variation of the Hyde School plan, were also designed by this firm. All the schools have been destroyed except the Hyde School, which suffered a severe fire in April, 1981.

Coolidge and Carlson of Boston was commissioned to design the adjacent addition to the school in 1906. This Neo-classical structure was designed to house technical training courses and space was provided for a branch of the public library.

29 The Colonial Revival style reached the height of its popularity in Newton Highlands during the early 1890s. It combined the Queen Anne freedom of plan with Colonial Revival detail, as illustrated by the residence at 49 Columbus Street, ca. 1891. Its important features include flared (or Roman) Ionic corner pilasters, an entablature at the eaves embellished with horizontal (or modillion) brackets and dentils, windows capped with decorated entablatures, and an entrance portico. Seward W. Jones, President of the Newton Savings Bank, was a longtime occupant of the residence.

30 The Mansard style was applied to a variety of buildings in Newton Highlands, from towered residences like that at 335 Lake Avenue, ca. 1873, to the commercial blocks on Lincoln Street. The Mansard cottage at 46 Columbus Street, ca. 1873, is a modest variation of the style. Its steep roof and shallow dormers create a full second floor. The paired pendant brackets, a fanciful innovation in the style developed by local builders, and the cupola, are Italianate elements.

31 The residence at 40 Columbus Street, ca. 1873, contains many features commonly found on Newton Highlands' Italianate houses. The

design follows the flank gable house form and utilizes a central gable to define the entrance bay. The projecting cornice, deep-raking eaves with paired pendant brackets and trefoil (clover) shaped attic windows are familiar Italianate elements.

32 St. Paul's Episcopal Church was moved to its present site at 1133 Walnut Street in 1902. The entrance vestibule and transept were added to the chapel, which was built in 1883, at this time. Its architectural features, pointed arched windows and doors with diagonal flush boards and wrought iron hinges, mark the Gothic Revival influence. The attached parish house was constructed in 1905.

This eclectic style house at 1150-1152 Walnut Street was built in 1888 for Charles H. Burr, a physician. The melange of setbacks and projections incorporated into the design of this residence and its richly textured surface, typify the period's passion for the picturesque.

Text taken from Discover Historic Newton Highlands Revised and updated by Newton Planning and Development Department in conjunction with the Newton Historical Commission. July 2002.

The Newton Neighborhood Brochure Program has been financed in part with federal funds from the National Park Service, U.S. Department of the Interior, through the Massachusetts Historical Commission, Secretary of the Commonwealth William Francis Galvin, Chairman. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, or the Massachusetts Historical Commission.

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David B. Cohen, Mayor



Discover Historic

uch of present day Newton Highlands was part of a ▲ V ▲ land grant in 1634 to John Haynes, a newly arrived wealthy English landowner. He served as Governor of the Colony the following year, before moving to Connecticut where he died in 1654. The land went to his heirs, and most of it was not sold for two or three generations. Even in Colonial times, settlement in Newton Highlands was slow.

Only two highways served the area in the 18th century: the north-south Dedham Road (now Centre Street), and the east-west Sherborn Road (now Clark, Beacon,

4 Chester Street Curtis, Ramsdell, and Woodward Streets). Slowly, farms spread out along these highways and Newton Highlands enjoyed a long agricultural period. As late as 1870, fewer than 20 families resided in the area.

Suburban development occurred in Newton Corner and West Newton following the construction of the Boston and Albany Railroad in the late 1830s. After the Charles River Railroad was built through the Highlands in 1852, real estate developers looked for opportunities there, too. Portions of Lincoln, Walnut, Floral, and Hyde Streets were laid out, but few lots sold. The railroad had been built to serve the industries at

Newton Upper Falls, and commuter trains ran infrequently, discouraging development. This was especially true during the 1860s when trains operated around the clock transporting gravel for the filling of Boston's Back Bay, an immense project that lasted more than a

Suburban growth occurred rapidly in the 1870s once the Back Bay landfill project was virtually complete. By

> 1874, the village was firmly established with 521 new residents who voted that it be named Newton Highlands. This newly accessible village was especially appealing to Boston residents who viewed it as a healthful,

rustic environment in which to raise a family. Able to commute daily to employment in the city, a broad cross section of working, middle, and upper class families were attracted to the bustling village.

