

United States Department of the Interior
National Park Service

56-1961

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Robert Strong Woodward House and Studio

Other names/site number: Joseph Taylor-Henry Southwick House

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 43 Upper Street

City or town: Buckland State: MA County: Franklin

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

<u>Bruna Simon</u>	<u>November 21, 2017</u>
Signature of certifying official/Title: <u>SHPO</u>	Date
State or Federal agency/bureau or Tribal Government	

In my opinion, the property <u>meets</u> <u>does not meet</u> the National Register criteria.	
Signature of commenting official:	Date
Title :	State or Federal agency/bureau or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Patrick Andrew
Signature of the Keeper

1/11/2018
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>6</u>	<u>1</u>	buildings
<u>0</u>	<u>0</u>	sites
<u>6</u>	<u>0</u>	structures
<u>1</u>	<u>0</u>	objects
<u>13</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling/residence

COMMERCE/TRADE/Professional/artist's studio

AGRICULTURE/SUBSISTENCE/agricultural field

AGRICULTURE/SUBSISTENCE/Animal facility/barn/chicken house

HEALTH CARE/medical business/doctor's office

Current Functions

(Enter categories from instructions.)

DOMESTIC/single dwelling/residence

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7. Description

Architectural Classification

(Enter categories from instructions.)

MID-19TH CENTURY//Gothic Revival/Early Gothic Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: *Foundation:* STONE/Granite; *Walls:* WOOD/Weatherboard; *Roof:* STONE/slate, _____

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Robert Strong Woodward House and Studio is a complex of 19th-century residential and farm buildings in the town of Buckland, Massachusetts (**Site Plan**). West-facing, the complex is set on a hillside road that is part of a late 18th- and 19th-century village and town center (**Photo 1**). East of the complex, the 15.4-acre property is open pasture bordered with a tree line and hedgerows to the north and south, and by Clesson Brook on the east. There is a sizable pond in the southeast corner of the property between the pastureland and Clesson Brook. The ca. 1850 house is Gothic Revival in style and post-and-beam in construction. Attached to a series of ells at the rear of the house is a painter's studio (a former blacksmith shop) that is also post-and-beam. A carriage barn extends as a wing from the studio. Post-and-beam, it has a truss-hung second floor. North of the carriage barn is a post-and-beam, all-purpose barn. South of the house are a balloon-framed pool house, a slat house (gardening structure), and two terraces, which are bounded by former barn foundations and by a stone embankment that create level land for portions of the complex. East of the house is an astronomy house, the only non-contributing resource due to its date. The buildings and structures are maintained in scrupulous condition. The property has historic integrity.

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Narrative Description

Location

The Robert Strong Woodward House and Studio is located at 43 Upper Street in the town of Buckland's historic center, a village that is approximately five miles from the town's larger, commercial village. The historic center is comprised of several dozen residential buildings and outbuildings, a post office, church, and library. The village occupies a hill crossed in a north-south direction by Upper Street. Village buildings, except for those at the very top of the hill, are built on sloping land, which is the case for the Woodward property. The house and studio complex is set relatively close to the street and the land slopes down toward the east (rear of the property) necessitating terraces to create level land for both buildings and gardens. Open fields surround the property on the north, east, and south. Borders with adjacent properties are partially marked by shrubbery and tall grasses. On the west side of the house a lawn, planted along the sidewalk and driveway with bushes, several fruit trees, and planting beds, extends to the road. There are no stone walls, though there are stone embankments.

The Building Complex

The Robert Strong Woodward House and Studio consists of four attached buildings: the Woodward House and ell, a second ell/former chicken house, a studio (former blacksmith/carpenter shop), and a carriage barn. The property also includes an all-purpose barn, a pool house, and an astronomy house. The latter, which dates to 1970, is the only non-contributing resource on the property (**Photo 1 and Site Plan**). In addition there are four structures on the property: two terraces supported by ca. 1850 stone embankments (**Photos 8, 9**); a ca. 1850 fieldstone embankment that serves to stabilize the driveway and yard on the north side of the house; and a fourth structure that is the 1934 slat house built up against former barn foundations (**Photo 10**).

Building Layout

The main block of the west-facing house is a 1 ½-story, ca. 1850 Gothic Revival-style house under a front-gable roof. It is three bays wide and three bays deep (**Photo 2 and Floor Plan**). There is a one-story wing attached to the south elevation of the main block at its southwest corner (**Photo 3**). The wing is three bays wide and one bay deep. On the east elevation of the house is a 1 ½-story kitchen ell that is three bays long, followed by a 1 ½-story second ell (former chicken house) that is three bays long (**Photo 4**). The latter ell connects to the studio (former blacksmith shop and carpenter's shop) and carriage barn wing via a covered ramp. The studio is one-and-a-half stories under a side-gable roof and attaches on its north elevation to a front-gabled carriage barn (**Photo 5**). These attached sections create a step-shaped plan. Placed on a slope, the studio and carriage barn have exposed basement levels on their north, east, and west elevations.

North of the house and carriage barn is an all-purpose bank- or side-hill barn that is also on the eastward slope (**Photo 6**). The barn has on its east elevation a two-story, frame ell (**Photo 7 and Figure 6**).

South of the house is a former tool and pool house of one story that is built up against the dry-laid stone of former barn foundations on the pool house's west elevation (**Photo 8**). It has a front-gable roof above a double-leaf entry on the north façade. On its east is a grass plateau bounded by a Goshen stone perimeter

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and wall. (Goshen stone is a local mica schist stone used for landscaping due to its strength and flat-quarried surfaces.) The grass plateau is the lower terrace, where there once was a swimming pool. West of the pool-house and within the barn foundations higher on the hillside is a concrete upper terrace that abuts the west side of the pool house roof, truncating its pitch by one-half. An ornate fence with decorative cast-iron railings separated by capped wooden posts extends across the south side of the upper terrace and a portion of its west side (**Photo 9**). The land on the south and east sides of the upper terrace drops precipitously away but is retained by the former barn foundations. Set up against the south side of the barn foundation is a gardener's slat house made of wood slats under a relatively flat roof (**Photo 10**). A dry-laid stone embankment crosses the south side of the land below the terraces. It is about five feet in height. Where it bounds the lower terrace on the south and west, it has been raised by about 2 ½ feet of flat Goshen stones to create a wall (**Photos 1, 8, 17**).

The astronomy house is located east of the carriage barn overlooking the expanse of fields to the east (**Photo 11**).

Building Exterior Descriptions

The main block of the Woodward House (ca. 1850) is clapboard-sided with a slate roof and quarried stone foundations. The steeply pitched roof has wide eaves and is ornamented on the west façade by a scroll-cut bargeboard. Narrow cornerboards and rake boards trim the corners and gable end of the façade and side elevations (**Photo 12**). There are front-gabled dormers (ca. 1936) on the north and south elevations of the roof and a small chimney on the roof ridge. The façade's side-hall plan entry is slightly recessed and has a simple board surround, without entablature, framing the door and three-quarter-length sidelights. An inclined stone ramp leads to the entry (**Photo 13**).

Projecting westward a few feet from the plane of the main façade is the south wing/bedroom (1934–1936) on dressed stone foundations. In the angle between the main block and the wing, the first bay of the wing is recessed, creating a porch whose roof rests on a corner post. Arched frieze boards extend between the corner post and pilasters at the walls in Colonial Revival fashion. The corner post and pilasters have molding strips to suggest capitals, and they rest on bases.¹ Sash in the wing has 6/6 lights. The south elevation of the wing has a scroll-cut barge board at its gable eaves above a three-sided bay window with a slate roof, 6/6 sash, a paneled base, and a lattice apron (**Photo 14**). The east elevation of the wing is fenestrated with a pair of sash and a casement window.

East of the wing on the south elevation of the main block of the house is a second, three-sided bay window of one story under a slate roof. It has 4/4 sash at each side, and in the center are paired windows of 4/4 sash (**Photo 14**). The bay has a paneled base on fieldstone foundations. Window sash elsewhere on the main block of the house are 6/6. On the roof ridge of the wing is a birdhouse painted the same scheme as the main house (**Photo 15**).

The first ell/ kitchen ell (ca. 1850), extending from the east elevation of the main block, has a tall, centered chimney on its slate roof's ridge. On the south elevation of the ell, the roof extends to cover a side porch, the eastern half of which is enclosed. The open part of the porch, entered by a staircase with square railings of recent date, reveals a 24-light fixed sash in the wall of the ell. The enclosed section contains in its outer wall a large window with a fixed, single light and a six-light casement at one end

¹ Woodward stylistically matched the south wing to the Gothic Revival main block of the house. He took a simpler route and used a Colonial Revival motif when designing the process.

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(Photo 16). The kitchen ell has fieldstone foundations that increase in their exposure to the south with the slope of the hillside. On its north elevation the kitchen ell is flush with the main block, and has a secondary entry under a shed-roofed portico in the angle made with a projecting second ell/former chicken house (see description below). The portico rests on a corner post that has an arched bracket, repeating the Colonial Revival motif of the porch at the main entry on the west façade.

The second ell (a ca. 1900 former chicken house) is attached to the east elevation of the kitchen ell and it projects off the north elevation beyond the plane of the kitchen ell (**Photo 4**). Lower in height, it has on its north elevation a through-cornice dormer with an 8/12 sash adjacent to a pair of windows with 4/4 sash. On its south elevation, the ell is four bays long with three windows of 12/12 sash separated by a blind oriel supported on thin, curved consoles. Window sash are painted a royal blue. The second ell's foundations are fieldstone, above which, on the south elevation, is a vertical-board apron that makes up the changing height between the stones and the floor of the ell on the slope. Attached to the east elevation of the second ell and turning north is a slate-covered roof that provides a one-story corridor between the studio and the ell. At its south end is a 12/12-light sash painted a royal blue. At its north end the corridor becomes a shed-roofed, glass-enclosed porch sheltering an entrance to the studio. At its outer corner the shed roof is supported by a slender post with arched braces on each side.

The studio (originally a blacksmith shop and then a carpenter's shop) is attached to the east elevation of the second ell by a corridor, which becomes an open-sided porch at its north end where its roof is supported by a corner post. The side-gabled studio roof has an off-center chimney on its east side. On its west elevation the studio façade is set back a few feet from the façade of the adjacent carriage barn, and on its east elevation, the studio projects beyond the plane of the carriage barn by a single bay. Due to the slope of the hillside, the studio has a fully exposed basement level. The roof on the east has a small pediment above French doors that lead from the main floor of the studio to a balcony across its east elevation (**Photo 17**). The roof also has a short extension above a one- by-one-bay addition that has no fenestration. On its exposed north elevation, the studio has a shed-roofed bay window painted a royal blue. The bay window consists of a pair of 3/6-light sashes flanking a 2/8-light sash. The studio has low, fieldstone foundations below tall vertical- board-sided basement walls.

The carriage barn (1880–1890; **Photo 18**), once used as a doctor's office and now as storage, is attached to the north elevation of the studio. Its front-gabled roof is steeply pitched, has wide eaves, and extends as a shed roof on the north to create a side aisle to the barn. Because it is on a slope, the side aisle has an exposed basement. The carriage barn is vertical-board-sided, painted red on the west and unpainted on the east elevation. On the west façade where once would have been a double door opening at first-floor level, now is a multi-light window flanked by two pedestrian doors. In the west gable field is a window with 6/6 sash. At haymow level is a small door. A shed-roofed porch shelters the entry portion of the west façade. It is supported by slender posts on bases and has molded capitals. The posts are connected by arched frieze boards similar to those on the south wing of the house. Constructed of fieldstone, the north embankment runs from the northwest corner of the carriage barn in a westward direction almost to the street. It is about 3 to 4 feet in height and 25 feet long.

The all-purpose barn (1850–1860), is independent of the house-studio-carriage barn complex (**Photos 5, 6, 7, and Site Plan**). It has a slate-covered, side-gable roof with a centered cupola/ventilator topped by a weathervane of a trotting horse. The clapboard-sided barn is an asymmetrical four bays wide and three deep. Paneled, overhead garage doors replace the original double-leaf barn doors in the approximate center of the façade and in the northernmost bay. A pedestrian door is located at the southern end of the

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façade and, above the centered door, there is a door opening to the haymow. A front-gabled porch on posts is located on the northern end of the façade. It has posts on bases with molded capitals and arched frieze boards repeating the design of the porches on the carriage barn and the wing of the house. There is a secondary pedestrian entry on the south elevation between two, six-light hopper sashes. On the east side of the barn is a two-story ell that is sided in unpainted vertical boards under a slate roof (**Photo 7**). Its ground level has two wide open bays for equipment storage and animal shelter, and its second level has two pairs of 12/12 sashes lighting the interior. The east elevation of the main barn has an exposed fieldstone basement, a door, and several windows placed asymmetrically at first-floor level.

The pool house (1936) is a one-story, wood-frame building on fieldstone foundations that is set against the fieldstone foundations of a former barn (**Photo 8**). The slate-covered roof ridge of the pool house runs parallel to the stone foundations and rises a foot or so above it. The exterior walls of the pool house are vertically wood-sided. There is a double-leaf door on the north façade, and on the south elevation a secondary entry. The pool house has two casement windows on the east elevation and twelve-light fixed sashes on north façade and south elevation.

East of the pool house is the lower terrace. It is bordered on the south, east, and north by a low wall of Goshen stone. On the south and east, the stone wall rises above the south embankment. The terrace itself is composed of a border of Goshen stone around a rectangular grass plot where formerly was a swimming pool (**Photo 8**).

West of the pool house is the upper terrace (**Photo 9**). It is concrete and has an ornate cast iron fence between wood posts on the south and a portion of the west sides. The terrace covers the barn foundations (see above), which remain on the north, south, and east sides. On the south foundation side is a slat house (1934) built up against the former stone foundations (**Photo 10**). Approximately six by ten feet in plan, the slat house has a flat roof, and the slats of its walls are spaced about 6 inches apart to allow a controlled amount of sunlight in to young plants. A door through the stone foundations on the inner side of the slat house leads into a large room at the basement level of the former barn foundations, connecting the slat and pool houses. The rooms store garden equipment and pots.

