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and eviscerated by throughways, parking lots, and embarrassingly impotent bureaucratic erections—a city now doing its best to look like Chicago or Los Angeles, going in for modes of 'contemporary design' already half a century old; buildings disreputably obsolete by the light of any trustworthy scientific, social, or esthetic standard, even before they were built! The older Boston I beheld in 1915 still gave, even in its most sordid areas behind the State House or Scollay Square, more hints of a genial life, despite its palpable corruption and decay, than the sterile fantasies of pseudomodern design one finds today.

That Boston was still cut to the human measure; and even the name of the street on Beacon Hill where I lodged for a few days—10 Joy Street was the house—intensified my own pleasure in the comely red brick front itself. My first venture there—and in the very area where Henry Adams had once lived! The sound of leather-heeled shoes clacking on the brick pavement, filtering through sleep into my basement room in the morning as people went to work, was so much music. This was indeed Joy Street. But there were other Boston landmarks whose names and visible presence gave equal joy: the Common, Louisburg Square, Beacon Street, and above all Mount Vernon Street, then as now, despite later raw intrusions, perhaps the most beautiful enclosed urban neighborhood in the United States.

As late as 1915 Boston was still a genuine metropolis, in the original sense of the word: a true Mother City, the attractive nucleus of a whole ring of communities, more nearly country towns than suburbs, which reached out as far as Concord and were easily accessible by frequent trains from the North Station or by electric trolley. These small towns, like the original boroughs of London, had their own local governments and were insulated from one another by agricultural green belts maintained independently by market gardeners and farmers. In addition they were fortified and further protected by Frederick Law Olmsted, Sr., and Charles Eliot, Jr.'s equally green girdle of metropolitan parks. While this pattern was in formation, Boston needed only a little further political remodeling to turn into a truly modern metropolis, a regional city, in which the smaller units would maintain an autonomous life of their own while participating

From Autobiography of Lewis Mumford

The double houses at the corner of Joy and Pinckney Streets are excellent examples of Beacon Hill townhouses of the early nineteenth century. According to Allen Chamberlain in Beacon Hill, these structures were built in 1803 by Stephen Higginson, Jr. Soon after completion, the main house at the corner was sold to his father, apparently as an investment, while number eight was sold to Joseph Hiller, a bookseller. (See Map, Illus.)

Number eight retains nearly every feature of its original appearance, with the exception of a remodelled front doorway, a victorian oriel window added to the second floor, and the installat of later sashes and fire escapes at the front. The main or corner home at number ten was apparently largely remodelled, probably in the early 1840's, and a rear ell added at number two Pinckney Street about the same time. It is this larger home, presently occupied by John Bennett, that we are primarily concerned with in this report.

Number ten Joy Street retains components of both the origina Federal style building c. 1803, and its later, very pure Greek Revival style remodelling. We will describe what remains from both periods, and arrive at recommendations for the restoration of the building.

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PLATE LII.

PLAN AND ELEVATION FOR A TOWN HOUSE.

No. 1.

Basement story floor, twenty five by thirty seven feet.

a Kitchen, fifteen feet six inches by seventeen feet, in the clear.

b Breakfast or counting room, fifteen feet six inches by twelve feet six inches.

No. 2.

PARLOUR FLOOR.

c and *d*, Parlour and diningroom, fifteen feet six inches by seventeen feet.

f China closet, seven feet by six feet.

e Library, seven feet square.

No. 3.

CHAMBER FLOOR.

g Spare chamber, thirteen feet six inches, by seventeen feet.

i Lady's or gentleman's bedchamber, fifteen feet six inches by seventeen feet.

k Dressingroom, seven feet by six feet.

h Small bedchamber, nine feet by twelve feet.

Glass in basement story, eleven by seventeen inches, six lights each window. Principal floor, eleven by sixteen inches, twelve lights each window. Chamber floor, eleven by fifteen inches, twelve lights each window. Upper chamber floor, eleven by fifteen inches, nine lights each window.

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Recommendations

Specific questions posed by the owner have been considered and will be answered in outline form below: (Refer to Schematic Plans)

1) Treatment of floor surfaces:
   a) Vestibule and hall - Apparently carpeted wall to wall from early date. Second floor hall - carpeted.
   b) Stairway - A carpet runner was in use from an early date from first to third floors. The woodwork was white, later mahogany.
   c) Other rooms - All were apparently painted a mahogany color with oriental or other rugs, not wall to wall.

2) Woodwork: White is the predominant early woodwork color with the exception of sashes which were painted black. The mahogany brown appears to be a later color on woodwork.

3) Walls: These also were apparently painted off-white throughout, except in the hall which has apparently been papered from an early date to the second floor level. All wallpapers seem to be applied over two or more coats of paint elsewhere, and hence later. The fragments of wallpaper in parlor, chamber, and bedrooms may be studied further to determine their dates. Evidence of stencilling may possibly survive under paper.

4) Masonry - The exterior brick was very likely painted at the time of the 1840's remodelling. I would not recommend removal.

