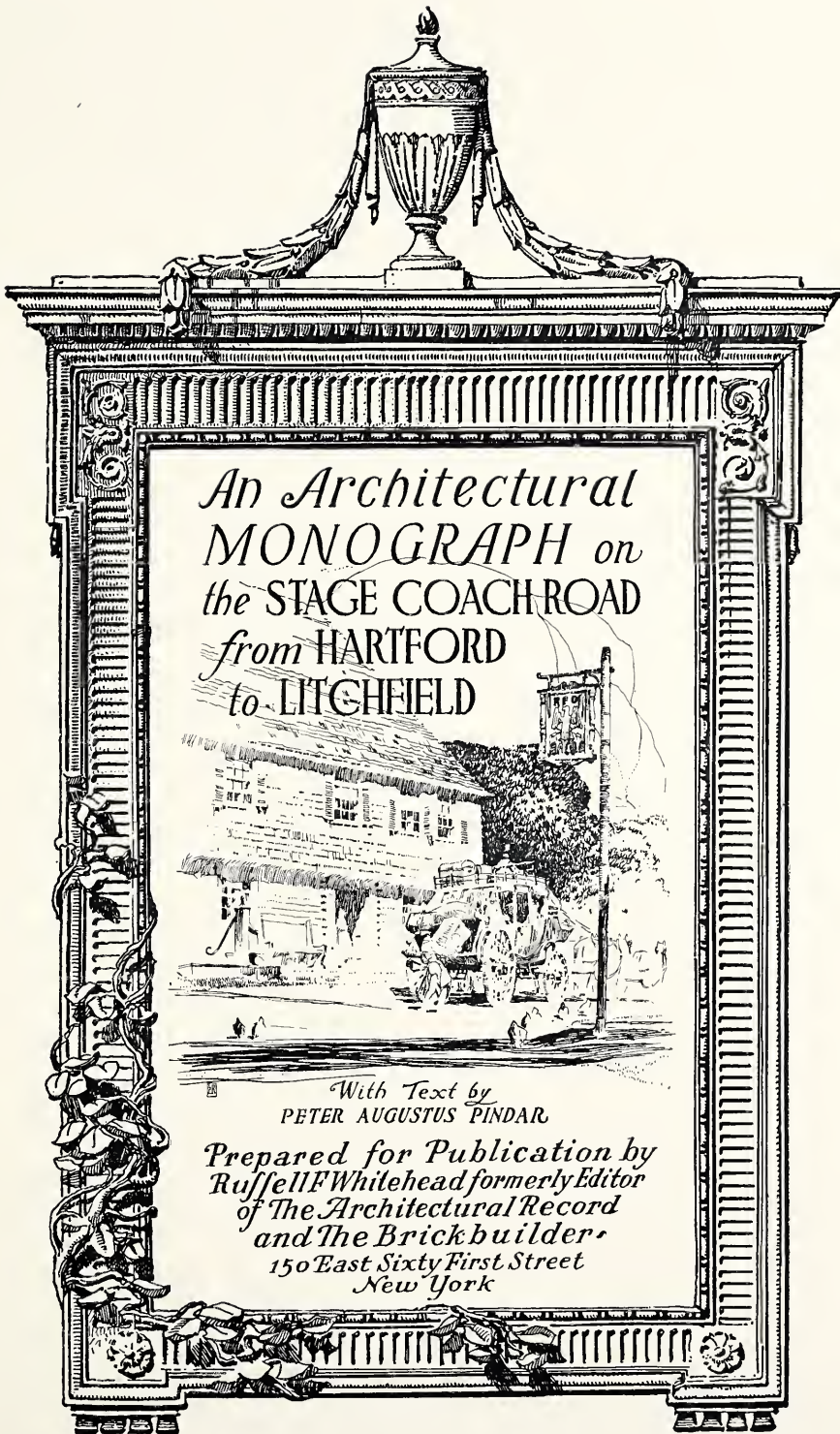


The
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Volume IX *Number 5*

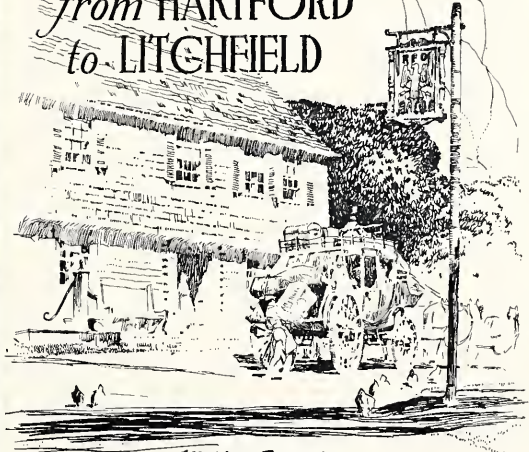
The
STAGE COACH ROAD
from
HARTFORD *to* LITCHFIELD

With Introductory Text by
Peter Augustus Pindar

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THE MARCHBANKS PRESS, NEW YORK



An Architectural
MONOGRAPH *on*
the **STAGE COACH ROAD**
from **HARTFORD**
to **LITCHFIELD**



With Text by
PETER AUGUSTUS PINDAR

Prepared for Publication by
Russell F Whitehead *formerly Editor*
of **The Architectural Record**
and **The Brickbuilder**
150 East Sixty First Street
New York



THE SHELDON TAVERN, LITCHFIELD, CONNECTICUT

*Built in 1760 by Elisha Sheldon for a residence but used as an Inn by his son Samuel until 1780.
Also known as the Gould House until 1871*

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

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

VOL. IX

OCTOBER 1923

NO. 5

The Stage Coach Road From Hartford to Litchfield

By PETER AUGUSTUS PINDAR

"Peter Augustus Pindar" is a nom de plume familiar to the readers of "The White Pine Series of Architectural Monographs" as the author of "The Boston Post Road." The New England architect of more than local fame still wishes to remain unknown as a writer. — EDITOR'S NOTE

PHOTOGRAPHS by the Author

HARTFORD was the first settlement in Connecticut, an outpost of the Massachusetts colony planted to keep off the Dutch of New Amsterdam who claimed the fertile valley of the Connecticut River for their own. Established in 1636 at a most excellent point near the head of navigation on the river, and in the center of the most fertile part of the state, Hartford early became a little metropolis, from which roads were thrown out to the farming country around it; and as the early settlements grew and became in themselves little centers, Stage Coach lines were established to accommodate the growing travel.