Northeast of the studio is a one-story astronomy house (1970) whose low-pitched gable roof is retractable on steel rails supported on steel posts behind the building (on the west) (**Photo 11**). There is a one-bay addition to the astronomy house's east elevation under a shed roof. The two sections of the building are on fieldstone foundations. The main section is barnwood-sided; the addition is clapboard-sided.

Building Interior Descriptions

Main Block (ca. 1850)

The principal entry of the side hall-plan house is located in the southernmost bay of the west elevation. The entrance features a door with four raised panels that faces a stairway to the second floor. On the south wall of the entry hall, a door leads to a bedroom located in the wing on the south. A door on the north wall of the entry leads to a library/computer room. A hallway leads east to the living room. (**See Sketch Floor Plan**) The straight run of stairs has a wooden balustrade with round balusters, oval handrail, and vase-shaped newel post (**Photo 19**). Interior doors have four raised panels with Norfolk latches (**Photo 20**). Door surrounds have lintels with narrow molded cornices. There are papered plaster walls, and floors are original wide boards.

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The living room has a three-sided bay window on the south, and on the north it opens into what is called the Dickens Room, a shallow room of about eight by twelve feet whose walls are papered with scenes from Dickens novels (**Photo 21**). Window surrounds in the bay, the living room, and in the Dickens Room are pedimented in the Greek Revival style (**Photo 22**), which overlapped with the Gothic Revival style seen on the exterior of the house. Floors are narrow-board hardwood and the living room walls are covered in grass paper. In the Dickens Room is a built-in recessed desk, added ca. 1936 (**Photo 23**).

The main block divides into three bedrooms and a bathroom at the second floor level. Two bedrooms occupy the west half of the floor; a bedroom, a bathroom, and the stairwell occupy the east half of the floor. The original wide boards of the flooring are painted and remain in place. Doors are raised, four-panel.

Kitchen Ell (ca. 1850, contemporaneous with the main block)

The first ell, the kitchen ell, contains two rooms. (**See Sketch Floor Plan**) On the west end of the ell is the dining room, and on the east end is the kitchen. Windows in the north side of the dining room have flat surrounds whose lintels have molded cornices. A large 16-light, fixed window on the south side of the room opens to the side porch of the ell. On the east wall of the dining room is a small fireplace with a wood overmantel (**Photo 24**). It is fitted with a Franklin fire-front that conveys heat into the room, and its opening is brick-lined above a raised brick hearth. Built-in, open cabinets with shelving at one side, shelving and drawers at the other, are located on the north and south sides of its east wall. Walls in this room are papered with grass paper; floors are narrow-board hardwood. Next to the fireplace, an off-center door opening leads to the kitchen section of the first ell.

The kitchen section of the ell has wood-paneled walls and wood-paneled cabinets. The southern half of the kitchen has an eating area, the northern half contains a stove, refrigerator, sink, cabinets, and counters in a U-shaped plan (**Photo 25**).

The second ell, part of which is now the little gallery, is a ca. 1900 chicken house that was attached to the Woodward House in 1936 (**See Section 8**). A door on the east wall of the kitchen opens to the second ell, which contains a laundry room and the little gallery. The narrow laundry room has a closet and bathroom on its north end. The little gallery has a floor that is several steps lower than the laundry room floor. The little gallery is wood-paneled and its walls have built-in, glass-fronted display cabinets (**Photo 26**).

On the south side of the laundry room is the beginning of a descending corridor/wheelchair ramp that is about five feet wide. It traverses the length of the ell. Walls of the corridor are barnwood paneled and there is a handrail on the right-hand side (or south) that crosses in front of several windows. The south wall also contains a recessed and open-fronted firewood storage bin (it is the oriel on the exterior). The ramped corridor is closed off at its east end by a glass-paned door (**Photo 27**). On the other side of the door, the corridor makes a turn to the left or north and the ramp meets flat flooring. This northern section of the corridor is about twelve feet long and serves as the connector between the second ell of the house and the studio. (**Photo 28**) An extension of the ell-roof eaves with exposed rafters and planking form the roof of the corridor.

The Studio (remodeled from a blacksmith/carpenter's shop in 1936)

The studio, a former blacksmith shop (pre-1830) and then carpenter's shop (1849), is entered by double-leaf doors, one of which is currently fixed but both of which have been retained with their hardware (**Photo 29**). Two studio windows open into the corridor next to the studio's entrance. They windows have

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12/12 sash. The studio consists of a single, barnwood-sided room, whose ceiling is the exposed floor joists and flooring of the attic above. Wide boards painted grey make up the flooring and royal blue-painted sash continues from the exterior.² (**Photo 30; Figures, 3, 4, 5, 10**). To the right of the entry on the studio's west wall is a large brick fireplace with stone hearth and stone lintel (**Photo 31**). The hearth extends approximately three feet into the room. The granite lintel is a single stone twelve inches high by four inches thick by six feet long above the fireplace opening that is about five feet wide. The lintel is moored to the brick fireplace by iron tie-rods whose small plates (four by four inches) are located at each end. Within the fireplace opening on the left is a second granite stone that creates a ledge about six inches high, which warms pots. Above the fireplace, the chimney splits into two flues: one for the upward draft from a cast-iron schoolhouse stove set at the right side of the fireplace, and one for the fireplace and for the wood and leather bellows that hangs from the ceiling. To the left of the fireplace, two rows of bookshelves fill a recess above five drawers. On the south wall at the southeast corner is Woodward's desk (**Photo 32**). On the east wall a bookcase with cupboards below projects into the room as a divider for about four feet. At its end is a hutch (**Photo 33**). The north wall has Woodward's large, multi-paned window and the space in which he painted (**Figure 5**). His easel and bench remain with paints in this space (**Photo 34**). A foyer extends into the studio from the north wall and leads to the carriage barn (**Photo 35**).

The Attached Carriage Barn (1880–1890)

The 1 ½-story carriage barn is a New England-style barn with its entry in the gable-end facing the street (**See Site Plan**). The carriage barn was constructed using a truss system developed and used for bridges. The builder of this barn designed it so that the weight of the second floor was carried from above by angled trusses that were mortise and tenoned into a dropped tie beam that is joined to the barn's posts. The trusses carry the weight of the floor beams below and provide stability. They hold the weight of the floor below by metal tie-rods that provide the final vertical support (**Photo 36**). As a framing technique, the use of trusses and metal rods appeared at the end of the 19th century in barn construction. This method, which introduced a post-free first floor, was largely used in livestock, horse, and carriage barns.

Converted to a doctor's office in 1959, the first floor of the carriage barn is divided into a consultation room, two examining rooms, an X-ray developing room, bathroom, waiting room, and laboratory (**Photo 37 and Sketch Floor Plan**). The rooms, which are now used for storage, have pine wainscoting on their lower half. The attic of the carriage barn is also used for storage.

The All-Purpose Barn (1850–1860)

The side-hill barn is post-and-beam in construction. It is divided on the first floor into a center bay with a horse stall, a grain room on south side, and a storage room on its north side (**Photo 38**). The storage room extends into the second floor of the ell on the east/rear (**Photo 39**). The storage room has a brick incinerator built into its north wall. Stairs in the center bay lead to a second floor and haymow (**Photo 40**). At the ground level, the rear ell contains two open-sided bays for horses to shelter and for equipment.

² The royal blue color was chosen by Woodward. Its maker and number were recorded so it could be duplicated in later re-paintings by the Purintons.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location (applies to the studio, carriage barn, and chicken house)
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ART
AGRICULTURE
ARCHITECTURE
HEALTH/MEDICINE

Period of Significance

ca.1850-1967

Significant Dates

Significant Person

(Complete only if Criterion B is marked above.)

Woodward, Robert Strong

Cultural Affiliation

Architect/Builder

Joseph Ballard Taylor, builder (attribution)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Robert Strong Woodward House and Studio is significant under Criteria A, B, and C. The property has state-level significance under Criterion B as the home and studio of Robert Strong Woodward (1885–1957), an artist whose work focused on the landscapes of Massachusetts and New England and appears in public collections in institutions such as Mount Holyoke, Smith, and Amherst colleges, and private collections throughout the United States. Woodward traveled widely to paint New England scenes, despite living as a paraplegic. The property was inherited by Dr. Mark Purinton, complete with intact furnishings and art, from Robert Strong Woodward, and has been preserved as a rare ensemble of the artist's work as well as a collection of antiques featured in his still-life paintings and used in his daily life.

The property meets Criterion A with a local level of significance as a representative Buckland farm whose early owners both worked the land, raising crops and livestock, and worked in trades that supported the community. Later, the property was primarily a residence and workplace, with farming becoming secondary. This history was part of the larger shift in western Massachusetts to a mixed economy of industry and commerce as agriculture diminished in significance. The property is also significant under Criterion A as the home and office of a doctor. As such, it became an important resource in the community, exemplifying the country model of healthcare in which the doctor prepared for and saw patients with a wide variety of needs.

The property meets Criterion C with a local level of significance as a good example of a Gothic Revival style house. It is one of about six mid-19th-century Gothic Revival style houses in Buckland. The property is also architecturally significant for its intact artist's studio, a former blacksmith shop, which was both the place Robert Strong Woodward made many of his paintings and the subject of paintings itself. In addition to the studio, the property retains an all-purpose barn that reflects the former farmstead.

Criterion B is generated by the moving of four ancillary buildings—the blacksmith shop, the carriage barn, the chicken house, and the all-purpose barn—to create Woodward's studio complex. The blacksmith shop was moved from the opposite (west) side of Upper Street to its current location ca. 1850 when the house was built. In the mid-1930s, Woodward moved the other three buildings from their original locations on the property. The chicken house was moved laterally to become a connector between the house and the blacksmith shop, which became Woodward's studio. At the same time, the carriage barn was moved laterally to attach it to the studio, and the all-purpose barn was moved from the south side of the house to its present location on the north side. All moves occurred during the period of significance. Connecting the various buildings was an important aspect of adapting the property to the needs of Woodward, who was a paraplegic. Relocating the all-purpose barn, improved the view for the painter who then worked in the studio and included the barn and fields in many paintings. From a wider perspective, the property reflects the adaptation of outbuildings, from the 19th through most of the 20th century, to changing uses that supported and reflected rural life—farmer, carpenter, blacksmith, artist and physician—adaptations that served to preserve those outbuildings.

The period of significance ca. 1850–1967 encompasses the construction date of the Woodward property buildings; their use in the work of agriculture, carpentry, and blacksmithing; and the period during which Woodward lived and worked here until his death in 1957. From 1957 to 1967 the period of significance includes the inheritance of the property by Dr. Mark Purinton, Woodward's close friend and keeper of the

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artist's legacy, and its use as a home and office for Purinton, the town physician, his wife and assistant in the practice, Barbara Purinton, and their children.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

ART

The property is most significant as the home and studio of landscape painter Robert Strong Woodward. It was here that he accomplished the bulk of his mature work. Woodward was among the 20th century's recognized and collected artists whose paintings can be found in public and private collections that include Mount Holyoke College, Smith College, Middlebury College, Yale Museum of Fine Arts, Canajoharie Museum, and Boston Museum of Fine Arts, among others. Followed by the prominent art critic Royal Cortissoz with whom he corresponded, Woodward was among the regionalist group of painters who painted in a style known as "romantic realism." His work was realistic as it focused on the accurate capture of landscapes and still lifes; it was romantic in that the paintings conveyed feeling through the chosen scenes and objects and by the colors and painting techniques that Woodward used. Recent writing on the artist's place in American art history by Peter Trippi, Editor-in-Chief of *Fine Art Connoisseur Magazine*, has placed Woodward in the mainstream of traditionalist landscape artists alongside Rockwell Kent, Chauncey Foster Ryder, George Bellows, Andrew Wyeth, and William Lester Stevens.³ The artist's collection—much of it to be seen in the attached photographs of his library—of paintings, ceramics, pewter, basketry, and wooden ware and glass, remains in its entirety in the studio as well as in the house.

AGRICULTURE

The property has agricultural significance as the land was in documented farming use from 1850 to the present, its fields still hayed. The first owner, Joseph Taylor, was a farmer. Federal census non-population schedules itemize the crops and livestock this farm supported, which mirror the farming practices in Buckland from the mid-19th century well into the 20th century. These hilltown farms kept a few cows, horses, swine, and poultry, grew hay, and produced dairy products, the surplus of which they sold. A cash crop such as potatoes or apples was often also part of the farm's general plan. As industry in Buckland grew after 1845, farmers increased their cash produce, namely butter and cheese, to supply the influx of new labor that came to work in the cutlery mills that had started up in Buckland and nearby Shelburne Falls. This was true of farming on the property prior to 1934.

ARCHITECTURE

The Robert Strong Woodward House and Studio has architectural significance first as a well-preserved example of a Gothic Revival style and second as a 20th-century artist's studio with a long history of earlier uses as a blacksmith shop and carpenter's shop. A side-hill, all-purpose barn and a New England style carriage barn from the 19th century remain as part of a farm complex. This is particularly important because outbuildings of many former farms have been lost. The complex is also important for the manner in which the buildings were adapted in the early 20th century to meet the needs of the wheelchair-bound Woodward, while retaining the property's material integrity. Because Woodward made the alterations during the period of significance, they have attained architectural significance in their own right.

³ Peter Trippi, "Robert Strong Woodward," (public lecture presented at Pocumtuck Valley Memorial Association, October 4, 2014). and "Robert Strong Woodward, a Painter's Vision of New England," *Fine Art Connoisseur Magazine*, January/February, 2013.

