

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Paine, Robert Treat, Jr., House
other names/site number Stonehurst

2. Location

street & number 557 Beaver Street not for publication
city, town Waltham vicinity
state Massachusetts code MA county Middlesex code 017 zip code 02154

3. Classification

Ownership of Property	Category of Property	Number of Resources within Property	
<input type="checkbox"/> private	<input checked="" type="checkbox"/> building(s)	Contributing	Noncontributing
<input checked="" type="checkbox"/> public-local	<input type="checkbox"/> district	<u>1</u>	_____
<input type="checkbox"/> public-State	<input type="checkbox"/> site	_____	_____
<input type="checkbox"/> public-Federal	<input type="checkbox"/> structure	_____	_____
	<input type="checkbox"/> object	<u>1</u>	_____
			<u>1</u>

Name of related multiple property listing: N/A
Number of contributing resources previously listed in the National Register 1

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. See continuation sheet.

Signature of certifying official _____ Date _____
State or Federal agency and bureau _____

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.

Signature of commenting or other official _____ Date _____
State or Federal agency and bureau _____

5. National Park Service Certification

I, hereby, certify that this property is:

entered in the National Register.
 See continuation sheet.

determined eligible for the National Register. See continuation sheet.

determined not eligible for the National Register.

removed from the National Register.

other, (explain: _____)

Signature of the Keeper

Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Domestic, single dwelling

Current Functions (enter categories from instructions)

City park

7. Description

Architectural Classification

(enter categories from instructions)

Shingle Style, Richardsonian

Materials (enter categories from instructions)

foundation stone

walls glacial boulders and shingles

roof shingles

other

Describe present and historic physical appearance.

The following building description was written by the authority on the Paine house, Margaret Henderson Floyd: ¹

The Robert Treat Paine Jr. House, "Stonehurst," is located in the center of a wooded 113-acre park in the middle of the City of Waltham, Massachusetts. Invisible from the street or from any property, it is reached from the south by a winding, paved drive, one quarter of a mile in length, which begins just to the east of the intersection of Lyman and Beaver Streets. The only remaining structure on the property, the Paine House itself, sits on a spectacular site, selected in 1884 by the landscape architect Frederick Law Olmsted.

The house was built in two sections. The first is a clapboard "L"-shaped mansard house built by Paine in 1866. Originally located some 1000 feet to the east of the present site, this portion of the building was moved and positioned to face west in the fall of 1884. The second and larger portion of the house was designed by Henry Hobson Richardson between 1884 and 1886 (the year of his death), and the landscaping is the work of Frederick Law Olmsted.

The 1866 house was unaltered on the exterior when it was moved, except for the removal of a one-story porch which originally surrounded it. The eastern facade was incorporated into the Richardson addition where its exterior wall forms a part of the staircase in the Great Hall. The only alteration to the shingle addition has been the enclosure of two lower bays of the garden facade in 1932 by Charles K. Cummings, architect son-in-law of Robert Treat Paine, Jr.

Although not of outstanding architectural significance on its own account, the earlier house is a well-preserved vernacular design of the 1860's. Two and one-half stories high, it has a wood shingled mansard roof, with two large brick chimneys. The symmetrical facade is clapboard, with a central entrance lighted only by glazed double doors. Three windows on the second story, with crosstetted castings and two-over-two sash, are

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

nationally statewide locally

Applicable National Register Criteria A B C D NHL #4

Criteria Considerations (Exceptions) A B C D E F G

Areas of Significance (enter categories from instructions)

Period of Significance

Significant Dates

Architecture

1884-1886

Cultural Affiliation

Significant Person

Architect/Builder

Paine, Robert Treat, Jr.

