

HISTORIC STRUCTURE REPORT

SHIRLEY-EUSTIS HOUSE

Roxbury, Massachusetts

prepared for

SHIRLEY-EUSTIS HOUSE ASSOCIATION

by

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FOREWORD

The Shirley-Eustis House has lead a threatened existence since its first mention in the historical records. The home of Colonial Governor William Shirley has survived against all odds and is one of the most important remaining unrestored buildings of both the Georgian and Federal periods in the country. It is the last of the palatial mansions of the Royal governors, and is attributed to Peter Harrison, architect. In its remodelled form, very possibly the work of Charles Bulfinch, it is one of the last of the great Federal country seats which remain in an urban area. Like the aging Caroline Langdon Eustis, the wife of William Eustis, the last Governor to reside there, the house might lament: "I am the last of everything." It is the singular importance of this mansion, both architecturally and historically, which merits the most careful preservation of which the community and the country are capable.

ACKNOWLEDGEMENTS

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I. INTRODUCTION

This study of the Shirley-Eustis House, at 33 Shirley Street in Roxbury, now Boston, Massachusetts, was funded by the Shirley-Eustis House Association and a matching grant from the Massachusetts Historical Commission. The principal goals of this report are to provide detailed information on which to base eventual restoration of the house. The primary investigative means for evaluating the house and its history included a thorough review of documentary sources, as well as a physical investigation of the structure itself. Recent discoveries made as part of our research regarding this house reinforce earlier assessments of the structure as one of the country's most significant, both architecturally and historically.

The report is arranged in five principal sections: a site history; an architectural history of the house, both exterior and interior; a decorative history of the building; existing conditions at the property; and recommendations as to how to best approach the restoration of the house and its environs. Within the three historical sections (the site, architecture, and decoration), the evolution of the property seems to order itself in five historical periods. These periods are defined by major construction undertaken at the

building in each of the following stylistic and time divisions:

- a) Georgian, ca. 1746-81 b) Federal ca. 1781-1865
c) Victorian ca. 1865-1915 d) Modern ca. 1915 to present.

The reasons for this chronological subdivision of the historical evolution of the house and property will be more fully evident in the body of the report; however, it is construction activity which is the major defining factor.

The illustrations follow the text and are also arranged to coordinate with the approximate divisions of the report. The figure references are arranged chronologically with respect to the historical portions of the study. The existing conditions drawings and photographs are generally arranged to follow the text of that portion of the report. The floor plans and interior photographs are identified according to points of the compass, as well as by nomenclature used in the Georgian Period and the 1825 Eustis inventory. The Eustis inventory and copies or transcriptions of other original documents of primary importance to the understanding of the report are included in an Appendix which is the final component of this study. Many documents came from SPNEA archives.

A major factor in the presence of abundant documentary as well as physical information about the house is the preservation of all known material relating to the house by the Shirley-Eustis House Association. This remarkable organization has managed to keep complete records of research by previous

historians and architects, as well as their own restoration projects at the house since its acquisition in 1913. The persistence of the Shirley-Eustis House Association in preserving a basically "mothballed" structure for over sixty five years is a feat worthy of no little admiration.

It is hoped that the amount of authentic material known about the house and contained in this report will provide a sound basis for making restoration policy decisions for the future of the Shirley-Eustis House. This structure is undoubtedly the most important unrestored mansion in New England, if not the entire country and deserves the most careful treatment.

II. SITE HISTORY

The history of the Shirley-Eustis House property is in part based on tradition; however, wherever possible these legends have been tested against primary documents or physical evidence. In many cases oral traditions recorded by early historians have been confirmed by the facts. In the study of the landscape history especially, the two earliest, most useful sources (often the source of later histories) have been Francis S. Drake's, The Town of Roxbury (1878), and Ida Ayres's "Story of Shirley Place", in New England Magazine (1896). Drake's history reliably follows the actual chain of title of the property recorded in deeds; Ayres's article, based principally on the oral testimony of Madam Caroline Eustis's surviving employees, bears a surprising correspondence with circumstantial and documentary evidence. Where the two accounts overlap, Drake's earlier history is cited herein.

A detailed Landscape History has been prepared for SPNEA which amplifies the facts on the Georgian and Federal landscapes discussed herein. This site history also includes a summary of the evolution of the property in the Victorian and Modern periods for which many maps, atlas plans, and engineering surveys provide ample illustration. Exact dates of owners and property boundaries are to be found in deeds cited in the

extracts of title contained in the Appendix. These deed references are derived primarily from Hale and Dorr's History of the Title of the ... Shirley-Eustis House, (1920), found among papers of the Shirley-Eustis House Association on deposit at SPNEA.

II. A. Site - Georgian, ca. 1746-91

The thirty-three acre property on the east side of the Boston to Dorchester Road was purchased by Governor William Shirley on March 25, 1746, from Samuel Waldo. The property, consisting of a dwelling house and land, upland, orchard, pasture, and salt marsh at Dorchester Brook, was apparently improved soon after. The "Gov. Shirley" estate is shown on Pelham's 1777 map of Boston (Fig. A-1). On close examination a fence line and outbuilding to the north, twin oblong garden beds to the east, and a slope to the brook on the south are visible (Fig. A-2).

According to Drake, "A lawn of considerable extent fronted the house. It was said to have been levelled by soldiers returned from the Louisburg Expedition. Mr. Aaron D. Williams often heard his father speak of having seen the soldiers at work there."¹ Ayres corroborates Drake's statement and amplifies it with reference to Lady Frances Shirley, the Governor's wife: "To her is attributed the landscape gardening; under her direction the British soldiers stationed on the place laid out the lawns and terraces."²

Ayres elaborates on her earlier statements noting that "ten years fter his first purchase, Shirley added to his estate land on the south [west] side of the Road [Dudley Street], formerly belonging to Nathaniel Williams. Soldiers, returned

from the Louisburg expedition, levelled the lawns of the estate. This is said to have been done according to plans made by Madam Shirley."³

Another important early feature was also described by Ayres.

A brook had wended its way undisturbed through the front lawn until Madam Shirley came. She had its banks lined with stone and, as it passed the south side of the house, she caused a series of terraces to be built there, down which one could go to what was no longer the brook, but the 'canal'. It was spanned by three bridges. Diagonally across the estate near the orchard, it enlarged into a pond. By the side of this very pretty sheet of water was a weeping willow, planted by Madam Shirley."⁴

The landscape features attributed to Madam Shirley seem entirely appropriate for a governor's mansion of the period. In addition to comparable examples in England, the Governor's Palace at Williamsburg (ca. 1720) has well-documented similar features (Fig. F-3). Shirley knew and corresponded with Governor Dinwiddie of Virginia.

Comparable examples also existed in the Boston area. At Quincy, Edmund Quincy's "Beautiful Cannal" beside his house was described by Francis Geolet in 1750. This canal is still extant as is the house. At Cambridge, the house of William Brattle with its canals and garden "laid out upon a very considerable descent and formed with terrace walks..." was recorded by William Bentley in 1792.⁵ Of particular importance for comparative purposes is a "Plan of Province House and

Vicinity, 1796", (Governor Shirley's in-town home) which shows yards, gardens, and outbuildings (Fig. F-5). Certainly precedent enough exists for the features described as being present at Shirley Palce in the Georgian Period.

There are three known views of the house at this period: the first, by Reverend Ezra Stiles in 1763, shows only that the grade was level in the west front, and twelve risers below the first floor entrance (Fig. B-1). The second and third views, one an original watercolor by William Pierie in 1773 (Fig. B-2), and another, an engraving made from it (Frontispiece), give a general but indistinct impression of the house and its surrounding landscape. Pierie's view taken "from Colonel Hatch's House on the Road to Dorchester," in addition to showing an ell or outbuilding to the north, appears to show an additional ell or outbuilding to the south, not shown on Pelham's map of 1777 (Fig. A-2). In any case, there is ample evidence to suggest that the major features of the landscape - gardens, terraces, canal, and outbuildings - were apparently well established before the Revolution.

II. B. Site - Federal ca. 1791-1865

The Shirley-Eustis property is shown on several maps which relate to this period: Hales's map of Boston, 1820; Whitney's map of Roxbury, 1843; McIntire's map of Boston, 1852; and Hoyt's subdivision survey of the Governor Eustis property made in 1867. Hales's 1820 map (Fig. A-3), simply shows "McGee" (Magee) as owner of the property by "Line Brook". Whitney's 1843 map (Fig. A-4) shows more detail including the hill at "Eustis Pl.", the house, and barn. McIntire's 1852 map (Fig. A-5) is more useful still: it shows "Mrs. Eustis"'s house, barn and an additional outbuilding. All the buildings are grouped around two circular or oval drives at the end of "Eustis Pl.". A diagonal double line, possibly a wall or drainage ditch borders the estate on the northeast, and a pond is shown to the north. Hoyt's 1867 "Plan of the Estate of the late Gov. Eustis" (Fig. A-6), is most useful for showing the surviving canal and brook on the south, and the pond on the north side of the property, despite the fact that the house is not shown. The relatively long, narrow configuration of the barn shown on the 1852 map, compared to that shown on the 1777 map (Fig. A-2), suggests the barn may have been enlarged in the Federal period.

The rather large time span allotted to the Federal Period in this report is felt justified by the fact that, although many changes to the property were apparently made by early Federal owners, Madam Caroline L. Eustis reportedly made very few alterations in the forty years following the death of her

husband, Governor William Eustis, in 1825. It is clear from the traditional histories too, that some Georgian plant material may have survived into the Federal Period as well. Drake's and Ayres's histories are the principal source of information for the early Federal Period, however additional documentary sources are cited more fully in the SPNEA Landscape History.

Drake, in his history, records two features, a gate and a "labyrinth" or maze (possibly elaborate parterres), probably Georgian survivals. He reports vandals "broke off the heads of two stone lions who kept guard at the front gate" at the time of Giles Alexander, whose ownership (and that of his son of the same name) of the house extended from 1793 to 1798. At this time, according to Drake, "a 'labyrinth' in the grounds in front of the house constituted the limit of Mrs. Alexander's exercise".⁶

Ayres account gives a fuller description of other possibly Federal Period features, particularly plant material. She records that "the mansion was approached from the main road by a fine avenue lined on either side with English poplars." These poplars and the barn are pictured in what may be an earlier or "restored" view published in Drake's 1878 history (Fig. B-3). Ayres continues with a description of the gardens, orchards, ornamental shade trees, and outbuildings: the house was approached from the street (west) side drive around a "circular grass plot in front of the entrance". The opposite

eastern entrance opened

onto the gardens and orchards.... From this garden doorway the visitor stepped on to a terrace and looked down upon the fruit gardens; or he [or she] could walk from this terrace upon the piazzas either at the right or left of the house. He could like wise go down upon the terraces which were on the opposite [ie. south] side of the house from the great elm tree...at the left of the house"

as seen from the carriage approach.⁷

The suggestion of a terrace on the east, at the level of the entry and piazzas, seems corroborated by the fact that the cellars on this side of the house were constructed "each with a window high up near the ceiling...."⁸ This possibility is further supported by Ogden Codman, who made measured drawings of the house in 1890-95. Codman writes:

There was a terrace at the back level with the floor of the great hall, on to which one passed through the Palladian window. This terrace was made by the soldiers who returned from the expedition to Louisburg."

This eastern terrace seems thus to have been another Georgian period survival.

Primary sources in addition to the traditional histories tend to corroborate their assertions. Late Georgian and Federal period owners of the house John Read (1781-91) and Captain James Magee (1798-1801) were active in agricultural and horticultural pursuits.¹⁰ An 1819 real estate advertisement by James Magee, Jr. records the reduced size of the property as well as the presence of

the Mansion, Stables, Gardens and Mowing ground, containing about fourteen or fifteen acres. The land is highly cultivated and stocked with all varieties of English fruits. The buildings for elegance, durability and convenience are not exceeded by any in the state.¹¹

During the Eustis period, 1819-65, this "highly cultivated" estate continued to be a horticultural as well as architectural landmark under Madam Caroline Langdon Eustis, wife of Governor Eustis who died in 1825. According to Ayres, Madam Eustis spent her last forty years quietly, among other pastimes, "attending to her flowers, many of which were very rare, and managing her estate".¹² This assertion is corroborated by findings documented in the SPNEA Shirley-Eustis House Landscape History. These findings suggest Madam Caroline Eustis was aided and abetted in her cultivation of the estate by Enoch Bartlett, on whose neighboring estate the "Bartlett" pear was proliferated, and Samuel Walker, who ran the Massachusetts Horticultural Society seed store and had his nursery opposite. (See 1852 McIntire map, Fig. A-5).¹³

According to early Horticultural Society Records, Madam Caroline Eustis was one of the very few women who exhibited at the Horticultural Society under her own name during the 1830's and 1840's. At the annual exhibition in 1835, she exhibited "some fine Orange and Lemon trees, and other plants;" and in 1838 were "presented by S. Walker, from the garden of Madam Eustis, Roxbury, a fine specimen of Sweetwater Grapes,

of out-door culture. Also a large basket of fine Peaches." At the 1842 annual exhibition there were "From Madam Eustis, Roxbury; Bartlett Pears." When Madam Eustis died in 1865, the inventory of her estate included a separate listing for a greenhouse, valued at \$75.00 and 1867 newspaper accounts of the sale of the property described a greenhouse "attached to the house".¹⁴ The remnants of Federal Period plant material are visibly overgrown in the earliest photo of the Shirley-Eustis House prior to removal from its original site, ca. 1867 (Fig. C-1). The reason for this overgrowth is suggested when one considers that both Bartlett and Walker had died in 1860, and Madam Eustis herself was an aged lady.

As early as 1857, Caroline Eustis leased to Eben T. Hitchcock

the farm of about 18 acres on Eustis Street on the Dorchester Line in said Roxbury, known as Gov. Eustis farm, together with the barn thereon, but not the dwelling house and its appurtenances which the said Caroline L. reserves to her own use....paying therefor the sum of two hundred dollars per annum....and also during said term of living in the dwelling house with the family of the lessor without charge for board & lodging, and furnishing one half of all the butter consumed in the family, and also of the vegetables raised by him on the premises.... Hitchcock is also to have the milk of the two cows kept on the premises, but is to furnish whatever milk is needed for consumption in the family. [Witness L. C. Wolcott].¹⁵

The auction of the Governor Eustis estate in August of 1867 provides a final glimpse of the estate of the Federal Period. Newspaper accounts recorded that Shirley Street was

"to run directly through the building...." The auction was to include "Sale of Building Lots...Also, the Mansion House and Stable, to be removed at once". The dimensions of the house (including piazzas) were said to be "50 by 100, with some 25 large apartments, and greenhouse connected with same... The barn is 30 by 80...." The fate of the "old Mansion" was also recorded:

W. Elliot Woodward bought it, without the stonework about its base, for \$410, Mr. Woodward also purchased a lot of land contiguous, to which he intends to transfer it, and make it over into modern tenements. Mr. Dow bid off the barn for \$370, with similar intentions.¹⁶

II. C. Site - Victorian, ca. 1865-1915

Ample visual material survives showing the house and property at this period. Most important is the photo of the house just prior to its removal from its original site ca. 1867 (Fig. C-1). The newly excavated area to the left of the entry, upon close examination, appears to be the newly laid-out Shirley Street with the grade lowered about three feet below the original grade seen at the foot of the steps (Fig. C-2).

Drake, writing not long after the house's removal, records that

in order to lay out Shirley Street, the mansion house was moved a little to the southwest. An elm tree marks the place near which stood its northerly corner. The adjacent hill has been dug away to the level of the street....¹⁷

Ayres corroborates Drake's description of the house's relocation stating that "the house has been moved from its original foundations and position, having been pushed to the right [as seen from the west] about the distance of its own depth [42'-6"]".¹⁸ A letter from C. E. Woodward, son of W. Elliot Woodward reports the house "was moved only 60 feet and the bill was \$1000".¹⁹

The earliest document showing the house (then owned by W. E. Woodward) in its new location is 1873 Atlas of Suffolk County plan (Fig. A-7). In addition to showing the development of the property, it clearly shows that the canal at the south, on the site of present Rockford Street, survived the move of

the house. One early view from the southeast, believed to date to 1878, shows traces of the former east terraces, and an old willow near the site of the canal (Fig. B-4). Drake, writing at the same date confirms that the canal and pond, as well as other early features, had disappeared by 1878; although some remnants survived:

On the east [south] side ran the brook forming the boundary between Roxbury and Dorchester, but which now flows through the sewer. A magnificent willow marks the westerly end of a small pond through which the brook formerly flowed. A much larger pond, which was on the north side of the estate, about where Woodward Avenue enters George Street, has been filled up, and like the larger part of the estate is now covered with houses. Of the terraces that formerly extended from the brook to the hill on the west side of the estate, only three east of the house remain.²⁰

The earliest exterior photo of the Shirley-Eustis House in its new location ca. 1880 shows the adjacent lots as yet unbuilt upon (Fig. C-3). A Boston City surveyor's plan of the period shows Harriet, wife of Freeman D. Osgood, owner in 1884 when Shirley Street was regraded. The two nearest houses on the north side of Shirley Street are shown to have been built in the intervening time. A photo of the east front of the Shirley-Eustis House in 1890 shows the progressive excavation and erosion of the hill around it (Fig. C-4).

The rapid development and regrading of the site is documented further by the 1890 Boston atlas plan which shows Brook Place and Clifton Park occupying the Line Brook site, and the

old canal site filled in below Hannah Osgood's (Shirley-Eustis) House (Fig. A-9). The double house shown at an oblique angle on the opposite side of Shirley Street, owned by "W. H. Whitaker and I. H. Tower", occupies the approximate site of the former barn. At thirty by forty feet, it is approximately half the size of the barn as given in 1867, as is the "Stearns" barn shown just to the north. The possibility that these structures are remnants of the original barn is discussed in the later existing conditions portion of the report.

Finally, a second Boston City Engineer's plan and section of 1893 shows the consolidation of Brook Place and Clifton Park into Rockford Street (Fig. A-10). The section used for regrading shows a shallow, level depression on the site of the old canal. This depression was cut and filled in the regrading.

II. D. Site - Modern, ca. 1915 to Present

The full development of the property around the Shirley-Eustis House is shown on the 1915 Boston atlas plan (Fig. A-11). The house had been recently acquired by the Shirley-Eustis House Association shown as owners. The two structures suspected as being parts of the barn are owned by Maria A. Woods and John A. Williams.

The association began gathering information about the property, one item relating to the site being a sketch from memory by W. C. Hunneman (Fig. B-5). This sketch shows a typical Federal Period Palladian barn with pediment and its approximate relationship to the house, driveway, and brook. The barn is very comparable to a drawing of an "Old Stable in Roxbury" by Ogden Codman ca. 1890 (Fig. F-14).

Repair work at the house also revealed that the building when moved was apparently placed on fill, as suggested by a 1924 Annual Report of the Association:

Two rows of large concrete piers were constructed beneath the basement to support the present piers and give a base upon which to work in raising the house frame to its true levels. The excavation necessary for these piers seemed to indicate that the house was moved onto the site of one of the terraces built for Governor Shirley by the troops returned from Louisburg. In some places it was necessary to excavate eight or ten feet below the level of the present basement floor to get down to undisturbed top soil.²¹

The potential for future archaeological excavation is dis-

cussed in the Recommendations section of this report.

The removal of the two adjacent buildings to the east and west occurred quite recently. These and other structures no longer extant are shown dotted on the existing site plan (Fig. A-12). The focus of this study shifts to the architecture of the house in the succeeding section.

III. ARCHITECTURAL HISTORY; DOCUMENTARY, PHYSICAL

III. A. Georgian, ca. 1746-1781: Documentary Evidence

The Shirley-Eustis House was constructed between March 25, 1746, when William Shirley acquired the property, and 1749, when the first known reference to the house is made in documents. However, evidence has come to light giving reason to believe that the house was not completely finished until somewhat later. It is possible work began immediately on the landscape, with the house following soon after. The attribution of the design of Shirley Place to Peter Harrison, architect, seems most plausible, and is to be discussed in greater detail later in this report. For the present, it is sufficient to say that because of his Louisbourg and King's Chapel connections with Governor Shirley (in addition to other stylistic and circumstantial evidence), he is the most likely candidate for the design.

Little specific information has been found regarding the exact dates of construction; however, some suggestive correspondence exists of the time involving the Governor and Temple DeCoster, the housewright who served "as an Overseer or Director, and as a Draftsman for the Workmen," at King's Chapel.²² Capt. Jeremiah Green's state accounts include bills from several contractors including Joshua Blanchard, bricklayer (builder of Old South Meetinghouse and Faneuil Hall), and Thomas March, mason,

who also worked with Thomas Dawes, bricklayer-architect. Although these bills were ostensibly for work at the South Battery magazine, they also included unspecified work for the Governor.²³

Green's correspondence includes a cryptic exchange including a "Copy of a letter to Mr. Temple DeCoster," on July 22, 1746 querying: "Mr. DeCoster, the Governor has sent me to know what quantity of Gunpowder we have at the South Battery... Jer. Green." The reply from DeCoster written "since I came up to M. Royalls," (possibly the Isaac Royall House, Medford, another suspected Harrison design whose west front was erected ca. 1747-50), refers to "Barrells belonging to Mr. Garish... Mr. Scots."²⁴

Further questions arise regarding Joshua Blanchard's bill May 30, 1746 which was for "work and stuff at the Sconce to secure the Province Powder & Capt. Greens Ordr." One may infer a possible explanation for all this correspondence when aware of the "Capt. Jeremy Green Acct... for work done to secure the magazine at the South Battery & His Excellency's Verble Order, to me the Subscriber." The account extends from March 27, 1746 (two days after Shirley took title to his Roxbury property!), and extends until September 26. Other bills for unspecified work and various caulkers, carpenters, masons, soldiers, and large amounts of provisions exist in state accounts for the period June to August 1746. Thus it is not impossible that part of the cost of Shirley's new house was absorbed by the Province as

a reward for the Governor's Louisbourg victory.²⁵

In any case, the house was standing by 1749 when an anonymous threat was made to Shirley to burn "all your fine country seat and thereunto belonging." This was apparently an extortion attempt made by irate underpaid soldiers who were subsequently mollified.²⁶ Thomas Dawes, bricklayer-architect, before his death in 1809, told Gen. William H. Sumner that he had worked on the house when it was built by Shirley:

"I was one of the masons that helped to build it; and you will see if you go into the stone basement story, a hall or entry running through its center, kitchens and other necessary offices on one side, and the servants' rooms on the other..."²⁷

Dawes's description is corroborated by a later drawing from memory of the original basement (Fig. B-6).

A second builder, housewright Benjamin Eustis, father of Governor William Eustis who later owned the house, also records information about the construction of Shirley Place. On the last leaf of his account book where he recorded price information and "rules of thumb," Benjamin Eustis made the following entry:

"1751 price of a Dorick Cornish Guter included 35P old ten
pr foot
for one pillaster 12 E o.t. Charged for Sherlye House."²⁸

Eustis also billed Eliakim Hutchinson, subsequent owner of Shirley Place (1763-1775), who married Shirley's daughter Elizabeth: "1750, May 23, Eliakim Hutchinson, Dr. Cash paid Isaac Vergoose for surveying bords pr order 0.2.2"²⁹ Since Shirley gave Hutchinson power of attorney as early as 1752 (see Extracts

Title, Appendix), it seems possible that the men were engaged in a joint project at Shirley Place, as they were when both on the building committee of King's Chapel.

The building was thus apparently being finished on the exterior ca. 1751, and Benjamin Eustis himself may have worked on the house later owned by his son. There is little other documentary description of the house as it stood during the time of George Washington's visit ca. 1756.

Most useful, however, is an unfinished sketch of the house ca. 1763 made by Rev. Ezra Stiles of Yale when it was still owned by Shirley (Fig. B-1). The west front of the house is shown basically in its present form with the following exceptions: The front steps have a curved splay; the Doric entablature suggested by Benjamin Eustis's account is shown with consequent reduction in the size of second floor windows; the cupola has an ogee roof and no railing; the balustrade has balls atop its five posts; and only two basement windows are shown; however this last may have been "artistic license" taken on a formal, symmetrical Georgian building.

William Pierie's 1773 view is less useful in that it is so indistinctly sketched (Fig. B-2). The two structures which appear to be flanking the main house in the Pierie view may be better explained when considering the vantage point of his sketch, "from Col. Hatch's House on the Road to Dorchester." Outbuildings are shown on Henry Pelham's map of the same period (Fig. A-2),

and the 1852 plan shows the location of the barn and another outbuilding more exactly (Fig. A-5). It seems possible that when seen from the "Col. Hatch" vantage point, the structure shown to the left might be the barn, and that on the right a detached structure possibly in the foreground, since no attached ells are shown in either the Stiles 1763 view or the Pelham map.

Very little documentary evidence exists describing the interior of the house during the Georgian period. Most documentary description refers to the house as it appeared in the Federal period, mistakenly believing it had changed little on the interior since Shirley's days. The interior of the house was undoubtedly well-finished by the end of the Georgian Period when owned (1763-75) by Eliakim Hutchinson, Shirley's son-in-law. Hutchinson was by far the richest man in Roxbury before the Revolution. His 1773 real estate tax was £246.15, and personal tax £80, the next highest, being £215.5 for Aaron Davis "& for Dudley" real estate tax.³⁰

Eliakim Hutchinson's estate was confiscated by the State of Massachusetts at the time of the Revolution, although he died in Halifax, Nova Scotia in 1775. Although the house is known to have been occupied as a barracks in 1775, little else is known about its fate during this period. The house was leased during this period, as payment of rent receipts was made by Edward Carnes (as agent for the absentee Hutchinson family), to the state Committee on Absentee Estates. The Roxbury portion of the Shirley-Hutchinson estate including Shirley Place was

finally sold to John Read in 1782 (see Title Extracts, Appendix). The claims filed for compensation from the British Crown by the surviving heirs including Hutchinson's wife Elizabeth, Shirley's daughter, are at the Public Record Office in London and include inventories of his personal property and other papers relating to his estate (see also sections on Decorative History and Appendix).

As it was originally constructed, Shirley Place represented the Palladian ideal of one of the great prototypical English houses, "Coleshill," in Berkshire (Fig. F-1), and its plan contained many comparable features including the long basement corridor, great central hall, auxiliary stairs, and bed chamber-dressing room suites (Fig. F-2). It combines, as mentioned in the section on the site history, features known to exist at other colonial executive mansions such as the Governor's Palace at Williamsburg (Fig. F-3), with local precedents such as Shirley's in-town residence, the Province House (Figs. F-4,5).

Of critical importance is the classification of Shirley Place (1750) with other comparable mid-eighteenth century structures designed by Peter Harrison: King's Chapel in Boston (ca. 1750), Christ Church, Cambridge (1761), and the East Apthorp House, Cambridge (1761). Three of these were drawn by Ezra Stiles including Shirley Place, Christ Church, and the East Apthorp House (Fig. F-6). These drawings apparently show proposed designs, since Christ Church was never completed

according to the drawings. The relationship between the houses, the churches, and the architect, Peter Harrison becomes stronger in that Harrison's design of the churches is documented. The nearly simultaneous construction of the two houses owned by the patron and the clergyman of the two churches, respectively, would lend support to the attribution of the two houses to Harrison. In addition to Shirley and Hutchinson's connection with the construction of Harrison's King's Chapel, Hutchinson's daughter Elizabeth (Shirley's granddaughter) subsequently married East Apthorp, whose Church was designed by Harrison at the same time his house was constructed.

Shirley Place as it was originally designed (Fig. F-20) bears comparison to other domestic structures attributed to Peter Harrison: the John Bannister House, Middletown, Rhode Island (Fig. F-7) and the summer house of Abraham Redwood at Newport, Rhode Island (Fig. F-8). In light of Harrison's use of a James Gibbs' design as prototype for the Redwood summer house design, it is not unlikely the designer of Shirley Place had also used Gibbs as a partial design source when a plan and section of another Gibbs house (Fig. F-9), is compared with a plan and cross section of Shirley Place (Figs. F-20, B-11).

Other design sources for the details of Shirley Place were apparently taken from plates in Batty Langley's books. The front doorway derives from a design for "Rusticated Doors" (Fig. F-10). The entry paving is similar to one shown in

"Decorations of Pavements &c" (Fig. F-11); the ogee cupola roof shown by Stiles (Fig. B-1), is similar to one in "Roofs Explained" (Fig. F-12). Such were the apparent sources for Shirley Place as it originally was intended to appear, and it is not unlikely that Peter Harrison was its architect.

Physical Evidence, Georgian Period ca. 1746-1781

Much physical evidence both on the exterior and interior survives to give a fairly accurate idea of the appearance of Shirley Place at that time. The features discussed here are more exactly identified and described in Section V "Existing Conditions." The present section gives a generalized summary of the facts gleaned from the physical investigation of the structure.

On the exterior, indirect evidence was found to corroborate Stiles's view (Fig. B-1) and Benjamin Eustis's account of the pilasters and Doric entablature. The pilasters survive, however, in altered form and a photo showing a seam over which the Federal neck molding was installed attests to the probable removal of wide Doric frieze, and extension of the pilaster. Shadows of the former Georgian capital in the paint below the existing Federal capitals are evidence the later capitals were raised (Fig. C-9). Evidence for the former existence of smaller second floor windows, shown in Stiles's view, is obvious in that the original interior trim and openings were left intact during the Federal remodelling, and the larger new sash simply extended past on the exterior (Fig. E-21).

The original west front of the foundation and stone steps at the entrance are visible in the 1867 photo (Fig. C-2), which also seems to corroborate Stiles's 1763 view (Fig. B-1). The photo shows roughly square basement openings centered under each window bay of the house with eight over eight sash. These would

have been the approximate size of the original second floor window openings, shown by Stiles, which remain intact on the interior.

The "Front Rustick" described by Stiles may have been constructed of rusticated boards. Indirect evidence of this exists in the original window sill detail which is rabbetted to receive a much thicker covering than the present clapboards (Fig. D-19). The present clapboards on the west frontage are apparently Federal period.

The original front steps shown in the 1867 view (Fig. C-2), extend to the outer edge of the pilasters of the center bay at the house, and gradually widen to reach the edges of the basement windows at ground level. As shown in the Stiles view, they had, in 1867, a curved splay and a wrought iron railing with apparent ball finials. A molded nosing is visible on the steps in the photo as seen under magnification. Apparent remnants of these brownstone steps were found at the entrance to 42-44 Shirley Street, traditionally part of the former barn converted to a double house (Fig. E-4). Evidence about the former appearance of the west facade is summarized in Fig. D-2.

Internal physical evidence provides many facts about the original west, north, and south elevations, as well as first and second floor plans. On the west side of the house, the "Venetian" Palladian doorway is apparently an original feature, with Federal alterations and modern restored elements. The single window

opening in the east wall of the southeast Drawing Room remains its original size in its original location. The fact that the original interior wall finishes were cut through to install pairs of Federal windows in the corresponding chamber above and in the northeast Dining Room and its corresponding second floor chamber suggests that this facade, like the west facade, had a symmetrical treatment originally (Fig. D-3). Exception to this rule is the two-story east Hall whose "Venetian" Palladian doorway looked out on the gardens (Figs. D-7,D-8). In the first floor southeast Drawing Room, cuts and patches in the original wood cornice, as well as ceiling and wall plaster make the Georgian period plan evident while on the second floor the information is provided by wood filler strips in the floor (Figs. E-12,E-23,E-25).

Another major difference in the Georgian plan from the house as it exists at present is the location of stairs. Very clear evidence for a former stair was found behind Federal inner walls in the northeast corner of the southeast Drawing Room, which also revealed an original walled-in Georgian clothes closet and door frame (Fig. D-11). The evidence of this stair remains on the first, second, and third floors, and is indicated on the plans, (Figs. D-7 to D-9). Surviving plaster and framing behind and under the existing west stairway, which is Federal, indicates that there was probably an earlier rectilinear stair of similar form here during the Georgian period. A painted stencil floor

border design (to be discussed in the section on decoration), found beneath the existing Federal stair in the east Hall, strongly suggests that there was no stair in that location during the Georgian period.

On the second floor, clear evidence of former partitions exists in the form of Federal period filler strips in the original Georgian floor (Figs. E-23,E-25). In addition to showing the subdivision of the present northeast and southeast chambers into three rooms each, two corridors are shown to have existed flanking the east Hall on the north and south. The filler strips in the floor, where they survive also suggest probably door locations. The Federal plaster patches in the ceiling of the southwest Breakfast Room chamber also indicate the smaller size of this southwest chamber in the Georgian Period, and the presence of an entry and corridor on its north side.

Other areas, as they exist, are both easier and more difficult to decipher, with respect to their Georgian appearance. Two rooms, the northwest Library and chamber above, after the c. 1940's restoration (to be discussed in a later section), remain approximately their original scale. The west Vestibule and corresponding Chamber Entry and Dressing Room above are substantially changed from their original configurations, as in the southwest Breakfast Room. The specific evidence as to the original form of the second floor chamber entry, dressing room and possible balcony is covered by later work and remains conjectural.

There is evidence that the west Vestibule on the first floor had symmetrical partitions bisecting the windows. The north window of the vestibule, as attested by Federal patches in plaster and woodwork, was divided by a partition which allowed half the window to be seen from each side (see also paint evidence in section on Existing Conditions); the south window's southern half was covered in the southwest Breakfast Room until the twentieth century, as documented by Ogden Codman's 1890's drawings (Figs. B-10, B-12).

Physical evidence, in the form of surviving Georgian woodwork elements cut down or pieced in with newer wood, further demonstrates changes to the original work in the southeast Drawing Room. The original dado was two panels in height, previous to being cut down in the Federal period, and fragments of the upper panels survive in the southeast corner (Fig. E-8). The fact that one surviving panel is cut through at its third point, as is the wood cornice above, suggests that the room was previously open on each side of the former chimney breast. The silhouettes of the former chimney breast cornice remain visible patched in the ceiling. Paint evidence on the dado and both cornices suggests that the closet partitions on either side of the chimney were inserted in the Federal period and removed in the Victorian period (see Paint Study, Existing Conditions).

Throughout the house remnants of the original Georgian period finish floors, woodwork, and plaster survive; these are pointed

out in the "Existing Conditions" Plans (Figs. D-7 to D-10) and photos (Figs. E-5 to E-29). In general, much of the original work survives in its original location or re-used elsewhere. Representative finish components are least altered in the west entry Vestibule, southwest Breakfast Room, northwest Library, and corresponding rooms above. The west Vestibule retains the Georgian period stone pavement, fifteen panel door, and HL hinges, dado, window seats, shutters and corresponding trim (Fig. E-5). The southwest Breakfast Room retains portions of the Georgian period wood floor, plaster walls and ceiling, dado, closet door with hardware, and wood cornice (Fig. E-8). The Library retains its wood floor, closet doors and trim, dado and portions of the cornice (Figs. E-9, E-10). One possibly Georgian chimney breast survives in rebuilt form in the southeast Drawing Room (Fig. E-11). The principal surviving feature of Georgian period carved woodwork in the house consists of the pilasters with Corinthian capitals of the "Venetian" Palladian entrance door of the east Hall (Fig. E-13).

On the exterior, the Doric entablature and pilasters of the east entrance, are an original feature, seen with some Federal alterations in an old photo (Fig. C-7). The west entrance with its rusticated imitation stone pattern, also seen in an old photo, is almost entirely original as is probably the case with some of the first floor window frames with molded sills, and others possibly re-used elsewhere (Fig. C-12). Even the cupola retains some of the original sash, frames, finish wood floor and plaster surfaces.

III. ARCHITECTURAL HISTORY; DOCUMENTARY, PHYSICAL

III. B. Federal, ca. 1781-1865: Documentary Evidence

The Federal period architectural history of the house is elucidated in part by documentary evidence; however, when the documentary is dovetailed with the physical evidence, a very clear knowledge of the house as it existed at the time is gained. Not much is known from documents about work at the house and the early Federal Period owners and occupants of the house, Major John Read (1782-91), Madame Bertille de Fitzpatrick (nee Bovis) of Provence and Cambridge (1791-3), Giles Alexander and M. Dubuque (1793-8). The house changed hands quite frequently during the early Federal period, and only the John Read to Madame de Fitzpatrick sale of 1791 reflects a substantial increase in value suggesting significant improvements were made to the property (see "Extracts of Title" in Appendix).

Since Major John Read bought the property in 1782 for £ 1600 and sold it in 1791 for L 2400, it is probable he made some substantial improvements to the property. Since the house was, according to Drake "made a barrack for our soldiers in 1775" and "greatly injured thereby," repairs were undoubtedly necessary even to return it to the condition it had been in prior to the Revolution.³¹ When one considers the purchase of the damaged house was made at a sale of Tory absentees' estates for a

depressed value of £1600, "being the most said estate would fetch," and sold a lengthy ten years later for a 50% profit, it is possible relatively few major changes were made by Read (see "Title Extracts," Appendix).

Possible exceptions are the enlargement of the Southeast Drawing Room, for which physical evidence is given later in this section, the cupola roof and railing, not shown in the Stiles view, but Georgian in detail, and the barn. The barn could have been enlarged during Read's ownership in light of his agricultural interest and the doubled size of the structure in the Federal period as mentioned in the site history. Stylistically, the barn could have dated to the 1780's, as John Hancock's barn, which was similar, apparently predated the Revolution.³² (see SPNEA Landscape History)

The owner of the property whose stamp on the building gives us the probable date of the alterations which produced the Federal house as we know it today was James Magee, Irish-born mariner, and first Boston sea Captain to visit China. Magee, husband of Margaret Elliot, was in the employ of Boston Merchant Thomas Handasyd Perkins, also a relative of Magee's wife. Magee himself occupied the house only from 1798 until his death in 1801, after which the estate devolved to his wife and children (see Appendix).³³

Thomas Handasyd Perkins, Magee's employer, who also witnessed his will, had been involved in real estate transactions on the Shirley-Eustis property as early as 1791, when he acted as agent

for the purchase of the estate for £2400 from Read by Madame de Fitzpatrick. Perkins actually bought the house for £2700 in 1793, owning it for three days between the transfer of title from Madame de Fitzpatrick to Giles Alexander, Long Wharf merchant, who promptly mortgaged the property back to John Read for £2000. It is possible that the £300 increase in value of the property from 1791-3 reflects some improvements were made.

James Magee's 1798 mortgage for \$12,000 on the property, held by Giles Alexander, Jr., was discharged in 1800. All these inter-related financial gymnastics reflect a dramatic increase in the value of the property to the time of Magee's death in 1801, when his estate was valued at \$30,000 (see "Title Extracts," Appendix). Physical evidence such as Chinese import wallpaper found in the southeast Drawing Room over the Federal plaster patch (where the Georgian dado was cut down), and very early cut nails (which could not likely pre-date 1796 nor post-date ca. 1815), strongly suggest that Magee was the probable owner at the time of the major Federal remodelling. In all likelihood, the piazzas shown at either end of the house in the ca. 1867 photo (Fig. C-2) and two 1878 views (Fig. B-3,4), were also additions of the 1790's, since John Singleton Copley had introduced this feature to Boston as early as 1771. These points will be discussed further in the sections on the decorative history physical evidence.

The greatest amount of documentary and physical information exists confirming the appearance of the house during the ownership

of the property by Governor William Eustis (1819-25), and his wife Caroline Langdon Eustis (1825-65). One reason for this is that Eustis is now believed from his correspondence to have purchased an essentially complete, remodelled house which apparently needed only minor repairs in 1819. The governor's death intestate while residing in the house was also responsible for a complete room-by-room inventory of the house, taken in 1825. His widow retained the property virtually unchanged, for forty years after her husband's death according to several accounts. The survival of persons who knew the house intimately during Madam Eustis's occupancy long enough for the estate's lore to be recorded by historians has added greatly to our knowledge of the property both during and prior to the Eustis occupancy.³⁴ Finally, measured drawings and photographs were made of the house in the 1890's prior to the removal of certain key architectural details.

Some information about the house may be gleaned from the correspondence of Dr. William Eustis, recently returned U.S. minister to Holland and Belgium, who wrote to his friend Tristram Barnard regarding his move to Roxbury and setting up house in 1819-21. On September 25, 1819 the now-aging Eustis wrote "...We are in our new abode, fixing and furnishing and planning & arranging for how long a time God only knows."³⁵ (see also more complete Extracts of Eustis Correspondence - Appendix) Since Eustis had acquired the property on August 11, 1819, only a month before,

it is not likely any substantial changes took place in the intervening time.

