APPLICATION FOR LOCAL HISTORIC DISTRICT CERTIFICATE OF
APPROPRIATENESS, NON-APPLICABILITY, OR HARDSHIP

DATE RECEIVED: ____________________________
PROJECT #: ____________________________

PROJECT INFORMATION

IS THE PROPERTY AND/OR STRUCTURE DESIGNATED (check all that apply):

☐ LOCAL HISTORIC DISTRICT ☐ LOCAL LANDMARK ☐ NATIONAL REGISTER SITE

(Depending on how a property is designated, different Newton City Ordinances may apply.)

NAME OF LOCAL HISTORIC DISTRICT: Auburndale

TYPE OF STRUCTURE(s) Affected (Check all that apply):

☐ HOUSE ☐ FENCE ☐ GARAGE ☐ NON-RESIDENTIAL BUILDING ☐ SHED
☐ SIGN ☐ WALL ☐ OTHER

IF OTHER, PLEASE DESCRIBE: ____________________________________________

WHAT YEAR WAS THE STRUCTURE BUILT: 1874

TYPE OF PROPOSED WORK (Check all that apply):

☐ ADDITION ☐ ALTERATION ☐ DEMOLITION ☐ NEW CONSTRUCTION ☐ REPAIR
☐ REPLACEMENT ☐ OTHER

IF OTHER, PLEASE DESCRIBE: ____________________________________________

DESCRIBE SCOPE OF WORK:
Remove two non-original window units—one single and one pair—and replace with new window pair partially within existing window opening. Infill and clad remainder of openings with siding to match existing.

IF KNOWN, BRIEFLY DESCRIBE THE HISTORY OF THE PROPERTY:

THE APPLICATION SHOULD INCLUDE THE FOLLOWING INFORMATION:

REQUIRED SUBMITTAL CHECKLIST (Check all being submitted)

☑ Proposed Building / Elevation Plans ☑ Photographs of Existing Façade and Street
☑ Assessor’s Map or Site Plan

☑ Building Product / Material Information ☑ Photographs of Neighborhood

Structural Assessment (For demolitions only)

(All plans MUST be dated, drawn to scale, and clearly labeled. An inaccurate or incomplete application will NOT be accepted. Please review the reverse of this form for additional information.)

NOTE: This Application MUST be accompanied by a General Permit Application.
Development Review Team Meeting: A Development Review Team (DRT) meeting is suggested for any application where other land use permits or reviews may be necessary. During a DRT, City staff from several departments meet with prospective applicants to evaluate new proposals. Many people find these meetings to be an efficient way to learn about issues they may want to address early on to ensure a successful project. After the DRT meeting, you’ll be given a checklist for the next step and handouts further explaining the review and approval process.

Application Submission Requirements: An application for a Certificate of Appropriateness, Non-Applicability, or Hardship will not be accepted by the Department of Planning and Development (Department) until it is determined to be complete. At time of intake, the Department will determine whether a review is necessary. Inaccurate information or incomplete applications will delay the review of your project. The items needed for a complete application include:

**Forms:** A completed General Permit Application form and Certificate of Appropriateness, Non-Applicability, or Hardship application is required. The signature of the Owner of the property or the Owner’s legal representative and the Applicant/Agent is mandatory on the General Application. Please provide current contact information on the General Permit Application form to ensure City staff is able to contact the appropriate people regarding the project. On the certificate application, be sure to fill in all possible fields with accurate information.

**Fees:** There is no fee for this application.

**Project Description:** A detailed letter or narrative describing the project should include:

1. The historic and architectural value and significance of the site, building or structure; the general design, arrangement, texture, material and features involved; and the relation of such features to similar features of buildings and structures in the surrounding area.
2. In the case of new construction or additions to existing buildings or structures, information considering the appropriateness of size and shape of the building or structure both in relation to the site and structures in the vicinity shall be provided.
3. Information explaining whether the proposed work is connected to a building, structure or exterior architectural feature damaged or destroyed by fire, storm or other disaster; and
4. Information noting the condition of the building and its possible reuse and restoration.