Of these subordinate centers Litchfield was one, although just why the town should have had even local importance, is hard to say. The site of Litchfield is a lovely one, but it is on top of a rather high and steep hill, and the

surrounding country is so rough and broken that it could never have been a very productive farming region. Nor were there other industries which could cause growth; there were excellent deposits of iron ore some twenty miles away, and splendid water power at Falls Village on the Housatonic River, near the Massachusetts State line, but though these were discovered and used early in the Eighteenth Century, neither Salisbury nor Falls Village have ever grown very much, while Litchfield was not only a town large by Colonial stand-

ards, but a very wealthy little place.

So of the early stage lines, out of Hartford, one ran to Litchfield over the level valley to Farmington, a beautiful old town settled in 1640. The road crosses the Farmington River and continues up the fertile river valley to Unionville, where the road



Litchfield Stage Coach under Shed
OLD TAVERN (NOW COLONIAL MUSEUM), DANBURY

crossed the river again, and ascended a steep ravine to Burlington. Then came a long stretch of road along the bottom of a narrow rough valley to Harwinton and East Litchfield, where the Naugatuck River was crossed, and the four mile steep climb to Litchfield was begun.

The exact date at which this line was established is not known, but it was certainly before 1755, and the line still ran in 1870, when the railroad killed horse-drawn competition, and the old stages were

Most of the old stage coach roads, or post roads—they were both—have long since been improved beyond recognition, for generally speaking, the towns of importance a century ago are the towns of importance today; but this old road from Litchfield as far as Unionville remains as it was, and were it possible, some old gentleman who left the Phelps Tavern in Litchfield at six o'clock in the morning, Standard time (it is a misdemeanor to use Day-light Saving time in Connecticut) on August 19,

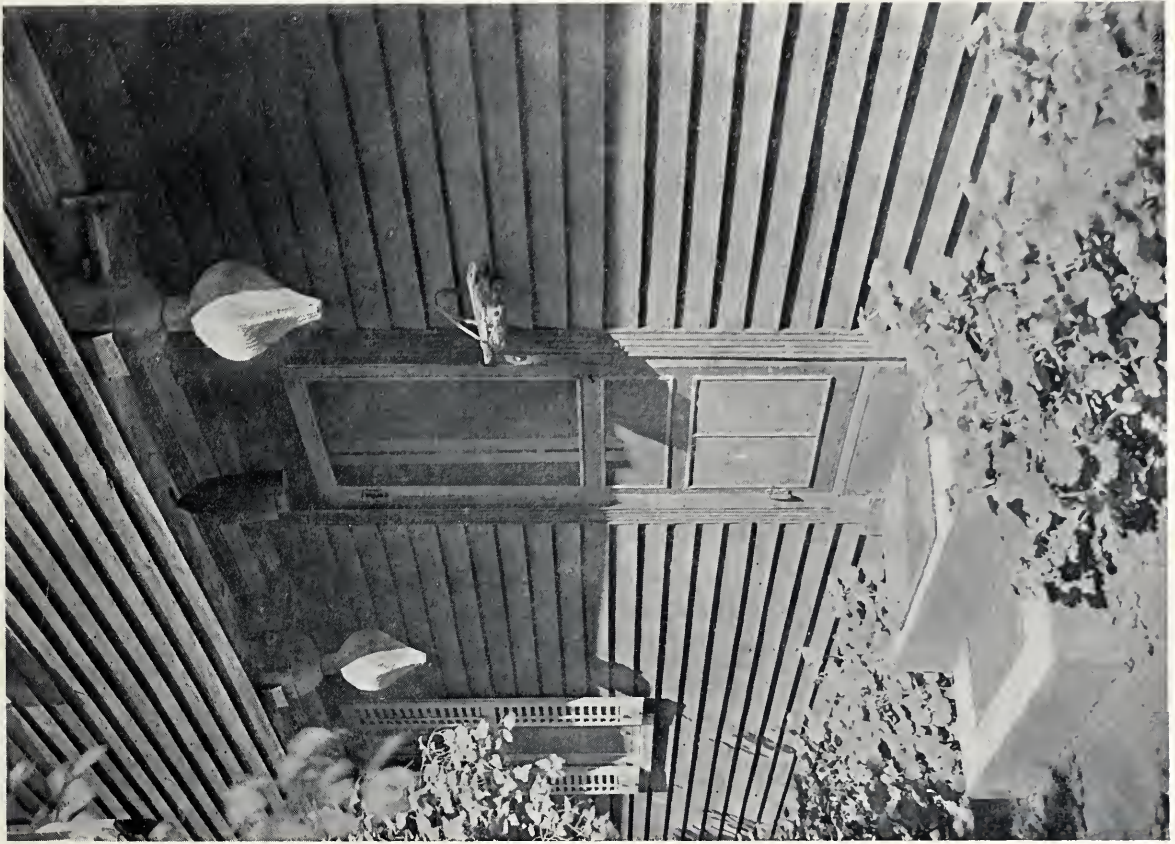


THE JOHNSON HOUSE, FARMINGTON, CONNECTICUT
Built in 1690

sold off. They must have built these stages well, for tradition says that some of them were sent to Deadwood, Montana, and that the Deadwood coach which Buffalo Bill used to dramatize was one of them, brought across the continent. Nor was this the only hard usage they withstood, for until the trolley ran to Farmington, the girls of Miss Porter's school were met in Hartford by one of them. This particular coach is still extant and was under a shed of the late Mr. Ives' Colonial Museum at Danbury, as recently as September of this year, when it was to be sold at auction.

1823 he would have found few changes had he travelled with Mr. Whitehead and myself on the same day in 1923. Even the road cannot have been much improved, although he might have been somewhat surprised at the new fangled vehicle (our automobile) in which he found himself travelling.

He would have regretted to find at the bottom of the steep hill on East Street a half mile from the tavern, where we cross the brook, that the old mill has been burned down and has not been rebuilt, but he should have been pleased to see that the oldest house in Litchfield was being restored.



Doorway and overhang

THE WHITMAN HOUSE, FARMINGTON CONNECTICUT



Overhang embellished by "drop" ornament



THE RICHARDS HOUSE, LITCHFIELD, CONNECTICUT

Built about 1730. Restorations soon to be made

I doubt if he would have known how old it was, for it was standing in his great-grandfather's time, and his great-great-grandfather died in 1730. He would have probably been glad that if the old door didn't suit, and Mis' Richards had to hire one of these new-fangled architects to make her a new one, that she picked on young Mr. Woolsey, one of the old Yale family, you know. But the new door is so in keeping with the old house that he probably wouldn't have noticed the change.