Most revealing is Eustis's letter to Barnard the following month, on October 31, 1819. In it he mentions not only the size and location of specific rooms and their uses, but also includes a passing reference to his neighbor, architect Cornelius Coolidge (whose home is shown on the 1820 map Fig. A-3), and the superficial nature of his repairs. Eustis mentions the "Southern & Eastern apartments ...the Largest and best of which we shall sleep in and keep in...said to be and must from their situation be warm." This would seem to refer to the rooms of the south half and corresponding upper rooms, listed in the 1825 inventory (see Appendix). This possibility is further reinforced by his reference to having "made a bed room of the parlor, because it is said to be the warmest, and if it is the most elegant, we shall not break in upon its elegance - comfort is the object."³⁶

In a postscript of Nov. 8, 1819, Eustis lamented to Barnard: "How much we missed you and your tool chest! fixing door & windows and locks & hinges and blinds and carpets & c. & c. & c."³⁷ The reference to "fixing" (rather than installing) these items implies that these features probably existed prior to Eustis's purchase of the property. The twenty year lapse between the presumed Magee remodelling and the Eustis purchase would be ample time for these components to deteriorate to the point of needing repairs. Again, on December 5, 1819, Eustis writes to

Barnard that "We are as comfortable as good fires in large rooms can make us in the setting in of winter...."³⁸ The reference to "large rooms" would also seem, at that period, to refer to the enlarged scale of the rooms as they exist at present.

Eustis's letter to Barnard of November 13, 1821 also suggests Cornelius Coolidge may have consulted on repairs to his Boston property.³⁹ It is not unlikely that Coolidge was also consulted on some repairs to the house, since some features seem to have later Federal characteristics. Among these possibly later Federal features are the storm vestibule at the west entry and the lattice work railing on the roof of the piazza shown in the ca. 1867 photo (Fig. C-2); the marble mantels on the second floor which survived to be shown in Ogden Codman, Jr., architect's drawings of ca. 1890 (Figs. D-17,18); and the false "double" doors of the northeast Dining Room, and "Venetian" palladian east entrance doors. At least some of these features could be as late as the ca. 1820's for the following reasons: the storm entry was probably a late temporary feature added possibly by Madam Eustis for weather protection; the railing is similar to those which appear on later houses, notably the Thwing House (ca. 1820's), Roxbury; the physical evidence in the plaster of the southeast Drawing Room chamber suggests a previous larger Federal mantel preceded the marble one shown by Codman. The doors of the northeast Dining Room and east

entrance are illustrated in Asher Benjamin's American Builder's Companion of 1806 to 1827 (Fig. F-20).

The 1825 room by room inventory of Governor William Eustis's estate (see Appendix), while not giving compass point orientation for the within-named rooms, fits very well with later reports of room-use nomenclature, the later itemization of some furnishings in certain rooms (see later section on Decoration), and existing physical evidence. As a guide to following the documentary accounts, the nomenclature of the Federal Period rooms has been indicated with compass points on plans (Figs. D-6 to D-9).

The best early descriptive source of room nomenclature is Ida Ayres's 1896 account written less than thirty years after Madam Eustis's death. In addition to corroborating Drake's earlier 1878 account, Ayres's room nomenclature was based on the testimony of "three housekeepers whose service to Madam Eustis covered a long period of years" and "her nurse, who stayed with her during her last five years".⁴⁰ Beginning with the basement, in a description which tends to corroborate Dawes's early nineteenth century one, Ayres reports:

A hall ran through this basement, north and south, from under one piazza to the other. On each side of this hall were four rooms; on one side were the summer and winter kitchens, store room, and servants' sitting room; on the other side, back of these, there were wine cellars and dungeons...

The dungeons were small rooms, each with a window high up near

the ceiling, composed of small pieces of round thick green bottle glass, something like the bull's-eyes now used in stained glass windows. The doors were of thick planking bound with iron." Ayres also mentions the installation of a range during the nineteenth century in one of the old basement kitchens.⁴¹

Ayres's description is supported by a drawing from memory of the basement (which also shows a "greenhouse" under the south piazza). It was compiled by Mrs. M. A. Blaisdell, Madam Eustis's housekeeper and her daughter in 1913 (Fig. B-6). This drawing seems especially credible, within its limits, when one considers Madam Eustis's 1855 pension application was witnessed by "Mary Blaisdell" (see Appendix). The greenhouse within the piazza is not without precedent, since Thomas Jefferson, under whom William Eustis served as Secretary of War, had a similar feature at Monticello (see SPNEA Landscape History).

Ayres continues her 1896 account of the house as it was when owned by Madam Eustis with a description of the first or "parlor" floor, which she begins entering through the west entry vestibule:

Within is a large hall, [vestibule], floored with black and white marble slabs, some of which are broken. Tradition says that the breaking was done by British officers, who had many a grand carousal here. At the left hand is a room which was the library, and at the right is a back parlor. In one corner of the hall [vestibule] is a narrow winding staircase.... On both the south and north sides

of the house, running the whole length, there were large covered piazzas. From the library and dining room one could step on to one of these, and from the parlor and drawing room onto the other.⁴²

As to the great stair Hall behind the entry Vestibule and the second floor to which it was the main approach, Ayres states:

Visitors did not stay in this vestibule; a door was opened at the back revealing the gem of the whole house, the grand hall and stairway. In later days Daniel Webster was very much impressed with its beauty and by the width of the stairway; he asked whether the master of the house, Governor Eustis, had been accustomed to drive up to his room with his coach and four. This stairway rose by easy steps to the second floor where it ended with a sweeping curve, and its landing formed a large balcony overlooking the great hall below. Here musicians were stationed and discoursed sweet music during the grand balls and feasts which were held in the rooms below. Upon this balcony opened the guest chamber. Among the distinguished men whom this room has accommodated were Washington, Franklin, Lafayette, John Quincy Adams, Henry Clay, Aaron Burr, John C. Calhoun, and Webster. Below the guest room was the large drawing room.⁴³

The only rooms not mentioned by Ayres are easily located from the 1825 inventory (see Appendix): the Dining Room Chamber (room over the Dining Room), and the Library Chamber (room over the Library). The Breakfast Room Chamber is the only room on the second floor not named in the 1825 inventory; however, by process of elimination, the "back parlor" adjoining the Drawing Room, as described by Ayres, becomes the "Breakfast Room" of the inventory and the room above, its chamber.

These southwest rooms on the first and second floor were apparently occupied by Madam Eustis just prior to her death

and were, according the Blaisdell plans from memory, used as "Madam's Parlor or Living Room" (off which was a closet and "Madam's Private Stairway to basement"), and "Madam's Bed Chamber" (Figs. B-7,8). During her last years, at the time of the Civil War, according to Ayres, Mrs. Eustis was confined to her chambers: "At this time she was much in the Lafayette chamber, knitting socks for the Union soldiers."⁴⁴

By far the most graphic and useful documents recording the house as it was in the Eustis period are the drawings of Ogden Codman, Jr., architect, made in 1890-95, over twenty years before the acquisition of the property by the Shirley-Eustis House Association (Figs. B-10 to B-17). Not only does Codman show the curved end of the Federal balcony, but he incorporates some of the historic room nomenclature accurately on his first floor plan, including the "Library" and "Breakfast Room" (Fig. B-10). He also delineates other features which were missing by 1915. The most important of these are the two apparently Federal marble mantels of the southeast Drawing Room Chamber and the northeast Dining Room Chamber shown in a cross-section (Fig. B-15). Codman even detailed the latter mantel (Fig. B-17), which he described as "a very pretty white marble mantel".⁴⁵

Physical Evidence of the Federal Period:

The Federal Period of the house, for architectural-historical purposes of this report, began in the 1790's when, as previously stated, the major architectural changes to the structure most likely occurred. The repairs necessarily made by Major John Read (owner 1782-91) or an early 1790's owner would probably for the most part have consisted or replacements of Shirley-Hutchinson work in kind, and details of the ca. 1780's would not have differed significantly from those of the pre-Revolutionary Period.

One major component of the remodelling which probably occurred earlier than the other Federal alterations to the House is the enlargement of the southeast Drawing Room. This is the only major eastern room altered in the Federal Period in which Georgian woodwork elements remain exposed. In addition, it is the only major eastern room which retains its original single window on the east side. Patches in the Georgian wood cornice, chimney breast, plaster walls and ceiling, clearly show where the original stair and partitions were removed, and a former coat closet walled in (Fig. D-11). In addition, the floor is the only one (among the Federal Period altered eastern rooms) composed of wide, early boards which has no evidence of the earlier partitions. This fact, and the fact that these early replacement boards and the lath of the newer eastern inner wall are fastened with wrought nails, strongly suggests

a late-Georgian or early Federal remodelling pre-dating ca. 1796.

If the remaining Federal Period work at the Shirley-Eustis House in the other major rooms were found to predate the ca. 1790's, it would be unique at so early a date. Two possible exceptions to this generalization exist. First is the type of six panel door used in the southeast Drawing Room Chamber, having small panels at the top (a Federal style motif) made with raised panels and quirked ovolo mouldings (Georgian motifs), (Fig. E-24). Second is the style of the only two surviving original mantel shelves in the attic chambers. The mantel on the north retains its vertical overmantel rails (Fig. E-29), (a Georgian characteristic), that on the south like that on the north has a rather light mantel shelf and dentil course (a Federal motif), with other Georgian characteristics (Fig. E-28). Both the doors and the mantels would be considered transitional Georgian-Federal features, and could be either 1780's or ca. 1790's. However, based on peripheral evidence, one could suggest a ca. 1790 date for these features.

The greatest portion of surviving Federal work which remains is probably of the late ca. 1790's - 1800 period. The two features previously mentioned which might attribute the major Federal alterations at the house to James Magee are the piece of Chinese import wallpaper found in the southwest Breakfast Room, and the early cut lath nails found in the northeast Dining Room

and Great Hall as well as in clapboards on the west front. The wallpaper is an authentic Chinese import rather than European imitation "chinoiserie" (dated at ca. 1800 by the SPNEA curator) for which James Magee, engaged in the Chinese trade, is the most likely source. In addition, the fragment found in place appears to be the first layer of wallpaper over a plaster patch installed when the Georgian dado on the west wall was cut down in the Federal Period (see Fig. D-14). The cut nails have opposing burrs which identify them as of the earliest type produced from 1796 to ca. 1815. Taken together with the documentary evidence already cited, the major remodeling of the house would seem to have occurred by the time of Magee's death in 1801.

The old stable, piazzas, woodwork, and ornamental plasterwork of the Federal remodelling at the Shirley-Eustis House bear a striking resemblance to the work at the neighboring Perez Morton House (1796), attributed to architect Charles Bulfinch, and later owned by Cornelius Coolidge. This similarity is evident in photos taken of the Morton House prior to its demolition showing the exterior of the house and barn (Fig. F-15). The interior of the stair hall (Fig. F-16) had ornamental plasterwork and an inlaid stair rail similar to those at the Shirley-Eustis House (see Existing Conditions section). Two wood mantels from the Coolidge House (Figs. F-17,18) may be similar to the wood mantels now missing from the Shirley-Eustis

House, since the Coolidge House also had marble mantels on the second floor like those at the Shirley-Eustis House. A comparable marble mantel and an ornamental plaster overmantel by Daniel Raynerd also exist in the Council chamber of Bulfinch's 1798 State House.

The details of the finish ornamental plaster at the Shirley-Eustis House also tend to support a late 1790's date for the remodelling, as well as provide another Bulfinch connection. The details of the plaster modillian cornice with rosettes and the ceiling centerpiece with foliate wreath motif in the eastern Hall are very comparable to the work of Daniel Raynerd, the Boston plasterer known to have done much work for Charles Bulfinch. Surviving work attributed to Raynerd at Bulfinch's Harrison Gray Otis House (1796) in the stair hall is very comparable to the frieze in the dining room of the Shirley-Eustis House. Raynerd's, as well as Bulfinch's designs of the 1790's were pictured in Asher Benjamin's American Builder's Companion of 1806. Raynerd actually drew a plate, very comparable to the above described details at the Shirley-Eustis House, showing "Fancy Cornices...calculated to be made of Stucco" (Fig. F-19).

Other features of the house tend to suggest a Bulfinch influence on the design, as well as to corroborate the room uses suggested by documentary evidence. The sideboard alcove in the northeast Dining Room chamber in addition to being a hallmark of Bulfinch's designs, fits in with the suggested

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traditional room use and inventory. The elliptical curves of the stairs and decorated niche on the stair landing of the main east Hall, the tracery of the east Palladian window sash, the rope moulded pilaster capitals and elaborate main cornice of the exterior, all Federal features, are likewise characteristic of Bulfinch's work. In addition, the stair balusters of the main eastern stairway at the Shirley-Eustis House (Fig. C-14), are very similar to those at Bulfinch's Harrison Gray Otis House of 1796 in Boston. The surviving cantilever supports of the balcony and the notch at the curved end remain in the south girt of the hall as evidence of this feature's original configuration. In general, it seems likely, as Ogden Codman, Jr. suspected as far back as 1920, that Charles Bulfinch may have had a hand in the design.⁴⁷

Physical evidence suggests that the house appears at present (with the exception of missing, altered, or restored elements mentioned in greater detail in subsequent sections), much as it did in the Federal Period. In general, the principal exceptions to this are: the piazzas which disappeared ca. 1878-80; the mantels on the west side which were lost in the move of ca. 1868 prior to Codman's measuring the house in 1890-95 (see Fig. B-10 on which Codman noted a "Victorian marble mantel" in the Breakfast Room, where he also noted former partition lines); and the eastern mantels, one of which (from the Dining Room), Codman stated was "in a house on Beacon Street", and

two others in the chambers which he drew, were removed subsequent to Codman's visit but before ca. 1915.⁴⁸

Other relatively minor features differ at present from the house as it stood in the Federal Period judging from evidence of later work. Two Georgian doors were apparently relocated and a Victorian door added under the stairs in the east Hall at a later date, and two doors in the southeastern Drawing Room blocked and relocated (see Fig. D-7). Two stairs to the basement also suggested by memory drawings (Fig. B-7) were apparently removed. On the second floor the balcony is the only major feature, other than mantels, which is missing, although its early form was approximately delineated by Codman (Fig. D-7). The Federal appearance is fairly well in evidence with respect to both architecture and decoration, considering the vicissitudes the house underwent in the Victorian Period.

III. C. Victorian, ca. 1865-1915: Documentary Evidence

In addition to the obvious consequences to the house which occurred as a result of its relocation in ca. 1868, cited in previous sections, the house underwent considerable alteration in the Victorian period. However, these changes, including alterations both to the exterior and interior, mercifully left many of the Georgian and Federal period features intact. Our knowledge of Victorian period changes made to the house is based on both documentary and physical sources.

The main sources documenting change to the house are early views showing the structure at intervals during the period. The earliest reliable view of the Victorian period is the 1878 one from the southeast. This view, as does Drake's of the same date (Fig. B-3), shows that the piazzas apparently were moved with the house. In addition, the double dormer, believed to be Victorian and not Federal on the basis of a comparison of its details shown in a later photo with those of a Federal dormer (Fig. C-8,9), has already been added. However, the twin windows above the east entrance shown in later views, are conspicuously absent.

The earliest post-move photo, dated 1880, of the house from the northwest, shows the loss of the piazzas by that time (Fig. C-3). The cast iron stair rail shown here and in a later photo (Fig. C-13), and of which fragments survive, is almost certainly Victorian. A later photo of the east front, dated 1890, shows the remains of

the piazza base, and the addition of twin small diamond paned windows above the east entrance (Fig. C-4). This photo is important since the appearance of these twin sash between 1878 and 1890 suggests a probable 1880's date for the interior subdivision of the two-story hall into two floors subdivided into several rooms as suggested by physical evidence. Ogden Codman confirms that at the time of his 1890 visit, "it was then a tenement house," and refers to "certain partitions installed to make it a tenement house."⁴⁹

This documentary, and physical evidence, suggests that the house was not entirely subdivided immediately after the ca. 1868 move. At any rate, the condition of the house had degenerated significantly by the time of Abby C. Bradford's visit to the Shirley-Eustis house in 1896:

"I visited it and would not advise any one to do so. It is occupied by ten families and is as ill kept as you would expect. Floors are laid and partitions put up, so that the only trace of former splendor is the wainscoting, the deep window seats, the small marble floor of the south Hall and the stairway. I have felt, ever since, what a pity the place could not have been taken for a Historical⁵⁰ Room, as it was the finest of the old colonial mansions."

Physical Evidence of the Victorian Period

In addition to evidence already cited in the documentary section, much is to be learned from the physical evidence found at the house relating to the Victorian period. The original chimneys were undoubtedly removed as a result of the 1868 move, judging from the pre- and post-move exterior photos (Figs. C-2,3). It is clear from the surviving Victorian plasterwork at the west chimney walls of the house that some considerable care went into duplicating original details during the post-move remodelling.

These ornamental plaster details are clearly Victorian in that they are installed on chimney breasts occupying space that would have been necessary for fireplaces during the Federal period and are attached to circular sawn lath fastened with late cut nails. These Victorian "restorations" in plaster of the wooden Georgian and ornamental plaster Federal cornices are most evident in the southwest Breakfast Room (Figs. E-7,8), which also has a Victorian ceiling centerpiece and evidence of the Victorian marble mantel described as "modern" by Codman in 1895. Less obvious is the Victorian plaster cornice and associated work in the Library, photographed before it was hidden behind a twentieth century restoration (Fig. C-16). Other areas of similar Victorian replacement of earlier Federal work are hidden behind twentieth century work in the northwest Library Chamber (Fig. E-19) and exposed in the southwest Breakfast Room Chamber, (Fig. E-20,21), which also has a late Federal or Victorian door added to the closet.

Throughout the house, visible evidence remains of former Victorian partitions, wallpapers, and minor changes such as relocations of doors. The evidence of partition locations clearly overlying Georgian and Federal work is dotted on Existing Conditions plans (Figs. D-7 to D-9) and is visible in the room-by-room photos. The late installation of the second floor in the east Hall is obvious in that the holes remaining in the north girt are typical of those used for the installation of late nineteenth century cast iron joist hangers. In general, with the removal of these Victorian insertions, the intact state of the Federal and Georgian period work behind them suggests that some sensitivity and care was taken in their installation. It was not, however, until the early twentieth century, that preservationists would have the opportunity to physically remove the Victorian partitions.

Ogden Codman, in his drawings of 1890-95, stripped away these partitions on paper, and even "restored" missing features of the Federal Hall, southeast Drawing Room and Dining Room. As he stated in later letters:

"When I made measured drawings of the house (Figs. B-10 to B-17), I think in 1890, it had been partitioned off into small rooms, but by means of the panelling and decorative woodwork, it was not difficult to see how it must have been in 1867 when it was moved..."

He continues his discussion with

"the large dining room on the main floor... I have been told that the mantel from this room belonged at one time to Mr. Quincy Browne. (Mr. Herbert Browne would know about this.)

The mantels on this floor had been removed when I knew the house."⁵¹

Codman's drawing shows the mantel in the northeast Dining Room Fig. D-15), which is the same as that now in storage in the Shirley-Eustis attic (E-27). In subsequent correspondence, Codman states that

"Mrs. Dudley Pickman in her Beacon Street house has at least one mantel piece that came from the Shirley-Eustis house and Herbert W. C. Browne, whose father owned the Beacon Street can tell you all about that mantel."⁵²

Photographs of the house at 98 Beacon Street, remodelled by the Brownes in 1882, show the same mantel in place there.⁵³

Some difficulty exists in that the mantel in the attic of the Shirley-Eustis House does not fit precisely with the silhouette of the former Federal mantel visible on the paint and plaster of the Southeast dining room. The mantel also seems to be largely a Colonial Revival rebuilding, and has no early paint coinciding with those in the house (Fig. D-15). Another possibility is that sketches of two mantels found in the papers of William Cordingly, architect, may be of the missing mantels from the Shirley-Eustis House (Figs. B-18,19). Although otherwise unidentified, the sketches were labelled "From F. T. Merrill, 16 Tremlett Street, Dorchester," Since Frank T. Merrill was an artist and former Roxbury resident listed in Boston directories at the time of the moving of the Shirley-Eustis House, it is possible he knew the house. One sketch (Fig. B-19) of a mantel with its twin colonnettes, is very similar (but not identical) to the mantel shown by Codman;

its center frieze panel, however, is strongly reminiscent of one in an original surviving mantel in the dining room of Bulfinch's Harrison Gray Otis House in Boston (1796). The second Merrill sketch (Fig. B-18) shows another typical Bulfinch type Federal mantel, very similar (but not identical) to a second one stored at the Shirley-Eustis House (Fig. E-27). At any rate, the possibility that these sketches are of the lost Shirley-Eustis mantels might be further explored.

III. D. Modern, ca. 1915 to Present: Documentary, Physical

Early in the twentieth century, the Shirley-Eustis House Association was founded and in 1913 purchased the property from the Estate of Hannah Osgood (see Title Extracts, Appendix). Its Constitution and By-laws dated January 11, 1913 stated: "The object of this Association shall be the purchase, preservation, and maintenance of the Shirley-Eustis House...."⁵⁴ For sixty-six years, this stated object has been maintained against very formidable obstacles: weathering the elements and differing philosophies of restoration, as well as sociological ferment, economic depression, and bureaucratic red tape. In the long run, the tenacious character of the Association has paid off, with the accumulation of historic data and documentation reflected in this report. The house itself has been preserved with minimal loss of historic material on the interior, and the years of study have allowed a more thorough knowledge of the structure. This has increased the potential for a more authentic restoration and preservation plan for the future. Herein follows a very brief summary of the major effects the Association ownership has had on the house.

Shortly after the purchase of the house, the building was condemned by the Boston Building Commissioner O'Hearn. O'Hearn maintained that he had the house's best interests at heart:

All I want... is to put the house in good condition and have it made safe...I have consulted with Little & Browne, the architects, on this matter also. I am against tearing down this famous house.⁵⁵

Thus continued the threatened existence of the house and its involvement with a long series of notable twentieth century restoration architects including Ogden Codman, Jr., Herbert Browne of Little & Browne, George Francis Dow, Frank Chouteau Brown, and Perry, Shaw, & Hepburn and their successors, as well as others, less well known. The early threat to the house had a significant side effect in that the structure became one of the first historic structures to be made temporarily exempt from the building code by the bill of the state legislature. The conditions of this exemption were that the house "shall not be used as a dwelling, or for any other purpose except to provide for its preservation and restoration as an example of a colonial executive mansion".

The history of the house in the twentieth century has two main areas of importance. First is the efforts of the Association to gather and preserve material relating to the house, and second, the unceasing maintenance of the house itself to prevent it becoming a victim of the elements. Relatively little was done in the way of restoration; the main focus of events was on preservation, with a few exceptions.

The documentary material gathered was impressive, much of it cited earlier in this report. Among correspondence of

the Shirley-Eustis House Association on deposit at SPNEA are very important documents collected relating to the house, including a letter from Mary A. Blaisdell, Madam Eustis's former housekeeper of April 15, 1913. In this letter she offers to help: "It should be pleased to contribute any information I can," and the memory plan of the basement (Fig. B-6), composed with her daughter's help was the result.⁵⁷ Mary Blaisdell's daughter followed up on her mother's interest in the house and contributed other annotated memory plans of the first, second, and attic floors of the house (Figs. B-7,8,9). These with her accompanying explanation and other correspondence regarding furnishings, give some helpful information and with some understandable errors.⁵⁸ (see Appendix).

A second memory drawing of the stable was presented by W. C. Hunneman (Fig. B-5). He gives additional information in his cover letter including that:

This is the stable as I remember it. It had the large open door in the centre and I am very sure had the shed at the left, where I have a recollection they told me the coach was kept....at the time of the auction, the coach stood out in front of the stable. Mr. Baker bought it and had it at his country place at Wellesley.⁵⁹

This sketch and the Blaisdell ones seem for the most part compatible with the other documentary and physical evidence with some exceptions. Data is contained in the correspondence which also relates to the furnishings and decoration of the house, and this is discussed in the section on decoration (see Appendix).

Lillian B. Titus, the Association's first secretary, was a prime mover in early efforts to preserve the house. Mrs. Titus explained her interest in the house to Woodbury Langdon, a relative of Caroline Langdon Eustis:

"As I am not connected in any way with either the Shirley or the Eustis families it may seem strange to you that I am interested in the old house. But I think I told you of my acquaintance with Madame Eustis in bygone days and of her kindness to me as a child. I often think of her as I go through the rooms in the old house and hope that it may be possible for us to restore the old mansion to a semblance of what it was fifty years ago."⁶¹

Here we have an early restoration philosophy suggesting retention of later Federal work, a point often in dispute in subsequent years. As early as 1914, Mrs. Titus wrote to William Sumner Appleton, SPNEA founder and co-founder of the Shirley-Eustis House Association:

"It seems to me that a house of as pretentious character as the Shirley-Eustis House, which was the home of two Governors of the Commonwealth, demands and should have a first class restoration, even if it takes us many years to carry the project to completion."⁶⁰

Her words would seem prophetic in light of subsequent events. Titus herself actually began the work which was to help to preserve the structure for posterity. As early as 1915, she not only implemented repair work, supervising it personally, but she made a photographic and written record of her work in 1915 (Figs. C-10-11). She wrote Woodbury Langdon in Portsmouth describing her work for which she consulted with Little and Browne, architects (see Appendix).

The main points of Lillie Titus's 1915 work program and subsequent ones have been gleaned from the correspondence of Mrs. Titus and subsequent architects, as well as Annual Reports of the Association (see Appendix). According to Titus, writing on July 24, 1915:

"I have had the house shored up by a good building mover; a new galvanized iron roof has now been placed on the house and also on the cupola which will be painted monday with two coats of dark red paint which will last for years with ordinary care. The masons today are at work replacing the stone pier and foundation of the house and I hope by August 1st to have the repairs practically completed... I will send you within a few days some photos showing the present condition of the house on the exterior, and how the money is being spent..."⁶²

In addition, Titus notes in another letter she had "taken down the fine old weathervane and had it regilded."⁶³

The era of the 1920's began with the introduction of a new architect, William W. Cordingly, who was photographed on the front steps of the Shirley-Eustis house as early as 1919, measuring stick in hand (Fig. C-13). Cordingly's correspondence about the house with Ogden Codman, Jr., William Sumner Appleton, and others extends through the 1920's and 1930's and is on file with Shirley-Eustis House Association papers at the SPNEA.

Codman wrote Cordingly that

"it is a great pleasure to know there is someone who takes an intelligent interest in the poor old Shirley-Eustis mansion. I sincerely hope you will have time when you are in Boston, to take all the measures of the house that you will need."⁶⁴

Unfortunately, time and budget did not allow the careful study

of the house by Cordingly prior to his publication of an article on it which he published in the SPNEA's Old-Time New England, in 1921.⁶⁵ Hence, his restoration plans of the house as it was during the Shirley period are conjectural, and not based on physical evidence. The conclusions of his report, therefore, should be regarded carefully. As Cordingly himself stated in a later letter to William G. Perry, of Perry, Shaw & Hepburn:

"Please make any use you like of my published version of the original plans and elevations, but let me give you some ghostly advice on the subject before you present them to the world in whole or in part. They were drawn to have something to publish about the neglected old place and do not seem to me to give the most interesting version that can be had without contradicting any actual evidence."⁶⁶

Together with his candor about the nature of his study of the Shirley-Eustis House, Cordingly, writing to William Sumner Appleton in the 1920's, displayed a frank opinion regarding the restoration philosophy he felt appropriate:

"Seriously I think it would be a great mistake to try to make the outside of the house Shirley and the inside Eustis, which was never an actual state of things and will end you in an Einstein Condition of not knowing where you are, in two centuries at once, aesthetically hopeless and historically absurd. As to the building, I think if there is any compromise to be made between the Shirley and Eustis work, it should be exactly the one made by Eustis. The house as he made it, with its contemporaries gone, would be of general interest. Technical points apart, my point of view is that to produce any more of a hybrid than Eustis left us with would be a great mistake."⁶⁷

In 1923, Sumner Appleton wrote William Cordingly about another architectural consultant: "This is just a line to let you know that Mr. Frank Chouteau Brown has been writing me with reference to the Shirley-Eustis House which he thinks is showing signs of continued settlement."⁶⁸ The 1923 Shirley-Eustis House Association Annual Report (see Appendix) lists work at the house including repairs to the roof, east Palladian entrance door, cornice, and windows, as well as the scraping of paint from the west doorway revealing the original red paint on the door itself. On the interior, the "walls and ceilings of the two main floors have been calcimined throughout in white to cover up the grimy and discolored paper and plastering which is so unpleasantly recalled the house as a nest of tenements." The walls and flooring had been opened up for investigative purposes, and the flooring, at least, replaced "making the house safe for visitors."⁶⁹ The same year the SPNEA began to store material in the house, in exchange for payment of half the cost of upkeep, an arrangement which continued many years.⁷⁰

In 1923-4, removal of later coverings and excavations were made in the basement to install piers for levelling the settlement of the floors of the house and important finds resulted. According to the Association's Annual Report (see Appendix) for 1924:

Two rows of large concrete piers were constructed beneath the basement to support the present piers and give a base upon which to work in raising the house frame to its true levels. The excavation necessary for these piers seemed to indicate that the house was moved onto the site of one of the terraces built for Governor Shirley by the troops returned from Louisburg. In some places it was necessary to excavate eight or ten feet below the level of the present basement floor to get down to undisturbed top soil.

A great deal of modern lath and plaster was removed from the basement walls and ceilings, disclosing the large hand-hewn timbers of the original frame and traces of a staircase which had been supposed to exist between Madam Eustis' sitting room and the kitchen below it.⁷¹

In addition to the above work, evidence was found of the original Georgian stair location, closets in the east walls, wallpapers, windows, and exterior and interior paint colors. The arched "casement" sash of the north and south dormers were presumed to have been former cupboard doors, although there is little evidence to prove this.

Work on jacking the house was deferred, and little work was done until 1929-30 when the jacking of the house to level was accomplished and the basement apartment was finally repaired.⁷² Work was also done in 1930-31 on the basement and attic which were repaired as an SPNEA storeroom. In the process, windows and doors in the basement and attic were replaced and the Victorian double dormer on the east front was apparently removed. The steel reinforcing beam in the attic, installed previously, was also boxed with boards, and the roof repaired. Windows

elsewhere in the house were repaired under the direction of architect Jack Wheelwright.⁷³

Renewed interest in the house and its restoration began at the end of the 1930's. In 1939 the house was recorded by the Historic American Buildings Survey. A complete set of measured drawings (not without some errors), and photographs (see Figs. C-14 to C-16) recorded existing conditions. These are housed in the Library of Congress under the reference number "Mass-275". In addition, field notes (containing important additional information) and a list dating surviving early materials on a room-by-room basis (not to be relied on), exist among Shirley-Eustis House Association papers at the SPNEA. Duplicate sets of photos showing deteriorated conditions at the house were taken at the time by Samuel Chamberlain and the HABS photographer, Mixon. These are in the SPNEA photographic collection among others.

In 1939-40 the Association in conjunction with the Colonial Dames considered moving the house to the Fenway. A proposed design and models were apparently developed by Perry, Shaw, and Hepburn, however this project was never implemented largely because the war intervened.⁷⁴ Progress was made however in 1940, with the repair of the slate roof and restoration of the two northwest corner rooms and connecting hallway in which Frank Chouteau Brown and William Sumner Appleton apparently assisted (see Fig. C-17).⁷⁵ The twentieth century work in

these rooms is easily distinguishable from earlier work, and its deteriorated state is noted in the Existing Conditions photos (Figs. E-5,6,9,10,19,26).

In 1970-72, a major repair and restoration of the exterior of the house was accomplished by the Association and the Commonwealth of Massachusetts with a HUD grant, under the direction of architect James H. Ballou of Salem. Exterior siding, sash, blinds, and trim details were repaired or replaced according to existing evidence. A new metal roof was installed on the cupola and upper main roof on which the balustrades were also reconstructed from surviving fragments. The double dormer on the east roof slope was also rebuilt. The house was at the same time painted according to evidence of its Federal Period paint colors. In a continuation of the exterior restoration, the interior of the basement was refurbished to allow its eventual use by the Association, and electrical and heating systems were installed. Shoring was added to reinforce the structure below the cupola.⁷⁶

A general summary of the twentieth century progress of the Shirley-Eustis House Association was written by Mary P. Caner for the 1971 Annual Report (see Appendix). The most recent developments at the house include the acquisition of adjoining properties and the demolition of adjacent structures as mentioned in the site history (see Appendix).

IV. DECORATIVE HISTORY; PAINT, PAPER, FURNISHINGS

This section concerning the Decorative History of the house is a summary of other more detailed information regarding paint, paper, and furnishings contained elsewhere in this report. A room-by-room discussion of surviving paint and paper evidence relating to each period of the house is contained in the Existing Conditions section of this report. Photographs of the important surviving decorative, paint, and paper evidence with descriptive captions are included in that section as well (Figs. E-30 to E-38).

Information about furnishings appears scattered throughout the documents relating to each period. Primary sources describing Georgian period furnishings are papers relating to Eliakim Hutchinson's claims in the Public Record Office, London, asking compensation for the loss of his confiscated Roxbury estate. For the Federal period furnishings, Gov. William Eustis's 1825 inventory is extremely valuable (see Appendix). Surviving objects such as manuscripts, portraits, furniture, and actual fragments from the house itself are to be found in museums, principally the SPNEA and the Museum of Fine Arts (see Appendix). The general information regarding each period is summarized below, with respect to paint, paper, and furnishings.

IV. A. Georgian ca. 1746-81:

Little is known about the decoration of the Shirley-Eustis House in the Georgian period from documents presently available. The principal potential source for the period are Eliakim Hutchinson's papers in the Public Record Office, London (see Appendix). These, according to E. Alfred Jones, in The Loyalists of Massachusetts are quite voluminous, and include:

"An inventory of his personal property, denoting luxury and prosperity; and a list of household goods sold by his widow at Halifax, Nova Scotia, May 30, 1776."⁷⁷

Even prior to Eliakim Hutchinson's flight from Boston during the Revolution,

"Citizens stole so many goods from Eliakim Hutchinson's home in Roxbury that patriot General Thomas Chase sent his aide to recover them from the 'atrocious offenders.'"⁷⁸

Later traditional histories such as the American Heritage Magazine article on Shirley Place are not so reliable regarding the early furnishings since they apparently contain no source references, according to the the Bastille-Neiley report.

The house itself does, however, provide physical evidence of the Georgian period decorative scheme. Survival of significant amounts of original woodwork and plaster allow some idea of the original paint colors to be obtained. Generally, at the earliest period, the house received a rather uniform treatment consisting of whitewashed plaster walls and ceilings, grey woodwork and doors, with sometimes red or reddish brown baseboards. Original Georgian period paints, never painted over, exist on the underside

of a fallen shelf in the west vestibule closed (red), the corner-post at the former stair location (grey with red base), and the former closet door jamb (gray-green) in the east wall of the southeast Drawing Room (Fig. E-30). Elsewhere, on the interior, the raised panel doors retain their early grey paint beneath later layers throughout the house. Other features retaining evidence of this grey paint are the pilasters of the Palladian doorway in the East Hall, and the window seats and shutters on the first and second floors. Possible finish coats of whitewash in the Breakfast room, southeast Drawing Room, and elsewhere suggest the original wall treatment was whitewash. It is conceivable, however, that some of the late Georgian or early Federal papers found in the closets behind Federal partitions may predate the Revolution. These early papers are the plain paper found within the east wall of the northeast Dining Room (Fig. E-36); the gray paper with blue flowers, festoons, and tassels found within the north wall of the northeast dining Room, and the paper with the same pattern in blue and white found within the east wall of the southeast chamber (Fig. E-35). As the figure caption relates, the latter is especially interesting in having a false dado in what was in the Georgian period, a minor space. It may have been a fragment left over from the southeast Drawing Room below, which had no dado.

On the exterior, evidence of the Georgian color scheme is fragmentary. Apparent removal of the original siding and much early trim, and severe weathering has made much of the information

inaccessible (see Existing Conditions, Paint Color Investigation). The west door did, however, retain traces of its original coat of deep red paint. The rustication of the doorway was apparently painted a charcoal grey. Far more evidence survives from the Federal Period.

IV. B. Federal ca. 1781-1865:

Much is known of the Federal period house with respect to paint, paper, and furnishings. The paint evidence for exterior colors is clear and corroborated by documentary evidence. Lillian B. Titus, who spearheaded early restoration efforts knew the house well in her childhood:

"I would like in passing to say that when a child I used to play in the old house, as my home was very near and I used often to go over to take tea Sunday nights with Madame Eustis, of whom I was very fond. I was present at the old house the day Madame Eustis' effects were all sold at auction and I remember distinctly of the grief that I felt in seeing strangers handling the beautiful old silver and many of the personal effects of the dear old lady."⁷⁹

Her remembrance of the house was that "it was yellow with white trimming and green blinds which was a common color in those days."⁸⁰ This recollection is supported by the physical evidence (see Existing Conditions, Paint Color Investigation).

On the interior, evidence abounds on both the paints and papers of the Federal period. In general, woodwork colors consisted in large part of typical Federal greens, similar to those employed in Bulfinch's Harrison Gray Otis House (1796), in Boston,

in which these early colors have been scientifically restored. These greens of various tones of very light green to blue-green were apparant on woodwork in the west Vestibule, the northeast Dining Room, east Hall, southeast Drawing Room, and southwest Breakfast Room of the ground floor. A similar pattern was found on the second floor except that an off-white was used as a trim color in the northeast Dining Room Chamber, and the green of the southwest Breakfast Room Chamber was slightly darker.

In general, the doors and baseboards during the Federal period were treated with a painted mahogany graining. Evidence of this treatment was found in the west Vestibule, northeast Dining Room, east Hall, southeast Drawing Room, and southwest Breakfast Room. Evidence exists that the same decorative graining was applied to doors and baseboards in all the major second floor rooms except the southwest Breakfast Room Chamber. A possible sample of this graining may be seen on a surviving door panel stored in the attic (Fig. E-30).

One surprising fact revealed by the investigation was that many of the major rooms had painted walls rather than wallpaper during the Federal period. This was true in the west Vestibule (light green), northeast Dining Room (light green), and the east Hall (green) on the first floor. On the second floor, the walls were painted in the west Chamber Entry (light green), northeast Dining Room Chamber, where an original sample survives (Fig. E-33) (green, later blue-green), and the southeast Drawing Room Chamber

(tan or straw color) (Fig. E-34). In many cases, only Victorian wallpaper overlays these original paints.

Evidence of the early wallpapers was found in several areas in the house. In addition to the late Georgian - Early Federal period papers found behind the later Federal partitions, other high quality papers were found in major rooms. The prize Federal paper in the house is the authentic Chinese import paper found on the west wall of the southwest Breakfast Room (Fig. E-36). This paper and that in the room above, both dating to about 1800, were overlaid by simple later Federal papers as described in the Existing Conditions photo captions. The first Federal paper in the southwest Breakfast Room Chamber was a rather fine green and mustard color basket weave pattern with a green border (Fig. E-37).

As to the Federal period furnishings, the most useful source is the Gov. Wm. Eustis Inventory of 1825 (see Appendix). This document lists carpets in most of the major rooms: Library "carpet; Breakfast Room, "Turkey Carpet" (Oriental); Drawing Room, "Brussels Carpet"; Hall, Straw Carpet, Stairs, do & Brass Rods", Dining Room "Carpet"; Library Chamber "Carpet"; Dining Room Chamber, "Carpet & Rugg"; Breakfast Room Chamber, " Carpet & Rugg", Drawing Room Chamber, "Carpet", third story first room on the left "Carpet". In fact, only the west Vestibule, west Chamber Entry, minor rooms, and service areas were left uncarpeted.

Other decorative components were described by Drake in his history. He recorded that the floor in the east Hall "was originally painted to represent a carpet." A stencilled rosette design in

black on an ochre ground was found in the investigation of the house, under the Federal stair here. Its similarity to a 1791 one in the Peter Jayne House, Marblehead (Fig. F-13) suggests this may be a late Georgian feature. Of the "Dutch Tiles" which Drake describes ornamenting the fireplaces prior to the 1868 move, or the "large cut glass chandeliers that were in the Drawing Room, Hall, and Dining Room," no trace remains.⁸¹

The other furnishings are detailed in the Eustis inventory and corroborate later references. Physical evidence also seems to verify documentary sources. Drake refers to the fact that "the southwest room, which was Madam Eustis's, contained a secretary which was the gift of Dr. Joseph Warren to her husband;" and "a fine large painting 'The Carnival of Venice', hung in the Main Hall."⁸² The 1825 inventory (see Appendix) likewise lists a "Secretary" in the southwest Breakfast Room, and "Pictures" in the Hall. The east Hall retains two ceramic knobs on the north wall capable of supporting a large painting such as that described.

