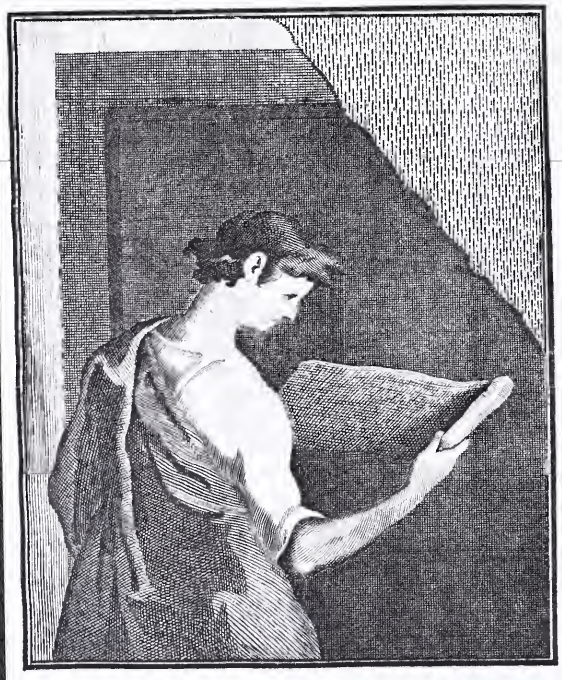
The WHITE PINE SERIES OF *Architectural Monographs*

Volumes I and II



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C. Ward

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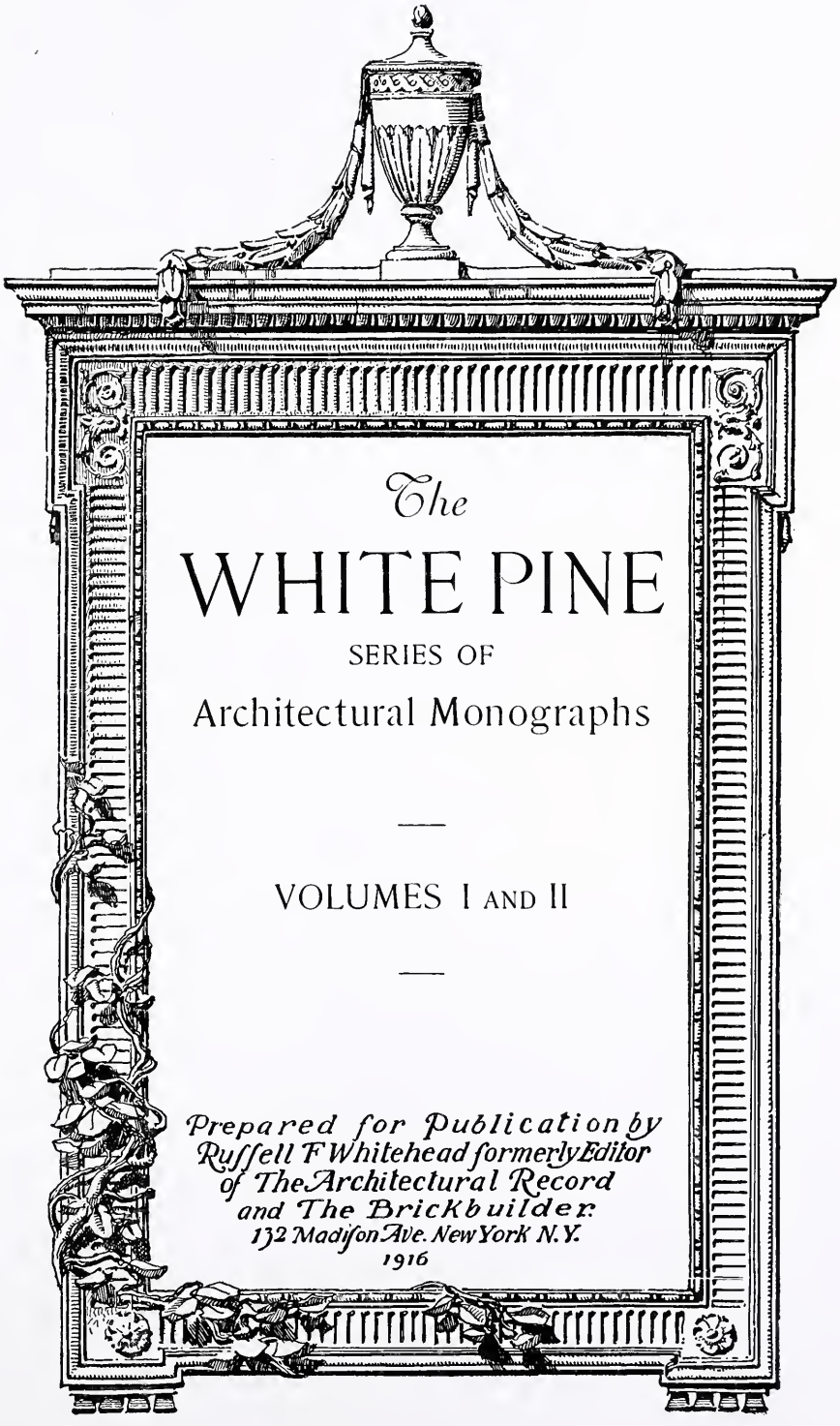

The WHITE PINE

SERIES OF

Architectural Monographs

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VOLUMES I AND II

—

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder.
132 Madison Ave. New York N.Y.
1916

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THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

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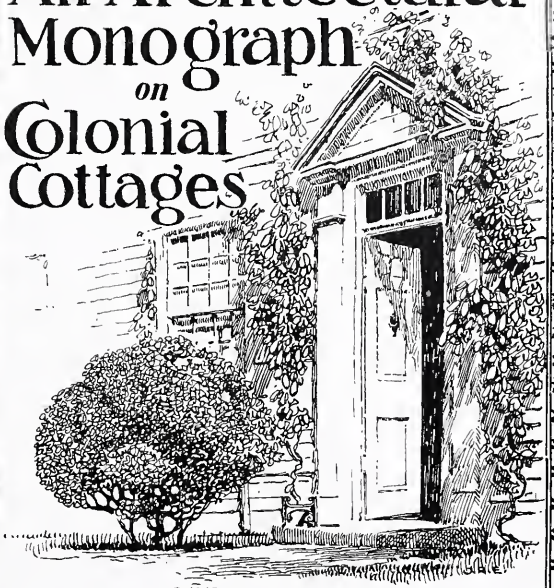

With Text by
JOSEPH EVERETT CHANDLER
Prepared for Publication by
Russell F Whitehead formerly Editor
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1915

Photograph by Julian Buckly

THE CAPEN HOUSE AT TOPSFIELD, MASSACHUSETTS. Detail of Gable

Built during the second half of the 17th century; an example of the framed overhang type. The central bracket supporting the gable overhang is the original; the "drops" are restored.

The WHITE PINE SERIES of ARCHITECTVRAL MONOGRAPHS

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

Vol. I | COLONIAL COTTAGES | No. 1

SALUTATION

IN the early part of the nineteenth century there flourished in Boston a very eccentric character by the name of Timothy Dexter; no matter how unsound Mr. Dexter's business ventures seemed at their inception, they invariably turned out successfully. None was more characteristic than the incident wherein Mr. Dexter chartered a sailing vessel and shipped a cargo of old-fashioned warming pans to the West Indies!

In place of this being a complete loss, the natives discovered in these warming pans—minus the charcoal inside—exactly the implement they long had needed, not only as a ladle but also as a strainer for their sugar-cane. By this venture Mr. Dexter, it is reported, established a profitable trade in warming pans to the tropical islands.

This incident does not lack pertinence in introducing a series of Monographs for the architectural profession, for it oftentimes seems that when literature issued by a manufacturer has the good fortune to reach its goal, it is only by some such stroke of good luck as befell Mr. Dexter.

In issuing this Monograph Series the White Pine Bureau does not intend to rely entirely on Timothy Dexter's good luck. To edit this series we have obtained the co-operation of Mr. Russell F. Whitehead, formerly Editor of "The Architectural Record" and of "The Brickbuilder," now a practising architect, whose ability has, we feel, been demonstrated. In addition to Mr. Whitehead's experience and our own resources, we hope that we may be favored with the good fortune that befell Timothy Dexter, but we are trying to take nothing for granted.

The Monograph Series will present classified illustrations of wood construction, critically described by representative American architects, of the most beautiful and suggestive examples of architecture, old and new, which this country has produced. Appreciating that most architects prefer to form their own conclusions from good photographs, the pictorial side of the work will be made the dominant feature, being in charge of Mr. Julian Buckly, architectural photographer. In selecting subjects the highest standard will be maintained, and they will be chosen with special reference to their usefulness to the architectural designer. By this discriminating choice of subject matter and the quality of its plate reproductions, the Monograph Series hopes to earn a place as a valuable addition to the literature on architecture, and thereby become worthy of preservation in a library of standard architectural works.

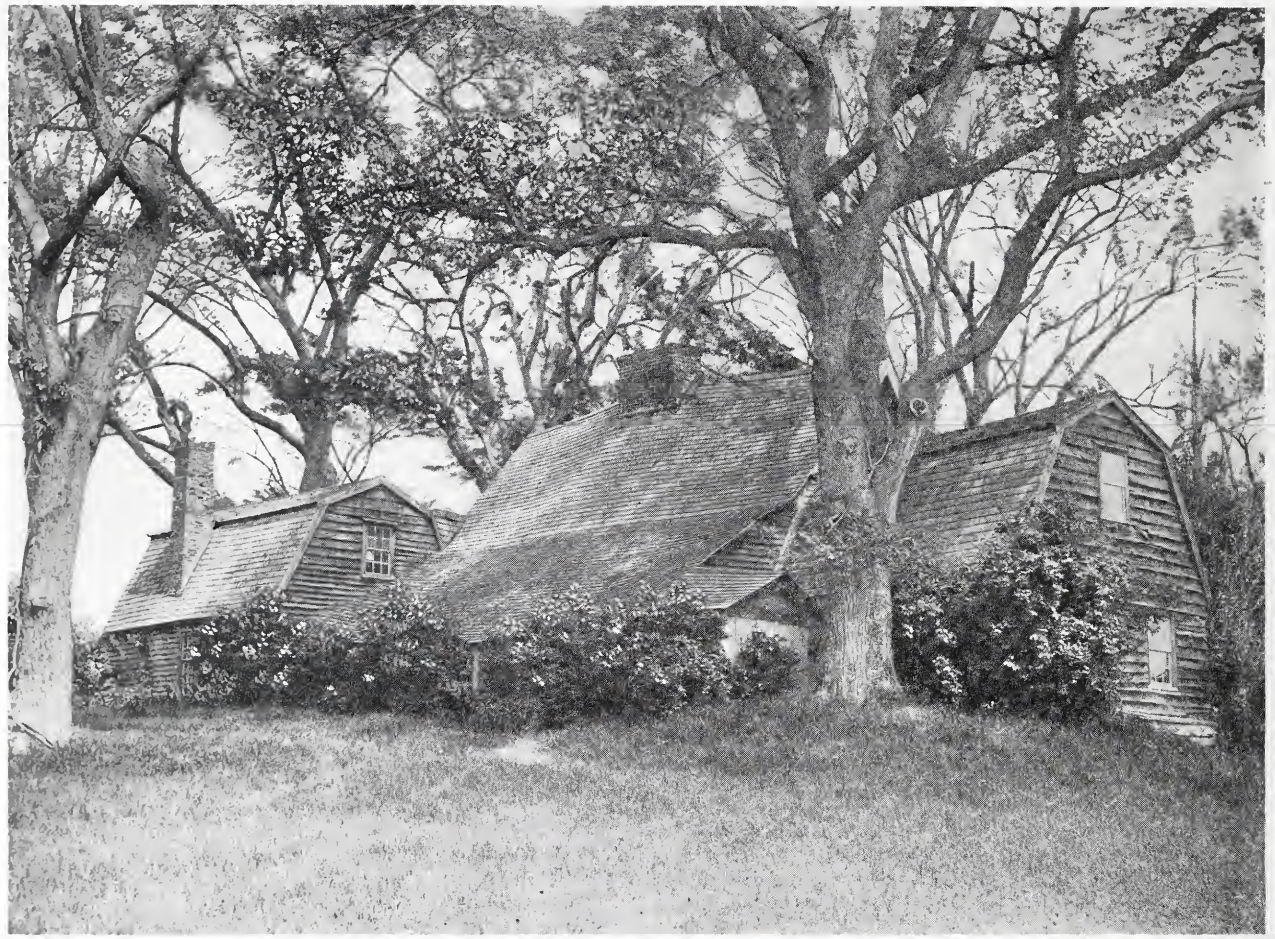
This first Monograph on Colonial Cottages inaugurates the series, and records some of the remaining examples of the last half of the seventeenth century, or that period in American architecture which evidences the dignified beginnings and basic strength of design of our later and more refined Colonial architecture. The text is contributed by Joseph Everett Chandler.

The second Monograph will be devoted to New England Colonial houses, which show the various refinements that were introduced in that later period ending with the Revolutionary War. For this number Frank Chouteau Brown will furnish the text.

Subsequent numbers will be issued every second month, and each will contain an exposition of some type or style of building suitable for construction in wood.

The Monograph Series is published by the White Pine Bureau, representing the Northern Pine Manufacturers' Association of Minnesota, Wisconsin, and Michigan, and The Associated White Pine Manufacturers of Idaho. The object of the Monograph Series is to further acquaint the architect with "White Pine—Its Qualities—Its Availability—Its Cost," which subject is fully covered on page fourteen of this issue.

The White Pine Bureau has entrusted the details of publication of the Monograph Series to Mr. Whitehead, its editor, who is one of you, and who will bring together through this publication material that will, it is hoped, help you to solve your problems involving the uses of wood.



Courtesy of Henry I. Fairbanks, Dedham, Mass.

THE FAIRBANKS HOUSE AT DEDHAM, MASS. Built in 1636

The oldest house in America (excepting possibly the shell and adobe houses of Florida and California), which is now standing, in practically its original condition. The central portion of the house is 279 years old. It was built of White Pine, left unpainted, and remains to-day a striking tribute to the enduring qualities of this material.

COLONIAL COTTAGES

OF MASSACHUSETTS DURING THE LATTER HALF OF THE SEVENTEENTH CENTURY

By JOSEPH EVERETT CHANDLER

The restoration of the Paul Revere House, Boston, Massachusetts, was entrusted to Mr. Chandler, as well as the restoration of "The House of the Seven Gables," Salem, Massachusetts, made famous by Hawthorne's story of the same name.—EDITOR'S NOTE

PHOTOGRAPHS BY JULIAN BUCKLY

WE read with absorbing interest how students of Egyptian Archæology found in the Rosetta Stone, with the aid of other inscriptions, the key to the hieroglyphics on the tombs and the obelisks, and by it were enabled to interpret to the modern world the records of bygone centuries. Wonderfully picturesque and instructive to us have been the translations of these Egyptian records, revealing as they do the daily life of those days. Seldom do we stop to think that a large part of the history of the days of our own forefathers lies recorded in the very walls of the houses they built. The records are preserved in a somewhat different way, it is true, but without the few houses that remain, we should be at a loss to know in what manner of domicile the early colonists lived their lives, since the rare written documents of that period make slight mention of the houses. Were these buildings not preserved, we might be picturing the colonists of New England as living for many years in rough log huts, whereas actually such rude shelters were rapidly replaced by houses of more or less finished craftsmanship, and there are indications that even during the first fifty years subsequent to the settlement by the Pilgrims in 1620, considerable thought was expended upon the æsthetic as well as upon the practical side of the problem.

Some of the early craftsmen who became our carpenter-builders in New England brought with them from the mother-country certain traditional methods of construction, and for a period followed the ways with which they were familiar. But the new country, with its rigorous climate, rapid temperature changes and frequent searching storms, as well as the completely new materials with which they were obliged to work, soon caused them to adapt their work to the new conditions, with results which were utterly distinct from any work of the mother-country.

Unfortunately many of these early domiciles have been destroyed, some because the small villages of which they once formed a part have now grown into cities, while others have been torn down and replaced with newer and more pretentious structures because of the persistent (and perhaps regrettable) love of change characteristic of the American people. Nevertheless, in the eddies and quiet harbors of the territory inhabited by the early colonists there can still be found a few examples of the dwellings of our forefathers, which seem to express in their sturdy frames something of that strength of character which the definite purpose, the aspirations and the hopes of their original occupants quickly gathered from the new soil. Their point of view of life was peculiarly bound up in, and expressed by, their family shells—their homes.

There was not much masonry used in our early domestic architecture. The foundations were of stone, frequently laid up in clay dug from the cellars; the spaces between the timbers of the framework were filled with soft brick of home manufacture, often laid up in clay mortar; the chimneys were of stone or of brick, sometimes of the two in combination, with the hearths of the fireplaces of smooth, large stones, or of hard brick, or of large, heavy tiles brought from the mother-country.

These few portions of the house were the only ones not built of wood, for the framework, the floors and the walls alike bear testimony to the ease with which the native woods were employed to further comfort and beauty. Undoubtedly their builders gave thought to the beautiful, even in those stern days of wresting a livelihood from the new and difficult soil and the waters which isolated them from the rest of the world. Why otherwise should the summer-beams which carried the overhanging second stories have their edges chamfered, with beautiful moldings carved into the chamfer, and stopped at the ends with the familiar "lamb's-tongue" ornament? The amount of care lavished on these early buildings is surprising. At the same time, had the material been oak, as it was in the English houses, it could never have been executed with the small means at the disposal of the colonists. Instead of oak the colonists used the strong, easily worked, comparatively light and entirely durable white pine, the best of the plentiful native woods. The mass of the house as well as the details was studied by their craftsmen-builders; witness the many cases where they were built with overhanging second stories on the front or sides and occasionally having the gable ends treated in a similar way. This overhang was probably reminiscent of the

DETAIL OF OLD BROWN HOUSE,
HAMILTON, MASSACHUSETTS

The overhang is unusual in being a framed end showing end-girt molded and chamfered. This is a fine type of "drop" ornament depending from the posts framed into the projecting second end-girt. "The House of the Seven Gables" in Salem was found to be similar to this house.

traditional English construction, but was unquestionably carried out because it was picturesque, and not because of its utility or ease of construction. Very frequently the overhang was embellished with brackets, drops and chamfered beams or girts, which show considerable care and a decided feeling for form in their selection.

The overhang on the front, which was a more usual position for it than on the ends of the building, generally had four carved ornamental drops depending from the four girts, two at the ends and two on the extension of the central chimney girts, when the projection of the second story was of "framed" construction and sufficient to receive them. Possibly, at times, brackets were used at either side of the front door, and certainly when gable ends projected they were frequently carried on brackets, sometimes of ornamental form, as was the case in the Capen house, in Topsfield, Massachusetts, which is in many ways one of the most interesting of the remaining examples.

The interiors likewise were not built as was most convenient, but show that care and thought were displayed in treating the novel conditions encountered by the early builders so as to produce an interesting and often beautiful effect. For example, many of the houses had their interiors ceiled vertically with boards of random widths, inclining to be very broad, the edges matched and the juncture carrying a series of moldings which were flush with the faces of the boards. In some cases a type of decoration has been found of a curious dentil cut into these moldings, which are then run between the chimney girt and posts, on the edge of the boarding. The under flooring of the upper rooms was exposed and thereby formed a roughly paneled ceiling between the girders and joists, and this flooring was as interesting seen from above as from below, for it was made of great slabs of white pine held in place with wooden pegs. In spite of the fact that they were often two feet in width, because of the nature of the material they show little shrinkage and few cracks.

The posts, girts, summer-beams and joists were usually exposed in the interior, and were frequently of such great size that the construction might almost be called massive, although they were put together in the most characterful way, tongued and pinned and oftentimes decorated with moldings and chamfers. This construction, so direct and convincing, has a feeling quite distinct from that later work which usually comes to mind when the word "Colonial" is used, it being rather Gothic than Classic in its charm and spirit.

The inside walls were usually plastered even

DETAIL OF OLD BRAY HOUSE, WEST
GLOUCESTER, MASSACHUSETTS

The corner post—"shouldered"—is roughly carved. It is a piece of ornamented construction of great interest.

in the houses where the chimney end partitions were covered with wood; and as most of the early work was unpainted and left to darken with age, the flooring only being sanded or scrubbed, the combination of color was indescribably warm, rich and satisfying, and completed most satisfactorily rooms of excellent structural design. The days have happily not gone by when many people consider this kind of an interior much more attractive than one in which the walls are covered with elaborate work and painted innumerable coats, rubbed down and glossed to a "piano finish." There is at least one recent instance where an owner has built his home in the form of this early period, leaving the marks of the adze and other implements on the wood, following the old methods of construction carefully, the result being a modern house thoroughly American in spirit and of old-time honesty and charm of feeling.

These houses were in many ways different from the later and better known Colonial type on the exterior as well as within ; the roofs were steeper, the houses thinner, and what little detail there was, was of forms founded on Domestic Gothic work rather than on those of the period of the Classic Revival ; the chimneys usually were long and comparatively thin, instead of massive and square as we should have expected, and were frequently embellished by projecting pilasters. An example of this sort of chimney may be seen in the Boardman House at Saugus, as well as in the Corbett House at Ipswich.

The green and white of the conventional Colonial was likewise a thing of later development, for many of the old houses have never had a coat of paint. Others were probably not painted until many years after their construction, and the fact that so many of the older buildings have remained in good condition until this day, without any paint at all, is extraordinary testimony to the durability of the materials used in their construction.

These houses, built in the stress of strenuous early times, do not furnish us much for study or emulation in the way of detail, except that most admirable kind which was applied to the important constructional pieces of framing. These forms are so different from those we usually employ and are of such honesty and charm that they deserve to be far more extensively known than is the case at present. Therefore it seems quite appropriate that this Series of Architectural Monographs should commence with the depiction of these early efforts of house-building in one of the foremost and most individual of the original States, and from which early domestic architecture gradually evolved that type which is commonly referred to to-day as the Colonial Style.

THE OLD BRAY HOUSE AT WEST GLOUCESTER, MASSACHUSETTS

An example of the hewn overhang type of construction. The large size of the cornice would suggest that a plaster cove cornice had once been used here.

THE CAPEN HOUSE, TOPSFIELD, MASSACHUSETTS

An example of the framed overhang type built during the second half of the 17th century. The "drops" were restored after the Brown house at Hamilton, Massachusetts. The bracket in the center of the gable overhang is the original one; those at the sides of the doorway are reproduced from this, and are a sensible embellishment, but not as constructional as the girt-supported posts and the drops usual in this position. The use of "drop" ornaments in the gable is questionable. The fenestration has been unchanged in restoration, although leaded sash have been substituted in place of "double-hung" sash

THE OLD LOW HOUSE, WENHAM, MASSACHUSETTS

The original house was built in the second half of the 17th century, with framed overhang, front and side. In the 18th century the addition in front of this was added, the chimneys both being of this latter period. The house is a picturesque growth and combination of the two periods.

THE CORBETT HOUSE, IPSWICH, MASSACHUSETTS

Of the hewn overhang type and built during the second half of the 17th century. The gable end overhang is slight but continuous, with molded edges of framing where showing extensively. The chimney is an excellent example of the "pilastered" type belonging to this period. The fenestration is probably original as to location and size, but it is thought double-hung sash have been substituted for the single leaded sash.

THE OLD ELLERY HOUSE, GLOUCESTER, MASSACHUSETTS

Of the framed overhang type. Built during the second half of the 17th century. The roof has projecting gable ends with "lean-to." The chimney is larger and nearer square than is usual in this kind of house. The original "drops" from the ends of the second-story posts have been removed and small ball-shaped ornaments substituted.

From the Mary H. Northend Collection, Salem, Mass.

THE JOHN WARD HOUSE AT SALEM, MASSACHUSETTS. Built in 1634

The exact date of the unpainted White Pine siding is not known, but there are records making certain that the siding on the main portion of the house is from 150 to 200 years old, and stands now as originally built with practically no repair. Although the siding of the lean-to is of a much later date, one is unable to notice an appreciable difference between it and that put on almost two hundred years ago. The Ward house, as can be plainly seen by this illustration, is in splendid condition to-day, and testifies to the lasting qualities of White Pine.

THE OLD BOARDMAN HOUSE, SAUGUS, MASSACHUSETTS

WHITE PINE

ITS QUALITIES—ITS AVAILABILITY—ITS COST

THE TEST of three centuries of building in America has proved White Pine the one perfect outside structural wood. It meets every requirement for a wood covering exposed to the relentless attack of time and weather. Other woods have some of its qualities—no other wood has all of them.

It does not shrink, swell, check, crack, split, twist, warp, or rot, even after years of exposure under the most exacting climatic conditions. In siding, casings, or cornice, it does not "creep or crawl," or open at the joints; in exposed mortised doors, in fine close-fitted mitres, or in delicately moulded, carved and columned porticos, its joints hold close—not for a year or a life-time, but for centuries. The "Old Fairbanks House," the second illustration in this issue, and many other unpainted, weather-beaten White Pine houses of New England, built soon after the Pilgrims landed, are still the well-preserved and comfortable homes of their descendants, and offer the most convincing proof of the enduring qualities of this most remarkable wood. But durability is not White Pine's only admirable quality.

It seasons quickly and thoroughly; it is light and soft—yet strong; no other wood works so easily under the carpenter's tools, and once in place it forever "stays put"; it offers only the slightest resistance to nails and screws, then closes in and holds them fast; because of its close grain and freedom from objectionable acids and oils it takes paints and stains perfectly. The pattern-maker, wood-carver, and cabinet-maker choose it for the most exacting uses to which wood can be put; the box-maker, because it is soft but strong, does not split and carries no odor; the plasterer, because White Pine lath hold their place, and therefore plaster, so well.

Substitute woods may be satisfactory in protected places, but none has been found to equal White Pine in successfully withstanding every exposure out-of-doors. In an effort to displace White Pine, they have all in turn been "tried," but in some respect "found wanting." As against its harder, flintier substitutes, the economy in working it is marked, though this is ordinarily overlooked and rarely reckoned with. It is the one wood that embodies every structural quality, therefore it has no superior for any of the special or specific requirements demanded in house construction, either inside or outside. But for "out-of-doors," it stands alone. These advantages are conceded to White Pine and have accorded it the one perfect wood for the outside covering of a building.

That our use of the terms "outside covering" and "exterior surfaces" may not be misunderstood, they include siding and corner boards; window-sash, frames and casings; outside doors, door-frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, bracket ornament and mouldings; and any other outside finish lumber—not including shingles.

Against White Pine have been raised two arguments—and only two—SCARCITY AND COST.

Nothing is more erroneous. To-day, as always, all markets—with the possible exception of the Pacific Coast States and Southern States—can furnish it at prices that are reasonable, when its qualities are considered.

The production of White Pine for 1912, based on the last issued annual United States Government report, as published by the Census Bureau on December 30, 1913, was 3,138,227,000 feet, manufactured by 5,733 saw mills, in 31 different states, an amount fully sufficient to meet every possible demand. The disappearance of many mills from the water-ways of the Middle West has led to the belief that the White Pine forests are exhausted. Larger mills, however, have replaced them at the source of an abundant supply, and will produce White Pine and plenty of it for generations to come.

The cost of White Pine, it is true, is higher than that of its substitutes, but mahogany costs more than birch, oak than ash, and wool more than cotton or shoddy; yet no one questions the difference in their price, or in their relative worth. In first-cost, White Pine is not "cheaper," but because of its ability to withstand every trying weather condition it is in the end more economical, and therefore it is worth more. And here it should be emphasized that clear White Pine, or even White Pine of the higher grades, is not essential to ensure this wearing quality;—and also that coarse-knotted lumber of one kind may give infinitely better service than absolutely clear lumber of another kind. A White Pine board may have numerous sound knots, yet after years of exposure to the weather it will remain as perfectly in place as at first fitted, with no sign of age or decay, and therefore it has surely served its purpose better than an absolutely clear substitute wood, which under similar conditions is found checked, warped, opened at the joints, and perhaps decayed. Again—hardness and obstinate cross-grain in a wood mean added expense to the carpenter in working it—but White Pine is soft, its grain smooth and yielding, and in this alone there is a lessened expense in working it which absorbs much of, if not quite all the difference in cost between it and its substitutes.

The selection of a structural wood is too frequently determined by its price per thousand feet, and not by its true worth for the particular purpose for which it is to be used. The cost of lumber for the outer covering of a house is relatively very small in comparison with the total investment, and the difference in cost per thousand feet can be very misleading.

To determine this definitely and to insure the accuracy of our statement, we have compiled a number of comparative costs, based on actual market prices in different parts of the country, covering several different types of houses. The resulting cost figures, painstakingly computed so as not to be misleading, show that from 1½ to 1¾ per cent only of the total cost of the ex-

terior of a building determines between using White Pine or a substitute wood. In these figures no attempt has been made to show the reduced cost of working soft White Pine as against its harder substitutes, for while the difference in cost is surprisingly large, there can be honestly varying opinions as to the exact amount of this difference.

The misapprehension as to scarcity and prohibitive cost of White Pine has frequently led to the substitution of less satisfactory woods in the hope that they might be "just as good," but the test of time proves that they are not. White Pine—the wood pre-eminent in building, to-day as always—is still abundantly available in all grades and in any quantities desired. If the lumber dealer supplying your needs is at any time unable to furnish it, we would appreciate the opportunity of being helpful to you in securing it.

WHITE PINE BUREAU,
MERCHANTS BANK BUILDING,
ST. PAUL, MINNESOTA.

Representing

THE NORTHERN PINE MANUFACTURERS' ASSOCIATION OF MINNESOTA, WISCONSIN AND MICHIGAN, AND THE ASSOCIATED WHITE PINE MANUFACTURERS OF IDAHO.

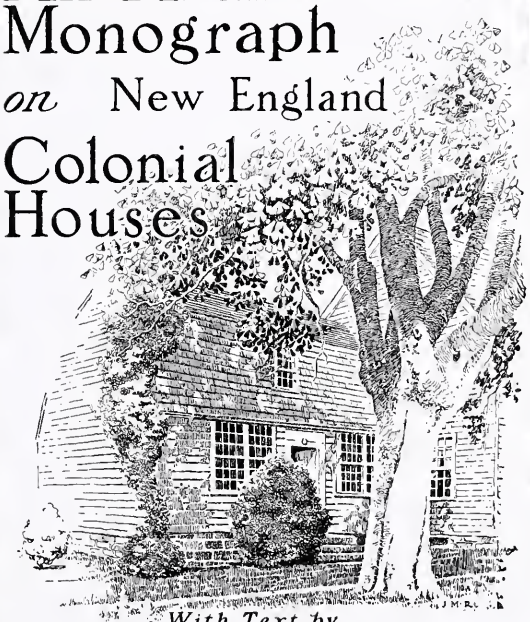
Photograph by Julian Buckly

THE SALTONSTALL-WHIPPLE HOUSE, IPSWICH, MASS. Built between 1636 and 1675

Hewn end overhang type. The overhang is here entirely at the end of the house, and in both the second story and attic. The chimney is a good example of this period, with projection at back, indicating early additions to it when the "lean-to" was added. The windows have been restored according to legend with triple sash, but the panes of glass should not be divided by wood muntins, but rather with lead. The house is one of the claimants against the Fairbanks House for the distinction of being the oldest house now standing in America. It was undoubtedly, however, built at a later date.

The subject of the second Monograph of The White Pine Series will be "New England Colonial Houses of the Eighteenth Century," with descriptive text by Frank Chouteau Brown

An Architectural Monograph on New England Colonial Houses



With Text by
FRANK CHOUTEAU BROWN
Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder.
132 Madison Ave, New York N.Y.
1915

Photograph by Julian Buckly

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

A house of unusual type, built about 1762.

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. 1 NEW ENGLAND COLONIAL HOUSES No. 2

IN ACKNOWLEDGMENT

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

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

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

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

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

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

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

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

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

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

Photograph by Julian Buckly

THE ISAAC ROYALL HOUSE AT MEDFORD, MASS.