Across the road he would have recognized Echo Farm with its tiny porch and Palladian window and would have felt no comment necessary; it looks just the same as it always did; and from Echo Farm to East Litchfield he would have found only one new house, although in the small plain farmsteads along the road he would have found Zuccas and Bodanskis working the fields which used to belong to Demmings and Fosters.

He might have wondered at the new concrete bridge and the railroad tracks at East Litchfield had we let him see them, but by our agreeable

conversation, we would have diverted his mind until we had crossed the new state road up the Naugatuck Valley, and had turned up what looks like the yard of the corner farm house into the road to Harwinton; and as we climbed the long mile to the Tavern at the cross road to Torrington, he would have seen no change at all, for there is no house or relic of a house in that mile.

He (having come from 1823) would have wanted to stop for a little refreshment at the tavern, but it has long since been closed, and is now very rusty and down at heel; and then we would have driven another two miles along a narrow tree shaded soggy road until we came to what was in his day the newest house in Harwinton, the Wilson house on which the paint had but dried in 1833. The man who built the Wilson house wasn't any of your back woods builders! He knew a thing or two about this new Greek architecture Asher Benjamin had written a book about, and he got some of the best of it into this house, even if Mr. Wilson did insist on the recessed side porch so fashionable in Har-



ECHO FARM, LITCHFIELD, CONNECTICUT

Built about 1737

winton but on this porch he used what was called the "column in antis" motive with two story columns two feet in diameter. These so obstructed the porch that an irreverent generation has taken them out and stored them in the barn.

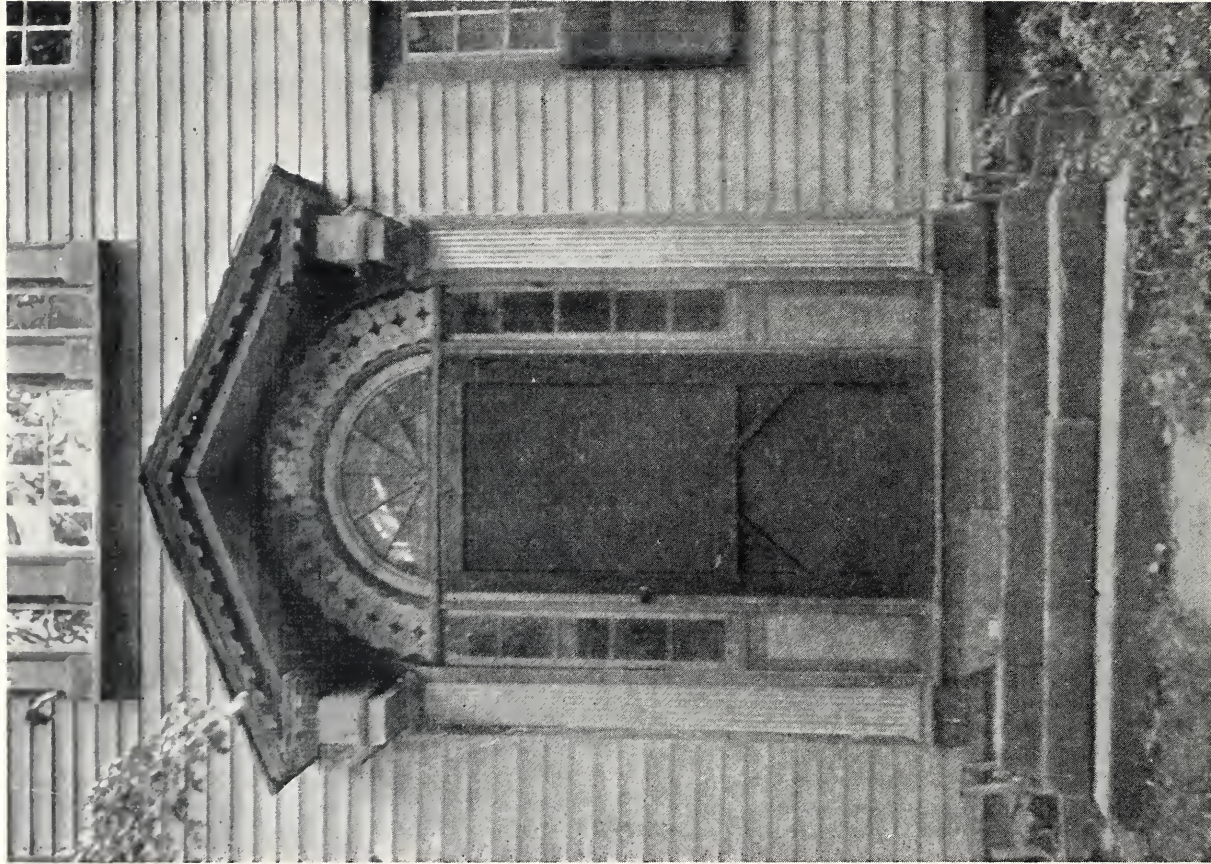
Harwinton would have seemed very familiar to our passenger, for while he would have noticed some "new" houses built around 1830 (in the biggest and best of which Henry Hornbostel lives) he would have been glad to see the old Academy behind the Messenger house, and would probably have regretted as we did that the cupola has been taken off and a tin roof substituted for the ancient shingles. But the Messenger house, once the home of the family of the first settlers in Harwinton, is in perfect condition, probably because it is owned by a gentleman who lives in what our passenger knew as Fort Duquesne.

The old fellow would have told us some interesting things about Harwinton; how it was settled in 1686 partly by people from Hartford, and partly by people from Windsor; and how those two towns

quarrelled so over the new settlement that it finally set up for itself on the 11th of May in 1733, choosing as its name the combination Har-win-ton from Hart-ford-town, and Wind-sor-town. But he could have told us what his father had very likely *not* told him, of how many hogsheads of cider and barrels of rum were drunk when they "raised" the church.