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HEALTH/MEDICINE

Between 1959 and 1998, when Dr. Purinton retired, the Woodward House and Studio property served, in part, as a physician's office where residents from Buckland and nearby towns came for their ongoing healthcare. Unlike most urban and suburban medical offices, the Upper Street doctor's office was set up to act as both a consulting office and, for several decades, as an emergency care center that could offset the long travel times that would otherwise be necessary for patients. This single-physician model of healthcare—one of the last in the region—was typical of rural areas up to the second half of the 20th century, when it was replaced by large clinics and health centers staffed by multiple healthcare practitioners.

Narrative History

Colonial Period (1675–1776)

In 1735, the General Court of Massachusetts bought from the Native American Pocumtucks the territory that is now Charlemont, Buckland, Hawley, Heath, Rowe, Monroe, and parts of Colrain and Shelburne. The court then made grants of sections of this land for three general reasons: as reward for service, as compensation for mistakes in deeds elsewhere in Massachusetts, or as direct sales. The area from which Buckland would be carved was made up of land in Ashfield, Charlemont, and a section known as “No Town,” a pastiche of grants outside the boundaries of any township.

Ashfield was created from a 1736 grant by the General Court to descendants of men who had taken part in an expedition to Canada. Charlemont was a six-mile-square township that had been granted in 1735 to the town of Boston by the General Court as compensation for the disproportionate taxes and support of schools and the poor that its residents had paid. The “No Town” grants were compensation to people for land that had been lost elsewhere due to recording errors. Grantees in Ashfield, Charlemont, and “No Town” did not necessarily settle on their land, but treated it as an asset they could sell for profit.

Sale and settlement in what would become Buckland in 1779 began in 1742, when Zechariah Field took up a grant of 400 acres in “No Town.”⁴ Seven years later, he sold 200 of those acres to Othniel Taylor, who had begun clearing land in Charlemont in 1743 and added acreage through 1771. After 1750, about ten families settled the area with Othniel and Martha Taylor. They farmed, and Othniel set up a sawmill on Clesson Brook (ca. 1769). A second family among the early settlers was that of Ebenezer and Mary Woodward. Both families were to remain for generations in Buckland. Most of the settling families concentrated on agriculture and on raising livestock.

Federal Period (1776–1830)

In 1778, settlers living on the south side of the Deerfield River in “No Town” petitioned for recognition as a separate township. They resented the lack of funding for road construction and for schools; the six-mile distance to the Charlemont meetinghouse was onerous and dangerous in the winter. “No Town” residents felt the taxes paid to Charlemont were not evenly distributed. In April 1779, the township petition was granted, its boundaries were accepted. There are a few explanations for the name of the new town in local lore: one is that it came from an English Lord Buckland while another is that the name derives from the presence of deer in the area.

⁴ Map of Original Grants Town of Buckland, Greenfield, 1937.

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Once Buckland's meetinghouse was built at Buckland Center on Upper Street in 1793 the area of Upper Street, Cross and Scott streets became the town's civic center, and both residential and institutional buildings were constructed. Among them was the Center School, a female seminary led by Mary Lyon, founder of Mount Holyoke College, from 1826 to 1830.

Establishment of Buckland Center coincided with a growth in population that brought substantial numbers of new families to the town during the 1790s. While Shelburne Falls (on the Deerfield River at the east end of town) became the industrial and commercial focal point of the town, Buckland Center stood as its geographic and civic nucleus. Support industries such as blacksmiths, saw- and gristmills, tanneries and wagon shops added to the town's early industrial base. In Buckland Center, a blacksmith set up his shop on the west side of Upper Street prior to 1830.⁵ Among the towns of Franklin County, Buckland became distinguished during this period for its woodworkers and builders. The leading carpenter and joiner was Col. John Ames, who trained many others as apprentices who then spread their skills through the town and surrounding area, in turn passing on their skills to the subsequent generations.

Early Industrial Period (1830–1870)

Buckland during the Early Industrial Period remained an agricultural community, but industry, and specifically the manufacture of cutlery, increased offering work to many townspeople who then balanced farming with industrial work. Farmers produced dairy products for sale and kept their livestock herds fed with crops of hay.

The first owner of what would become the Robert Strong Woodward House was Joseph Ballard Taylor (1826–1871), a farmer and carpenter who was born in Buckland. He was a direct descendant (great-great grandson) of Othniel and Martha Taylor, one of the settler families of "No Town." In August of 1848, Joseph Taylor married Sarah R. Shaw (1828–1855) of Buckland. In 1849, Taylor bought two parcels of land from Elisha Wells on Upper Street.⁶ They were on opposite sides of the street, and the parcel on the west side had a blacksmith shop on it. The deed does not mention buildings on the eastern parcel. Taylor bought an additional small parcel the same year to add acreage to what was to be his new farm on the east side of the street, and between 1849 and 1850 he built his house, a barn, and moved the blacksmith shop from across the street. The shop was set down directly behind (east of) the kitchen ell, where it was freestanding. It is believed that Joseph Taylor used it as a carpenter's workshop. In the 1850 census, Joseph listed himself as a carpenter and continued to list himself as a carpenter in subsequent federal and state censuses through 1870.

Joseph and Sarah Taylor's marriage was short-lived, as Sarah died in 1855 at the age of 27. The following year Joseph married Jane Peeler, a widow from Deerfield (1835–1872). Joseph and Jane had one surviving child, William, born in 1858. The Buckland population had remained steady from 1830 to 1850, but between 1850 and 1870, it grew 84 percent, making the construction trade a potentially profitable business. Like many, however, Taylor maintained a farm as well as his carpentry trade. In 1870, the Taylors had 25 acres of improved land, and Joseph valued his farm at \$1,500. They had a horse, two milking cows, three other cattle, two sheep, and a pig. The produce yield for that year was \$300. They raised 50 bushels of potatoes and 8 tons of hay and made 100 lbs. of butter.

⁵ This blacksmith shop became the studio of Robert Strong Woodward in 1936.

⁶ Franklin Registry of Deeds, book 153, 1849, 294.

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Architecture

The Joseph and Sarah Taylor house (now the Woodward House) is one of three modest Gothic Revival-style houses on Upper Street in Buckland Center. Located at 35, 43 (the Woodward House), and 77 Upper Street, they share the steeply pitched front-gable roof and curvilinear bargeboard trim that are major character-defining features of the Gothic Revival style.⁷ The trim on the house at 77 Upper Street is identical to that at 43 Upper Street. That three similar Gothic Revival-style houses remain in Buckland Center, one of which was the home of a documented carpenter, suggests that Taylor may be the builder of all three, which would make him responsible for the relatively strong presence of the Gothic Revival style in Buckland Center. Houses in the style were not limited to Buckland Center, as there are also examples on Ashfield Road and Clement Street, all dating ca. 1850. While most houses in the area are modest examples of the style, a high style example from 1867 stands in neighboring Shelburne at 3 South Maple Street (NRDIS 2010). Nevertheless, the medieval-inspired Gothic Revival style is relatively rare in Massachusetts, where people tended to favor classically based Greek Revival or Italianate designs during the middle decades of the 19th century, when all three styles were built.

The south and north fieldstone embankments were put in place to terrace the sloping landscape for farming as a contribution to landscape architecture during Taylor's ownership of the property.

Late Industrial Period (1870–1915)

Buckland Center during the Late Industrial Period continued to be the town's civic center, although Buckland's industrial/commercial district (Shelburne Falls), with its cutlery industry, had drawn many new residents. In 1870, the town's population increased to 1,946 but then declined to 1,569 by 1915. The fluctuating population in Buckland's industrial area had minimal to no impact on the Center, which saw little expansion and remained solidly agricultural.

Joseph Taylor died in 1871. Joseph's wife Jane died the following year. Their son William, only fourteen at the time, inherited the farm. As a minor, he was under the guardianship of Ezekiel Bement, the first master of Buckland's grange, though William lived with a Taylor relative who got \$15 a month for his upkeep. In 1874 Bement petitioned the court to sell the farm in order to bring in more money for William's care, and with the court's concurrence, it was put up for sale at auction that year. Announcement of the sale listed the property as a homestead of half-acre of land on which are a "good house, barn and carpenter's shop, and an excellent fruit orchard. The buildings are nearly new and in good repair with running water to both house and barn."⁸ Two other parcels belonging to the farm were to be sold as well. One of the parcels was a mowing and tilling lot of five acres; the second parcel was a twenty-acre pasture lot.

At the auction, Joshua Davis bought the house and outbuildings for \$1,250, and the non-contiguous 20-acre pasture for \$450. For Davis it appears to have been more an investment in the pasture land than the farm buildings, as he and his wife Harriet turned around two years later in 1876 and sold the half-acre and buildings to Russell T. Bradford.⁹ The half-acre house lot would have been insufficient for farming, which is likely the reason Bradford bought a second parcel from neighbor Alvin Ruddock in 1876.

⁷ MHC numbers: 77 Upper Street (BUC.93); 35 Upper Street (BUC.103).

⁸ *Greenfield Gazette and Courier*, February 2, 1874. Reference to "nearly new" buildings may have been advertising hyperbole or in the context of the 18th- and early 19th-century buildings of the Center to have appeared "nearly new." The reference to "running water" was to the spring that came from the opposite side of Upper Street.

⁹ Franklin Registry of Deeds, Book 347, Pages 224 and 225, 1876.

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Bradford was a farmer as well as a blacksmith, and the existing carpenter's shop (the former blacksmith shop moved to the property) would have been a distinct advantage.¹⁰ Russell and Rebecca Bradford, with their young daughter Minnie, owned the farm for seven years and Russell served as the Center's primary blacksmith.

The Bradfords sold the property at a slight loss in 1883 to Henry Southwick from Charlemont, another blacksmith, for \$1,600.¹¹ Henry bought an extra quarter-acre in 1894 from neighbor Sarah Maynard for \$60, thereby slightly increasing the farmland. Henry and Ida Southwick were long-term residents of the house. They had four children when they arrived in 1883: Alice, a schoolteacher; Ida, who died in 1898; Mary; and Benjamin, the latter three of whom were in school. Mary and Alice had left home by 1910, but Benjamin remained with his parents, working with his father on the farm and perhaps in the blacksmith shop as well. It is during the Southwick ownership that the carriage barn was constructed, which would later be connected to the house.

In 1885—about the time that the Southwicks were buying the Joseph and Sarah Taylor farm—Robert Strong Woodward was born in Northampton, Massachusetts. Woodward's family had been among the early settlers of Buckland, beginning with Ebenezer and Mary Woodward, both of whom died before 1790 in Buckland. By the time Woodward's father Orion was born there in 1857, four generations of the Woodward family had been Buckland residents. Although his parents, Orion and Mary Strong Woodward, did not live in Buckland, Woodward spent summers there with his grandparents, Spencer and Julia Woodward, so the town was a part of his life. One summer, Woodward received notice for a particular talent: a newspaper clipping of 1897 reported that at the age of twelve he had won first prize at the Charlemont Fair for a watercolor.

The family moved often during Robert's childhood, following Orion Woodward's work in real estate. After Northampton, Massachusetts, they lived in Springfield, Ohio; Schenectady, New York; and Peoria, Illinois. In Peoria in 1902 Robert began his junior year of high school at Bradley Polytechnic Institute. He finished high school at Bradley and had one year of college-level study there as well. Then, following his parents, he went to California with the intention of entering Stanford University to study engineering.

A gun accident in September of 1906, however, left him permanently paralyzed from the waist down. After a four-year period of recovery, Woodward returned to Massachusetts and adjusted his plans for the future to accommodate his injury. Rather than a hobby, painting became Woodward's chosen career, and in 1910 at age 25, he entered the Boston Museum of Fine Arts School. He remained at the school for only a few months of study, as the physical challenges were too great, and he required more help than his friends could reasonably offer. He then moved to Buckland to live with his aunt Attella Woodward and uncle Henry Bertelle ("Bert") Wells's farm on Ashfield Road, known as Pine Brook Farm.¹² There, he joined an enormous household consisting of the Wells family, their six children, Woodward's grandparents Spencer and Julia Woodward, his cousin Earl and aunt Sadie Belanger, three hired men, and a house servant. He converted a small milk house to a work studio, naming it "Redgate" and began designing bookplates and drawing illustrations that he could sell for income. Over the next few years, he developed into an artist. Around 1915 he took the risk of dropping the illustration and bookplate work to concentrate on becoming a landscape painter. He focused at first on the woods and stream behind Redgate.

¹⁰ U.S. Federal Census, 1860, Northampton.

¹¹ Franklin County Registry of Deeds, Book 369, Page 319, 1883.

¹² Pine Brook Farm is extant on Ashfield Road as the H. B. Wells House (BUC.55 in MACRIS).

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Early Modern Period (1915–1940)

Buckland remained relatively unchanged in population and economy during the Early Modern period, which meant that Buckland Center retained its agricultural and civic identity and did not take on additional commercial or industrial functions. With the advent of automobile travel new commercial buildings were added to the town's main roads near Shelburne Falls, but Upper Street remained a distinctly rural road. Under the ownership of the Southwicks, the Taylor Farm's functions remained unchanged. Ida Southwick died in 1924 but Henry continued his blacksmith work in the shop and maintained his fields.

At Redgate studio, Woodward began his early paintings in oil. Woodward was able to leave the boundaries of the farmstead to paint by organizing a horse-drawn wagon that he could drive by himself around Buckland and neighboring towns. Within a few years, he felt his work had progressed, and with the encouragement of Colrain artist Gardner Symons, he entered his first formal competitions. In 1919, he submitted a painting *Between Setting Sun and Rising Moon* to the National Academy of Design in New York and received the first-place Hallgarten Prize. The following year, 1920, he was given honorable mention by the Concord Art Association for his painting *April at Keach's Farm*.

