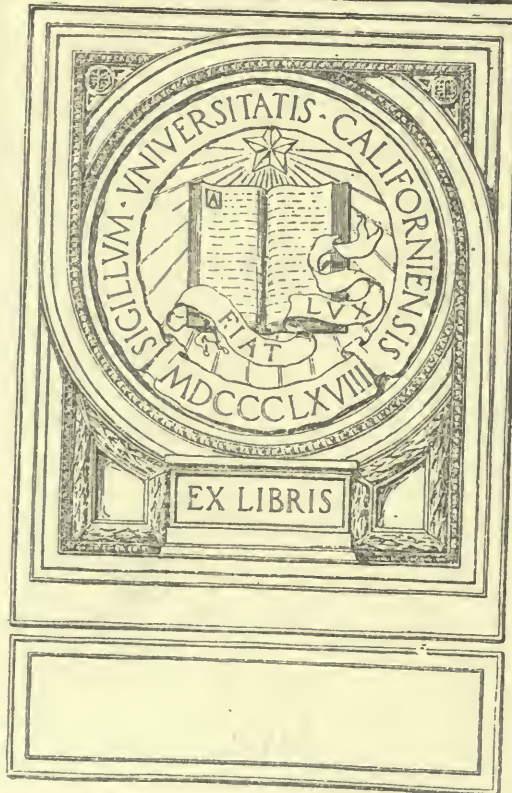


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The
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SERIES OF
Architectural Monographs

Volume VIII

Number 2

**DEPENDENCIES OF THE
OLD FASHIONED HOUSE**

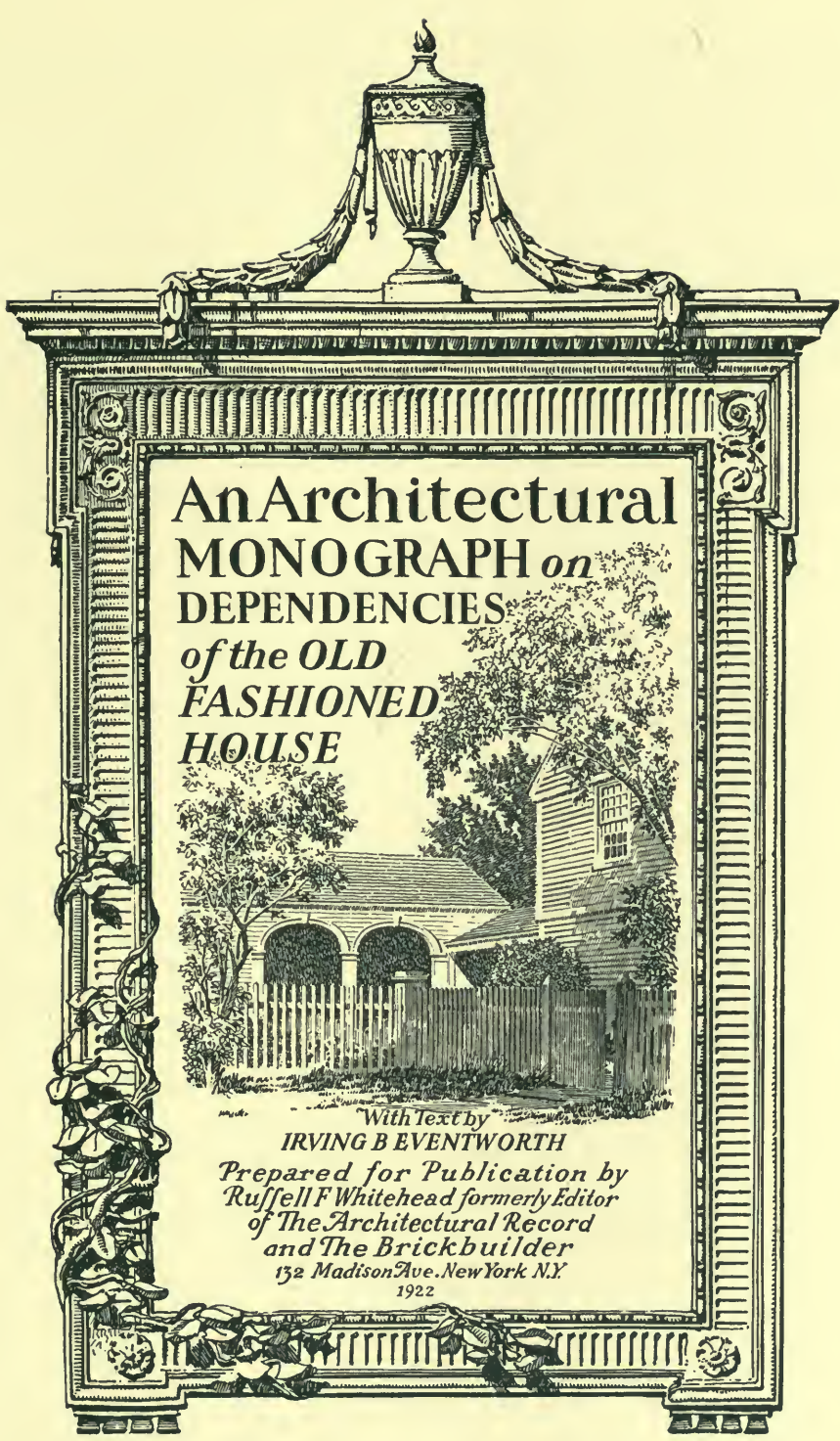
*Programme of Seventh Annual
Architectural Competition
on Pages Fifteen and Sixteen*