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

NEW ENGLAND COLONIAL HOUSES

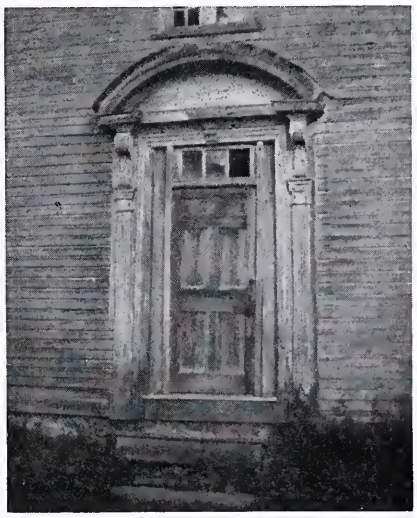
OF THE EARLY PORTION OF THE EIGHTEENTH CENTURY

By FRANK CHOUTEAU BROWN

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

PHOTOGRAPHS BY JULIAN BUCKLY

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



ENTRANCE DETAIL

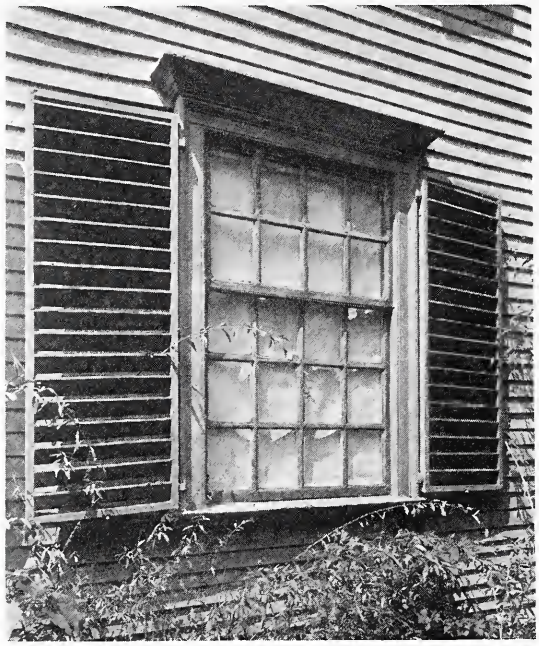
In the early Colonial cottage again, little, if any, attempt was made for mere ornament or decoration. Recollections of European craftsmanship were adapted to new conditions with little apparent trouble, and with what we now realize to have been greatly successful common sense. When these structures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

FRONT ELEVATION. THE DOAK HOUSE, MARBLEHEAD, MASS.

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

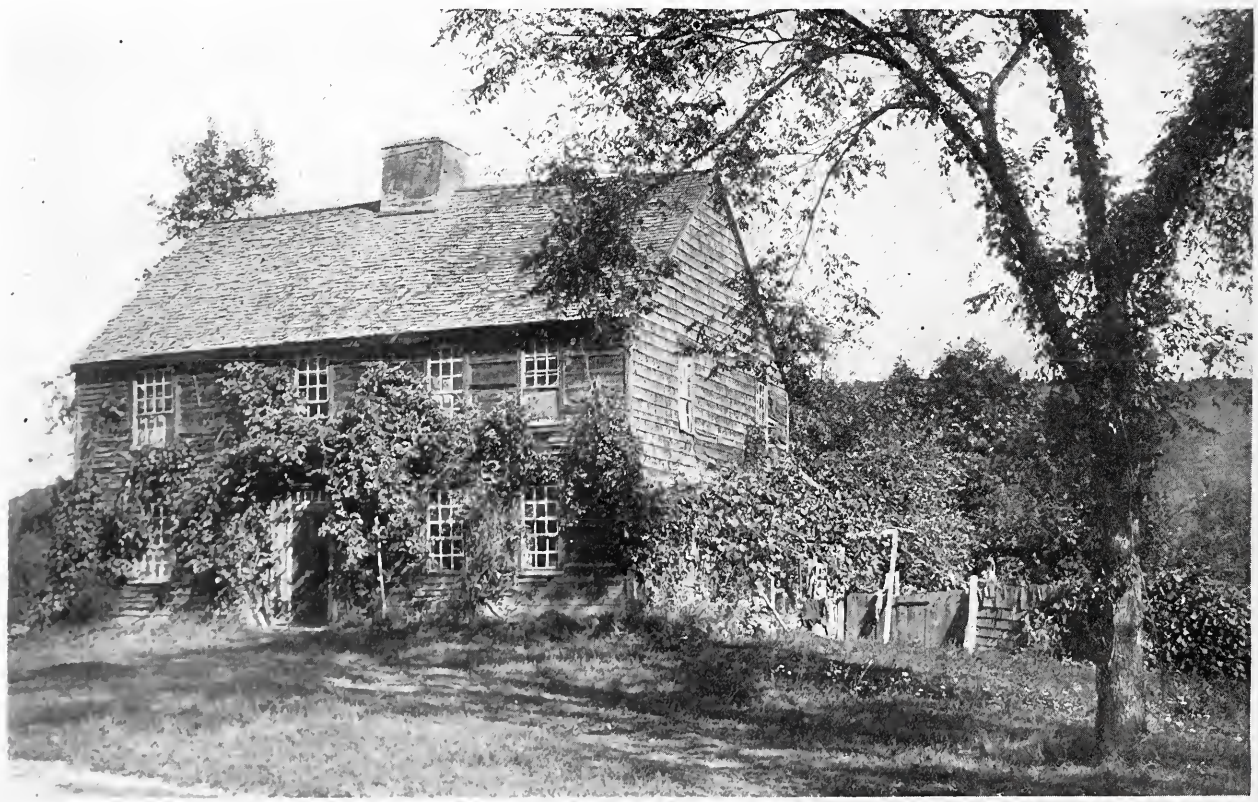
Such an arrangement is ordinarily regarded as of the "farmhouse" type, and is sufficiently familiar hardly to

require illustration. If such is to be supplied, a typical example is found in the Cushing House at Hingham, or the old "Tyler House" at Wayland, standing on the old prehistoric Indian "Bay-Path." This latter house dates from the early part of the 18th century (sometime previous to 1725) and is now deserted. At the rear the roof of this house now sweeps down, nearly to the ground, in the usual fashion, being unbroken for any purposes of light or ventilation. As originally built, the house undoubtedly consisted of four rooms only: two below and two above. As it now stands, the kitchen runs the full width of the ell, and is located exactly in the center, behind the chimney, with a small room behind the front room on the left of the entrance; the space at the right being taken up by closets and the side entrance. The original frame is of hewn oak, covered with one thickness of weather-boards beveled on the edges to overlap without lathing or plastering, but with the timber frame filled in with soft burned brick. Another indication of the age of this house is the abrupt "over-hang" or projection at the eaves line, without soffit molding or any other suggestion of the later "cornice" treatment.



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

There are to be found only a very few instances of a house of interestingly different type, where the chimney and staircase occur at one end instead of in the center, leaving but one room across the front. Such a type appears in the little Southborough house, where the typical projected



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

Illustrating shingle ends combined with clapboarding on the front.

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

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

OLD FRONT DOOR, SHUTE HOUSE
HINGHAM, MASS.

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

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

Photograph by Frank Cousins

THE JOHN DOCKRAY HOUSE, WAKEFIELD, R. I.

Built in the early part of the 18th century

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

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

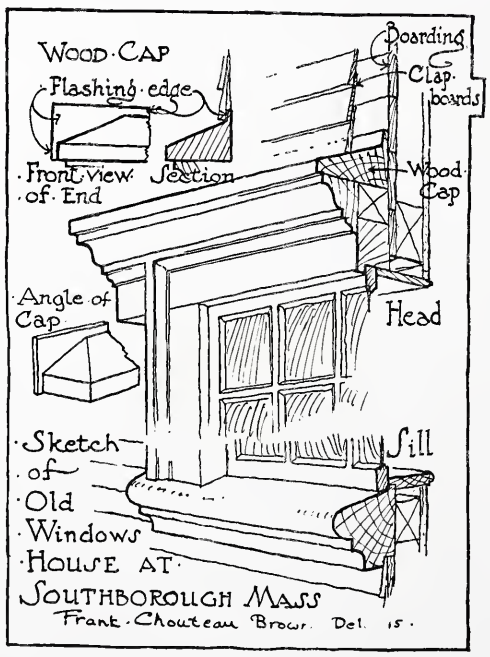
THE OLD BEMIS HOUSE, WATERTOWN, MASS.
Built about 1750

THE STEARNS HOUSE, BEDFORD, MASS.
Built from a design by Reuben Duren, Architect.

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

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

OLD FARMHOUSE, SOUTHBOROUGH, MASS.



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

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

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

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

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

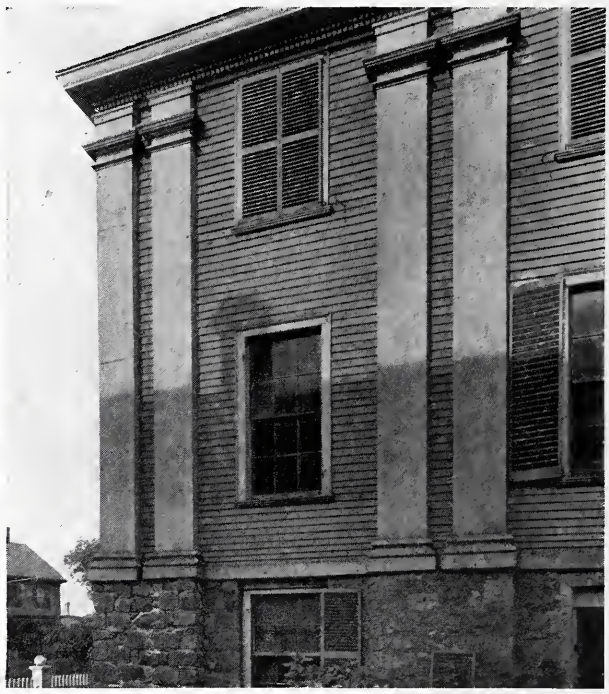
FRONT ELEVATION

SIDE ELEVATION

THE WADSWORTH HOUSE, CAMBRIDGE, MASS. Built in 1726

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

Entrance Detail
WADSWORTH HOUSE, CAMBRIDGE, MASS. Built in 1726



Pilaster and Cornice Detail
SHIRLEY-EUSTIS HOUSE, ROXBURY, MASS. Built about 1750

THE SHIRLEY-EUSTIS HOUSE, ROXBURY, MASS.

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

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

Front Doorway
AN OLD HOUSE, HINGHAM, MASS. Built about 1760

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

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

Photograph by Julian Buckly

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

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

THE SHUTE HOUSE, HINGHAM, MASS.

HOW PROPERLY TO SPECIFY WHITE PINE

A BOOK OF WHITE PINE GRADING RULES

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

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

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

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

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

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

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

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

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

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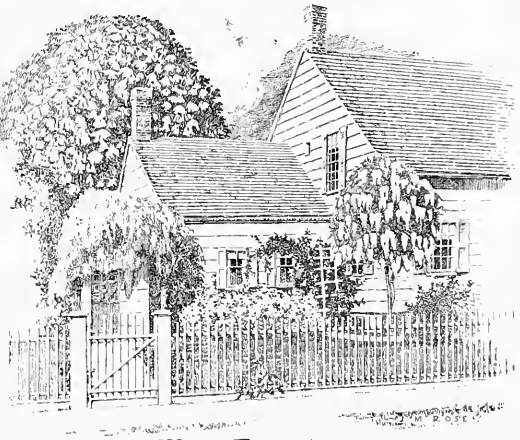
THE NORTHERN PINE MANUFACTURERS' ASSOCIATION OF MINNESOTA, WISCONSIN AND MICHIGAN, AND THE ASSOCIATED WHITE PINE MANUFACTURERS OF IDAHO.

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

Subject of Previous Number of
THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS
No. 1. Colonial Cottages. Text by Joseph Everett Chandler

An Architectural Monograph *on* Farm Houses *of* New Netherlands



With Text by
AYMAR EMBURY II
Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder.

132 Madison Ave, New York N.Y.
1915

Photograph by J. W. Gillies

THE VREELAND HOUSE AT NORDHOFF, NEW JERSEY. Detail, front entrance

An unusually good example of carpenter carving done with a gouge

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. 1 DECEMBER, 1915 No. 3

FARM HOUSES OF NEW NETHERLANDS

By AYMAR EMBURY II

Mr. Embury has devoted much sympathetic study to our early architectural history, and as an architect has won wide-spread recognition because of his ability to solve successfully the country house problem. His contributions to the literature of Colonial Architecture include such well-known works as "Early American Churches," "The Dutch Colonial House," "One Hundred Country Houses," etc.—EDITOR'S NOTE.

PHOTOGRAPHS BY FRANK COUSINS AND JOHN WALLACE GILLIES

LONG after the Colonial work of New England and the South became well known to the architects, and had become regarded by them as a suitable source from which to draw precedents for modern work, the remaining examples of the work of the Dutch in their colony of New Netherlands remained unnoticed and neglected. It is not easy to discover why this should have been, since much of it is in close proximity to New York City, some of it indeed within the city limits, and these examples are not inferior in charm, less in number, or of a later date than the Colonial work of Massachusetts and Virginia.

The settlement of New Netherlands antedated by some years that of New England, and its development was steady and rapid, the Colonists pushing out from New York along the river valleys and Indian trails which formed the natural means of communication in a country where roads were still to be constructed. Many of these early Dutch houses still exist, and although the area in which they occur is comparatively small, it must have been, for a farming community, very thickly populated and extremely prosperous. The age of these houses cannot be determined with any real accuracy, and while the earliest of them appear to have been erected about the same time as the earliest remaining examples in New England or Virginia, the very natural tendency to exaggerate the age of old work has probably been not less apparent in New Netherlands than in New England. The whole question of the dates of old work is a rather delicate one, and I have found in all parts of the American colonies that the dates assigned to old buildings were those at which some portions of them had been built, although the entire building might have been reconstructed since that time.

In selecting the subjects for the illustrations for this article, then, I have been unable to find in many cases any real historic evidence as to the dates of construction, and have been obliged to accept family traditions or the records of the local historic societies as guides, and these dates are offered with reserve. The fact is that in most cases the testimony as to the age is probably no better than that given me by a negro employee on one of the old farms, who told me that the house was built "so dog-gone long ago that there ain't nobody remembers when she was built." I have gone into this question of dates with some particularity, because the determination of the sources and progress of any style must rest primarily upon the comparison of houses in their chronological order, assuming, of course, variances in the style arising from local conditions. Now while this evidence is very far from complete, it is convincing on one point, namely, that the Dutch early found their *métier*, and pursued it substantially unchanged up to, and in some cases even through, the period of the Classic Revival. The difference between the earliest of the Dutch houses and the latest is far less marked than the difference between the early and late houses of New England and the Southern Colonies, and without previous knowledge as to the age of the remaining Dutch buildings, it would be practically impossible to pick certain of them out as being the prototypes of the style and others as examples of the style developed.

The most curious thing about the architec-

ture of New Netherlands is that which strikes us in the other colonies, namely, the almost complete renunciation by the Colonists of ideals, processes and precedents of their mother-country. The Dutch houses in Long Island and New Jersey resembled nothing but themselves, and were even more radically different from the work of the Dutch in Holland than they were from the work of the other Colonists. This difference is not alone a question of material, which might be expected in a new country, but is also a question of form and of detail. The steep-pitched roofs of Holland were here transformed into low gentle lines, and the narrow flat cornices of the mother-country were replaced by broad overhanging eaves, from which Classic treatment in general was absent. It was an architecture altogether autochthonous, and not the less interesting for that reason.

SHENKS-CROOK HOUSE, BERGEN BEACH, FLATLANDS, N. Y. Built 1656

The characteristics of the Dutch work are by this time fairly well known: the houses are for the most part one story in height, with low curved overhanging eaves on the front and rear, and an almost total suppression of cornices or rake moldings on the gable-ends. The earliest buildings apparently had single pitched roofs; the gambrel form, so common in these colonies that the term "Dutch roof" has become synonymous with "gambrel," was a thing of later development, although toward the latter part of the seventeenth century it already had become customary; but aside from this one change in the roof shape, apparently the only variation from type was the gradual introduction of a piazza or stoop under the overhanging eaves; and this, too, must have occurred at a very early date.

The materials in the Dutch work were those used in the other colonies: shingles and clapboards, stone and brick for wall covering, and hewn timbers for the frames. These materials were, however, mingled together with much more freedom than we customarily find in the other colonies, and were perhaps treated with a little better realization of the artistic effect possible from careful selection of materials and appropriate treatment of their surfaces than was elsewhere the case. I do not know of any material used in Colonial times which was so beautifully handled as the red sandstone from which the bodies of many of the houses in Bergen and Hudson Counties in New Jersey were built. The entrance sides of the houses were invariably better finished than the others, and were usually of coursed ashlar with either fine picked or four cut surfaces, small joints and neatly cut sills. The lintels were flat arches, often of wood and with wooden carved key blocks, painted and sanded to represent stone. The other sides of these buildings were of rougher stone or of wood or of brick, handled with a facility and playfulness which in no way detracted from the dignity and attractiveness of the whole building.

LAKE TYSEN HOUSE, NEW DORP, STATEN ISLAND, N. Y.

We find the same motive in most of the houses still remaining. Each consists of a central mass with one or two wings, invariably placed on the gable-ends, but it is probable that the original houses were single rectangular blocks which now constitute the central portions or in some cases are now the wings, to which the main bodies of the houses have been added.

The materials va-

ried with the location: in Long Island the exteriors were of wood, generally white pine shingles but sometimes white pine clapboards; in Staten Island and New York they were sometimes of stone whitewashed or stuccoed, and sometimes of shingles, stone apparently having been used where it was not too hard to cut, and wood used elsewhere. In New Jersey, where the fields were covered with erratic glacial drift of red sandstone, and had to be cleared before cultivation, the bodies of the houses up to the second-story line were generally built of this stone, with the gable-ends, roofs and wings of wood. This red sandstone split readily, was easy to work, and hardened upon exposure to the air, and was therefore chosen in many instances; but it is a curious side-light upon the knowledge of our ancestors to find that people who could work stone so beautifully as the Dutch had no mortar which was durable when exposed to the weather, and the stone walls were therefore protected by overhanging eaves of wood, while the wooden walls needed no such shelter.

The roof shape adopted by the Dutch made dormers unpractical for light in the second story; and as metal for flashing, so essential around dormers, was scarce and difficult to obtain, dormers were usually, if not invariably, omitted, and evidently in those houses which now possess them they were added at a date far later than that of the construction of the main building. The second stories of these houses were therefore lighted at the two gable-ends only, and in several of the old buildings which remain in their original condition I have found that the second-story bedrooms were formed by partitions only, no ceilings having been constructed, so that there was a through ventilation of air from one end of the house to the other over the tops of the bedrooms. The framework was in general constructed in the same manner as in the other colonies: it was of the post and lintel type. In the earliest times the bodies of the walls were built of thick planks set edge to edge vertically; the inner sides of these planks were adzed to give a mortar clinch, and the shingles or clapboards for the exterior were nailed to the outside. The custom of filling in between the posts with studs was probably begun as early as 1725, and the spaces between the studs were often filled with brick or small stone laid up in clay; sheathing was then applied much as it is today, and the outside shingled or clapboarded, although in some instances the buildings were stuccoed directly on the studs and masonry filling between them, without sheathing or lath.

The earlier houses had little interesting detail, and, curiously enough, much of what there

THE BERGEN HOMESTEAD, FLATLANDS, BROOKLYN, N. Y. Built about 1655

was was strongly reminiscent of Gothic. The doorways, for example, in the old Verplanck house at Fishkill, New York, are not dissimilar from the English Elizabethan type, and hexagonal and octagonal columns were used in very many cases. The later houses, probably through the influence of the New England work, had considerable attention paid to the treatment of the doorways, the cornices and the window openings, and some of the Dutch doorways and cornices are among the most interesting Colonial works still remaining. The cornice of the main part of the Board House (which dates from 1790), for example, illustrated on pages 8 and 9, has a narrow frieze decorated in the Chinese-Chippendale manner, and the cornice of the wing shows an extremely interesting combination of dentil course and fluting; both cornices are rich, vigorous and refined. Several of the other houses have doorways carved as elaborately as could be done by a carpenter with the tools then at his command; the use of the gouge to form rosettes and other decorated forms being the marked characteristic. An excellent example of this is the doorway of the Vreeland House, which, though late in period, is much more Colonial than Neo-Grec in sentiment.

The Dutch uses of ornament were characterized, however, by the same freedom from traditions as were the masses of their houses; and indeed the pervading sentiment of all the Dutch work is one of spontaneity and disregard for precedent, rather than the adherence to formulæ customary in New England.

The Dutch houses had not, as a rule, very much pretension to stylistic correctness; they were charming rather than beautiful, and quaint rather than formal. This quality makes them especially adapted for precedents for small country houses of to-day, just as the symmetrical dignity of the Colonial work of New England and the South lends itself to larger and more expensive residences which may be termed "mansions."

Certain of the Dutch forms, especially that of the roof, cannot be readily used, the flat slopes of the Dutch work admitting little light and air in the second story; but the other shapes of gambrel, which were used practically all over the United States, and of which there are examples existing at such widely separated points as Castine, Maine; Annapolis, Maryland; and New Orleans, Louisiana, can be harmonized with the spirit of the Dutch work with profit to our architectural design.

ROADSIDE FARM HOUSE NEAR PEARL RIVER, NEW JERSEY

Note the use of "Germantown hoods," and the fact that wings are added to the ends only

THE TERHEUN HOUSE, HACKENSACK, NEW JERSEY. Date about 1670

The body of the house is the oldest section. One of the few examples where use was made of moldings on the exterior other than door and window architraves

THE BOARD-ZABRISKIE HOUSE, ON THE PARAMUS ROAD, NEW JERSEY. Date, 1790, carved in lintel of a cellar window

Note the Chinese-Chippendale ornament in the cornice of main house. Dormers, wing and railing probably added later

THE BOARD-ZABRISKIE HOUSE, ON THE PARAMUS ROAD, NEW JERSEY. Detail of west wing at right angle to road

Of all houses in this section none is more charming; the interest lies both in the composition and beautiful detail

THE ACKERMAN (BRINCKERHOFF) HOUSE, HACKENSACK, NEW JERSEY

Date, 1704, carved in end of chimney. Interesting use of columns under the overhang in the center only

THE LEFFERTS HOUSE, FLATBUSH, BROOKLYN, NEW YORK

Present house dates partly from before 1776 and partly from a century earlier. A portion of the house was destroyed by the British in the battle of Long Island, but was soon rebuilt on its undamaged beams

JOHN PETER B. WESTERVELT HOUSE AT CRESSKILL, NEW JERSEY. Date about 1800
An almost perfect example of the full development of the style

THE VREELAND HOUSE AT NORDHOFF, NEW JERSEY
The wing dates from the 18th century; the body of the house was added about 1825, and is extremely interesting in detail, as may be seen in the frontispiece illustration

THE ANDREW HARRING HOUSE AT NORTHVALE, NEW JERSEY. Rebuilt 1805 and 1838

JAN DITMARS HOUSE AT FLATLAND NECK, BROOKLYN, N. Y. Date about 1800

While this house is built entirely of wood, it is interesting to note that the proportions and type are exactly similar to the Harring house above

THE VAN NUYSE-MAGAW HOMESTEAD, FLATLANDS, BROOKLYN, N. Y. Built about 1800

A DUTCH HOUSE ON LONG ISLAND. Early 19th Century

Here the gambrel roof is above two full stories; unusual near New York. All existing examples thus designed have cornices and detail resembling the work of New England rather than other Dutch houses

THE DOORWAY OF THE LEFFERTS HOUSE ON FLATBUSH AVENUE, FLATBUSH, L. I. Built in the 17th century, rebuilt about 1780

An extremely interesting doorway, showing the freedom with which the Dutch builders used Classic motives

HOUSE ON ESTATE OF MRS. GLENN STEWART, LOCUST VALLEY, L. I.
Alfred Hopkins, Architect, New York, N. Y.

COMPARATIVE WHITE PINE COSTS

A STATEMENT, BASED ON NEW YORK MARKET PRICES OF TO-DAY, APPLYING TO THE HOUSE BUILT FOR MRS. GLENN STEWART, LOCUST VALLEY, NEW YORK. ALFRED HOPKINS, ARCHITECT

AS White Pine has withstood every test where a structural wood is exposed to the weather, architects naturally concede a preference for its use, and its cost therefore becomes the determining factor. For the outer covering of a house the cost is relatively very small in comparison with the total investment, and may be very misleading. To illustrate this clearly we give below a comparative statement of actual costs, painstakingly computed in order not to mislead, as between White Pine and substitute woods, based on New York market prices of to-day, figured for the house illustrated above.

Labor and Materials	*Using White Pine for Exterior Woodwork*	*Using Substitute Woods for Exterior Woodwork*
General Contract:		
Excavation and Masonry	$800.00	$800.00
Rough Lumber	785.00	785.00
Outside and Inside Finish	950.00	836.00
Carpenter Labor	850.00	850.00
Sheet Metal Work	120.00	120.00
Lath and Plaster	450.00	450.00
Painting and Glazing	300.00	300.00
Heating	200.00	200.00
Plumbing	375.00	375.00
Electrical Work	75.00	75.00
Hardware	125.00	125.00
Lighting Fixtures	60.00	60.00
Marble and Tile Work	60.00	60.00
Total	$5,150.00	$5,036.00

THE cost of this house with its entire Outer Covering and Inside Finish of White Pine was only $5,150.00. Had a Substitute Wood been used for the Exterior Surfaces the cost would have been $5,036.00, a difference of only $114.00. This small difference of $114.00, or but a little over 2% of the total investment, determined between the

use of White Pine or Substitute Woods for the Outer Covering.

The example here chosen to illustrate comparative costs between White Pine and Substitute Woods may be termed an inexpensive house, not necessitating elaborate hardware, plumbing, lighting fixtures, etc., and the total cost was therefore very small. Had the building been more elaborately finished the percentage of difference which determined the use of White Pine would have been reduced to about 1⅓%, as has been demonstrated by many cost compilations for various types of houses.

Side Elevation
HOUSE ON ESTATE OF MRS. GLENN STEWART, LOCUST VALLEY, L. I.
Alfred Hopkins, Architect

The same comparative cost figures apply with slight variations to all territories in the United States, with the possible exception of the Pacific Coast States and extreme Southern States, where the use of White Pine is perhaps not commercially practical. Later there will be published comparative figures covering other territories to substantiate this statement further.

The selection of a structural wood is too frequently determined by its price per thousand feet, and not by its true worth for the particular purpose for which it is to be used. The first cost of White Pine is higher in price than that of other structural woods; but when considering those distinctive qualities possessed by no other wood where exposure to the weather is to be the test, it is in the end the most economical. With mitres that will not open, and grain that will not lift, White Pine forever "stays put," and does not shrink, swell, check, crack, split, twist, or warp under the most exacting climatic conditions, and lasts almost forever. Despite an impression of its scarcity, White Pine is still abundantly available today, as it always has been, in any quantity or quality desired, and can or should be purchasable in all markets. If the lumber dealers supplying you or your clients at any time are unable to furnish it, we would appreciate the opportunity of being helpful to you in securing it.

WHITE PINE BUREAU,
MERCHANTS BANK BUILDING,
SAINT PAUL, MINNESOTA

Representing

THE NORTHERN PINE MANUFACTURERS' ASSOCIATION OF MINNESOTA, WISCONSIN AND MICHIGAN, AND THE ASSOCIATED WHITE PINE MANUFACTURERS OF IDAHO.

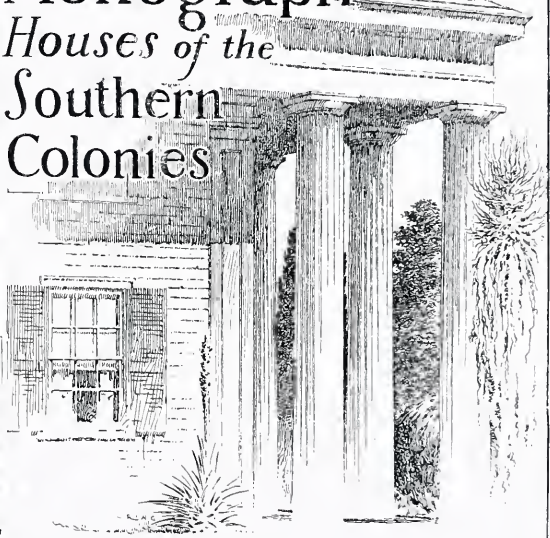
The subject of the fourth monograph will be Houses of the Middle and Southern Colonies, with article on the Colonial Renaissance by Frank E. Wallis

Subjects of Previous Numbers of

THE WHITE PINE SERIES
OF ARCHITECTURAL MONOGRAPHS

No. 1. Colonial Cottages - - Text by Joseph Everett Chandler
No. 2. New England Colonial Houses. Text by Frank Chouteau Brown

An Architectural Monograph on Houses of the Southern Colonies



With Text by
FRANK E WALLIS
Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder.
132 Madison Ave. New York N.Y.
1916

Photograph by Julian Buckly

"HOMEWOOD," NEAR BALTIMORE, MARYLAND. Detail of Front Portico. Built in 1809

An example of the second phase of the Southern Georgian. There is an individuality in the planning of these Maryland estates to provide for offices, servants' quarters, tool houses, etc. These were built as story-and-a-half wings, and connected with the main house by one-story corridors. This general scheme was as well adapted to town use as it was to the country house

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. II FEBRUARY, 1916 No. 1

THE COLONIAL RENAISSANCE

HOUSES OF THE MIDDLE AND SOUTHERN COLONIES

By FRANK E. WALLIS

Mr. Wallis is as well known to the architectural profession for his researches into historic American architecture as for his genial personality. His were the first books published on Colonial work, and made familiar to us Westover, Shirley, Brandon, Carter's Grove, and other important manors in the South, now so well known. The examples of the wood-built houses which illustrate this Monograph have been selected without regard to the species of wood of which they were constructed.—EDITOR'S NOTE.

SINCE the latter days of the eighteenth century, the first indication of architectural sanity was that rejuvenescence or regeneration of the spirit which must have been behind the earlier expressions of architecture in America. Even though we must accept the English Georgian parentage, this Georgian or Colonial happens to be the only style or method which the colonists understood or desired. That this period architecture was interwoven in our fabric of free government, that it housed the conception and completion of our Constitution, and that it formed a stage background for our Fourth of July orations and the perorations of our politicians, must prove to our ultimate satisfaction that Colonial is our national style of architecture.

The renaissance of Colonial happened at the psychological moment, as all the rebirths in architecture have happened; for while the few architects—and they were few, those of the middle nineteenth century—were content and complacent in their fraternal association with the carpenter, there happened to be a small percentage of this baker's dozen of architects who revolted at this immoral association with that "cocotte" of good taste.

Among these few objectors were the original members of the firm of McKim, Mead & White, for I have found records of sketching trips in the late seventies by Wm. B. Bigelow and by Charles F. McKim; trips made through the old towns of New England, where entire streets of fine examples of the early work had been neglected and undiscovered for more than half a century. There had been a few sporadic attempts to study these examples before this time, but these attempts were confined mostly to the research work of antiquarians and to a few, a sad corporal's guard, of the small number of practising architects.

These two men of the old firm of McKim, Mead & Bigelow had the prior knowledge of the fine examples of Colonial, and, I believe, with few exceptions, were the first architects to succumb to the charms of the old traditions.

It was about this time, too, that Arthur Little of Boston printed a series of pen and ink sketches for private circulation. This book, unfortunately, has disappeared from the ken of man. I remember, however, the great pleasure which the study of this early set of drawings gave me when I began my wanderings in the pleasant land of Colonial architecture.

I was not more than fifteen years of age when the fondness for these old buildings first inspired me, and during the succeeding seven or eight years I measured and made drawings of the old New England work on holidays and after office hours, during which my time was occupied in tracing and designing those illustrious so-called "Queen Annes" which were actually accepted by architects and laity alike as the supreme expression of good taste in architecture.

The fellows who joined in this quest are today scattered throughout the country; indeed, a few of them have mounted *au ciel*. I frequently wonder if Cormer of Seattle, or Charlie Coolidge of Boston, ever remember the rape of the staircase in the old north end of Boston, when we youngsters bribed the complacent tenant to watch for the landlord, and then, with a prepared substitute and a stair-builder,

picked out and carried away bodily that beautiful twisted newel-post with the varying carved balusters and mahogany rail. "Pop" Chandler, in whose office we installed the stolen trophy, had numerous fits when we informed him that "a kind lady had given the thing to us." The draughtsmen of the office of that time have since become fat and portly architects, such men as Longfellow and Austin, Ion Lewis and dear old Billy Barry, who in himself was a most delightful Colonial expression. His sketches of ships and of old compositions of eighteenth-century buildings were masterpieces; he knew the intimate detail of a dentilled turn in the cornice, the habits of clapboards and rake-moldings, and the customs and manners of gables and dormers as few other men knew them.