The village contains many fine examples of Victorian architecture ranging from the Mansard and Italianate of the 1870s, to the turn of century Colonial Revival. Residences, churches, and public buildings from several phases of Newton Highlands' development will be discussed on this tour. None of the houses on the tour are open to the public.

1 The tour begins at the Newton Highlands railroad station, which was completed in June of 1887. The one track Charles River Railroad (by this time known as the Woonsocket Division of the New York and New England Railroad) with its wooden rails, unsafe road bed, and inadequate service, had long been the source of bitter complaints by village residents. Realizing the necessity for better service, James F. C. Hyde (Newton's first Mayor) and others organized and eventually succeeded in having the Highland Branch of the Boston and Albany Railroad constructed. Its completion, in May 1886, renewed development at Newton Highlands. Henry Hobson Richardson, America's foremost 19th century architect, was commissioned to design the new train stations, only three of which remain today. As the Newton Highlands station was completed after Richardson's death, it is believed to have been executed by the succeeding firm, Shepley, Rutan, and Coolidge. As is typical of Richardson's work, the Newton Highlands station is constructed of rough-cut pink granite with detail

Herbert C. Moseley was the supervising architect of the Stevens Building at 5-19 Lincoln Street, built in 1888. This stylish Romanesque structure, which replaced the wood frame Farnham's Block, bears witness to the growth and prosperity of the village. It has been extensively altered by the removal of the tower's pyramidal roof and a gable (east face), the modernization of its storefronts, and the bricking down of the round arched windows for heat conservation. The photograph of Lincoln Square reveals the architect's original intention. The eaves are embellished with rows of stepped brick and tooth-like dentils, while brick pilasters, spaced between the window

articulated in sandstone.

openings, have carved granite capitals. Iron tie rods (set in the pilasters) lend structural support to this building. The distinctive guilloche and floral motif visible in the center gable is made of terra cotta, a hard fired clay that is used for architectural orna-

The Mansard style Whittemore's Block at 4-18 Lincoln Street (1872-74) reflects the modest scale of the village's early commercial center. This block and Farnham's Block opposite (demolished) were the village's first large commercial buildings. Samson Whittemore, a carpet salesman/real estate entrepreneur, and Charles Farnham were key figures in Newton Highlands' early develop-

The polychrome slate roof is the most important architectural feature. The original clapboard wall fabric was stuccoed during a turn of the century modernization and scored to imitate stone. The window trim was simplified at this time by the removal of the cornice moldings.

4 The Newton Highlands Congregational Church was originally constructed as a wood frame building between 1872 and 1876, and was the neighborhood's first church. According to M. F. Sweetser in his King's Handbook of Newton, "Here the people enjoy their harvest festivals and corn sociables, and other pleasant reunions, besides the usual religious observations of the old Puritan faith." The present church was designed by George F. Newton and dedicated in September, 1906. The Gothic style edifice is constructed of Weymouth seam faced granite, which was quarried at Hingham, Mass.

5 Hartford Street was among the first of the Highlands' suburban streets. It was laid out parallel to the then

Boston, Hartford, and Erie Railroad from which it was named. Louis K. Brigham, a salesman, was the original owner of this Queen Anne style house at 20 Hartford Street (1886). Brigham purchased a number of lots on this street, which he soon developed as a speculative investment. The Brigham Community House, a youth and community center, currently occupies this picturesque residence. Its complex silhouette and contrasting wall fabrics are characteristic features of the Queen Anne style.

As the tour continues along Hartford Street, notice that there are several outstanding entrance porches. The profusion of wooden ornament is characteristically Queen Anne. Houses were often designed with carriage barns, and several noteworthy examples have survived along this

6 The lots along the east side of

Hartford Street were sold in June,

1874 at public auction—an especially effective method for a quick sale. Local carpenter-builder Charles Pottle constructed the Gothic villa at 68 Hartford Street (1876), one of the first residences to be built on this street. Active during the 1870s and 1880s, Pottle also built the residences at 82 Hyde Street (1885) and 284 Lake Avenue (1884). The design of the Hartford Street residence was adapted from pattern books that depict stone Gothic cottages. Since stone carving was rather expensive, the structure's wall surface is clad to look like stone. The "gingerbread" detail at the gable peaks and the tall corner tower, romanticized with pinnacled gables, make this a unique local adaptation.