Furniture bought in Europe by Eustis when U.S. minister to the Hague and shipped home is listed in a Eustis European Diary of 1816 among Eustis papers at the SPNEA.⁸³ Undoubtedly some of this were used in the Shirley-Eustis House. Ida Ayres in her account verifies this assumption.

"Among her friends she counted the Duke of Kent, Queen Victoria's father. He had a parlor suit of green plush chairs, and she had a set upholstered in red. As each liked the other's furniture best, an exchange was made; and the Duke's parlor set was used in the Shirley Place drawing room after Madam Eustis's return to America.⁸⁴ This occurred in 1819, after a season of European travel.

Among other Eustis associated furnishings listed (see Appendix) in SPNEA Collections is "a card table with green beige center. Formerly owned by the Duke of Kent, then by Gov. Eustis."⁸⁵ Other items matching the 1825 Eustis inventory exist in the SPNEA Collection and elsewhere.

IV. C. Victorian Period:

Since the Victorian period is not being studied as part of this report, minimal time will be spent on this aspect of the paint, wallpaper, and furnishings except as they relate to the earlier periods. One important fact to keep in mind is that a great part of the paint and accumulated wallpaper is Victorian. This is because, not only were the walls of many major rooms painted in the Federal period, but they were retained in their original state for almost forty years by Caroline Eustis. Where obviously Victorian partitions have been removed, minimal paint and paper buildup has occurred, whereas elsewhere, the original details of ornamental plasterwork are often nearly obscured by the buildup. The accumulation of Victorian paint and paper is particularly obvious in the southeast Drawing Room Chamber (Fig. E-34). This paper has in many cases acted as a protective coating to the original Federal wall paint underlying it. One particularly interesting Victorian paper depicts the "Pilgrims Progress" and was found in the northwest attic Chamber (Fig. E-37). One Victorian decorative element to beware of is the lavish use

of "mahogany" colored stain or paint on woodwork which should not be confused with the Federal graining.

IV. D. Modern ca. 1915-Present:

The Modern paint, paper, and furnishings of the Shirley-Eustis House are of minimal importance to the report in that they are easily identifiable and documented. Two factors should be mentioned, however. First, the interior received a coat of white "calcimine" paint in the 1920's, and in many cases this paint overlies the areas where Victorian partitions were removed. Thus they should not be confused with the Federal paints immediately underlying them at these locations. Second, the west Vestibule, west Chamber Entry above it, the northeast Library and corresponding Chamber above were all painted and papered as part of the ca. 1940's restoration of these areas. The papers and paints used in these restorations do not accurately reflect the actual earlier appearance of these areas of the building. The mantel used in the restoration of the Library, was identified by its SPNEA accession number (1918.1128) as being from the Dodd House in the North End of Boston. Little is known, except where indicated in the text, of the source of various mantels and furnishings presently in the house.

The exceptions to this statement are the mantel in the attic with twin colonettes which is from the house at 98 Beacon Street, and some of the mantels, otherwise unidentified, that are possibly

those described by Mary Caner in a 1971 Annual Report:

"The mantelpieces that Mrs. Hamlin rescued from the wrecker taking down old houses back of the State House, were from the house - a boarding house - where Governor Eustis died after being stricken in the State House."⁸⁶

V. EXISTING CONDITIONS

The present condition of the Shirley-Eustis House will be discussed with respect to both the surviving evidence of its historic appearance at different periods, and its need for conservation in certain areas. The site, the architectural fabric, and the decorative finishes at the house will be described in sequence, with reference to part IV, D., "Existing Conditions Drawings". Further information is included in part IV, E., "Existing Conditions Photographs". As to the interior, which abounds with extremely complex evidence of its evolution in both architecture and decoration, this will be discussed on a room-by-room basis. The conditions described in this section will be considered in making recommendations presented in the following section.

A. SITE

The landscape, as discussed in section II., "Site History", has undergone an evolution nearly as complex as that of the house. Many structures in the vicinity of the house have been demolished. These are dotted in on the site plan of the general vicinity of the house (Fig. A-10). Also shown are the surviving structures which are or may be relevant to the house,

and other existing or former structures. These include 1) the double house at 42-4 Shirley Street, believed incorporating half of the barn, which has remnants of the original front steps to Shirley Place leading from the sidewalk; 2) the structure at the rear of 127-133 George Street which, is the approximate scale and, from the exterior at least, has the general configuration of half of the old barn; 3) the small gambrel structure at 26-8 Burrell Street, on the other (Dorchester) side of the former door, externally looks early and may have been an outbuilding, possibly an office or tenant farm house.

The more immediate environs of the house are shown in Fig. D-1, the plot plan of the property which shows present conditions on the Shirley-Eustis House Association Property and that of the abutters. Recent demolition within the last decade or two has significantly opened up the area around the house. The sites of former buildings are in a rough, ungraded condition. The filled area on which the house was constructed, however, has a continuing erosion problem on the south side toward the site of the former canal under Rockford Street. The approximate former location of the canal and that of the house itself are indicated on the plan. It is presumed that, although almost no traces of the early landscape features are visible at present, remains of the terraces and perhaps other features underlie the fill as suggested by the 1920's excavations.

The house at present has become greatly overgrown with wild vegetation which has sprung up even since the exterior repairs made to the house in 1971. The retaining wall on the east side of the house contains cut granite stones similar to the ones from the original basement foundation. The steps in this wall and one to the basement entry in this area may be fragments of the early ones, and the top step in this wall contains remnants, apparently wrought iron balusters, embedded in its surface.

B. ARCHITECTURAL

The existing conditions of the exterior and interior of the Shirley-Eustis House are detailed in the drawings and photographs contained in section VIII, Illustrations. A verbal description of existing historical material is in many cases incorporated as well in previous sections under the appropriate historical period. On the drawings (Figs. D-1 to D-19), the approximate dates of various features are called out, based on surviving original architectural elements. In some cases, these elements have been restored; however in most cases, restored elements are faithful to other original components which survive in situ or in storage in the attic (Fig. E-29). The photographs (Figs. E-1 to E-38) have captions identifying datable features

and evidence of former architectural features. A room by room description of paint evidence regarding early materials follows this section.

The floor plans (Figs. D-6 to D-9) have the former partitions of different periods, Georgian, Federal, and Victorian, identified by dotted lines for which there is a key on each. Several detail drawings (Figs. D-11 to D-19) were deemed necessary to explicate evidence, particularly of Georgian features behind Federal inner walls, which was not obvious from the photos (Figs. D-11 to D-14). The Codman drawings of 1890 showing the former chimney walls were also compared with the existing evidence of former mantels (Figs. D-15 to D-17) to determine their validity.

The photographs of the exterior particularly document the overgrowth and deterioration of the paint and woodwork of the house since the exterior repairs of 1970-72, and display its need for immediate repairs to roof, sash, siding, and trim (Figs. E-1 to E-3). Parts of the original stone front steps and part of the barn are believed to be incorporated at 42-4 Shirley Street (Fig. E-4).

The surprising amount of original or authentic material on the interior from each period is evident in the photos (Figs. E-5 to E-29). Many holes, primarily for investigative purposes, exist and large sections of flooring, particularly the main balcony have been removed. Structural inadequacies

exist in the main hall and southeast Drawing Room Chamber which should be remedied. All material, interior primarily, is in need of careful conservation after structural repairs are made and the exterior is made watertight.

C. DECORATIVE

The existing decorative features of the house at all periods are fully described in the captions of photo figures E-5 to E-38. The color photographs (Figs. E-30 to E-38) best depict details of important surviving elements of the decoration. Throughout the house, paints and papers of different periods abound, the latter in relatively poor condition regardless of period. Ornamental plaster, although surprisingly intact, is in need of careful conservation and restoration (Figs. E-31 to E-33). The same may be said for paints, although humidity has caused many later paints to crack and wallpapers to peel. Fortunately, many samples of early wallpapers survive in SPNEA collections (Figs. E-34 to E-37). Furnishings and documents relating to the house which survive are mentioned in the appropriate historical sections and/or listed in the Appendix.

INITIAL PAINT COLOR INVESTIGATION

WEST ENTRY

Just as the architectural evidence in this area is confusing, likewise the paint evidence leaves some questions.

Georgian Period

Woodwork

The Georgian woodwork surviving in this area includes essentially all the woodwork of the west wall although there have been alterations (described elsewhere in this report). The earliest finish paint on this woodwork is a medium gray. The baseboards were painted a deep chocolate brown. The baseboarding to the north of evidence of some kind of alteration at the center line of the northern window is of a different profile and shows a deep crimson resembling the original paint on the baseboard in the southwest room, south wall.

Federal Period

Woodwork and plaster wainscoting

A typical Federal light green, with a glaze, is found on all the woodwork, except the doors, which were grained. What appears to be the same green is found on the plaster portion of the wainscoting. In some areas there are one or two coats of an ochre color, or yellowish off-white, that appear beneath

the green and suggest that the green might not have been the earliest color. However, in other areas, the green seems to overlie only a thin buff layer that looks like a typical primer. On the basis of this latter evidence, we feel that the green was probably the first finish coat.

Plaster

What looks like a somewhat darker green is found on the plaster above dado level. As in the case of the woodwork, there is some difficulty in deciding whether this green or a yellowish layer below it was the first finish coat. In some places there are two coats of yellowish paint below the green. In others there is only a thin yellow-brown layer below the green. This is the same conflicting evidence as seen on the woodwork, and we would tend toward the same conclusion: that the green was original.

DINING ROOM (NORTHEAST FIRST FLOOR ROOM)

Georgian Period.

Woodwork

No woodwork surviving from the Georgian Period was found.

Plaster walls

Original plaster walls behind later Federal plaster wall surfaces on north and east sides of room exhibited some type of white paint or whitewash which suggests that walls were originally painted white. In addition, fragments of early wall paper were seen on these walls on top of the white "paint."

Federal Period

Woodwork

The doors and baseboards (not including the baseboard moulding) show typical reddish Federal Period graining. Remainder of woodwork shows off-white primer, and a typical Federal light green finish coat which appears to have a clear glaze. These same two coats are also found on the plaster portion of dado. The following pattern of evidence shows that the off-white primer, although rather thick was shown not to

be a finish coat.

The flat vertical face of the baseboard had the wood graining as its original finish coat, but the baseboard moulding immediately above it had as its first finish coat the light Federal Green. The underlayer of the graining, a tan, was clearly directly on wood and therefore original. The upper figured layer of the graining, a dark red-brown, overlapped the lower edge of the original green paint of the baseboard moulding. This is explained by the fact that the green was applied just prior to the upper coat of the original graining.

Since the graining is original and overlaps onto the green, it shows that the green was also an original finish coat and that the off-white beneath the green was a preparatory coat.

Plaster walls above dado level

Original finish coat of these walls is a typical light Federal green. The following evidence indicates that the walls were originally painted and not papered. Later partitions were inserted into the room covering up, on walls, woodwork, and cornices, the original finish paints and one later layer of paint. Thus there are two finish coats of paint on the covered-up portions of the plaster walls, just as on the woodwork and cornices. These two coats of paint must be early and would not have been found beneath the later partitions if the room had been papered in the early years of the building.

(A coat of white paint was applied in the twentieth century after the partitions were removed.)

Ceiling and cornice

These items were inspected in the areas where they had been covered up by the edges of later partitions. The early paints found here were all whites and off-whites.

GREAT HALL (EAST ENTRY)

Georgian Period

Woodwork

The pilastered trim of the Palladian window survives from the Georgian Period and has medium gray as its first finish coat. Other gray painted elements surviving from the Georgian Period are all the doors except the small Victorian door under the stairs and the Federal door (and casing) into the northeast dining room. The door casings of the south and west walls are also Georgian and exhibit the early gray. (Some of the original doors and door casings clearly have been moved.)

The fact that the pilaster trim of the very large Palladian window is original makes it clear that this always was a two-story hall, as is evident from structural evidence as well.

Plaster

Because of extensive replastering in the Federal Period more work would be necessary to determine if any of the surviving plaster is Georgian.

Federal Period

The Federal Period remodeling clearly involved a significant amount of replastering as indicated by early cut nails

found in the lath in certain places where holes had been made. The first layer of paint found on this Federal Period plaster is a cream color which by virtue of its poor dispersion and other appearance aspects is judged to be a primer, although admittedly a thick one. The second coat is a light blue which because of its extreme thinness and lack of dirt on the surface is judged to be a ground coat for the third layer. This third layer is felt to be the original first finish coat and is a bright green heavily pigmented with verdigris. Such verdigris paints, having poor hiding power, were commonly used over other ground colors.

Woodwork

The original finish coat of paint on the woodwork where seen in some of the more protected areas is a light green, in other areas it is so pale as to appear almost white. It probably was a light green which has faded in those areas. More exact study of this paint will be necessary if it is to be reproduced. The doors and baseboards were grained in the Federal Period.

Plaster

The plaster wainscot has the same paint as the woodwork.

Ceiling and cornice

On the easily reached portion of the cornice at the west end of the hall only white paints were found as the early layers. The ornamental plasterwork in the niche on the balcony was not found to have been picked out in contrasting colors.

Federal Period

Woodwork

Federal Period woodwork in this room includes the complete window enframements and vertical beaded boards on the north and south sides of the fireplace projection. The original color of these elements was a light blue or blue-green, with grained baseboards.

Plaster

The following evidence indicates that the plaster was papered in the Federal Period: two-inch margins of wood extend from the sides of the window enframement of the south wall, in the plane of the plaster. These may have been portions of the wooden backing for earlier window casings. Since there is no paint on them, except that which overlies wall-paper (paint applied in the twentieth century), it would appear that the walls must have been papered during the Federal Period. (See later section on paper.)

DRAWING ROOM (SOUTHEAST FIRST FLOOR ROOM)

Georgian Period

Woodwork

Surviving original Georgian Period woodwork elements in this room all exhibit an original finish coat of a medium gray paint. (Evidence described elsewhere in this report raises the possibility that this room was originally subdivided.) Georgian woodwork includes the cornice, a post casing in the northeast corner of the room behind Federal plaster, the casing of the door in the north wall, some wooden elements of the fireplace surround. As shown on the post in the northeast corner of the room, the original baseboards were painted dark red, the baseboard line being carried across the post at its base and above the floor where a stair formerly crossed it as known from evidence cited elsewhere in this report.

Plaster

Some type of white paint or whitewash on the plaster of the original wall (remaining in the northeast corner) suggests that the walls were originally white.

BREAKFAST ROOM (SOUTHWEST FIRST FLOOR ROOM)

Georgian Period

Woodwork

The surviving Georgian woodwork (wooden cornice and wainscot) were originally painted medium gray and the original baseboards a deep crimson. This crimson extends up over the baseboard moulding and overlaps slightly onto the gray paint. Unaccountably, gray paint runs down behind the location of a section of baseboard that has been removed from the wainscoting on the north wall.

Plaster

There appears to be a thin whitewash on the plaster although this may just be the laitance of the plaster, brushed out. This very possibly was a finish surface.

Federal Period

Woodwork

The window enframements are part of the Federal remodeling of the house. The original Federal Period woodwork color was a light blue-green. The baseboard in the Federal Period was grained. As described elsewhere in this report, one or more paint layers, including that of the Federal period, are missing from portions of the dado and cornice where partitions, or perhaps arches, were placed across the original alcoves flanking the fireplace.

Plaster

Evidence similar to that found in the southeast first floor room relating to the wooden strips around the window casings indicates that the plaster walls are papered in the Federal Period. On one of these wooden margins where paper was removed, the Federal Period woodwork paint was carelessly applied some distance out onto the wooden margin was would be done if the margin was meant to be covered by wallpaper. (See later section on paper.)

MANTELPieces STORED IN ATTIC

Although there has been some speculation that the seven mantelpieces stored in the attic might have belonged to the various rooms of the Shirley-Eustis House at some period in its history, evidence apparent from a general preliminary inspection strongly suggests that none of them were original to the house's Federal remodeling. First, on none of the mantelpieces did the earliest paints correspond clearly in color to paints determined to be original Federal paint in the rooms. Second, on at least three of the mantelpieces certain stylistic motifs appeared to be somewhat later in the Federal period. Third, the dimensions of none of them matched mantelshelf dimensions or profiles shown by "ghosts" in the plaster and paint.

A quick inspection of paint layers, stylistic features, and dimensions failed to reveal evidence which would tie these mantelpieces to the original Federal remodeling of any of the rooms in this house.

CHAMBER ENTRY (WEST SECOND FLOOR HALL)

Georgian Period

Woodwork

In the Georgian Period the woodwork was a medium gray and the baseboard and baseboard moulding were crimson.

Federal Period

Both the plaster and the woodwork from the Federal Period remodeling show the same original paint colors as they have in the first floor hall. The doors were grained in the Federal Period.

DINING ROOM CHAMBER (NORTHEAST SECOND FLOOR ROOM)

Georgian Period

Except for the two doors, no Georgian elements were noted. (The doors appear to have been rehung.)

Federal Period

Woodwork

In the Federal Period the woodwork was painted white or off-white with graining on the baseboard and baseboard moulding.

Plaster

On the plaster walls the original finish coat appears to be a soft green. Below this there is a yellow, which in many places seems too thin and translucent to be anything but a primer. On top of the soft green on the walls is a bright blue-green, which appears to correlate with later whites overlying the original graining on the baseboards: these later paints are the most recent ones found where the edges of later partitions butted up against the walls.

Plaster cornice

At several points which were checked, the only early paints found on the ceiling and cornice were whites.

DRAWING ROOM CHAMBER (SOUTHEAST SECOND FLOOR ROOM)

Georgian Period

Woodwork

Georgian post casing in the northeast corner of the room (in the former stair location), concealed behind the Federal period plaster wall, shows a single coat of medium gray. No baseboard color was seen going across the bottom of this casing, although access for inspection was imperfect. The top portion of this casing consists of separate pieces of unpainted wood; this evidence may relate to the early stair here, or its removal.

Plaster walls

The Georgian Period plaster wall concealed behind the Federal one, at the north end of the east side of the room (the former stair location), exhibits an early white paint or whitewash. At the south end of this wall, and in a patched area at the north end, the plaster appears to be unpainted. A tiny blue fragment of wallpaper was found directly on the plaster at the south end. (See section on paper elsewhere in this report.)

These variations may relate to an original division of the present space into smaller ones, or to the early presence of a stair in the northeast corner.

Federal Period

Woodwork

The woodwork was painted a typical Federal light green. The baseboards, but not the baseboard mouldings, were grained. Some Federal doors standing loose in the room were not inspected, but appear to have been grained.

Plaster walls

There is conflicting evidence concerning whether the first coat on the Federal Period plaster walls, a warm, medium gray, is a primer or the first finish coat. It is not a typical color for a primer, but in many areas it seems too thin for a finish coat. If it is a primer, the next color above, a straw color, would have been the first finish coat.

In the areas where later partitions abutted the Federal Period walls, the edges of the partitions covered the original (green) and one later (white) color scheme on the woodwork. (This white may be the twentieth century overpainting.) These same partitions covered up the gray and straw colors on the plaster. This would seem to relate in date the straw color on the plaster with the white on the woodwork, rather than with the original green. On the other hand, there appear to be places at the joint between woodwork and plaster, where the edge of the original green woodwork paint overlaps onto the edge of the straw color wall paint.

In balance, the evidence seen so far seems to point more strongly to the straw color as the first finish coat on the walls.

Ceiling and cornice

Only whites and off-whites were found as the early layers on the ceiling and cornice.

BREAKFAST CHAMBER (SOUTHWEST SECOND FLOOR ROOM)

Georgian Period

Woodwork

The woodwork in this room which dates from the Georgian Period was a medium to dark gray. The baseboard was possibly a crimson, but if so, the coat of paint was not thick.

Plaster walls

An area of plaster to the east of the south window had a green paint as its first color, but, on close examination proved mysterious. The plaster in that area may be Georgian, but it is nearly impossible to draw any conclusions about the paint.

Federal Period

Woodwork

The earliest paint on the Federal woodwork in this room was a slightly deeper green color than other Federal woodwork in the house. The Federal baseboards were not grained.

HALL CHAMBER (WEST HALL AREA SECOND FLOOR)

Georgian Period

Woodwork

The Georgian woodwork in this area was a medium gray. On the north side of the window seat, the Georgian gray does run under the partition, with one later color over it. (The later color is at least one layer below the Federal color.)

Federal Period

Woodwork

The Federal period woodwork in this area had a typical light green paint.

EXTERIOR

Georgian Period

Wallcladding

Original rustication of west facade is missing and no Georgian cladding was identified on any of the other facades.

Trim

The earliest coat of paint on the Georgian door of the west facade is deep red. The earliest coat on the rustication surrounding the door appears to be a charcoal gray. The only readily accessible portions of the Palladian window on the east facade were too weathered to permit sampling. Staging would be helpful here. As for the pilasters, the only portions where the paint layers have not weathered beyond recognition are the tops which cannot be adequately studied without staging. (The pilaster capitals and cornice appear to be Federal.)

Federal Period

Wallcladding (clapboards)

Clapboards were inspected at three locations where there appeared to be a thick build-up of surviving paint. One of these locations was on the west facade, one on the north, and one on the east, the paint being best preserved at the latter two locations. In these two areas, it seemed fairly clear

that the early layers were the same. Since we know from architectural evidence that the clapboards on the west are Federal, paint evidence seen thus far tentatively dates the ones on the north from that same period.

The earliest color seen at all three locations is some type of yellowish tan or ochre color.

Cornice

White was clearly found to be the original color at three locations where the cornice was inspected.

Other trim

Well preserved areas of paint on other trim elements such as the pilasters were not readily accessible without staging.

Blinds

Blinds: murky gray, then green - need more study.

General note

Only limited access was available to the upper portions of the walls where paint layers were protected by overhanging cornices. Whenever the building is staged, it would be advisable to survey these areas with a microscope (used on staging). Further evidence is needed to confirm the conclusions we have reached based on limited sampling.

VI. RECOMMENDATIONS

The following brief recommendations of the consultants are conclusions reached after thorough study of the material presented in the foregoing report. Several suggestions seem appropriate in light of the findings of the investigation, with respect to the site, architecture, and decoration.

A. SITE

The site of the Shirley-Eustis House has restoration potential despite the vicissitudes of its move and the filling, excavation, building, rebuilding, and demolition of the surrounding area. Three buildings or outbuildings survive which may relate to the house: the double house at 42-4 Shirley Street which may contain half the old barn; the hip-roofed building behind 127-133 George Street which may be the other half of the barn; and the small early-looking structure at 26-8 Burrell Street, across Rockford Street to the south. These all warrant further examination, and possible incorporation into long range site plans.

The terracing and canal which apparently remain buried beneath the house and Rockford Street also warrant further archaeological investigation and possible incorporation into

long range site plans. Since the Shirley-Eustis House lies within sixty feet of its original site, the lot on which the house stands also may have archaeological potential. In general, since the canal and parts of the terracing survived the move of the house, it seems not inconceivable to consider their retrieval. The site would then reflect Georgian and Federal survivals into the Victorian Period.

B. ARCHITECTURAL

The Shirley-Eustis House presents serious philosophical and pragmatic preservation and restoration difficulties. Its consolidation to a sound and well-finished condition, even without any restoration to a given period will be a major conservation undertaking. Thus it seems wise to follow a conservative path as has been taken in the past and which has preserved a wealth of authentic historic material of every period which can never be duplicated. It must be remembered that restored or reconstructed components are really modern, dating to the time they are installed. Thus, any restoration which involves the introduction of conjectural historical elements should be avoided.

The most economical and wise course to follow would seem to be to retain all later features while structural consolidation

and exterior repairs proceed until definitive evidence allows a long-range plan for restoration of missing components based on indisputable facts and not conjecture. This would suggest retaining the house as it is, and restoring various components to the period for which the greatest amount of surviving or original material and evidence exists.

C. DECORATION

A suggested room-by-room sampling, would with the least change to the historic structure, graphically record the pre-tenement house history of the mansion, and remain the most economical approach. This approach would seem also to present a rational way in which to interpret the house to the public regardless of use.

1. West Entry: all evidence is available allowing an exact restoration to the Federal Eustis Period.
2. Northwest Library: enough evidence is available to make it possible to have this room reflect the Georgian Shirley-Hutchinson Period.
3. Southwest Breakfast Room: short-term plans might be to preserve Victorian elements to reflect the post-move "preservation" period of the house. Long-term plans might allow reproduction of the Federal Chinese wallpaper from this room and restoration to the Magee Period.
4. Southeast Drawing Room: this room might well be restored to reflect the late Georgian Read Period using available evidence such as surviving over-mantel and reproduced wallpaper with trompe l'oeil dado.

5. East Hall: restoration of this room to the Federal Eustis Period could be exact retaining surviving original Federal wall paint which underlies the Victorian paper. Earlier evidence such as the stencilled floor would be made visible for interpretation.
6. Northeast Dining Room: this room is entirely Federal and could easily reflect the Eustis Period with original wall paint underlying Victorian paper.
7. Northwest Library Chamber: late Georgian Period.
8. Southwest Breakfast Room Chamber: Federal Period using reproduction of original basket weave paper and border.
9. Southeast Drawing Room Chamber: Federal Period retaining original Federal wall paints underlying Victorian wallpapers.
10. Northeast Dining Room Chamber: Federal Period retaining Federal wall paints underlying Victorian wallpapers.

In each of the above cases, minimal alteration to the historic fabric would be necessary. In rooms where wallpapers are to be removed, care should be taken not to damage original underlying painted surfaces and complete samples of paper from each room should be preserved. Original wall paints should not be overpainted, but only touched up. Paint and paper removal to reveal original detail, as well as conservation of plaster and woodwork should be undertaken only with sound technical advice. Depending upon ultimate use plans, some original furnishings or reproductions could be introduced to appropriate rooms based on the Eustis 1825 inventory or other historical sources for the periods represented.

VII. NOTES

(Note: "SEHA" refers to Shirley-Eustis House Association papers at SPNEA)

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2. Ayres, Ida, "Story of Shirley Place," New England Magazine, XV (1896-1897), p. 743.
3. Ibid., p. 746.
4. Ibid., p. 745.
5. Pearson, Danella, F. C. Detwiller, Ed. Shirley-Eustis House Landscape History, typed Ms. (Boston: SPNEA, 1979), pp. 2-8.
6. Drake, p. 123.
7. Ayres, pp. 744-6.
8. Ibid., p. 744.
9. Codman, Ogden Jr. to Cordingly, William, letter 31 March 1920. (Cordingly Papers SEHA, SPNEA).
10. Pearson, pp. 9-10.
11. Boston Daily Advertiser, 14 July 1819.
12. Ayres, p. 754.
13. Pearson, pp. 10-11.
14. Ibid., pp. 11-13.
15. Articles of Agreement, 4 May 1857, between Caroline L. Eustis and Eben T. Hitchcock, Ms. xerox copy, Eustis Papers, (SEHA, SPNEA).
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17. Boston Journal, August 3,5,10, 1867 quoted in the Study of Uses and Development, Shirley-Eustis House, Roxbury, MA (Boston: Bastille-Neiley, Architects, 1977).

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18. Ayres, p. 743.
19. Woodward, C. E., to Titus, L. B., letter 10 April 1913 (SEHA, SPNEA).
20. Drake, p. 122.
21. Twelfth Annual Report of the Shirley-Eustis House Association, 30 April 1924 (SHEA, SPNEA).
22. Foote, Henry W. Annals of Kings Chapel (Boston: Little, Brown, and Co., 1896), vol. 2, pp. 166-7.
23. Accounts, 1745-50, vol. 247, Nos. 154, 156, 158, 202, Massachusetts Archives.
24. Green, Jeremiah, letter to Temple DeCoster, and reply, Ms. Papers of Samuel A. Green, Box No. 1, 1700-1835, Fol. 1741-62, Massachusetts Historical Society.
25. Accounts, 1745-50, vol. 247, Nos. 156, 202, 352, Massachusetts Archives.
26. Davis, Andrew F., "Threat to burn Governor Shirley's House," Publications of the Colonial Society of Massachusetts, vol. 3, 1895, pp. 207-9.
27. Sumner, Gen. W. H., "Reminiscences," New England Historical and Geneological Register, vol. 13, No. 1, (Jan., 1959), p. 103.
28. Eustis, Benjamin Jr. "His Book, Boston, New England 1748," Ms. account book (Massachusetts Historical Society).
29. Ibid..
30. Roxbury Tax Lists, 1698-1804, East Parish 1773, Ms. (Boston Public Library Rare Books).
31. Drake, p. 123.
32. Robertson, Archibald, Sketch, "The Heights of Dorchester," showing Beacon Hill and Hancock barn in foreground, 24 January 1776 (Spencer Collection, New York Public Library).
33. Bastille-Neiley, p. 8.

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34. Ayres, P. 752. Blaisdell Ms., Papers (SEHA, SPNEA, Microfiche, 1913), (SPNEA Clippings, Roxbury, 1922), Bradford, Abby C., "Governor Shirley and the Shirley House," Ms. 1896 (SEHA, SPNEA, copy of original Ms. at the Dorchester Historical Society), p. 19.
35. Eustis, William to Barnard, Tristham, 25 September 1819 (Massachusetts Historical Society).
36. Ibid., 31 October 1819.
37. Ibid., 31 October 1819, postscript 8 November 1819.
38. Ibid., 5 December 1819.
39. 13 November 1821.
40. Ayres, pp. 754-5.
41. Ibid., pp. 744, 754.
42. Ibid., p. 744.
43. Ibid., p. 744.
44. Ibid., p. 744.
45. Codman, Ogden Jr. to Cordingly, William, 22 March 1920, Ms. letter (Cordingly Papers, SEHA, SPNEA).
46. Kirker, Harold, Architecture of Charles Bulfinch (Cambridge: Harvard University Press, 1968).
47. Ibid.. Codman, Ogden Jr. to Cordingly, William, 31 March 1920 (Cordingly Papers, SEHA, SPNEA).
48. Codman to Cordingly, 22 March 1920 (Cordingly Papers, SEHA, SPNEA).
49. Ibid..
50. Bradford.
51. Codman, Ogden Jr. to Appleton, William Sumner, copy enclosed in letter of William S. Appleton to Lillie B. Titus, 13 June 1913 (SEHA, SPNEA, Microfiche).

Notes (Cont'd.)

52. Codman to Appleton, 9 March 1914.
53. Photo of "Morning Room," T. Quincy Browne House, 98 Beacon Street, inscribed, "Alterations made in 1882 Mr. Herbert Browne, architect. Mantel in this room is an old one taken from the Shirley-Eustis House, Roxbury." (SPNEA Neg. 2135-B).
54. Ms. Record Book of the Shirley-Eustis House Association (SEHA, SPNEA).
55. Boston Transcript, 31 March 1915 (SEHA, SPNEA).
56. Boston Transcript, 31 March, 28 April 1915. (SEHA, SPNEA).
57. Blaisdell, M. A. to Titus, L. B., 15 April 1913 (SEHA, SPNEA, Microfiche).
58. Blaisdell, A. L. to Appleton, William Sumner, 6 March 1922 (SEHA, SPNEA, Clippings). Blaisdell, A. L. to Endicott, William C., 25 February 1926 (SEHA, SPNEA, Microfiche).
59. Hunneman, W. C. to Titus, L. B., August 1916 (SEHA, SPNEA, Microfiche).
60. Titus, L. B. to Appleton, 10 March 1914 (SEHA, SPNEA, Microfiche).
61. Titus, L. B. to Langdon, Woodbury, Portsmouth, 24 July 1915 (SEHA, SPNEA, Microfiche).
62. Ibid..
63. Titus, L. B. to Langdon, Woodbury G., Morristown, New Jersey, 24 July 1915 (SEHA, SPNEA, Microfiche).
64. Codman, Ogden Jr. to Cordingly, W. W., 31 March 1920 (Cordingly Papers, SEHA, SPNEA).
65. Cordingly, W. W. "Shirley Place, Roxbury, Massachusetts, and Its Builder, Gov. Wm. Shirley," Old-Time New England, XII (October 1921), pp. 50-63.
66. Cordingly, W. W. to Perry, William G., 27 December 1937 (Cordingly Papers, SEHA, SPNEA).
67. Cordingly, W. W. to Appleton, W. S., 30 July 1927 and 2,6 February 1929 (SEHA, SPNEA, Microfiche).

Notes (Cont'd.)

68. Appleton, W. S. to Cordingly, W. W., 7 June 1923 (Cordingly Papers, SEHA, SPNEA, Microfiche).
69. Shirley-Eustis House Association Annual Report, 1923 (SEHA, SPNEA).
70. Appleton, W. S. to Cordingly, W. W., 18 October 1923 (SEHA, SPNEA, Microfiche).
71. Shirley-Eustis House Association Annual Report, 1924 (SEHA, SPNEA).
72. Shirley-Eustis House Association Annual Report, 1930 (SEHA, SPNEA).
73. Wheelwright, J. B. to Appleton, W. S., 9 October 1931 (SEHA, SPNEA).
74. Perry, William G. to Cordingly, W. W., 7 December 1937 (Cordingly Papers, SEHA, SPNEA). Shirley-Eustis House Association Annual Meeting, 1940.
75. Shirley-Eustis House Association Annual Report. 1941. Boston Transcript, 22 May 1940.
76. Drawings and specifications for Repairs to the Shirley-Eustis House (SEHA, SPNEA).
77. Jones, E. Alfred, The Loyalists of Massachusetts (London: The Saint Catherine Press, 1930), p. 169. The relevant records for Eliakim Hutchinson are in the Public Record Office, Kew, Surrey, England and are filed under numbers (A. O. 13/46); (A. O. 12/81, ff. 86-8); (A. O. 12/105, f. 134), and for his wife Elizabeth, (A. O. 12/109).
78. Maas, David E. "Honest Graft in Revolutionary Massachusetts," unpublished ms. courtesy, Boston Bar Journal. Maas quotes Major General Thomas Chase letter to Eliakim Hutchinson, Roxbury, 20 May 1775. Audit Office 13/46, pp. 545-7, (Public Record Office, London).
79. Titus, L. B. to Langdon, W. G. 24 July 1915 (SEHA, SPNEA, Microfiche).
80. Ibid..

81. Drake, p. 121. Boston Transcript, 21 March 1914.
82. Ibid..
83. Eustis Papers (SEHA, SPNEA).
84. Ayres, p. 752.
85. Gift of Mrs. Woodbury Langdon as part of the Langdon House. SPNEA accession number 1966.276.
86. Shirley-Eustis House Association Annual Report, 15 April 1921 (SEHA, SPNEA).