In order to gather sufficient funds for a European trip, it occurred to me that possibly I might acquire such with a few carefully measured drawings of good examples of the Colonial. The plan seemed good and the lay-outs were not difficult; but I smile to-day when I remember the rocky path ahead of that unsophisticated youngster who expected to achieve Spain and Italy through the easy by-paths of Colonial drawings.

"DOUGHOREGAN MANOR," HOWARD COUNTY, MARYLAND
Home of Charles Carroll

Ware of the *American Architect* would not even look at the proffered sheets; Col. Meyer of the *Engineering Record* wanted to cut them up, though this big-hearted man tried to sell them for me and offered them to Comstock in New York. This effort was more hopeless than the other with Ware in Boston. Then there comes on the screen that fine old soul whose memory many architects still adore—"Pop" Ware, then in Columbia. These drawings suggested something to him, and his students were permitted to look them over as inspirations for their own summer work. After Prof. Ware had put his seal of approval on these sheets, they were demanded by and sold to the *American Architect*. To-day they form a part of the Georgian Period.

I have wondered in my later days at the difficulties which I had encountered in disposing of these drawings, realizing, of course, that the profession at that time had little, if any, appreciation of the charm and fitness of that phase which has since come to be known as Old Colonial. I have never been able to comprehend the "Old," though I have been told by one of the grandfathers of the profession that I, myself, was responsible for this false appellation. I wish here to disclaim the credit for the misnomer, and will hereafter, being relieved of this anachronism in phraseology, insist that Colonial is the only correct and proper label for those beauties of the eighteenth century which we to-day know with such intimacy.

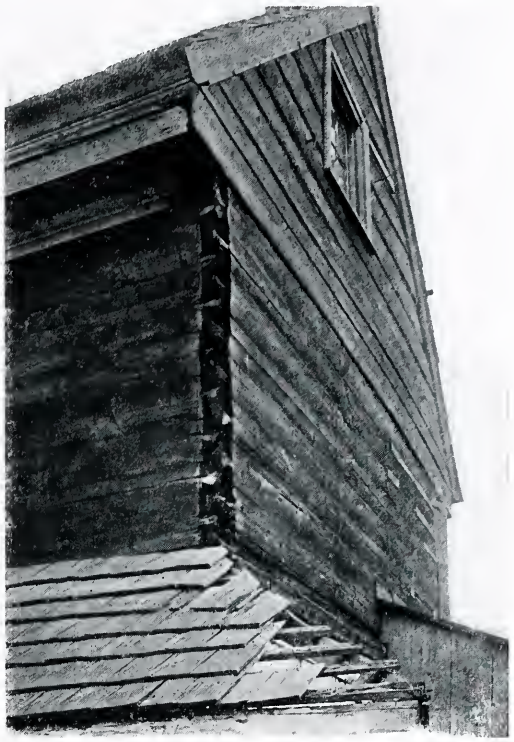
On my return from the European trip I was amazed and delighted to find a representative of Col. Meyer on the dock, a contract in his hand, and with a demand from the virile West that Wallis be looked up and sent South. With this commission and sufficiently financed, I began my journey south, much as Sir Galahad did in his search for the Holy Grail.

I had been face to face with the great expressions of Europe, and had talked with Vedder, with Abbey, and with others in the ateliers of the E. D. B. A. I knew the museums of Madrid, of Florence, of Paris, and of London; the streets and alleys of all of those Spanish, Italian, and French cities where architecture is at home, and where the street gamins and the proletariat are in complete accord with the architectural expressions of their fathers. With the memories of the old world fresh in my mind, and with add-

ed experience and knowledge, this Southern trip was much the same to me as those side journeys which I had made into Brittany, Provence, and through the byways and alleys of the architects' paradise.

The Southern journey led to Fells Point in Baltimore, to Annapolis, Fredericksburg, Va., Williamsburg, and Yorktown, among others.

I sailed up the York River to Rosewell in a log dugout. How we got there I do not know, but this I remember with pleasure, as I remember the constant courtesy of those Virginia folk, that those at Rosewell permitted me to sketch the beautiful details of that supreme expression in architectural history without any objection.



"THE WILLOWS," GLOUCESTER, NEW JERSEY

The walls were built of three-inch planks dovetailed together at the corners Built about 1720

I encountered some opposition in Fredericksburg when I essayed so politely to ingratiate myself in the good graces of the *grande dame* who presided as chatelaine over Kenmore, but without success, until the suggestion of the hotel man tempted me to try the husband while the wife was absent. Those of you who read this, coming out of Boston and remembering Dizzy Bridge just about where the Public Library now stands, will chortle with glee when I tell you that because I had been in swimming at Dizzy Bridge I was admitted into the fraternity of old friends by this most charming gentleman. He joined with me in getting results before his wife returned.

It is a fact that archi-

"MONTEBELLO," NEAR BALTIMORE, MARYLAND. Built in 1812

The detail, both exterior and interior, was extremely minute in scale and departed far from classic traditions. This house resembles "Homewood" both in scale and character of moldings

tecture does catch some of the characteristics of those people who create it; the manners and customs of the people, who must necessarily express themselves in brick, wood, and stone and color, must be and are reflected in the buildings. Because of this fact, and because of that other fact that the people of this middle South were more often gentlemen than otherwise—gentlemen not only because of their social assurance, but gentlemen because they were sportsmen in every sense of the word,—their architecture shows the reflection; or, rather, their architecture is the physical expression of their own thought and point of view.

There must have been a homey, seignorial atmosphere about the great manor-houses in the heyday of their youth and power that would shame our modern Fifth Avenue magnates, if that were possible. The façades of Westover, Shirley, Brandon, etc., are simple, gentle, and assured, as only the façades of men and women who have assurance of place and family may be gentle and simple. I once saw a thoroughbred girl on the back of a thoroughbred horse, coming up the sward from the James to a thoroughbred house—that of Carter's Grove: a perfect picture and a most natural conclusion, for the house was in the class with both Diana and the horse. And these other types might be, and indeed must be, accepted as the progeny of the more stately and dignified châteaux of the great landowners of Colonial times, for here we find the same completeness, the same constraint against over-adornment.

The streets in the little villages of the South are lined with these charming and restful homes, and you will also find in the type which we will call the outhouses of the great mansions, the same care in design and the same restraint in composition and ornament which are illustrated in the charming Williamsburg, Falmouth, and Fredericksburg examples: all of them supreme in their place, and all of them creating a restful atmosphere such as you may find between the covers of "Cranford."

Have you read "Cranford"? If you have, you may possibly appreciate the charming ladies at Harwood House, Annapolis. If you know this classic, the story of the flower-garden, the dinner to which these charming ladies invited the *wanderlust* youngster, the sweet appreciation of his quest, will appeal to you, even though you have not been invited to church service, as I was invited,—invited to join them in their old high-back pew.

Was George Washington a finer and broader man because of his life at Mount Vernon, or was Mount Vernon and its type, such as we know them, beautiful because of the desires of those old worthies who cussed and smoked and tippled, meanwhile fighting our battles and planning our independence from George of England?

We may find Georgian examples through the shires of England. Cork has some of them; Dublin also, and London is colored with its expression. Georgian, however, and not Colonial, for our Colonial, the son of the Georgian, if you please, has clapboards, porches in Doric and Corinthian or near Corinthian, cornices and modillions, or cornices ornamented with the invention of our own native joiners; for wood to these old men was a servant, and they played in and out through the grain of the woods for their curves and their applied ornaments in such fashion as would have shocked the stolid Britishers of the Georgian times.

The drawings and sketches made of the Southern work suggested a book on the subject, and I was again commissioned to go South, although this first book—and I believe it was the first book published on the Colonial—included sketches made in New England, etc. Those other books of photographs and drawings which followed this publication have added tremendously to our knowledge of Colonial, and in the later days the fellows who, like Deane, Bragdon, Chandler, Brown, Embury, and Bessell, have studied the varying phases and who have written books and articles on the subject, have placed the country under great obligations, for these publications have served their part in the development of good taste in architecture.

The subject of the fifth monograph will be Domestic Architecture in Massachusetts, 1750–1800, with descriptive text by Julian A. Buckly

Subject of Previous Numbers of

THE WHITE PINE SERIES
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No. 1.	Colonial Cottages - -	Text by Joseph Everett Chandler
No. 2.	New England Colonial Houses.	Text by Frank Chouteau Brown
No. 3.	Farm Houses of New Netherlands.	Text by Aymar Embury II

"TUCKAHOE," GOOCHLAND COUNTY, VIRGINIA. Built about 1707

The scene of Thomas Jefferson's boyhood. It is the oldest of the James River frame mansions. The house reveals an interesting plan which is I in shape: the library, drawing-room and stair hall in one wing, with the ball-room connecting the rear wing, in which the dining-room, bedroom and second stair hall are located

"TEDINGTON," SANDY POINT, CHARLES CITY COUNTY, VIRGINIA. Built in 1717

Named after a place in London. The house has massive walls of brick and from the first floor is weather-boarded over the inside brick casing; known in Colonial days as a "stock" building, and supposed to be indestructible. The estate is on the James River

AN EARLY COTTAGE, FALMOUTH, VIRGINIA

Long dormers with sharp-peaked gables are characteristic of the early Southern houses

TUCKER HOUSE, WILLIAMSBURG, VIRGINIA

The houses in this section followed the same general plan, the various departments located in ells or extensions clustered in a rambling manner about the central building. This house, like a majority of the Southern Colonial houses, has a bedroom on the ground floor. The windows are glazed with small panes set in lead

HOUSE OF PEYTON RANDOLPH, WILLIAMSBURG, VIRGINIA
Mr. Randolph was the first President of the Continental Congress

HOUSE ON DUKE OF GLOUCESTER STREET, WILLIAMSBURG, VIRGINIA

Williamsburg was founded in 1632. It was the center of Colonial growth in the South from 1698, when Governor Nicholson removed the seat of government from Jamestown to this place. The town contains many excellent examples of low, picturesque wooden houses built in the latter part of the seventeenth century

RISING SUN TAVERN, FREDERICKSBURG, VIRGINIA

There is a beautiful hall and stairway. All bedrooms have slanting ceilings. Washington slept at this place when he came to visit his mother

MARY WASHINGTON HOUSE, FREDERICKSBURG, VIRGINIA

There are many interesting old houses in Fredericksburg, among them the frame cottage in which Mary the mother of Washington lived and where she died

MOUNT VERNON MANSION, FAIRFAX COUNTY, VIRGINIA

Probably the most notable of Virginia plantations, the home of George Washington

WYE HOUSE, TALBOT COUNTY, MARYLAND. Built about 1780

The original manor-house was built in 1668. A fragment of this is now used as an outbuilding. The main building contains the principal rooms and connects by corridors with one-story wings in which are the library on one side and the domestic offices on the other. The whole facade is two hundred feet in length

"THE GLIBE," POWHATAN COURT, VIRGINIA

An example of the use of a large central dormer with smaller ones on either side; characteristic of houses of this class in the South

DR. BILDERBECK'S HOUSE, SALEM, NEW JERSEY. Built in 1813

The bead-edged clapboard walls are painted yellow and the trim is white. There has been an unfortunate 20th-century excrescence added at the side. The building is otherwise intact and as sound as when first built

GOVERNOUR EDEN HOUSE, EDENTON, NORTH CAROLINA. Built about 1750

The framed overhang construction is most unusual in the Southern colonies

THE PENDELTON HOUSE, NEAR RICHMOND, VIRGINIA

The early Virginia colonists built their houses of wood. A characteristic feature of these early houses was the chimney at each end built outside the house wall for its entire height. The occurrence of the gambrel is not nearly so frequent as in the North, and there are few examples of framing with the overhang

Photograph by Julian Buckly

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

Houses of this type were built near a spring or cold, swift-running brook. There is a sunken trench all around inside the outside wall about 18 inches deep and 18 inches wide. The cold water enters at one side of the house and goes out the opposite side. The water is regulated by a gate so that it will not rise beyond the height of the milk jars, which are set in the trenches

ANNOUNCING THE FIRST WHITE PINE ARCHITECTURAL COMPETITION

A SUBURBAN HOUSE TO COST $10,000

(*Program on following page*)

WITH the renewal of interest evidenced all over the country in the architecture of our forefathers, there has come an awakened appreciation of the charm of the old houses and a desire on the part of the architectural profession to express in their designs to-day those interesting features of mass and detail which characterized the early buildings. There appears to be a growing demand on the part of clients for homes which embody the charm and delicacy of our colonial and early American architecture, and this fact seems to make most welcome the publication of data which will further acquaint one with the subject. *The White Pine Series of Architectural Monographs* has only just begun to present a record of these beautiful and suggestive examples of wood-built houses now remaining for our study and emulation. The old buildings illustrated are a testimony to the early architects' ability in designing and a most convincing proof of the enduring qualities of White Pine, used so extensively for these houses. Perhaps no other wood stands the passage of time as does White Pine. The keen interest in these Monographs and the work they are illustrating prompted the thought that something more of real value might be accomplished if architects were given an incentive to vie with one another in the creation of a really American house of a given size. With this in mind, the Editor of *The White Pine Series of Architectural Monographs* hereby institutes an architectural competition. The object of this competition is to encourage the study of the wood-house problem, especially of the type where delicacy of detail and refinement of molding can best be executed in White Pine.

We owe a debt to White Pine for many of the seventeenth and eighteenth century houses which have been preserved to us in all their pristine refinement of detail. The very same quality of White Pine used in these early examples is obtainable to-day; and if we avail ourselves of the privilege of building with it, there may be created a domestic architecture which we in turn may leave as a heritage for the admiration of future generations.

There is an abundance of White Pine at your disposal for all purposes of building. The soft, even texture of the wood makes it delightful to work, and you can be sure that it will stay put. As long tests have demonstrated, White Pine is truly the ideal wood for all work that is to be painted, and for the outside covering of a house it has no equal. The workable qualities of White Pine make it easy to produce crisply cut moldings of beautiful detail for cornices, trim, etc., ensuring the designer limitless possibilities in the expression of his individuality.

Uninformed writers in the public and architectural press have called attention to and bewailed the "fact" that the old-fashioned, best quality White Pine is now scarce. This impression is contrary to fact, and therefore most unfortunate. White Pine is so abundant as to be economical for every ordinary structural use, but is particularly urged for outside exposed finish work, where it must withstand the elements. The designer need not feel that he is forced to place limitations on his design, that he must be sparing in using White Pine only for carved work; he should know that there is plenty of White Pine for all outside finish and will be for years to come.

It is hoped that the designs submitted in this Competition will exhibit a careful study of the particular problem, and that contestants will consider the house one to be actually built of wood. Originality in design is looked for, but attention is called to the fact that this house is presumed to meet a practical need in every American suburb, and therefore should in all respects be a distinct improvement over the average house erected by the speculative builder.

The Editor wishes to assure all contestants that it is not the purpose to make use of the resulting designs other than for exhibition or the publication of a selected number in booklet form. This booklet will not purport to be a home-builders' "plan-book," but simply a work suggesting how White Pine may appropriately be used, and a copy will be sent each contestant. The August issue of *The White Pine Series of Architectural Monographs* will be devoted to the publication of the Prize and Mention Designs. In every case where a competitor's design is shown, his full name and address will be given, and all inquiries regarding his work will be forwarded direct to him. It is planned to judge the submitted designs on May 12th and 13th.

PROGRAM FOR AN ARCHITECTURAL COMPETITION

A SUBURBAN HOUSE TO COST $10,000

(INCLUDING GARAGE FOR ONE CAR)

OUTSIDE FINISH TO BE BUILT OF WHITE PINE

PRIZES AND MENTIONS

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

Six Mentions

Architects and Architectural Draughtsmen are invited to enter this Competition

Competition closes at 5 p.m., Monday, May 1st, 1916

PROBLEM: The subject is the design of a Suburban Residence with a Garage to accommodate one car, both to be built of wood, the outside finish, consisting of siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and moldings; and any other outside finish lumber—*not* including shingles—to be built of White Pine. The house is to be located on a rectangular lot with a frontage on the highway of 100 ft., and 200 ft. deep, the Northerly end of the lot facing the highway. Running South from the highway for a distance of 50 ft. the lot is approximately level, but from this point takes a 10% grade to the South. There is facing the South an unobstructed river view. It is assumed that the adjacent lots are of similar dimensions and that a restriction covering all this block provides that no house be erected nearer than 30 feet from the highway property line. The architectural style, plan arrangement, gardens, and the location of the house and garage upon the lot, are left to the designer. Provisions should be made for a living-room, dining-room, kitchen, pantry, laundry, four master's rooms and two baths, and one maid's room with toilet, and should also include a piazza. The total cubage of the house, garage, and porches must not exceed 50,000 cubic feet, and for the purpose of this Competition the price per cubic foot is set at 20 cents, this being the estimated cost at which houses of the type specified can be built in almost every part of the country.

JUDGMENT: The Jury of Award will base their judgment on the effect of the design as a whole; its appropriateness to the given site; the degree of ingenuity shown in the plans; and the fitness of the design to express the wood-built house.

IT IS REQUIRED TO SHOW: A pen and ink perspective of the subject at ¼ inch scale, clearly indicating the design and the character of the exterior finish. Plans of the first and second floors, blacked in solid at the scale of 8 feet to the inch, with the dimensions of each room given on the plan at a size which can be plainly read even when reduced. In connection with the first floor plan give the plot plan. Two elevations at 8 feet to the inch. A key cross-section at a scale of 8 feet to the inch showing height from basement floor through all roofs. Detail drawings at ¾ inch scale of the entrance door or porch and of the fireplace side of the living room. Three inch scale profiles of the main cornice, doorway and other special exterior features to present the design attractively. Graphic scales must be shown.

PRESENTATION: The drawings required are to be on *two sheets* only. The size of these sheets is to be exactly 23 × 30 inches. Plain border lines are to be drawn so that the space inside them will be exactly 21¼ × 27½ inches. Whatman or similar *white* paper is to be used unmounted; Bristol board or thin paper is prohibited. All drawings must be made in *black* ink. Color or wash on the drawings will not be permitted. All detail drawings to be shown on the second sheet. The drawings are to be signed by a *nom de plume* or device. It is especially required that the perspective shall be accurately plotted and indication given as to vanishing points and eye point. There is to be printed on the drawing, as space may permit, "Design for a Suburban House and Garage of White Pine." On the drawing, in a space measuring 4 × 5 inches, enclosed in a border, is to be given, at a size which will permit reduction, the contestant's calculation of the total cubage.

COMPUTATIONS: The cubage of the house will be figured from the basement floor, which shall be assumed to be at least 8 feet below the first story level, and the full dimensions of the first story, exclusive of the garage, to the average height of all roofs. Porches, etc., will be computed at one fourth actual cubage above ground level. Cubage will be computed by two architects, not competitors, engaged by the Editor *The Jury will positively not consider designs which exceed the prescribed cubage.*

DELIVERY OF DRAWINGS: The drawing is to be enclosed between stiff boards or rolled in a strong tube not less than 3 inches in diameter, securely wrapped, and addressed to Russell F. Whitehead, Editor, 132 Madison Avenue, New York, N. Y., on or before May 1st, 1916. In the wrapper with the design is to be enclosed a sealed envelope containing the true name of the contestant. The *nom de plume* chosen by the designer must be placed on the outside of the sealed envelope. Drawings sent by mail must be at the first class postage rate as required by the Postal regulations.

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

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

JURY OF AWARD: Harrie T. Lindeberg, New York, N.Y.; Benno Janssen, Pittsburgh, Pa.; Frank B. Mead, Cleveland, O.; Frederick W. Perkins, Chicago, Ill.; and Richard B. Derby, Boston, Mass., well known country house architects, have accepted invitations to serve on the Jury.

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

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

Contestants are requested to read the announcement on the preceding page for other particulars

An Architectural Monograph on Domestic Architecture in Massachusetts

1750
1800

With Text by
JVLIAN A BVCKLY

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder.
132 Madison Ave. New York N.Y.
1916

Photograph by Julian Buckly

HOUSE AT WAYLAND, MASSACHUSETTS. Detail of Entrance Doorway. Built about 1800.

The trellis and seats are new, having been added by Ralph Adams Cram, Architect, the present owner and occupant.

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. II APRIL, 1916 No. 2

ARCHITECTURE IN MASSACHUSETTS

DURING THE LATTER PART OF THE EIGHTEENTH CENTURY

By JULIAN BUCKLY

The architectural profession is acquainted, it is believed, with Mr. Buckly's charming photographs of both old and current work. Mr. Buckly began his camera wanderings at the time he was practising architecture in Baltimore, and he has always been keenly interested in recording the work of his fellow-architects in New York and Boston, where he has recently practised, by means of excellent photographs.—EDITOR'S NOTE.

PHOTOGRAPHS BY THE AUTHOR

OUTSIDE of that very early and almost conjectural Colony house type that at first reflected far more of the aspect of its English Gothic predecessor than it hinted at the lighter form of classical dwelling, there was also the early and unpretentious "farm-house." It was doubtless because of its simple and economical lines that this type persisted for so many years,—even, as a matter of fact, until this very day,—although its late derivatives are, unfortunately, so deficient in all its original inherent attributes of beauty of proportion and delicacy and refinement of moulding and scale as scarcely to permit the relationship to be now recognizable.

So these earlier dwellings, which were generally of the very simplest pitch-roof type,—the low shed, with its eaves hardly above the ground at the back, being in the most part a later addition,—continued to reappear, for well over a hundred years, as the houses of the "first settlers" in new communities, springing up along the New England coast and its inland river valleys. They also persisted, till a much later time, as the "farm-house" *par excellence* throughout all New England.

To cover the development thoroughly, it is perhaps necessary further to speak of the houses of the humbler families, or those built in the more sparsely settled communities, and in those sections where the men were fisher-folk or the farms sterile or sandy. Here a still simpler kind of cottage, of one story, with a low-pitched or gambrel roof, was simultaneously developing in use; but this "cottage type" is so architecturally distinct and separate a form that its consideration here would but serve to confuse the reader interested in tracing the development of New England Colonial architecture—and so, having been mentioned, it will be left until it can be fully and separately studied by itself.

To resume, this simple pitch-roof, farm-house type, one room deep and two stories high, was at first built exclusively with one ridge pole and two end gables, making the simplest possible form of roof, unbroken by dormers, as it then provided only an unfinished attic space meagrely lighted from the gable ends. The pitch of this roof varied greatly. A few very early examples show the steeper pitch of Gothic influence. Later it lowered naturally to more nearly the Georgian proportion; though there can be no doubt but that the builders of these simple houses were more concerned to get just that exact relation where the pitch was steep enough to throw off the water from its shingled slopes, with the use of the minimum factor of safety, while it would still be low enough to permit of the use of the shortest and smallest rafter lengths allowed by a due regard for these practical requirements, than to display any regard for, or perhaps even knowledge of, the classic precedent that had then recently become customary and established in England. But the roof pitch continued gradually to flatten as time went on—a process in which the kind of roof with two slopes, known generally as "gambrel," may somewhat have assisted—until at last, well into the nineteenth century,—1830 or 1840, or thereabouts,—it arrived at the low slope appropriate to the revival of the Greek influence that, when first blending with its predecessor, produced such beautiful and dignified results.

But as this very simple yet beautiful farm-house type did not always satisfy the needs of those communities that were, by the end of the eighteenth century, growing decidedly more prosperous, developing a wealthy class that in their turn at once demanded more pretension and style in their dwellings while being willing and able to expend more money upon them, both the plan and the architectural style of these houses began rapidly to change. In plan the house first grew a service ell that extended more and more, as the prosperity of the farm grew, until it often ran slam into the big barn itself. This was the almost invariable method on the farm, where land was plenty and the living requirements of the family itself changed but little from generation to generation.

Detail of Entrance.
FARM-HOUSE AT MILTON, MASSACHUSETTS.
The pilasters are an excellent example of chisel carving.

Sometimes this ell grew on at the rear, sometimes it extended at the side, sometimes it grew in two parts (then generally termed "wings") extending either to right and left of the old house, or, less frequently, running back from each side or end, making the "E" shape plan.

In the Colonial village or town, however, so simple an "addition" met neither the needs nor conditions that were most likely to exist. Land was more restricted and expensive, and, what was quite as important, the growing social amenities of family life required more than the old two-room first-story plan. It is true that at first it was possible to retain one of these rooms as a parlor and turn the old dining-room into a separate living-room, building a new dining-room and

OLD FARM-HOUSE AT MILTON, MASSACHUSETTS. Built before 1800.
An unusual element occurs in the old porch and in the projection of the first-story rooms.

kitchen at the rear in an ell. But this was merely an emergency measure, perhaps necessary in temporarily fixing over the old house. When the time to build a new one arrived, the two-room plan of the old farm-house was exactly doubled: the center hall was continued through the house and two more rooms were built at the back, one upon either side. Thus a parlor, living-room, dining-room and kitchen were provided on the first floor; and, as the need of a library or office came to be felt, the old method of adding a new kitchen in an ell was again resorted to; and once again the plan began to develop and grow in this same way, following much the same natural process, it should be observed, as Nature has herself ordained for the growth of the pollywog!

So, too, the exterior underwent changes at the same time. The double depth of the house —making it nearly square in plan—ran the old pitched roof and end-gabled ridge pole so high into the air as at once to introduce new possibilities. Either its steep pitch could be retained and the old unused attic be utilized as a third living floor—an opportunity much needed by some of the very generous families accruing to the early settlers!—or the appearance of the house could be obviously helped by again reducing the rafter length (a practical and economical aspect natural to these early builders), thus lowering at once both the ridge and pitch of the roof. This produced an end gable that perhaps appeared rather awkward in proportion to the Colonial carpenter's eye, trained to a steeper slope; and so he probably at once thought of the possibility of pitching his roof from all four rather than from only two sides, and the newer, more prosperous and capacious square Colonial house type was born!

Typical of the "farm-house" group is the "old red house" in Milton, now a part of the large "Russell Farm"; and while its exact date is not known, it is supposed to have been built some time before 1800, by one Nathaniel Robbins, and is distinguished from most of its associates by an unusual architectural feature in the two projecting one-storied portions occurring on both ends. Although from the outside these might seem to be later additions to an older house, internally they have every appearance of having been built at the same time as the rest of the structure. The cornice and dado finish continue around the rooms without break, while inside the room does not show the break that outside allows the corner board to continue down and the projecting ell cornice to

Photograph by Wilfred A. French

THE GENERAL PUTNAM HOUSE AT DANVERS, MASSACHUSETTS. Built about 1744.
The outer vestibule and railing are carpenter additions.

Detail of Pilaster.

THE HOOPER HOUSE AT HINGHAM, MASSACHUSETTS.

butt against it, both refinements displaying some evident skill and forethought on the part of the builder. The difference is made up in thickness of walls; the main house front wall being furred-in to effect this purpose, as well as to provide cheeks to take care of the inside window shutters in the window reveals.

It is impossible to give a date to the porch. Its unusually simple detail and close relation to the old extension give every assurance of its being contemporaneous, despite the fact that it is so rare a feature of Colonial work. The doorway is crude and archaic in some of its chiseled carpenter-carved decoration, but all the more interesting for that. Whether built at an earlier date or not, this house could easily pass as from twenty-five to fifty years older than the date assigned it above.

The Emery House at Newburyport, built by Thomas Coker in 1796, is an unusually clear example of the simply planned front house with the added rear ell. In this case the front part has a gambrel roof, of exactly perfect proportions, and the ell a simpler pitched roof, as is often found when the ell's narrower width brings the two rafters of the same pitch as the lower slope of the gambrel to a ridge intersection occurring at the same point where the gambrel's upper flatter slope begins. The outside vestibule entrance, at the place indicated, is unusual; and the vestibule, while, as usual, of later date, is a good example of its kind. In fact, much of the bare appearance of this house is occasioned merely by its lack of blinds.

Another very similar example of the gambrel roof type is the General Putnam House in Danvers—in its present state representing approximately the period of 1744 (although a claim has been advanced that a portion of the house is as old as 1648). This house has, in addition to its low ell, a comparatively modern vestibule with a characteristically modern carpenter's version of a balustrade above it. This house presents as much of a contrast as is possible to the Dalton House at Newburyport. While variously dated as being built from 1750 to 1760, the photograph of this house speaks for itself, presenting an unusually spacious and generous treatment of the gambrel roof slope (now slated, while the house has a new end bay and suspiciously widely spaced columns at the entrance!). The whole design nevertheless shows much more refinement of handling than is apparent in the other example mentioned.

The Dummer House at Byfield, near Newburyport, is a less well known example of a prim New England type, of which the Warner House at Portsmouth is perhaps the best known existing structure. As in the latter case, it frequently has the brick ends that follow naturally from dividing the old center chimney and placing the fireplaces on the end walls.

Detail of Entrance and Pediment.

THE APTHORP HOUSE AT CAMBRIDGE, MASSACHUSETTS.
Built in 1760.

Before turning to the houses of square plan, let us look for a moment at the little house in Hingham—also of L shape—locally known as the "Bulfinch House." Local legend persists in claiming that it is formed from the upper two stories of an old house, once on Bowdoin, near Bulfinch Street, in Boston, of which the lower story had been of brick, which was taken down in 1841, and this upper part rafted down the harbor in parts on a packet, carried part way up the hill, and re-erected on its present site. The charming and unusual corner pilaster is, the lower portion serving as the old shed, with five beautiful arches, some of which are now filled in.

The Apthorp House in Cambridge is an example of the more stately type of square Colonial house plan, of which the next two or three houses mentioned are further variants. These houses were oftentimes graced with roof balustrades, preferably along the upper roof deck. As the chimneys with this plan were normally placed on the outside wall, they also often had brick ends. It is, in New England, the local

Photograph by Wilfred A. French

THE DALTON HOUSE AT NEWBURYPORT, MASSACHUSETTS. Built between 1750 and 1760.
This picture is of special interest as showing the house before its recent restoration.

at any rate, excuse enough for including the house here! The sturdy simplicity of the doorway is also suggestive of Bulfinch's hands.

The house built by Commodore Joshua Loring in 1757 in old Roxbury is a rarely dignified and beautiful relic of a pre-Revolutionary mansion. The entrance was originally on the west side, where two beautiful Corinthian pilasters and capitals still show beneath a porch construction put on at this end a number of years ago. The present north doorway, opening on the garden, might, solely because of its greater refinement, also be suspected as a possible later addition. At the back is a separate building, designed for servants' rooms on the second floor, representative of the "Westover" type that was equally representative of the South. When built for the occupancy of a Colonial bishop in 1760, it did not include the third story now shown over the pediment in the photograph of the entrance, although it was added very soon afterward—according to one story, to serve as the slaves' quarters. While removed from its old site, and now surrounded by college dormitories, it still appears to dignified advantage, largely because of its foreground. It is interesting to note how superior this doorway is, in strength and decision of detail, to the similar treatment to be seen on the Longfellow House, built at practically the same time—

(*Continued on page 11*)

Photograph by courtesy of J. T. Kelley

THE OLD TAYLOE HOUSE AT ROXBURY, MASSACHUSETTS. Built in 1790.

One of the best examples of a refined New England Colonial House in wood.
The porches and iron balconies, all old, are rather exceptional in treatment.

Photograph by Julian Buckly

HOUSE AT WAYLAND, MASSACHUSETTS. Built about 1800.

This house is owned by Ralph Adams Cram, Architect, who added the balustrade to the main house and raised the roof of the old woodshed extension to obtain rooms in the second story.

From the Mary H. Northend Collection

THE GOVERNOR WILLIAM DUMMER HOUSE AT BYFIELD, MASSACHUSETTS.
An example of the prim New England type with fireplaces on the outer end walls.

THE EMERY HOUSE AT NEWBURYPORT, MASSACHUSETTS. Built in 1796 by Thomas Coker, Architect.
A good example of the New England gambrel roof type.

1759—and of precisely similar type, standing barely three quarters of a mile away on Brattle Street. Most beautiful and aristocratic of all the New England houses of this kind, however, was the old Tayloe House in Roxbury, near the Dorchester line. Its details were notable for their delicacy and refinement, while the house, though of a regular and consistently popular plan, yet possessed minor and unusual elements, including a rounding bay and two-story porch at the rear.

Detail, Entrance Vestibule.

THE BENNETT HOUSE, WAYLAND, MASSACHUSETTS.

This is a recent addition, as is generally the case where this feature is found

An instance of a house with a lateral ell extension, although of later date, is an old house at Wayland, now owned by the architect, Mr. Ralph Adams Cram.