Redgate studio burned down in 1922 along with the paintings and drawings Woodward had accumulated. With his studio gone, Woodward took the opportunity to buy a place of his own. In May of 1923, he bought the former home of Hiram Woodward (distantly related), who had died in 1916. The house, no longer extant, was on Ashfield Road, just a mile southwest of the Wellses' farm, so he remained in the orbit of the large Woodward/Wells family. In fact, at his new home, family members, neighbors, and local carpenters helped Robert by converting a large shed to a new studio. It was about this time, and likely as a result of his having entered formal competitions, that Ada Small Moore of Pride's Crossing, Beverly, Massachusetts and New York, New York, was introduced to Woodward's art. Moore was an important patron of the arts, donating Chinese and Middle Eastern works to Yale University and supporting arts organizations for decades. She became a patron of Woodward, buying several paintings (*New England* and *Courage and Peace*, 1935, **Figure 1**) and making his work known among her friends, many of whom bought paintings. Moore's patronage went beyond purchase of his work and introductions to potential collectors. She also established a trust fund for the artist, and its income paid for a full-time nurse and a handyman. To expand his travel range, Moore bought him a Nash in the late 1920s and a Packard phaeton in 1936. Her financial and social supports were critical to Woodward's success as an artist.¹³ At her death in 1955, she left the artist a further bequest of \$200,000.

Encouraged by recognition in the art world and by Moore's support, in 1923 Woodward bought, for \$300, an old mill building—the Boehmer Mill, on Hog Hollow Road in Buckland—a short distance from his home on Ashfield Road. He had the first floor fixed up for use as a secondary painting studio and as a place to picnic with friends and family. Set on Clark Brook, the building is intact, but converted to a

¹³ In Massachusetts, the Springfield Art Museum owns three of his canvases. The Forbes Library of Northampton and the Public Library of Stockbridge each owns one of his paintings. Among the many New York and Massachusetts people who bought paintings were Mr. and Mrs. Amory Eliot; Mr. and Mrs. Francis M. Whitehouse; Mr. and Mrs. Walter D. Denegre; Mr. and Mrs. Lester Leland, of Manchester; Mrs. George Lee; Mrs. Nathaniel Simpkins, of Beverly Farms; Dr. and Mrs. L. K. Lunt, of Concord; Mrs. Dana Malone, of Brookline; Mrs. Henry S. Shaw of Milton; and Mrs. Henry P. King, Mr. John T. Spaulding, Mr. Franklin H. Beebe, Dr. and Mrs. B. T. Guild, and Mrs. Eugenia B. Frothingham of Boston.

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house (not in Massachusetts Historical Commission inventory). Meanwhile, public recognition for his work continued. In 1927, the Springfield, Massachusetts, Art League awarded him first prize for his painting *When Drifts Melt Fast* (**Figure 2**). In 1930, the Boston Tercentenary Fine Arts and Crafts Exhibition awarded him a Gold Medal of Honor for his work *New England Drama*. The Boston Art Club exhibition of 1932 awarded him second prize for the painting *New England Heritage*.

In 1934, Woodward's farm home and main studio on Ashfield Road was struck by lightning and destroyed by fire. Not all of his work was lost as it had been in the 1922 fire. Neighbors were able to take things from both the studio and house. With only a barn remaining, Woodward looked for a new property, as he needed both a home and studio. Therefore, in August of 1934 he bought the Joseph and Sarah Taylor farmstead on Upper Street from Benjamin Southwick. It closely resembled the Hiram Woodward house that he had just lost.

The Taylor place was available because Benjamin's father, Henry Southwick, died in 1931 after having worked there for five decades as a farmer and blacksmith. At Henry's death, the farm went to Benjamin Southwick, who as a young man had worked it with his father. By 1931, Southwick was a chemical salesman with a wife and four sons living in White Plains, New York. He was not likely to take over the farm and blacksmith shop, so sold it to Woodward for an amount that the deed did not disclose. The acreage in this deed amounted to approximately one acre, or 160 square rods.

Architecture

As the Taylor farmstead was set on a sloping hillside and its buildings were at several levels, Woodward realized he would need to renovate it to make it accessible from his wheelchair. With the financial support of Ada Small Moore's trust fund, he had changes made to the property that were economical, aesthetically consistent with its age and historic materials. He added the south wing to the house for an accessible, first floor bedroom. He also moved a chicken house from the yard just south of the house to the space between the kitchen ell and the blacksmith shop, thus connecting the shop to the house. In its new location, the chicken house became a second ell that Woodward used as a gallery and storage space for his more fragile drawings. He also realized that the all-purpose barn, located just south of the house, blocked his view of the lower pasture and hills in the distant east and southeast, so he had the barn moved to its current position north of the house. Where the chicken house had been, behind the barn in the south yard, he had a tool shop built (now the pool house).

Woodward also connected what had been a freestanding carriage barn to the blacksmith house, raising both buildings about five to six feet and placing them on new posts above stone footings to make them more level with the house. With those changes, the property achieved its present configuration (**see Floor Plan**).

Raising the blacksmith shop would have required changes to Henry Southwick's forge and chimney. The brick blacksmith forge, which originally projected into the room at waist height, was rebuilt into a fireplace by Woodward. The bellows was retained, and a schoolhouse stove was vented into the secondary chimney flue. The ceiling of the blacksmith shop was not touched, but Woodward had the walls lined with vertically laid wood. He had a desk with drawers and bookshelves built into the southeast corner, on the east wall's lower half, and he added a large cabinet that projects into the room from mid-way along the east wall. It has cupboard space on the lower half and book shelves above. He had new flooring laid. Most of the windows were retained from the blacksmith shop. The desk and drawers at Woodward's desk was deep barn red and trimmed with royal blue. The rest of the shelves and cabinets

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were unpainted. Shelves contained books and the glassware, dishes, woodenware, pewter, and ceramics that appear in Woodward's paintings. The collection remains in its entirety in the studio as well as in the house.

Woodward made few changes to the main block of the house on its interior. Shelves were built in the dining room to display the collections of pewter, majolica, glass, and objects that populated his still-life paintings and to contain the books on art, architecture, poetry, and literature that he also collected (**Photo 24**). A small room off the dining room was decorated with 1930s Dickens-themed wallpaper, as Woodward's mother was a Dickens enthusiast; a desk was installed in a shallow niche in the room (**Photos 21, 23**). Today, there are paintings by Woodward hung in many of the rooms. The house water supply came from the mountain spring that crossed the road and fed into a holding tank in the cellar. It remained the sole source of water to the house until Moore had an artesian well dug on the north side of the house in 1948 after a particularly severe dry season.

Woodward also built a balcony off the east elevation of the studio and added a large window with a roof transom at its top to the building's north elevation. He converted the carriage barn to a garage for the new Packard phaeton that Moore gave him, and added a side aisle on the carriage barn's north elevation for storage. He created a plant room in the carriage barn to work with the plants that furnished his studio and paintings. The space also served as a washroom to clean his brushes.

Woodward was as attentive to the exterior appearance of the reorganized farmstead and to its interior as he was to its accessibility. Woodward was a careful observer of the architecture of New England in his work as a painter, so the changes he made were consonant with traditional architectural practices. The wing was added to the main block so as not to compromise the original bay window on the south elevation, and it was decorated with a bargeboard that recreated the Gothic Revival bargeboard of the original front gable (**Photo 14**). The pattern used to recreate the original bargeboard for use on the wing exists today at the house. He had dormers added to the second floor to make the upstairs bedrooms roomier for his live-in help.

In connecting the house to its outbuildings, Woodward evoked the traditional "big house, little house, back house, barn," or connected farmstead, found throughout New England (**Photo 4**). Further, he constructed a wheelchair ramp, called the "kitchen incline," from the second ell to the studio, so that it was not visible from the exterior (**Photo 27**). Ever practical, Woodward had a wood-box built onto the incline to hold firewood and kindling. According to Woodward's longtime friend and current owner of the property, Dr. Mark Purinton, Woodward bought sidewalk stones from the town of Charlemont that the town was replacing with concrete. He reused them for the inclined ramp of stone to the front door of the house as well as for a veneer for the wing's foundations, matching those of the main block of the house (**Photo 13**). Woodward also brought a stone from Clesson Brook, at the east property line, up to the barn to create an incline for the barn entry.

Relocating the all-purpose barn north of the house gave him a direct view of his horse in its yard from his studio without blocking any of the extraordinary view to the east (**Figure 6; Photo 7**). He added a cupola to the barn roof and put an antique weathervane on it. The barn was expanded by one bay on the north elevation to store a wagon and a winter sled, and on its east elevation the storage shed was added. It was one story in height and later, but before 1946, Woodward added a second story (**Photo 7**). The barn held horses until 1992.

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Exterior paint colors were carefully chosen and the effect of weathered wood was maintained in its unpainted sections. Woodward chose for the barn a sage with cream trim; he had windows in the studio painted royal blue for contrast against the weathered wood, which was kept unpainted and allowed to develop a patina (**Photo #17**). He kept the main block of the house its original white. All the paint colors were recorded and have since been duplicated when re-painting was necessary.

Renovations were completed at his Upper Street house in 1936, and Woodward established his household in what proved to be his long-term home and principal studio.¹⁴ Living with him were his mother, Mary, and two Buckland residents: Lena Putnam, acting as housekeeper/cook, and Fabian Stone, a handyman/chauffeur. The studio served for Woodward's principal painting activities (**Photos 30–35**). His daily schedule was to have breakfast in the house but then either to drive out to paint or to work the day in the studio. He would often have lunch there as well and return in the evenings to listen to music, write letters to friends and clients, or plan for upcoming exhibitions. The window paintings that were both landscape paintings and still lifes—such as *Apple Tree Window*, 1939; *Winter Peace Two*, 1939 (**Figure 3**); *April Sun*, 1944 (**Figure 4**); *At the North Window*, 1946 (**Figure 5**); *Beginning to Snow*, 1943 (**Figure 6**); *Bottle Parade*, 1941; *By the Balcony Door*, 1945–46; *The Chinese Lily*, 1938; *February Window*, 1948; and still lifes incorporating objects from his collections—were painted here, as were paintings that he had earlier completed but re-painted such as *Against the Evening Sky*, 1941; *April Sugaring*, 1941; *Farmer's Castle*, 1940 (**Figure 7**); and *The Farmyard*, 1941–42.

The studio served as a social center for the artist as he held dinners for friends and prospective clients in all seasons, and at least once entertained the poet Robert Frost, who owned Woodward's *Dignity in Winter*. For these studio dinners, the food was cooked at the fireplace and the table set with the antique dishware and silverware that he collected and painted in his works. Prospective clients such as the Hollywood interior decorator Harold Grieve and his wife were among the studio dinner guests. Guests would be shown his newest paintings first, and then dinner would be served. Grieve selected Woodward's paintings for clients such as Jack Benny and Mary Livingston (*From a Hill Pasture*), George Burns and Gracie Allen (*Dooryard Elm*), and Beulah Bondi (*Golden Slope*) that then hung in their homes. Other artists joined him in the studio for suppers. New England artists Kyra Markham and Chauncey Foster Ryder were among them, as were many local friends.

As a plein-air painter, Woodward traveled the region beyond Buckland and into southern Vermont. On several of his trips, he painted the village church in Marlborough, Vermont (**Figure 8**). One of the paintings of the church was seen by Francis Garvan, U.S. Assistant Attorney General, who commissioned Woodward beginning in 1937 to paint a series of New England churches and houses to document American architectural history. The collection was to join the Mabel Garvan collection of furniture at Yale University and would have been a major career accomplishment for the artist. Garvan, however, died before Woodward completed the series, so the commission was never carried out.

Woodward continued his driving trips, which brought him to the town of Heath, Massachusetts, where he found the landscape very appealing. Further, north of Buckland, Heath offered deep vistas, typical high-altitude vegetation, and, in the distance, the wave-like hills characteristic of western Massachusetts. Woodward found several acres in the town that offered all these features plus a wind-blasted beech tree whose changing appearance Woodward painted in all seasons. He bought the acreage and built a small studio, called the Burnt Hill Studio, so that the beech tree figured in his primary view. Many of his

¹⁴ Woodward's three active studios were his main studio here at Upper Street, the Boehmer Mill studio, and between 1938 and 1950 his Burnt Hill studio in Heath.

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paintings between 1938 and 1950 featured the tree and hills, until the Burnt Hill Studio burned down in 1950.

The full list of exhibitions of Woodward's paintings is located on the website devoted to his career.¹⁵ However, a single year's record--1936, the year he began painting at this studio—reflects his accomplishments.¹⁶ That year he was in two shows at the Vose Gallery in Boston showing 25 of his oil paintings. Grand Central Art Galleries in Manhattan showed three of his paintings, and the Jones Library in Amherst showed one. He had a painting at the Pennsylvania Academy of Fine Arts in Philadelphia, and appeared in two shows at the Boston Art Club with a painting in each. The Dallas Museum of Fine Art hung three of his oils, and the Myles Standish Hotel in Boston hung one painting, as did the Jordan Marsh Company Gallery in Boston. He had an oil painting and a chalk drawing in the North Adams Public Library selected by the Berkshire Businessman's Art League, and, somewhat improbably, a single oil displayed at the Springville High School in Utah. The Rudman Gallery in New Hampshire hung two of his oils. There were three one-man shows of his work that year in Massachusetts: the Jasper Rand Art Gallery at the Westfield Athenaeum with five oils, the Williston Academy in Easthampton, with thirteen oils and one chalk, and the Deerfield Valley Art Association with a show of eleven of his landscapes.

Modern Period (1940–1967)

Between 1940 and 1957 against the backdrop of World War II and the Korean War, Robert Strong Woodward's work persisted to offer a pastoral depiction of country life, of seasonal changes witnessed through studio windows, of barns, homesteads, and rural roadsides. He was among a group of similarly directed artists known as "regionalists" for their focus on painting rural landscapes and scenes and still lifes with objects from home. Life in America—in his view and those of his fellow American regionalist artists who included Rockwell Kent, Andrew Wyeth, and Thomas Hart Benton—was stable, human-scale, best experienced by representing the country rather than city, and its emotions were indirectly offered through nature, whether it was the flaming orange of fall foliage on a maple tree, or the dark of an approaching winter storm.