If he had been told what we were doing he would have been sorry not to see us stop and photograph the church which is one of the most delightful of the old New England Meeting houses with a steeple, in what Mr. Hornbostel called the Chippendale style, which may be that too, for all I know, although it is almost a literal copy of another church on the Litchfield-Hartford road, the one at Farmington. The old Town Hall, which must have been new in his day has unfortunately been destroyed and replaced by a brick building which Mr. Hornbostel, the architect, has thoughtfully designed following the motive of the old one and set upon the original stone foundation.

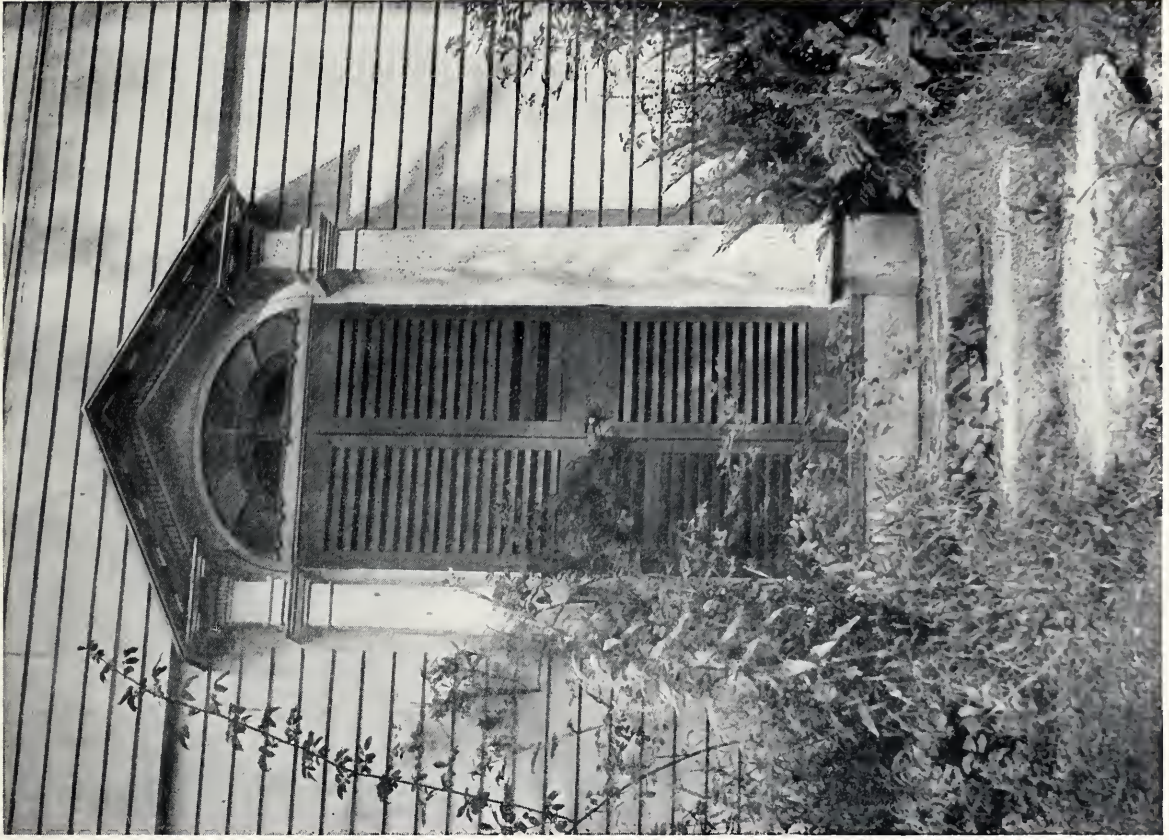
[Continued on page eleven]



Doorway Detail
THE BROWN INN, BURLINGTON, CONNECTICUT



Doorway Detail
THE RICHARDS HOUSE, LITCHFIELD, CONNECTICUT



DOORWAY OF THE MESSENGER HOUSE
Built in 1783



DOORWAY AT HARWINTON, CONNECTICUT
Built in 1780



WILSON HOUSE, HARWINTON, CONNECTICUT
Built in 1833

J



OLD HARWINTON ACADEMY, HARWINTON, CONNECTICUT
Built in 1783

But if he had inquired at any of the houses after the families of his old friends, and found them gone, he would probably not have been much surprised, for in 1820 there were only five families among the seventeen hundred and eighteen inhabitants, who had lived for twenty years in their original houses. These Harwinton people always were a restless lot.

By that time the old fellow would have been

day the luncheon stop of the stages. In this plain little building five generations of Abijah Catlins kept tavern, and among the guests included General Washington and General Lafayette as well as many of the ancient Litchfield worthies. The stage route must have been much frequented, and the inn popular, for the second or third Abijah built himself a big comfortable house across the road from the inn, and spared no expense to make it



THE MESSENGER HOUSE, HARWINTON, CONNECTICUT

Built in 1783

thirsty, missing his morning toddy at the Torrington Corner Inn, and without letting us stop at the Birge house or the Stone house, (so called because the lintels and sills are of stone, although the house itself was of brick with a wooden cornice and an entrancing old elliptical headed fan light and side light on the doorway) he would have hurried us up the hill to the old inn built in 1745 by one of the Abijah Catlins, and which was in my friend's

the finest house in Harwinton, finer even than the Messenger house in the green. But our passenger has joined us a little too late, for only last year the last of Catlins sold the house to some foreigners from Torrington! The Catlin Homestead now owned by the Cleavelands is really about as representative a piece of Connecticut architecture as one could wish for. It has all the motives which are distinctly of Connecticut origin, including a de-

lightful palladin window above the door and sidelights like those in the Kingsberry house at Litchfield and the Cows house at Farmington, although the treatment of them is flatter, the pilasters taking the place of columns in the lower border and even the balustrades being sawn boards instead of turned. The side porch has the two story free standing order within a recess, of which the examples in Woodbury and Litchfield have been already illus-

sign and furnishings, a thing which we do not always have the luck to find.