There happen to be two fairly well known examples of old garden houses in New England: one the summer house that, up to ten or a dozen years ago, stood back of the Royall House in Medford, on top of an artificial mound that, as a matter of fact, enclosed the old "ice-house" of the estate. While the summer house has now nearly disappeared, one section of it still remains and has been preserved with the hope of sooner or later restoring it to its accustomed site. Along with this is shown the so-called "Tea House" belonging to the Elias Haskett Derby estate, on Andover Street at Peabody, supposed to have been built in 1799 by Samuel MacIntyre.

THE BENNETT HOUSE AT WAYLAND, MASSACHUSETTS. Built about 1800.

Situated at the beginning of the Old Connecticut Path. This house, although late in date, is refined and delicate in treatment. The outside vestibule composes harmoniously with the rest of the design.

From the Halliday Collection, Boston

THE CRAIGIE-LONGFELLOW HOUSE AT CAMBRIDGE, MASSACHUSETTS. Built in 1759 by Col. John Bassell.

While similar in general scheme to the Tayloe House (page 8), the detail is of a bolder type.
The doorway may also be compared with that of the Apthorp House (page 6)

The Garden Front.

THE LORING HOUSE AT OLD ROXBURY, MASSACHUSETTS. Built in 1757 by Commodore Joshua Loring.

Commodore Loring was chief naval officer in command of the King's ships in the Colonies.

Detail of Old Doorway.
HOUSE ON WASHINGTON STREET, BROOKLINE, MASSACHUSETTS.

Detail of Garden Doorway.
COMMODORE LORING HOUSE, OLD ROXBURY, MASSACHUSETTS.

Photograph by Frank Cousins

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

Supposed to have been built in 1799 and attributed to Samuel MacIntyre.

Photograph by Wilfred A. French

THE ROYALL SUMMER-HOUSE AT MEDFORD, MASSACHUSETTS.

Built in 1732. One section still remains.

INTERPRETATION OF THE PROGRAM
THE WHITE PINE ARCHITECTURAL COMPETITION

(Program reprinted on following page)

IT is very gratifying to find that the *White Pine Monograph Series* Architectural Competition is creating so much real interest both in the character of the problem and the material in which it is to be solved, and that it has been the means of extending the scope and influence of the work which the Monograph Series desires to accomplish.

A competition for a White Pine house must of necessity appeal to the creative faculties of the designer and stimulate the thoughtful use of this most wonderful of all woods for the outside of a house. The limitless possibilities afforded, in working with White Pine, to express one's individuality make the problem all the more attractive to the designer. With the full knowledge of the abundance of White Pine for use to-day he need not hesitate to make liberal use of this wood to produce a house which is fine in mass and charming in quality, as judged by its crisply and delicately cut mouldings for trim, cornice, and other embellishments.

With the many expressions of interest in the competition have come certain questions concerning the interpretation of the requirements of the problem as stated in the competition program. We are glad of this opportunity, therefore, to make clear to contestants all those points about which any question has arisen, in terms which perhaps will be better understood, giving such further information as to clarify all the conditions.

Under "PROBLEM": It is desired that the design of the house be as complete in plan as possible, and for this reason it was felt necessary to specify that provision be made for a laundry and a maid's room. It is *not* required that the laundry be on the first floor, or that the maid's room be on the second floor, unless the designer so chooses. In case the laundry is placed in the basement and the maid's room in the attic, means of access to these rooms must be shown.

The location of the garage upon the lot is left to the discretion of the contestant, and in this connection the designer should be familiar with all regulations governing this type of building.

Under "IT IS REQUIRED TO SHOW": A plot plan is called for. This may be a *key plan* at a scale chosen which will permit of an attractive arrangement of the sheet. In showing the house on the lot it is desired that the plan arrangement of the first floor be indicated thereon, and the points of the compass given as well. Contestants are not required to show the cellar or attic plan.

Under "COMPUTATIONS": It is necessary to consider the basement as extending under the entire first floor of the *main portion* of the house. It has been the experience in other competitions that a great many designers were able to obtain a much larger house than could possibly be built at the prescribed cost, by taking advantage of the fact that they called for excavation under only a small portion of the house, and that they were privileged, therefore, to use the cubage gained in this way to enlarge the design. It is the hope of this competition that all designs submitted can be actually built for $10,000, and at the same time be practical in every sense of the word.

The actual cubage of the garage shall be taken in making up the total cubage of 50,000 cubic feet. The statement, "exclusive of garage," means that it is not necessary to presume that there is a basement under the garage.

The cellar walls, piers and other foundations below the bottom of the first floor joists may be assumed to be of stone, brick or concrete, as is usual in this type of building.

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

It is desired by the conductors of this competition that the greatest freedom shall be allowed the designer in the selection of the architectural style, the plan arrangement, and the location of both the house and the garage upon the lot. The conditions governing these items have been purposely unrestricted and left to the ingenuity of the designer. By this means he is free to give scope to his imagination without feeling hampered by burdensome conditions.

The subject of the sixth monograph will be Early Colonial Architecture in Connecticut, with descriptive text by Richard B. Derby

Subjects of Previous Numbers of

THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

No. 1.	Colonial Cottages - - - - - -	Text by Joseph Everett Chandler
No. 2.	New England Colonial Houses - -	Text by Frank Chouteau Brown
No. 3.	Farm Houses of New Netherlands - -	Text by Aymar Embury II
No. 4.	Houses of the Middle and Southern Colonies.	Text by Frank E. Wallis

PROGRAM FOR AN ARCHITECTURAL COMPETITION

A SUBURBAN HOUSE TO COST $10,000

(INCLUDING GARAGE FOR ONE CAR)

OUTSIDE FINISH TO BE BUILT OF WHITE PINE

PRIZES AND MENTIONS

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

Six Mentions

Architects and Architectural Draughtsmen are invited to enter this Competition

Competition closes at 5 p.m., Monday, May 1st, 1916

PROBLEM: The subject is the design of a Suburban Residence with a Garage to accommodate one car, both to be built of wood, the outside finish, consisting of siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and moldings; and any other outside finish lumber—*not* including shingles—to be built of White Pine. The house is to be located on a rectangular lot with a frontage on the highway of 100 ft., and 200 ft. deep, the Northerly end of the lot facing the highway. Running South from the highway for a distance of 50 ft. the lot is approximately level, but from this point takes a 10% grade to the South. There is facing the South an unobstructed river view. It is assumed that the adjacent lots are of similar dimensions and that a restriction covering all this block provides that no house be erected nearer than 30 feet from the highway property line. The architectural style, plan arrangement, gardens, and the location of the house and garage upon the lot, are left to the designer. Provisions should be made for a living-room, dining-room, kitchen, pantry, laundry, four master's rooms and two baths, and one maid's room with toilet, and should also include a piazza. The total cubage of the house, garage, and porches must not exceed 50,000 cubic feet, and for the purpose of this Competition the price per cubic foot is set at 20 cents, this being the estimated cost at which houses of the type specified can be built in almost every part of the country.

JUDGMENT: The Jury of Award will base their judgment on the effect of the design as a whole; its appropriateness to the given site; the degree of ingenuity shown in the plans; and the fitness of the design to express the wood-built house.

IT IS REQUIRED TO SHOW: A pen and ink perspective of the subject at ¼ inch scale, clearly indicating the design and the character of the exterior finish. Plans of the first and second floors, blacked in solid at the scale of 8 feet to the inch, with the dimensions of each room given on the plan at a size which can be plainly read even when reduced. A *key* plot plan showing first floor plan of house. Two elevations at 8 feet to the inch. A key cross-section at a scale of 8 feet to the inch showing height from basement floor through all roofs. Detail drawings at ¾ inch scale of the entrance door or porch and of the fireplace side of the living room. Three inch scale profiles of the main cornice, doorway and other special exterior features to present the design attractively. Graphic scales must be shown.

PRESENTATION: The drawings required are to be on *two sheets* only. The size of these sheets is to be exactly 23 × 30 inches. Plain border lines are to be drawn so that the space inside them will be exactly 21¼ × 27½ inches. Whatman or similar *white* paper is to be used unmounted; Bristol board or thin paper is prohibited. All drawings must be made in *black* ink. Color or wash on the drawings will not be permitted. All detail drawings to be shown on the second sheet. The drawings are to be signed by a *nom de plume* or device. It is especially required that the perspective shall be accurately plotted and indication given as to vanishing points and eye point. There is to be printed on the drawing, as space may permit, "Design for a Suburban House and Garage of White Pine." On the drawing, in a space measuring 4 × 5 inches, enclosed in a border, is to be given, at a size which will permit reduction, the contestant's calculation of the total cubage.

COMPUTATIONS: The cubage of the house will be figured from the basement floor, which shall be assumed to be at least 8 feet below the first story level, and the full dimensions of the first story, exclusive of the garage, to the average height of all roofs. Porches, etc., will be computed at one fourth actual cubage above ground level. Cubage will be computed by two architects, not competitors, engaged by the Editor. *The Jury will positively not consider designs which exceed the prescribed cubage.*

DELIVERY OF DRAWINGS: The drawing is to be enclosed between stiff boards or rolled in a strong tube not less than 3 inches in diameter, securely wrapped, and addressed to Russell F. Whitehead, Editor, 132 Madison Avenue, New York, N. Y., on or before May 1st, 1916. In the wrapper with the design is to be enclosed a sealed envelope containing the true name of the contestant. The *nom de plume* chosen by the designer must be placed on the outside of the sealed envelope. Drawings sent by mail must be at the first class postage rate as required by the Postal regulations.

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

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

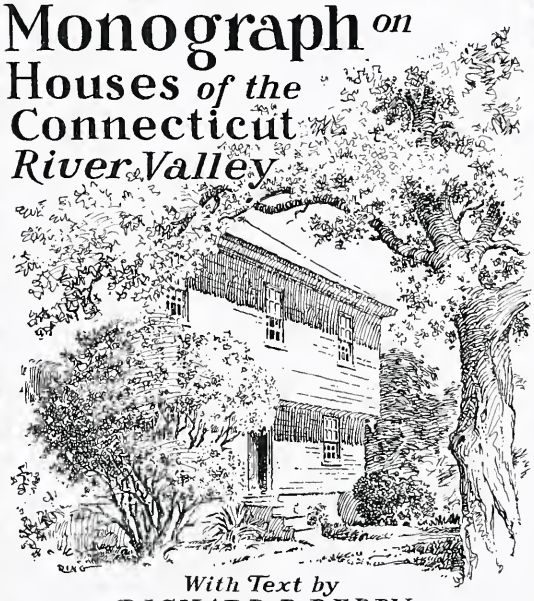
JURY OF AWARD: Harrie T. Lindeberg, New York, N.Y.; Benno Janssen, Pittsburgh, Pa.; Frank B. Mead, Cleveland, O.; Frederick W. Perkins, Chicago, Ill.; and Richard B. Derby, Boston, Mass., well known country house architects, have accepted invitations to serve on the Jury.

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

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

Contestants are referred to the preceding page for added information and interpretation of the program

An Architectural Monograph *on* Houses *of the* Connecticut *River Valley*



With Text by
RICHARD B DERBY

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Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder.
132 Madison Ave. New York N.Y.
1916

Photograph by H. O. Warner

THE COLTON HOUSE, LONGMEADOW, MASSACHUSETTS.
Detail of Entrance Doorway.

THE WHITE PINE SERIES of ARCHITECTURAL MONOGRAPHS

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

Vol. II JUNE, 1916 No. 3

EARLY HOUSES OF THE CONNECTICUT VALLEY

By RICHARD B. DERBY

Mr. Derby, of the firm of Derby & Robinson, Architects, of Boston, has designed many quaint and artistic examples of dwellings which adhere strongly to precedent and closely follow our early Colonial traditions. It is believed that these charming structures will find a permanent place in the evolutionary history of our domestic work and will do much toward bringing the ideals of the profession to a greater height.—EDITOR'S NOTE.

PHOTOGRAPHS BY JULIAN BUCKLY AND OTHERS

PREFACE

THE Connecticut Valley was first settled by exiles from Massachusetts in 1636. The original settlements in Springfield and other communities in Massachusetts and also in the so-called "river towns" of Connecticut, Hartford, Windsor and Wethersfield, broke up from time to time, and the seceders formed new settlements along the river valley at other points. At the same time the first settled towns were augmented by the arrival of new members from the coast. Within a comparatively short time territory was intermittently occupied between, say, Northampton and Wethersfield, over a distance of one hundred miles or so. Their first dwellings were merely cellars, which, however, speedily gave place to a kind of house which became typical of the so-called first period work. The plan of these houses was little more than two rooms on either side of the chimney, in front of which was the stair leading out of the hall into which the front door opened. The second story was the same as the first, although in some cases the rooms were slightly larger by reason of an overhang. This early plan was altered by the addition of a shed on the rear, making the typical plan of the second period, and this again was altered to make the third period by raising the addition a full two stories, and by the consequent change in roofing to the gambrel.

Thence we have shift to the two end chimneys, altering their positions and occupying such a place with regard to the rooms that the resultant plan resembles two of the earlier plans put side by side, with a hallway running between them. These types overlapped each other in various ways, but eventually gave place as essential types to the Greek influence, which began to be felt, perhaps, around 1800.

The Connecticut Valley work had some few characteristics of its own, due to local material or the importation direct from England of craftsmen working in slightly differing methods. The chimneys, for instance, were largely built of stone, since stone was plentiful and brick, of course, was not. The brick ovens which we find inserted in the chimneys were not, as a rule, contemporary with them. The summer beams ran from chimney to end wall, as in the houses of the Plymouth colony, instead of parallel with the chimney girt, as in the early houses of other communities. The use under the overhang of both drop and bracket is a Connecticut characteristic, as are also the brackets under the gable, though the use of brackets under the verge board is not uncommon elsewhere. Perhaps the most striking characteristic of this Connecticut Valley work in the matter of design is to be found in the entrance treatment of the houses. The doors themselves were double doors, paneled in a manner not elsewhere to be found. One writer refers the paneling to Jacobean precedent. The frames around these also were markedly distinctive. Three types stand out, all of which are broad, of course, by reason of the wide door openings: the frames which have the flat entablatures, those with simple pediments, and those with broken pediment frames, which are perhaps more typical than the others. On the detail of all of these, particularly the latter, much careful workmanship is lavished. It varies from a kind which follows precedent to that which is unique, much of the latter being pure inspiration on the owner's or builder's part. It would seem as if the builders of the earlier houses found much entertainment in exercising their ingenuity upon the detail of their entrances, without, however, departing from their general type.

THE WHITMAN HOUSE, FARMINGTON, CONNECTICUT.

Noteworthy as an example of the overhang construction with original drops and stone chimney.

THE WILLIAMS HOUSE, EAST HARTFORD, CONNECTICUT.

Characteristic of Connecticut third period work.

MAN LOVES any material that he has worked upon in proportion to its resistance to his efforts of bending it to his will,—assuming that he has not attempted the impossible or the absurd with reference to the task at hand. This is why the hand-hewn timber of our old houses is better than the two by four sawed stud or the six by eight post. I can very well believe that the first settlers in Connecticut took their timbers for their houses with them, as they are said to have done. They had wrought upon them with their own hands, and had a certain affection for them on this account, and what is equally important, the timbers had an affection for the men who had worked them. The frames of our present houses are a pretty good example of efficiency in the economic and modern sense. Its loads have been carefully appraised and distributed proportionately over the members which it supports, so that the strain and stress on each of these is just precisely what each one will bear, and never more or less. This may be all right, as no doubt it is from the scientific or the economic point of view, but it represents for me a very low order of efficiency.

I look at the ten by twelve corner posts in the summer kitchen of my great-grandfather's old home, and I wonder whether he knew that four by six posts would have done the work of these. Perhaps he did, and perhaps he did not, and perhaps he did not care whether it would have done the work or not; but I feel sure that he would never have had the satisfaction out of our smaller post that he must have experienced from the ten by twelve. My great-grandfather had the reputation in his district of being able to square the butt of a log more perfectly than any one else around, and he left a better stump in his wood lot than his neighbors did. I am sure, therefore, that he applied himself with great care to the corner posts, beams and rafters of his own home, that he had a defensible pride in the result of his handiwork, and that he never could have had this pride in any four by six. The affection which he had for his timbers was returned by them, and is being returned to-day. I get back some of it always when I look at the smoky corner posts, or when I lie on the bed in the unfinished attic and let my eyes wander over the hand-hewn rafters.

Connecticut settlers of 1636 forged their way westward from Massachusetts through uncharted forests. They cut their own paths, except, perhaps, for short distances, where they found an Indian trail making in their direction. Besides their axes they must have carried arms; for, though the Indians were politically friendly, they were hardly to be trusted in every case. They must have carried, too, some provisions and their camping outfits, for they did not know that they would always have luck in finding food, and they were quite uncertain in what places or at what times they would pitch their tents. It is hardly to be believed, therefore, that they carried timber along with the other things on their backs, or that they added this to the burdens of their horses. It is not incredible, however, that, the Connecticut Valley once reached, they had their timbers brought in the vessels which made the first long voyage around the cape and up the river to the place of their abode. They were engaged primarily in clearing and planting, and, no doubt, their energies were fully occupied with these exertions.

The first houses, as we know, were merely cellars dug in the side of a hill, the walls lined with stone or logs; the roofs simply lean-tos brushed or thatched. These crude shelters gave place to better habitations in comparatively short time. The very early dwellings were likely built of White Pine, and in certain instances of oak, squared and bored and ready to be raised and pinned together.

Fetching timber from Massachusetts could hardly have continued long. It was too much like bringing coals to Newcastle. The timber was abundant, and the craftsmen instinct must have cried aloud to exercise itself.

We are not acquainted with the aspect of the forest which these settlers looked out upon, and we do not know precisely the feelings which the native trees engendered under the conditions which obtained; but some of us are not so young but that we have seen native forests, and the impression these have made upon us (though of a later time and under widely changed conditions) is not perhaps so very different from that made on the earliest inhabitants of Western Massachusetts and Connecticut. I myself remember very well the primeval forests of the Alleghany Mountains in Pennsylvania. I remember when I first rode over them on a tote-team, and later tramped my way, with pack on back, beneath the pine and hemlock. The lowest branches of these trees were far above me. I should hardly dare to guess how far, but I can recollect distinctly that the rhododendrons which flourished in the dusk below them interlaced their lowest branches several times my height above my head, and the blossoms of the topmost branches must have been thirty or more feet in height. The butts of the trees themselves were huge, and the whole effect or feeling (one does not observe the forest) for me was the same that I get from

looking at a lofty mountain. I do not wish to try to match my strength against a mountain, and I did not (as I now remember) wish to build myself a cabin of these trees.

This was not the feeling, however, of the men who worked among them. These trees, or the making of them into timber, was their life. They were not depressed but rather tempted and exhilarated by the size and number of them; it was their pride, like my great-grandfather's, to square a butt with axes or to notch one so exactly that the tree would fall precisely where they meant it should. They saw only the tree that could be felled and subdivided, barked and piled on skidways and later take its booming way for miles along the frosty slide to water, whence it could be splashed or floated to the saw-mills. These lumbermen had both strength and genius for this work, and no doubt the earlier settlers had it also. In addition, they had an instinct for building their homes.

THE WAIT HOUSE, SOUTH LYME, MASSACHUSETTS.

Unsymmetrical placing of the windows.

The earliest houses which they built have not come down to us. The Indians, who were friendly for the first years, took the war-path, and the life of the settlers for perhaps a hundred years included a constant warfare for defense among its other duties. As the whites increased in number they were more able to protect themselves. The first settlements were frequently destroyed. Springfield was burned in 1675 and Deerfield met the same fate twice, — smaller places even more frequently. Men,

OLD HOUSE AT FARMINGTON, CONNECTICUT

Gambrel of the third period with plan of the first period

women and children were butchered by scores and many were carried into captivity. One writer* has said: "There is hardly a square acre and certainly not a square mile of the Connecticut Valley that has not been tracked by the flying feet of fear, resounded with the groan of the dying, drunk the blood of the dead or served as the scene of toils made doubly toilsome by an apprehension of danger that never slept." In spite of this the towns grew slowly, for the inhabitants—such of them as were left—came back and rebuilt their homes.

THE THOMAS LEE HOUSE, EAST LYME, ~~MASSACHUSETTS~~ CONN.
Original part of house built about 1660.

Most of these houses we find were doubtless built not earlier than 1650, and I myself feel reasonably sure only of work as many as ten years later. This, of course, was modeled from the earliest type of house and has the hand-hewn timbers put together according to the logic and efficiency of this early time. The examples of the first period are to be found mostly in Connecticut, and even here in the southern part of the valley. After these, as we go north, we find examples of the two succeeding periods, and in the northern part of the Connecticut Valley we find examples of the Greek influence. This does not mean that the late work is found, but rather that the earlier work is not found (or at least that I have not found it) in the northern part. Here in the valley, as elsewhere in the country, we find the earlier builders the craftsmen of their own

*Holland, "History of Western Massachusetts."

THE DEMING HOUSE, WETHERSFIELD, CONNECTICUT.
Center doorway with one window on either side.

Frame with flat entablature.

Frame with simple pediment.

TWO OF THE TYPES OF CONNECTICUT VALLEY DOORWAYS.

Literal copies in wood of Georgian stone doorways made before Colonial woodworkers had learned the more graceful and more delicate possibilities of wood as a building material, yet early enough to show still a trace of Gothic feeling in the lower panels.

Detail of Entrance.

THE WILLIAMS HOUSE, DEERFIELD, MASSACHUSETTS.

A doorway with broken pediment which claims to have been built in 1750, the same year as the house, but is probably several decades later.

Entrance Porch

HOUSE AT GLASTONBURY, CONNECTICUT.

Much of the charm of this porch may be the charm of age, but it is finely proportioned and of refined detail.

houses, and here as elsewhere we find the craftsmen limited to the work of the building craft. In proportion as time advanced and the settlements increased in size, people pursued more and more strictly their own business, and more and more called in outsiders, who were builders only, to construct their houses for them. This meant that the builders, in fulfilling all their obligations, economized their time by milling their logs instead of squaring them by hand. They used nails instead of wooden pins and used manufactured nails instead of hand-wrought ones. In this way they got more and more out of touch with the materials in which and with which they worked, and so, of course, they had less affection for them. The good old beams were first cased and then entirely concealed behind plaster, being reduced in size to meet merely structural needs. Interest became centered in the things that were apparent outside as well as inside the house, and this tendency continued until we to-day are giving our interest and attention to the detail which superficially appears.

It would be interesting to do an old house as the old men would have done it, and it is likely that most architects would welcome a chance to do this if it offered. Big White Pine timber grows abundantly to-day, though no longer in the East and at our very doors, but the facilities of transportation may almost do away with the handicap of this condition. Let some big lumberman offer us his large timbers and see whether this may not result in a reversion in some degree to older architectural types. These types, when added to our present ones, would furnish a broader basis of tradition on which to build our future native work.

THE ELLSWORTH HOUSE, WINDSOR, CONNECTICUT.

Two-story end treatment is interesting. Classic proportions for columns have been disregarded, resulting in a delicacy which is peculiarly appropriate to wood.

Photograph by Julian Buckly

THE WHEELER HOUSE, ORFORD, NEW HAMPSHIRE.

It is believed this house was done by Bulfinch.

HOUSE AT HILLSTEAD, FARMINGTON, CONNECTICUT.
Excellent but rather sophisticated example of type of house which embraces elements of design from several periods, all probably earlier than itself.

HOUSE OF GOVERNOR RICHARD GRISWOLD, BLACKHALL, CONNECTICUT. Built 1800.
An unusual and interesting composition in spite of the regrettable bay.

THE HORATIO HOYT HOUSE, DEERFIELD, MASSACHUSETTS
Excellent example of Connecticut Valley variety of a type of house common to New England.

THE FRARY HOUSE, DEERFIELD, MASSACHUSETTS.
North portion built in 1683. An L variety of the above Hoyt type of house.

THE FRARY HOUSE, DEERFIELD, MASSACHUSETTS.
Detail of Side Entrance Doorway.

Excellent in proportion and in well-executed detail.

THE WHITE PINE OF THE NEW ENGLAND STATES, NEW YORK, PENNSYLVANIA, MINNESOTA, WISCONSIN, MICHIGAN, AND IDAHO

ITS COMPARATIVE QUALITIES

By ALLISON W. LAIRD

General Manager, Potlatch Lumber Company, Potlatch, Idaho

WITH INTERPOLATED STATEMENT BY HOWARD F. WEISS, DIRECTOR UNITED STATES FOREST PRODUCTS LABORATORY

THE White Pine used in building our first New England homes was grown in the New England States, New York and Pennsylvania. Since then the trend of White Pine production has gradually been westward, and to-day the major portion of the White Pine distributed in the markets of the United States, and also exported, comes from Northern Minnesota, Wisconsin and Michigan, and the far western district of Northern Idaho. The habitat of the true White Pine seems to have been confined to three districts in the United States and to a small portion of Eastern Canada, and while widely separated and distinctly different in topographical features, and in climatic and soil conditions, yet each has produced in almost identical quality that species of tree known as "White Pine."

Numerous species of Pine are now being marketed under the name of "White Pine," these being variously called "California White Pine," "Oregon White Pine," "Mexican White Pine," etc., but the White Pine of the Eastern States, of Minnesota, Wisconsin and Michigan, and of Idaho, is the only true White Pine other than the Canadian product to-day being marketed under that name.

That the comparative qualities of White Pine from the widely separated territories of the New England States, New York, Pennsylvania, Minnesota, Wisconsin, Michigan, and Idaho, may be presented in an authoritative and unprejudiced way, herewith is appended a statement by Mr. Howard F. Weiss, Director United States Forest Products Laboratory,—Mr. Weiss being the chief technical expert on all forest products for the United States Government, and an acknowledged national authority on all subjects pertaining to wood:

> "The White Pine (***Pinus strobus***) grown years ago in the New England States and in Pennsylvania analyzes botanically and in other particulars the same as the White Pine to-day being cut in Minnesota, Wisconsin, and Michigan, other than the slight differences that result from the changed climatic and soil conditions in the widely separated territories in which it is grown. Also does Idaho White Pine, though botanically called ***Pinus monticola,*** analyze almost identically like the White Pine of the New England States, Pennsylvania, Minnesota, Wisconsin, and Michigan, the climatic and soil conditions of Idaho here again in some slight degree differentiating it from the White Pine of the East and of the Middle West. In other words, for practical use the White Pine of the New England States, Pennsylvania, Minnesota, Wisconsin, Michigan, and Idaho is so similar that it can be used interchangeably with very satisfactory results."

The White Pine (*Pinus strobus*) of the New England States, New York and Pennsylvania, and of Minnesota, Wisconsin and Michigan, is alike characterized by its extreme softness, ease of working, strength, durability, its ability to stay in place after once being fitted, its freedom from pitch or objectionable acids, and its consequent remarkable qualities as a structural wood, especially for outside uses.

The White Pine formerly cut in the East and in the North Central States was of large growth and of exceptional quality,—of soft, almost corklike texture,—and there is still remaining a large feetage of this same high quality of timber in Northern Minnesota and Wisconsin. White Pine lumbering operations are to-day being carried on in the virgin forests the same as they were generations ago, and not, as has sometimes been supposed, from so-called second growth or cut-over lands. While the White Pine produced to-day in Northern Minnesota and Wisconsin, and the White Pine grown years ago in New England, is or was all cut from virgin forests, it must not be supposed that all White Pine from any one locality, either in the East or Middle West, is of equal quality. The choicest of old growth White Pine does not grow alone in, nor is it identified with, any one locality, the White Pine of highest quality and the coarser types usually growing together, oftentimes intermixed, in the same general territory. Some territories naturally produce a larger and some a lesser percentage of the choicer qualities, but no one territory produces it all; and while all White Pine producing territories are alike contributors, yet all differ in the relative percentage each is able to furnish in the higher and the lower grades.

Idaho White Pine (*Pinus monticola*) is a true White Pine, differing only slightly in certain characteristics from the White Pine (*Pinus strobus*) of the New England States, New York, Pennsylvania, Minnesota, Wisconsin, and Michigan. In fact, all botanists are not agreed that there is a botanical difference.

Idaho White Pine is hardy and grows in thin and rocky soil in mountainous districts, or in rich volcanic ash, the growth being dense and intermingled with Fir and Tamarack. The rain- and snow-fall are heavy and conditions have produced an exceptionally tall, round tree, with little taper and few and strong limbs. The large old growth White Pine in this district furnishes the same quality of soft, cork White Pine as was the distinguishing trait of the Eastern White Pine. The second or younger growth White Pine furnishes what is known under the grading rules as so-called "White Pine Common" lumber, this younger growth White Pine producing remarkably straight-grained, sound and small-knotted lumber, showing evenness of grain close up to the knot defect, and the same general appearance throughout the entire length of the board. The freedom of the trees from large limbs renders the lumber comparatively free from large, coarse knots, those which do appear being of the pin-knot variety.

It seems unnecessary to dwell on the merits of Clear White Pine, but so-called White Pine "Common" lumber, or in other words White Pine that carries knots, should be painstakingly described for the reason that if this particular character of lumber was thoroughly understood its practical uses would be greatly broadened. In house construction, for exterior finish, in porches, cornices, siding, and other outside trim, or for any use where the wood is to be covered with paint, the better grades of this so-called "White Pine Common Lumber" are—after shellacking its small, sound knots—almost the equal in actual service of Clear White Pine lumber. Unfortunately White Pine trees do not produce "Clear" lumber wholly, and a large part of the tree carries defects, the most prevalent being knots. Knots are not the result of a diseased or defective tree, but are really the limbs and branches of the tree. An open forest in its freedom of growth produces large-limbed trees and consequently large-knotted lumber. In denser, more heavily shaded forests the trees become self-pruning, the small limbs growing stuntedly and dropping off at an early period in the tree's life, this in result producing small-knotted grades of lumber.

In general, the marked characteristics of all White Pine, whether from the Eastern States, the Middle West, or from Idaho, are softness of texture, evenness of fiber, closeness of grain, absence of unruly cross-grain, ability to stand extremes of weather, hot or cold, wet or dry, without deterioration or rot, and an absence of any tendency to open at the joints, to warp or to creep, after once being put into place. It shrinks less than any other structural wood, is very light, and while it does not possess in pieces of equal dimension the strength of some of the harder, heavier woods, weight for weight it has no equal. For pattern work or the most delicate wood-carving it is the first choice of all wood-workers.

White Pine in its freedom from resin or pitch or from objectionable acids and oils takes paint or enamel finish perfectly. It absorbs and grips the paint, but does this economically, and holds its coat of paint longer and more perfectly than any other wood, hard or soft.