The roots of Woodward's art lie in the first half of the 19th century and the Hudson River School's romantic realism. Narrative and moral lessons accompanied depictions of the landscapes of this particular region painted by the school's Thomas Cole and Asher Durand. Their successors, landscape artists Worthington Whittredge and Frederick Edwin Church, in the second half of the 19th century, were less interested in narrative and focused instead on the use of light and atmosphere to convey a transcendental message. Woodward, knowing their work, painted specifically American landscapes, still lifes, and interior scenes with a personal sensitivity to New England architecture in its landscape setting. He painted these traditional subjects in a modernist manner characterized by free brushwork, paint impasto, vivid coloring, and use of expressive lines. As opposed to Abstract Expressionists, Woodward and his contemporary regional artists painted what they saw, each artist conveying the feeling behind the scene with his or her own artistic means. Woodward took what surrounded him in Buckland, Heath, and Shelburne, for instance—the hills, trees, barns, colonial era houses, the streams and livestock—and through them conveyed the solidity, beauty, and comfort that he found in the region. The resulting works

¹⁵ RobertStrongWoodward.com

¹⁶ A partial list of venues in which Woodward's paintings were exhibited include the National Academy of Design, New York; the Pennsylvania Academy, in Philadelphia; the Carnegie Institute, in Pittsburgh; the Art Institute of Chicago; the Albright Gallery, in Buffalo; the Corcoran Gallery, in Washington; the Boston Museum of Fine Arts, the Boston Art Club; the Salmagundi Club of New York; and the Myles Standish Gallery of Boston.

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are displayed in both private and public collections where they continue to influence artists of the American scene. In Massachusetts, his work appears Springfield, Longmeadow, Norton, Heath, Hatfield, Buckland, Duxbury, Boston, Shelburne Falls, and Brookline, among others. Works can also found in collections around the United States as well as in England.

According to art historian Peter Trippi, traditionalist landscape painters closer to home who knew each other's work were Chauncey Foster Ryder from Colrain, Massachusetts; Aldro T. Hibbard, who worked in Rockport, Massachusetts, and Vermont; Gardner Symons in Colrain; and William Lester Stevens, who in the 1930s settled and painted in Conway, Massachusetts.¹⁷ Together with Woodward, they formed a group of well-respected landscape painters, characterized by the art world as regionalists and romantic realists. Meanwhile, the art world at large was transfixed by the work of Abstract Expressionist artists such as Jackson Pollock, Mark Rothko, Robert Motherwell, and Clyfford Still, who took American painting into the international arena with their non-representational abstract canvases. No matter how remote their homes, the regionalists were aware of but eschewed this major art development.

In 1941 the Corcoran Art Gallery in Washington, D.C. held its 17th Biennial Exhibition of Contemporary American Oil Paintings, and Woodward's *August Shade* was voted the third-most-popular painting (**Figure 9**). In 1946 he was given first prize for *Winter Orchard* at the Jordan Marsh Company Gallery's annual Boston exhibit (**Figure 10**), and received honorable mention for *The Green Bottle and the Barn*. That same year his *Winter Orchard* was voted most popular picture at the Deerfield Valley Art Association's annual exhibit. The Deerfield Valley Art Association awarded the 1947 Gardner Symons Memorial Prize to Woodward for *Hill Road* and coming in a close follower was *Waiting for Spring*. *Out the North Window* in 1948 gained honorable mention as a landscape in the Jordan Marsh Company Gallery's annual show and it also was given the John Pierson Memorial Prize by the Ogunquit Maine Art Center Exhibit. The Southern Vermont Artists 20th Anniversary and Annual Exhibit of 1949 gave *March Light* third place. Then, in 1952, the Best Oil Painting in the Deerfield Valley Art Association show was *Maple Guardians* (**Figure 11**).

Woodward's health declined significantly after 1952 and as a result of this, so did his artistic output. He died in 1957, not having been able to paint for several years. At his death, Woodward willed his home and studio to his long-time helper and friend Dr. Mark Purinton. Their association had begun in 1938, when handyman Fabian Stone hired twelve-year-old Buckland neighbor Purinton for lawn and garden work. As he got older, Purinton's chores expanded: he helped serve dinner to guests, showed paintings to prospective buyers, and was chauffeur to Woodward in the large Packard. Their friendship continued by letters while Purinton was in the Army Air Force between 1944 and 1946. In 1946, Purinton was accepted into Oberlin College with Woodward's letter of recommendation, and he was given a small amount of money the artist had set aside for him from each painting sold. As a reflection of their relationship, Woodward served as Purinton's best man at his 1950 marriage to Barbara Shippee of Shelburne Falls. Over the next four years in Boston, Barbara worked as a librarian at her alma mater, Simmons College, while Mark earned his MD degree at Tufts School of Medicine, continuing to work for Woodward during school vacations.

After graduating from Tufts, Purinton served his five-year medical residency at Waterbury Hospital in Connecticut. Then in 1957, with this unanticipated inheritance, Purinton and his wife decided to return to their hometown area and to the Woodward House to start their medical practice. Between 1958 and 1959,

¹⁷ Peter Trippi, "Robert Strong Woodward," (lecture recorded at Pocumtuck Valley Memorial Association Museum, October 4, 2014).

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they hired a local carpenter from South Ashfield, Eli Weeks, to convert the carriage barn to a doctor's office. The large open space of the carriage barn's first-story was converted into a waiting room, bathroom, consultation room, lab, and two examining rooms. Dr. Purinton purchased a used X-ray machine that he placed in one of the examining rooms along with an adjustable hospital operating room table. This was unusual for a small doctor's office at that time, but he considered it essential for a medical practice that was 30 minutes away from the nearest hospital. Woodward's carriage barn and garage were to become an important medical resource for area residents, as Dr. Purinton became capable of taking and developing X-rays and setting major bone fractures.

The Purintons moved to the house with their 3-year-old daughter, Laurel, and opened their medical practice in July 1959. Barbara was the office manager, receptionist, and bookkeeper, working at a desk in the Dickens Room of the main house. Emergencies such as lacerations and broken bones were treated in the office on Upper Street at all hours when the doctor was not out making house calls as a traditional country doctor through the hilltowns of Franklin County. In addition to the private practice, which spanned almost 40 years, he spent 20 years, from 1959 to 1979, as a general surgeon at the Franklin County Public Hospital in Greenfield. The Woodward House was the center to which patients from the towns of Franklin County came for medical care from 1959 until Dr. Purinton's retirement in 1998.

The agricultural use of the property continued with the Purintons—they kept a horse in the all-purpose barn and hayed the fields. The Purintons rehabilitated the carriage barn. They were also determined to keep the studio unchanged from its period of use by Woodward. From 1959, they made few changes to the house itself, except to improve its functioning for their family, which soon included a son, Larch. In 1964, a section of the south porch was enclosed to enlarge the kitchen and install a large south window. As Woodward's predecessors moved the cast-iron kitchen stove to the cellar and hooked into the chimney. Ashfield carpenter Pat Pollen built new cabinets in the kitchen and in the little gallery to display a dish collection. Pollen also built in a desk into the Dickens Room for Barbara Purinton's accounting work. The north-elevation entry into the laundry of the second ell was shifted 90 degrees from entering directly into the kitchen to its current location. During the Cold War, the Purintons built a bomb shelter in the cellar of the main house; it was ready and stocked in 1962 at the time of the Cuban Missile Crisis. They later added a swimming pool in the late 1960s, and converted Woodward's tool shop to a pool house. Contractors raised the south embankment at that time to provide a low wall of Goshen stone around the pool area. The astronomy house was built in the 1970s. The overhead garage door replaced the original double barn door in 1970. The pool was subsequently filled in around 2008.

Posthumous Recognition and Research

Following Woodward's death in 1957, the Archives of American Art, part of the Smithsonian, took correspondence, ledgers, photographs and a few works by Woodward to document his life and work. Deerfield Academy during the 1969–70 school year prepared a treatise on Woodward's life and accomplishments in its American Studies Group. In 1975, the Buckland Historical Society dedicated its annual meeting to Woodward, with many of his friends talking about their memories of him and several of his paintings put on display. Buckland residents gathered to share their painting collections and to celebrate the centennial of Woodward's birth in 1986.

In September 2010, the Buckland Historical Society and a group interested in his work celebrated Woodward's 125th birthday with an exhibition of 60 of his paintings. They held the exhibition at the Buckland Public Hall in Buckland Center.

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In 2011, the group reconvened and formed the Friends of Robert Strong Woodward, Inc., a nonprofit organization. In 2012 and 2013, the group put on exhibitions of Woodward's paintings in conjunction with the Pocumtuck Valley Memorial Association in Deerfield. Dr. Mark Purinton, Larch Purinton, and Brian Miller maintain and continue to research and document Woodward's life and work on the website RobertStrongWoodward.com.

As of 2017, the Purintons continue to live in the house. They are reorganizing the doctor's office space for use as a gallery to display paintings, chalk drawings, reproductions and other Woodward memorabilia.

Preservation Issues

The long-term preservation of Woodward's studio and house, where much of his legacy resides, is an important issue for the Purinton family, the Friends of Robert Strong Woodward, and to the town of Buckland. To that goal, this nomination has been undertaken to list the property in the National Register of Historic Places. The family would like to preserve the house and studio and make it available to the public in some form, so Dr. Purinton is organizing Woodward's works in the original and in photographic format in the carriage barn for future visitors to the artist's workplace. Preservation restrictions may be in order in the future to secure the integrity of the property's buildings and structures. Formation of a nonprofit to own and operate the studio and home as a museum may be considered. Physical preservation at this point is not an issue, as the buildings, structures, and landscape have been maintained to a very high standard.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Maps and Atlases

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Primary Sources

Franklin Registry of Deeds, Book 1454 page 57; Book 1081 page 98; Book 1116 page 425; Book 1154 page 620; Book 369 page 319; Book 801 page 221; Book 791 page 355; Book 347 pages 224, 225; Book 1045 page 282.

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Secondary Sources

Cross, Beulah. *The History of Buckland, Massachusetts, Volume II, 1935–1979*, Town of Buckland, Massachusetts, 1979.

Gerry, Janet. *Artist Against All Odds: the story of Robert Strong Woodward*, Paideia Publishers, 2009.

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Online Resources

Ancestry.com for Federal (1790–1940) and Massachusetts State censuses (1855 & 1865) and Non-population schedules (Agriculture) (1870).

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreege of Property 15.4 acres

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Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

- | | |
|------------------------|-----------------------|
| 1. Latitude: 42.589687 | Longitude: -72.793663 |
| 2. Latitude: 42.589291 | Longitude: -72.791855 |
| 3. Latitude: 42.587482 | Longitude: -72.792297 |
| 4. Latitude: 42.58794 | Longitude: -72.795128 |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary follows the lot line of the property outlined on the attached assessor's map.
Map 5-1, parcel 9.

Boundary Justification (Explain why the boundaries were selected.)

The boundary consists of the 15.4 acres currently associated with the historic resources listed on the datasheet and described in this nomination.

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11. Form Prepared By

name/title: Bonnie L. Parsons, preservation consultant, with Betsy Friedberg, National Register Director, Massachusetts Historical Commission
organization: Massachusetts Historical Commission
street & number: 220 Morrissey Blvd.
city or town: Boston state: MA zip code: 02125
e-mail betsy.friedberg@sec.state.ma.us
telephone: 617-727-8470
date: November 2017

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A USGS map or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo

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Photo Log

Name of Property: Robert Strong Woodward House and Studio

City or Vicinity: Buckland

County: Franklin

State: MA

Photographers: Bonnie Parsons and Larch Purinton

Date Photographed: December 2015; March, June, July 2016

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 40. View of property to north.
2. Façade. View to east
3. Wing. View to northeast
4. View to southeast of house with two ells, attached studio and carriage barn at rear.
5. View to east. On left main barn. On right at rear carriage barn and studio.
6. Main barn. View to northeast.
7. Ell on main barn. View to northwest.
8. Pool house and lower terrace. View to southeast.
9. Upper terrace. View to southeast.
10. Slat House. View to northwest.
11. Astronomy House. View to northeast.
12. West façade. View to east.
13. Stone ramp. View to north.
14. Wing, south elevation. View to north.
15. Bird house on Wing. View to northeast.
16. South elevation house and ells. View to north.
17. East elevation of red-painted studio. View to northwest.
18. Carriage barn with side aisle and stone embankment. View to east.
19. Main stairs. View to east.
20. Door into computer room. View to north
21. Dickens Room. View to northeast.
22. Living Room bay window. View to south
23. Dickens room recessed desk. View to northwest.
24. Dining room. View to northeast
25. Kitchen north end. View to north
26. Second ell, gallery. View to north.

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27. Second ell, ramp. View to east.
28. Ramp leading to studio. View to south
29. Double leaf doors to studio – one open. View to north
30. Studio interior view to southeast
31. Studio fireplace view to west
32. Robert Strong Woodward's desk in studio. View to south
33. Bookcase extending from east wall of studio
34. Strong's painting space in studio. View to northeast
35. Foyer from studio into carriage barn, extending into studio. View to northwest.
36. Carriage barn attic – tie-rod and truss. View to east.
37. Carriage barn converted to doctor's offices. View to north
38. Main barn center bay. View to west
39. Main barn view into ell from main floor. View to east
40. Main barn, center bay. View north into second floor and mow

List of Figures

All photographed by Mark and Larch Purinton

- Figure 1. Courage and Peace, 1932 or 1933.
- Figure 2. When Drifts Melt Fast, prior to 1927.
- Figure 3. Winter Peace #2, 1939.
- Figure 4. April Sun, 1944.
- Figure 5. At the North Window, 1946.
- Figure 6. Beginning to Snow, 1943.
- Figure 7. Farmer's Castle, 1940
- Figure 8. Church, Marlborough, Vermont, 1930-31.
- Figure 9. August Shade, 1938.
- Figure 10. Winter Orchard, 1946.
- Figure 11. Maple Guardians, prior to 1952.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Photo #1. View of property to north, Mar. 2016.