The five miles from Harwinton to Burlington would have shown our passenger nothing either old or new except a couple of pleasant old farmhouses, built about the time of his last trip; and we would have set him down in Burlington at the Brown Inn, facing the green with its small pathetic monument to the town's dead in the World



HOUSE AT HARWINTON CONNECTICUT

Built about 1810

trated in the *White Pine Monographs* and in the gable ends in the third story sort of baby palladin window lights the attic. The house is unfortunately on the south side of the road and shadowed by very heavy trees so that a successful photograph of it is almost impossible. It really is one of the most notable houses in New England and its pleasant owners appreciate this fact and are proposing to restore it to its original condition both in de-

War. Around the green he would have seen old friends, and no intruders; but he would have sighed to see them so forlorn, the lovely porch of the Inn shorn of its columns, and the houses grimy and unkempt except for one smart little house at the head of the green where the road to Winsted forks from the old stage coach road. And there in that little forgotten town we will leave him; for Bur-

[Continued on page sixteen]



THE ABIJAH CATLIN HOMESTEAD, HARWINTON, CONNECTICUT
Built in 1795. It has all the motives which are distinctly of Connecticut origin



THE ABIJAH CATLIN HOUSE, HARWINTON, CONNECTICUT
Built in 1795



POST ROAD INN, HARWINTON, CONNECTICUT
Built by one of the Abijah Catlins in 1745



CONGREGATIONAL CHURCH, FARMINGTON, CONNECTICUT

The Church at Harwinton is almost a literal copy of this one



HOUSE AT THE HEAD OF THE GREEN, BURLINGTON, CONNECTICUT

lington was once great enough to be included in English Atlases which did not show busy Torrington or Winsted. It has not grown but fallen into de-

cay; while were we to take the old gentleman to Unionville his heart would break; it is full of knitting mills; and, dead as it is we like Burlington best.



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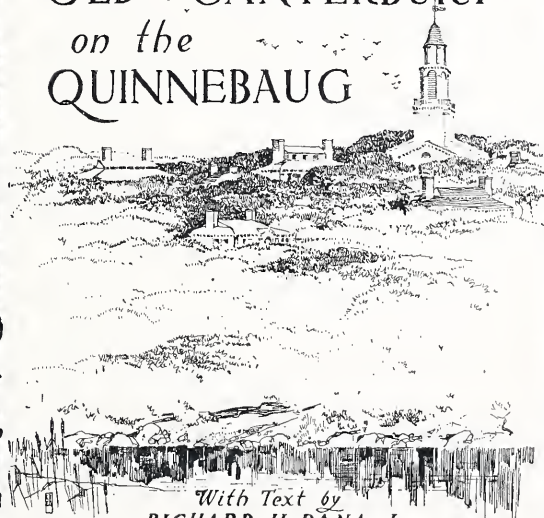
OLD CANTERBURY
on the QUINNEBAUG

With Introductory Text by
Richard H. Dana, Jr.

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150 East Sixty First Street
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FIRST CONGREGATIONAL CHURCH, ON THE GREEN,
CANTERBURY, CONNECTICUT
Rebuilt in 1784, on the site of former churches

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AND ITS AVAILABILITY TODAY AS A
STRUCTURAL WOOD

VOL. IX

DECEMBER 1923

NO. 6

Old Canterbury on the Quinnebaug

By RICHARD H. DANA, JR.

Mr. Dana has devoted much time to the careful study of the architecture of the early American settlers. His particular interest in the history and development of the Connecticut Colony led him to Windham County, where he "discovered" the old town of Canterbury. Mr. Dana will contribute an article on Windham County for the next issue of the White Pine Monograph Series—EDITOR'S NOTE

Photographs by KENNETH CLARK

AMONG the score of early colonial hill towns in Windham County, Connecticut, Canterbury is probably the most interesting and appealing. Not only are there several buildings of unusual architectural merit, but, fortunately these have been preserved in their original state and unspoiled by "modern improvements." In addition to this, the whole village is harmonious, having happily escaped the march of progress and lying peacefully "off the map".

Located on a long irregular ridge, about 200 feet above the broad valley of the Quinnebaug River, this small village has only a dozen old houses near the Green, and another dozen scattered along the old "ways" leading north and south. The result is a town of remarkably intimate and alluring quality.

The calm is unbroken by railroad, trolley or jitney line. Neither does any State road nor motor "tour" pass through the town, with their consequent hot-dog stands, gasolene stations and giant bill-boards. There are no mills, millionaires or summer boarders to bring in money and inevitable changes. There is now but one small general store, and even the former Post Office has been removed to the railroad station, some four miles away. To visit this little town today is therefore quite like stepping back one hundred years or more.

The Township of Canterbury was the fourth settlement in the county. The Quinnebaug valley

was first settled as early as 1680 by men from Norwich. Major Fitch and his family built the first permanent house in 1697, at what was then called "Peagscomsuck," the Indian name for what was later Canterbury. With hundreds of farms and thousands of acres at his disposal, Major Fitch selected for his permanent residence this land near the Quinnebaug River now the Township of Canterbury, surely a great compliment from one of his travelled experience.

The Town of Plainfield about three miles to the east was organized in 1699. The difficulty, however, of crossing the Quinnebaug River to attend religious worship was the chief ground for starting a separate town organization for Canterbury on the west bank of the River. In 1703, Town privileges were granted, and it was formally separated from Plainfield. There were only ten residents, but their "character and circumstances made amends for their small number."* They were men of means and position, accustomed to the management of public affairs and well fitted to initiate and carry on the settlement of the new Township. But as all of the good land was held by these original ten settlers, there was no inducement for others to join, and the population increased but slowly.

They soon procured a minister, Rev. Samuel Estabrook, and prepared to build their first Meeting House on the site of the Green. This church

* NOTE—See History of Windham County by E. D. Larned—1874.

was established in 1711 with a membership of only twenty-five.

"Suitable ways" were laid out, connecting the town with Plainfield three miles east; Norwich, 15 miles south; Windham, 10 miles west and Woodstock, 20 miles north. These were the clos-

Obadiah Johnson was allowed to keep a house for Public Entertainment "provided he keeps good order," and here town meetings were held and public business transacted. A schoolmaster was employed to "perambulate" the town, there being no school house at this time.



Detail of Main Doorway

FIRST CONGREGATIONAL CHURCH, ON THE GREEN, CANTERBURY, CONNECTICUT

est and only other settlements at this time. The chief difficulty, however, was in maintaining a bridge over the turbulent Quinnebaug. The two towns of Canterbury and Plainfield were put to constant trouble and expense in rebuilding the bridges as the severe ice flows in the early spring kept carrying them away.