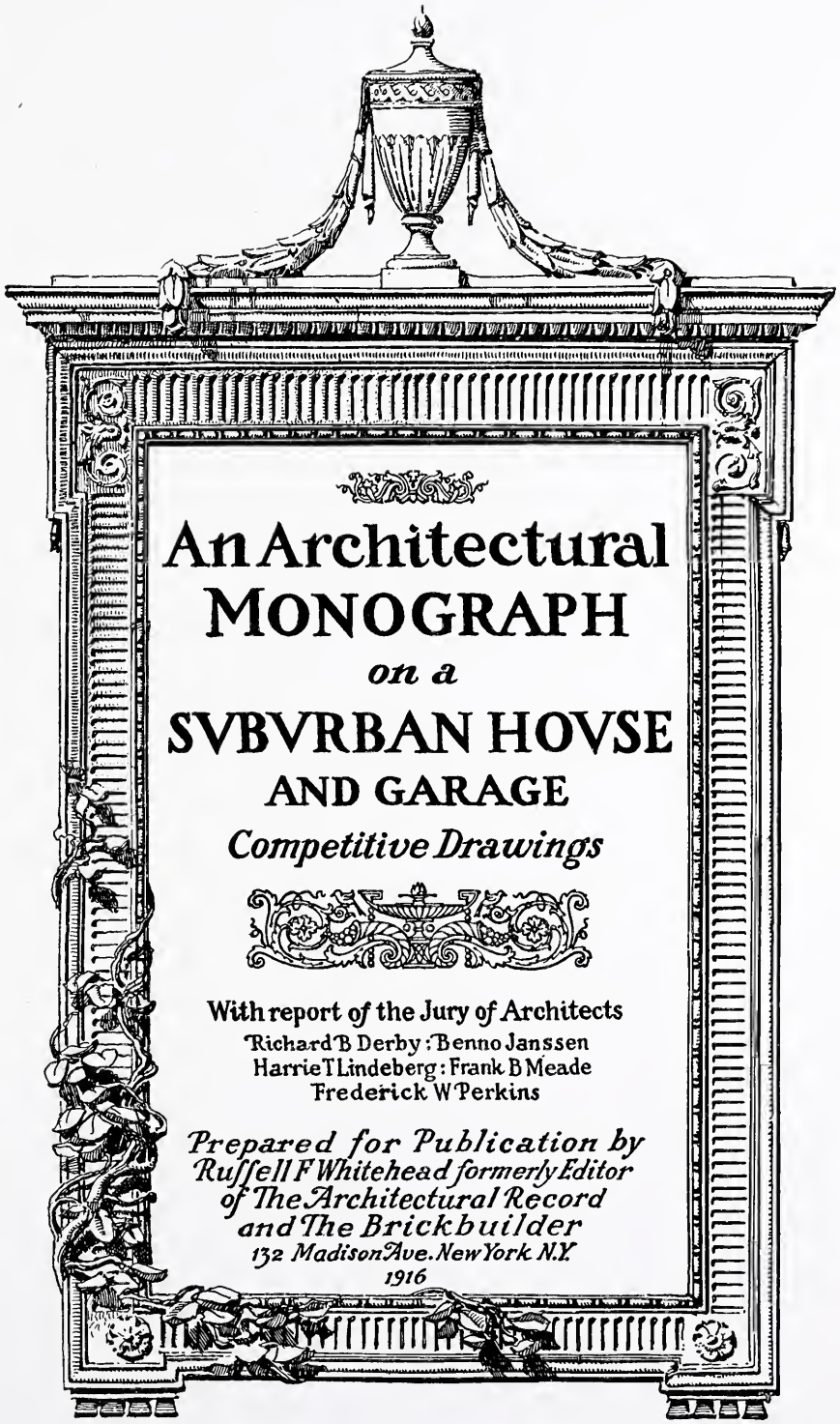
Commercially speaking, the New England States, New York, and Pennsylvania formerly furnished, and in later years Michigan, Wisconsin, and Minnesota have furnished the great and seemingly exhaustless supply of White Pine lumber up to a comparatively recent date. About ten years ago Idaho White Pine began to appear in the markets and has since competed in friendly rivalry. A close analyzation of the comparative qualities of the White Pine from the East, Middle West, and from Idaho results in finding only those slight differences which are due to changed climatic and soil conditions in the widely separated territories. For all practical purposes, however, the White Pine grown in any of these three White Pine producing territories is identical, and can be used from any one district, or interchangeably if desired, by the most discriminating and exacting of architects or builders, with an absolute assurance of satisfactory results.

The seventh monograph will be devoted to the publication of the Prize and Mention designs in the White Pine Architectural Competition, with the report of the Jury of Award.

Subjects of Previous Numbers of

THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

Vol. I, No. 1.	Colonial Cottages - - - - -	Text by Joseph Everett Chandler
Vol. I, No. 2.	New England Colonial Houses - - -	Text by Frank Chouteau Brown
Vol. I, No. 3.	Farm Houses of New Netherlands - -	Text by Aymar Embury II
Vol. II, No. 1.	Houses of the Middle and Southern Colonies	Text by Frank E. Wallis
Vol. II, No. 2.	Domestic Architecture in Massachusetts -	Text by Julian Buckly



An Architectural MONOGRAPH

on a

SVBVRBAN HOVSE AND GARAGE

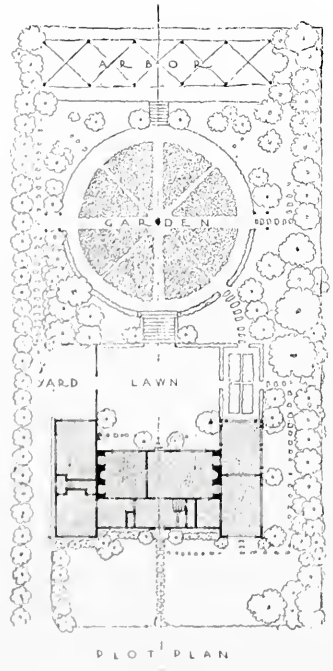
Competitive Drawings

With report of the Jury of Architects

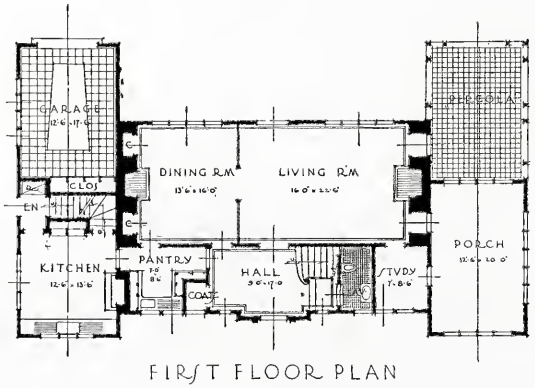
Richard B Derby : Benno Janssen
Harrie T Lindeberg : Frank B Meade
Frederick W Perkins

Prepared for Publication by
Russell F Whitehead formerly Editor
of The Architectural Record
and The Brickbuilder
132 Madison Ave. New York N.Y.
1916

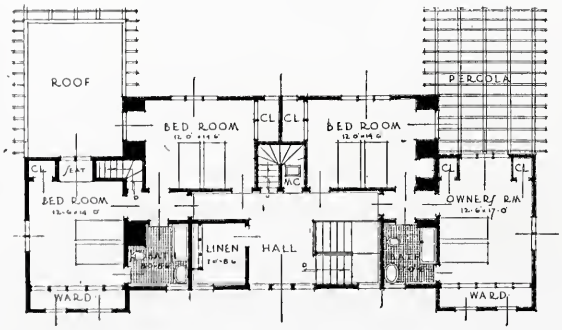
PERSPECTIVE VIEW OF ENTRANCE SIDE



PLOT PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN

DESIGN FOR A SVBVRBAN HOVSE AND GARAGE TO BE BVILT OF WHITE PINE

ESTIMATED COST	CVBIC FEET
MAIN HOVSE	34,398
BOTH WINGS [THE PORCH BEING FIGVRED AT ITS FVLL CVBAGE]	10,897
GARAGE	2,430
PERGOLA [FIGVRED AT ¼ ACTVAL CVBAGE	608
TOTAL CVBAGE	48,333
ESTIMATED COST	·20
TOTAL COST	$9,666

FIRST PRIZE DESIGN

Submitted by R. S. Raymond and H. Brookman, New York, N. Y

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. II AUGUST, 1916 No. 4

REPORT OF THE JURY OF AWARD

THE WHITE PINE ARCHITECTURAL COMPETITION FOR A SUBURBAN HOUSE AND GARAGE

Judged at the Biltmore Hotel, New York, May 12 and 13, 1916

THE PROBLEM: The subject is the design of a Suburban Residence with a Garage to accommodate one car, both to be built of wood, the outside finish, consisting of siding and corner boards; window sash, frames and casings; outside doors, door frames and casings; outside blinds; all exposed porch and balcony lumber; cornice boards, brackets, ornaments and moldings; and any other outside finish lumber—*not* including shingles—to be built of White Pine. The house is to be located on a rectangular lot with a frontage on the highway of 100 ft. and 200 ft. deep, the Northerly end of the lot facing the highway. Running South from the highway for a distance of 50 ft. the lot is approximately level, but from this point takes a 10% grade to the South. There is facing the South an unobstructed river view. It is assumed that the adjacent lots are of similar dimensions and that a restriction covering all this block provides that no house be erected nearer than 30 feet from the highway property line. The architectural style, plan arrangement, gardens, and the location of the house and garage upon the lot, are left to the designer. Provisions should be made for a living-room, dining-room, kitchen, pantry, laundry, four master's rooms and two baths, and one maid's room with toilet, and should also include a piazza. The total cubage of the house, garage, and porches must not exceed 50,000 cubic feet, and for the purpose of this Competition the price per cubic foot is set at 20 cents, this being the estimated cost at which houses of the type specified can be built in almost every part of the country.

THE problem proposed seems to have been particularly interesting to the competitors if the number and excellence of the submitted designs may bear testimony. There were three hundred and sixty-six contestants and when the nom de plume envelopes were opened they disclosed the names, not only of leading designers and draughtsmen the country over, but of principals whose names are by-words in connection with residence architecture.

The very precise and clear conditions and requirements given in the program left no doubt as to the intention of its author, who wished above all to present a definite problem, which while it gave all possible variety in scope and treatment was still governed by specific conditions so that the judges might consider the various plan solutions upon an exact parity. It was considered unjust to permit the contestant to assume his own points of the compass and different grade relations. It is interesting to note that even when the contestants were restricted to exactly one problem a wide variety of plans were developed.

Your jury in making the awards based their judgment, as prescribed by the program of the competition, upon the effect of the design as a whole, its appropriateness to the given site, the degree of ingenuity shown in the plans; and the fitness of the design to express the wood-built house. The drawings, however, were considered not alone from the design point of view but rather design combined with the requirements of a good, common-sense, livable house, and the jury at all times endeavored to balance their ideas between the artistic and the practical.

After carefully considering all the designs submitted, the judges agreed upon about one hundred from which to select the four prize and six mention drawings. This next task proved much more difficult than the first step and consumed the better part of two days. Designs which exceeded the prescribed cubage were of course eliminated from consideration as well as those which, for some reason or another, failed of uniform excellence. Either the plan was weak or the competitor failed to regard his house as a suburban dwelling built upon a lot with improved property on either side. Then, too, there were designs which were distinctly country house in type and therefore unsuitable for a suburban district where the close building

on adjoining property would ruin their livableness. There were many schemes which, although they came within the cubage, were obviously too pretentious to be built for anywhere near the prescribed cost. All these defects were carefully analyzed and regretfully taken into consideration in eliminating the designs.

While the prize drawings and those admitted to mention are each most creditable to the authors, none were without faults and the object of this report is to give constructive criticism as well as praise.

First Prize. The requirements of the program were met in a most direct manner, the general plan allowing of ample space both to the east and the west, an important consideration especially in a comparatively narrow lot if the house is to feel the freedom the location suggests, and taking full advantage of the exposure to the south. The plan is excellent, giving liberal space on the first floor, indoors and out.

Every room of importance has a southerly exposure. A feature of the second floor plan is that each bedroom has two exposures and that the four rooms connect directly with baths, with possible privacy for the owner. The position of the stairs to the attic is unfortunate, making it necessary to pass through the main second floor hall to reach them from the back stairs. This, however, in a small house of this type is not of great importance.

The exterior speaks of its material—wood. The design is simple in form and construction and most frankly expressed the Ten Thousand Dollar house. The jury was particularly pleased with the presentation of the design and the beauty of the detail. The garage is nicely isolated by service yard fence and would not interfere with the morning sun.

Second Prize. The design is most excellent, particularly the north elevation, and the details show great refinement and a feeling for beautiful proportion. Here again the exterior is unquestionably wood, with the exception of the entrance door, which suggests stone rather than wood. The house is well placed on the lot, with possible criticism of the garage so near the side line. It was thought that the design was too pretentious in feeling for the prescribed cost. The plan is very livable but not as thoughtful and as well arranged as the first prize. The porch and balcony arrangement is admirable. It is to be regretted that the author took two corners on the second floor for maid's room and one for closet. The matter of opening study into porch is optional and has advantages and faults either way, equally true of opening bedroom over study on to balcony. There is no entrance to attic.

Third Prize. This house has a very charming exterior of good wood design. The street elevation is much more interesting, however, than the garden elevation and the house takes up too much width of the lot. The garage is also placed too near the property line. The plan is well arranged on the first floor but noticeably lacking of cross draft in bedrooms on the second floor. Only two of the master's bedrooms face to the south, and only one of these has two exposures. Making a passage of the child's room from the maid's room to front hall is questionable. No means of getting to the attic, where much storage space is available, has been provided.

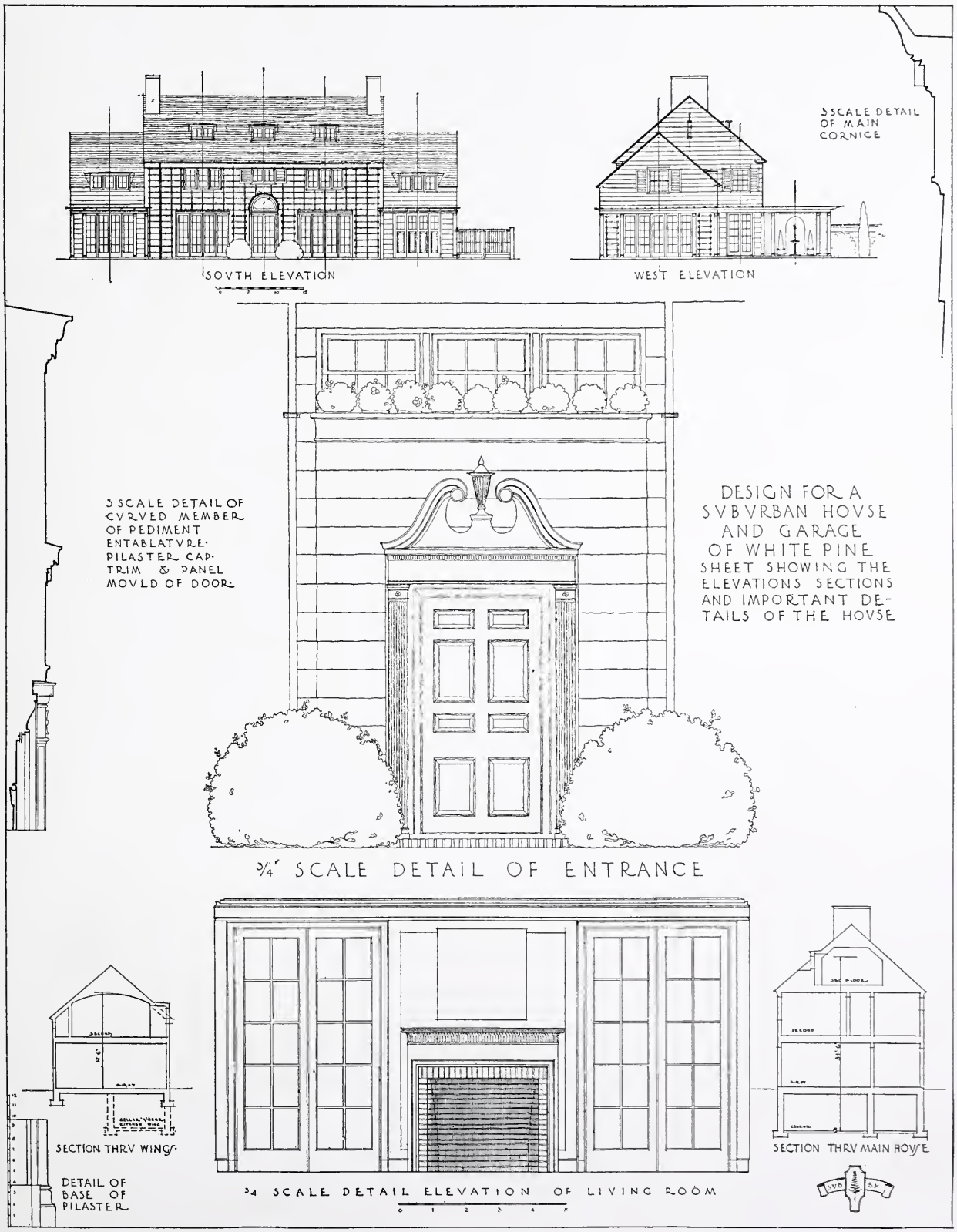
Fourth Prize. The exterior of the house shows a marked appreciation of good wood detail, and is altogether very finely done. The position on the lot may be criticized as it forces the garage to the front. The garage is not successfully placed in relation to the house, and in design is ordinary and far below the standard of the house. The sloping roof to the south, although charming exteriorly, was done at the expense of the bedrooms. The plan of the first floor is good,—the wide opposite openings from hall into dining-room and living-room are, however, noticeably bad features, spoiling the privacy of a good room. The second floor suffered by the use of only three dormers, the practical solution perhaps calling for a sacrifice on the exterior. Cross draft is lacking in all bedrooms, with only one dormer in each. There is no stairway to attic, where much room is available.

Mentions. The six drawings are presented as of equal merit. They are of a high standard of excellence, but from a practical standpoint were not considered as good as the prize designs. No attempt was made to place them in any sort of order.

It is the opinion of your jury that the contestants in the White Pine Architectural Competition are to be congratulated on the thought which they gave to their work. It was very satisfactory to the jury to be privileged to consider so many designs of unquestionable architectural quality and superb draughtsmanship. There must be a personal benefit to be derived by the care and time which each one gave to the consideration of the problem and the material in which it was to be executed.

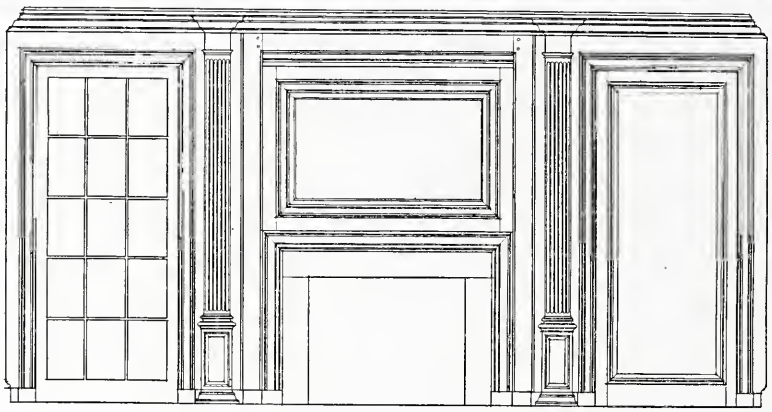
Richard B. Derby
Benno Janssen
Harrie T. Lindeberg
Frank B. Meade
Frederick W. Perkins

Jury of Award

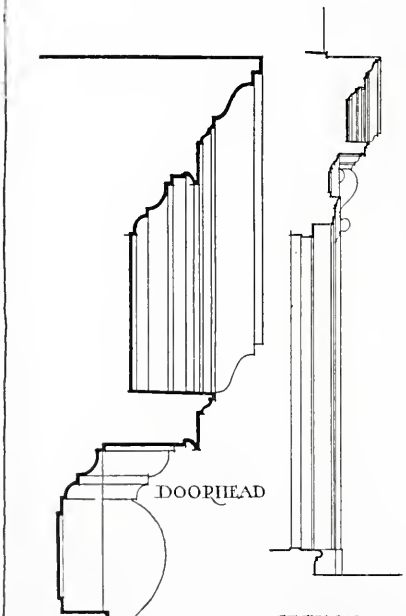


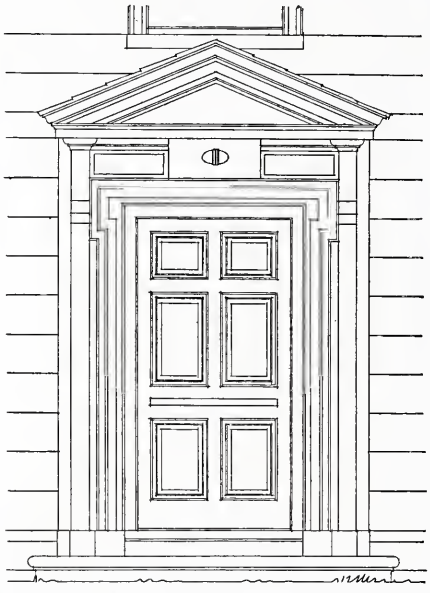
FIRST PRIZE DESIGN, Detail Sheet

Submitted by R. S. Raymond and H. Brookman, New York, N. Y.

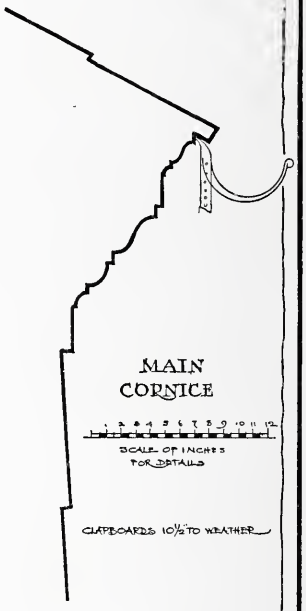


ELEVATION OF MANTEL IN LIVING ROOM





ELEVATION OF ENTRANCE



NORTH ELEVATION

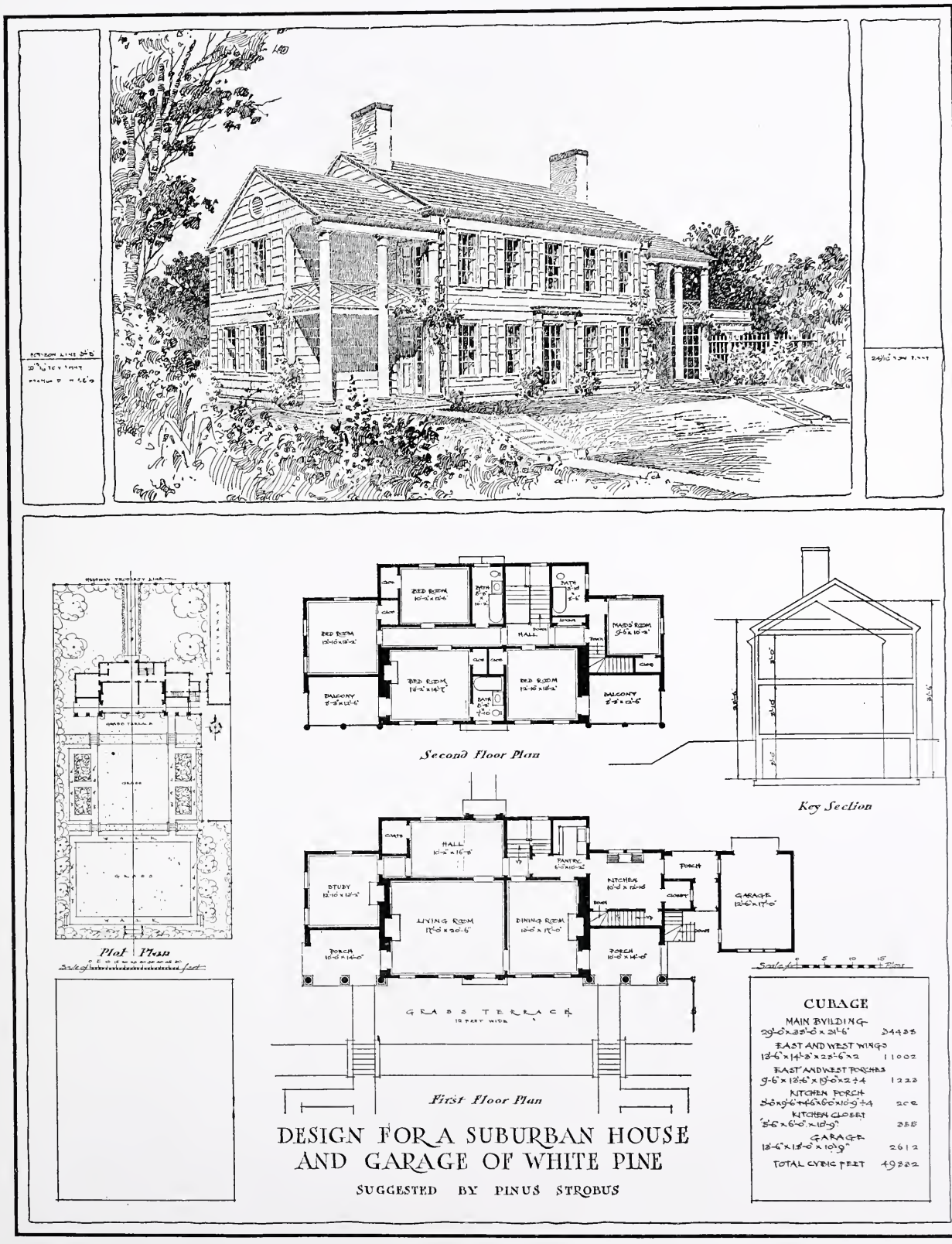
WEST ELEVATION

DESIGN FOR A SUBURBAN HOUSE AND GARAGE OF WHITE PINE

SUGGESTED BY PINUS STROBUS

SECOND PRIZE DESIGN, Detail Sheet

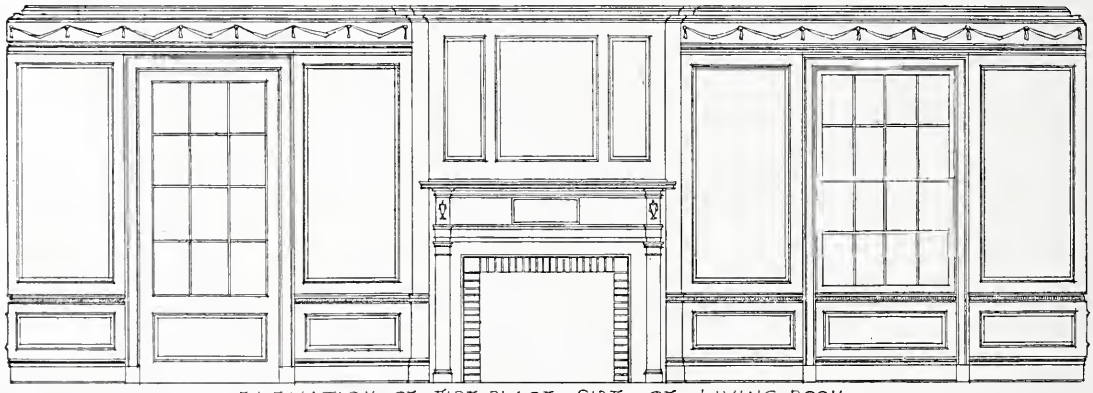
Submitted by Alfred Cookman Cass, New York, N. Y.



SECOND PRIZE DESIGN

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

ENTRANCE DETAIL



ELEVATION OF FIRE-PLACE SIDE OF LIVING ROOM

SCALES·
FOR ELEVATIONS
FOR PROFILES
FOR DETAILS
SUBMITTED BY

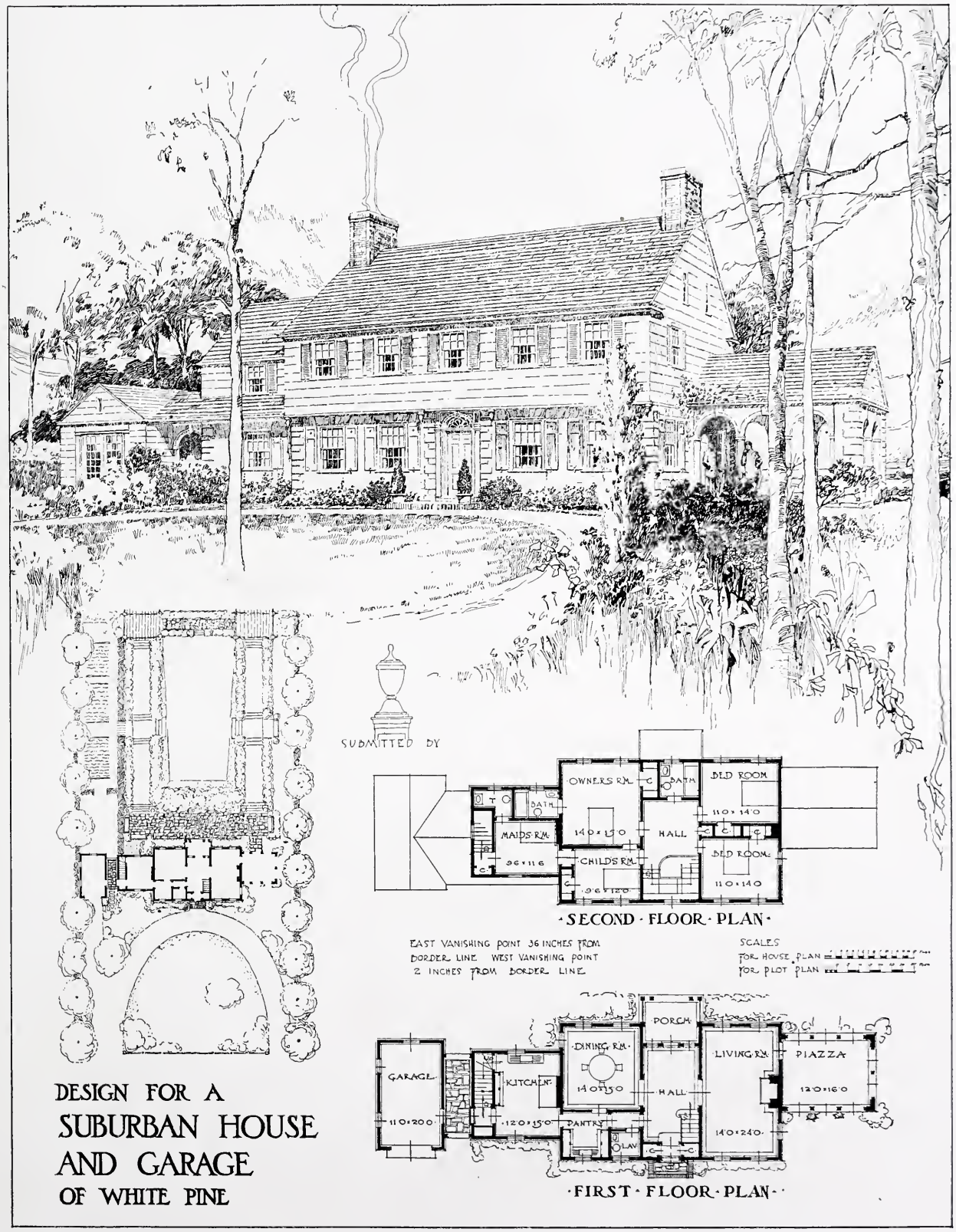
DESIGN FOR A
SUBURBAN HOUSE
AND GARAGE
OF WHITE PINE

CUBAGE

MAIN HOUSE	33,000
WING	7,168
PORCHES	1,242
GARAGE	3,600
TOTAL	45,010

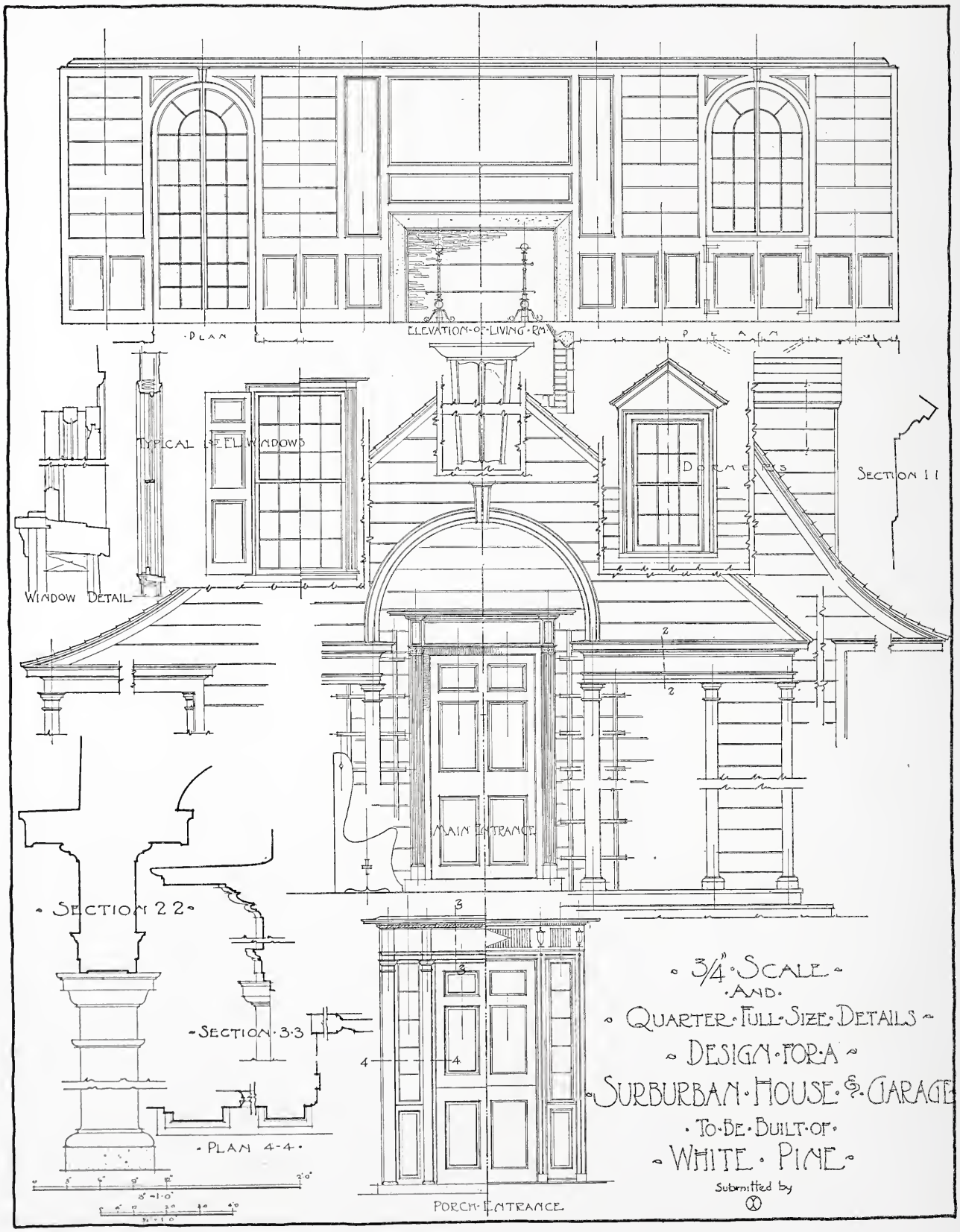
THIRD PRIZE DESIGN, Detail Sheet

Submitted by Lewis Welsh and J. Floyd Yewell, New York, N. Y.