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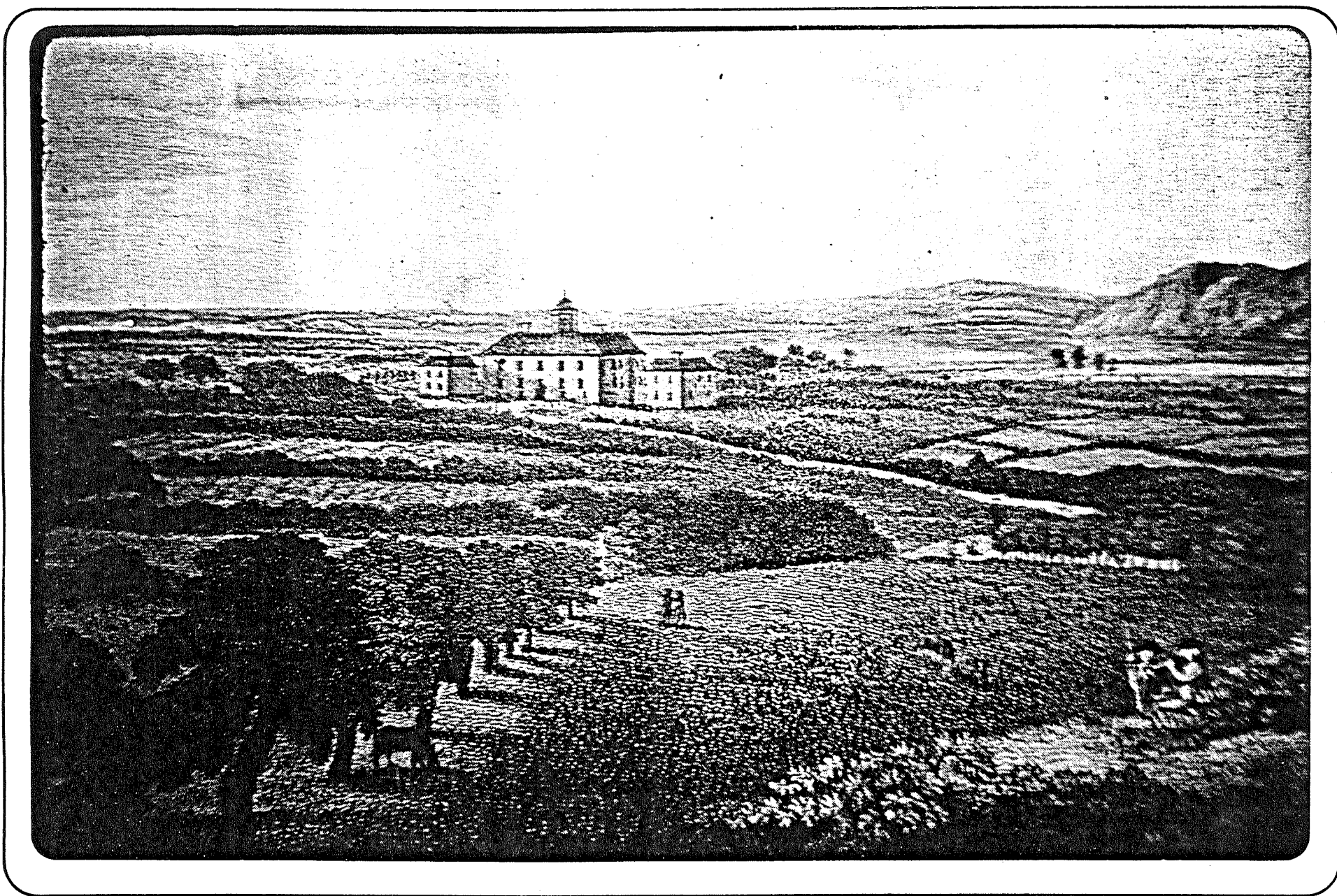
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Frontispiece: Detail of "A View of Boston taken on the Road to Dorchester" showing Shirley Place. (London: J.F.W. Des Barres, 1776) from the 1773 drawing by Lt. William Pierie. (Boston Society aquatint reproduction)

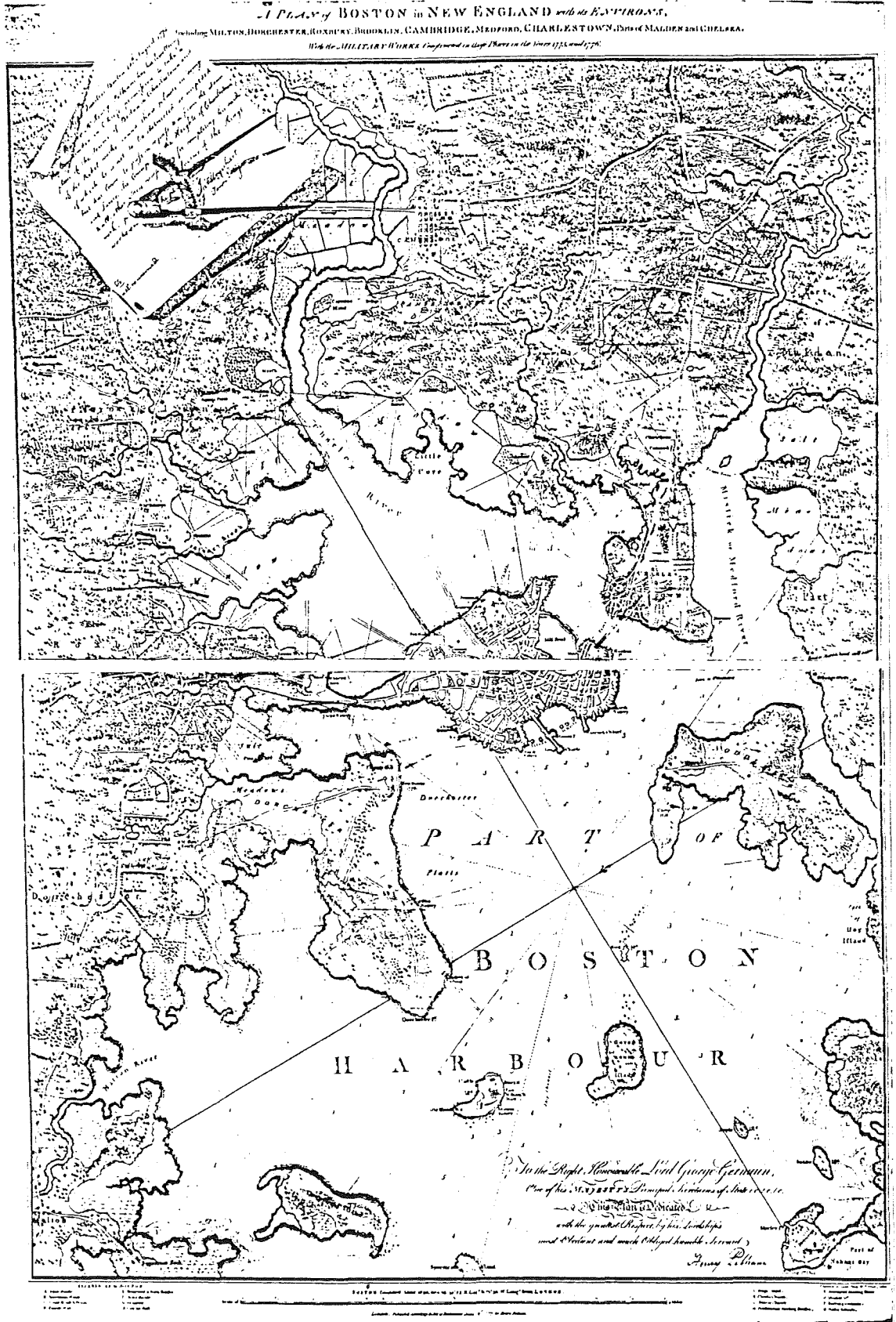


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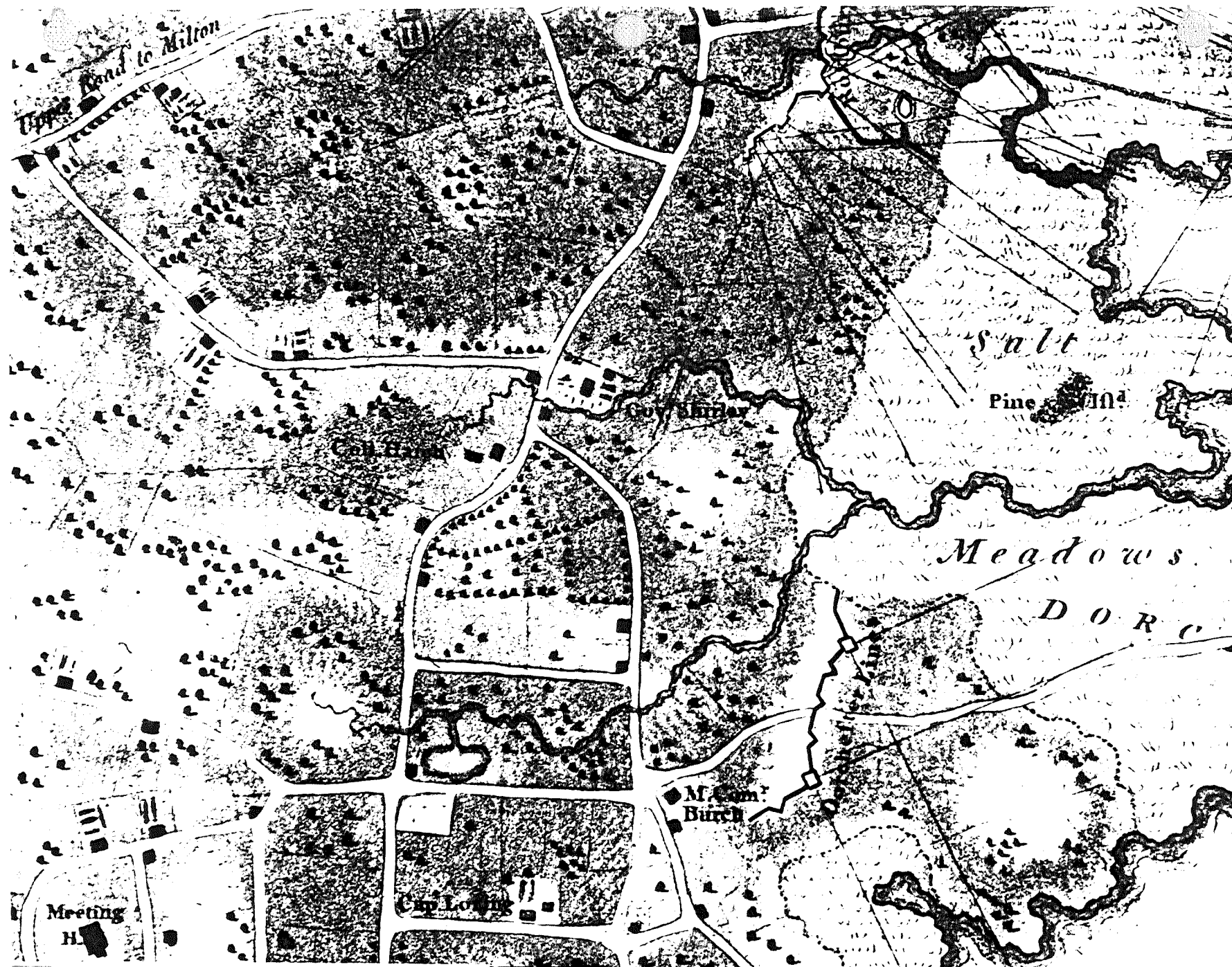


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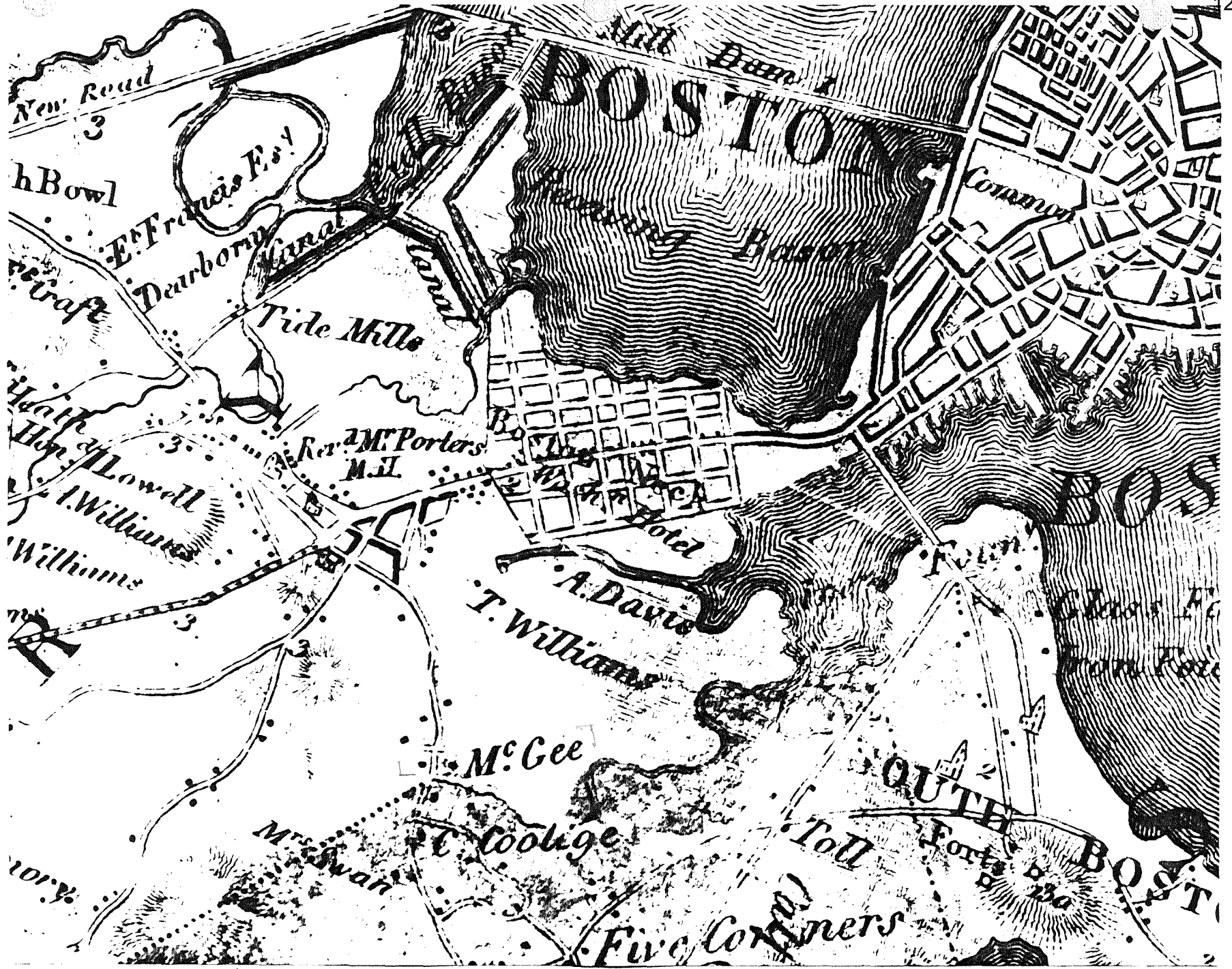


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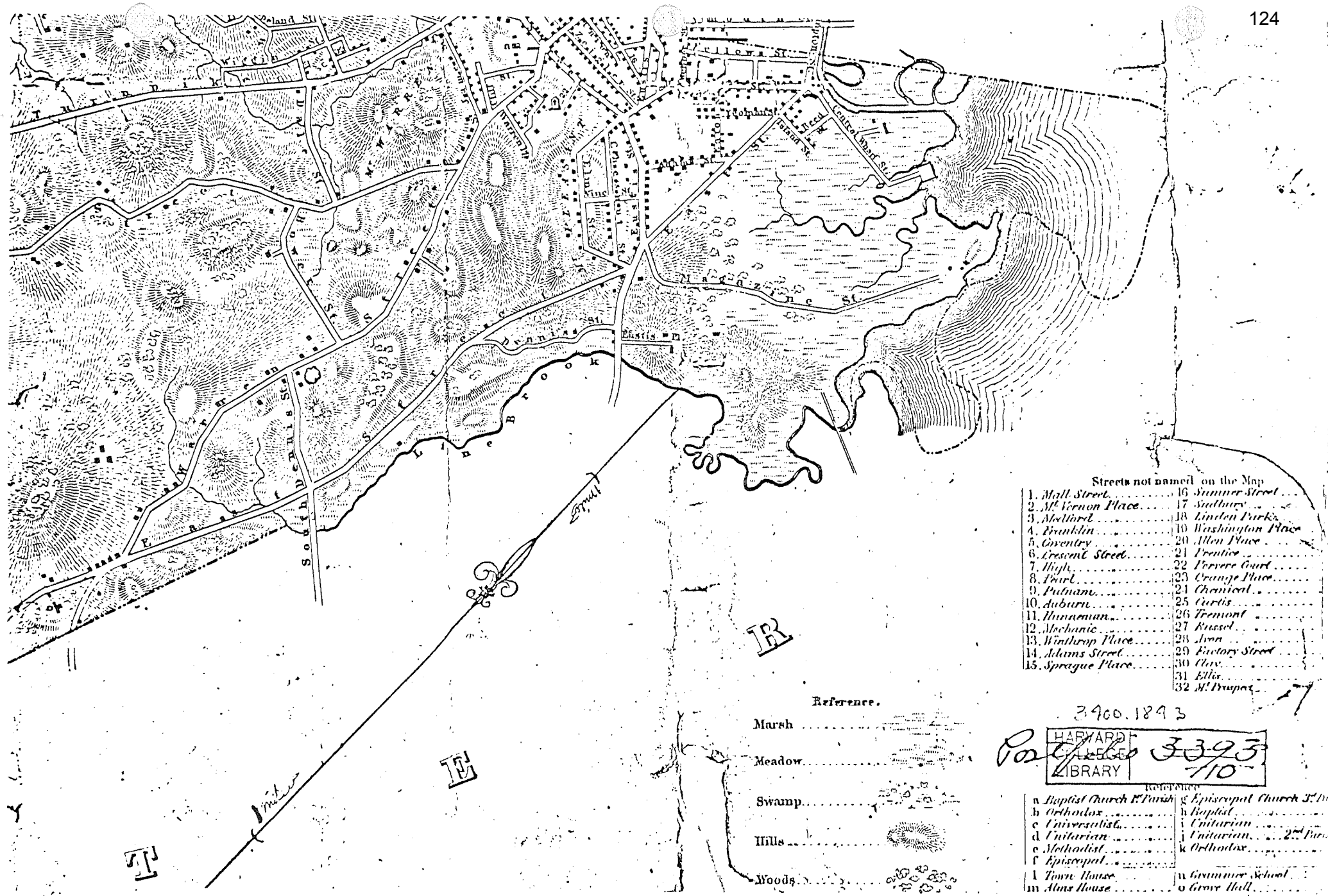


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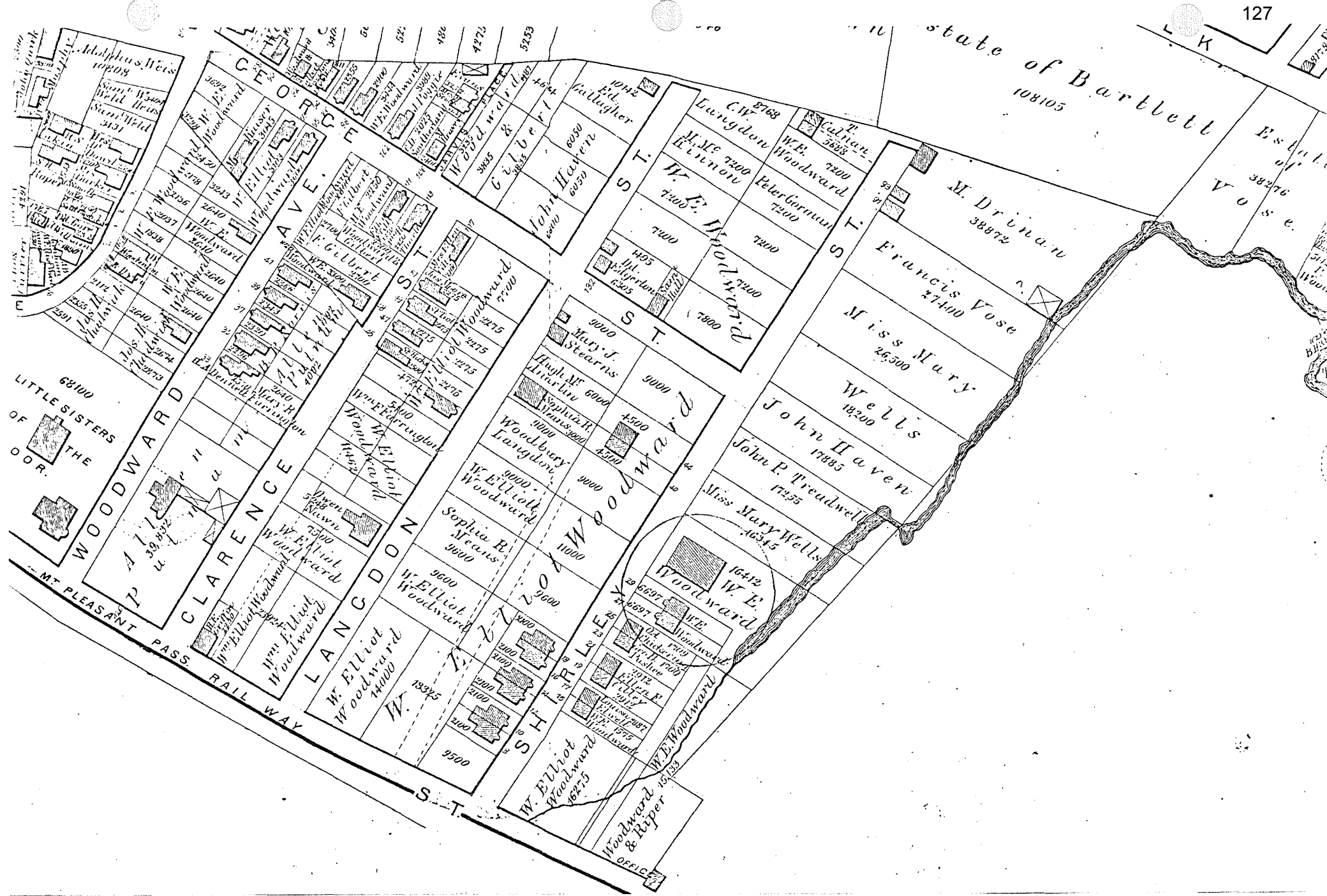


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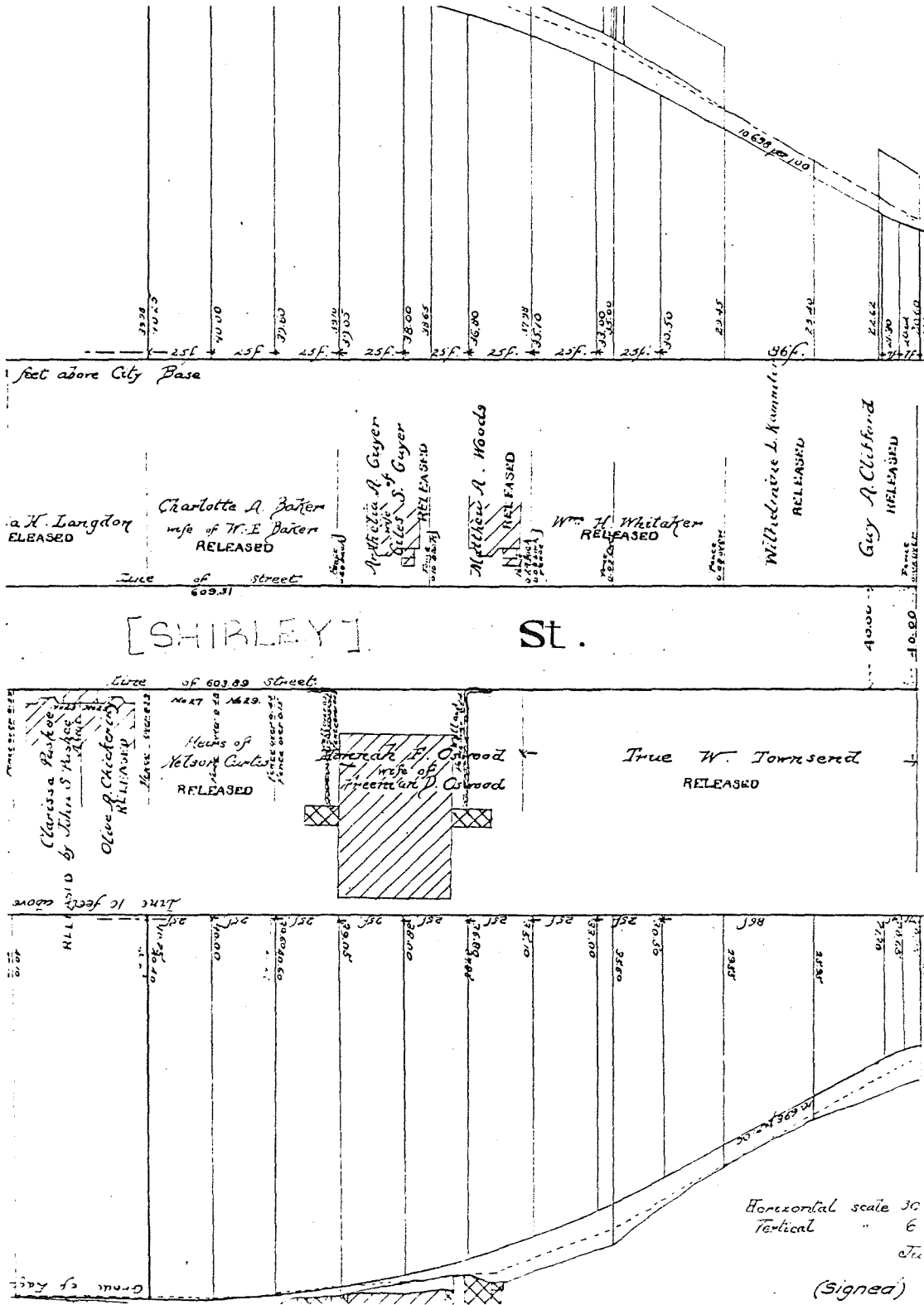


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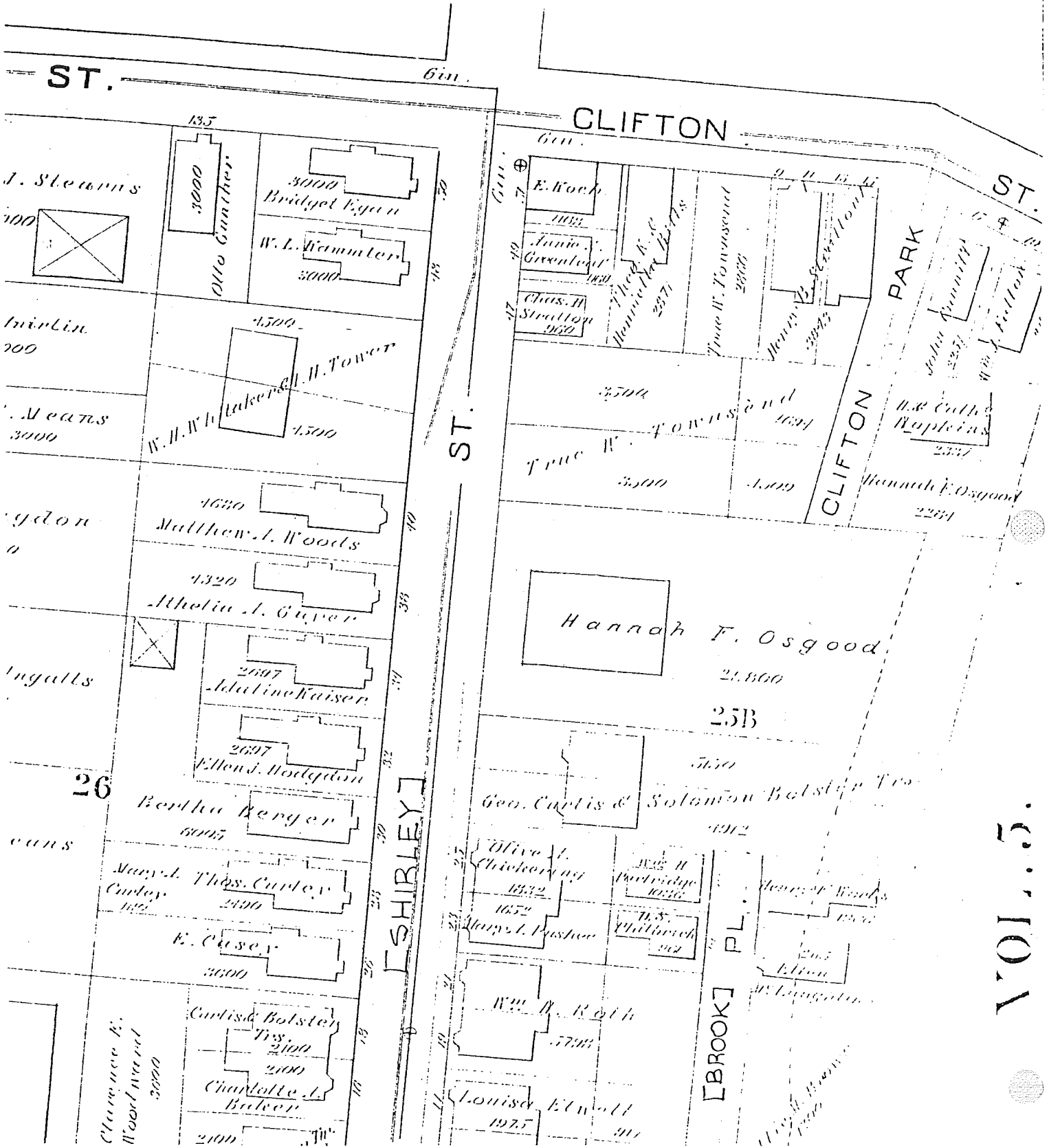
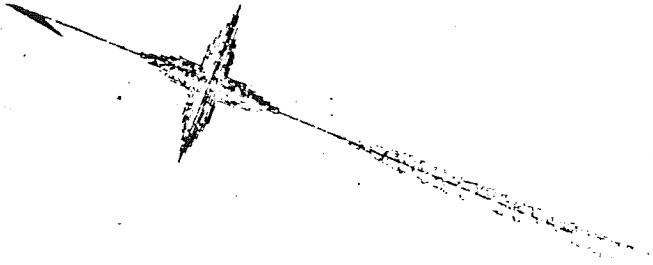


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VOL. 5.

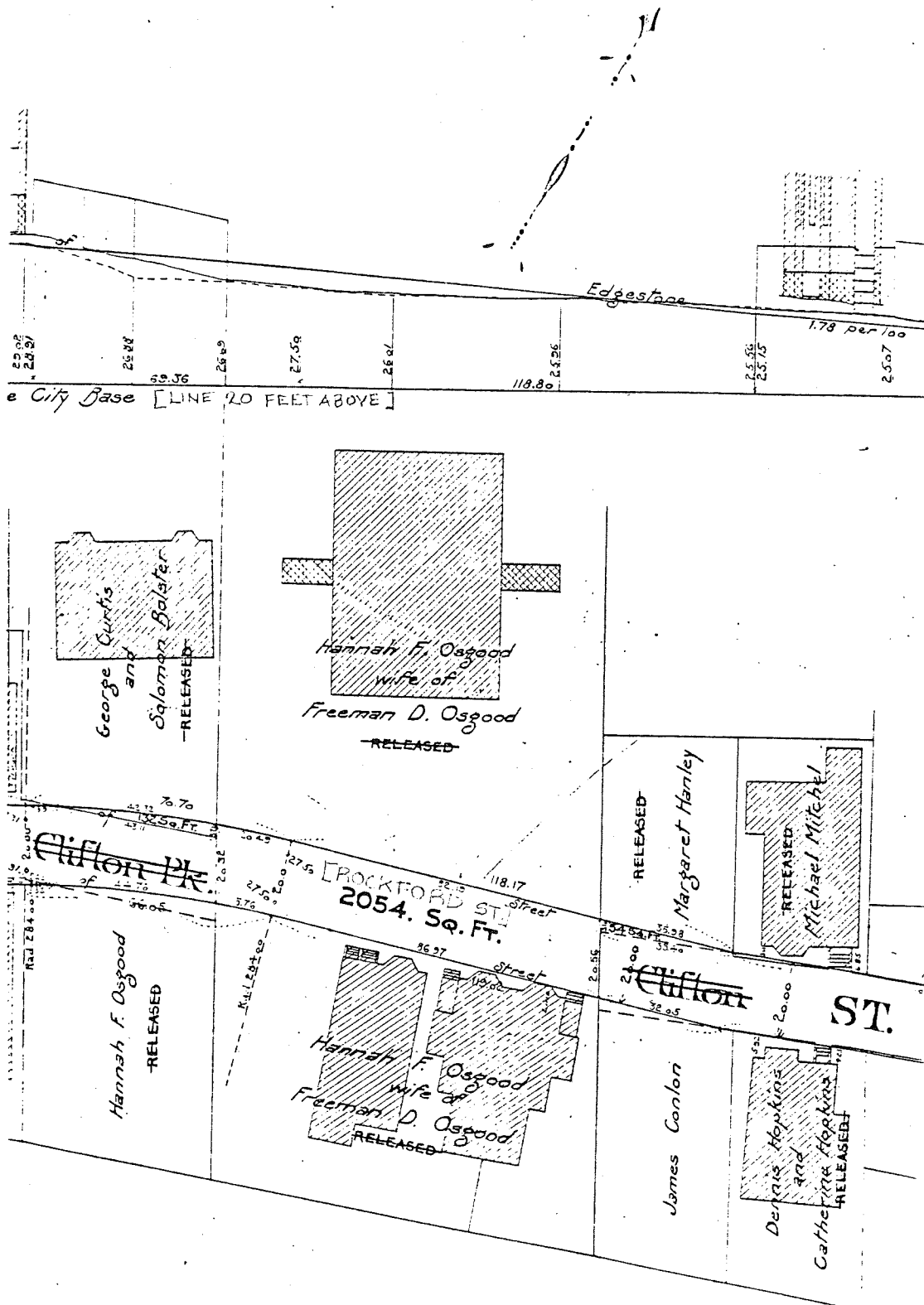


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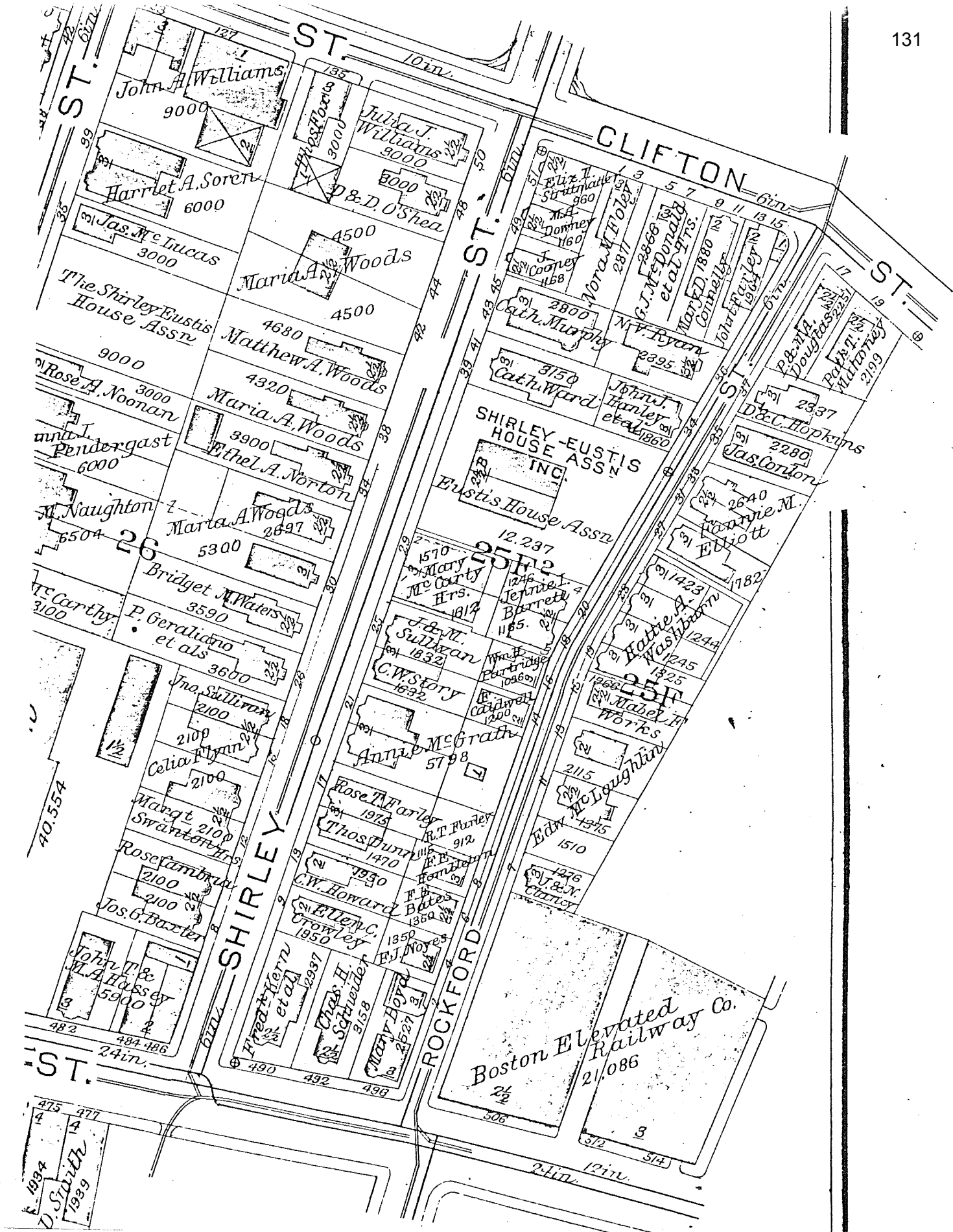


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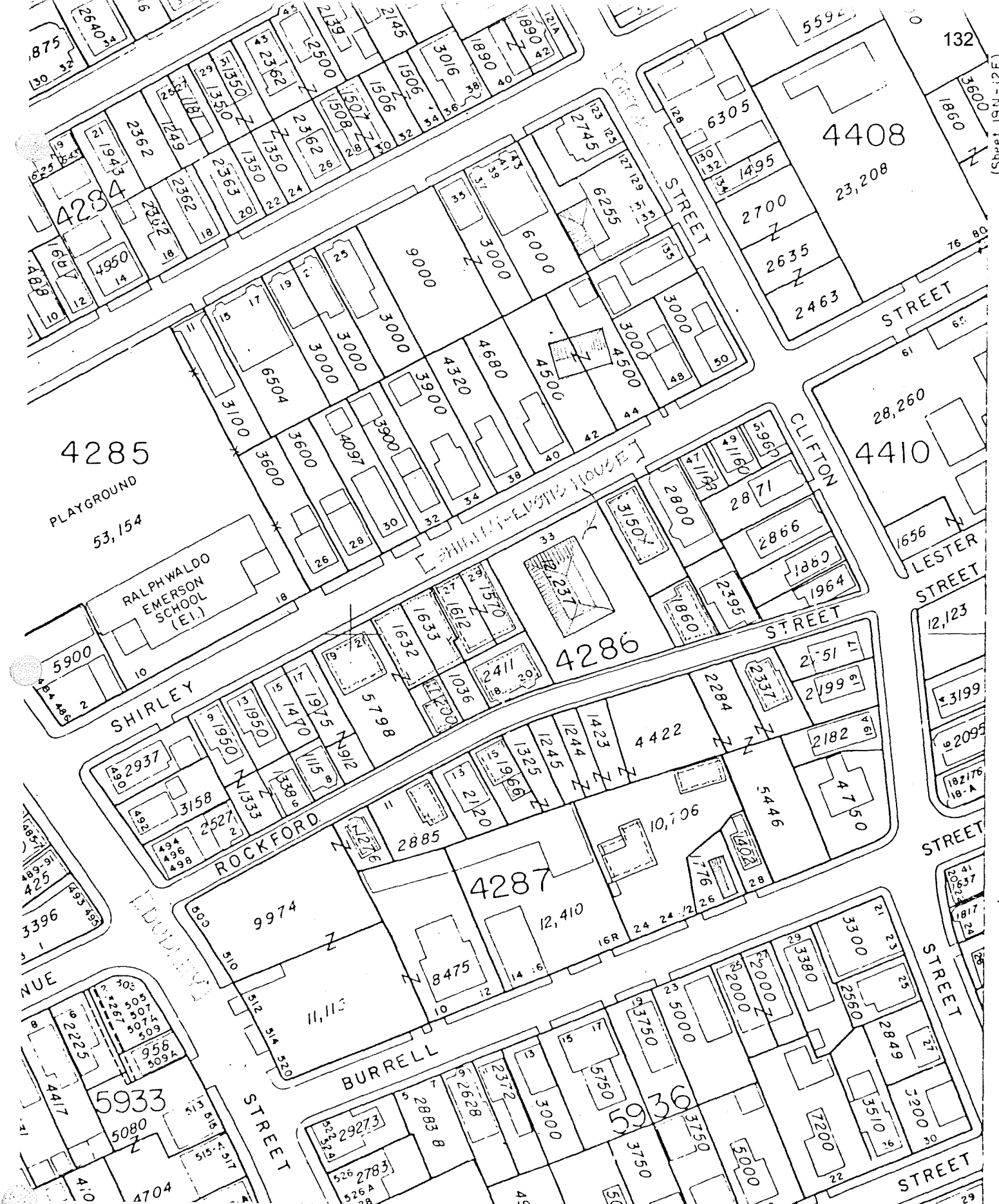


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B. Historic Drawings

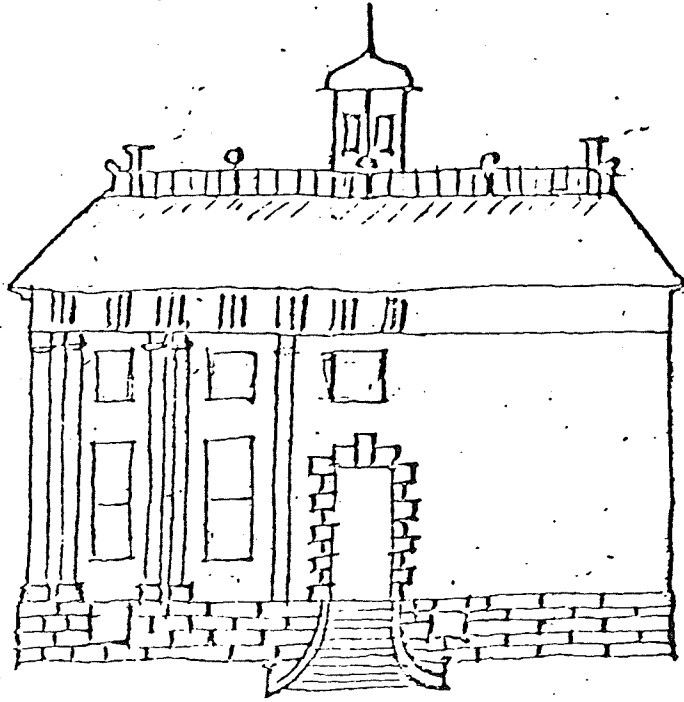
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- Fig. B-10. First Floor Plan ca. 1890, by Ogden Codman, Jr. Architect, showing surviving original partitions with chimneys and adjacent partitions restored on paper. (Codman Collection of Architectural Drawings, SPNEA)
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- Fig- B-18. Unidentified mantels inscribed "From F.T. Merrill, 16 Tremlett St. Dorchester." Frank T. Merrill was an artist and former Roxbury resident. (Cordingly Papers, SPNEA)

Gov. Shirley's Seat at Dorchester

123



Front aspect, with double Doric Pilasters

Fig. B-1. "Gov. Shirley's Seat at Dorchester", now Roxbury, Boston. Rev. Ezra Stile's sketch, c. 1763. (Beinicke Library, Yale University)