Major Fitch was the leading citizen and by far the most picturesque figure in the early days. He was a friend of education and endowed Yale College in 1701 with 600 acres of land. He was genial, generous and hospitable, but somewhat "overconvivial" in his habits; so that he was sometimes compelled to make confessions to the Church as



West Front

FIRST CONGREGATIONAL CHURCH, ON THE GREEN, CANTERBURY, CONNECTICUT

Built in 1784

well as to the State. His social position drew many people around him. His plantation was recognized as a place of consequence, the first and, for a long time, the only settlement between Norwich and Woodstock. One of the most prominent men in the whole state, his popularity gradually decreased owing to public jealousy excited by his immense land operations.

a new model house with a conservatory that was the wonder of all the county.

Architecturally it was extremely fortunate that the greatest prosperity of the town came at this period of good taste. After the Civil War, the prosperity declined, there being no special business interests to draw in new residents or keep the young people in the town. Altho' the histor-



THE PRUDENCE CRANDALL HOUSE, ON THE GREEN, CANTERBURY, CONNECTICUT

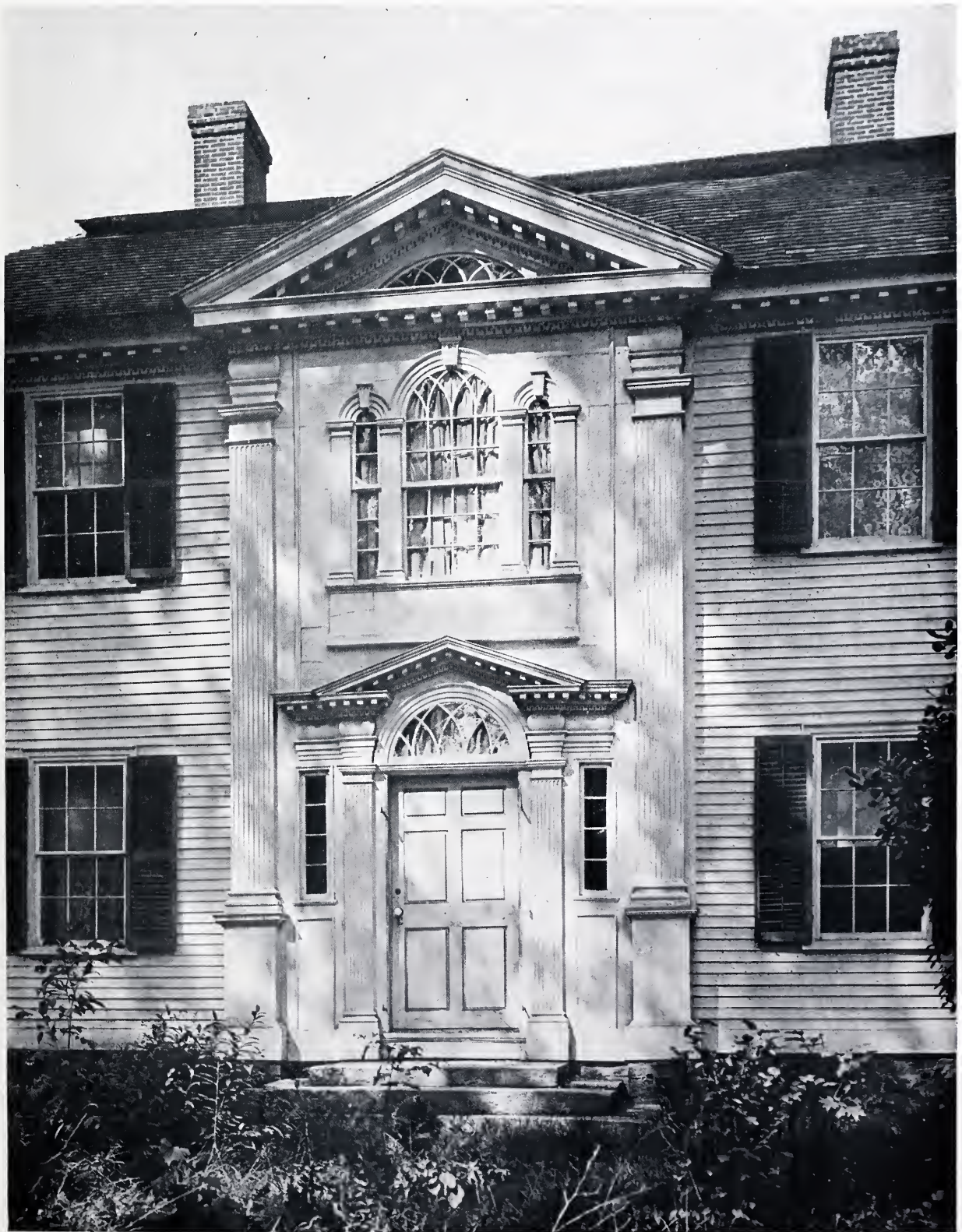
Originally built by Squire Elisha Payne

The period of greatest prosperity in the town came immediately after the Revolutionary War. Master Adam's School established on the Green in 1796 was an immediate success. The young blood of the town were energetic, and business and trade were active. Cultivated "solid" men gave prominence to the town. Few country towns could boast such social attractions. Dr. Harris, one of the most genial and hospitable of men, had

ian of that time laments the fall of the town from "its former high estate", we cannot but rejoice that it is preserved for us to see, just as it was a century and a half ago.

The most striking piece of architecture in the town is certainly the old Congregational Church, rebuilt in 1784 on the site of former churches. It has a most suitable and commanding position at

[Continued on page eleven]



Detail of Entrance Pavilion

THE PRUDENCE CRANDALL HOUSE, ON THE GREEN, CANTERBURY, CONNECTICUT



South Front Entrance

THE DAVID KINNE HOUSE, BLACK HILL, CANTERBURY, CONNECTICUT



Entrance Pavilion—West Front

THE CAPTAIN JOHN CLARK HOUSE, SOUTH CANTERBURY, CONNECTICUT



South Front

THE CAPTAIN JOHN CLARK HOUSE, SOUTH CANTERBURY, CONNECTICUT

the top of the sharply sloping village green, surrounded by fine old maple trees. The recessed porch with its four square Doric columns is an unusual and most fitting solution of the entrance

careful study. There are two small side doors from this porch for entrance, and one very broad central double doorway for exit and special occasions. The porch also, being completely protected