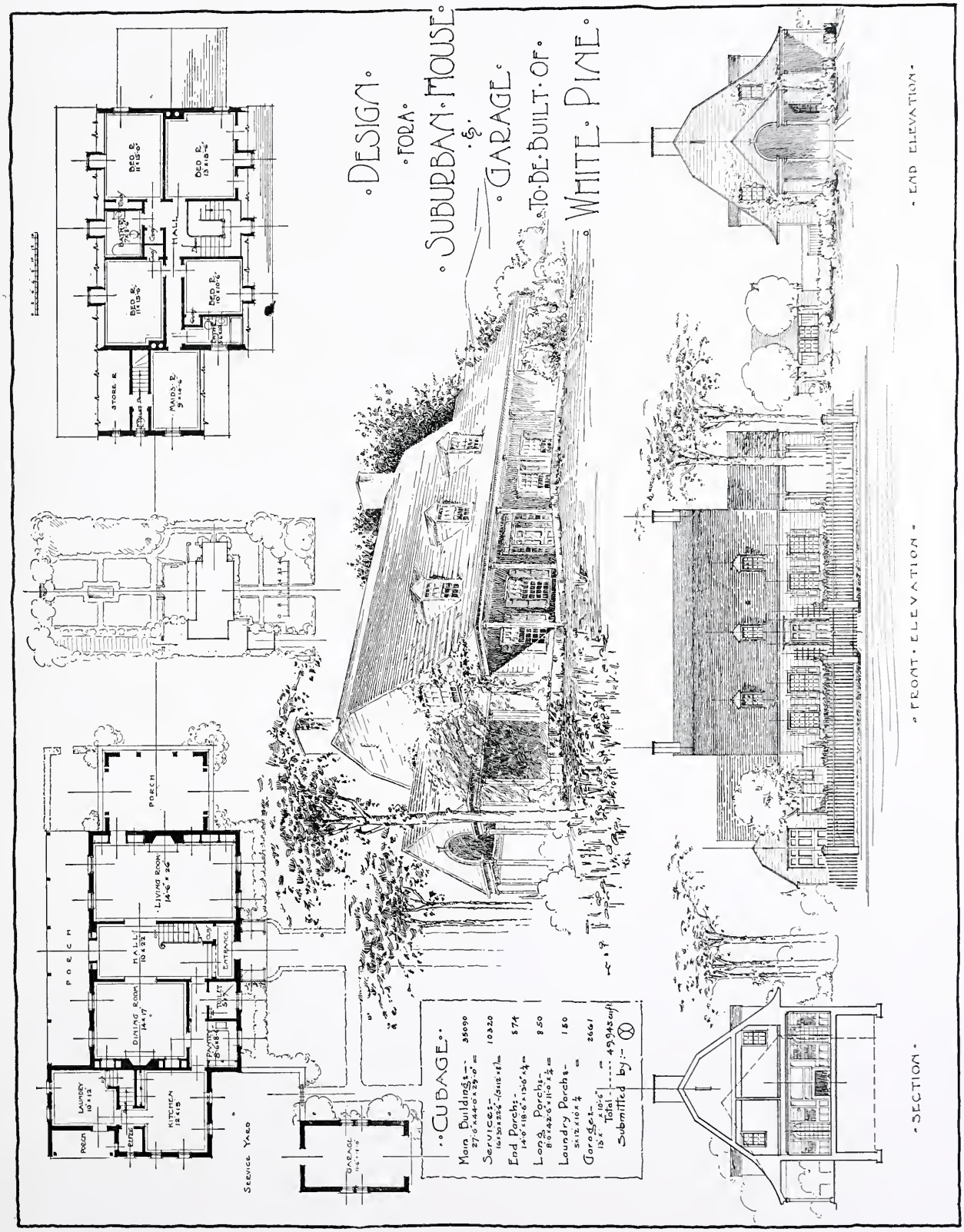
THIRD PRIZE DESIGN

Submitted by Lewis Welsh and J. Floyd Yewell, New York, N. Y.



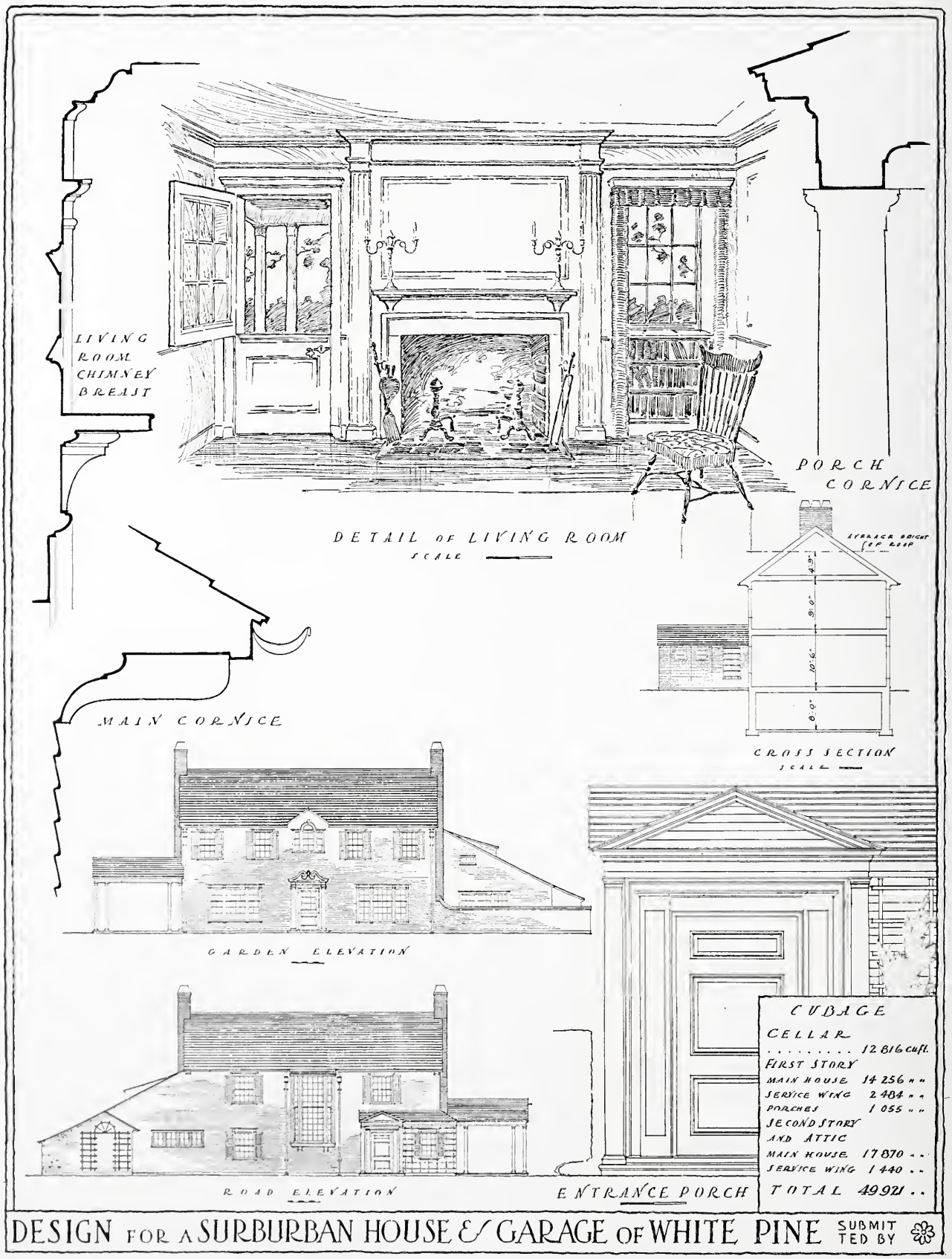
FOURTH PRIZE DESIGN, Detail Sheet

Submitted by R. J. Wadsworth, Philadelphia, Pa



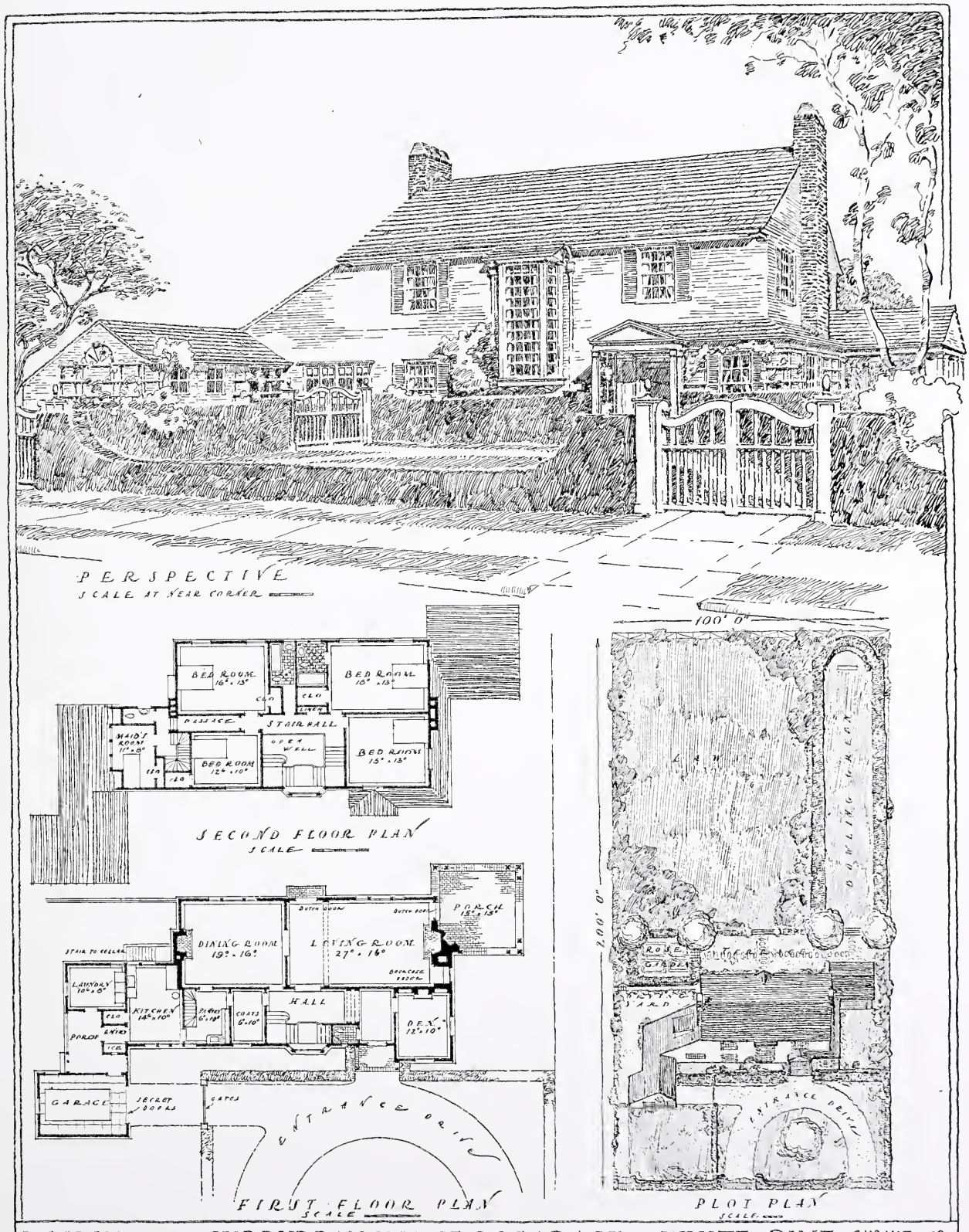
FOURTH PRIZE DESIGN

Submitted by R. J. Wadsworth Philadelphia, Pa.



MENTION DESIGN, Detail Sheet

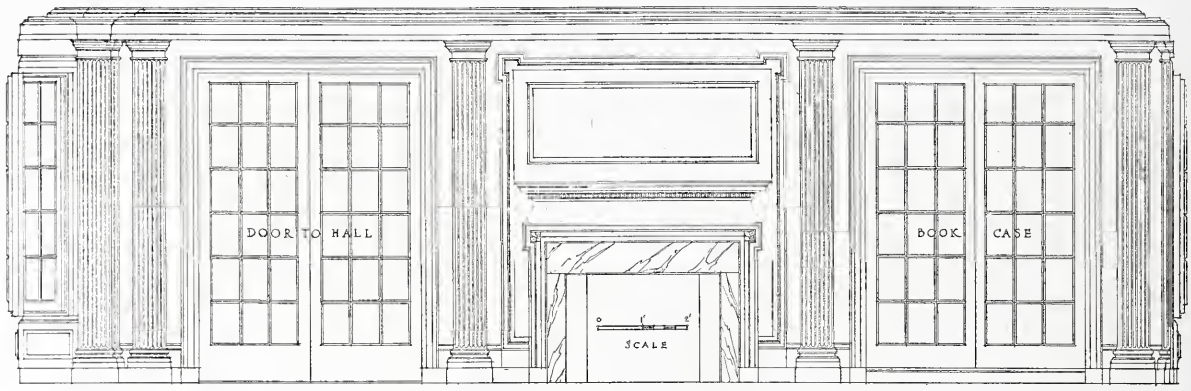
Submitted by C. M. Foster and W. M. Smith, New York, N. Y.



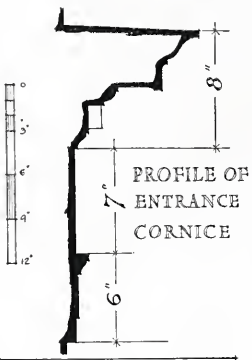
DESIGN FOR A SURBURBAN HOUSE & GARAGE OF WHITE PINE SUBMITTED BY

MENTION DESIGN

Submitted by C. M. Foster and W. M. Smith, New York, N. Y.

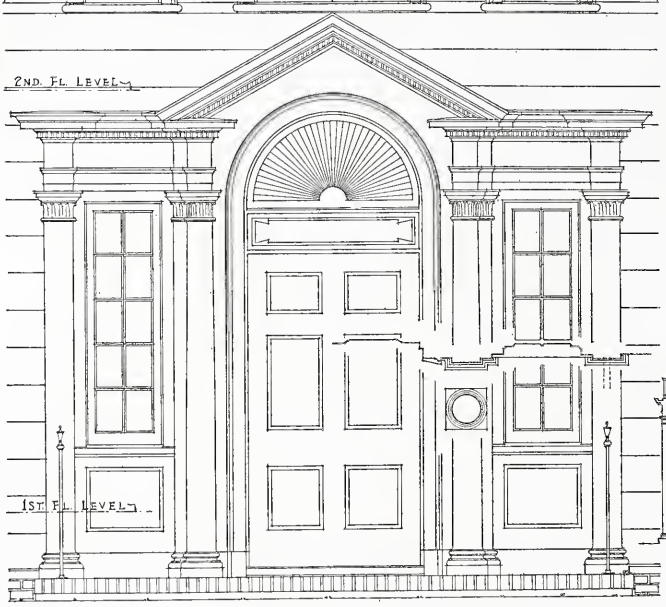


DETAIL OF LIVING ROOM



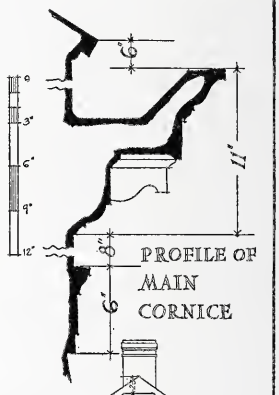
MAIN PART OF HOVSE.
25-0"X50-0"X32-0" = 40,000
BAY WINDOWS
2X[2-0"X12-0"X18-0"] = 864
PANTRY
5-0"X11-0"X12-0" = 660
PORCH
1/4 X[10-0"X50-0"X20-0"]=2,500
GARAGE
12'-0" X 18'-0" X 13'-0" = 2708
PASSAGE
1/4X[6-0"X16-0"X11'-0"] = 264
TOTAL CVBAGE 46,996

CVBAGE

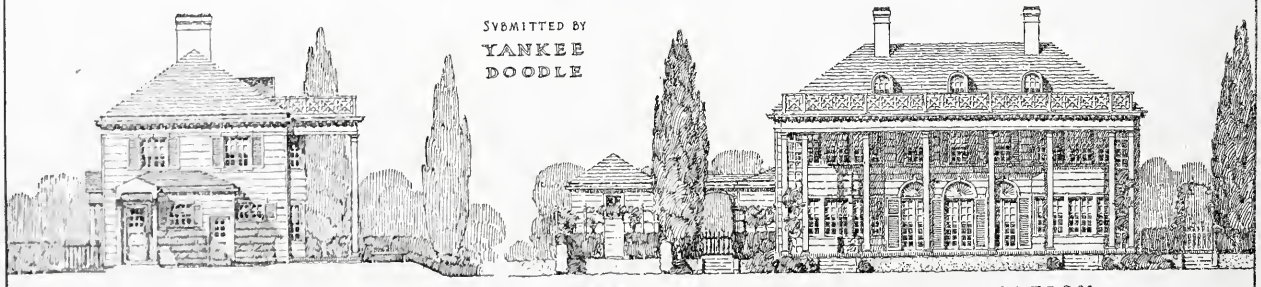


DETAIL OF ENTRANCE

SCALE



SECTION

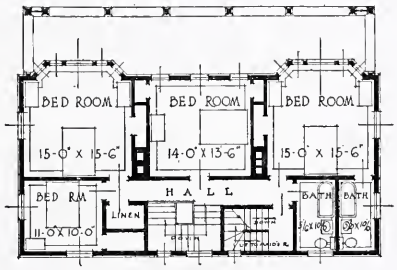


WEST ELEVATION SCALE SOVTH ELEVATION

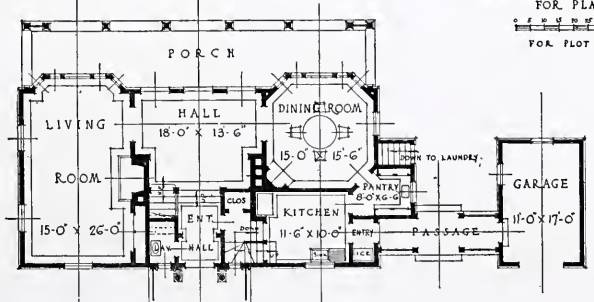
COMPETITION FOR A SVBVRBAN HOVSE AND GARAGE TO BE BVILT OF WHITE PINE

MENTION DESIGN, Detail Sheet

Submitted by J. Ivan Dise, New York, N. Y.



SECOND FLOOR PLAN



FIRST FLOOR PLAN

SUBMITTED BY

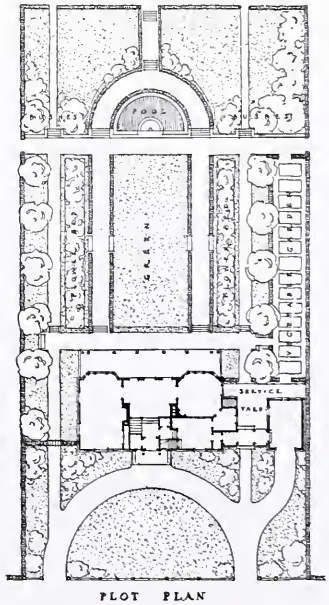
YANKEE DOODLE

MAY 1, 1916.

GRAPHIC SCALES

FOR PLANS

FOR PLOT PLAN

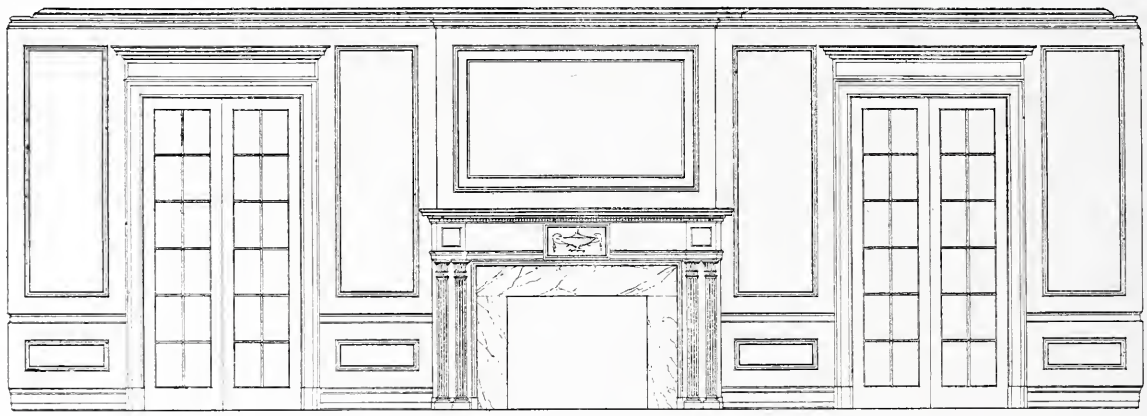


PLOT PLAN

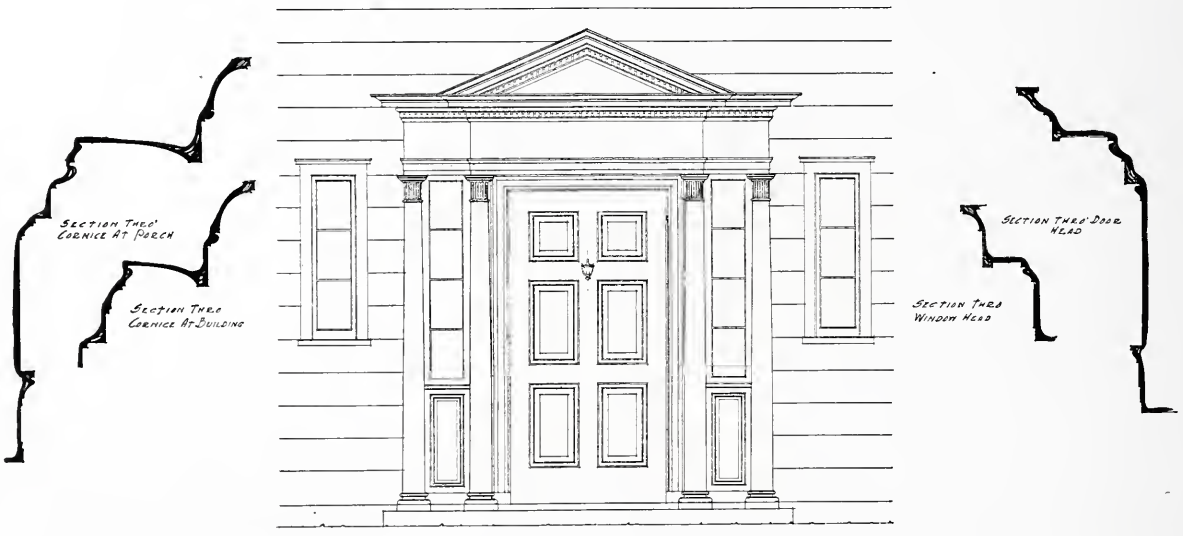
COMPETITION FOR A SVBVRBAN HOVSE AND GARAGE TO BE BVILT OF WHITE PINE

MENTION DESIGN

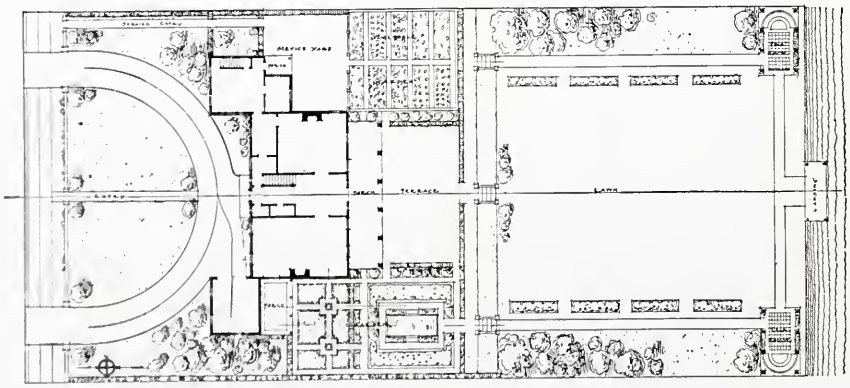
Submitted by J. Ivan Dise, New York, N. Y.



Living Room



Entrance Door



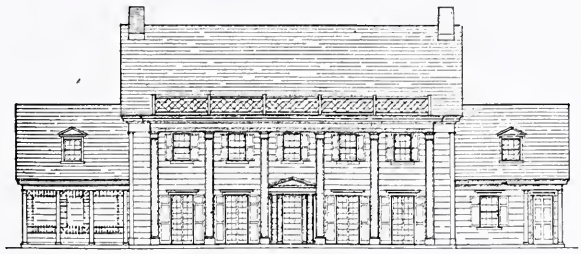
Plot Plan

Sheet No 2

Submitted by?

MENTION DESIGN, Detail Sheet

Submitted by Conrad A. Albrizio, New York, N. Y.



Garden Elevation

Side Elevation

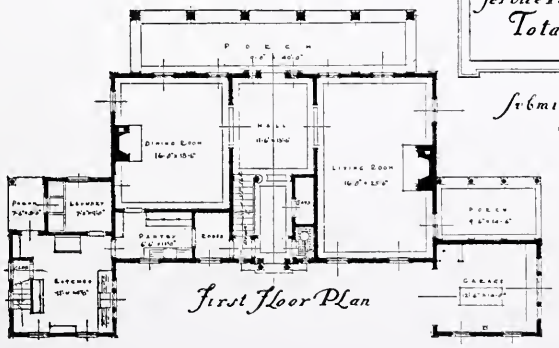
DESIGN
For
A SUBURBAN HOUSE

~Cubical Contents~

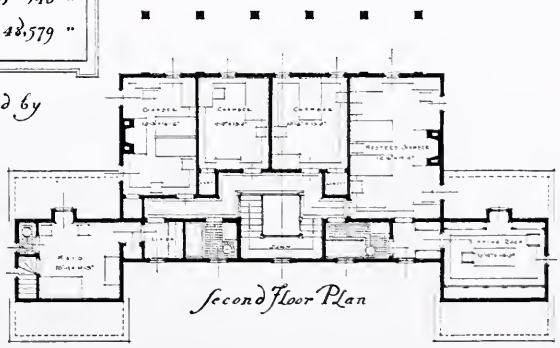
Main Part	38,893 Cu. Ft.
Service Wing	4,387 "
Garage	3,030 "
Main Porch	1,665 "
Living Rm. "	464 "
Service Porch	140 "
Total	48,579 "

And GARAGE
of
WHITE PINE

Submitted by
?