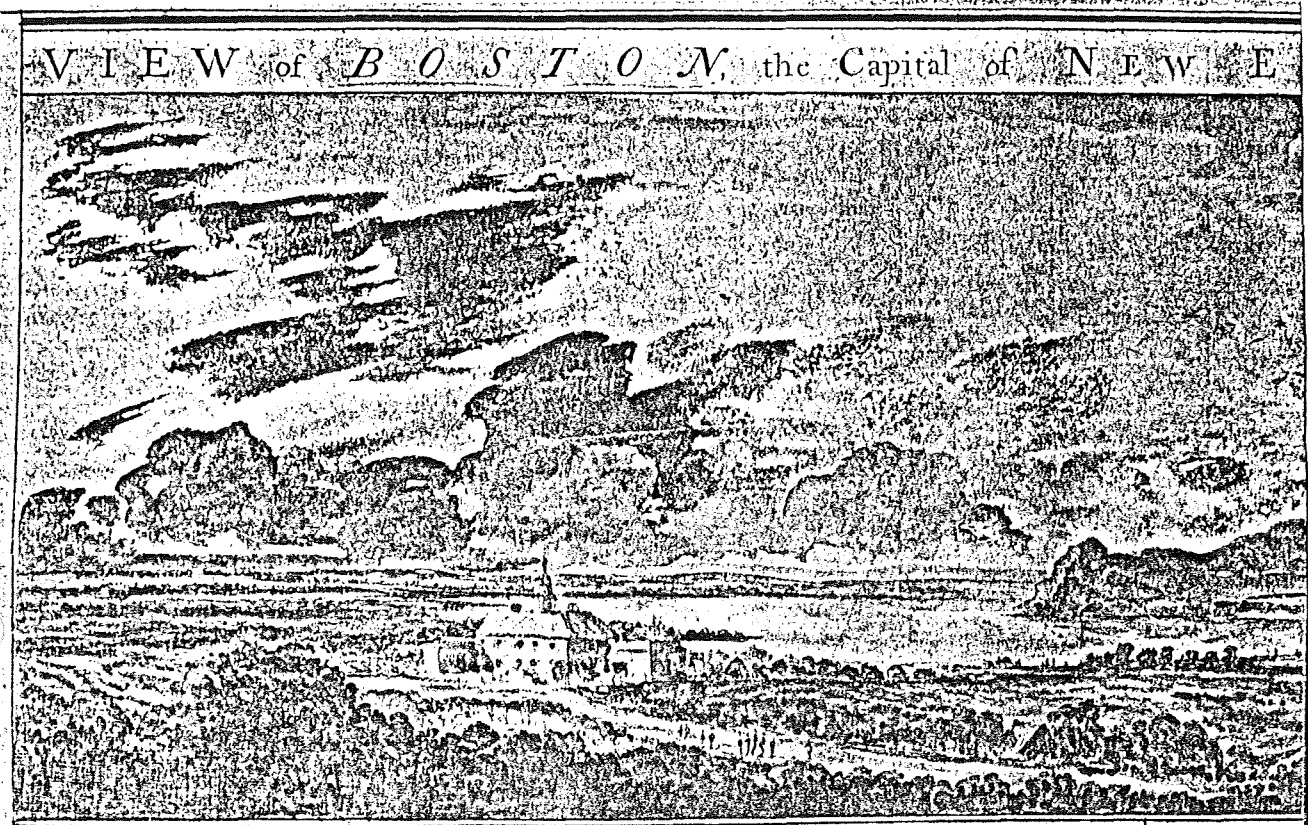
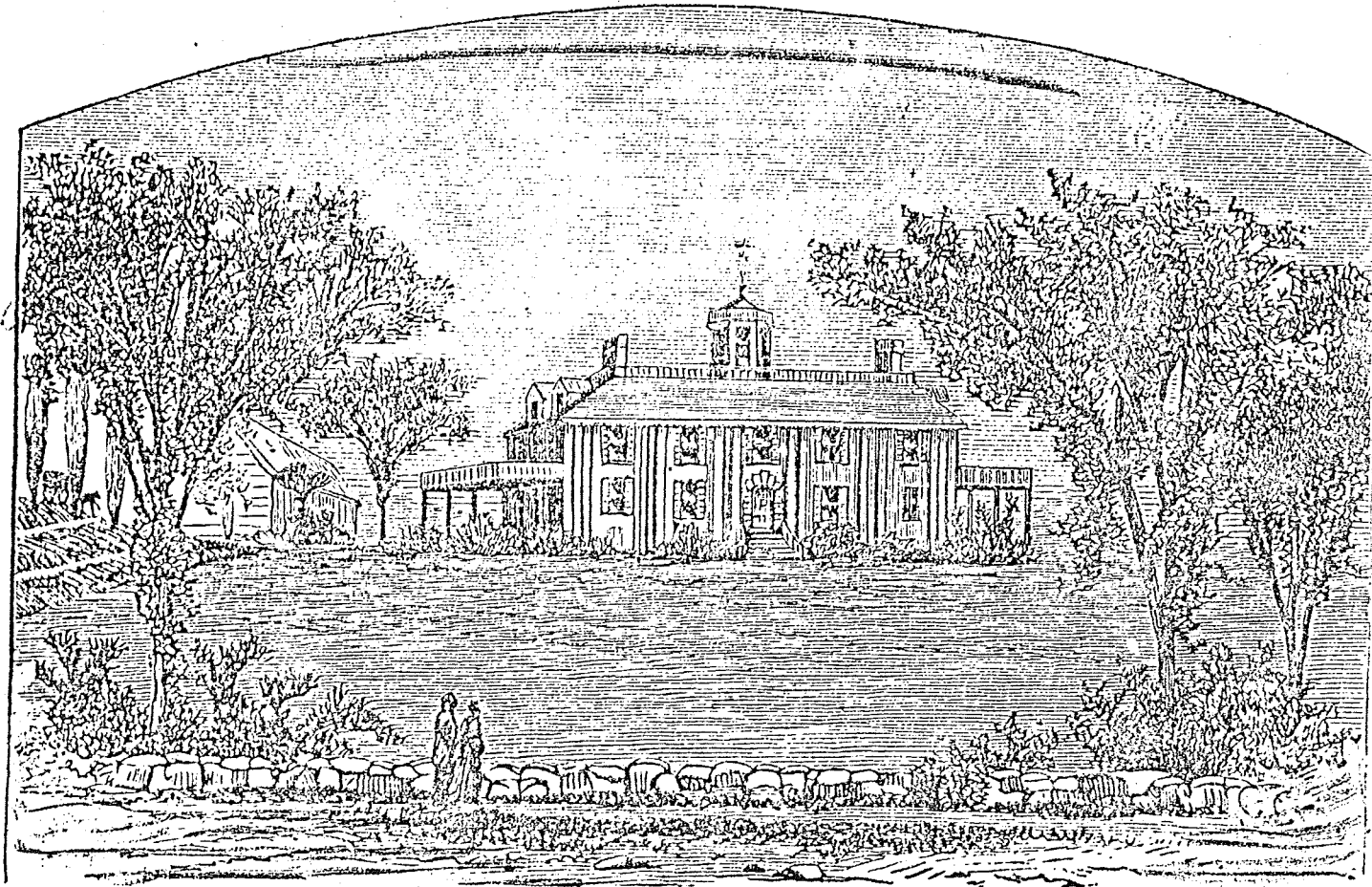
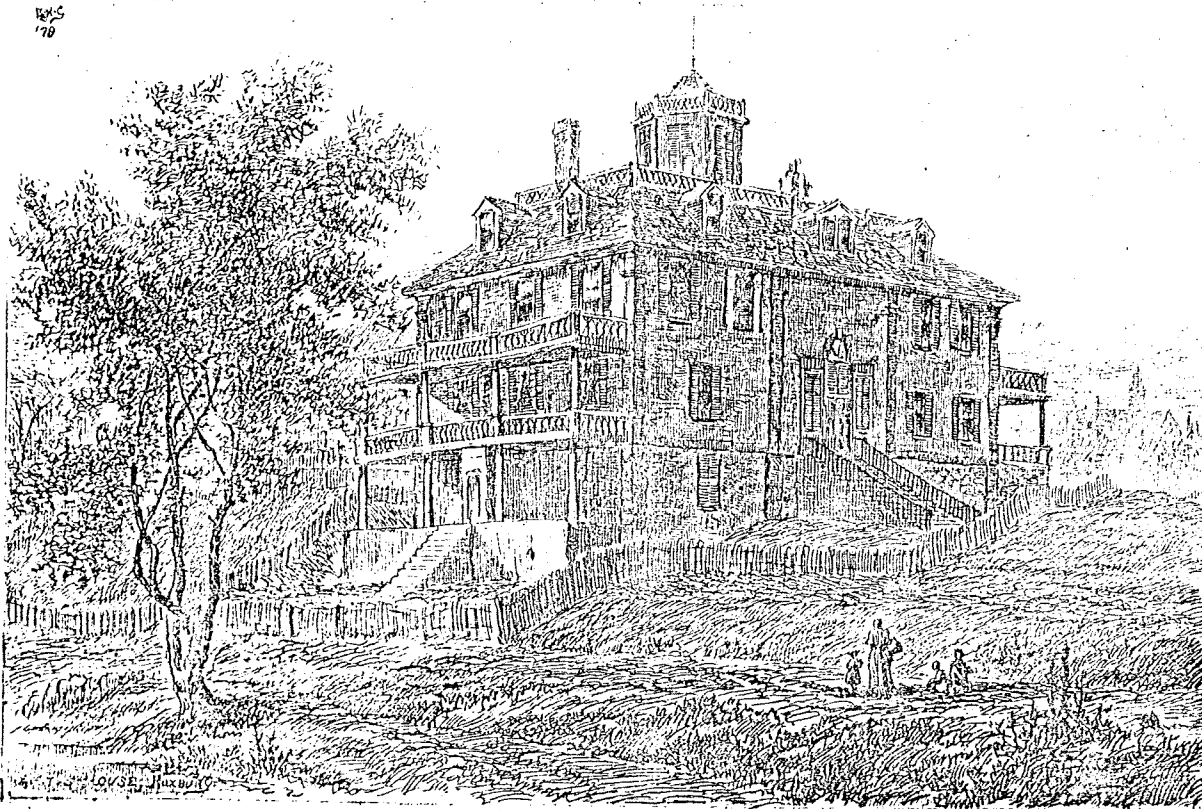


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EUSTIS HOUSE.

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SHIRLEY PLACE, ROXBURY.

1875 House 1748-1771

1875 House 1880-1875

Fig. B-4. "Shirley Place, Roxbury" Eustis House by "E. H. C. '78." View from the southeast showing piazzas and terrace remains; house with double dormer added. (Print Dept. Boston Athenaeum)

Shirley Eustis 1915
W.C. Hunneman
London

S. Boston Bay
Washes

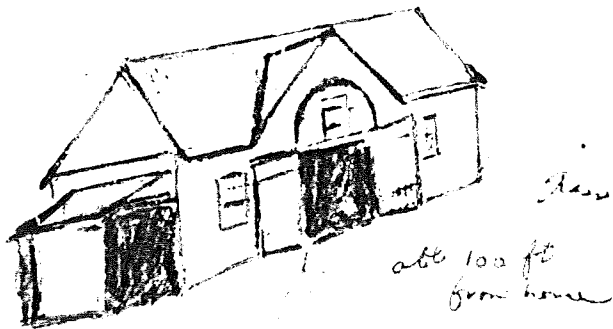
Stable
Business Drive way to House
Eustis St



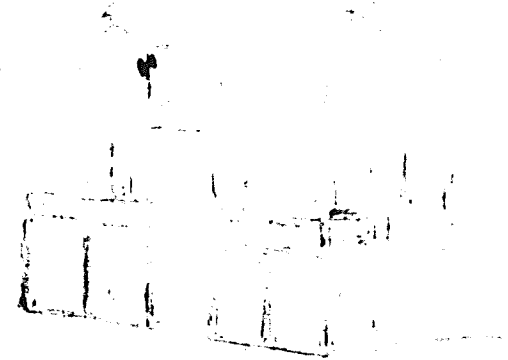
Lawn

Break
down

Low well



at 100 ft
from house



Shirley

Fig. B-5. Shirley-Eustis House stable as it was ca. 1867. Drawn from memory by W. C. Hunneman, ca. 1915. (SPNEA microfiche)

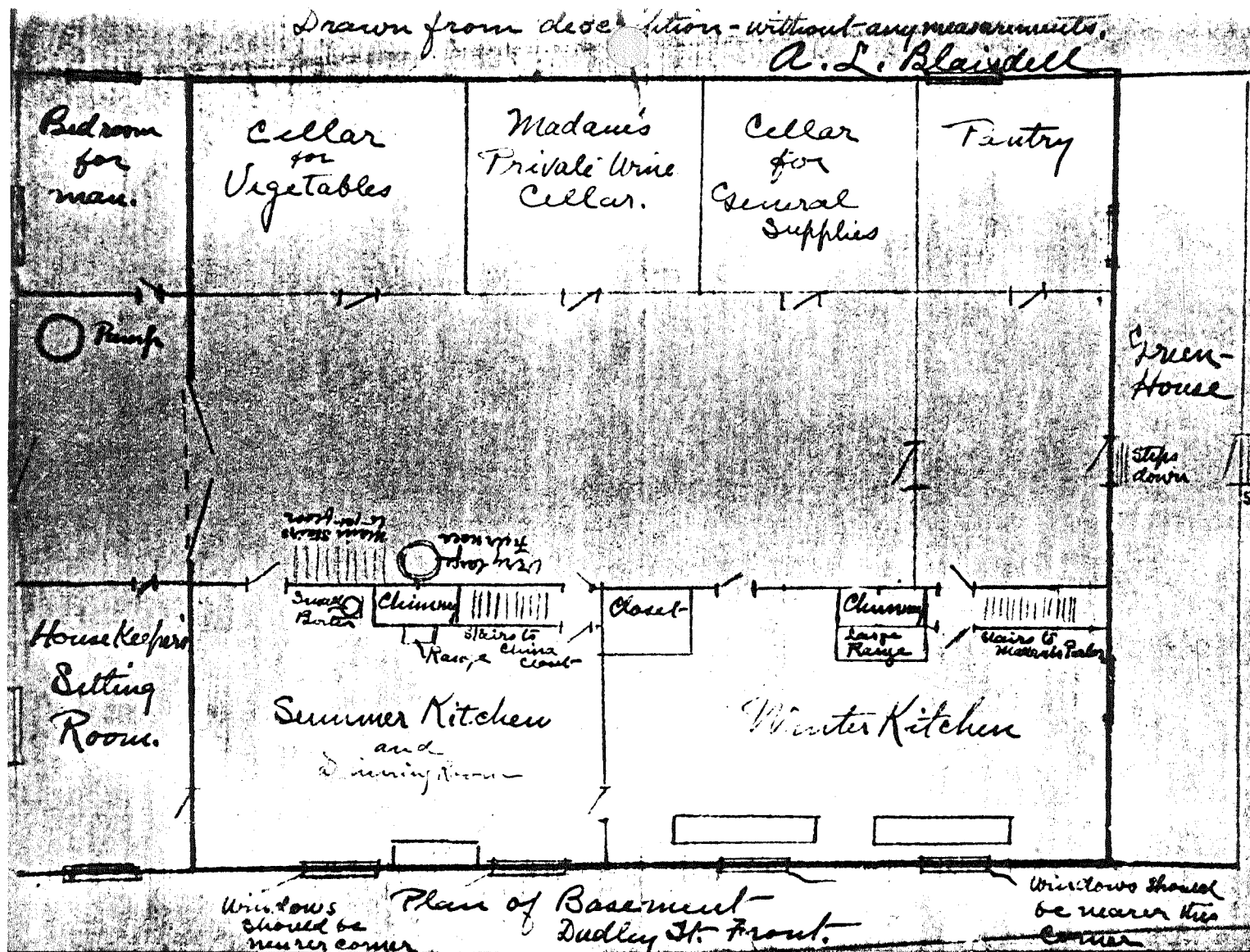
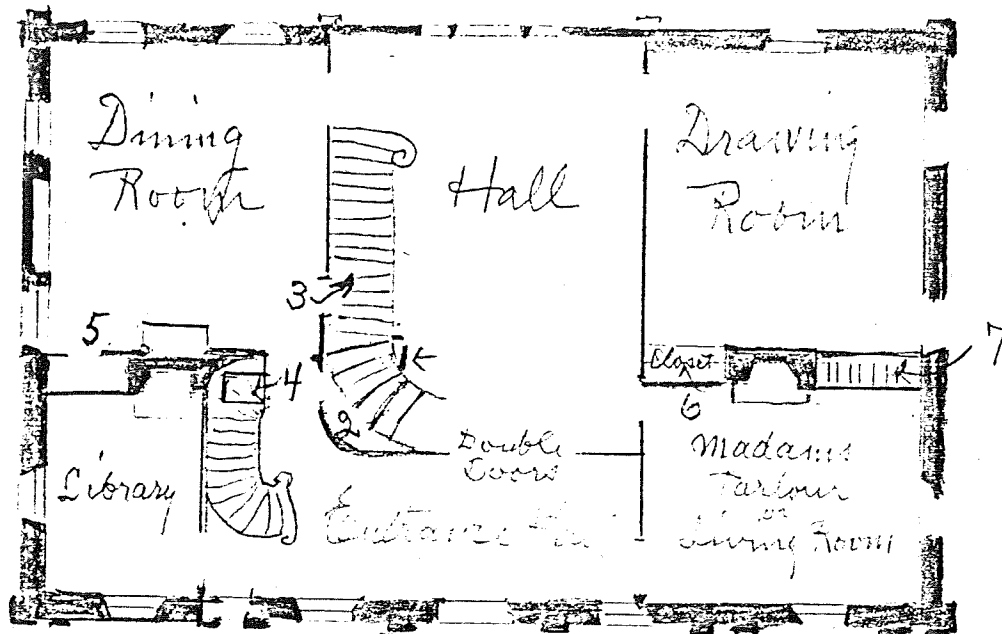


Fig. B-6. "Plan of Basement", Shirley-Eustis House, as it was ca. 1855, drawn by Miss A. L. Blaisdell from a description by Mrs. M. A. Blaisdell, Madam Caroline L. Eustis's housekeeper. (SPNEA microfiche)

The Shirley-Eustis House



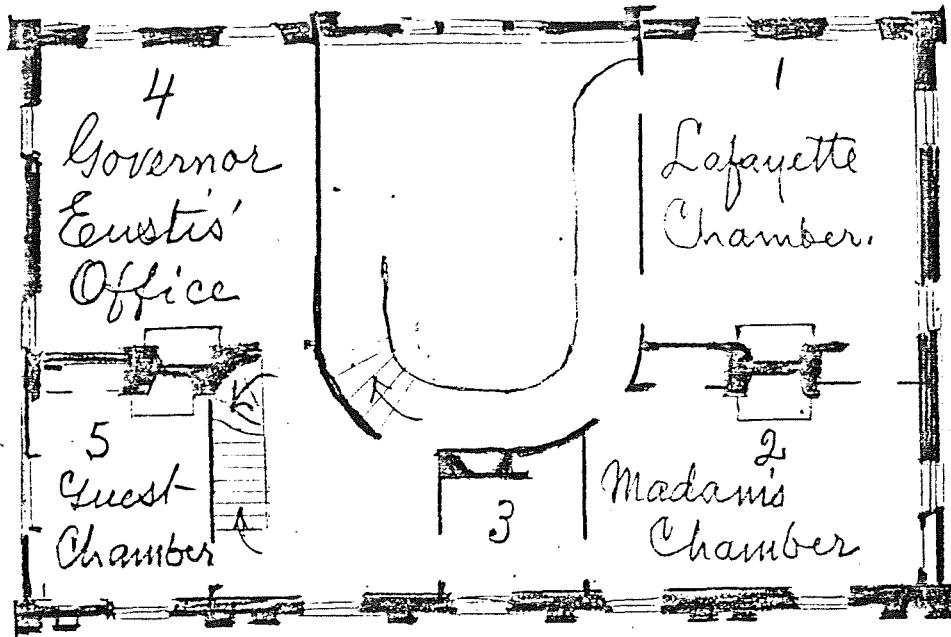
Ground Floor - 1819-1821-1855

1. Very small coat closet under main stairs
2. Butcher's Pantry under main stairs - enter from door in back hall -
3. Door from Dining Room to Butcher's stairs to Wine cellar -
4. Dumb waiter from Basement under top of back stairs -
5. China Closet for Dining Room Service.
6. Closet in Madam's Parlour.
7. Madam's private stairway to Basement.

By Miss A. L. Blaisdell
March 1922

Fig. B-7. "Ground Floor" Plan, Shirley-Eustis House, ca. 1855. Drawn from memory on Wm. Cordingly's plan by Miss A. L. Blaisdell from notes by Mrs. M. A. Blaisdell, ca. 1922. (SPNEA microfiche)

The Shirley-Eustis House.



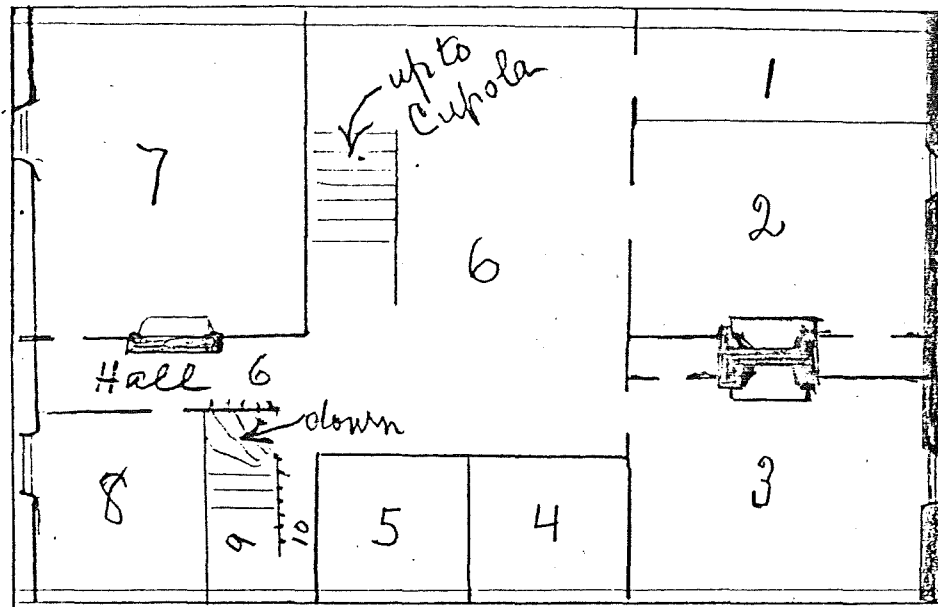
Second Floor - 1819-1821-1855.

1. "The Lafayette Chamber".
2. Madam's Chamber
3. Madam's Dressing Room
4. "The Governor's Office."
 - } never used as a Red Chamber
 - } during residence of Governor
 - } and Madam Eustis and never
 - } altered in any way after Governor
 - } Eustis died while Madam lived.
5. Guest Chamber.
(Always used by Madam's niece)

By Miss A. L. Blaisdell
March 1922.

Fig. B-8. "Second Floor" Plan, Shirley-Eustis House, ca. 1855. Drawn from memory on Wm. Cordingly's plan by Miss A. L. Blaisdell from notes by Mrs. M. A. Blaisdell. ca. 1922 (SPNEA microfiche)

The Shirley-Eustis House.



Third Floor - 1819-1821-1855.

1. Small Bedroom
2. Manager's Bedroom
3. Maid's Bedroom
- 4 and 5 - Dark Storage Rooms.
- 6 - 6 - Hall and Open space
7. Bedroom
8. Bedroom
9. Stairs to Second floor, Dotted lines - railings
10. Space.

By Miss A. J. Blaisdell
March 1922.

Fig. B-9. "Third Floor" Plan, Shirley-Eustis House, ca. 1855. Drawn from memory on Wm. Cordingly's plan by Miss A. L. Blaisdell from notes by Mrs. M. A. Blaisdell, ca. 1922. (SPNEA microfiche)

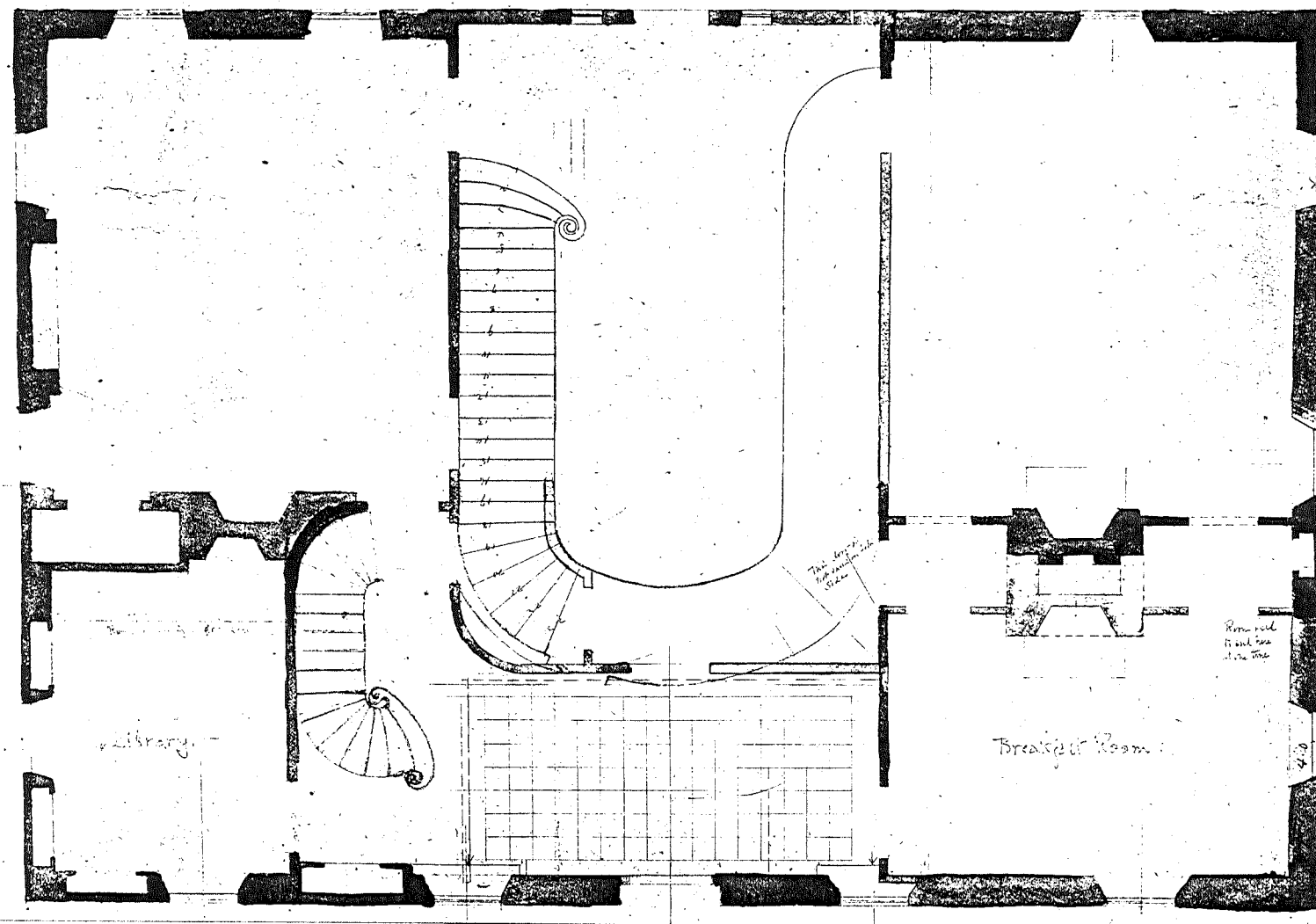


Fig. B-10. First Floor Plan ca. 1890, by Ogden Codman, Jr. Architect, showing surviving original partitions with chimneys and adjacent partitions restored on paper. (Codman Collection of Architectural Drawings, SPNEA)

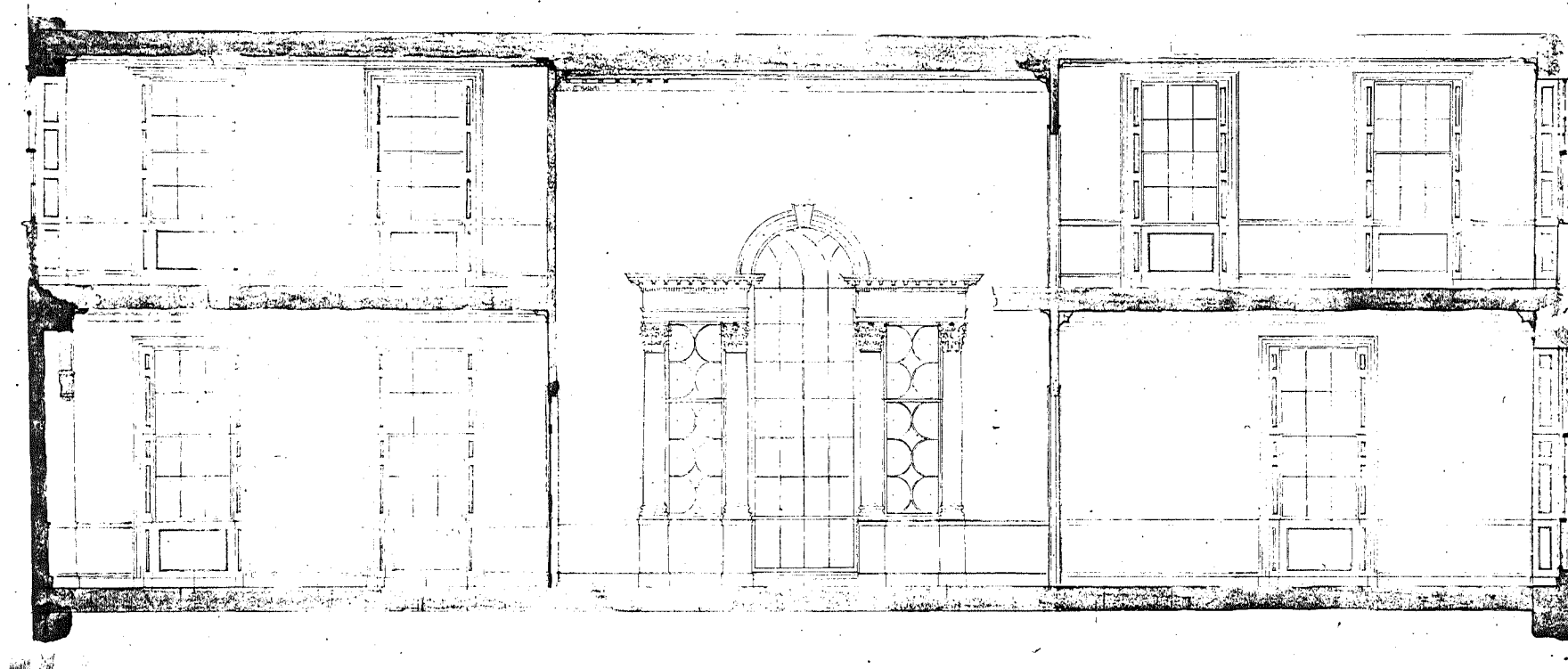


Fig. B-11. Section Looking East, ca. 1890, by Ogden Codman, Jr. Architect, showing "Venetian" Palladian doorway restored on Paper. (Codman Collection of Architectural Drawings, SPNEA)

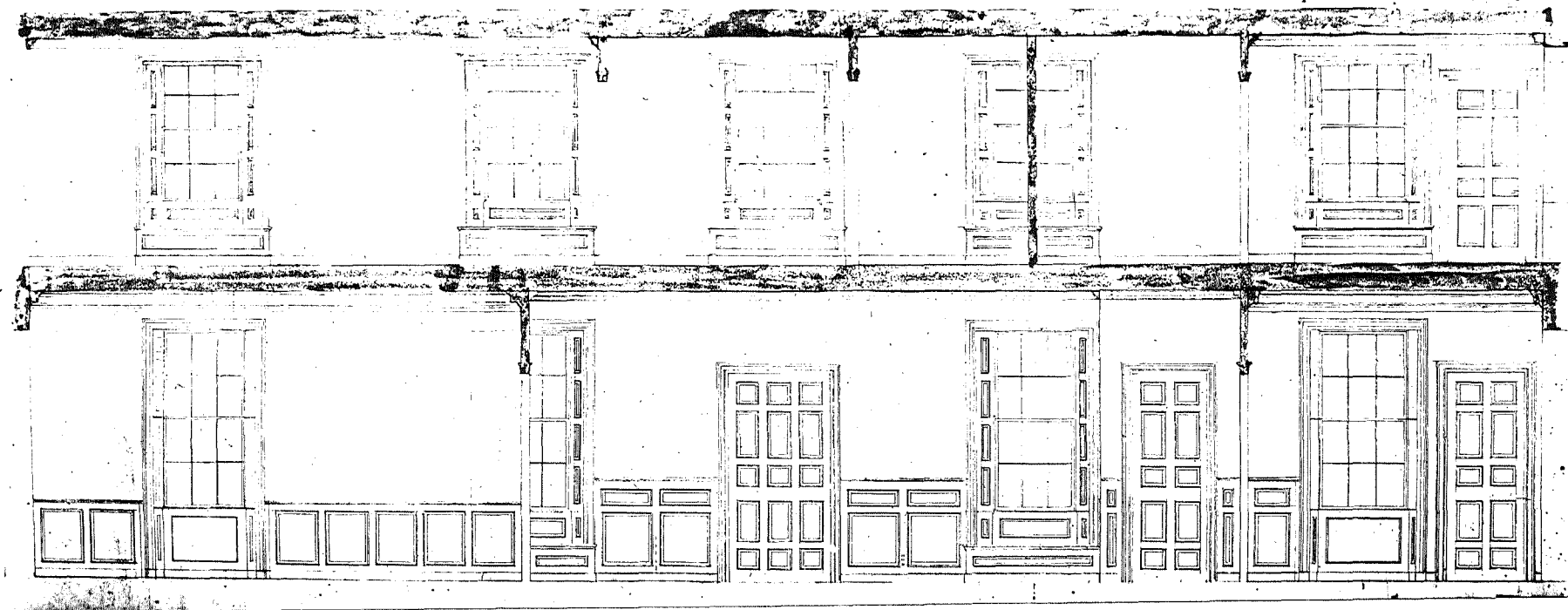


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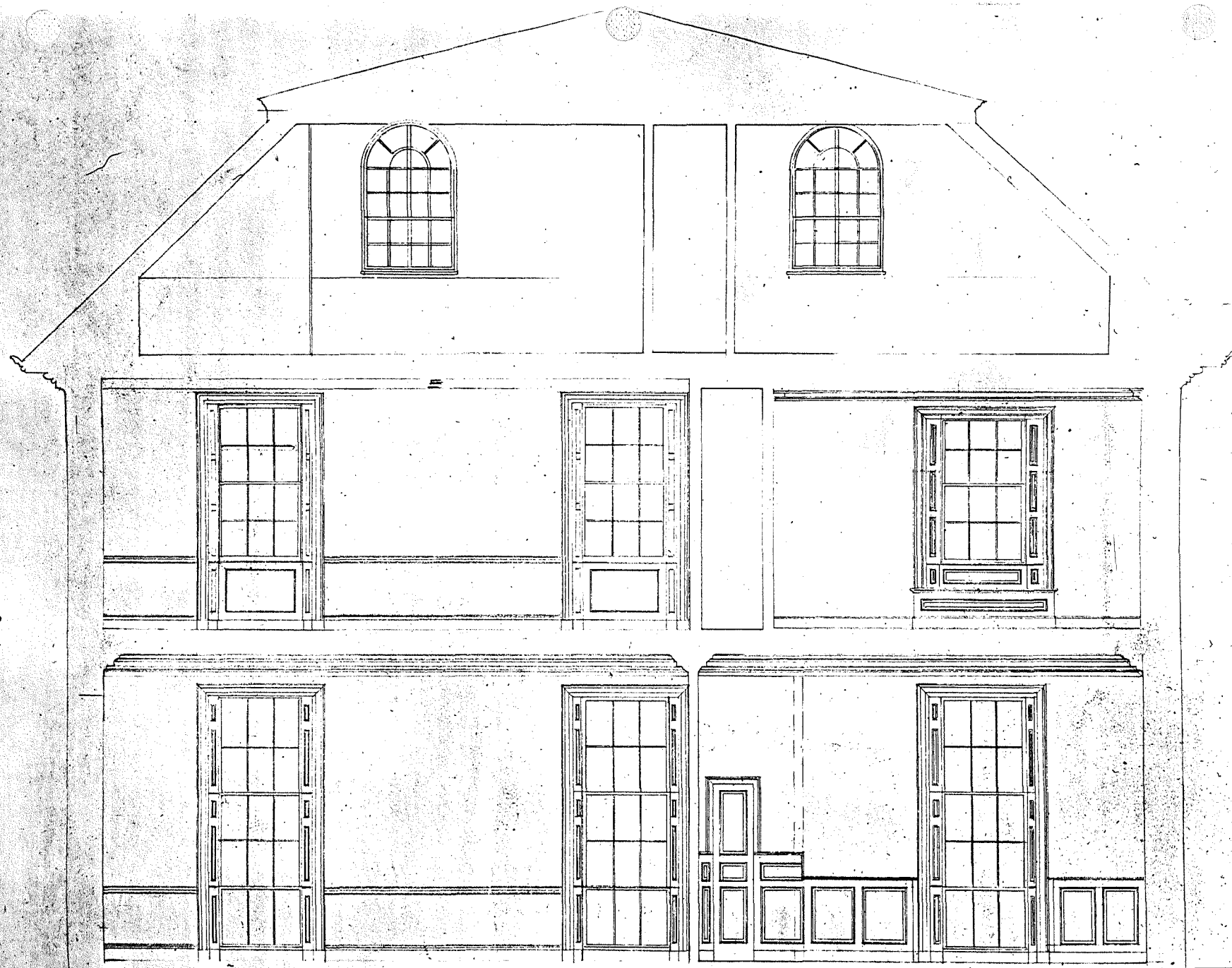


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Fig. B-15. Chimney Wall Section Looking West, ca. 1890, by Ogden Codman, Jr., Architect, showing original mantels on second floor; first floor overmantel panel and mantel restored on paper. (Codman Collection of Architectural Drawings, SPNEA)

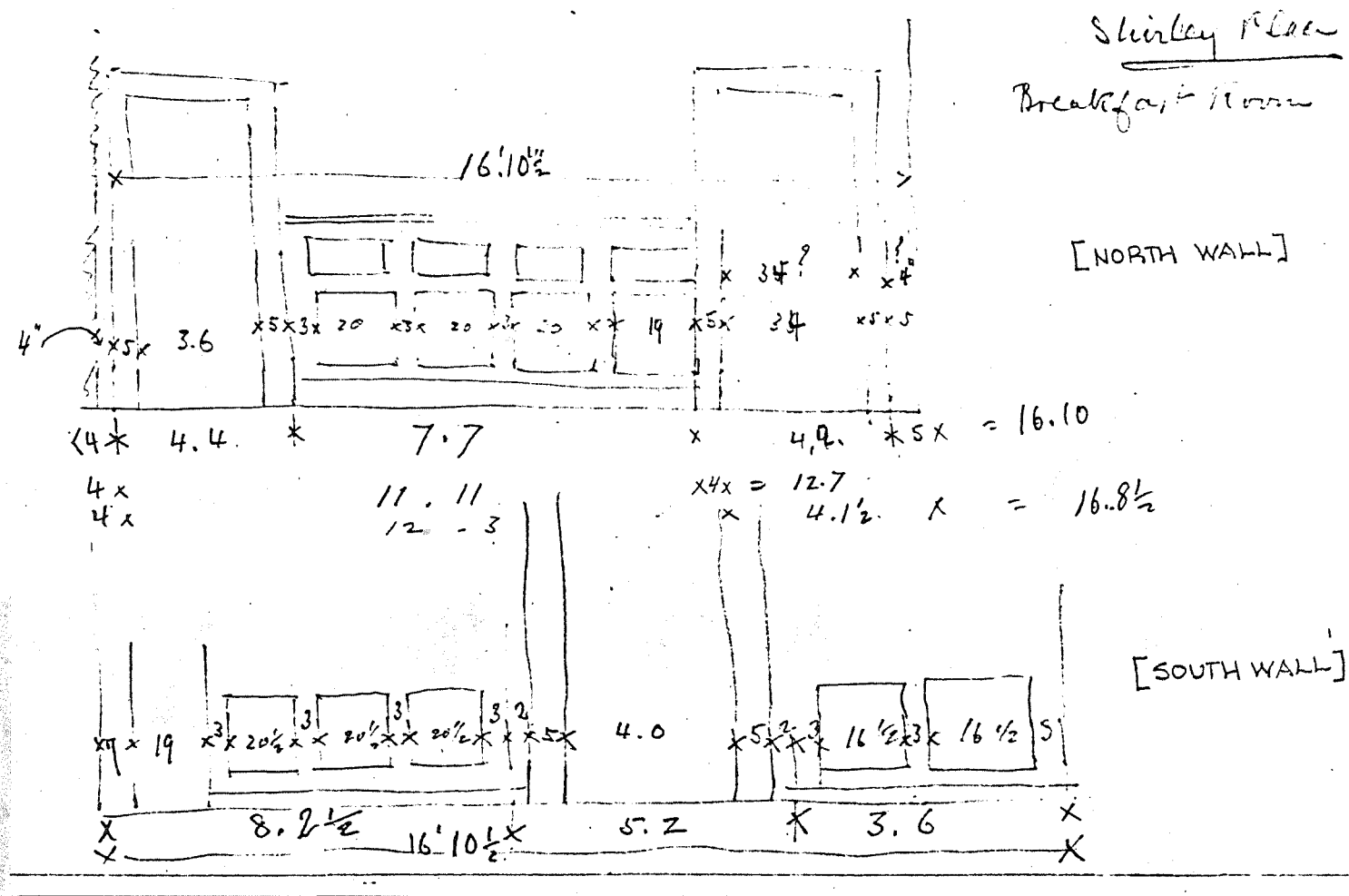


Fig. B-16. "Shirley Place, Breakfast Room." Field notes showing north wall, now removed. (Codman Collection of Architectural Drawings, SPNEA)