Olmsted, Frederick Law, Landscape Architect

Richardson, Henry Hobson, Architect

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

"Stonehurst" is one of the few surviving examples of H.H. Richardson's mature domestic style and it is the largest and most monumental of his shingle-style houses. The exterior is a unique combination of a boulder-and-rubble first story with a shingle-clad second level that is related to the Ames Gate Lodge in North Easton, Mass., of 1880. The grand scale of the interior is one of the architect's finest achievements and predicts the "open plan" of modern architecture. Most importantly, this house is the result of one of the most remarkable collaborative efforts at the end of the 19th-century--that of the architect and the landscape architect, Frederick Law Olmsted (1822-1903).

This exchange of ideas and theories between architect and landscape designer resulted in houses so intimately connected with their sites that they seem to become one complete vision, merging the shingle style with the geological images. The elevated wooded hill in Waltham was landscaped by Olmsted and the house rises from the site built of:

granite boulders glacially shaped and piled by the builder into low walls and rounded towers. Architectural detailing is elemental, as in the primitive arch at the salient angle of the house. Heads, jambs, and sills surrounding openings in the glacial wall are roughly split slabs of contrasting stone ... on the side toward the view [of Waltham], Olmsted provided a terrace formed by low, serpentine, boulder walls. These echo the towers and sweep the house and site into one consistent whole. Architect and landscapist here collaborated to interweave architecture and environment into one geological image.¹

The history of the Paine house is in one sense part of the story of the industrialization of New England. Waltham was a bustling manufacturing town, 10 miles west of Boston, famous for the Waltham Watch Company. There was also a strong tradition of agrarian reform and as early as 1793, Theodore Lyman of Boston began assembling large parcels of land on which to build his summer house, called "The Vale."

See continuation sheet

9. Major Bibliographical References

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 # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acreage of property 113 acres

UTM References

A

1	9	3	1	6	8	7	0	4	6	9	5	3	4	0
Zone		Easting						Northing						

C

1	9	3	1	6	0	6	0	4	6	9	4	7	2	0
Zone		Easting						Northing						

B

1	9	3	1	6	7	0	0	4	6	9	4	7	2	0
Zone		Easting						Northing						

D

1	9	3	1	6	0	2	0	4	6	9	5	6	6	0
Zone		Easting						Northing						

See continuation sheet

Verbal Boundary Description

See continuation sheet

Boundary Justification

These are the original boundaries of the Paine house and grounds.

See continuation sheet

11. Form Prepared By

name/title Carolyn Pitts, Historian

organization History Division, NPS date 2/9/89

street & number 1100 L Street, NW telephone (202) 343-8166

city or town Washington state DC zip code 20013

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aligned with identical fenestration on the ground floor, and three dormer windows ornamented with volutes rise above the cornice. Other ornament is architectural and heavy in scale: corner pilasters, a wide stringcourse, and dentils at the eaves.

The low horizontality of the Richardson addition is juxtaposed with the more vertical mansard section of the house, and is set perpendicular to the facade of the earlier house. The later addition further contrasts with its predecessor in its irregular massing and asymmetrical design.

The drive approaches the house from the east and circles in front of the northern elevation where a wooden entrance porch is situated between the ell of the old house and a two-story tower to the east. Although not the main entrance to the house, the eastern elevation functions visually as the main facade. A yawning Syrian arch, a signature of Richardson, opens within the plane of the stone wall to a porch and the entrance to Paine's study.

A Palladian window on the second floor and a bank of three, small paned rectangular windows in the gable end combine with patterned cut shingles and a southern tower to emphasize the importance of this elevation. The garden facade to the south terminates to the east with a flat stone tower ornamented with a carved stone sundial. To the west another low, flat tower of different size and shape makes the point of conjunction with the earlier house. A porch opening beneath a loggia which spans the full distance between the towers opens into the Great Hall and Summer Parlor.

Except for those on the eastern facade, the rectangular, double-hung sash windows are uniform in height throughout the house. Both the transoms and lower sash are glazed with a single pane, and the upper sash of each window is vertically banded to either side with a series of small panes.