**Submittals:** Each application must be accompanied by copies of the required project filing materials identified on the front page of this form. Any plans that are submitted as part of an application should be dated, drawn to scale, clearly labeled, and not exceed 11” x 17,” except as requested by the Department.

**Document Format:** All information submitted as part of an application shall be submitted in the following format:

1. One (1) hard copy of the complete application packet, including completed forms; or
2. Submit the application electronically by emailing the complete application packet to the Preservation Planner. All documents must be consolidated into one .pdf. Applications that are electronically submitted must be received by 5 p.m. on the application deadline date. It is the responsibility of the petitioner to confirm all electronic submittals have been received.

**Application Review Process:** The Department, upon receipt of a complete application packet, shall determine whether the application meets the criteria for local historic district commission review. This criteria includes any proposed replacement of historic materials, or the removal of historic materials, that can be seen from a public way. Projects that are exempt from review are those that replace historic fabric in-kind, involve general maintenance of the structure, or are not visible from a public way. There is no fee for this review. At a public hearing, the Commission shall determine whether the petition has complied with the procedural requirements and criteria of review. The Commission’s decision shall be rendered within forty-five (45) days after receipt of the completed application.
Because of different update schedules, current property assessments may not reflect recent changes to property boundaries. Check with the Assessors' Office to confirm boundaries uses at the time of assessment.
Window Details.

Scale $\frac{1}{4}" = 1'-0"$

Date: 09.25.2017

Moors Residence
38 Vista Avenue
Newton, Massachusetts 02466

1 | WINDOW HEAD DETAIL @ STUD WALL  3" = 1'-0"

- (E) SHEATHING - PATCH AS REQ'D
- AIR BARRIER MEMBRANE
- (E) CLAPBOARDS - PATCH AS REQ'D
- HEAD FLASHING
- STARTER STRIP
- BUILDING PAPER
- 3/8" X 3/8" PTD WOOD EXT CASING - MATCH PROFILE AT ORIGINAL WINDOWS
- 2X6 STUD WALL
- (E) INSULATION - REPLACE AS REQ'D
- INTERIOR FINISH - SEE INT. ELEVATIONS
- 3 - 2X10 HEADER W/1/2" PLY SPACERS
- SHIM SPACE
- TYP. INTERIOR CASING
- 1X JAMB EXTENSION - MATCH CASING
- WOOD WINDOW UNIT
- 3/8 SCREEN

 adam@huck.design

MOORS RESIDENCE
38 Vista Avenue
Newton, Massachusetts 02466

781.310.1511
adam@huck.design
WINDOW JAMB DETAIL @ STUD WALL
3" = 1'-0"

2X6 STUD WALL
(TYP. INTERIOR CASING)
SHIM SPACE
JAMB EXTENSION
WOOD WINDOW UNIT

BUILDING PAPER
(SEALANT)

3/4 x 3/4" PTD WOOD EXT CASING - MATCH PROFILE AT ORIGINAL WINDOWS

(E) CLAPBOARDS - PATCH AS REQ'D

(E) SHEATHING

(WOOD SILL BELOW - MATCH (E) AT ORIGINAL WINDOWS)

INTERIOR FINISH - SEE INT. ELEVATIONS

(E) INSULATION - REPLACE AS REQ'D

Scale: 1/4" = 1'-0"

MOORS RESIDENCE
38 Vista Avenue
Newton, Massachusetts 02466

HUCK design
781.910.1511
adam@huckdesign
WINDOW SILL DETAIL @ STUD WALL

- 3" = 1'-0"