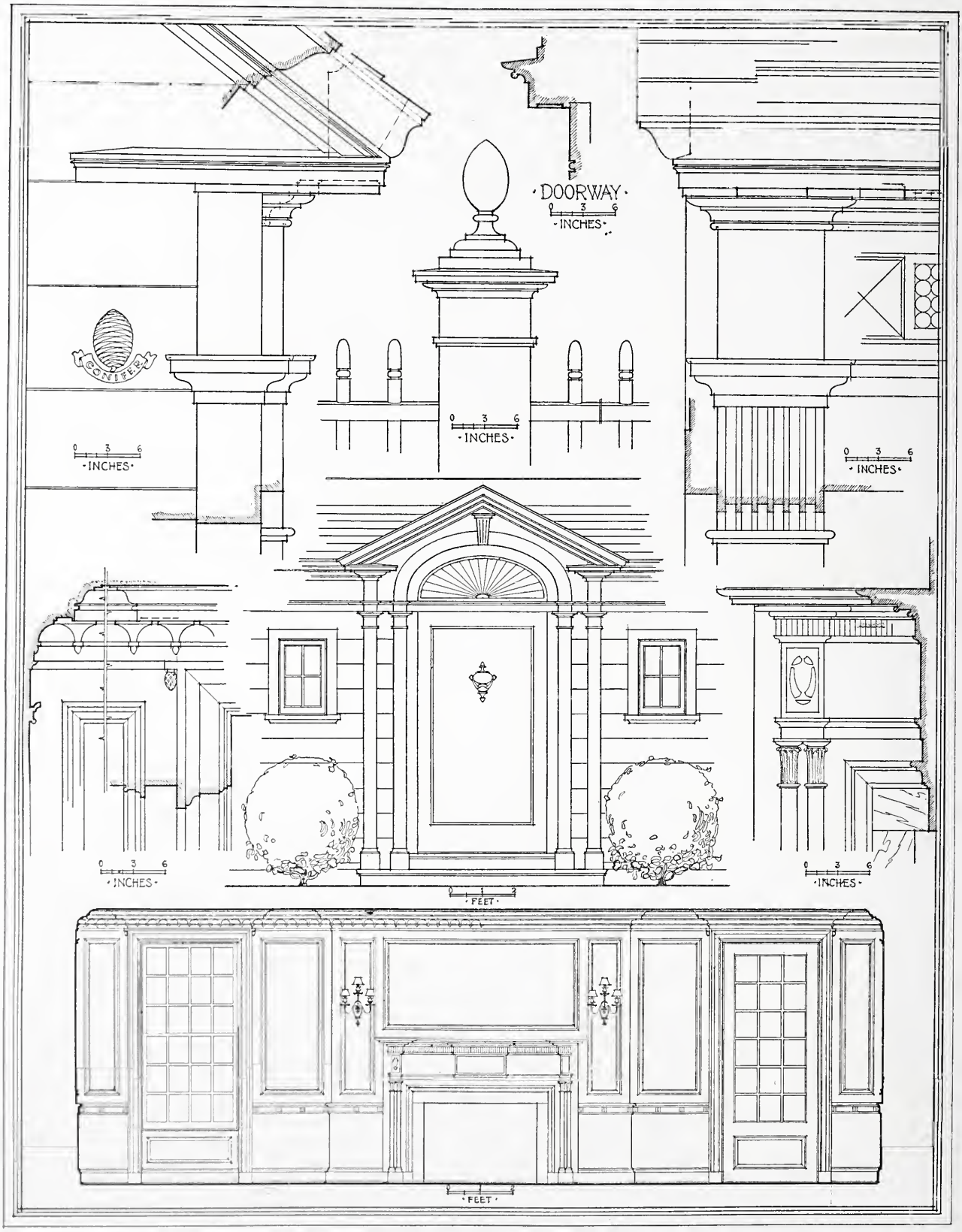
First Floor Plan



Second Floor Plan

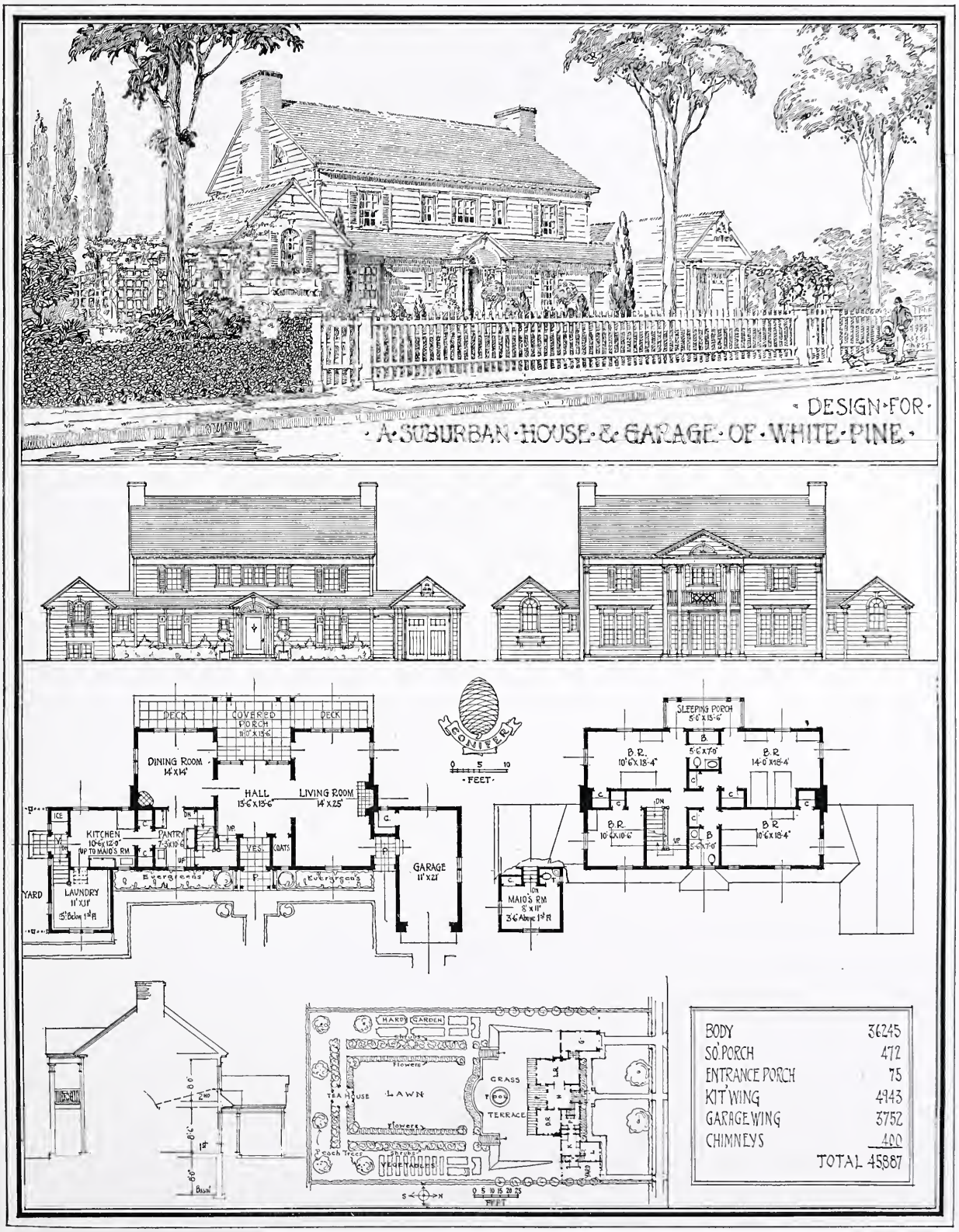
MENTION DESIGN

Submitted by Conrad A. Albrizio, New York, N. Y



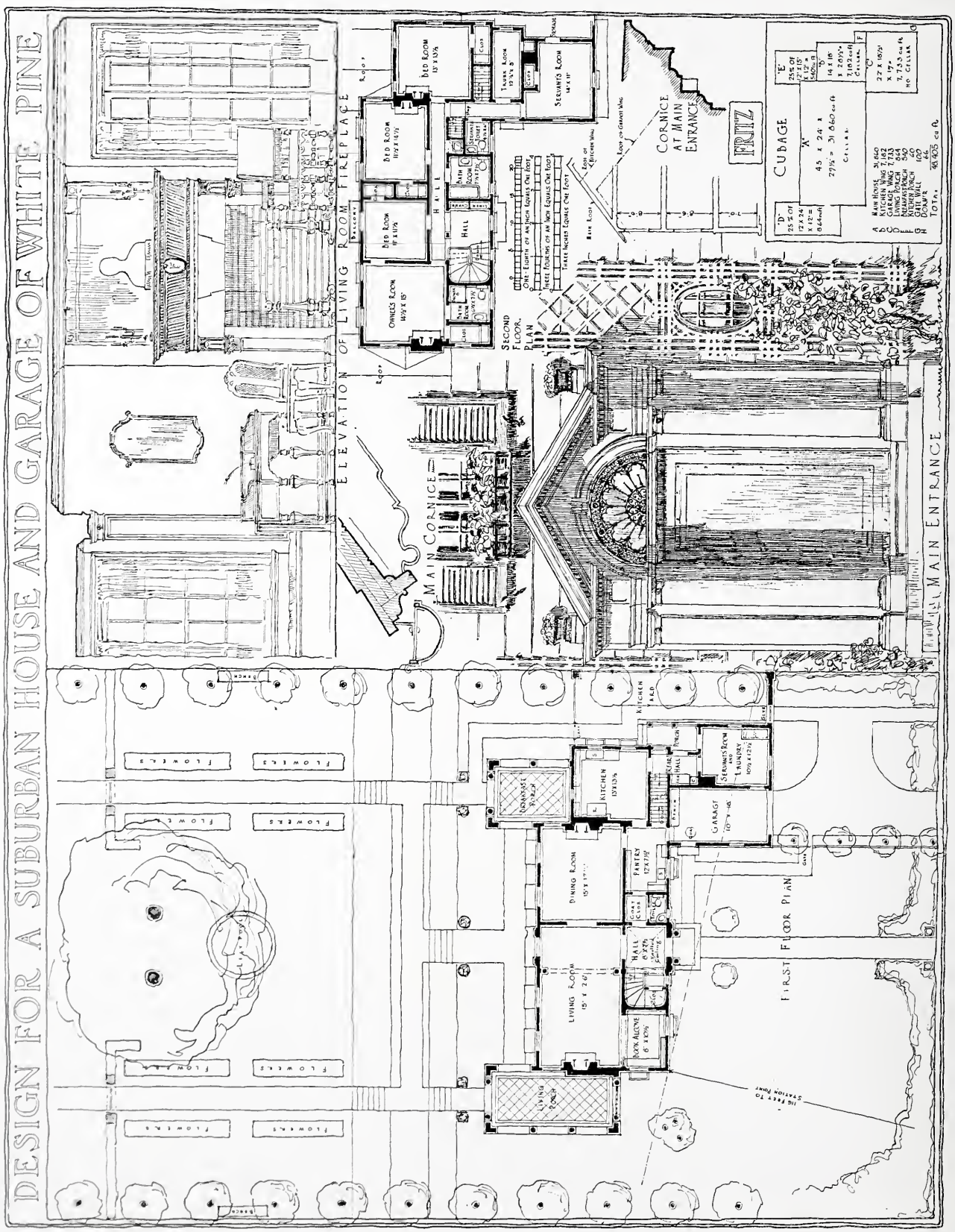
MENTION DESIGN, Detail Sheet

Submitted by John A. Tompkins and Harry Brodsky, New York, N. Y.



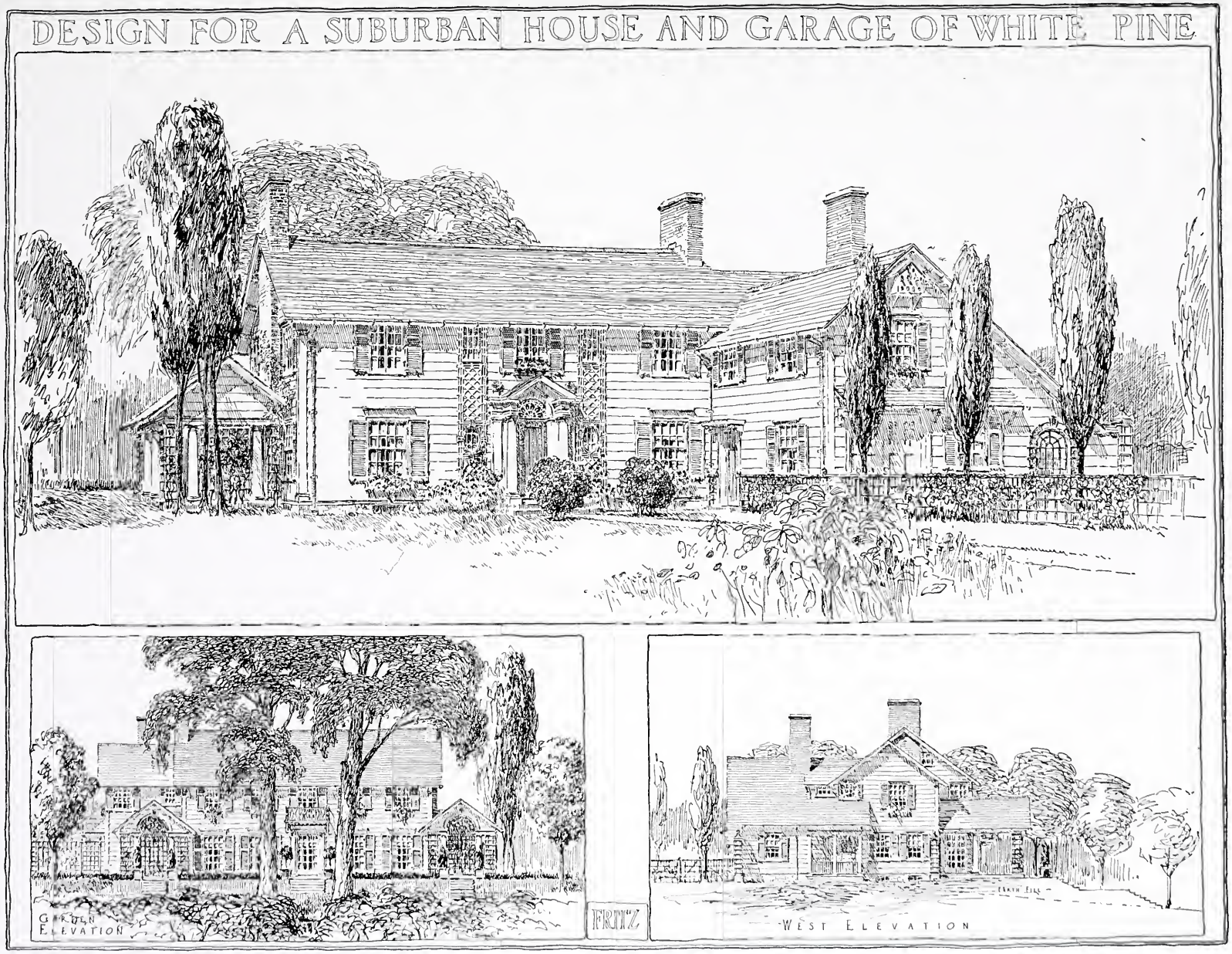
MENTION DESIGN

Submitted by John A. Tompkins and Harry Brodsky, New York, N. Y



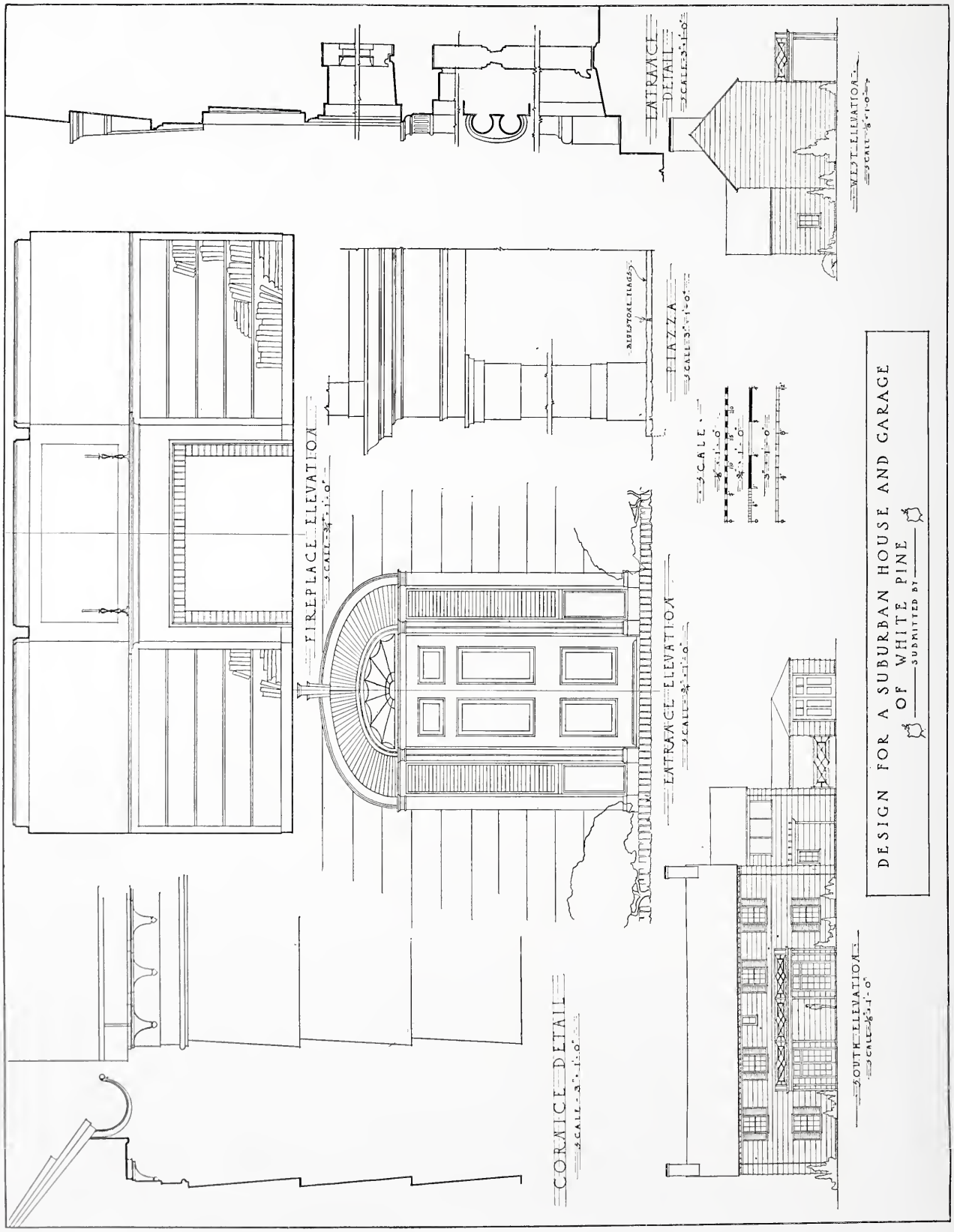
MENTION DESIGN, Detail Sheet

Submitted by Charles Sumner Schneider, Cleveland, Ohio



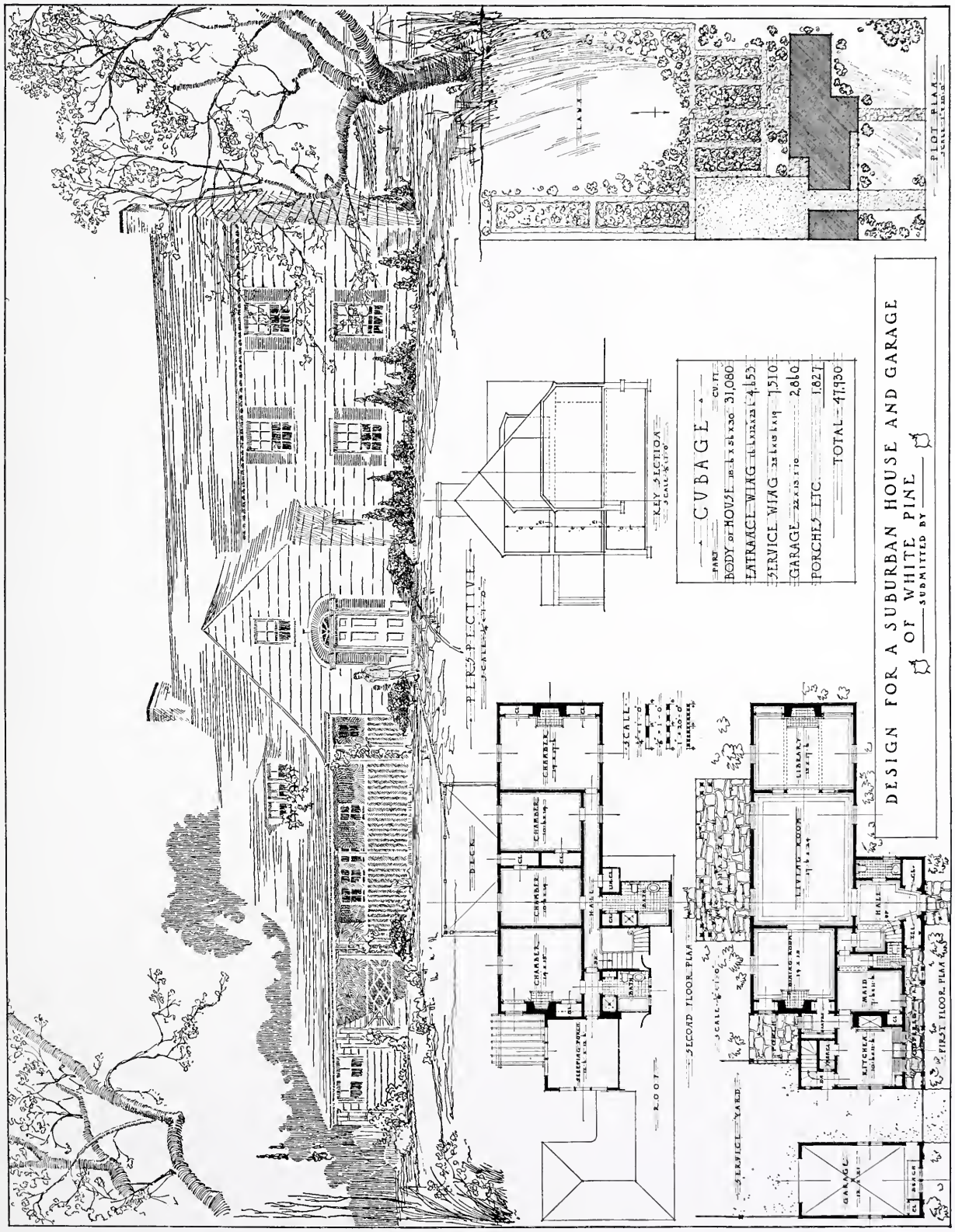
MENTION DESIGN

Submitted by Charles Summer Schneider, Cleveland, Ohio



MENTION DESIGN, Detail Sheet

Submitted by Charles H. Umbrecht, East Orange, N. J., and L. J. Kaley, Wyncote Pa.



MENTION DESIGN

Submitted by Charles H. Umbrecht, East Orange, N. J., and L. J. Kaley, Wyncote, Pa.

THE AIMS AND PURPOSES OF THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

PLANS FOR FUTURE ISSUES

A YEAR ago we ventured to hope that through our Series of Architectural Monographs we might have the good fortune to gain the attention of the architectural profession in order further to acquaint them with White Pine —its qualities—its availability—and its cost. Nothing could more fittingly emphasize this basic message than the contents of this our seventh monograph—the results of an architectural competition which brings home graphically to every practicing architect the fact that, for a subject so useful and frequent as a $10,000 suburban house, White Pine is not only a medium of artistic expression, but is available to-day and is economical.

Six numbers of the Monographs have been issued during the year as planned; and as we start the second year nothing could be more encouraging than the realization that in these crowded and eventful days we have not missed the goal for which we strove. Grateful as is this realization, we are not beguiling ourselves; we have had so many tributes from those whose attention we sought to attract, couched in the superlative of praise, that we feel justified in thinking we have obtained an audience.

We have aimed to renew and to hold the architects' interest in White Pine lumber, first by contradicting the amazing misconception which has existed in the minds of so many, that the supply of White Pine was exhausted, and secondly by performing a real service through our Series of Architectural Monographs. These are planned to be useful to the architect at once as a source of authoritative information and a work of reference crammed with meaty suggestions. We have aimed to establish and maintain confidence between the architectural profession and the manufacturers of White Pine, feeling that the tie that binds is our effort to sell and their desire to obtain that King of Soft Woods which embodies all the virtues of other soft woods without one of their shortcomings.

The *White Pine Series of Architectural Monographs* has been developed with much thought and care. Both the illustrations and text have been selected not only with the utmost study but by dint of extended travel, in order to provide a medium of information both dignified and pleasing. Quality rather than quantity, we have felt, would count in the end.

A veritable mine of valuable material has been unearthed in out-of-the-way places for future issues of the White Pine Series. Adhering to the Monograph idea of devoting each issue to a particular subject, we will continue to cover fields which have hitherto been untouched except in perhaps one or two exclusive architectural books. All sections of the country where work of high architectural merit is to be found, and which is universally applicable to present-day problems, will be exploited and published under proper classification for accurate reference.

After the work in the different geographical divisions, compiled chronologically according to periods, has been completed, it will then be our purpose to study each instructive architectural feature of a building by means of Comparative Details. Already accurate measured drawings are being prepared, supplementing specially made photographs, for the purpose of aiding all students of architecture in these comparisons. These later issues promise to be most interesting and will offer a wonderful opportunity for those endeavoring to solve some particularly detailed problem.

These announcements for future issues, we hope, will give reason for gratitude that a work so exhaustive within its limits, so authentic and sincere, should have been planned while it is still possible to measure and to write at first hand of those masterpieces of early American wood-built homes which have stood for centuries as monuments of history and models of architecture.

WHITE PINE BUREAU,
MERCHANTS BANK BUILDING,
SAINT PAUL, MINNESOTA

The subject of the eighth Monograph will be "Old Woodbury and Adjacent Domestic Architecture of Connecticut," with descriptive text by Wesley S. Bessell.

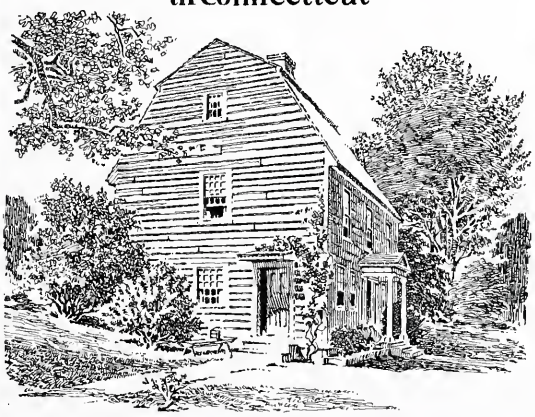
Subjects of Previous Numbers of

THE WHITE PINE SERIES OF ARCHITECTURAL MONOGRAPHS

Vol. I, No. 1.	Colonial Cottages - - - - -	Text by Joseph Everett Chandler
Vol. I, No. 2.	New England Colonial Houses - - -	Text by Frank Chouteau Brown
Vol. I, No. 3.	Farm Houses of New Netherlands - -	Text by Aymar Embury II
Vol. II, No. 1.	Houses of the Middle and Southern Colonies	Text by Frank E. Wallis
Vol. II, No. 2.	Domestic Architecture in Massachusetts -	Text by Julian Buckly
Vol. II, No. 3.	Early Houses of the Connecticut River Valley	Text by Richard B. Derby

An Architectural Monograph

On OLD WOODBURY & *Adjacent Domestic Architecture* in Connecticut



With Text by

WESLEY S BESSELL

Prepared for Publication by

Russell F Whitehead formerly Editor of The Architectural Record and The Brickbuilder

132 Madison Ave. New York N.Y.

1916

THE SILES HOUSE, LOWER WOODBURY, CONNECTICUT. Detail of Entrance.

An example of the two-story motif with pedimented entrance which was employed in Connecticut in the prerevolutionary houses.

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. 11 OCTOBER, 1916 No. 5

OLD WOODBURY AND ADJACENT DOMESTIC ARCHITECTURE OF CONNECTICUT

By WESLEY S. BESSELL

The old Connecticut houses have had special study by Mr. Bessell. His water-color sketches and measured drawings of these masterpieces of Colonial architecture have proved a source of inspiration to the architectural profession. His writings are an ardent plea for the correct interpretation and design of the architecture of our forefathers. Mr. Bessell is well known in New York as a designer, having been in the offices of Charles A. Rich, Theodate Pope, Frank E. Wallis and others. He is at present a practising architect in New York and the architect for the new Mount Vernon Seminary at Washington, D.C.—EDITOR'S NOTE.

PHOTOGRAPHS BY JULIAN BUCKLY AND THE AUTHOR

THE period of our Colonial architecture does not seem very distant when it is viewed in comparison with the history of architecture of the world, and yet in the short three centuries between then and now great changes have taken place to make our modern architecture a conglomerate mass of uninteresting work. Why this unfortunate development should have been permitted to take place when so many examples of the best of our seventeenth and eighteenth century dwellings remain all about us for our guidance and emulation is a source of wonderment to all thinking persons. The rapid growth of the country both in size and wealth may have robbed us of the desire to express ourselves in terms as simple and sweet as those of our forefathers, but why we should have absolutely lost the spirit of the older homes is hard to understand.

Perhaps if we step back to the town of Woodbury in the pleasant little Naugatuck Valley of Connecticut and picture it at the beginning of our Revolutionary struggles we may gain a concise idea of the spirit that then existed but which unfortunately seems to have long since been snuffed out. If we could have been in this quaint town one Sunday morning long ago we could not help but have become imbued with its atmosphere. It was a clear, bright morning, one long to be remembered by the inhabitants. The British at Boston had already marched out and met the minute-men, and now the men and boys of Woodbury expected to depart in order to join Washington's command, and on this particular Sunday, just after service at the North Church, a band of men were to leave their homes, some for long periods, others for all time. As the bell tolled in the belfry of North Church, which Hezikiah Platt had designed and built and whose history was to be written in later times, fate decreed that one Jonathan, son of Hezikiah, was here to take leave of Sally Orton, daughter of William Orton. Outlined above the trees the North Church spire stood, dignified, pure white, and delicate of design. In the play of light and shadow, the pilastered front supporting the pediment in which the green blind spread in fan-like shape blended well with the blue and pale yellow facings of the Continental army uniforms so proudly worn by the boys of Woodbury. Sally and Jonathan were wont to take leave, for they were childhood sweethearts, and the Orton house was soon no longer to have Jonathan Platt swing on the picket gate and call to Sally, and then hide behind the stately rose bush that covered its entrance. Just beyond this scene stood the Orton House with its quaint wooden doorway and rough stone door-step, which had served to bind these two. Grown to sweet maidenhood, she had opened this same door for him, for his tap on the knocker was as well known to Sally as his laughter, and if in her anxiety to answer that knock she upset the candle-holder from its lodging place, we can now forgive her for the charred lace work that suffered for her haste. When once inside the stair hall with its stairway of turned balusters and newels, carved scrolls at the open end of

the strings, one could see that it was all the work of the elder Platt. Jonathan was ushered into the parlor. Here he could gaze upon the handiwork of his parent by way of a panelled mantel and wainscot, but his gaze rested not long on his father's labors, but upon a pretty face in a poke bonnet, and strange as it may seem, the work of one Hezikiah Platt was no longer thought of. Hezikiah Platt was responsible in his small way for many of the buildings of Woodbury, for he had built for one Abner Lockwood the house at Long Hill where the Benjamin had been their architectural guides, and they could not break from the tradition that had been established.

The soldiers from Woodbury left by the post road on this memorable Sunday—left behind all that was theirs, the places their fathers and they had created out of wood and masonry. Shaded streets grew narrow as they passed by the old tavern in the bend of the road where they were lost to view. Over a rise they could still see the North Church spire, quietly nestling in the beautiful valley; and by the church

THE ORTON HOUSE, WOODBURY, CONNECTICUT. (Home of Sally Orton.)

road turns sharp on its way to Sandy Hook, and the Siles House in lower Woodbury with its pedimented entrance, and then the Judson House, and the Bostwick House, with its simple entrance flanked by well proportioned windows on which the blinds gave a charming color against the white pine clapboards. Yes, the elder Platt had played an important part in the building up of Woodbury, but as things were reckoned then, his houses were but of a type, exemplified by others, similar in design but different in detail, and no one thought but of this kind of house, for had they not all lived the simple life, and why should they not carry out the portrayal of what life was to them in their homes of wood? Beatty Langley and Asher sat Sally Orton, not daring to raise her head, for her very life had gone forth, and Woodbury's youth and manhood, and particularly Jonathan Platt's, were now facing a duty made necessary by oppression, a duty that meant, if well done, the keeping of home and family together—the homes they had built with their own hands, the homes that they had worked for and in which they had taken so much pride. These must stand, must exist, for they were part of themselves. Had not Absalom Turnbull, the village smith, forged the hinges and moulded the knobs on those houses, was not the timber hewn from the clearing and run through the saw by their hands? And so it was that the work of our forefathers, created in mind and mod-

elled in wood, was now to be protected by such men who, going forth to preserve their handiwork, counted not the cost.

This spirit existed at that time, this spirit still exists, but why has the present generation lapsed into a don't-care feeling regarding what home is or can be made? Why do we who sally forth nowadays, familiar as we are with these works of our forefathers, permit the atrocities committed by the so-much-per-yard mills and ten-dollar-per-house, profit-taking contractors? Home does not mean much strange to say, this is what he thinks is beautiful. One wonders what Jonathan Platt, going forth to protect, and Sally Orton, remaining in the background to keep in order for his homecoming the old Orton house with its hollyhocks, foxgloves, and boxwood hedge, with its quiet simplicity, would think if they could view these modern so-called homes. One cannot help but wonder also if the man of to-day has lost the desire for beauty or if it has only been taken away from him by the constant presentation of something hideous. Let us hope that the latter

HOUSE AT WOODBURY, CONNECTICUT. (Jonathan Platt's Home.)

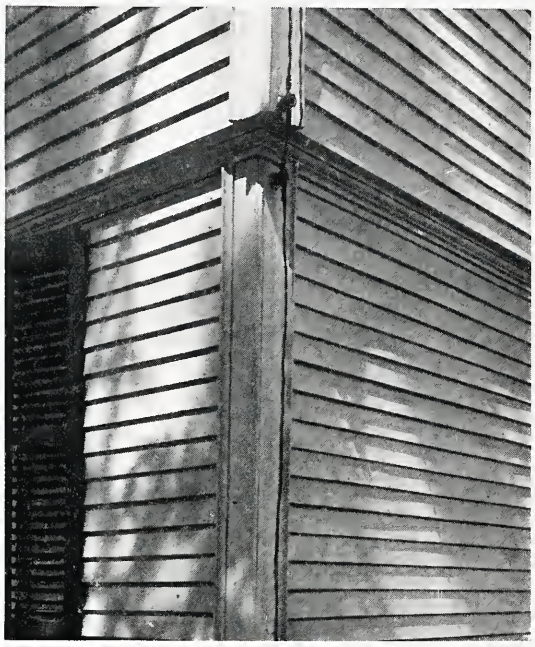
to these concerns. The pride taken in and thought given to his buildings by Hezikiah Platt do not interest them. Their chief thoughts and interest are commercial ones, and the houses which they produce are usually sad and material examples of what not to do. The beautiful villas with special mention of "Colonial" style advertised for sale by our present day get-rich-quick-build-a-house-over-night realty developers are the blight of our architectural development. How one wishes the word "villa" had never existed, and that it might constitute a crime to desecrate the word "colonial."

This is what we see to-day—this is what the average citizen is buying and building, and, is the case, and that there are numerous Jonathan Platts and Sally Ortons, and that all that is needed for the betterment of our domestic architecture is the removal of the evil manner in which it is created.

Jonathan returns to Woodbury after having served his country well, and Sally is there to greet him. Of course the boxwood hedge is larger, and the rose bush almost hides from view the gate, but all is the same upon his return as far as the house is concerned. The descendants of Jonathan and Sally, taking up where they left off, continued the work of their fathers, for did not the Dennings and Captain Asubel Arnold build according to tradition? Their houses on the bend of the road are pure

Colonial. And until the Greek revival there was no departure from a general type; even with the advent of the Neo-Grec it was so woven into these older creations that no real damage was done, but after this period chaos ran rampant, and as a result we find the nondescripts which unfortunately are with us to-day, the so-called Elizabethan, Gothic and Queen Anne houses with their paper doily edging and verge board scalloping in imitation of pantry shelving paper.

Unfortunately this period acted like a blight on America's architecture, for it fastened itself to the pure examples which fell into its hands, and to-day it is difficult to find a house, either old or new, which is free from its ravages.