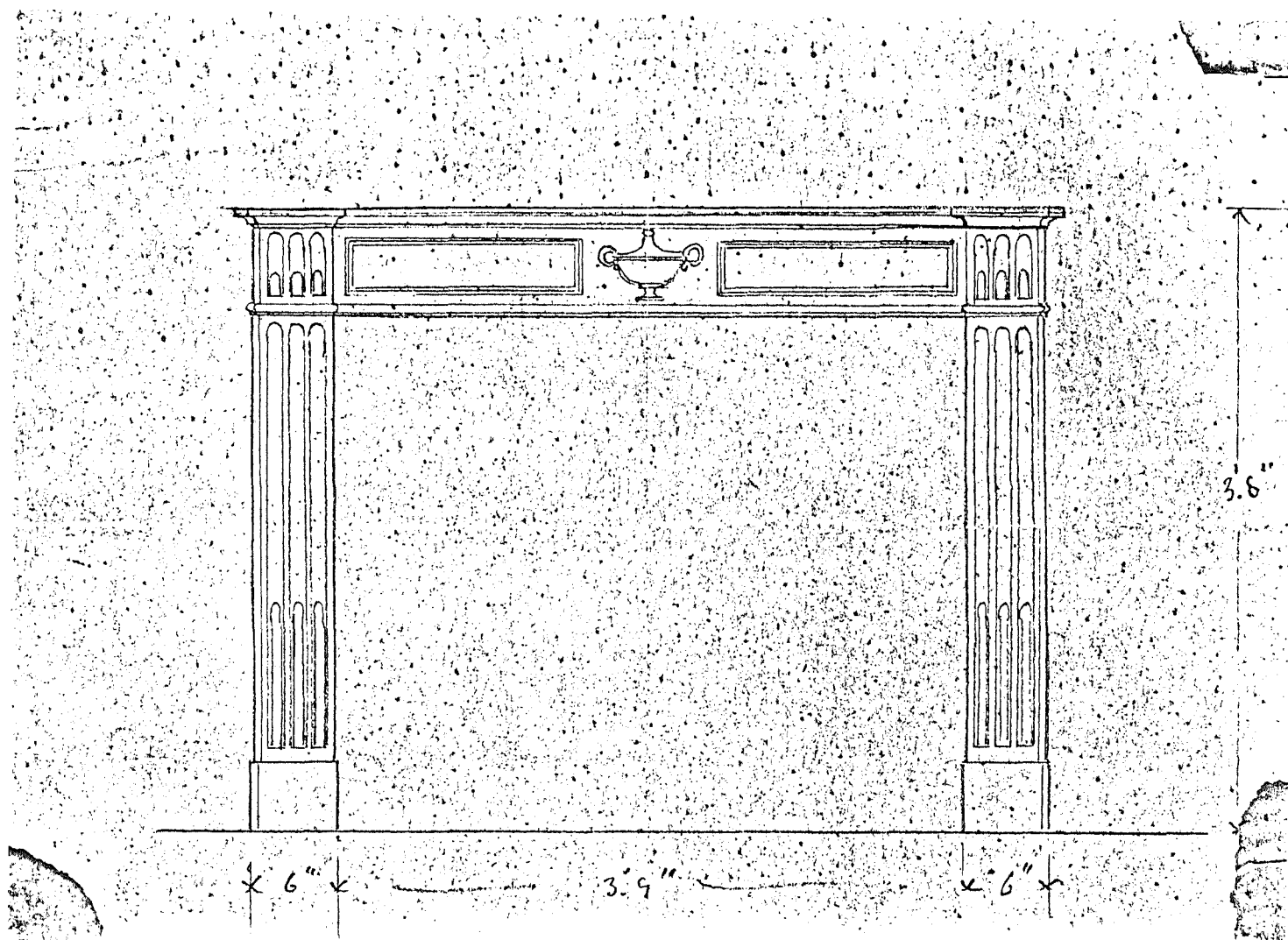


Fig. B-17. Mantel, Dining Room Chamber, c. 1890 by Ogden Codman, Jr., Architect, showing marble work detail. (Codman Collection of Architectural Drawings, SPNEA)

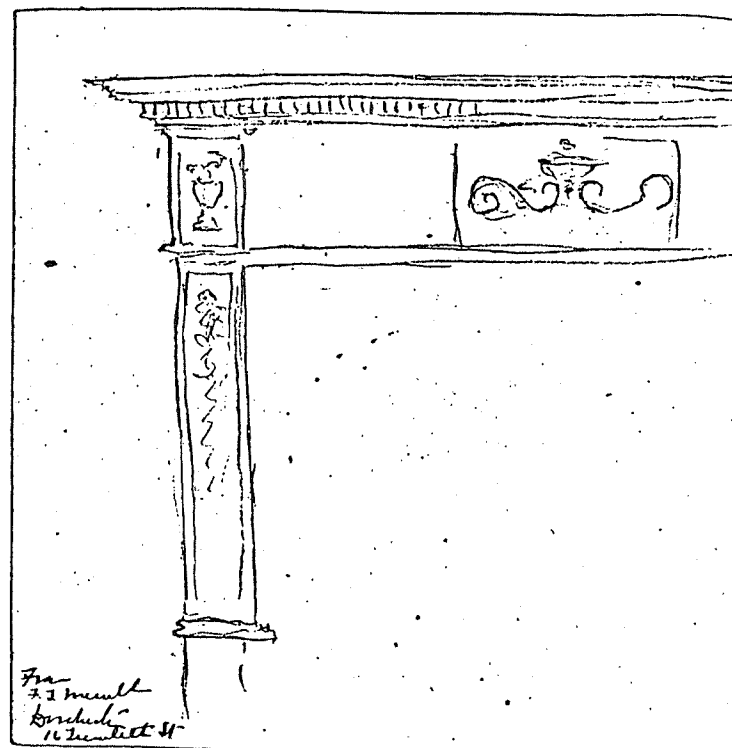
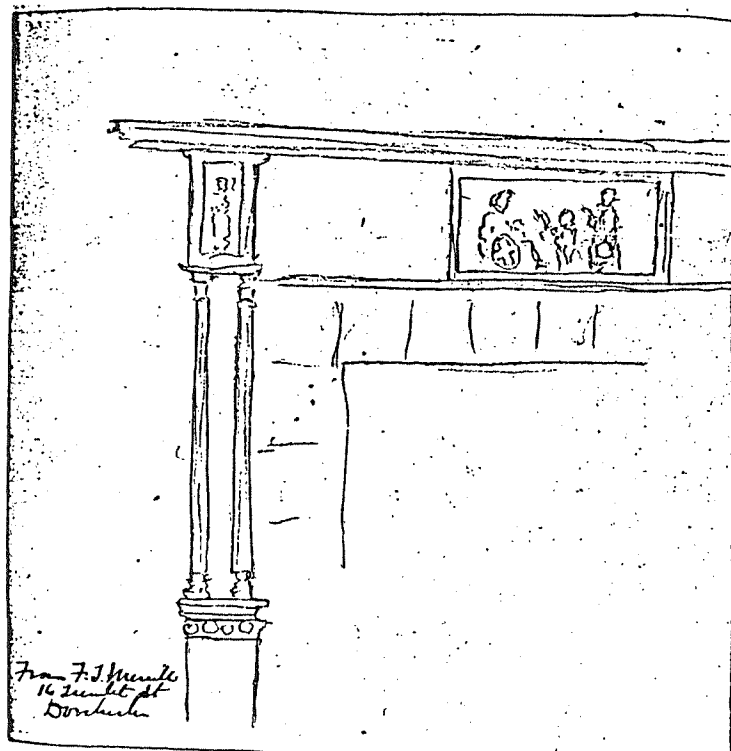


Fig- B-18. Unidentified mantels inscribed "From F.T. Merrill, 16 Tremlett St. Dorchester." Frank T. Merrill was an artist and former Roxbury resident. (Cordingly Papers, SPNEA)

C. Historic Photographs

- Fig. C-1. "Shirley-Eustis House, Roxbury, Mass.", photo ca. 1867 prior to moving showing newly laid-out Shirley Street. Copy by Baldwin Coolidge. (SPNEA Neg. 11223-B).
- Fig. C-2. Detail of Shirley-Eustis House, Roxbury, Mass.", showing re-grading at house, original basement windows and front steps. Copy by Baldwin Coolidge. (SPNEA Copy Neg. 1124-B).
- Fig. C-3. Shirley-Eustis House, Roxbury, Mass. Photo from northwest ca. 1880 by Wilfred A. French. Earliest post-move photo showing undeveloped lots adjoining and before ca. 1884 re-grading of Shirley Street. (SPNEA Neg. 6643-B).
- Fig. C-4. "Gov. Eustis House, Roxbury", photo from east, 1890 by W. F. McIntire. Earliest photo of east front before construction of adjoining buildings showing surviving piazza base, double dormer and twin second floor sash added. (SPNEA Neg.
- Fig. C-5. "Governor Eustis Mansion, Roxbury, Massachusetts", photogravure from northwest, showing re-graded Shirley Street and house repainted and repaired. Plate LIX from Colonial Architecture and Furniture, E. E. Soderholtz, (Boston: Geo. H. Polley & Co., 1895). (SPNEA Neg. 1123-B).
- Fig. C-6. "Governor Eustis Mansion, Roxbury, Massachusetts", photogravure from southeast. Plate LIX from Colonial Architecture and Furniture, E. E. Soderholtz, (Boston: Geo. H. Polley & Co., 1895). (SPNEA Neg. 11234-B)
- Fig. C-7. East "Entrance Front, Governor Eustis Mansion", Roxbury, Ma. Photogravure showing "Venetian Palladian doorway. Plate LX from Colonial Architecture and Furniture, E. E. Soderholtz, (Boston: Geo. H. Polley & Co., 1895). (SPNEA Neg. 11234-B)
- Fig. C-8. "Details: Cornice and Dormer, Governor Eustis Mansion", photogravure, plate LX from Colonial Architecture and Furniture, E. E. Soderholtz, (Boston: Geo. H. Polley & Co., 1895). (SPNEA Neg. 11236-B)

C. Historic Photographs (Cont'd.)

- Fig. C-9. Shirley-Eustis House, east dormer, cornice, and pilaster capital detail showing seam at removed neck molding, possible evidence of former entablature. Arthur Haskell photo, 2 September 1939. (SPNEA Neg. 13204 AH)
- Fig. C-10. Shirley-Eustis House, northwest view, 28 July 1915, during exterior repairs. Photo by Lillie B. Titus, Shirley-Eustis House Association. (SPNEA Neg. 6638-B)
- Fig. C-11. Shirley-Eustis House, southeast view of east front steps and workmen, "Mr. Bowen," contractor, during 1915 repairs. Photo by Lillie B. Titus, Shirley-Eustis House Association. (SPNEA Neg. 6636-B)
- Fig. C-12. Shirley-Eustis House, interior photo of west vestibule and stair before restoration. Photo before ca. 1925. (Gift of Lillie B. Titus, 1925, SPNEA Neg. H-2510-A)
- Fig. C-13. William Cordingly, Architect, on west front steps of Shirley-Eustis House, Roxbury, Ma., 22 December 1919 by Wm. Sumner Appleton. (SPNEA Neg. 1074-A)
- Fig. C-14. Shirley-Eustis House, East Hall, photo, detail of stair showing putty scroll decoration of stringer and twist-turned balusters. Photo by Curtis, 1 August 1939. (SPNEA Neg. 10785-A)
- Fig. C-15. Shirley-Eustis House, northwest Library Chamber, west end, before restoration, 1940. Photo by Nixon. (HABS, Mass-275). (SPNEA Neg. 10777-A)
- Fig. C-16. Shirley-Eustis House, northwest Library, east end, before restoration, 22 May 1940. Photo by Nixon. (HABS, Mass-275). (SPNEA Neg. 10778-A)
- Fig. C-17. Shirley-Eustis House, east end of northwest Library Chamber, after restoration. Photo by Nixon. (HABS, Mass-275). (SPNEA Neg. 10782-A)

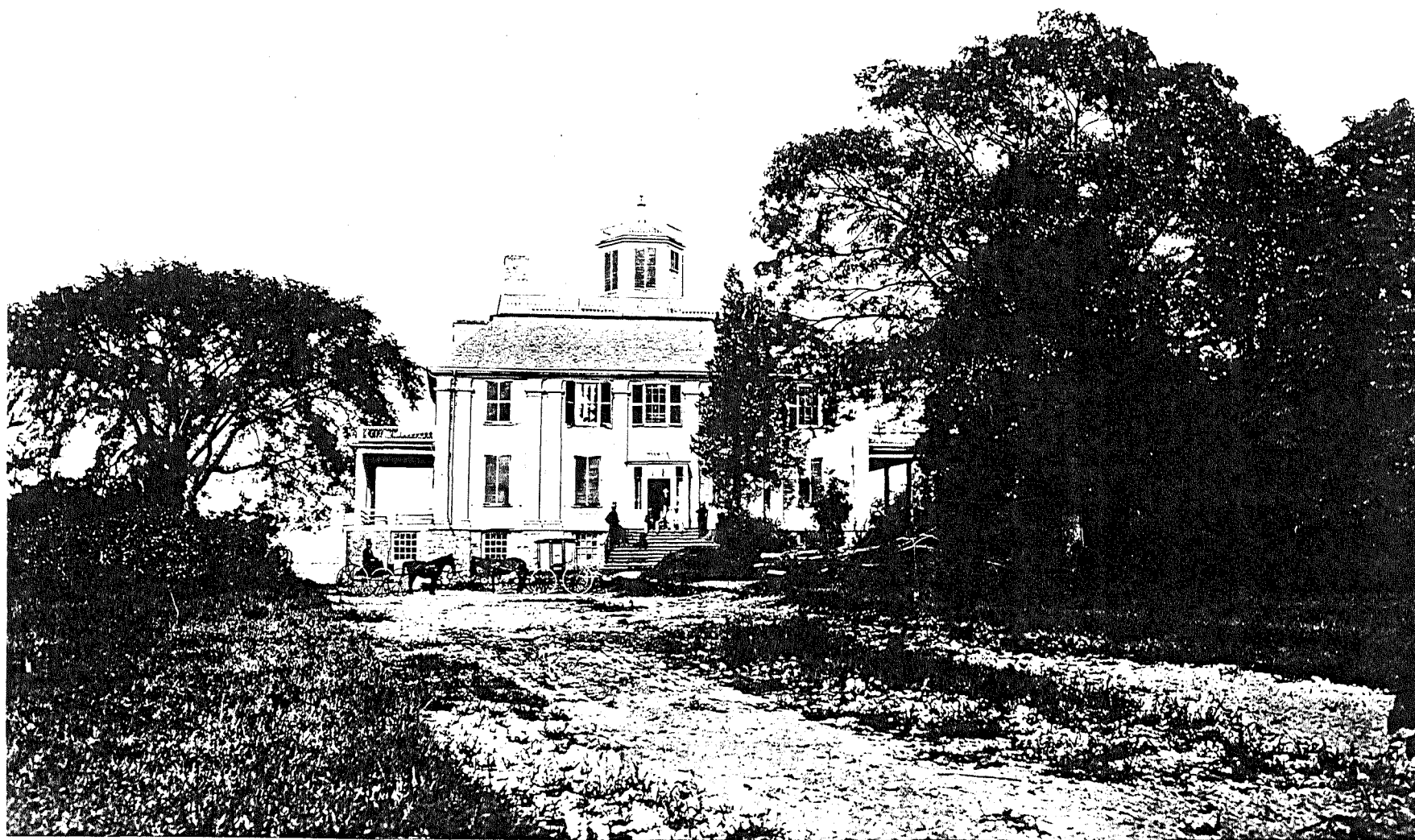


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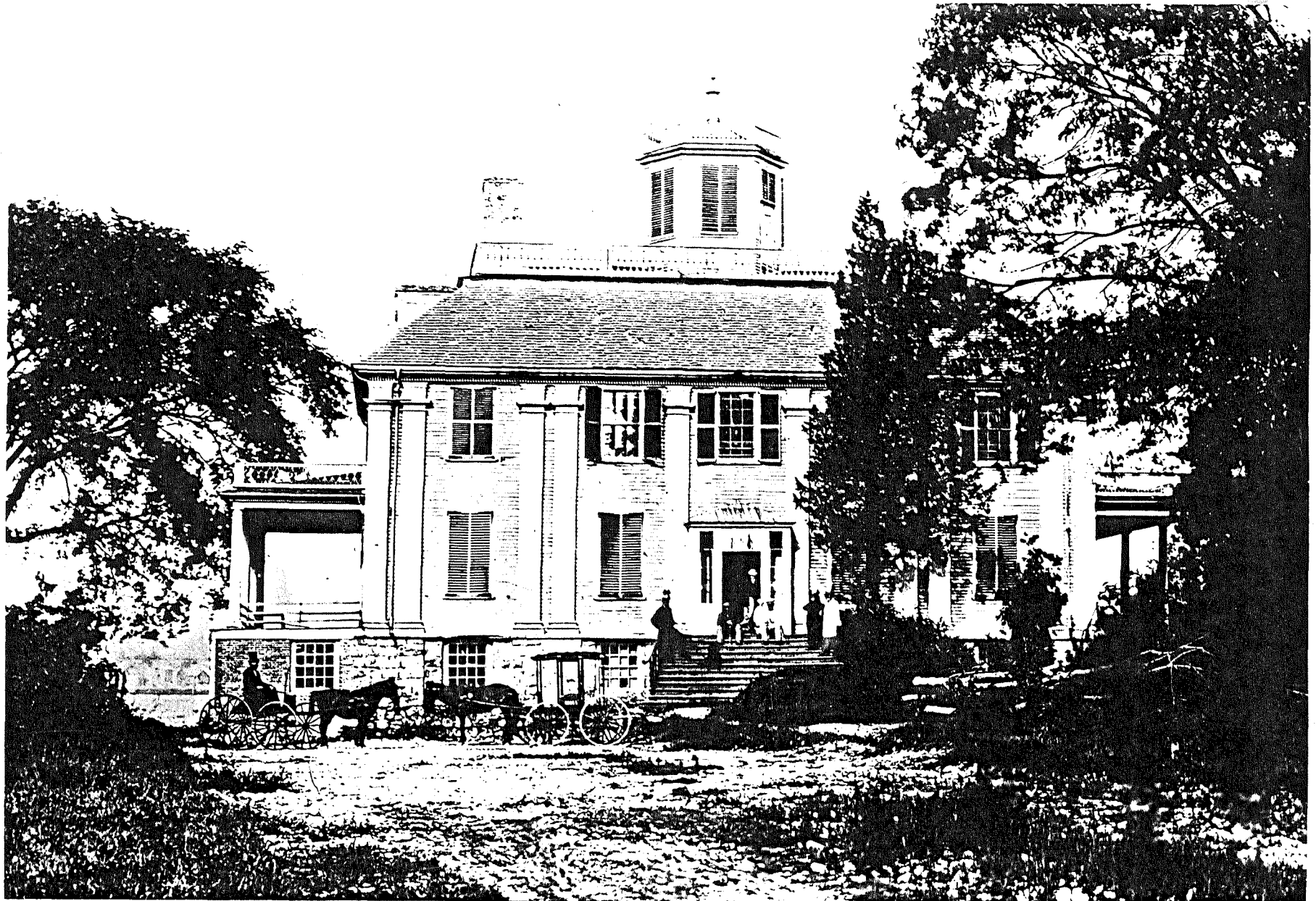


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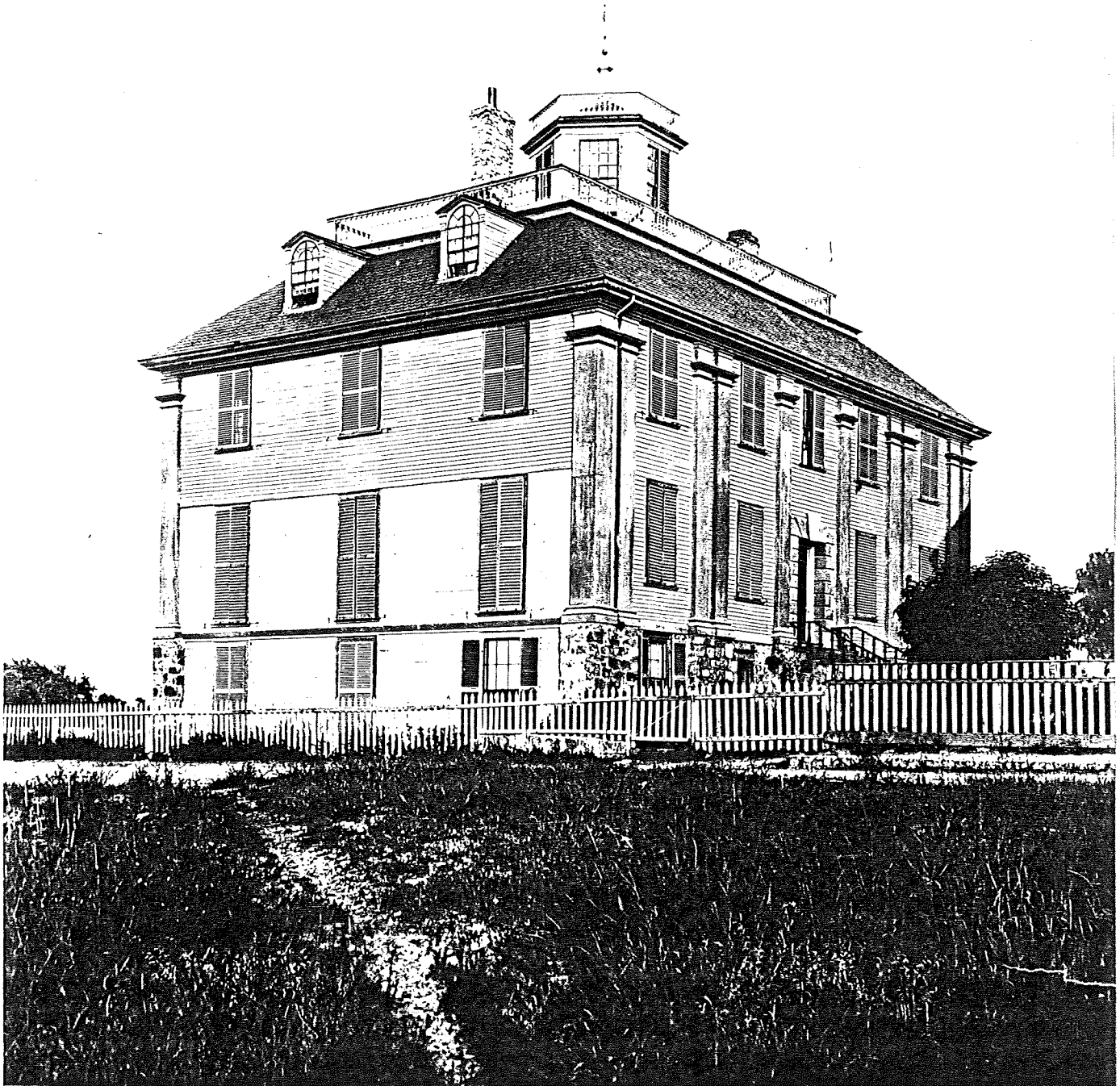


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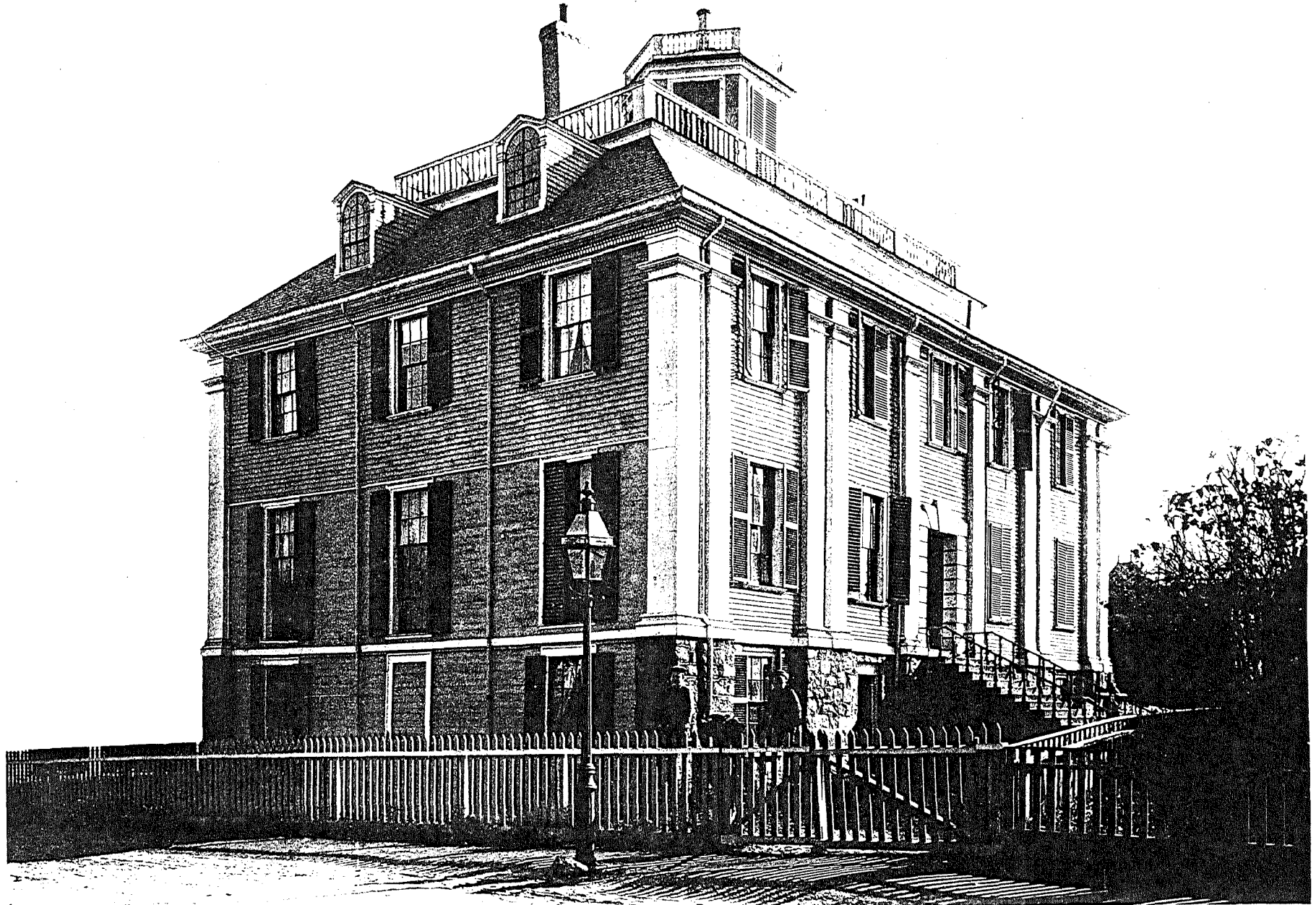


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Fig. C-6. "Governor Eustis Mansion, Roxbury, Massachusetts",
photogravure from southeast. Plate LIX from
Colonial Architecture and Furniture, E. E. Soderholtz,
(Boston: Geo. H. Polley & Co., 1895). (SPNEA
Neg. 11234-B)

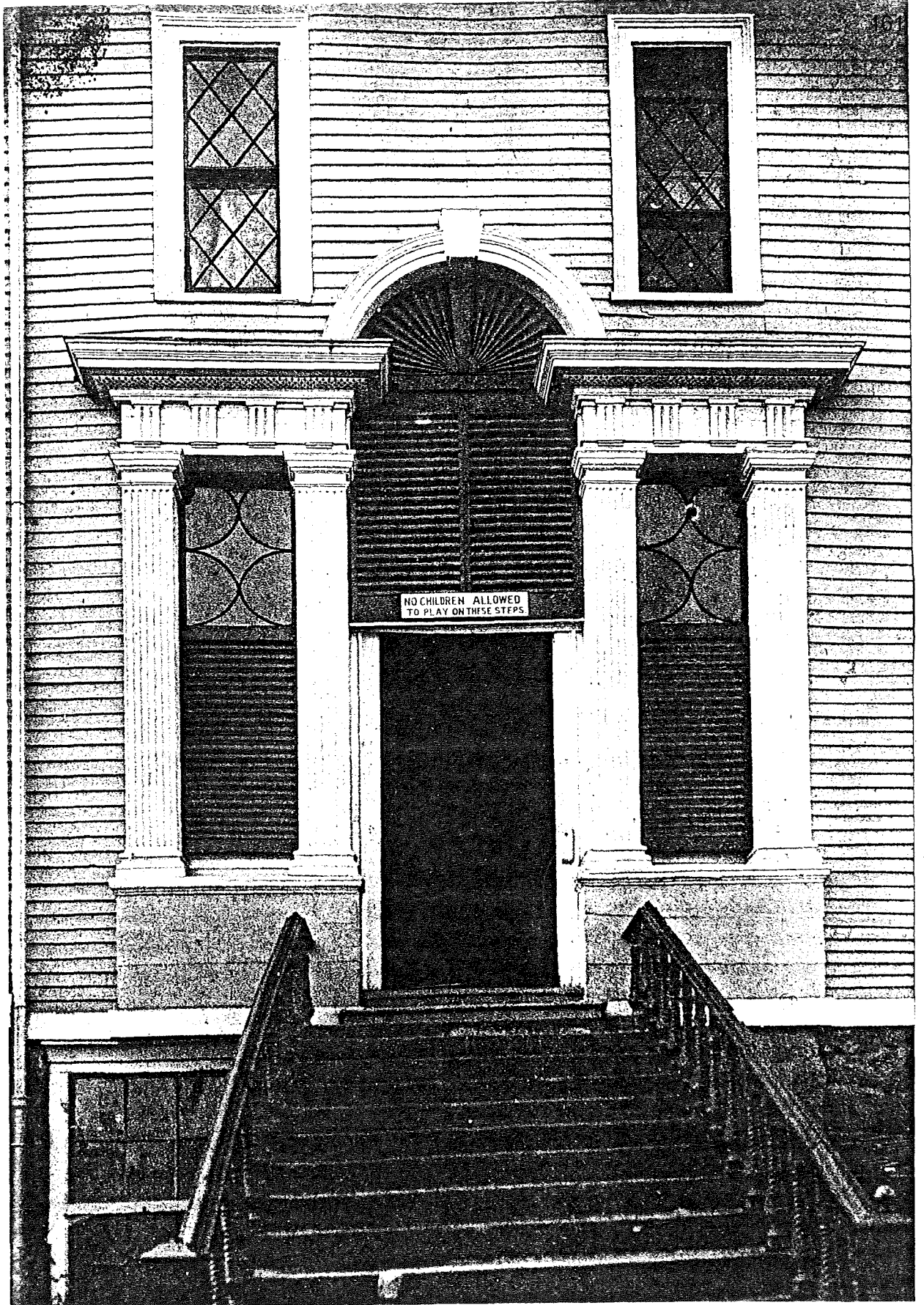


Fig. C-7. East "Entrance Front, Governor Eustis Mansion", Roxbury, Ma. Photogravure showing "Venetian Palladian doorway. Plate LX from Colonial Architecture and Furniture, E. E. Soderholtz, (Boston: Geo. H. Polley & Co., 1895). (SPNEA Neg. 11234-B)

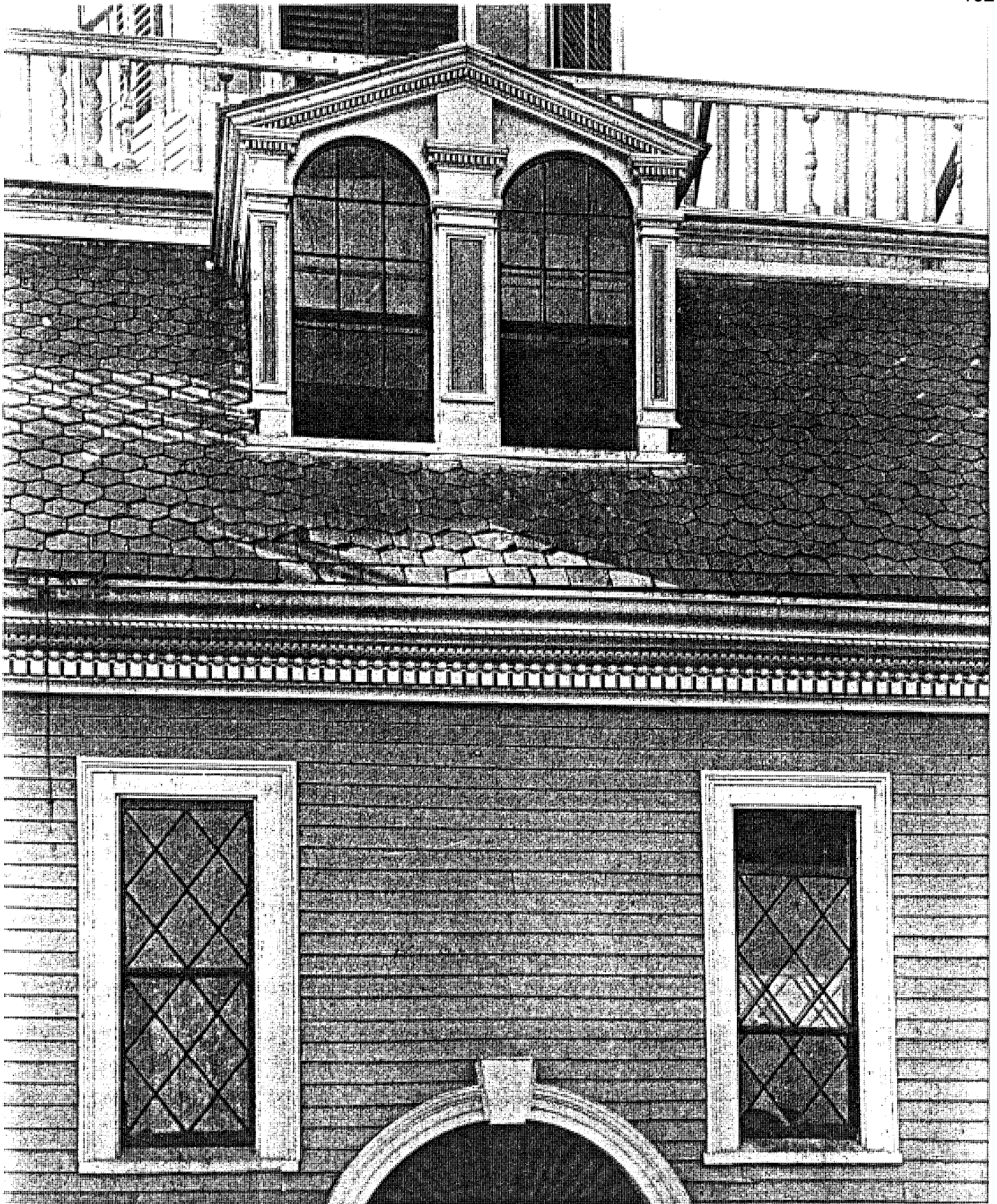


Fig. C-8. "Details: Cornice and Dormer, Governor Eustis Mansion", photogravure, plate LX from Colonial Architecture and Furniture, E. E. Soderholtz, (Boston: Geo. H. Polley & Co., 1895). (SPNEA Neg. 11236-B)



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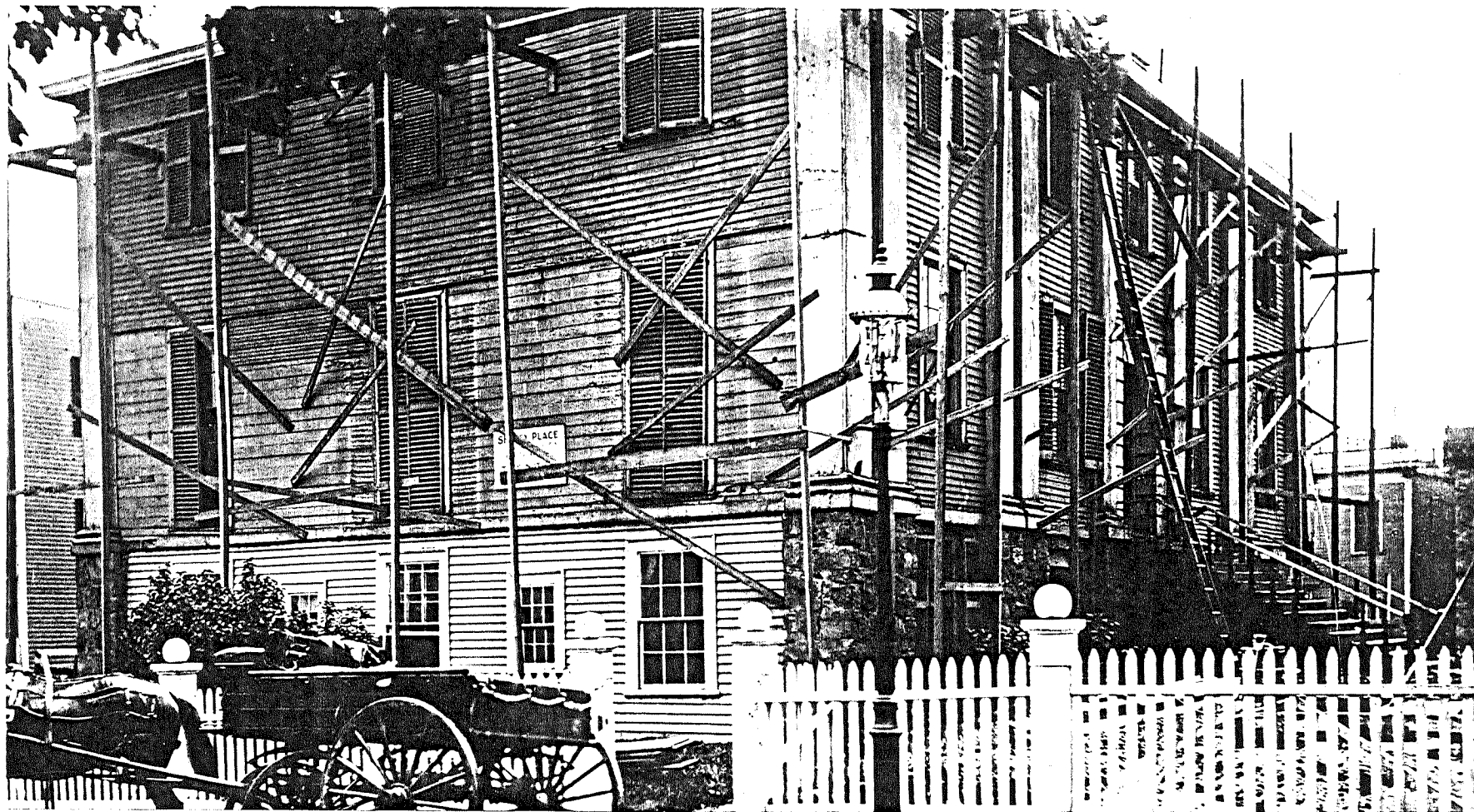


Fig. C-10. Shirley-Eustis House, northwest view, 28 July 1915, during exterior repairs. Photo by Lillie B. Titus, Shirley-Eustis House Association. (SPNEA Neg. 6638-B)



Fig. C-11. Shirley-Eustis House, southeast view of east front steps and workmen, "Mr. Bowen," contractor, during 1915 repairs. Photo by Lillie B. Titus, Shirley-Eustis House Association. (SPNEA Neg. 6636-B)