7 This slate milestone, dated 1810, marks the 7th mile from Boston and is the sole remnant of the small community of homes, taverns, and shops that were sited along the Worcester Turnpike. A tollkeeper's booth and gate were erected adjacent to a marsh and quicksand below Woodward Street, making it difficult for travelers to "shunpike" (avoid the toll), a much practiced habit. The turnpike, originally privately owned, proved unprofitable for its investors, and in 1833 it was made into a public highway. This milestone originally stood on the south side of the road, but was moved to its present site at the end of Hartford Street during a turn-of-the-century widening of Boylston Street.

- 8 The Cline Memorial Methodist Episcopal Church (later Odd Fellows Hall) was designed by architects Clark and Crosby of Boston and completed in 1893. Its eccentric tower (since removed), sweeping bays, and eyebrow windows present a marked contrast to the staid design of the Congregational Church. In 1978 the building was converted into 5 condominiums, carefully maintaining its exterior appearance.
- The two houses at 44 and 74 Erie Avenue, and 93 Bowdoin Street are the work of Samuel A. Walker, a prolific local builder-contractor. Of the 66 residences built between 1871 and 1874 in Newton Highlands, Walker built approximately 1/3. Several of these will be discussed on this tour. Like the Erie and Bowdoin Street houses, his modest designs ranged from the Italianate (44 and 74 Erie Ave., both built in 1873) to the Mansard style (93 Bowdoin Street, built 1874). Ornament is applied sparingly: simple brackets at the eaves, cornices over the windows, and sidelighted entrances. Walker was evidently influenced by the Stick style when he clipped the gable ends of the roof of 44 Erie Avenue. The hipped gable (or jerkin) roof was a popular Stick style motif, in vogue during the

mid 1870s. This house's gable window was originally round. A matching carriage barn stands at the rear of the property.

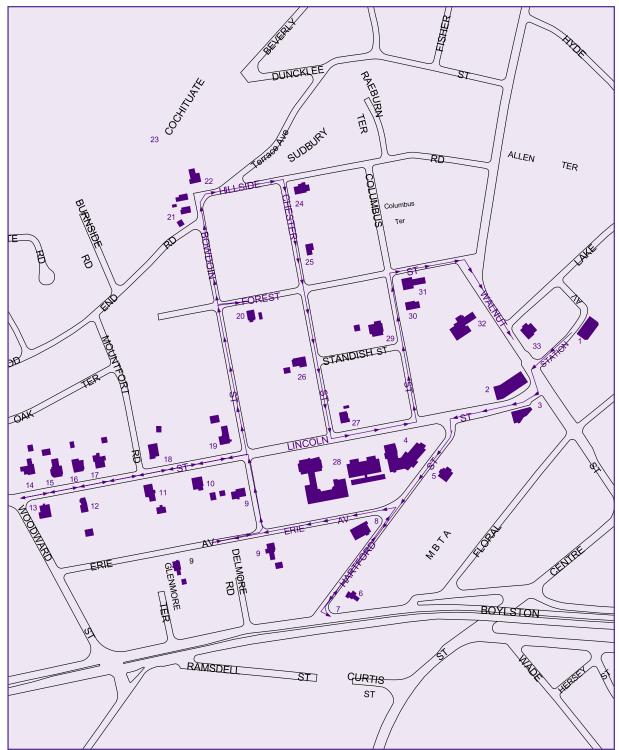
- 10 The Italianate style enjoyed immense popularity in Newton Highlands during the 1870s. The Tuscan Villa is a rare variation of the style and is characterized by its symmetrical organization, cubical shape, and classically derived detail. This unique residence at 122 Lincoln Street, built between 1871-1873 is virtually a textbook example. Its formal balance, established by the central placement of the entrance portico, polygonal bays, and cupola, is typically Tuscan. In all other features: round windows, elaborate scroll-sawn brackets, low hip roof, extended eaves, polygonal bays, and the cupola itself, the Italianate influence is strongly felt. George Stevens, the original owner, was a local grocer.
- 11 This Italianate style residence at 138 Lincoln Street, ca. 1874, is another of Samuel A. Walker's designs. The double door entrance, long narrow windows capped with cornice moldings, and deep raking eaves with short gable returns are architectural features associated with the Italianate style. Like many Newton Highlands residences, this one was updated as architectural fashion changed. Its fancy verandah with turned posts, fret-like balustrade and gabled entrance bay detailed with a rising sun motif are Queen Anne elements popular in the 1880s.
- Local carpenter Walter F. Heal probably constructed the house at 160 Lincoln Street in 1898 on the site of an earlier house. The informal gambrel roof was a popular feature of the Shingle style. It was generally carried down to the second floor and cross-gabled, as this adaptation is. Colonial Revival elements such as the