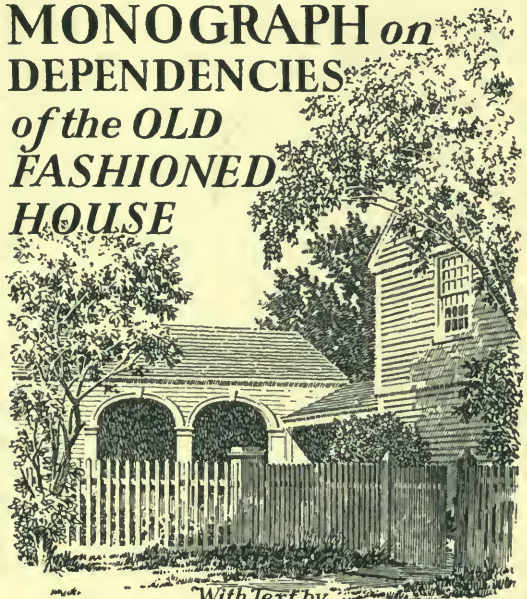
*With Introductory Text by
Irving B Eventworth*

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SAINT PAUL, MINNESOTA





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



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



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

The WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

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

Vol. VIII

APRIL, 1922

No. 2

DEPENDENCIES OF THE OLD-FASHIONED HOUSE

By IRVING B. EVENTWORTH

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

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

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

surprising lack of adaptation to their purposes and little expression of the uses of the buildings.

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

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

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



Gazebo of the
ROYALL HOUSE, MEDFORD, MASSACHUSETTS.



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

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



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



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

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

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



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

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

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

their farm buildings in a row, as was usually the



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



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



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



Dependencies of the
BACON HOUSE, KENT, CONNECTICUT.

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

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

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

There was a certain class of dependencies which has not been previously mentioned but which had a real bearing on modern architecture, and that is the slave quarters, common throughout the South and even

fairly frequent in the Middle States and New England. I imagine that most Northern people and many Southern people do not realize that the last slaves held in the United States were in the State of Delaware in 1867, and that slavery in Connecticut was not abolished until some years after the Revolution. These slave quarters were, especially in the Northern States, often of substantial and attractive construction, suitable for precedent for the small country cottages of to-day, and a sort of natural ancestor of



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

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

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



Stable and Woodshed.
HOUSE AT PORTSMOUTH, NEW HAMPSHIRE.

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

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



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

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



Outhouse,
FORT JOHNSON HOUSE, AMSTERDAM, NEW YORK.