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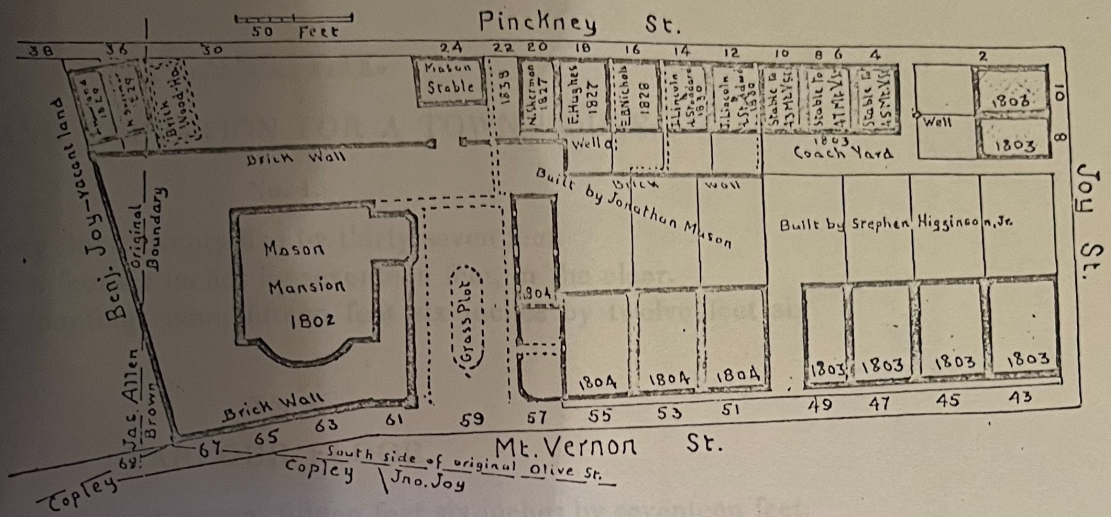
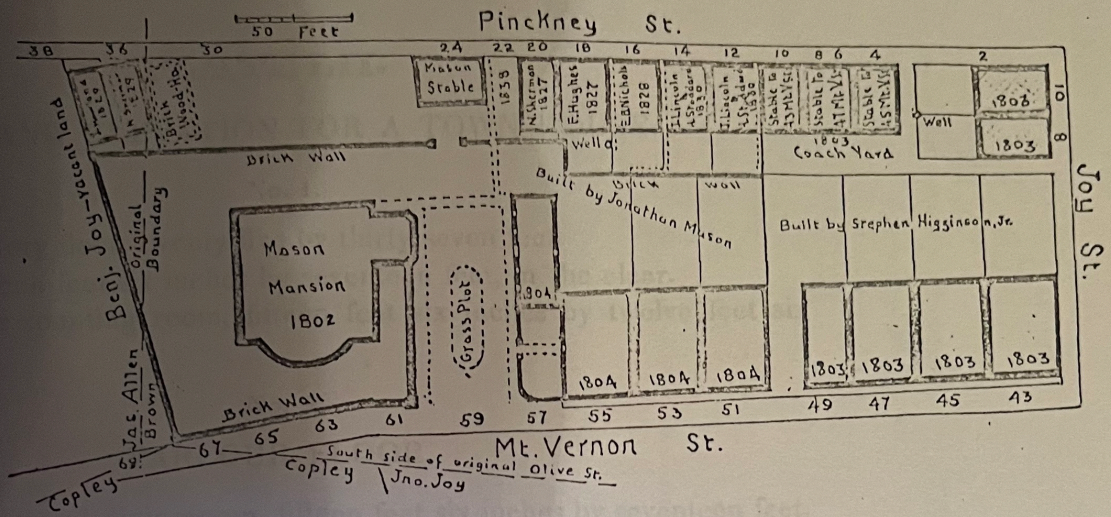


THE ENOCH BROWN PASTURE (EARLIER HUMPHREY DAVIE'S ORCHARD) AS ORIGINALLY DEVELOPED, INCLUDING THE HOUSE WITH THE LOST DOOR

Enoch Brown's pasture as developed by Jonathan Mason and Stephen Higginson, Jr., 1802 to 1804, and house lots sold on Pinckney Street by Mason between 1827 and 1830. Dates on the plan are the years in which the houses were built. 'Mason's brick wall' around his mansion lot has been located with the aid of two contemporary pencil sketches and from descriptions in deeds to Pinckney Street lots which refer to it as a boundary. 'Mason's brick wood-house' was a boundary in the deed to Sherman, which fixes the position of its western end. House numbers along the sidewalk lines are those of the present day. Names of persons are those of the builders, except in the case of Howland, who purchased of Sherman. Nos. 49 and 57 Mt. Vernon Street were originally narrower on the street than now and had their entrances on their western sides.



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1803 House:

The house as originally built strongly resembled the "Plan and Elevation of a Town House" (See Illus.) by Asher Benjamin, published in his American Builder's Companion, 1806-27. The only major differences in the plans were apparently the location of the kitchen fireplace on the rear wall in the Joy Street house as well as changes in fenestration. Room uses in both houses were quite parallel, and I have indicated possible early room uses in the Schematic Plans of the first and second floors of the Higginson House. (See Illus.) Please refer to these plans in the discussion of the 1840's remodelling below as well as for the recommendations which follow.

1840's Remodelling:

The house at number ten was extensively remodelled in the 1840's, and again Asher Benjamin, this time his Builder's Guide of 1839-45, was the source of the new design. Various plates from this book illustrate the changes and additions to the Higginson House made at this time: (See Illus.)

A) Front Doorway - The "Frontispiece" plate XXV illustrates a similar prototype for the Higginson doorway alteration. Changes were also made in the front vestibule and stairs.

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