D.H. WINDOW UNIT

METAL PAN FLASHING - TURN UP 3 SIDES & SOLDER ALL JOINTS

STOOL CAP

SEALANT W/ WEEP HOLES

2X6 STUD WALL

INTERIOR FINISH - SEE INT. ELEVATIONS

(E) CLAPBOARDS - PATCH AS REQ'D

(E) INSULATION - REPLACE AS REQ'D

BUILDING PAPER

SHEATHING

3/4" X 3/4" TYPICAL APRON

1/2 SCREEN

1/4" = 1'-0"
<table>
<thead>
<tr>
<th>Inventory No:</th>
<th>NWT.2229</th>
</tr>
</thead>
<tbody>
<tr>
<td>Historic Name:</td>
<td></td>
</tr>
<tr>
<td>Common Name:</td>
<td></td>
</tr>
<tr>
<td>Address:</td>
<td>38 Vista Ave</td>
</tr>
<tr>
<td>City/Town:</td>
<td>Newton</td>
</tr>
<tr>
<td>Village/Neighborhood:</td>
<td>Auburndale</td>
</tr>
<tr>
<td>Local No:</td>
<td>43037 0004, 4501</td>
</tr>
<tr>
<td>Year Constructed:</td>
<td>c 1870</td>
</tr>
<tr>
<td>Architect(s):</td>
<td>Chandler, Howard; Eck, Jeremiah</td>
</tr>
<tr>
<td>Architectural Style(s):</td>
<td>Colonial Revival</td>
</tr>
<tr>
<td>Use(s):</td>
<td>Single Family Dwelling House</td>
</tr>
<tr>
<td>Significance:</td>
<td>Architecture</td>
</tr>
</tbody>
</table>
| Area(s):      | NWT.N: Lasell Neighborhood Historic District  
                NWT.Y: Newton Multiple Resource Area - 1836-1907  
                NWT.Eh: Auburndale - South Historic District Area  
                NWT.FF: Auburndale Local Historic District  
| Designation(s): | Natl Register District (09/04/1986); Natl Register MRA  
                     (09/04/1986); Local Historic District (05/23/2005)  
| Building Materials(s): | Roof: Asphalt Shingle  
                          Wall: Wood; Wood Clapboard  
                          Foundation: Stone, Uncut |

The Massachusetts Historical Commission (MHC) has converted this paper record to digital format as part of ongoing projects to scan records of the Inventory of Historic Assets of the Commonwealth and National Register of Historic Places nominations for Massachusetts. Efforts are ongoing and not all inventory or National Register records related to this resource may be available in digital format at this time.

The MACRIS database and scanned files are highly dynamic; new information is added daily and both database records and related scanned files may be updated as new information is incorporated into MHC files. Users should note that there may be a considerable lag time between the receipt of new or updated records by MHC and the appearance of related information in MACRIS. Users should also note that not all source materials for the MACRIS database are made available as scanned images. Users may consult the records, files and maps available in MHC's public research area at its offices at the State Archives Building, 220 Morrissey Boulevard, Boston, open M-F, 9-5.

Users of this digital material acknowledge that they have read and understood the MACRIS Information and Disclaimer (http://mhc-macris.net/macrisdisclaimer.htm)

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Commonwealth of Massachusetts  
Massachusetts Historical Commission  
220 Morrissey Boulevard, Boston, Massachusetts 02125  
www.sec.state.ma.us/mhc

This file was accessed on: Monday, October 2, 2017 at 4:38: PM
1. Town ______ Auburndale
   Address ______ 38 Vista Avenue

   Name ______
   Present use ______ residence
   Present owner ______ Charles Grover

3. Description:
   Date ______
   Source ______
   Style ______ Colonial Revival
   Architect ______
   Exterior wall fabric ______ clapboards
   Outbuildings (describe) ______ carriage barn
   Other features ______ Two story porch in
   embrasure, pedimented entrance.
   Altered ______ remodeled ______ Date ______ 20th century
   Moved ______ no ______ Date ______
   Lot size:
   One acre or less ______ Over one acre ______
   Approximate frontage ______ 100'
   Approximate distance of building from street ______ 35'

Recorded by ______ Bruce C. Fernald
Organization ______ Newton Historical Commission
Date ______ July 30, 1980
7. Original owner (if known)