Photo #2. Façade. View to east, July 2016.

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Photo #3. Wing. View to northeast, Mar. 2016.



Photo #4. View to southeast of house with two ells, attached studio and carriage barn at rear, Mar. 2016.

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Photo #5. View to east. On left main barn. On right at rear carriage barn and studio, July 2016.



Photo #6. Main barn. View to northeast, Mar. 2016.

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Photo #7. Ell on main barn. View to northwest, Mar. 2016.



Photo #8, Pool house and lower terrace. View to southeast, Mar. 2016.

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Photo #9. Upper terrace. View to southeast, Mar. 2016.

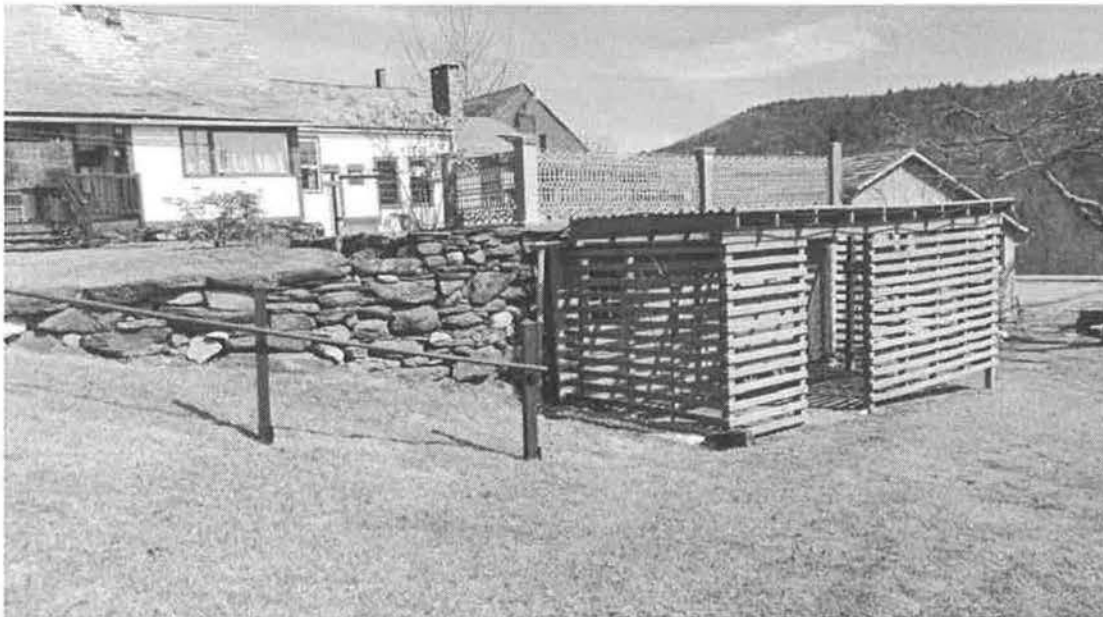


Photo #10. Slat House. View to northwest, Mar. 2016.

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Photo #11 Astronomy House. View to northeast, Mar. 2016.



Photo #12 West façade. View to east, Dec. 2015.

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Photo #13 Stone ramp. View to north, Mar. 2016.



Photo #14 Wing, south elevation. View to north, Mar. 2016.

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Photo #15 Bird house on Wing. View to northeast, Mar. 2016.



Photo #16 South elevation house and ells. View to north, Mar. 2016.

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Photo # 17 East elevation of red-painted studio. View to northwest, Mar. 2016.



Photo #18 Carriage barn with side aisle and stone embankment. View to east, Dec. 2015.

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Photo #19 Main stairs. View to east, June 2016

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Photo # 20 Door into computer room. View to north,
June 2016.

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Photo #21 Dickens Room. View to northeast, Mar. 2016.



Photo #22 Living Room bay window. View to south, Mar. 2016.

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Photo #23 Dickens room recessed desk. View to northwest, Mar. 2016.



Photo #24 Dining room. View to northeast, Mar. 2016.

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Photo #25 Kitchen north end. View to north, Dec. 2015.



Photo #26 Second ell, gallery. View to north, Dec. 2015.

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Photo #27 Second ell, ramp. View to east, Dec. 2015.

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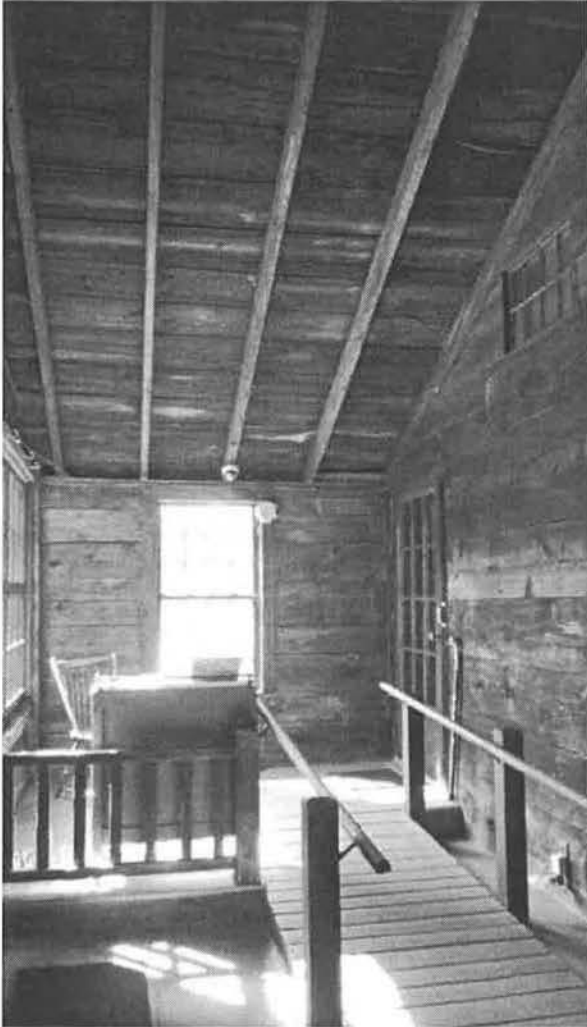


Photo #28 Ramp leading to studio. View to south,
June 2016.

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Photo #29 Double leaf doors to studio – one open.
View to north, June 2016.

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Photo #30 Studio interior view to southeast, Dec. 2015.



Photo #31 Studio fireplace view to west, Mar. 2016.

Robert Strong Woodward House and Studio
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Photo #32 Robert Strong Woodward's desk in studio. View to south, Mar. 2016.

Robert Strong Woodward House and Studio
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Photo #33 Bookcase extending from east wall of studio,
June 2016.

Robert Strong Woodward House and Studio
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Photo #34 Strong's painting space in studio. View to northeast, Mar. 2016.

Robert Strong Woodward House and Studio
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Photo#35 Foyer from studio into carriage barn,
extending into studio. View to northwest, June 2016.

Robert Strong Woodward House and Studio
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Photo #36 Carriage barn attic – tie-rod and truss.
View to east, June 2016.

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Photo #37 Carriage barn converted to doctor's offices. View to north, Dec. 2015.

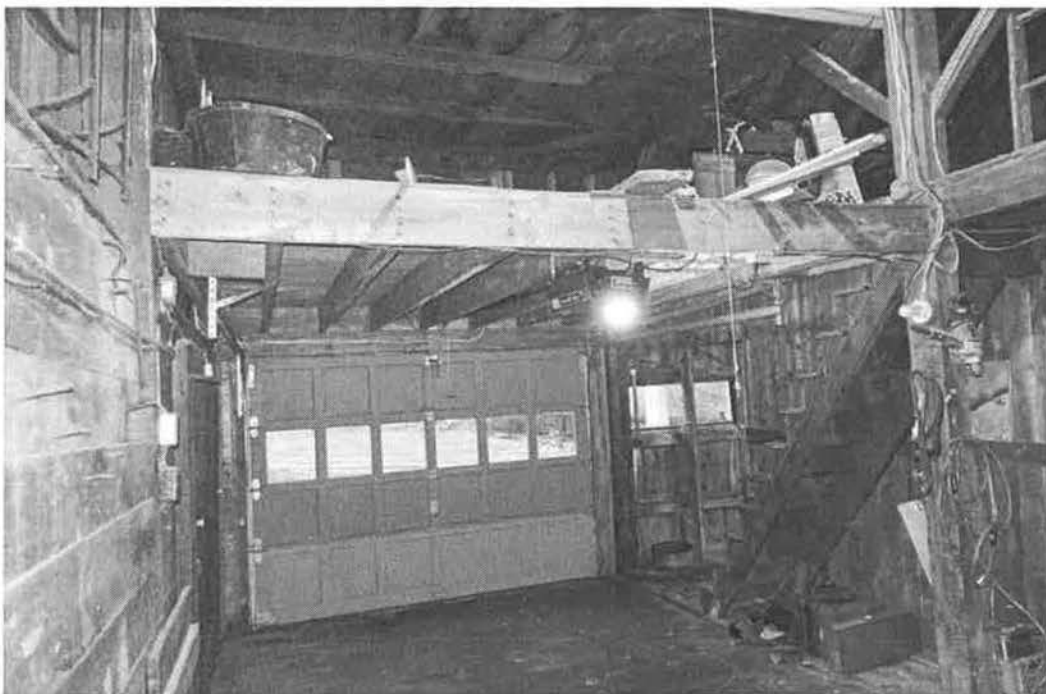


Photo #38 Main barn center bay. View to west, Dec. 2015.

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Photo #39 Main barn view into ell from main floor. View to east, Dec. 2015.

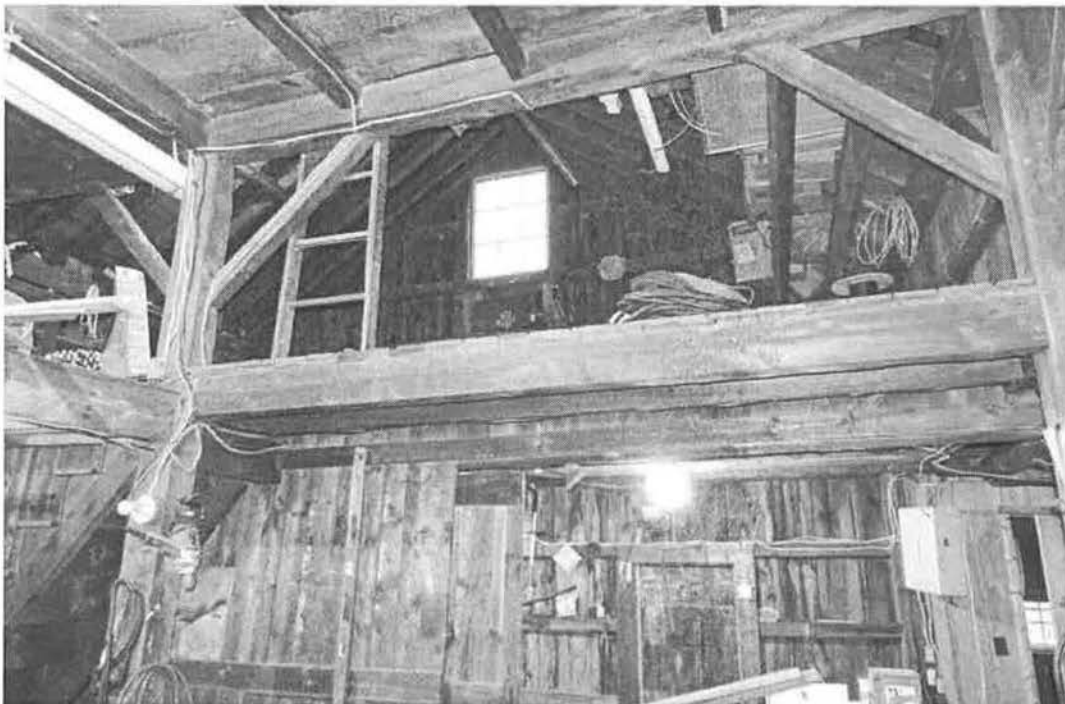


Photo #40 Main barn, center bay. View north into second floor and mow, Dec. 2015.