Palladian motif window and columned verandah were often incorporated into late century Shingle style adaptations.

- 13 As with neighboring 160 Lincoln Street, this residence at 170 Lincoln Street, ca. 1896, was built on the site of an earlier house. This impressive mansion is virtually a catalog of Colonial Revival ornament. The columned front porch, popular on less expensive versions of the style, is replaced on this residence by a semicircular portico with fluted Corinthian columns. The design of the central entrance, with its elliptical fan and leaded sidelights, is derived from the Federal period. Willie H. Mansfield, a salesman, was the initial occupant.
- 14 This arresting Stick style residence at 173 Lincoln Street, ca. 1873, ranks among Newton Highlands' finest Victorian homes. The central feature is a network of thin flat boards applied over a clapboard wall, laid in a pattern of horizontals, diagonals, and verticals that symbolize the building's interior framing. In most Newton Highlands' residences, this stickwork was confined to simple horizontal bands that crossed at each floor level and at the tops and sills of window frames. Samuel H. Dana, the pastor of the Congregational Church, was the original owner of this well-preserved residence.
- Lincoln Street was built in 1872 for Lawrence B. Norris, a mail contractor. Originally Italianate in style, the house has witnessed a major renovation at which time the round corner tower and the spacious verandah, both Queen Anne elements, were added. The original features included the ornamental central gable with oculus window, deep raking eaves embellished with paired pendant

brackets, and bay windows.

- 16 Complex massing with many wall and roof projections is a characteristic of large Queen Anne style houses. This residence at 157 Lincoln Street, built between 1886 and 1888 for Charles H. Guild, a retired gentleman, achieves that effect through an asymmetrical arrangement of gables, bays, and balconies. Also noteworthy is the excess of scroll-sawn ornament on the balconies and entrance porch, a familiar Queen Anne extravagance.
- 17 The Queen Anne style house at 151-153 Lincoln Street, ca. 1886-1888, was built for Samson Whittemore, a key figure in the early suburban development of Newton Highlands. An enterprising businessman, Whittemore and Charles W. Farnham purchased 38 acres of land in 1871, and laid out Bowdoin, Chester, Columbus, Forest, and Hillside Streets. While his partner chose to move on to Sioux City, Kansas, Whittemore remained in the pleasant village and developed a lucrative real estate business. He and his wife, Anna, were longtime occupants of this well-maintained house. Its complex massing and contrasting wall fabric are typical Queen Anne themes.
- 18 Alexander Tyler, a bookkeeper who commuted to Boston for his employment, leased the towered Shingle style house at 135 Lincoln Street, ca. 1886-1888. While the massing of this residence is more complex and akin to Queen Anne forms, a side view shows a long stretch of unbroken wall surface. The curve of the tower and reveals of an inset bay on the facade tend to emphasize the connection between forms rather than to separate them by shadow and broken edges.
- The popularity of the Queen Anne style in the face of new architectural fashion was responsible for several hybrid forms, among them the picturesque villa with Classical or Colonial Revival detail. The residence at 111 Lincoln Street, built between 1886 and 1888, is an eye-catching example. While its airy verandah, bay windows, and corner tower were standard Queen Anne motifs, details such as pediments, pilasters, and entablatures were derived from classical prototypes. The verandah, a good illustration of this blending, has elaborately turned posts supporting a classical pedimented entrance bay detailed with an ornate foliate scroll and shield motif. The large, richly detailed carriage barn is also a noteworthy feature.
- The City's water records indicate that this residence was moved to its present site at 66 Forest Street in 1885. Such moves were fairly common events in Victorian neighborhoods. Thrifty local carpenter Henry J. Fewkes, who was a long-time occupant of the cottage, probably handled the project. This Gothic cottage, a modest example of the Gothic Revival, appears to have been built in the early 1870s. The cross-gabled roof establishes a strong vertical emphasis in the design. The tall, narrow paired sash windows, capped with segmental moldings and decorated with jig-sawn ornament, reinforce this theme.
- 21 The Queen Anne style, commonly associated with large, expensive designs, was