Original use  single family residence

Subsequent uses (if any) and dates

8. Themes (check as many as applicable)

Aboriginal       Conservation       Recreation
Agricultural     Education          Religion
Architectural    Exploration/settlement      Science/invention
The Arts         Industry            Social/humanitarian
The Arts         Military            Transportation
The Arts         Political

9. Historical significance (include explanation of themes checked above)

This residence appears on Newton atlases as early as 1874, but its architectural character indicates that an extensive remodeling or rebuilding took place during this century. The house is Colonial Revival in style, with a two story, inset porch supported by square pillars. The central front door is flanked by pilasters which support a pediment.

Poetess Louise Imogene Guiney resided at 38 Vista Avenue during the 1890's while serving as Auburndale's postmistress.

10. Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Newton City Atlases - 1874, 1886, 1895, 1907.
Newton City Directories - 1895.
Exterior Material
Foundation: fieldstone
Roof: asphalt shingle
Outbuilding: A two-story carriage barn is behind the house on the northeast corner of the property. It is used as a garage.

Alterations:
In 1925 an addition was built on the south end, and a new roof was erected over the entire building; a new front was also built. Three existing chimneys were removed. The architect was Howland Chandler.
In 1986, a family room was added to the rear northeast corner of the house which included an entrance directly off the driveway. A triangular latticework canopy protects this entrance; it is set at a 45 degree angle to the house and is supported by one square fluted column. The architect was Jeremiah Eck.

Condition: excellent
Setting:
Set up slightly from tree-lined quiet Vista Ave. a low fieldstone retaining wall separates the yard from the street. Extensive plantings surround the house. The gas-lit street is home to many other 19th century houses.

References: Building Dept records

Recorded by: AHDC/LNA Linda Sherman/Kit Rosenthal
Organization: Newton Upper Falls
Historic District Commission
Date: September 2001
Application for Local Historic District Certificate of Appropriateness, Non-Applicability, or Hardship

Date Received: ______________________ Project #: ______________________

Project Address: 33 Hancock Street, Auburndale

Project Information

Is the property and/or structure designated (check all that apply):

- [ ] Local Historic District
- [ ] Local Landmark
- [ ] National Register Site

(Depending on how a property is designated, different Newton City Ordinances may apply.)

Name of Local Historic District: Auburndale

Type of Structure(s) Affected (Check all that apply):

- [ ] House
- [ ] Fence
- [ ] Garage
- [ ] Non-Residential Building
- [ ] Shed
- [ ] Sign
- [ ] Wall
- [ ] Other

If other, please describe: ______________________

What Year Was the Structure Built: 1857

Type of Proposed Work (Check all that apply):

- [ ] Addition
- [ ] Alteration
- [ ] Demolition
- [ ] New Construction
- [ ] Repair
- [ ] Replacement
- [ ] Other

If other, please describe: ______________________

Describe Scope of Work: Remove Front Entrance Railings. Replace railings on either side of the entry stairs only with appropriate posts (4) and railing profile and size.

If known, briefly describe the history of the property: ______________________

The Application Should Include the Following Information:

<table>
<thead>
<tr>
<th>Required Submittal Checklist (Check all being submitted)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proposed Building / Elevation Plans</td>
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(All plans MUST be dated, drawn to scale, and clearly labeled. An inaccurate or incomplete application will NOT be accepted. Please review the reverse of this form for additional information.)