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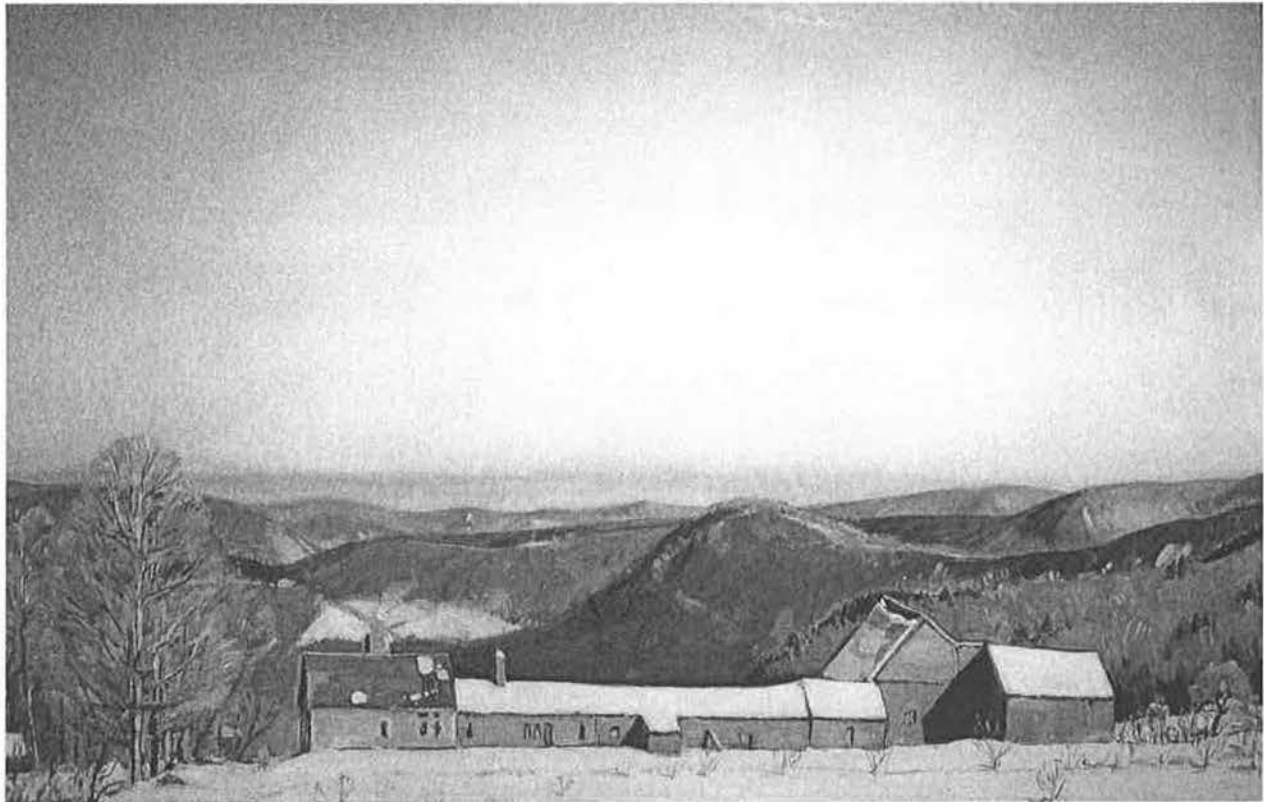


Figure 1. Courage and Peace, 1932 or 1933

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Figure 2. When Drifts Melt Fast, prior to 1927

Robert Strong Woodward House and Studio
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Franklin, Massachusetts
County and State

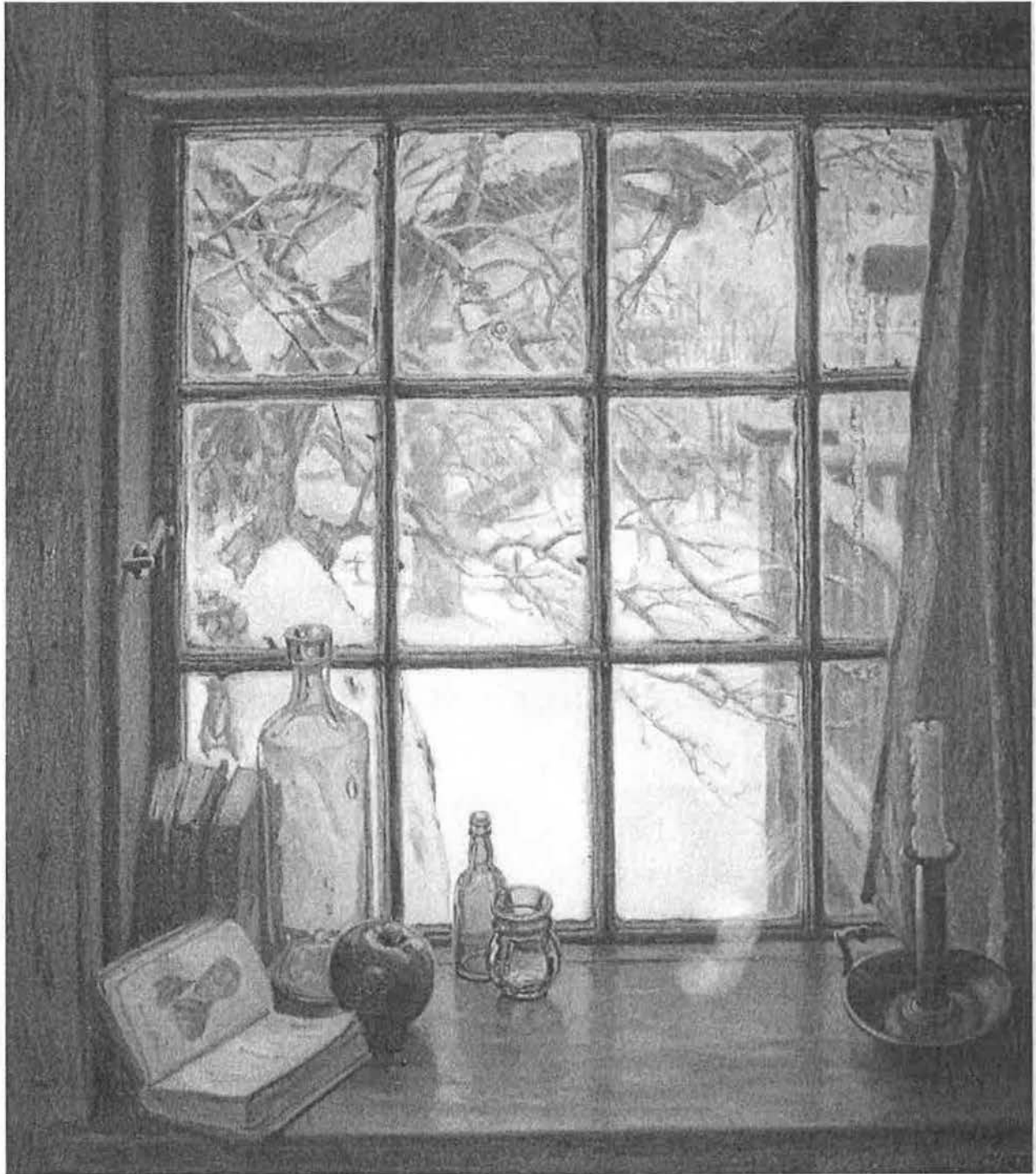


Figure 3. Winter Peace #2, 1939

Robert Strong Woodward House and Studio
Name of Property

Franklin, Massachusetts
County and State



Figure 4. April Sun, 1944

Robert Strong Woodward House and Studio
Name of Property

Franklin, Massachusetts
County and State



Figure 5. At the North Window, 1946

Robert Strong Woodward House and Studio
Name of Property

Franklin, Massachusetts
County and State



Figure 6. Beginning to Snow, 1943

Robert Strong Woodward House and Studio
Name of Property

Franklin, Massachusetts
County and State



Figure 7. Farmer's Castle, 1940

Robert Strong Woodward House and Studio
Name of Property

Franklin, Massachusetts
County and State



Figure 8. Church, Marlborough, Vermont, 1930-31

Robert Strong Woodward House and Studio
Name of Property

Franklin, Massachusetts
County and State



Figure 9. August Shade, 1938

Robert Strong Woodward House and Studio
Name of Property

Franklin, Massachusetts
County and State



Figure 10. Winter Orchard, 1946

Robert Strong Woodward House and Studio
Name of Property

Franklin, Massachusetts
County and State

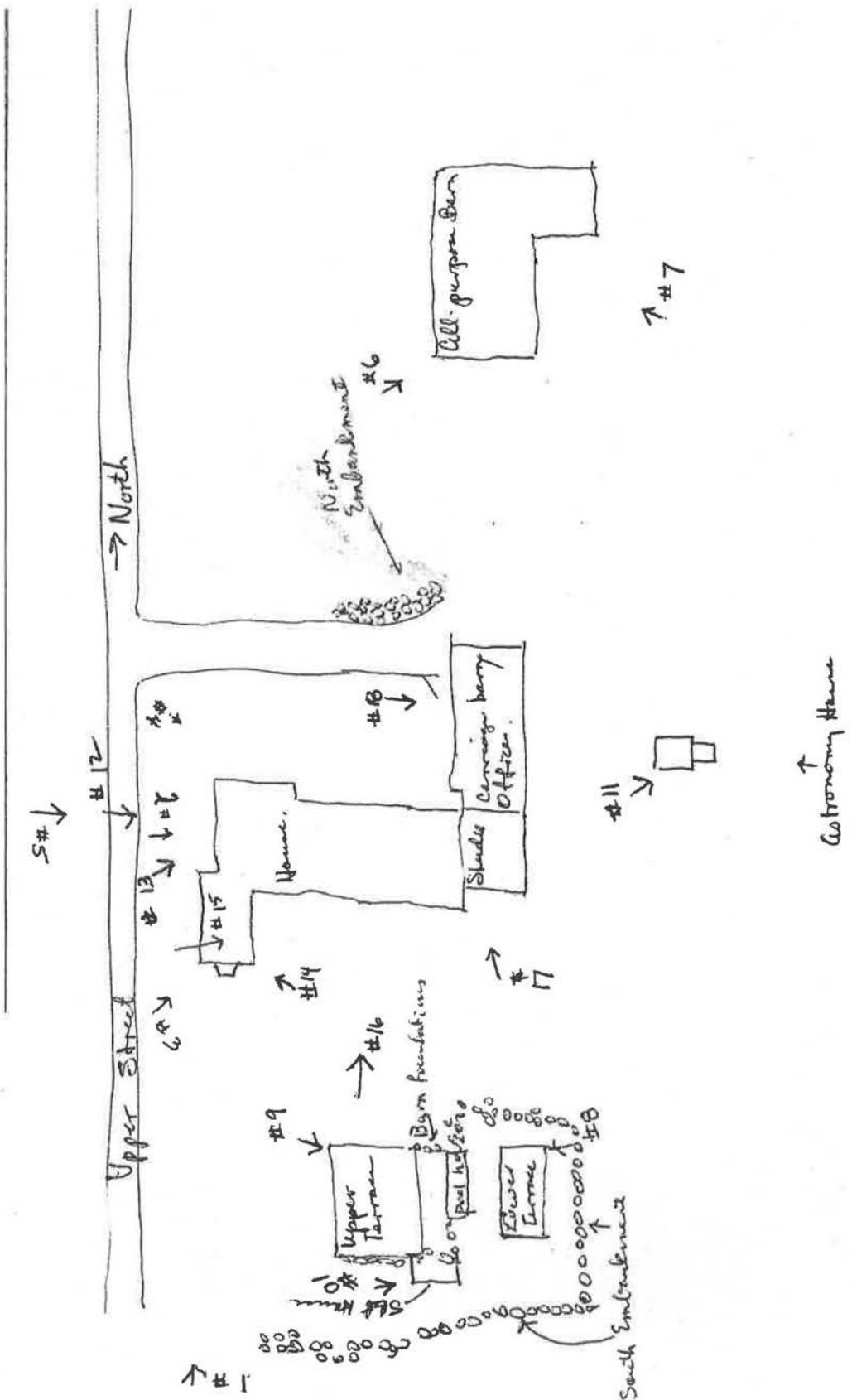


Figure 11. Maple Guardians, prior to 1952

Robert Strong Woodward House and Studio
 Buckland, Franklin County, MA
 Data Sheet

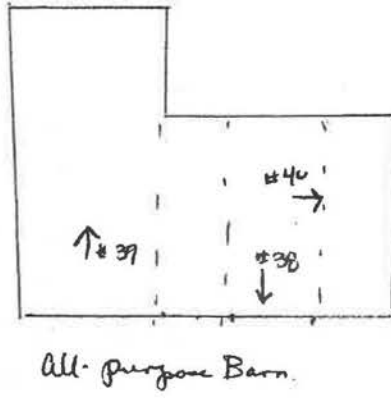
MACRIS	Map#	Address	Historic Name	Date	Style	Resource	BUC
BUC.101	5-1-0-9	43 Upper Street	Robert Strong Woodward House	ca. 1850	Gothic Revival	Building	C
			-attached kitchen ell	ca. 1850	Gothic Revival		
			-attached south wing	1934-1936	Gothic Revival		
-----	5-1-0-9	43 Upper Street	Attached second ell (former chicken hse.)	ca. 1900 and 1936	utilitarian	Building	C
-----	5-1-0-9	43 Upper Street	Attached studio (former blacksmith shop)	pre-1830 and 1936	utilitarian	Building	C
-----	5-1-0-9	43 Upper Street	Attached carriage barn (formerly separate)	1880-90	New England	Building	C
BUC.177	5-1-0-9	43 Upper Street	All-purpose barn	1850-60	Eaves-front	Building	C
BUC.178	5-1-0-9	43 Upper Street	tool/pool house	1936	utilitarian	Building	C
BUC.179	5-1-0-9	43 Upper Street	Astronomy House	1970s	utilitarian	Building	NC
BUC.180	5-1-0-9	43 Upper Street	Slat House	1934	utilitarian	Structure	C
BUC.920	5-1-0-9	43 Upper Street	South embankment	ca. 1850 & late 1960s	dry-laid stone	Structure	C
-----	5-1-0-9	43 Upper Street	Barn foundations	1850-60	dry-laid stone	Structure	C
BUC.921	5-1-0-9	43 Upper Street	North embankment	ca. 1850	dry-laid stone	Structure	C
BUC.922	5-1-0-9	43 Upper Street	Upper terrace	1936	no style	Structure	C
BUC.923	5-1-0-9	43 Upper Street	Lower terrace	late 1960s	no style	Structure	C
BUC.924	5-1-0-9	43 Upper Street	Cast iron fence	ca. 1870s		Object	C

	Contributing	Non-contributing
Buildings	6	1
Structures	6	0
Objects	1	0
Total	13	1