The first story and the full height of the three flat towers are surfaced with glacial boulders, with quarry-faced Kibbee brownstone trim in excellent condition. The effect is one of great strength and unity, for the building seems literally to grow from its site. This unity is reinforced by the weathered shingles which sheathe the second story and flare to form an off-set course above the stone.

The Robert Treat Paine Jr. House has one of Richardson's finest domestic interiors. On the exterior, manipulation of porches and towers to create voids and curves suggests the informal plan of the interior. The Great Hall, with its stencilled Japanese designs, its famous great staircase, open screens of balusters, and inglenooks with benches and huge fireplace,

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remains intact. The carved and panelled woodwork is in good condition, although the plaster ceilings are being repaired. Three full baths with elaborate plumbing remain, and much of the original furniture and Paine's extensive library are in the house. The owner's portrait, painted by Sir Hubert von Herkomer, still hangs in the Autumn Parlor with other family portraits.

The house is currently being meticulously restored by the City of Waltham, with Margaret Henderson Floyd as consultant. To date, the two lower bays on the garden facade that were added in 1932 have been removed due to deterioration and the restoration will be according to Richardson's original design.

Footnote:

1. Margaret Henderson Floyd, National Register Nomination, 1975.

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In 1860 Lydia Williams Lyman, daughter of George Williams Lyman, who then owned The Vale, was engaged to Robert Treat Paine (1835-1910). Paine had been graduated from Harvard in 1855 and admitted to the bar in 1859. Through wise investments in railroads and mining properties, Paine acquired a fortune at an early age and then devoted his life to philanthropic and charitable enterprises. He founded the Workingmen's Building Association and The Workingmen's Loan Charities of Boston, and he served as president of the American Peace Society from 1891 to 1910.

In 1862 Paine married Miss Lyman and in 1866 built a modest summer house in Waltham near The Vale on a site presented by his father-in-law, who upon its completion surprised the young couple by paying for the house. ... The architect of the 1866 house was most likely Henry W. Hartwell. By 1882, however, the original house had become too small for the growing Paine family. When George William Paine's death provided funds for expansion, the Paines turned to Richardson and Olmsted for an addition in 1883. Paine had served as a member of the Trinity Church building committee and therefore had known Richardson for at least twelve years.²

A new location for the [existing] house was determined by Richardson and Olmsted in the fall of 1884, and revised plans were accepted about the same time. Begun in spring 1885, construction was substantially complete by April 1886. The cost by contractors Miller and Ladd was just over \$36,000.

The Paines called the house "Stonehurst." There Robert Treat Paine lived until his death in 1910. The house remained in the Paine family thereafter and was preserved virtually intact, complete with all the interior furnishings, until the mid-1960s. Paine's son-in-law, architect Charles K. Cummings, enclosed two bays of the garden facade in 1932. In 1974, Theodore Lyman Storer, a grandson of Robert Treat Paine, gave the house and grounds to the town of Waltham, which has worked on restoration of the house and opened it by appointment to special interest groups and events.³

The interior spaces are spectacular, the plan being organized around a central living hall with a large fireplace and theatrical grand staircase, with a summer parlor, a small autumn parlor, a dining room and Paine's study giving off the central space. Appended to the new structure was the old summer house left virtually intact and joined at the old rear elevation. In the matter of interior design, Richardson did not have as much freedom as he did designing the exterior and there are indications that the Paines were interested in over-scaled European fireplaces and furniture which clashed with Richardson's preference for "simple forms."