NOTE: This Application MUST be accompanied by a General Permit Application.
City of Newton, Massachusetts  
Department of Planning and Development  
1000 Commonwealth Avenue Newton, Massachusetts 02459

Barney Heath  
Director

GENERAL PERMIT APPLICATION

PROJECT #:  
ZONING DISTRICT:  
DATE RECEIVED:  

PROJECT DESCRIPTION:  
Remove front Entry Railings  
Replace Railings on either side of stairs only

PROPERTY LOCATION INFORMATION

STREET ADDRESS: 33 Hancock Street  
CITY/ZIP:

LEGAL DESCRIPTION (SECTION, BLOCK, LOT):

PROPERTY OWNER INFORMATION

NAME: David Geffen Const. Co  
PHONE: 617-966-3525  
MAILING ADDRESS: P.O. Box 222, Waban, MA 02468  
E-MAIL ADDRESS: david@geffencc.com

PROPERTY OWNER CONSENT

I am (we are) the owner(s) of the property subject to this application and I (we) consent as follows:
1. This application for a land use permit or administrative approval for development on my (our) property is made with my permission.
2. I (we) grant permission for officials and employees of the City of Newton to access my property for the purposes of this application.

X  
(Property Owner Signature)  
9/28/2017  
(Date)

X  
(Property Owner Signature)

NOTICE: The City of Newton staff may need access to the subject property during regular business hours and will attempt to contact the applicant/agent prior to any visit. Further, members of a regulatory authority of the city may visit the property as well.

APPLICANT / AGENT INFORMATION

NAME: David Geffen  
PHONE: 617-966-3525  
MAILING ADDRESS: P.O. Box 222, Waban  
E-MAIL ADDRESS: david@geffencc.com

X  
(Applicant/Agent Signature)  
9/28/2017  
(Date)

NOTICE: The applicant/agent is the primary contact and may be any individual representing the establishment or property owner. The applicant/agent must also be legally authorized to make decisions on behalf of the Property Owner(s) in regards to the application.

OFFICE USE ONLY BELOW THIS LINE

<table>
<thead>
<tr>
<th>CHECK APPROPRIATE PERMIT OR REVIEW PROCESS (CHECK ALL BEING SUBMITTED)</th>
</tr>
</thead>
</table>
| Zoning Review Application  
Administrative Site Plan Review  
Sign Permit  
Special Permit/Site Plan Approval  
Fence Appeal  
Comprehensive Permit  
Variance Application  
Historic Preservation Review  
Conservation Commission Review  
Other, describe

Comments:

PERMIT INTAKE INITIALS AND DATE STAMP

NOTE: This form MUST accompany all other Department of Planning and Development applications.
Hi,

Attached are the application forms – same as previous! You can also find these online: http://www.newtonma.gov/gov/featured/formlisting.asp. Please fill these out and get them to me as soon as possible, so that I can put this on the agenda.

If you want to stop by the office, I have a reference book that shows historic exterior colors. The early high style Italianate “cottages” would have had a more natural, subdued color palette as these dwellings were intended to be rural in character and to blend in with their natural settings. They would have used a lighter shade for the body of the structure and then a darker/bolder complementary color for the trim details. Attached are a couple of pages from the book that I scanned. If you really want to be accurate, you can join Historic New England’s home owner program (I think it’s about $200) and they can advise you in great detail on what would have been the appropriate historic colors for that style house from that period. You can also ask the Commission for input at the October 12th meeting. Because this is such an important building, they may have input on the colors.

Best,

Barbara
The Century of Color

In the winter of 1842, the celebrated English novelist Charles Dickens traveled to America. He reached Worcester, Massachusetts, in early February. "All the buildings," he later wrote, "looked as if they had been painted that morning... Every house is the whitest of white; every Venetian blind the greenest of the green." ¹ That same year, the American architect Andrew Jackson Downing published his Cottage Residences; he, too, took note of houses painted white with green shutters:

There is one colour... frequently employed by house painters, which we feel bound to protest against most heartily, as entirely unsuitable, and in bad taste. This is white, which is so universally applied to our wooden houses of every size and description. The glaring nature of this colour, when seen in contrast with the soft green foliage, renders it extremely unpleasant to an eye attuned to harmony of coloring, and nothing but its very great prevalence in the United States could render even men of some taste so heedless of its bad effect... To render the effect still worse, our modern builders paint their Venetian window shutters a bright green! A cool dark green would be in better taste, and more agreeable to the eye, both from the exterior and the interior.