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



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



SUMMER-HOUSE AT NEWBURYPORT, MASSACHUSETTS.

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

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

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

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

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

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

Old Terraced Garden, back of the Barn.
THE PIERCE-NICHOLS HOUSE, SALEM, MASSACHUSETTS.SUMMER-HOUSE IN THE ENDICOTT GARDEN,
DANVERS, MASSACHUSETTS.



WELL-HEAD AT EAST GREENWICH, RHODE ISLAND.

SEVENTH ANNUAL WHITE PINE ARCHITECTURAL COMPETITION

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

By E. DONALD ROBB

PRIZES AND MENTIONS

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

SIX MENTIONS

JURY OF AWARD

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

Architects and Architectural Draughtsmen are Cordially Invited to Compete

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

Judgment, May 12 and 13, 1922

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

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

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

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

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

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

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

PROBLEM

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

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

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

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

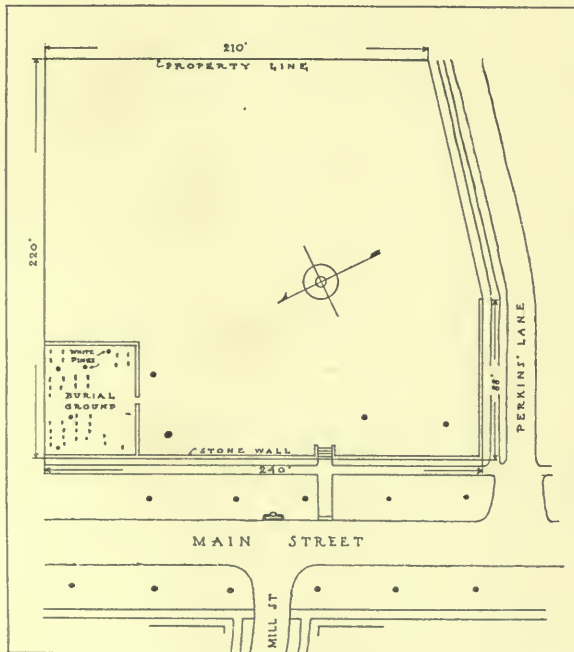
All the outside finish for the three buildings, including siding and corner boards, window sash, frames and casings, outside blinds, all exposed porch and balcony lumber, cornice boards, brackets, ornaments, mouldings, etc., *not* including shingles, is to be of White Pine.

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

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

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

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



PLOT PLAN OF PROPERTY.

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

A plot plan at 1/32nd inch scale.

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

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

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

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

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

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

Detail drawings at ¼ inch scale of such features of the group as the contestant may select to exhibit his ability and taste, and to present the subject attractively.

Graphic scales must be shown in all cases.

JUDGMENT: The Jury of Award will consider the architectural merit of the design and the ingenuity shown in the development of the plans; the fitness of the design to express a wood-built building; the appropriateness of the design to the given site. Excellence of rendering of the perspective, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the contestant's ability if otherwise shown.

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

PRESENTATION: Drawings are to be shown on two sheets only. Each sheet is to be exactly 26" x 34½". Plain border lines are to be drawn so that the space inside them will be exactly 25" x 33½". Whatman or similar *white* paper is to be used. Bristol board or thin paper is prohibited, and no drawings are to be presented mounted. All drawings must be made in BLACK ink. Diluted ink is particularly *prohibited*. Color or wash on the drawings will not be permitted. There is to be printed on the drawings as space may permit: "DESIGN FOR A WHITE PINE COUNTRY CHURCH." The drawings are to be signed by a *nom de plume* or device.

DELIVERY OF DRAWINGS: The drawings are to be rolled in a strong tube, not less than 3" in diameter, or enclosed between stiff corrugated boards, and sent to Russell F. Whitehead, Editor, 132 Madison Ave., New York, N. Y., to reach him on or before Monday, May 1, 1922. Enclosed with the drawings is to be a sealed envelope, bearing on the outside the chosen *nom de plume*, and on the inside the true name and address of the contestant. Drawings sent by mail must be at the first-class postage rate.

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

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

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

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

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

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