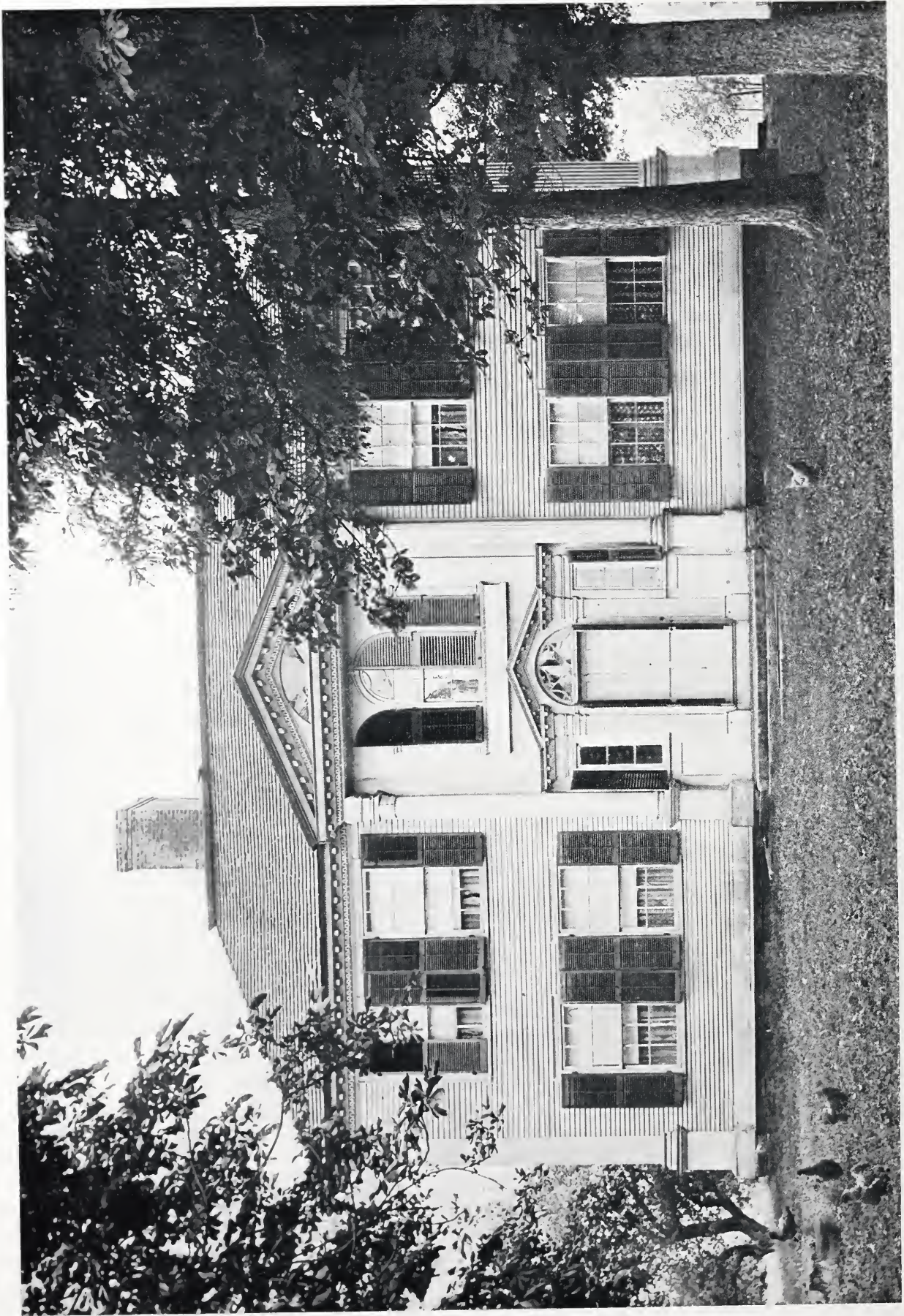


Detail of the Main Cornice

THE CAPTAIN JOHN CLARK HOUSE, SOUTH CANTERBURY, CONNECTICUT

portico. The recess seems to give it a quiet religious quality not obtained by the usual projecting portico. It seems to invite one to enter in a spirit of quiet and privacy, and is worthy of most

on three sides, forms a very sheltered place in bad weather for the congregation to exchange friendly greetings before and after service. The floor is paved with very large granite slabs, and there



West Front
THE CAPTAIN JOHN CLARK HOUSE, SOUTH CANTERBURY, CONNECTICUT
Built in 1732, enlarged about 1790



THE DAVID KINNE HOUSE, BLACK HILL, CANTERBURY, CONNECTICUT

Built in 1780, enlarged during 1815

are radiating granite steps outside the center bay. The side bays are protected by a very delicate and inconspicuous picket railing. The octagonal spire is less ornate than many, but entirely pleasing in its proportions. The uneven sides to the octagon and their different treatment are of special interest.

The private houses in the town are generally of quite a distinct type, and were probably all designed by an Architect named Dyer. The chief characteristic of this Canterbury type of house is the low-pitched dormer-less hip roof, with pediment ends to the deck roof, giving a "semi-monitor" effect. This treatment pleasantly increases the length of the ridge and gives a horizontal footing for the two chimneys. The result gives a comfortable, restful and convincing look to the whole composition.

Another feature of these houses is the two story pilaster which occurs not only at the corners, but framing the central pavilions on one and often two fronts. Another characteristic is the Palladian window over the front entrance, usually the side windows, as well as the central window having keyed arches. Still another feature is the very wide composition of the front entrance, with pilasters, fan light and side lights.

The characteristic most interesting to the architect, however, is the scale and individuality of the conventional late 18th Century Georgian details. These are usually a little too heavy for domestic purposes and uninteresting in their uniformity. In Canterbury, however, the scale of the details has been slightly reduced with a very just sense of fitness. Examples of the individual variation are seen in the reeding on the cornice and the Greek fret dentil course shown by the detail illustration on page 11, the pilaster caps shown on page 4 and panelled frieze shown on page 8.