also suited to the 19th century counterpart of the tract house. The residences at 1 and 3 Bowdoin Street, both built in 1885, were inexpensive, sidehall designs dressed up with bay windows and belt bands of cut shingles. Joshua B. Emerson, a local carpenter, probably built both of these houses.

Symmetry was avoided in Queen Anne designs as illustrated by the numerous projections, planes, and grouping of elements in the residence at 93 Hillside Road, ca. 1886. Surface detail, also considered desirable, is exhibited here in the use of clapboards, patterned shingles, and belt coursing. The semi-circular, columned entrance porch was probably added in the 1890s when the Colonial Revival style came into vogue.

- during the early 1870s to bring an additional supply of water to the rapidly growing and perennially water short Boston. Close to 16 miles in length, the aqueduct transports water from the Sudbury River through Newton and Newton Highlands to the Chestnut Hill Reservoir in Boston. Today, still a part of the Metropolitan District Comission water system, its grassy slopes are enjoyed as a nature trail by joggers and hikers alike.
- 24 The use of several building materials to create richly varied exterior surfaces was a characteristic of Queen Anne design. A good example is the residence at 4 Chester Street, ca. 1888, whose textural components include fieldstone, clapboard, and a variety of cut shingles. While basically a sidehall plan, the massing of this structure appears more complex, with the ubiquitous corner tower and bay and dormer projections. Henry C. Old and New Hyde School ca. 1912 Robinson, a salesman employed in Boston, was
- 24 Chester Street, ca. 1877, was leased by Everett E. Bird, a salesman, who later bought it. Its most striking feature is the picket motif detailing the gable field. Although simply designed, an attempt at a more complicated mass is evident by the cross gable and bays, a motif that is purely Queen Anne.

the first occupant.

Chester Street, ca. 1892, is exuberant. The rich variety of surface texture and pattern, intricately cut wood shingles, molded belt coursing, brack-

et ornament at the eaves, and curved and angular projections, express the Queen Anne style at its height. The verandah, with its round bandstand section, is rare in this neighborhood. The entrance bay is framed by colonettes set in clusters and crowned by a pedimented gable containing a painted floral and shield motif. The unobtrusive placement of solar panels on the south elevation indicates a well-planned conversion to a newer technology.

27 The corner tower, a favorite motif in Queen Anne designs, is well represented in this neighborhood. Here, with its bellcast roof and contrasting wall fabric, it is an important component in the design of the residence at 75 Lincoln Street, built between 1886 and 1888. Special attention was often paid to staircase windows, and the window on the west elevation, with both sunburst motif and diamond-nail-

both sunburst motif and diamond-nailhead pattern, is no exception. Henry Hodson, a retired gentleman, was the original occupant of this residence.

by Hartwell and Richardson, and named for James F. C. Hyde, who was Newton's first mayor and active in promoting the village's suburban development, the Hyde School is a village landmark. Its rounded archways and staircase windows indicate a strong Romanesque Revival influence. As in the Queen Anne, the wall surface is sectionalized, in this case with brick, by a series of continuous horizontal bands, and surface pattern and texture are emphasized. The old High School, the Bigelow School,

Mason School, and Horace Mann

School, the latter of which is a close