Not content to publish a plate of alternative colors (see Plate 4), Downing continued his attack in the Horticulturist and in his influential The Architecture of Country Houses (New York, 1850). The exterior color of a house, he argued in the latter book "is of more importance than is usually supposed, since,

²

FIG. 1 Advertisement for Pioneer Prepared Paints from the T. H. Nevin & Company Annual Almanac (Pittsburgh, 1886). Anticipating Madison Avenue writers of the twentieth century, Victorians blatantly suggested that the key to happiness and wealth was the use of one product over another. The prosperous gent on the left is contemplating a sample card of Pioneer Prepared Paints.

next to the form itself, the colour is the first impression which the eye receives in approaching it—and, in some cases, the colour makes its impression, even before we fully comprehend the form of the building." Downing felt that white was widely used because it was thought to be more durable and because it made a house appear new and fresh. Curiously, he fails to mention that white was also associated with those Greek and Roman architectural forms that so influenced the early years of the new American Republic, styles that were being called into question in the 1840s as more picturesque Gothic and Italianate Revival buildings made their appearance. Downing and other American Romantics thought buildings should be integrated with nature, not imposed upon it. The glaring purity and rationality of Classicism starkly declared man's separation from his environment; natural coloring, picturesque lines, and landscaping that softened the harshness of coursed masonry and sawn boards, helped to restore the balance between man and his surroundings.³

The criticisms that Downing advanced against white in The Architecture of Country Houses are several. First, "it is too glaring and conspicuous. We scarcely know anything more uncomfortable to the eye, than to approach the sunlit side of a house in one of our brilliant midsummer days, when it reveals in the fashionable purity of its colour. It is absolutely painful." Second, white "does not harmonize with the country, and thereby mars the effect of rural landscapes. Much of the beauty of landscapes depends on what painters call breadth of tone—which is caused by broad masses of colours that harmonize and blend agreeably together..." The alternative is to avoid colors not found in nature. "In buildings, we should copy those that [nature] offers chiefly to the eye—such as those of the soil, rocks, wood, and the bark of trees—the materials of which houses are built. These materials offer us the best and most natural study from which harmonious colours for the houses themselves should be taken." Not green, however, because "houses are
not built of grass or leaves." Rather, buildings should be painted "soft and quiet shades called neutral tints, such as fawn, drab, grey, brown, etc., and . . . all positive colours, such as white, yellow, red, blue, black, etc., should always be avoided . . ." In addition, the size and placement of a house should influence its color. "In proportion as a house is exposed to view, let its hue be darker, and where it is much concealed by foliage, a very light shade of colour is to be preferred." If a house is large, it "may very properly receive a somewhat sober hue, expressive of dignity," but if the structure is a small cottage, it should be painted a lighter color, "a cheerful and lively tint." 4

In the mid-nineteenth century, painters often mixed sand into the paint applied to cornices, window and door frames, and porch details to simulate stone. Downing suggested mixing the sand directly into the oil prior to its application with a brush. Gervase Wheeler wrote that "sanding paint, or mixing sand therewith, besides assisting in its preservation, takes away from the oily glare and glisten of ordinary pigments, and by lessening the refracting power, gives to the surface of the building a softer and more pleasant tone of coloring." The limited literature on this practice suggests that the sand was blown onto wet paint with a bellows more often than it was actually mixed. This latter practice is more usual in modern restorations where the base of the paint is oil.

Before leaving Downing, it would do well to examine his views on the second major problem of exterior painting: color placement. Once having adopted a color from the fawn, drab, grey, or brown scales, there is still a danger of monotony "produced by using the same neutral tint for every part of the exterior." 5

Now there are features, such as window facings, blinds, cornices, etc., which confer the same kind of expression on a house that the eyes, eyebrows, lips, etc., of a face, do upon the human countenance. To paint the whole house plain drab, gives it very much the same dull and insipid effect that colourless features — (white hair, pale eye-brows, lips, etc.,) do the face. A certain sprightliness is therefore always bestowed on a dwelling in a neutral tint, by painting the bolder projecting features a different shade. The simplest practical rule that we can suggest for effecting this . . . is the following: Choose paint of some neutral tint that is quite satisfactory, and, if the tint is a light one, let the facings of the windows, cornices, etc., be painted several shades darker, of the same colour. The blinds may either be a darker shade than the facings, or else the darkest green. If, on the one hand, the tint chosen is a dark one, then let the window dressings, etc., be painted of a much lighter shade of the same colour.