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It is the central stair hall that is a startling and handsome use of space. An iron tie-rod supports the great chamfered beams of the ceiling and the ornamental woodwork of stair and rails is simple but rich, very much like the hall in the John Hay House (now demolished) in Washington, D.C. Henry-Russell Hitchcock described the great hall in 1936:

The chief feature of the plan, as usual in Richardson's larger houses, was a great living hall. Although this extends the full width of the house, it is rather inadequately lighted. But the great fireplace in the hall, with onyx facing, is very handsome, despite the spindly mantel, with its feeble Romanesque-Byzantine carving like that in the interior of the Malden Library. At the side of the fireplace is a round bay window and a sort of nook, partly cut off from the rest of the room by a grille of turned wood. Diagonally opposite the fireplace corner is the staircase, rising with several landings into the polygonal bay formed by one of the towers of the garden facade. This great feature is a splendid example of Richardson's virtuosity in the design of stairs. They pour down into the room like a mountain cataract, and even the turned spindles of the balustrades and the small square panels look well seen against the light. For the lack of light in this room is not altogether unfortunate. ... The brown woodwork, with the orange-red plaster wall, stencilled with Japanese symbols, form a rich harmony beneath the great structural beams of the ceiling.⁴

The Paine house was one of Richardson's last designs. Here his genius for placement in harmony with nature is particularly evident, due to his association with Olmsted. Richardson was not an author, did not expound his theories and transmitted his designs often in sketches or ideograms of the most summary sort. Olmsted, on the other hand, wrote extensively and eloquently on man in the natural order -- in the American tradition of Thomas Jefferson and A.J. Downing. Olmsted's ideas were vast in concept while Richardson's architecture was quite specific in design. This partnership produced one of the great late 19th-century houses in America.

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Footnotes:

1. James O'Gorman, H.H. Richardson, Architectural Forms for American Society (Chicago, Ill.: University of Chicago Press, 1987), pp. 107-109.
2. Margaret Henderson Floyd, "H.H. Richardson, Frederick Law Olmsted, and the House for Robert Treat Paine," Winterthur Portfolio (Newark, Del.: The Henry Francis du Pont Winterthur Museum, 1983), pp. 231-233.
3. Jeffery Karl Oschner, H.H. Richardson, Complete Architectural Works (Cambridge, Mass.: M.I.T. Press, 1983), p. 338.
4. Henry-Russell Hitchcock, The Architecture of H.H. Richardson and His Times (Cambridge, Mass.: M.I.T. Press, 1981), p. 268.

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Fein, Albert. Frederick Law Olmsted and the American Environmental Tradition. New York: Dover, 1972.

Floyd, Margaret Henderson, et al. Evaluation Study and Feasibility Report on the Robert Treat Paine House. Boston: Architectural Heritage, Inc., 1975.

_____. "H.H. Richardson, Frederick Law Olmsted and the House for Robert Treat Paine," Winterthur Portfolio. Newark, Del.: Henry Francis du Pont Winterthur Museum, 1983.

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[Richardson, H.H.] "Specifications for Dwelling House for Mrs. Robert Treat Paine, Jr., Waltham, Massachusetts." Manuscript and typescript, City of Waltham, n.d.

Scully, Vincent J., Jr. The Shingle Style. New Haven, Conn.: Yale University Press, 1971.