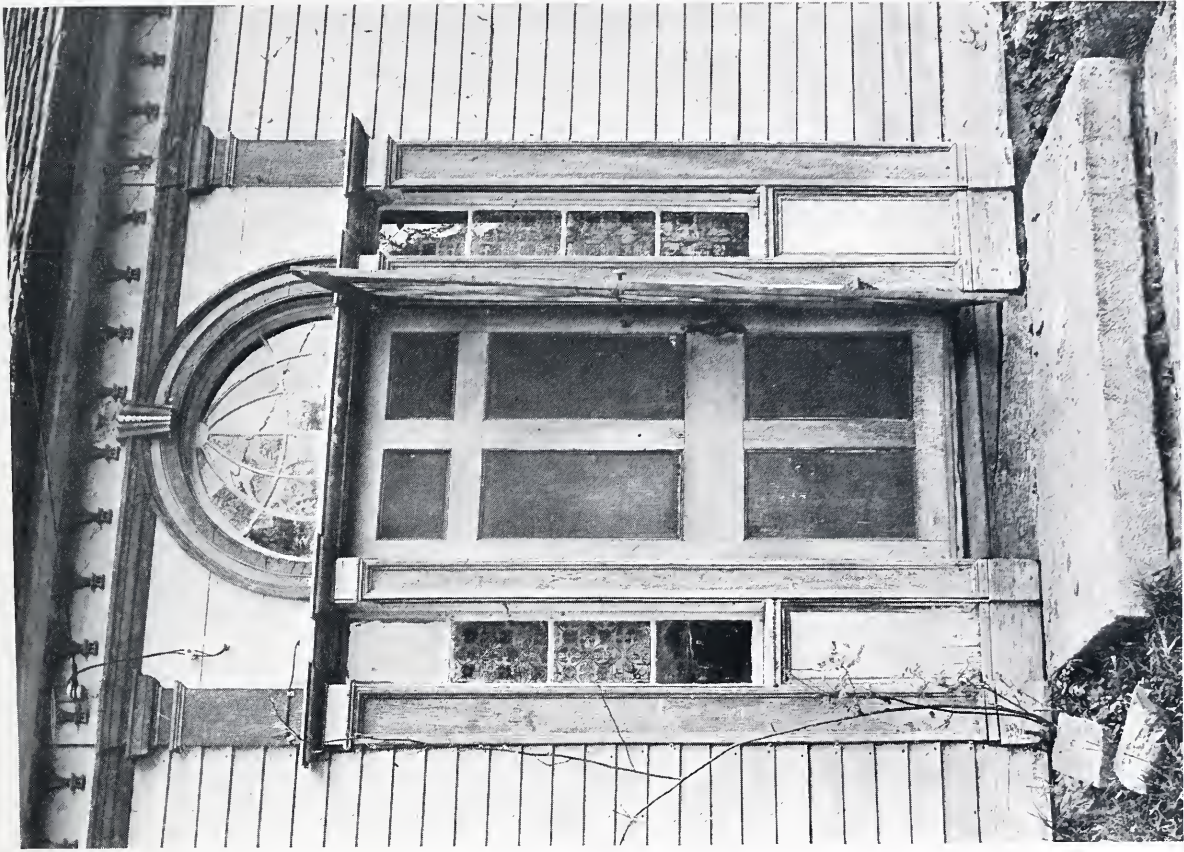
The most famous of these old houses is the so-called Prudence Crandall house, originally built by Squire Elisha Payne on the Green. In 1831, Miss Crandall bought the house, left vacant by the Squire's death, and opened a fashionable young ladies' boarding school, much to the pride and satisfaction of the town. About a year later with the support of the leading Abolitionists in Boston, she suddenly changed it to a school for colored girls, much to the disgust and indignation of the aristocratic families. She was threat-

ened with ejection, and even special State Legislation against Colored Schools was put through by her enemies. She was even kept a short while in the Brooklyn Jail. But the long drawn out trials brought no definite results, and these persecutions greatly strengthened her friends and supporters. Finally however, all the windows of the house were broken in one night by exasperated townsmen and she and her colored pupils were forced to leave the town. "Thus ended the generous and philanthropic Christian enterprise of Miss Prudence Crandall."

The Crandall house is not a large house. With a frontage of 44 feet it has a depth of only 32 feet. There are four rooms on each floor, separated by two chimneys. The front rooms, however, are about twice as large as the rear rooms. The stair hall goes back only half the depth of the house. The pediment end of the deck roof has an oval decorated with radiating incised lines. The whole oval was formerly painted dark to count as more of a feature than it does at present. The central pavilion facing the Green projects 8 inches in the front of the main line of the house, and is typical of the Canterbury type. Fluted pilasters on plain pedestals support the pediment. The second story Palladian window rests on a continuous pedestal—the absolute plainness of which is a pleasing contrast to the surrounding richness.

The next most important house is the Capt. John Clark house at the south end of the Town, built about 1732, and enlarged about 1790 by Capt. Clark, an eccentric Englishman with ample means and patriarchal family, who continued his eccentric and autocratic ways until the ripe age of 101. This Clark house is very spacious in every way, with a frontage of 46 feet and a depth of 42 feet. The four rooms on each floor are very large and the central hallway running through the entire house is 11 feet wide. The house has two fronts, both treated architecturally. The main front, facing the high road leading to Norwich, has free standing columns, which makes it even more elegant than the Crandall house. The south front, facing the maple lined driveway, has a Roman Doric order enclosing the arched fan, but with no side lights. Both fronts have very narrow clapboards, only 2½ inches to the weather, giving an air of great refinement.

The David Kinne house is to the east of the



Detail of Doorway

THE LA VALLE HOUSE, CANTERBURY, CONNECTICUT



Detail of Doorway

THE TURNPIKE HOUSE, CANTERBURY, CONNECTICUT

River, on the top of Black Hill, so called because it was frequently burned over by the Indians. Later, when William Kinne set out a double row of maples along the whole mile of the road leading up to his house, it was suggested that the name be changed to Green Hill. This house was built originally in 1780, with the front facing south. It was enlarged in 1815, the old kitchen at the rear forming a new central hall 12 feet wide opening on to the center of the new east front. It is interesting to note that these two fronts are now identical in treatment. The monitor roof is

a direct result of influence from Rhode Island, only a few miles to the east.

Other houses of interest are located on or near the Green. In all there are only a hand-full. But, like the original citizens of the town, their quality more than makes up for their small number. No unkept lawns, overgrown paths or wandering poultry can in any way lessen their aristocratic assurances. Their sophisticated refinement and good taste are intrinsic and lasting. May they remain unspoiled and cherished for another century at least, a constant joy and inspiration!



Detail of South Entrance

THE CAPT. JOHN CLARK HOUSE, SOUTH CANTERBURY, CONNECTICUT

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The
WHITE PINE
SERIES OF
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THE OLD HILL TOWNS
of WINDHAM COUNTY
Connecticut

With Introductory Text by
Richard H. Dana, Jr.