By following Downing's rules, the owner of a Gothic or Italianate house would probably adopt a scheme of Downing Sand trimmed with Downing Stone and Downing Slate (Trim); or, Downing Straw and Downing Earth. Several such combinations are suggested by the affinity chart (see, pp. 99-103).

During the decade prior to the Civil War, a number of architectural critics restated Downing's views, most notably Henry W. Cleaveland, William and Samuel Backus, Gervase Wheeler, M. Field, and Calvert Vaux. 6 Until more detailed studies of actual houses from the 1845-1860 period are published, we may only speculate on the extent to which the new coloration was adopted. Architect designed buildings from the late 1840s through the Civil War, especially in the Gothic and Italianate Revival styles, probably will reflect the new taste. Vernacular and traditional building in more or less Classical Revival styles probably will tend to follow the white-with-green-shutters color scheme. In an essay on "Art in House Painting," a writer for the Devce Paint Company in the 1880s summarized the evolution this way: 7

The change came very gradually, the white being at first tempered for the sake of variety with cold tints of grey, lavender, green [sic!], blue, and other colors, totally unfit for the purpose they were intended to serve, but still of value as stepping-stones to better things; the rare examples of the use of deeper shades, of warm rich tints and a variety of colors in exterior decoration, were falsely spoken of as 'loud,' when really, compared with the old style of painting, their effect was subdued and restful. The new idea in painting, as it was termed, had, however, found friends, it was permanently before the world, and gradually the sole consideration of utility became tempered with a desire for artistic effect.

Certainly by 1861, when John Riddell published the first American architectural pattern book with full-color plates, the Downing colors were much in evidence (see, PLATES 5-11). The palette he illustrates is still somewhat lighter than that presented on the late 1860s "Homestead Colors" sample card of the Devce Paint Company (see, PLATE 12). This card is one of the earliest examples of American ready-mixed paint samples, and it is one of the few containing only the low saturated, muted colors associated with Downing and the other Romantic architects. 8

The population of the United States doubled between 1860 and 1890—a raw statistic with dramatic influence on the building trades and the hundreds of companies that developed to supply the burgeoning market. A number of technological innovations in the post-Civil War decades influenced the color of American buildings. The paint industry developed both machinery to grind pigment in oil and containers in which this ready-mixed product could be shipped safely. The railroad network spanned the nation, and it allowed large and well capitalized manufacturers in urban centers such as New York, Philadelphia, and Chicago to reach distant markets. (Heretofore, homeowners were forced to depend on local painters who mixed dry colors with lead and oil for each job.) In addition, the development of inexpensive paper and high-speed presses encouraged colorful advertising brochures and architectural pattern books that reached thousands of Americans building houses.

It is commonly recognized by historians that the nineteenth-century transportation revolution and advanced printing technology helped to bind the nation
PLATE 4 One of the first American efforts to provide actual color in a book on architecture was Andrew Jackson Downing's hand-colored plate in *Cottage Residences* (New York, 1842). "As it is difficult to convey in words a proper idea of delicate shades of colour," he wrote, "and as we think the subject one of very great importance in domestic architecture, we have given specimens . . . of six shades of colour highly suitable for the exterior of cottages and villas. A, B, and C, are shades of gray, and E, F, G, of drab or fawn colour; which will be found pleasing and harmonious in any situation in the country. Stuccoed or cemented buildings should be marked off in courses, and tinted to resemble some mellow stone; Bath, Portland stone, or any other of the light free-stone shades, are generally most agreeable."