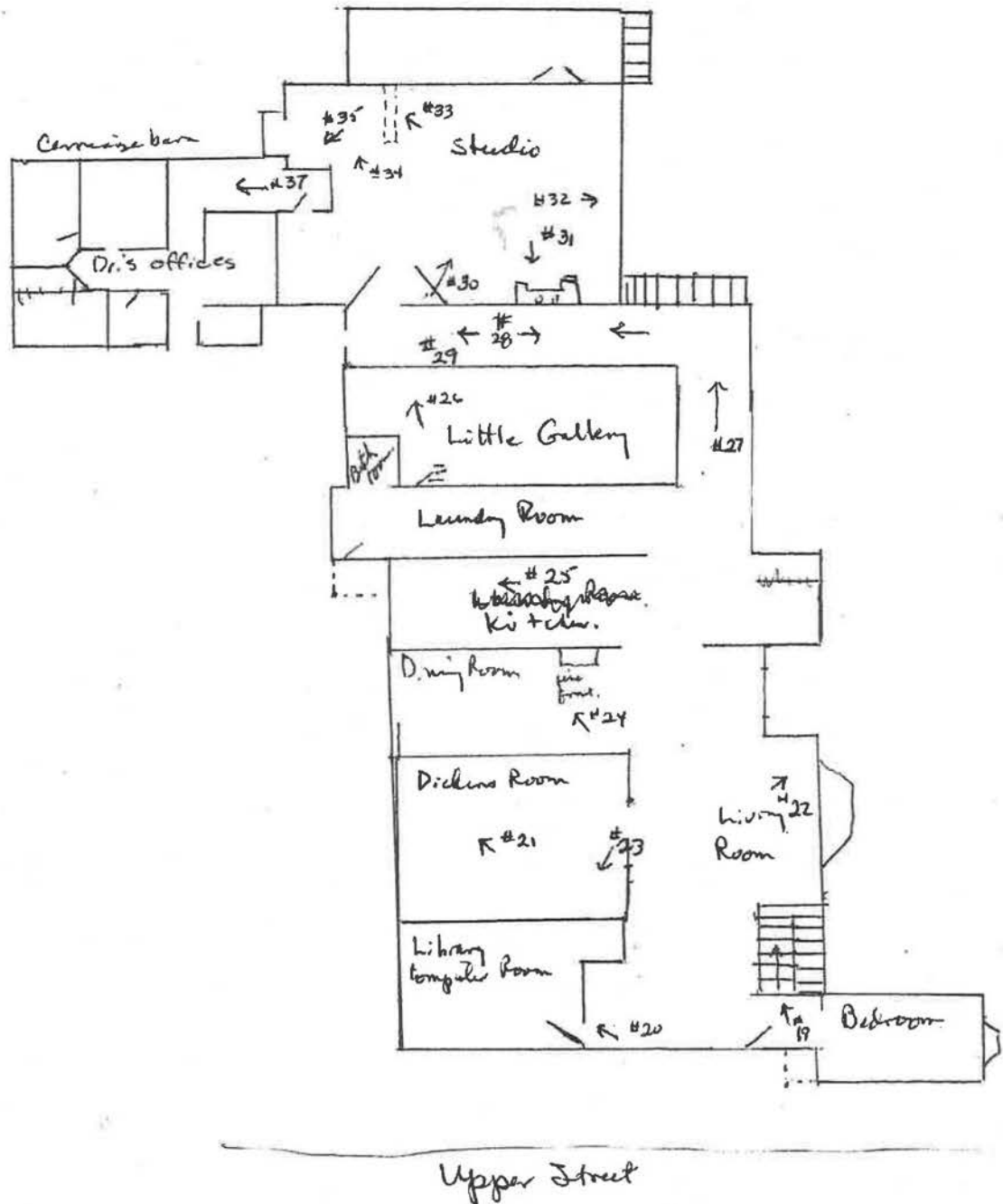
Robert Strong Woodward House & Studio
 43 Upper Street, Buckland (Franklin Co.), MA

Site Map and Photograph Key
 Not to scale



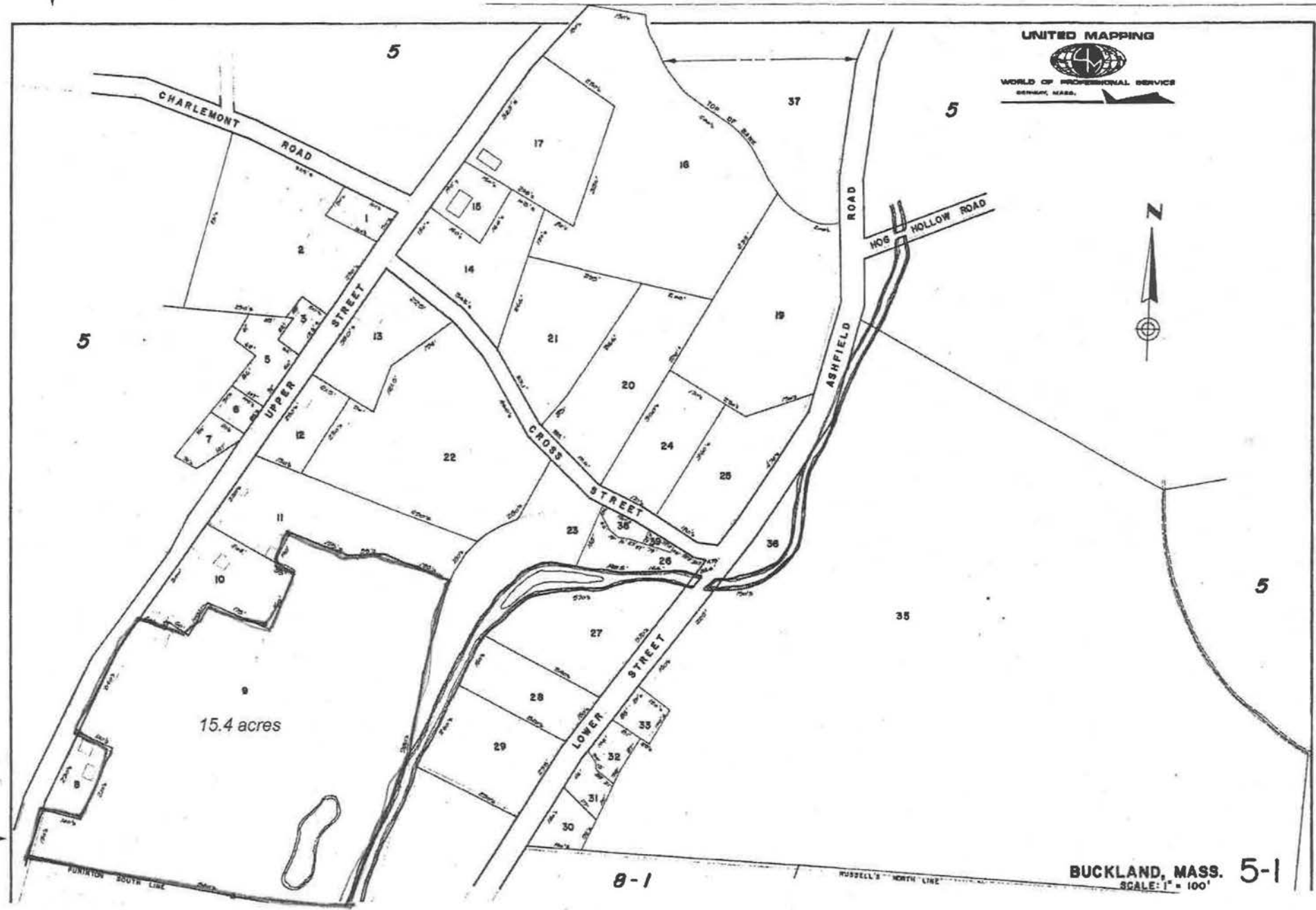
Robert Strong Woodward House & Studio
 43 Upper Street, Buckland (Franklin Co.), MA

First Floor Plan and Photograph Key
 Not to scale



North ←

Robert Strong Woodward House & Studio, Buckland (Franklin Co.), MA



BUCKLAND, MASS. 5-1
SCALE: 1" = 100'



USGS
Ashfield
 MASSACHUSETTS
 1:25,000-scale metric
 topographic map



- 7.5 X 15 MINUTE QUADRANGLE SHOWING**
- Contours and elevations in meters and elevations in meters
 - Highways, roads and other manmade structures
 - Water features
 - Woodland areas
 - Geographic names

U.S. Department of the Interior
 U.S. Geological Survey
 1998

Produced by the United States Geological Survey
 under contract to the U.S. Department of the Interior
 using imagery taken 1998; no major culture or drainage changes
 since the 1998 data were collected.

North American Datum of 1927 (NAD 27). Projection and
 datum are as shown on the map. The datum is the
 North American Datum of 1983 (NAD 83) is shown by dashed
 lines. The values of the shift between NAD 27 and NAD 83
 are shown in the margin. The values are obtained from National Geodetic
 Survey NADCON software.
 There may be private inholdings within the boundaries of
 the National or State reservations shown on this map.

CONTOUR INTERVAL: 6 METERS
 NATIONAL GEODETIC VERTICAL DATUM OF 1929
 OTHER ELEVATIONS SHOWN TO THE NEAREST METER

THIS MAP COMPLES WITH NATIONAL MAP ACCURACY STANDARDS

CONVERSION TABLE

METERS	FEET
1	3.28
2	6.56
3	9.84
4	13.12
5	16.40
6	19.68
7	22.96
8	26.24
9	29.52
10	32.80
11	36.08
12	39.36
13	42.64
14	45.92
15	49.20
16	52.48
17	55.76
18	59.04
19	62.32
20	65.60
21	68.88
22	72.16
23	75.44
24	78.72
25	82.00
26	85.28
27	88.56
28	91.84
29	95.12
30	98.40
31	101.68
32	104.96
33	108.24
34	111.52
35	114.80
36	118.08
37	121.36
38	124.64
39	127.92
40	131.20
41	134.48
42	137.76
43	141.04
44	144.32
45	147.60
46	150.88
47	154.16
48	157.44
49	160.72
50	164.00
51	167.28
52	170.56
53	173.84
54	177.12
55	180.40
56	183.68
57	186.96
58	190.24
59	193.52
60	196.80
61	200.08
62	203.36
63	206.64
64	209.92
65	213.20
66	216.48
67	219.76
68	223.04
69	226.32
70	229.60
71	232.88
72	236.16
73	239.44
74	242.72
75	246.00
76	249.28
77	252.56
78	255.84
79	259.12
80	262.40
81	265.68
82	268.96
83	272.24
84	275.52
85	278.80
86	282.08
87	285.36
88	288.64
89	291.92
90	295.20
91	298.48
92	301.76
93	305.04
94	308.32
95	311.60
96	314.88
97	318.16
98	321.44
99	324.72
100	328.00

100 feet = 30.48 meters
 100 meters = 328.08 feet
 To convert feet to meters
 multiply by 0.3048
 To convert meters to feet
 multiply by 3.2808



Topographic Map Symbols

Primary highway, hard surface
 Secondary highway, hard surface
 Light-duty road, road of improved surface
 Road marker, Interstate, U.S. State
 Railroad, standard gauge, narrow gauge
 Bridge, concrete
 Dam, concrete, masonry, earth
 Dam on area, only selected buildings shown
 House, barn, church, school, large structure
 Boundary
 State
 County
 City, town, village, hamlet
 Tick, township, precinct, district
 National of State reservation, small park
 Land grant with monument, land donation center
 U.S. public lands survey range, township, section
 Fence or field line
 Power transmission line, isolated tower
 Dam, dam with lock
 Dam, dam with lock
 Well, water well, spring
 Campground, picnic area, U.S. location monument
 Wetland, water wet, marsh
 Area with project, site of construction, post elevation
 Contour, false, intermediate, supplementary, depression
 Dotted contour, spot elevation, water elevation
 Perennial lake and stream, intermittent lake and stream
 Rough, large and small, lake, large and small
 Swamp, marsh
 Shaded relief, shaded relief to contour elevation
 Scale, map
 Octave, integer



















































































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Woodward, Robert Strong, House and Studio

Multiple Name: _____

State & County: MASSACHUSETTS, Franklin

Date Received: 11/27/2017 Date of Pending List: 1/2/2018 Date of 16th Day: 1/17/2018 Date of 45th Day: 1/11/2018 Date of Weekly List: _____

Reference number: SG100001961

Nominator: State

Reason For Review:

- | | | |
|-------------------------------------------|------------------------------------------|---------------------------------------------|
| <input type="checkbox"/> Appeal | <input type="checkbox"/> PDIL | <input type="checkbox"/> Text/Data Issue |
| <input type="checkbox"/> SHPO Request | <input type="checkbox"/> Landscape | <input type="checkbox"/> Photo |
| <input type="checkbox"/> Waiver | <input type="checkbox"/> National | <input type="checkbox"/> Map/Boundary |
| <input type="checkbox"/> Resubmission | <input type="checkbox"/> Mobile Resource | <input type="checkbox"/> Period |
| <input checked="" type="checkbox"/> Other | <input type="checkbox"/> TCP | <input type="checkbox"/> Less than 50 years |
| | <input type="checkbox"/> CLG | |

Accept Return Reject 1/11/2018 Date

Abstract/Summary
Comments:

Recommendation/
Criteria Accept, National Register Criteria A, B, and C.

Reviewer Patrick Andrus *Patrick Andrus* Discipline Historian

Telephone (202)354-2218 Date 1/11/2018

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



The Commonwealth of Massachusetts
William Francis Galvin, Secretary of the Commonwealth
Massachusetts Historical Commission

November 21, 2017

Mr. J. Paul Loether
National Register of Historic Places
Department of the Interior
National Park Service
1849 C Street, NW stop 7228
Washington, DC 20240

Dear Mr. Loether:

Enclosed please find the following nomination form:

Robert Strong Woodward House, Buckland (Franklin), MA

The nomination has been voted eligible by the State Review Board and has been signed by the State Historic Preservation Officer. The owners of the property were notified of pending State Review Board consideration 30 to 45 days before the meeting and were afforded the opportunity to comment.

Sincerely,

A handwritten signature in blue ink that reads "Betsy Friedberg". The signature is fluid and cursive.

Betsy Friedberg
National Register Director
Massachusetts Historical Commission

enclosure

cc: Mark L. Purinton, property owner
Bonnie Parsons, consultant
Roxana Racz, Chair, Buckland Historical Commission
Dena G. Wilmore, Chair, Buckland Board of Selectmen
John C. Gould, Chair, Buckland Planning Board
Laurel Purinton Kearns