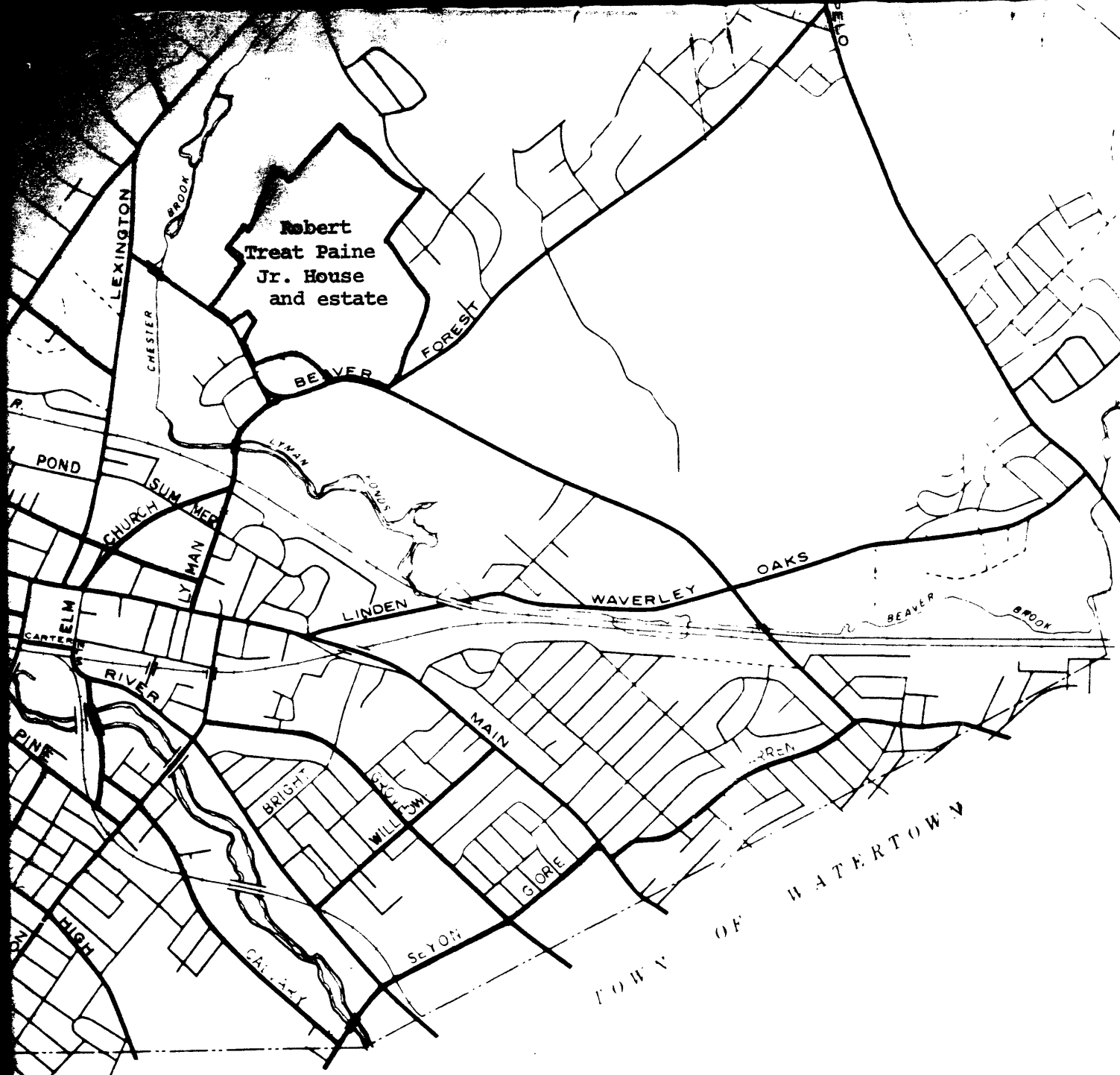
Van Rensselaer, Mariana Griswold. H.H. Richardson and His Times. New York: Dover, 1967; 1969. (Original edition published in Boston in 1888.)

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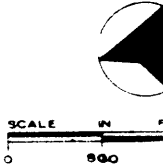
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The Robert Treat Paine Jr. estate is an irregularly shaped tract of land bounded on the south some 2400 feet by Beaver Street, with two house lots (one of one acre, the other of seven acres) intruding into the original area. On the westerly side (running approximately 2700 feet), the boundary follows northerly along the border of a house lot facing Beaver Street, by the land of the New Church Institute of Education, along three private parcels of land. The northern border runs along the property of the Waltham Senior High School some 1300 feet. The easterly border runs irregularly some 2700 feet to Forest Street and thence to Beaver Street, and is bounded by developments of single family houses.



Robert
Treat Paine
Jr. House
and estate

Robert Treat Paine Jr. House and
Estate, Waltham



CITY OF WALTHAM
MIDDLESEX COUNTY, MASS.