Detail of Corner Boards.

THE JABES BACON HOUSE, WOODBURY, CONNECTICUT.

In this example a bead takes the place of a stile between the panels. The panel mould miters with the lowest member of the overhang mouldings.

It is with a great deal of inward satisfaction and pleasure, however, that we note that the descendants of Jonathan and Sally are again rising to meet and prevent such conditions from going on unchecked. To-day there is a refreshing influence at work in our midst for the construction of houses for these descendants. A new Jonathan Platt and Sally are taking up the work where the former left off. Our architecture is assuming a definite character, and surely will be benefited by the careful study being made by this new generation of architects, who are delving into the beauties of

(Continued on page 11)

THE JABES BACON HOUSE, ON THE LOWER ROAD, WOODBURY, CONNECTICUT

One of the earliest Woodbury houses of the double overhang type. The clapboards are fastened by boat nails left clearly exposed and painted over. The porch is of much later date.

THE LOCKWOOD HOUSE, CROMWELL, CONNECTICUT.

The main house is over two hundred years old. The gambrel-roofed ell composes nicely with the single-pitch roof of the house.

HOUSE NEAR SANDY HOOK, CONNECTICUT, ON THE SOUTHBURY ROAD.

Typical of the early eighteenth-century houses of the lean-to variety in this section. The windows are divided into twenty-four lights. The original gutters were of wood.

HOUSE ON THE LOWER ROAD, WOODBURY, CONNECTICUT.

A most picturesque composition nestling in valley. One of the few homes remaining in almost their original state; the unsightly modern leader across the end is unfortunate.

THE OLD "GLEBE" HOUSE, LOWER ROAD, WOODBURY, CONNECTICUT. Built in 1771

The very broad corner boards are paneled on both sides without using a stile and the moulding is returned across the top. The first Episcopalian bishop in America was selected in this house.

TWO PORCHES IN OLD WOODBURY, CONNECTICUT.

Rather a good entablature. The triglyphs are not logical in the frieze of a porch of this kind, but are found, however, very often in Colonial examples.

Door blinds add much charm and color to this example. There is something of quaintness and homeliness about these simple blinds.

the older examples, obtaining in their work those qualities and that spirit of quaintness known as America's gifts to the architecture of the world, which have been so long neglected by those responsible for our domestic architecture. This Colonial architecture of our forefathers is again about to come into its own; indeed, there are to-day many instances where we may discover work which is faithful in every way to the best of our early traditions. There is a reversion to a consideration of those subtle qualities which produced the many homes of past centuries that possess a charm that age alone cannot give, but which is the result of that true art of the Colonial builders whose lives were expressed in the design of their dwellings. It is to be hoped that this interest which is being manifested in the best of the old examples of house-building will prevent any further spread of past building evils. That these evils can be removed is certain, but it needs the sincere and untiring help of every one, both in the profession and out. Cosmopolitan America can and should develop a type, and that type may readily have the Colonial traditions as a basic principle.

Photograph by Lewis E. Welsh

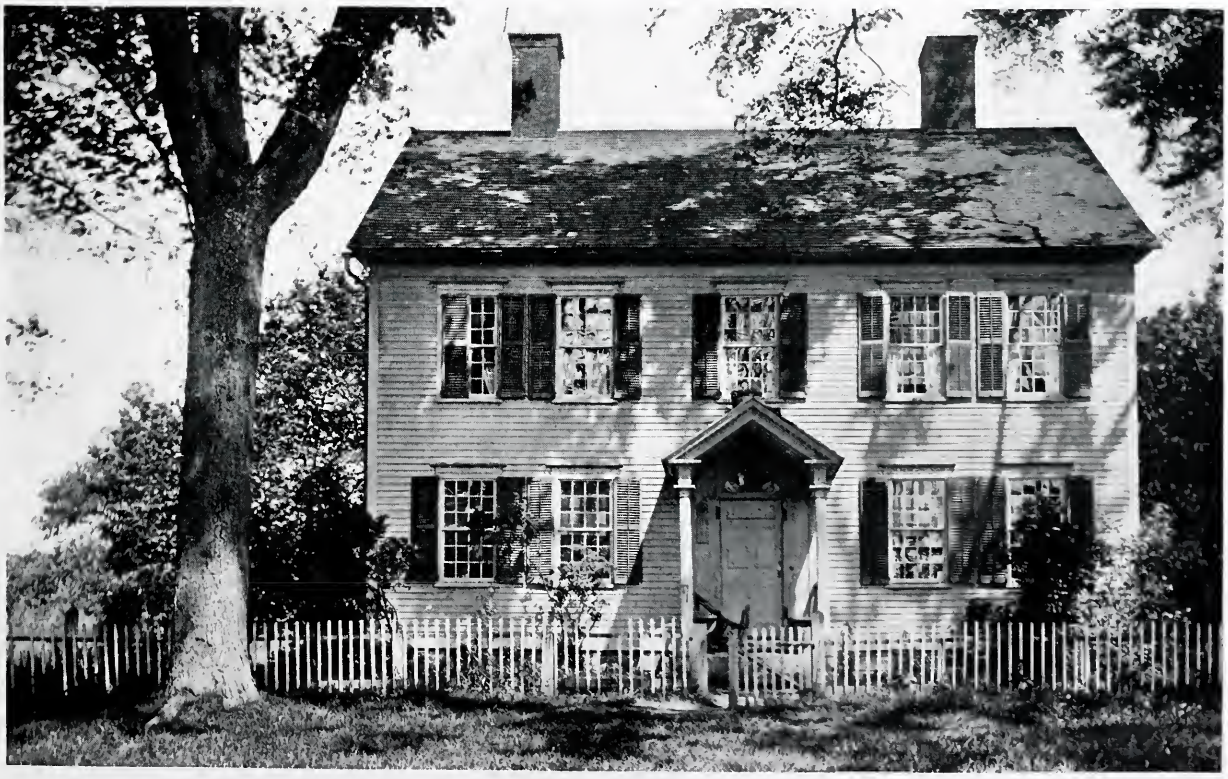
THE SANFORD HOUSE, LITCHFIELD, CONNECTICUT.

OLD SLAVE QUARTERS OF THE BACON HOUSE, WOODBURY, CONNECTICUT.
This building is now used as a tea house.

OLD HOUSE AT RIDGEFIELD, CONNECTICUT.
The lines of the porch roof have been softened by a very happy treatment

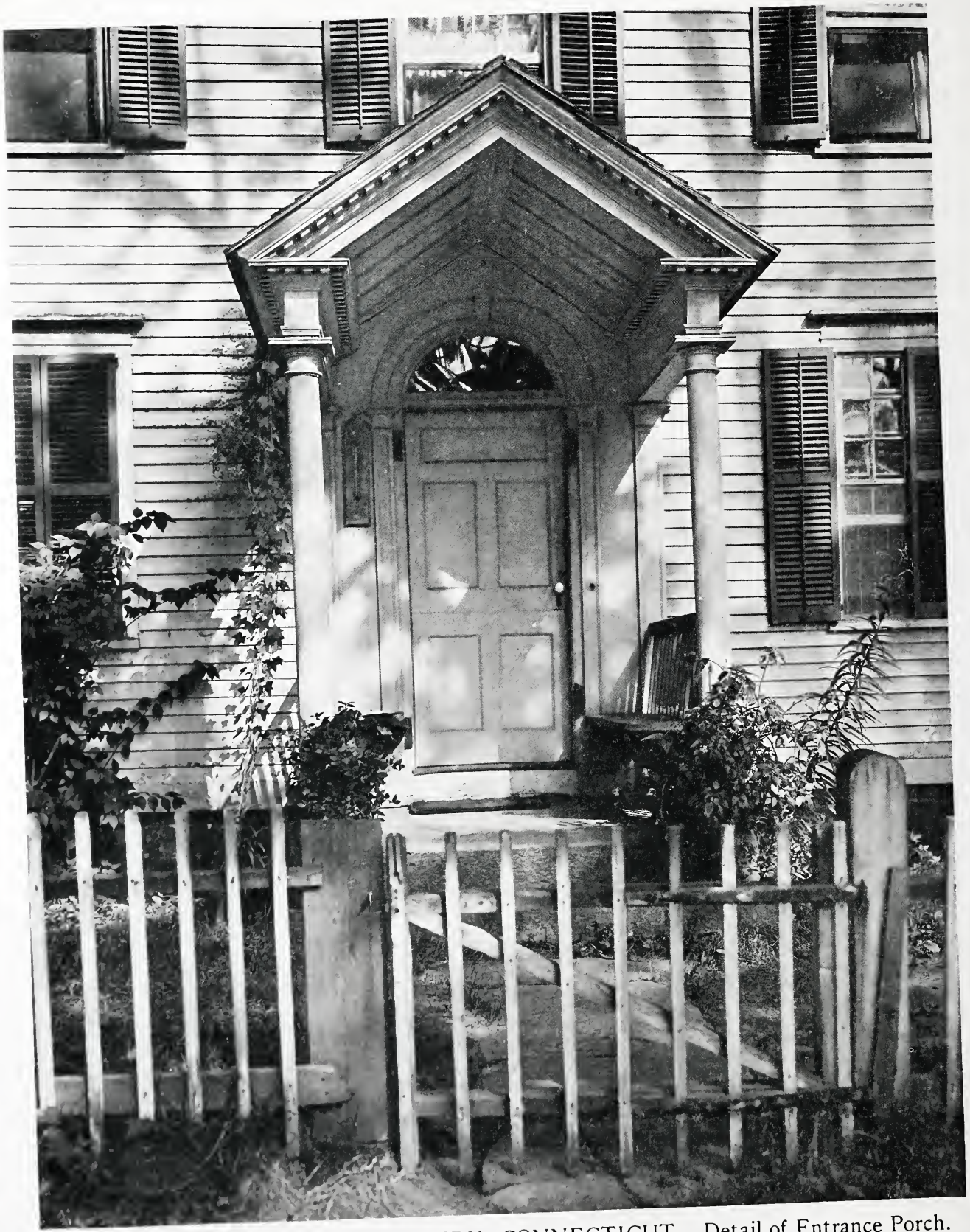
THE MARSHALL HOUSE, WOODBURY, CONNECTICUT.

The wing is the original house and is over two hundred and thirty years old. The row of two-story columns of the living-porch is characteristic of this section and a pleasing method of handling the piazza problem.



THE BOSTWICK HOUSE, SOUTHBURY, CONNECTICUT.

The fenestration is excellent for a small house and the detail of cornice and window trim very carefully designed.



THE BOSTWICK HOUSE, SOUTHBURY, CONNECTICUT. Detail of Entrance Porch.

A good example of this type of porch with wood-paneled soffit of the hood. The seats at the side are modern.

THE AVAILABLE SUPPLY OF WHITE PINE TIMBER

By FREDERICK E. WEYERHAEUSER

Office of Frederick Weyerhaeuser, Saint Paul, Minnesota

WITHIN the past few months, while discussing methods of advertising, a business acquaintance asked, "Why advertise White Pine when the supply is so nearly exhausted?" The question reveals a wide-spread misunderstanding as to the available quantity of White Pine timber,—a misunderstanding which is not surprising when one recalls the statement often repeated some five years ago by a leading exponent of conservation, that the supply of timber of all kinds in the United States would be consumed within twenty-five years. Such a statement must leave the impression that if our timber supply is so nearly gone, then surely White Pine, the building wood most useful and most desired, must remain in only very limited quantities. Without anything even approaching accurate information covering the vast timbered areas of the United States, it is not so surprising as it is unfortunate that such unfounded statements are made.

FREDERICK E. WEYERHAEUSER

How inadequate have been the estimates of standing timber is shown by an experience of my father, the late Frederick Weyerhaeuser. When he began manufacturing White Pine lumber at Rock Island, Illinois, in 1859, he looked about for a dependable source of logs for the saw-mill. Black River in Wisconsin was the nearest stream from which to draw, but he was advised by well-informed loggers to go further North to the Chippewa River, because the Black River timber supply was already nearly exhausted. As a matter of fact, logs in considerable quantities were driven down the Black River for forty years afterwards.

While it may seem incredible, as early as 1650 fears were expressed that the very large foreign trade would soon deplete the supply of White Pine timber, which was then cut mainly on the Piscataqua River in Maine and New Hampshire. In 1880 Professor Sargeant, in connection with the census of the United States of that year, estimated the Minnesota White Pine timber supply to be 8,170,000,000 feet, but sixteen years later General C. C. Andrews, Minnesota State Fire Warden, estimated the supply at 16,840,000,000 feet, more than twice the amount reported by Professor Sargeant.

It would of course be absurd to argue that the supply of White Pine timber is as great as it was years ago, or that White Pine manufacturers could long supply the United States with its entire lumber requirements. But for the many uses in house construction for which White Pine excels, there is unquestionably an abundant supply for generations to come.

The United States Forest Service in January, 1915, estimated the stand of White Pine timber in this country by groups of States as follows:

Northeastern States	16,400,000,000	feet
Middle Atlantic States	5,900,000,000	"
Idaho	24,540,000,000	"
Lake States	12,000,000,000	"
Total	58,840,000,000	"

Unfortunately the estimate of the Forest Service covering the Lake States includes what is

commonly known as "Norway Pine," the total being 18,400,000,000 feet; but it is probably safe to assume that of this amount 12,000,000,000 feet is White Pine, and in the above computation it is so tabulated.

Attention is also called to the fact that these figures do not include Western Yellow Pine, which is often advertised and sold under such names as California or Oregon White Pine. While Western Yellow Pine is a wood of excellent merit for many uses, it must not be confused with the true White Pine, the "Pinus Strobus" of the Eastern States and the "Pinus Monticola" of the States west of the Rocky Mountains.

In addition to the above figures there is a considerable amount of true White Pine in Montana, Washington and Oregon, and also in British Columbia, which province alone is estimated to have something over two billion feet. Our Eastern retail markets also draw heavily upon the White Pine of Eastern Canada,—the provinces of Ontario and Quebec being credited with billions of feet, while all of the Maritime Provinces contain considerable tracts of White Pine scattered through their vast forests of Spruce and Hemlock.

Mr. Henry S. Graves, Chief Forester of the United States, calls attention to the truly startling fact that after logging has been going on for approximately 200 years in New England and New York, the seven States within that territory were in 1915 credited with 16,400,000,000 feet of White Pine, in some instances the third and even the fourth crop being available to log. Timber grows rapidly in the Atlantic States, but the possibility of reproducing White Pine in Idaho and in our North Pacific Coast States is certainly no less promising. However, disregarding the annual growth and reproduction of White Pine timber, together with the possibilities of increasing such reproduction through proper scientific forestry methods, and also disregarding the Canadian supply, 59,000,000,000 feet of available White Pine timber still standing in the United States is an amount that almost staggers the imagination. Under present-day methods of manufacture, the lumber produced from this amount of White Pine timber would provide a fence of inch boards 600 feet high around the world at the equator, or would build complete 2,500,000 houses of average size.

No attempt is made in this article to dwell or even touch upon the individual and distinctive merits of White Pine as a building wood, its sole purpose being to bring to the architectural profession such facts as will be convincing proof of the abundant supply of White Pine timber to-day available for their use and to dispel any erroneous impression as to its scarcity.

The subject of the ninth Monograph will be "Old Maryland Houses," with descriptive text by Charles A. Ziegler, Architect

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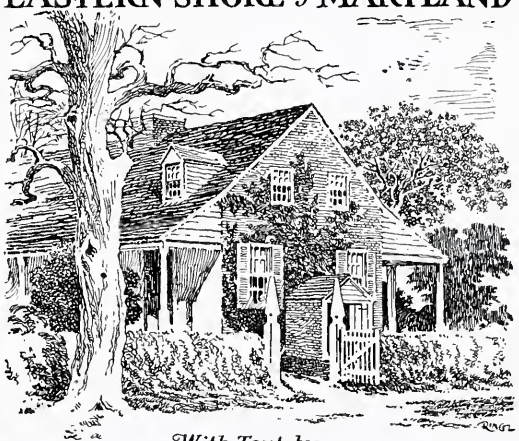
An Architectural MONOGRAPH

on Colonial Architecture of the EASTERN SHORE of MARYLAND



With Text by

CHARLES A ZIEGLER

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

132 Madison Ave. New York N.Y.
1916

"BEVERLY" ON THE POCOMOKE RIVER, MARYLAND. Detail of Porch.

The curious treatment of the transom above the door occurs on both entrances.

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. II DECEMBER, 1916 No. 6

COLONIAL ARCHITECTURE OF THE EASTERN SHORE OF MARYLAND

By CHARLES A. ZIEGLER

As Chairman of the Philadelphia Chapter, American Institute of Architects' Committee on Preservation of Historic Monuments, Mr. Ziegler has devoted much time and careful study to the architecture of the early American settlers, especially those examples remaining in the Middle Colonies. Mr. Ziegler is a member of the firm of Duhring, Okie & Ziegler, Architects.—EDITOR'S NOTE.

PHOTOGRAPHS BY PHILIP B. WALLACE AND THE AUTHOR

TO the student of architecture who has perused the "Architectural Monograph Series" published by the White Pine Bureau, it must have become apparent that the matter has been treated from a standpoint that is quite original and refreshing. Even the closest student of the early manner of building in America must have found much that was new in the development of the styles as illustrated in the less familiar examples presented, many of which are not generally known even to the architect.

Numerous volumes have been published, illustrating the larger and more important works of the "Colonial Period," but with the simpler structures, so logical and full of refinement, we are not so familiar; and yet these simpler buildings are perhaps the best evidence we have of how innate and unaffected was the art of proper building among the early colonists.

It requires no very unusual mind to compile in a fairly satisfactory manner a structure composed of odds and ends selected from that vast storehouse of accumulated "Architectural Styles," even if the fragments are used in a manner never intended by the brain that originally conceived it; but to create from very crude material, without the use of ornament and very often of mouldings, buildings that command our admiration today, bespeaks a natural and unstilted art that was popular and entirely devoid of affectation.

Victor Hugo in his "Notre Dame" states that Architecture lost its function as recorder of human history in the 15th century when Gutenberg invented the printing-press. This seems like a very abstract hypothesis and is perhaps somewhat abstruse, but his argument that before the art of printing was perfected men expressed their highest aspirations in building forms is quite sound. That architecture is crystallized history, or, as Viollet le Duc has said, "Art is the measure of civilization," is only another way of stating Hugo's eloquent argument.

Just why architecture in America deteriorated so woefully in the middle of the 19th century it is difficult to say, but this deterioration is itself a record of a marked change in the intellectual development of a people. In the evolution of our national life, we have reached the era where the striving for ultimate efficiency (some call it Kultur) has eliminated the art sense as a popular movement and has substituted as a lure commercial enterprise. Centering about our cities are great whirlpools of humanity that draw upon the countryside until it is barren of all but the indigent and young, and a few, very few, of those who still have visions of a golden age and dreams of a higher provincialism. There are, however, beyond the whirlpools, quiet eddies not affected by the great commotion, which although they do not gather the flotsam and jetsam of the sea, nevertheless retain that which was committed to their care in perfect contentment.

Those who have succumbed to the lure of the road feel instinctively the witchery of such environment: the long lane of spreading trees arching overhead like the vaulting in some ancient nave, with the sun-flecked roadway running between, where you raise your foot

from the accelerator and permit the pulse of the motor to beat normally again; the neat whitewashed houses behind green foliage. and the kindly, slow-moving people who always seem to have so much time at their disposal.

COCKRAN'S GRANGE, NEAR MIDDLETOWN, MARYLAND.

It was in such an atmosphere as this that we found ourselves when, at the instigation of the Editor, we made the long delayed motor trip through Maryland in quest of the Colonial.

Founded in 1632 by Lord Baltimore, Maryland in many ways exhibits in its architecture the tendencies of the Cavalier stock that came with him to America to escape persecution abroad. There is no feeling of arrogance or ostentation about the work, in fact, rather a refinement that denotes gentility; but, lacking the spirit of thrift possessed by the Puritans, their houses possess a spaciousness not usually found in the North. They laid out large plantations, kept many slaves who tilled the fields and raised the excellent thoroughbred stock; they entertained lavishly and were often ruined by their excesses, as the records show.

It is not, however, the object of this article to treat of the larger and more familiar houses, but rather of the work done on the fertile peninsula best known to the natives as the Eastern Shore of Maryland. This peninsula, sometimes referred to as the "Land of Evergreens," rich in its agricultural pursuits and ravaged very little by the wars that have raged about it, contains many quaint old towns that possess much of the charm of earlier days and innumerable old farmsteads, many of which are still owned and operated by descendants of the original settlers.

One of the most characteristic of these plantations is Beverly, situated on the Pocomoke River near the northern boundary of Virginia. Although possessing considerable architectural merit, I believe that this building has never

BOURKE HOUSE, NEAR CENTREVILLE, MARYLAND.

Characteristic approach to the Maryland farm-house.

"BEVERLY" ON THE POCOMOKE RIVER, MARYLAND. Entrance Front. Built in 1774.

been illustrated in any architectural publication before, although mentioned by several authors. It was a very pleasant surprise to me to come unexpectedly upon so excellent an example. The property has been the seat of the Dennis family of Maryland for over two hundred years. Dannock Dennis received the patent to the original estate, containing over one thousand six hundred acres, from Charles II in 1664, and it has remained the homestead of this family for nine generations.

The first house erected on the plantation was destroyed by fire in the 18th century, the present building being erected in 1774. The old family coach with iron steps, leather springs and seats for lackeys still remains in the carriage-shed, and the old family graveyard with its stone tablets recording the passing of nine generations still nestles among the huge shade trees near the house. A broad avenue about one mile in length, flanked by large red cedars, leads to the old road at the eastern end of the plantation. These long shaded lanes are a very characteristic feature of the landscape in Maryland, even the simplest farms having splendid approaches of this sort, as illustrated in the photographs of Cockran's Grange near Middletown and the Bourke House at Centreville.

In wandering through Maryland one is very much impressed by the beauty of these lanes leading up to the white farm buildings, usually so well grouped and surrounded by orchards and shade trees. The illustration of the farm-house near Chestertown on page 9 gives some idea of the effect of these interesting white buildings among the trees. This building also conveys some idea of the simplicity of the detail and the excellent massing of these simple farm-houses.

"BEVERLY" ON THE POCOMOKE RIVER, MARYLAND.
The approach to this gateway is about one mile long.

Many of the smaller houses seen along the roadside might well serve as models for the moderate-sized houses that are being erected throughout the country in such atrociously bad taste; in fact, one is strongly impressed by the superiority of the crudest negro quarters in Maryland as compared with the average mechanic's home in more progressive sections. The roofs are always just the right pitch with only cornice enough to perform the proper functions of a cornice, and these with very simple mouldings, if any. The cornice was seldom

(Continued on page 10)

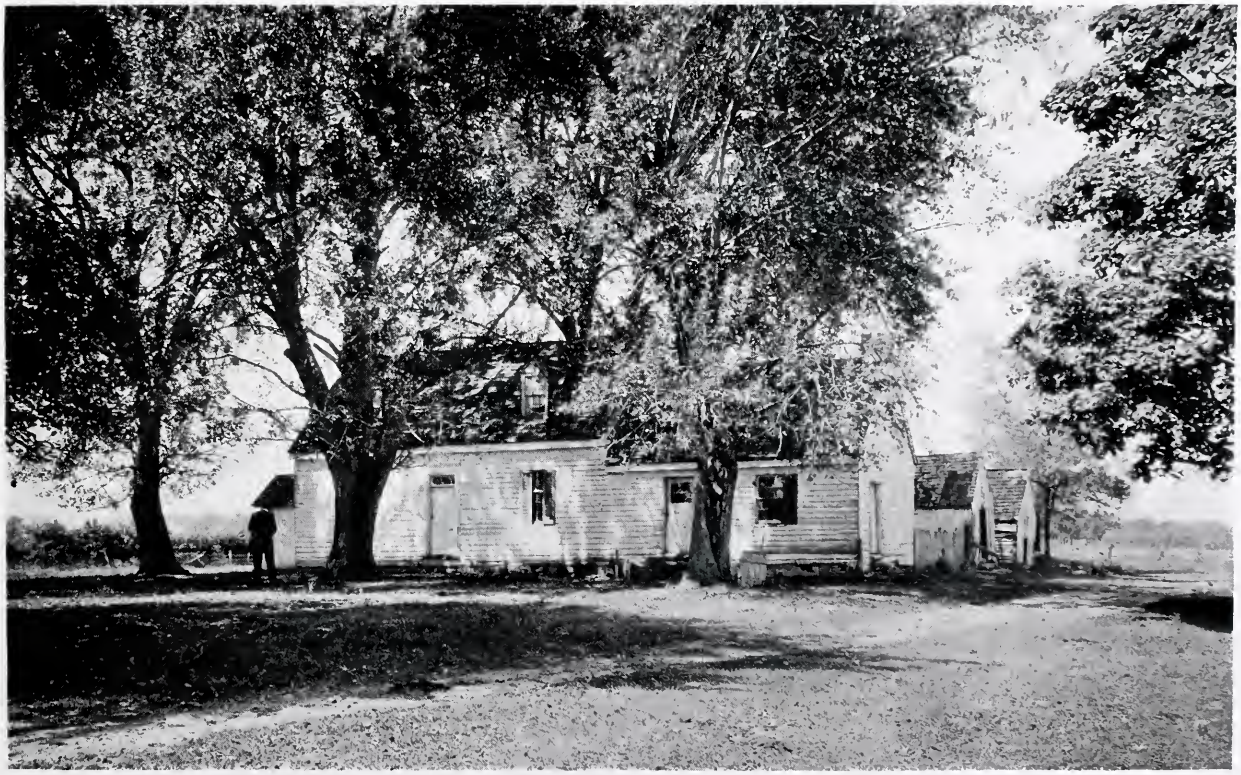
FARM-HOUSE NEAR WESTOWN, MARYLAND

EARLY FARM-HOUSE ON MARYLAND STATE ROAD

OLD SLAVE QUARTERS ON MARYLAND STATE ROAD.

STEPHENS HOUSE, GALENA, MARYLAND.

OLD HOUSE NEAR KINGSTON, MARYLAND.



OLD FARM-HOUSE NEAR CHESTERTOWN, MARYLAND.

OLD HOUSE NEAR CECILTON, MARYLAND.
Showing characteristic method of enlarging the building from generation to generation.

carried up the gable ends, these being usually finished with a face-board over which the shingles project slightly. The chimneys were always of brick and usually very generous in size. The gambrel roof is seldom seen in this section. In enlarging the houses it was usual to prolong the main axis of the building, producing long, low lines with roofs at different levels. Very often the addition was larger than the original building, as in the old house near Cecilton, above, where we have three distinct divisions, the smaller section being probably the original. Sometimes, however, wings were carried out to the rear, as in the old house near Kingston, below, but the treatment of the intersection of the roofs and grouping of gables was always somewhat similar and forms one of the charms of these simple buildings.

OLD HOUSE NEAR KINGSTON, MARYLAND.
Another example showing interesting development of additions.

OLD HOUSE IN CHESTERTOWN, MARYLAND.

This quaint old town was the original port of entry for Maryland before Baltimore was chosen and contains many excellent houses built during the early part of the 18th century.

The Stephens House at Galena, page 8, formerly Georgetown Cross Roads, was originally a log cabin and is reputed to be two hundred years old. As was very often the case where the early settlers became more prosperous and sought more commodious surroundings, the building was extended and the entire construction covered with White Pine siding, and with this protection many excellent examples of the first houses erected in this country have been preserved.

The road running past this building is a portion of the Maryland State Road, which runs the entire length of the Eastern Shore and is one of the most excellent roads imaginable and one that the architectural student might profitably make use of if he would see evidence of the fact that a proper sense of proportion was a common heritage in the early days of our history, and not possessed solely by the designers of the more pretentious Georgian examples.

TWO OLD FARM-HOUSES NEAR POCOMOKE CITY, MARYLAND.
It is interesting to note curious fence-posts which show the English influence.

THE TEACKLE HOUSE, PRINCESS ANNE, MARYLAND.

This house was made famous in the story of "The Curtailed Hat" by George Alfred Townsend.

DETAIL OF RIVER ENTRANCE, "BEVERLY" ON THE POCOMOKE RIVER, MARYLAND.

The ironwork was brought from England about 1775. The arched device for carrying the lantern ring over the steps is very unusual.

RIVER FRONT, "BEVERLY" ON THE POCOMOKE RIVER, MARYLAND.

The covered cellarway is common in the Maryland houses.

"WHAT GRADE OF WHITE PINE SHALL I SPECIFY?"

IN THE OFFICE of every architect whose practice includes the design and superintendence of representative American homes, the thirst for accurate information makes all authoritative literature concerning building materials, and specification data aimed to facilitate their proper use, most welcome.

White Pine has been intimately known by architects for generations. They have had opportunities without number of familiarizing themselves with the workable and lasting qualities of White Pine in their building operations, and they have always recognized this wood as pre-eminent for out-of-doors, where exposure to the elements has been the test. They know White Pine, but the one unsolved and as yet unanswered question has been to specify its use correctly. Due to an unfortunate lack of correct information, architects have been compelled in most instances to use their own phrasing in stating the grade wanted, and this has very naturally led to many misunderstandings between the architect, the contractor, and the client.

Unfortunately, up to the present time there has been published no accurate treatise on White Pine to which the architect could turn for reference and dependable information regarding the different grades when writing his specifications. The White Pine manufacturers, though tardily, are now making every effort to correct this omission. In October of last year a brief prospectus of a contemplated Specification Book was announced in the Monograph Series, which it was hoped would be worthy to take its place with other technical books always at the architects' service. It had been evident for a long time that there was a crying need for a text-book covering the subject of White Pine which would serve definitely to establish a standard by which the architect, the contractor, the retail lumber dealer, and the wholesale manufacturer could work together with a perfect understanding of the nomenclature of White Pine Grades and what they stand for, and of the Grading Rules applying thereto.

The first announcement of the White Pine Book of Grading Rules was made after the work had been carefully studied and, it was supposed, fully mapped out. Since that time the further details in its compilation have delayed its publication, but it is hoped that this delay will be more than compensated for by the greater

perfection of the finished book, and that when completed it will prove of inestimable value to the architect as a working tool in his office. It was again thought that the book would be ready to distribute in September, and a second announcement was made of its publication. On further analysis, however, it was not yet quite satisfactory to those having its preparation in charge. They wanted the work to be as complete as it was possible to make it, and to have its contents set forth in most accurate, clear and concise form. The publication was, therefore, postponed until this could be accomplished, which has now been done.

The White Pine Book of Grading Rules will be distributed on February 1, 1917, to those architects receiving the White Pine Series of Architectural Monographs and to other practicing architects making request for it.

The book contains a mine of valuable information regarding White Pine. The architects' frequent question, "What Grade of White Pine Shall I Specify?" is fully and completely answered. Everything concerning the technical phase of the use of White Pine is included in the work. It is fully illustrated by half-tone reproductions, at one-inch scale, from photographs. As no lumber grade can be definitely represented by a single board, each grade is illustrated by the use of from three to six boards, placed side by side, showing in so far as is practicable a really representative grade. This method of showing the grades makes it unnecessary actually to see the lumber itself before writing the specifications, and helps the architect to visualize the lumber to be used, and in this way to prepare himself to judge properly the chosen grade when delivered at the job. If it so happens that the grade furnished exceeds or falls short in quality of his mental impression of it from the photographic reproductions, his future specifications may be corrected to conform with his newly acquired knowledge of just what the grade should be.

Following the photographic reproduction of each grade there are a "Description of Grade," "General Grade Distinctions," "Stock Sizes," "Recommended Uses," and "Approximate Differences in Cost between Grades." Further is included a separate tabulation of "Classified Recommended Uses for White Pine in House Construction," subdivided into three classes as applied to houses of high, medium and low cost. Also are included a "General Index," carefully detailed for quick reference, "Instructions for Use of White Pine Grading Rules," "White Pine Terms and Their Meaning," "Description of Recognized White Pine Lumber Defects," and "Comparative Qualities of White Pine from the New England States, New York and Pennsylvania, Minnesota, Wisconsin and Idaho."

In short, the forthcoming Book of White Pine Grading Rules is a text-book which should take its place with other technical books in every architect's office. We feel assured that it will prove useful and will be welcomed by the architectural profession.

The subject of the tenth Monograph will be Three-Story Houses of New England, 1750–1800.

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Vol. II, No. 5.	Old Woodbury and Adjacent Domestic Architecture in Connecticut	Text by Wesley S. Bessell