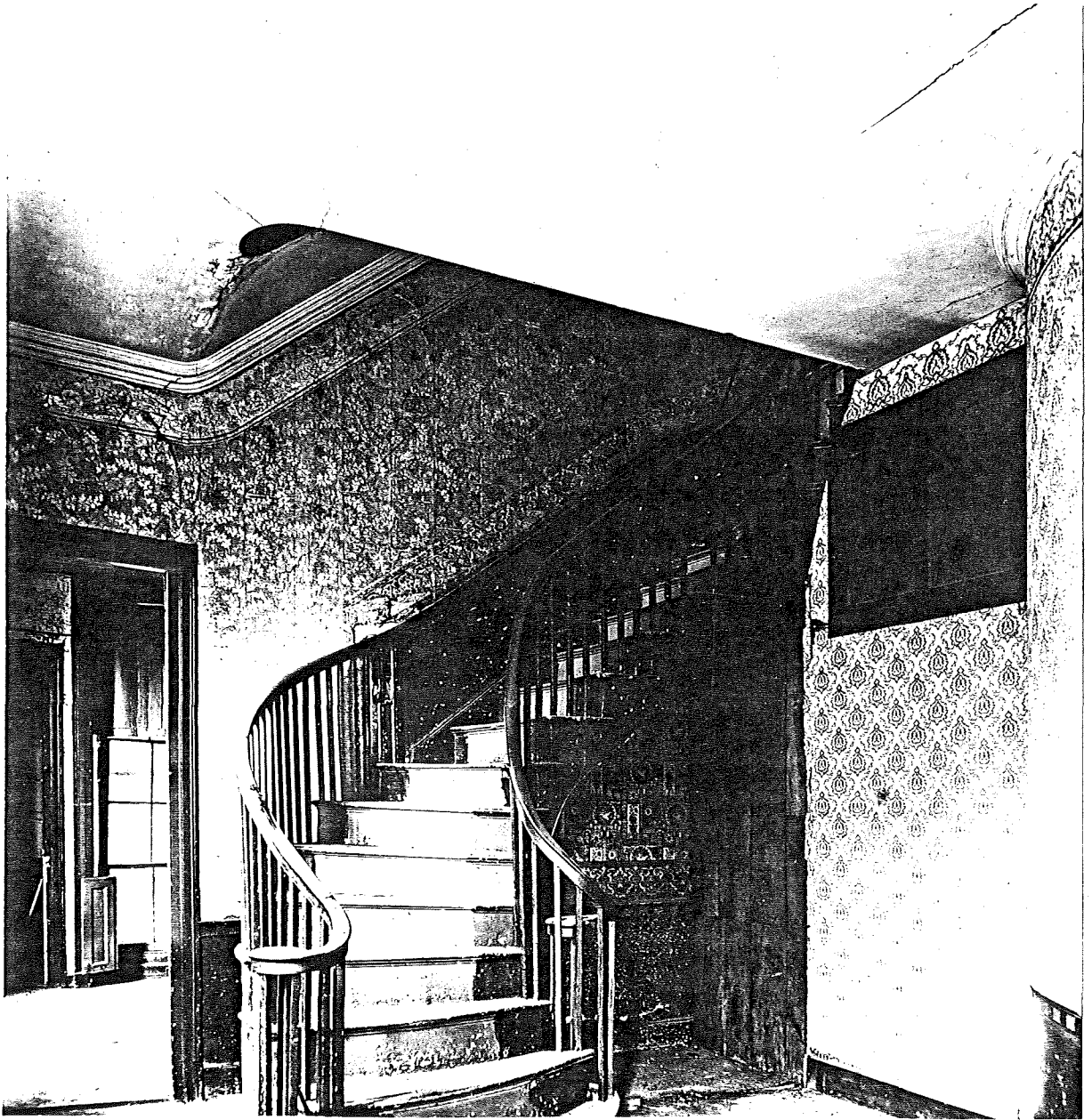


Fig. C-12. Shirley-Eustis House, interior photo of west vestibule and stair before restoration. Photo before ca. 1925. (Gift of Lillie B. Titus, 1925, SPNEA Neg. H-2510-A)



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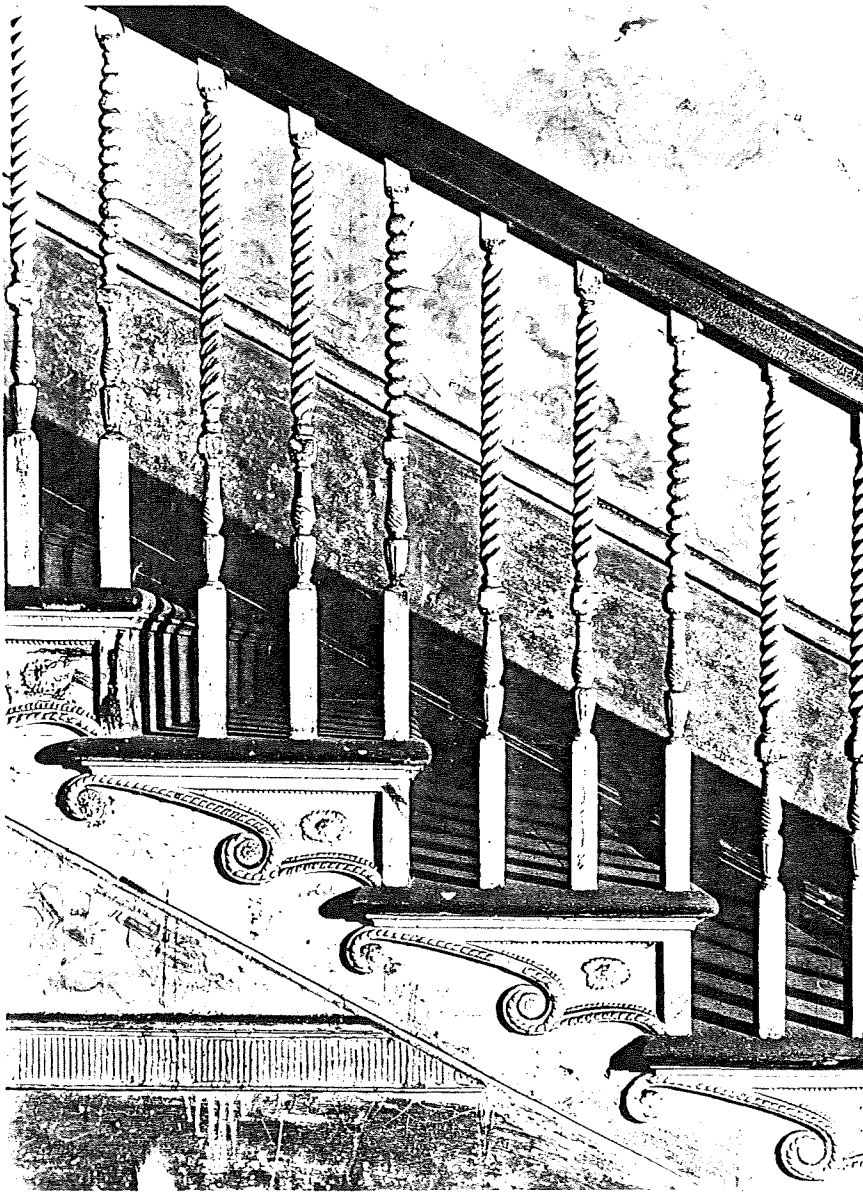


Fig. C-14. Shirley-Eustis House, East Hall, photo, detail of stair showing putty scroll decoration of stringer and twist-turned balusters. Photo by Curtis, 1 August 1939. (SPNEA Neg. 10785-A)



Fig. C-15. Shirley-Eustis House, northwest Library Chamber, west end, before restoration, 1940. Photo by Mixon. (HABS, Mass-275). (SPNEA Neg. 10777-A)



Fig. C-16. Shirley-Eustis House, northwest Library, east end, before restoration, 22 May 1940. Photo by Nixon. (HABS, Mass-275). (SPNEA Neg. 10778-A)

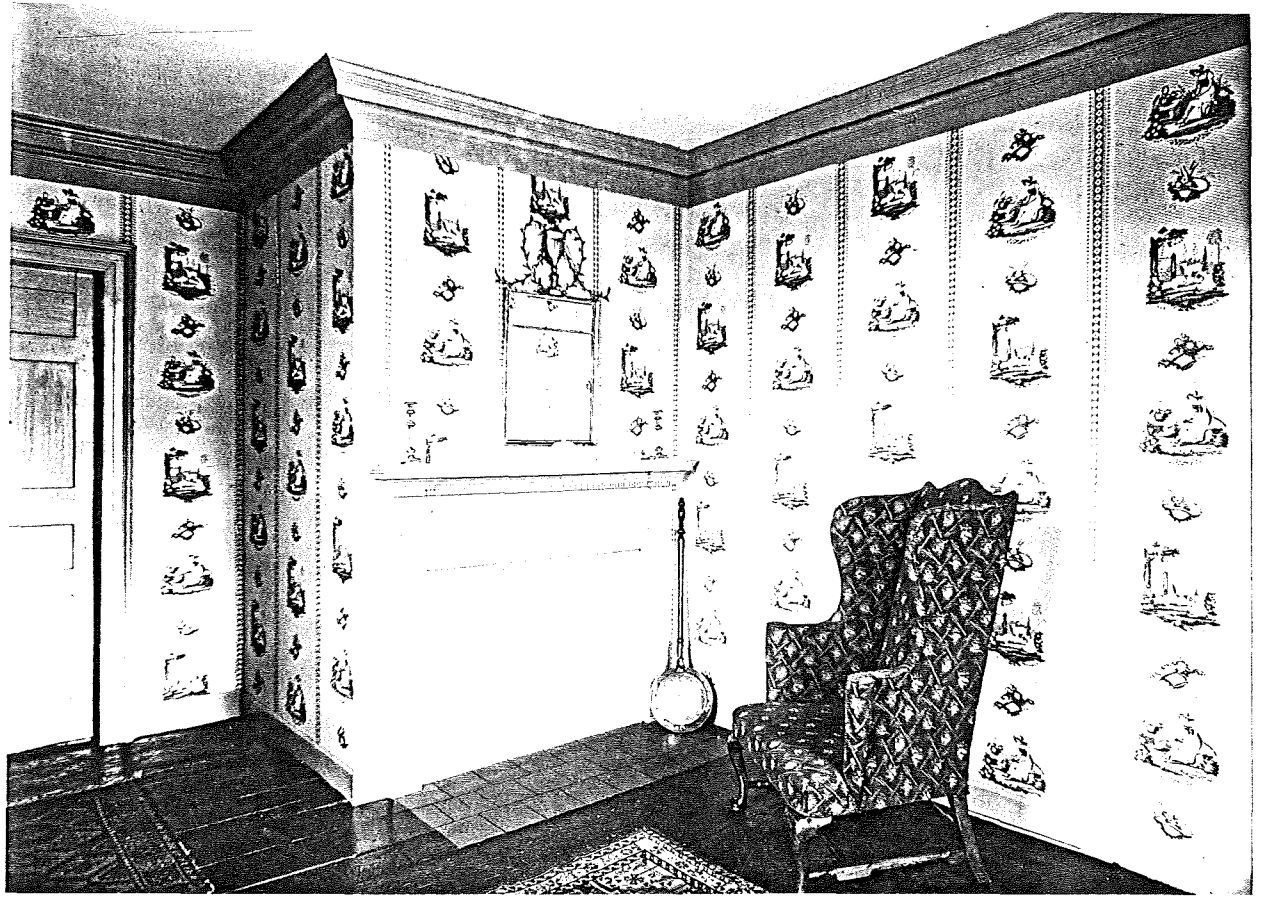


Fig. C-17. Shirley-Eustis House, east end of northwest Library Chamber, after restoration. Photo by Nixon. (HABS, Mass-275). (SPNEA Neg. 10782-A)

D. Existing Conditions Drawings

- Fig. D-1. Plot Plan, Shirley-Eustis House, Roxbury, showing property of Shirley-Eustis House Association and abutters, existing, and former structures (dotted). Drawn by F. C. Detwiller, Architectural Historian, August, 1979. (SPNEA)
- Fig. D-2. Shirley-Eustis House, West Elevation, annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)
- Fig. D-3. Shirley-Eustis House, East Elevation, annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)
- Fig. D-4. Shirley-Eustis House, North Elevation, annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)
- Fig. D-5. Shirley-Eustis House, South Elevation, annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)
- Fig. D-6. Shirley-Eustis House, Basement Plan, annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)
- Fig. D-7. Shirley-Eustis House, First Floor Plan, annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)
- Fig. D-8. Shirley-Eustis House, Second Floor Plan, annotated by F. C. Detwiller, 1979. (SPNEA)
- Fig. D-9. Shirley-Eustis House, Attic Floor Plan, annotated by F. C. Detwiller, 1979. (SPNEA)
- Fig. D-10. Shirley-Eustis House, Roof and Cupola Plan, annotated by F. C. Detwiller, 1979. (SPNEA)
- Fig. D-11. Shirley-Eustis House, Drawing Room, east wall, drawing by Ogden Codman, Jr. ca. 1890, annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)
- Fig. D-12. Shirley-Eustis House, Drawing Room, west wall, drawing by Ogden Codman, Jr. ca. 1890, annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)

D. Existing Conditions Drawings (Cont'd.)

- Fig. D-13. Shirley-Eustis House, Hall, east wall, Palladian Window. Drawing by Ogden Codman, Jr., c. 1890, annotated by F. C. Detwiler, Architectural Historian, 1979. (SPNEA)
- Fig. D-14. Shirley-Eustis House, Breakfast Room, west wall. Drawing by Ogden Codman, Jr., c. 1890 annotated by F. C. Detwiler, Architectural Historian, 1979. (SPNEA)
- Fig. D-15. Shirley-Eustis House, Dining Room, west wall. Drawing by Ogden Codman, Jr., c. 1890, annotated by F. C. Detwiler, Architectural Historian, 1979. (SPNEA)
- Fig. D-16. Shirley-Eustis House, Drawing Room Chamber, west wall. Drawing by Ogden Codman, Jr., c. 1890, annotated by F. C. Detwiler, Architectural Historian, 1979. (SPNEA)
- Fig. D-17. Shirley-Eustis House, Dining Room Chamber, west wall. Drawing by Ogden Codman, Jr., c. 1890, annotated by F. C. Detwiler, Architectural Historian, 1979. (SPNEA)
- Fig. D-18. Shirley-Eustis House, Plaster details, Hall, Dining Room, Northeast and Southeast Chambers. Drawn from HABS field survey notes by F. C. Detwiler, Architectural Historian, 1979. (SPNEA)
- Fig. D-19. Shirley-Eustis House, exterior window sill detail, sketch by F. C. Detwiler, Architectural Historian, 1979. (SPNEA)

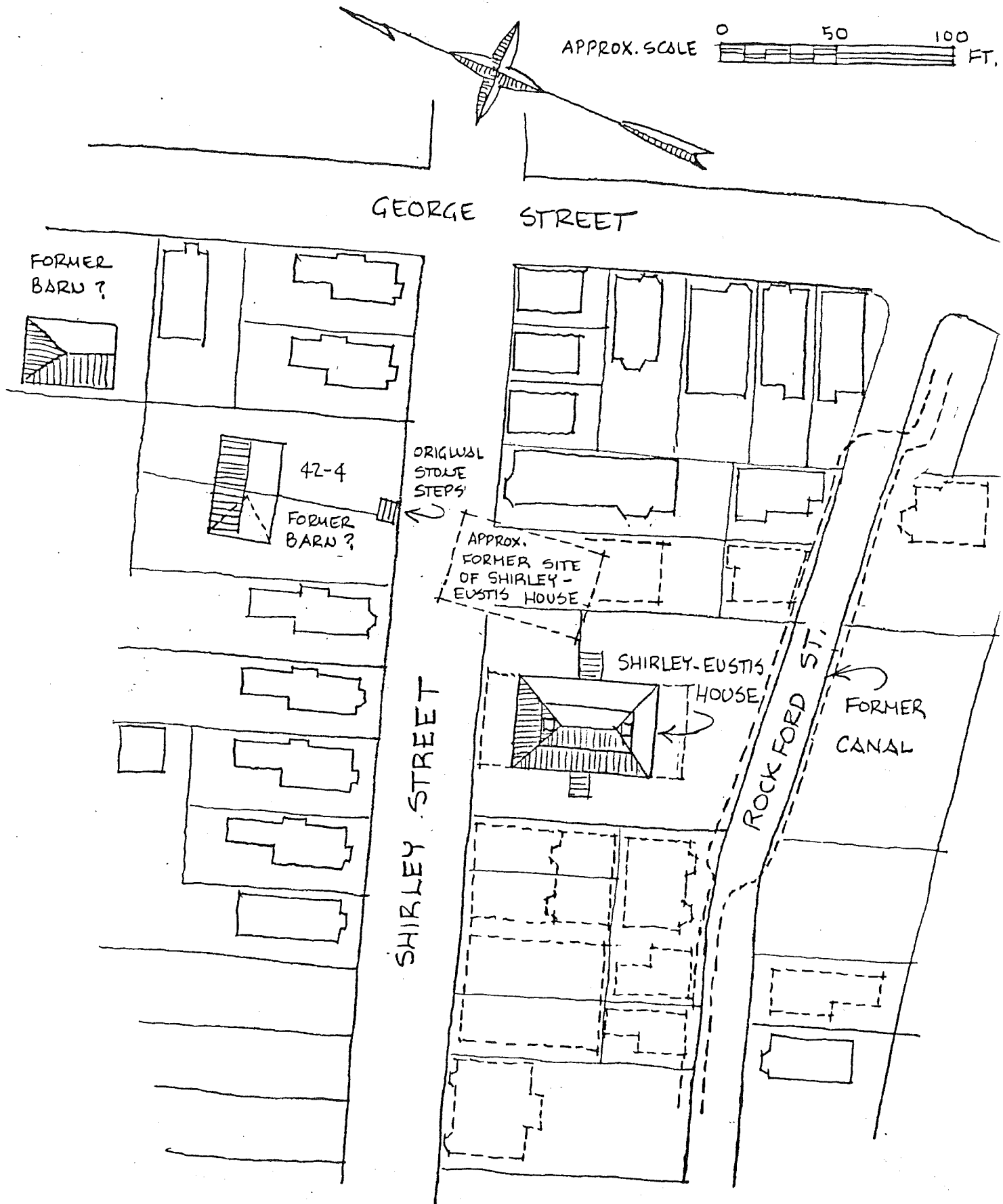


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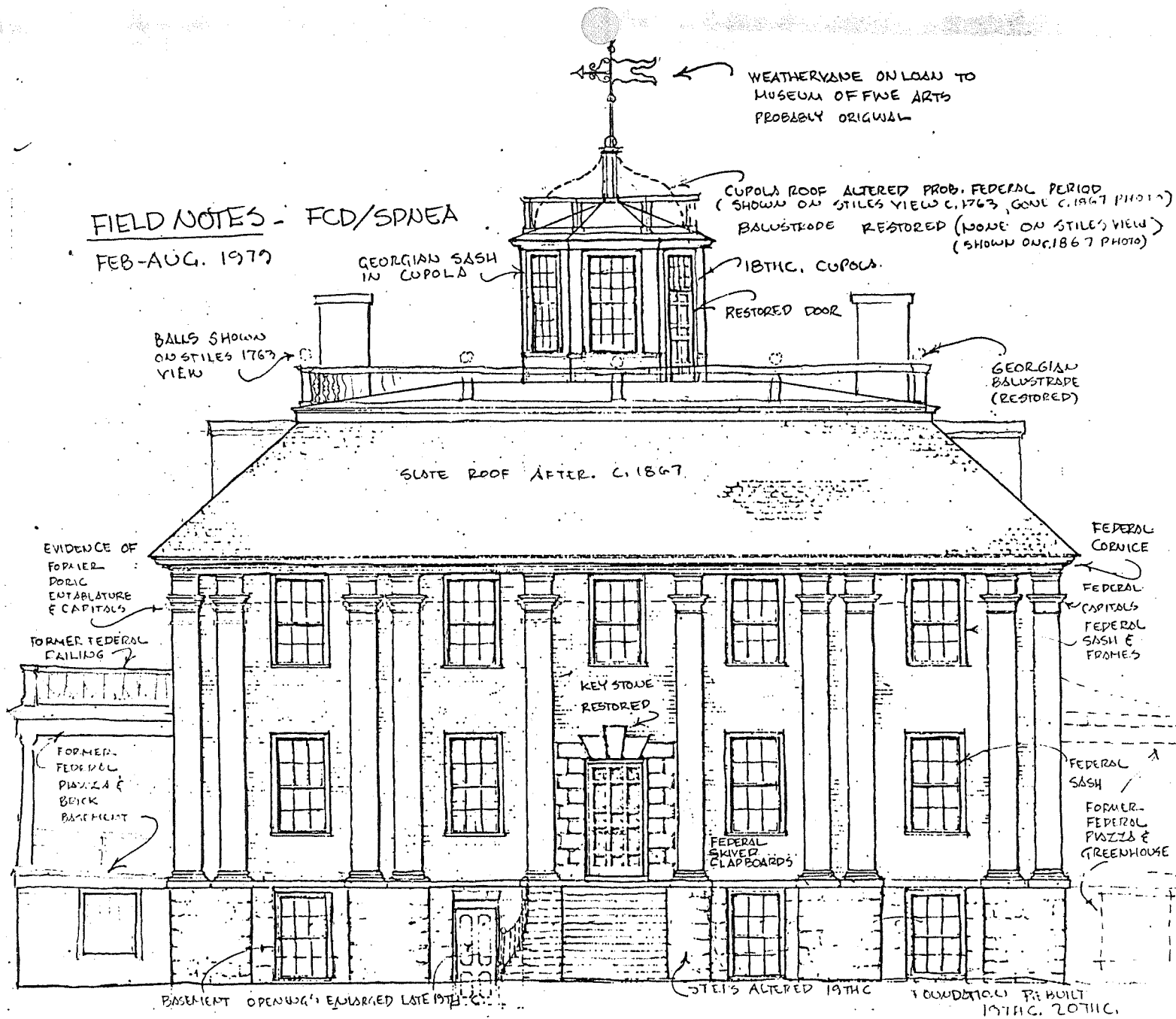


Fig. D-2. Shirley-Eustis House, West Elevation, annotated by F. C. Detwiler, Architectural Historian, 1979. (SPNEA)

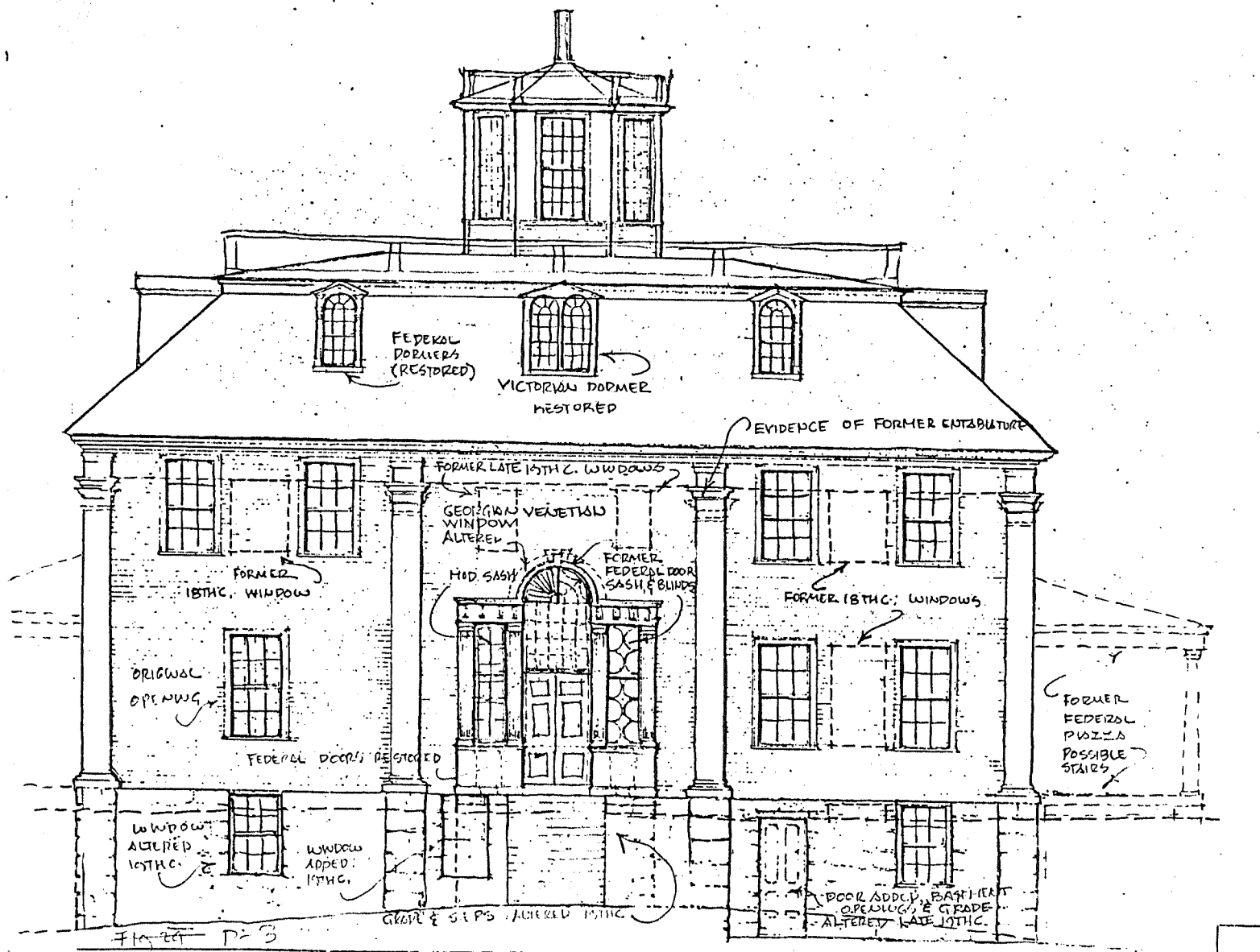


Fig. D-3. Shirley-Eustis House, East Elevation, annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)

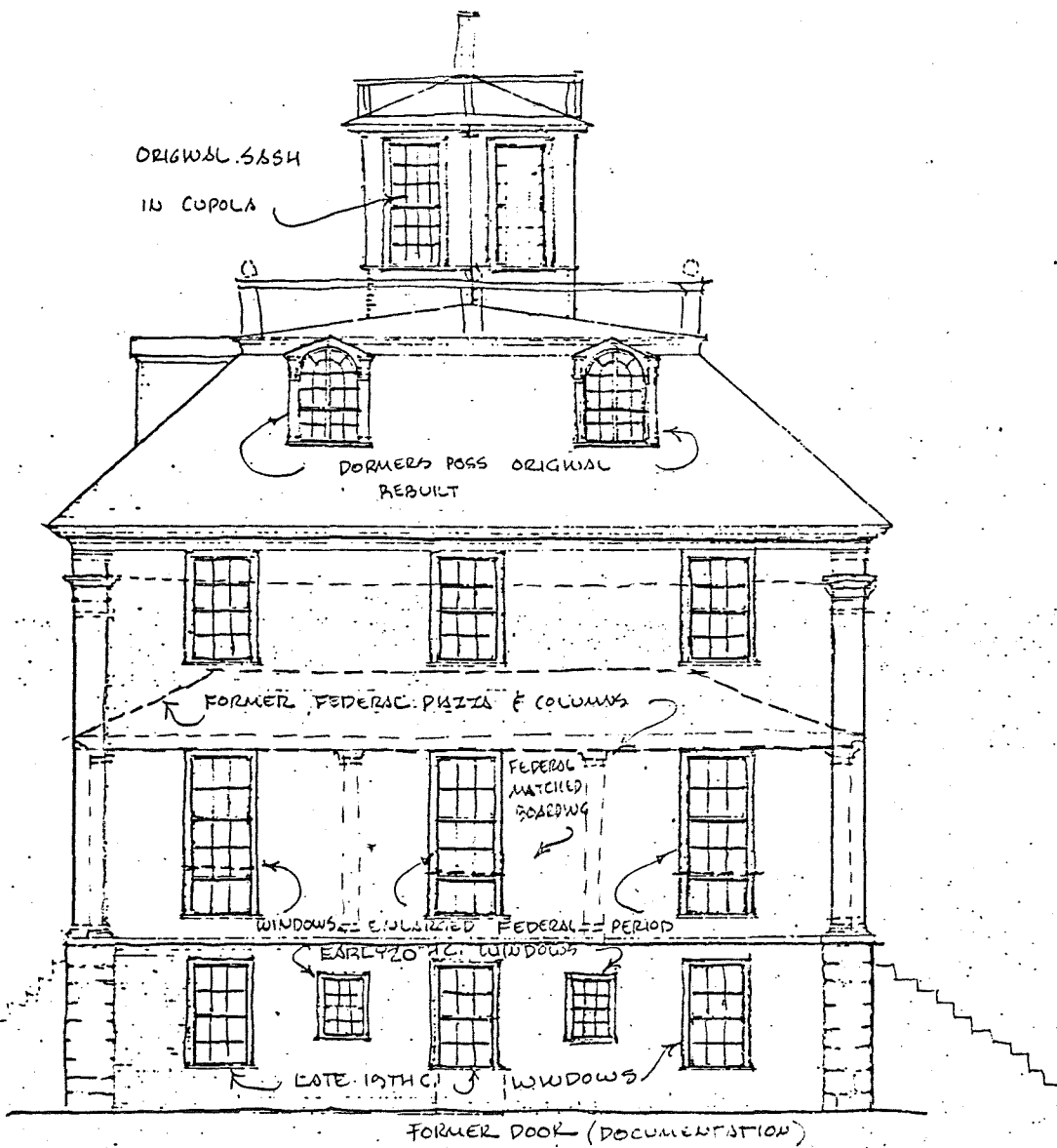


Fig. D-4. Shirley-Eustis House, North Elevation, annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)

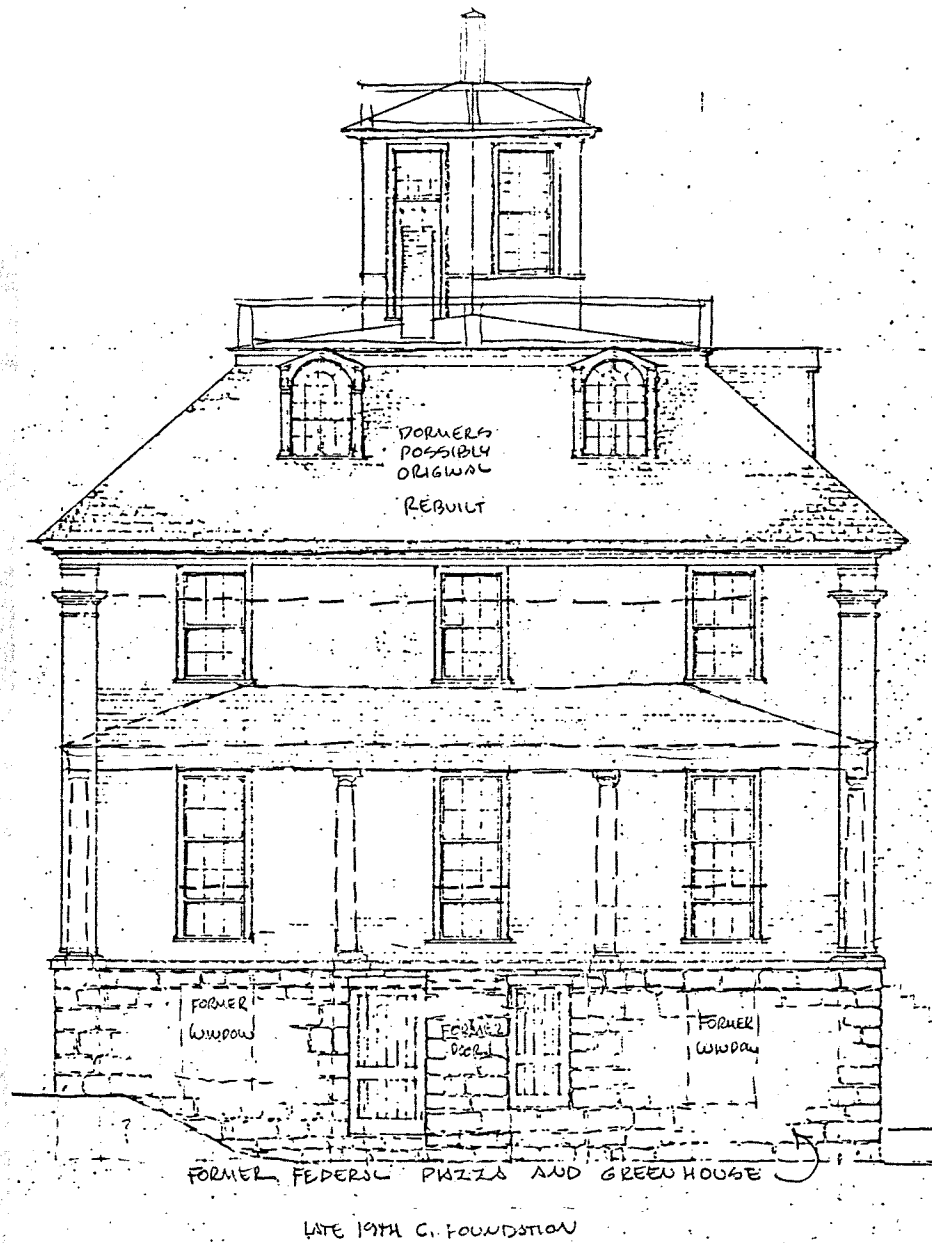


Fig. D-5. Shirley-Eustis House, South Elevation, annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)

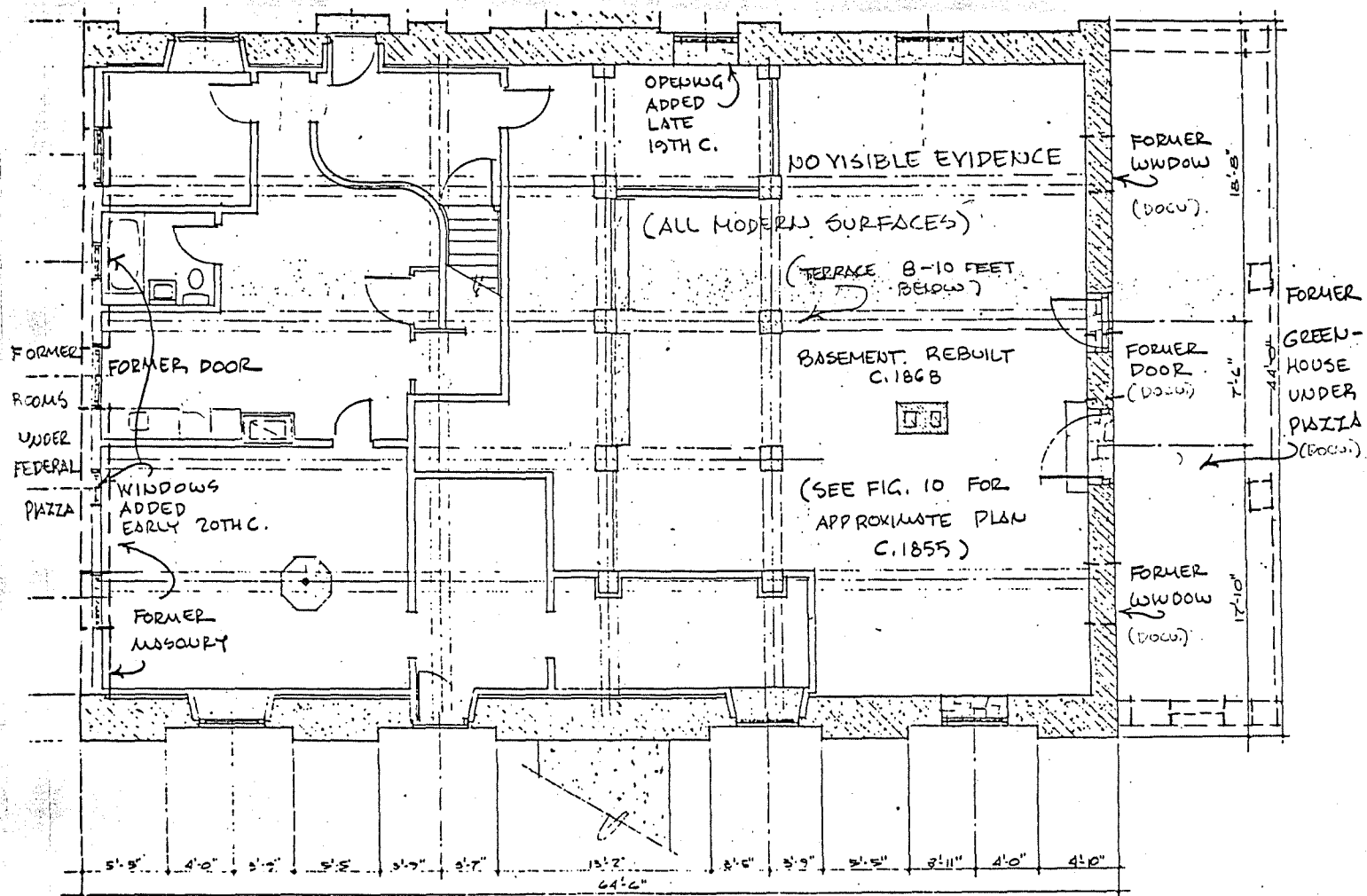


Fig. D-6. Shirley-Eustis House, Basement Plan, annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)

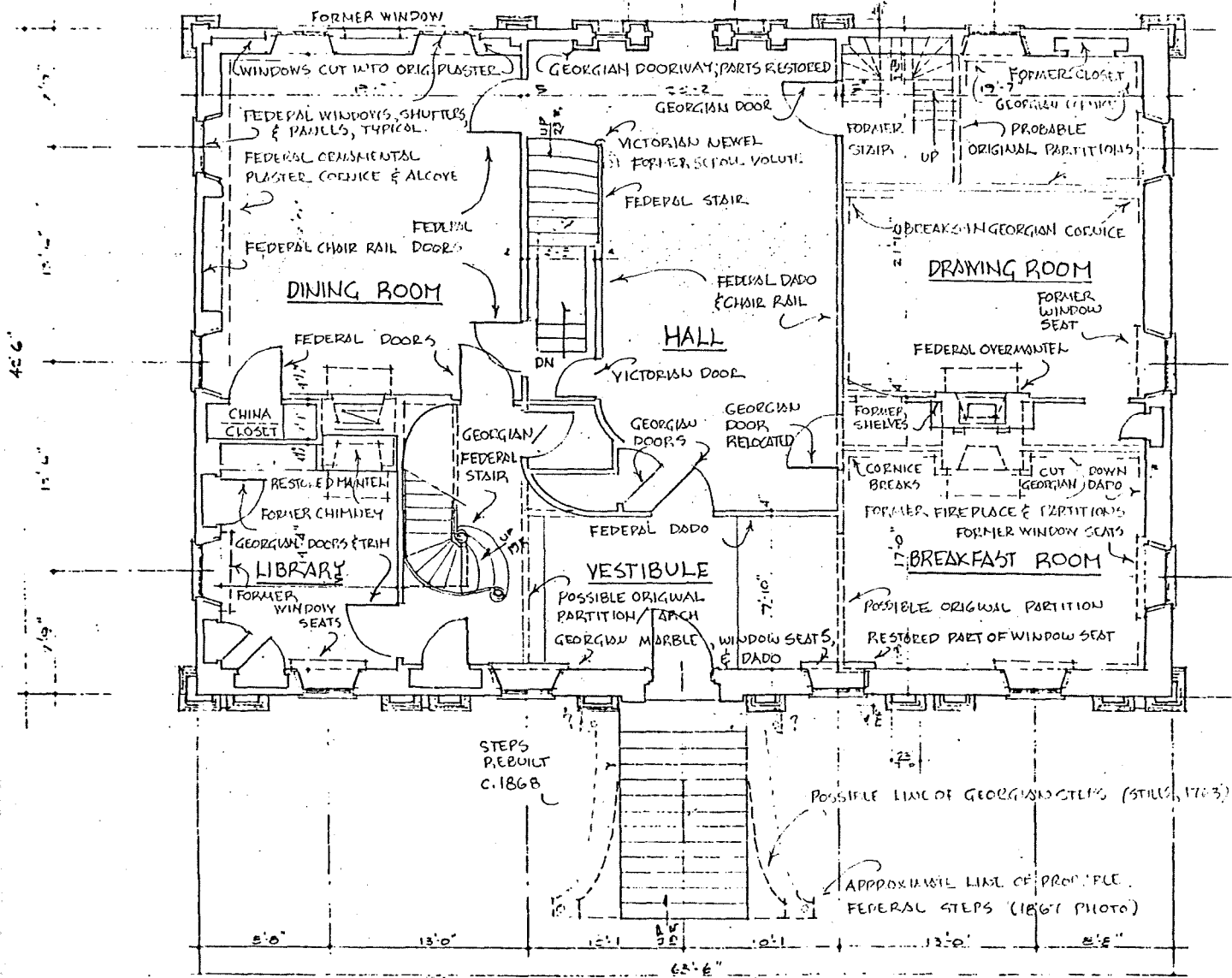


Fig. D-7. Shirley-Eustis House, First Floor Plan, annotated by F. C. Detwiler, Architectural Historian, 1979. (SPNEA)

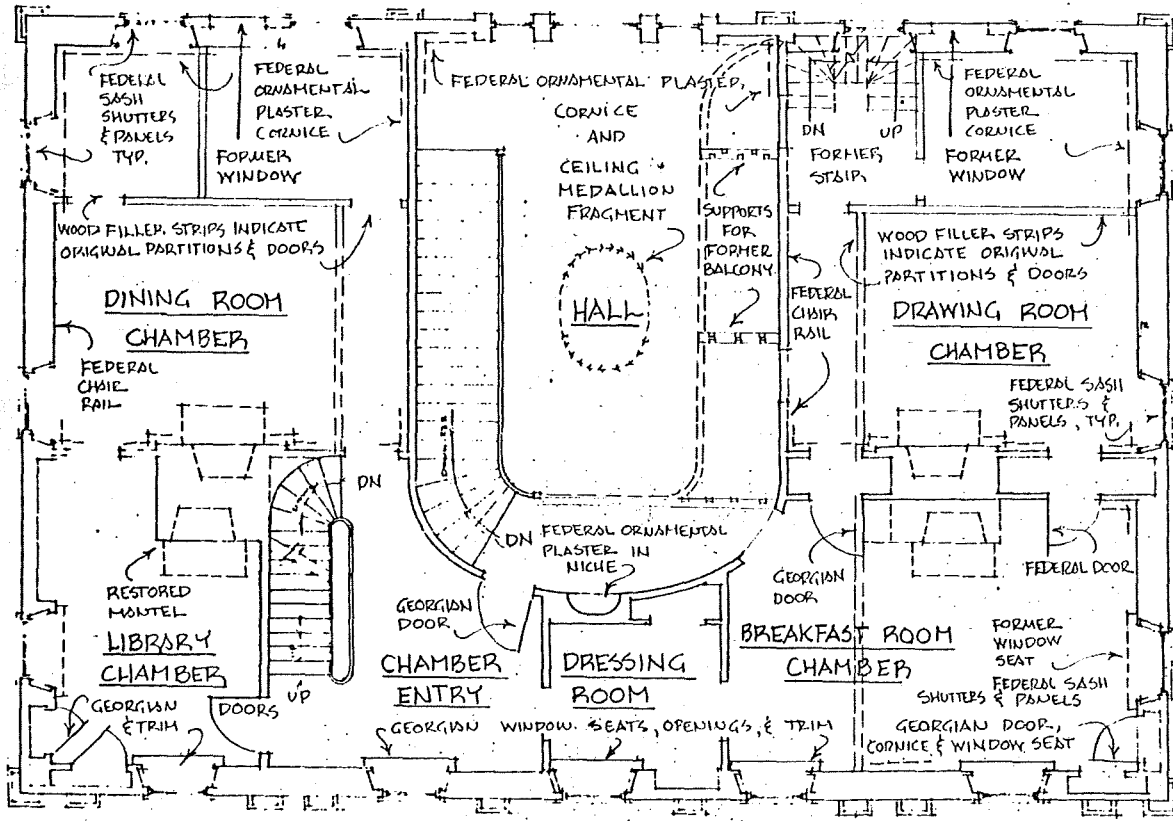


Fig. D-8. Shirley-Eustis House, Second Floor Plan, annotated by F. C. Detwiller, 1979. (SPNEA)

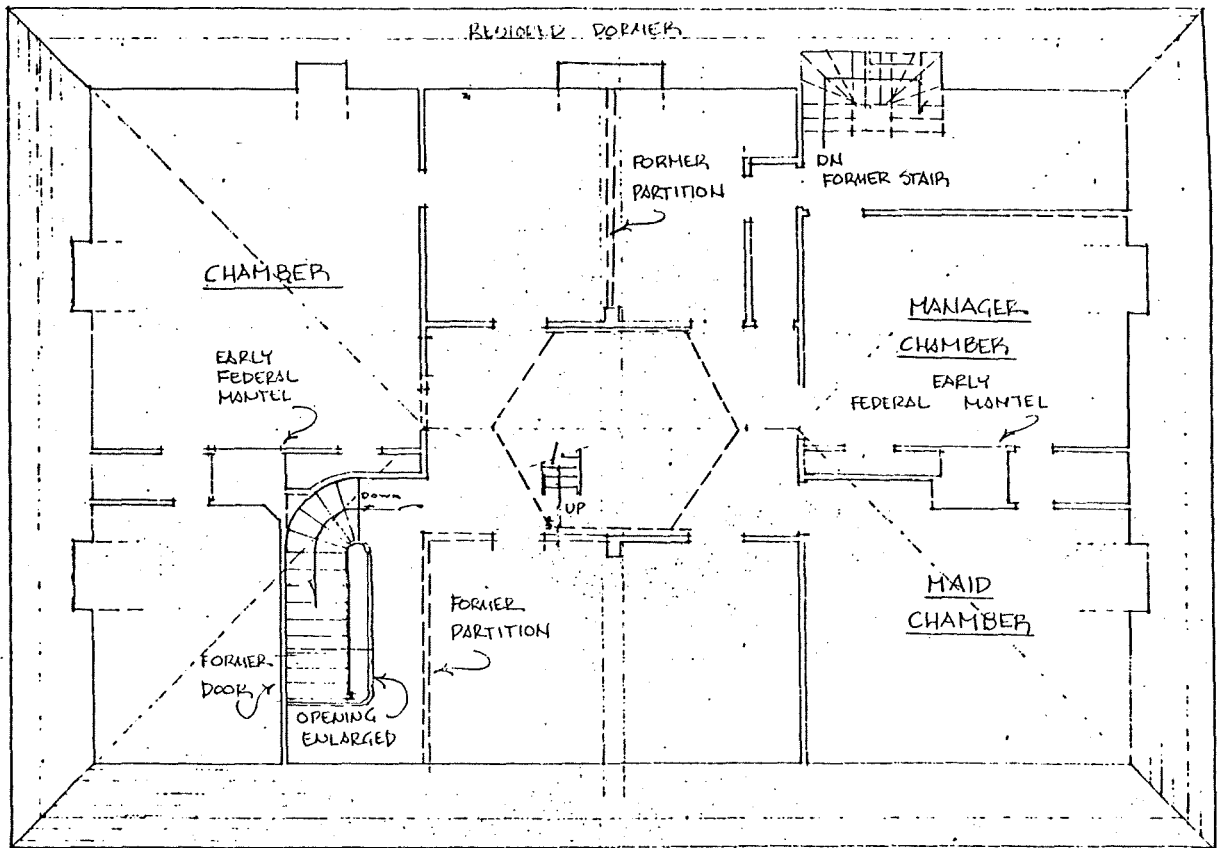


Fig. D-9. Shirley-Eustis House, Attic Floor Plan, annotated by F. C. Detweller, 1979. (SPNEA)

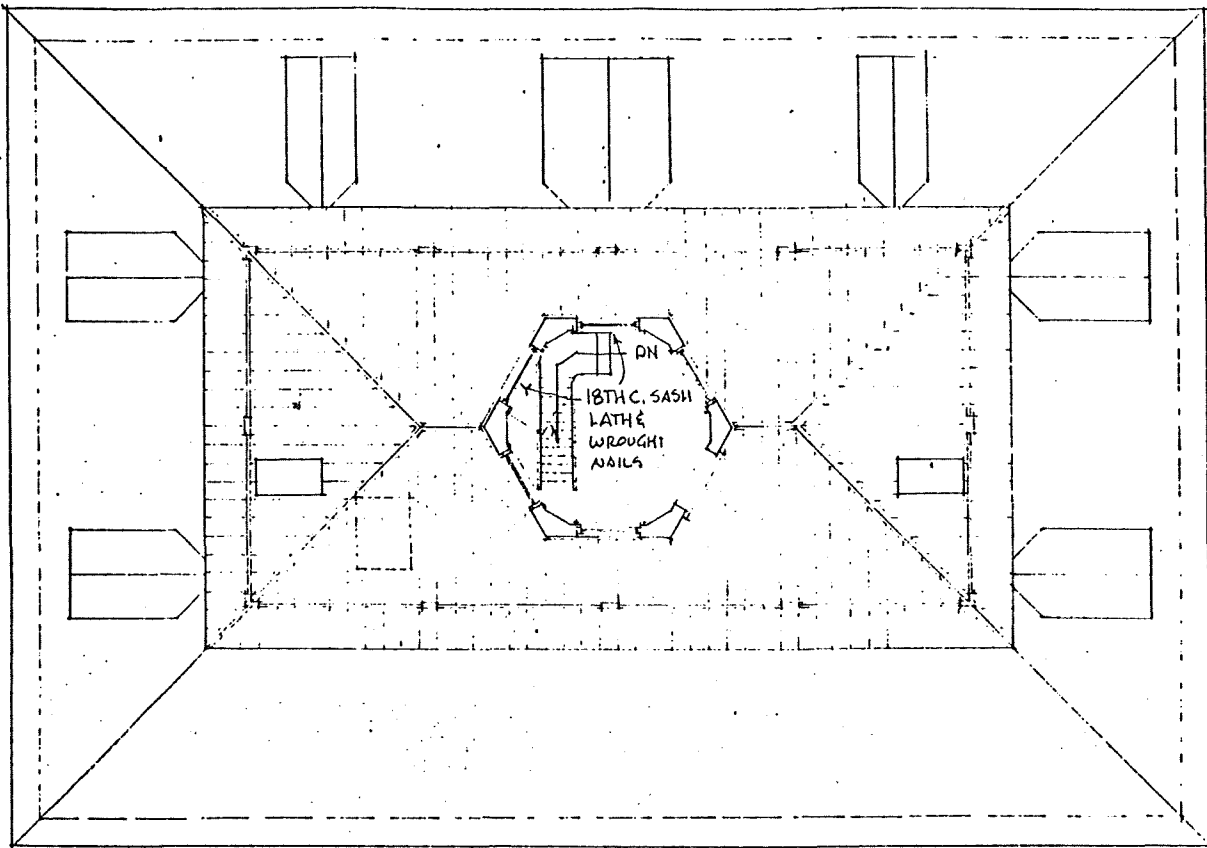


Fig. D-10. Shirley-Eustis House, Roof and Cupola Plan, annotated by F. C. Detwiller, 1979. (SPNEA)

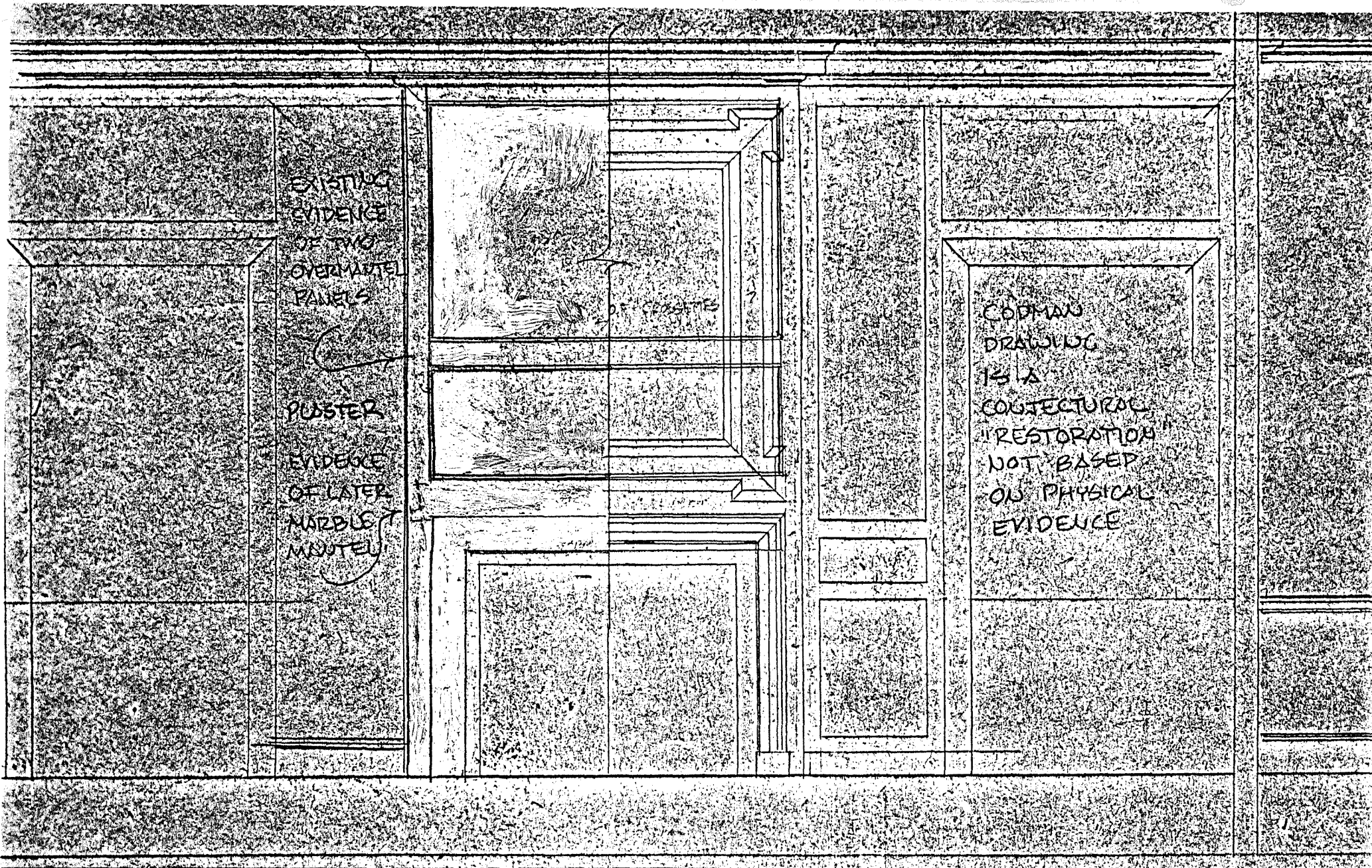


Fig. D-12. Shirley-Eustis House, Drawing Room, west wall, drawing by Ogden Codman, Jr. ca. 1890, annotated by F. C. Detwiler, Architectural Historian, 1979. (SPNEA)

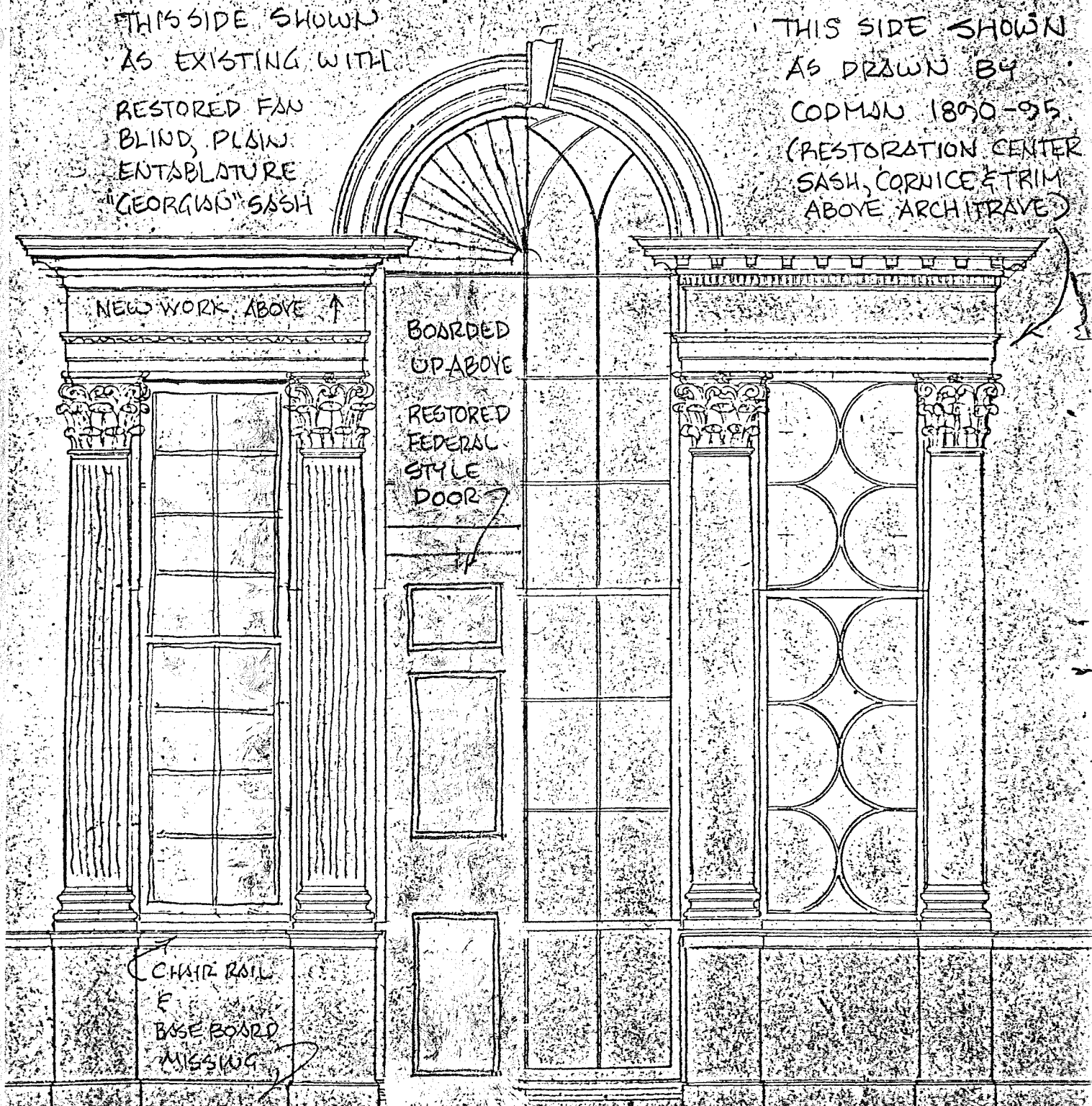


Fig. D-13. Shirley-Eustis House, Hall, east wall, Palladian Window. Drawing by Ogden Codman, Jr., c. 1890, annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)

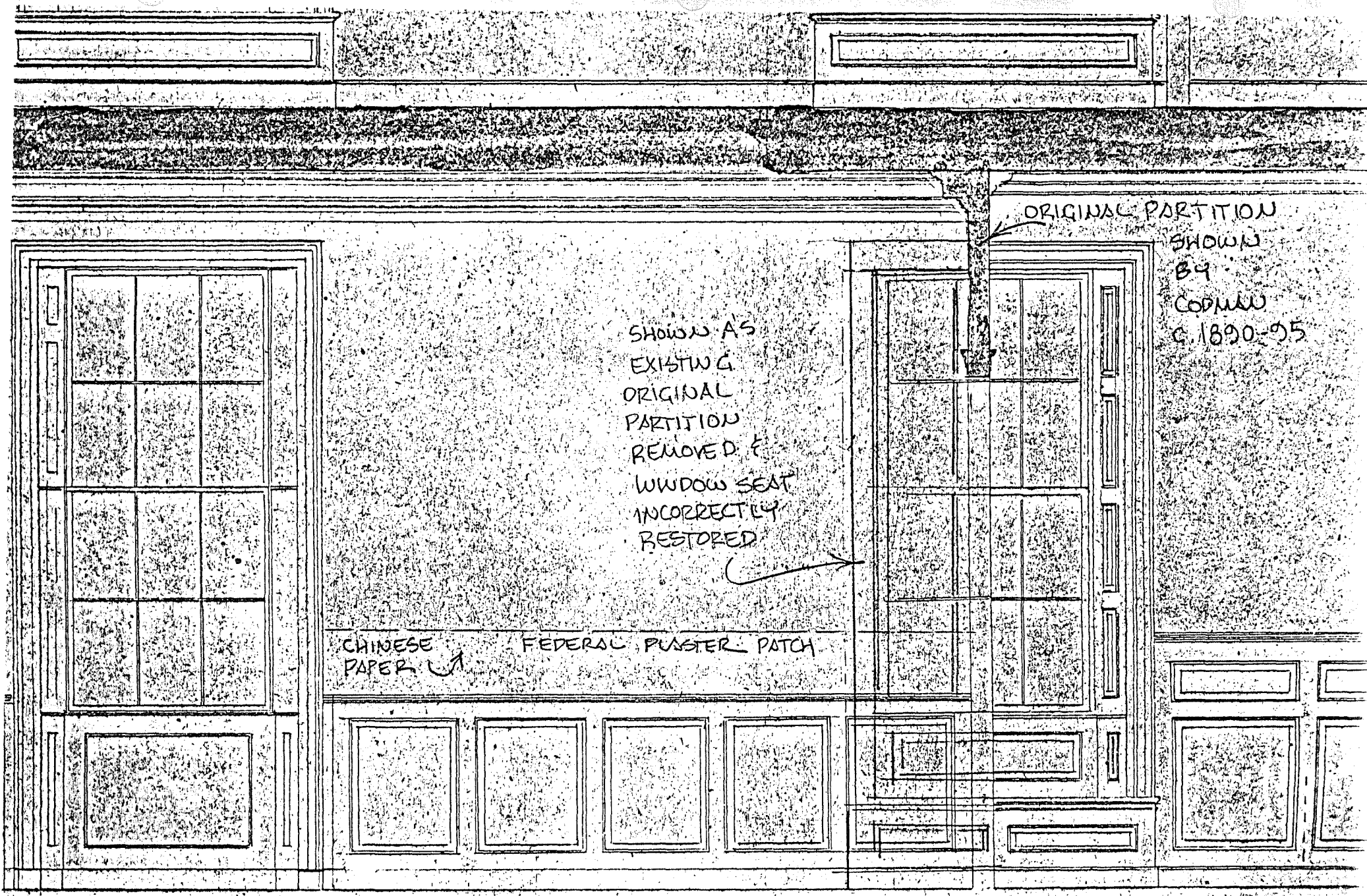


Fig. D-14. Shirley-Eustis House, Breakfast Room, west wall. Drawing by Ogden Codman, Jr., c. 1890 annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)

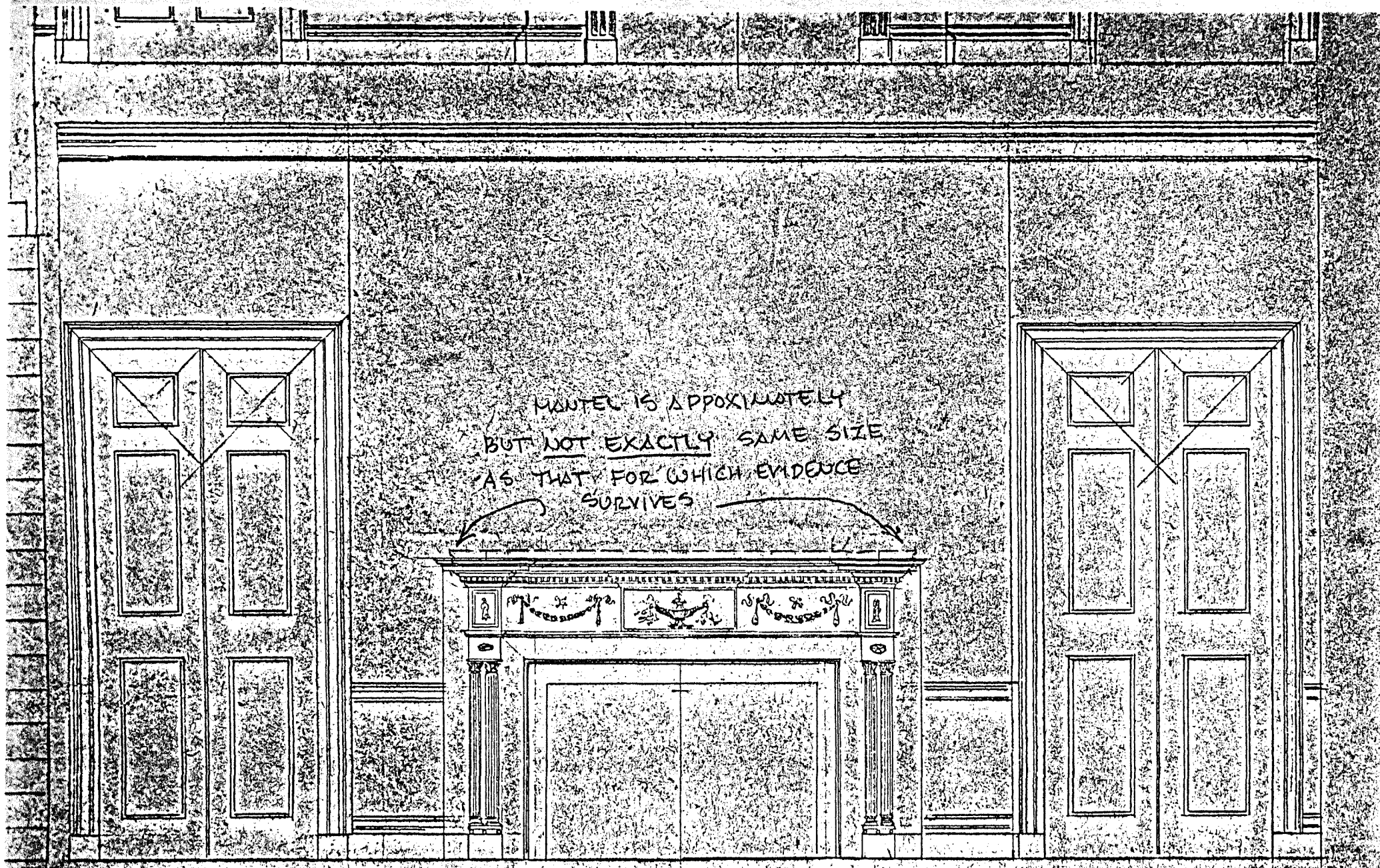


Fig. D-15. Shirley-Eustis House, Dining Room, west wall.
Drawing by Ogden Codman, Jr., c. 1890, annotated
by F. C. Detwiler, Architectural Historian, 1979.
(SPNEA)

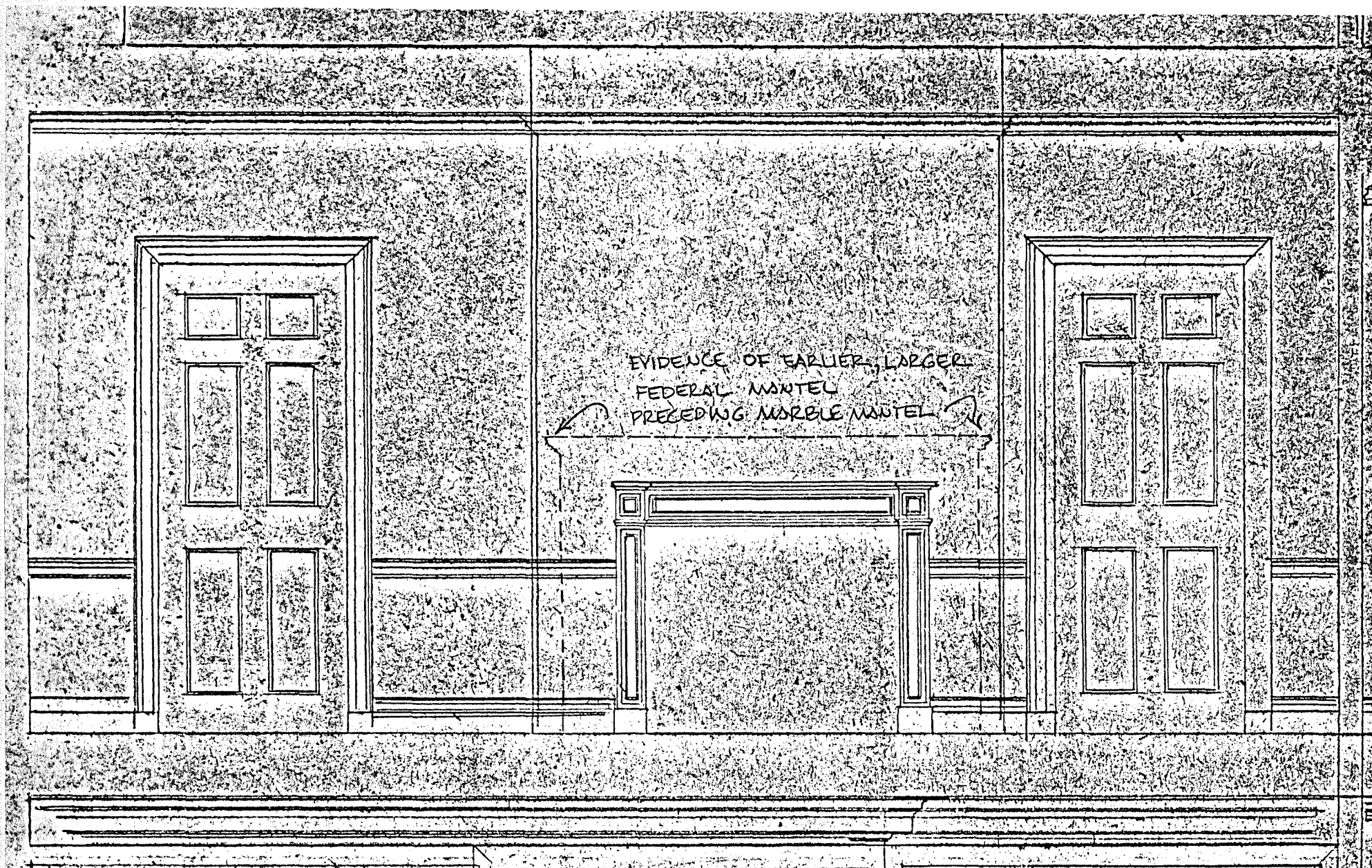


Fig. D-16. Shirley-Eustis House, Drawing Room Chamber, west wall. Drawing by Ogden Codman, Jr., c. 1890, annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)

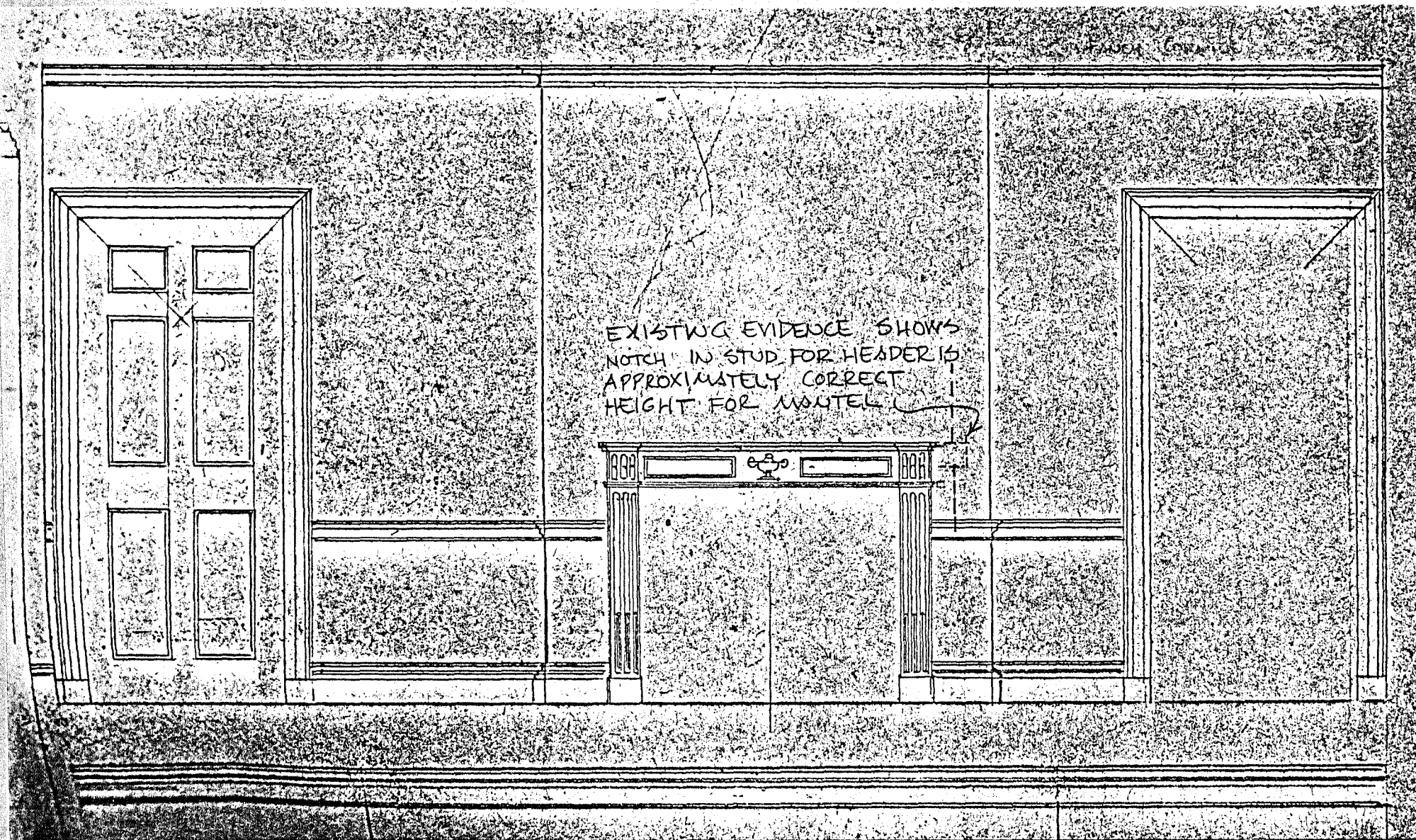
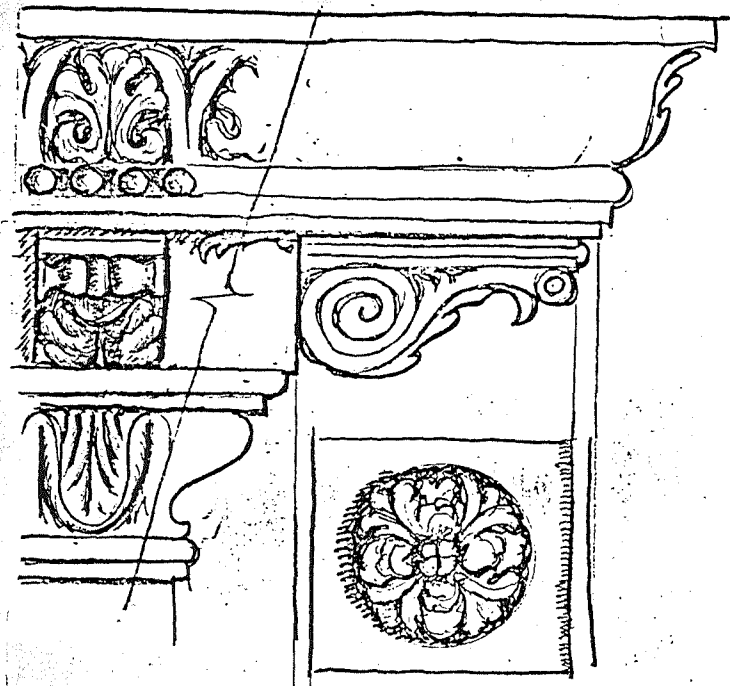


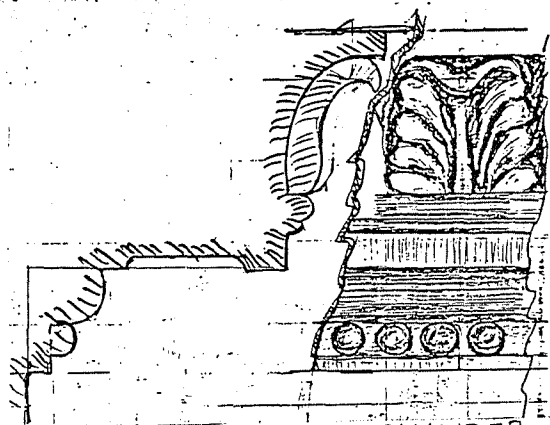
Fig. D-17. Shirley-Eustis House, Dining Room Chamber, west wall. Drawing by Ogden Codman, Jr., c. 1890, annotated by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)



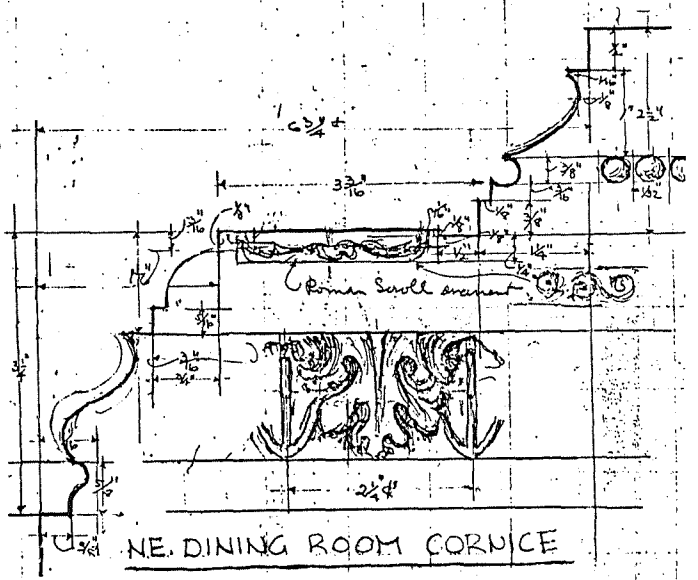
E. HALL CORNICE



NE. DINING ROOM CHAMBER - DETAIL

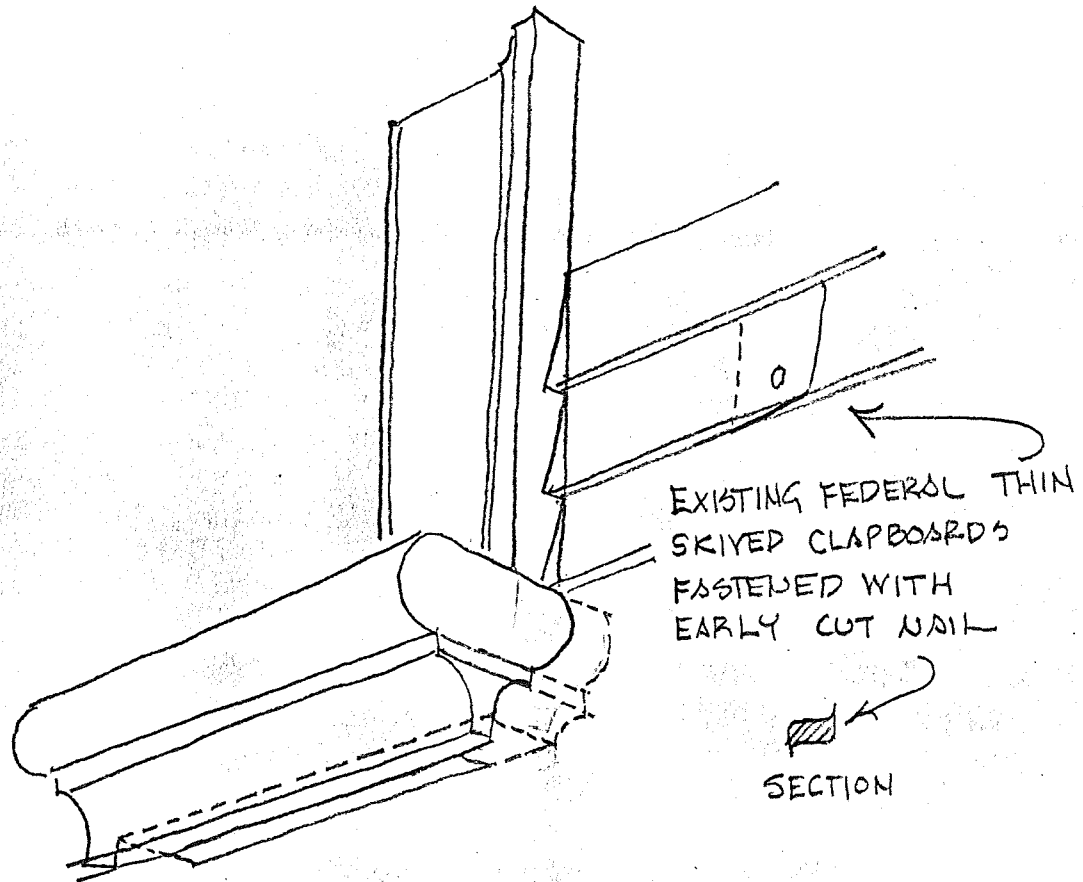


S.W. DRAWING ROOM CHAMBER CORNICE



NE. DINING ROOM CORNICE

Fig. D-18. Shirley-Eustis House, Plaster details, Hall, Dining Room, Northeast and Southeast Chambers. Drawn from HABS field survey notes by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)



MOLDED SILL NOSING CUT
AWAY AT ENDS AND
RABBETTED TO RECEIVE
THICKER COVERING
POSSIBLY WOOD RUSTICATION

WILLIAM M. DETWILLER ARCHITECTURAL HISTORIAN

Fig. D-19. Shirley-Eustis House, exterior window sill detail, sketch by F. C. Detwiller, Architectural Historian, 1979. (SPNEA)